

Characters privacy of Isfahan Traditional Housing

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Abstract

Traditional Iranian houses, especially Isfahan, have very special cultural patterns, such as privacy entrance but contemporary houses in Isfahan, because of changes in the methods of designing and building houses, importance of entrance reduced to such level that now in contemporary houses entrance is just a door. Entrance correlates indoor safe space of house and outdoors. It's importance lays in controlling entry, exit, territory and hierarchy. Since house owners were satisfied with traditional form of entrance, it is a good idea to learn from them in designing new entrances. The purpose of this research is to find a way for designing appropriate entrances for Isfahan contemporary houses. Isfahan city is from margin of desert and the origin of traditional houses. Analysis showed that blockage of visual and phonic relation, creating a space between outdoor public space and indoor private space, creating access patterns to internal spaces and traits that separate in and out were the most significant properties of traditional entrances. All these traits are ignored in contemporary entrances. Suggestions made for design include creating public meeting space in yard and creating a separate entrance space for each house in apartments.

KEY WORDS

Design Patterns, Privacy entrance, Safavid, Qajar , traditional housing, Isfahan

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Introduction

A new concept of culture came to exist when realization of life and human behavior became necessary. Since human behavior in life cannot be limited merely into biological wants and mechanisms such as the requirement for shelter and it may take complicated shapes in relation to values, goals, expectations, ethics, customs, and traditions (Rapaport, 2005). Isfahan historical architecture is a stable pattern in which there is no border between design ideas and cultural issues in other words, like salt in food, culture is embedded in this type of architecture (Ashouri, 2002). In recent decades, with alteration of lifestyle that almost encompasses all religious, political, social, and economical aspects, culture has been changed as well. Consequently, housing design also is just concentrated on quantitative dimensions while qualitative aspects are carelessly ignored (Rapaport, 1969). In order to understand the meaning lying in cultural design in Isfahan traditional houses, it is essential how to discipline behavioral setting in residential areas that is, life style can play significant role in discovering methods to utilize spaces in accordance with culture. This study helps to find out the cultural meaning private in architecture of traditional houses in Isfahan city benefiting from case study method (Farshchi & etc., 2016). Understanding and recognizing the architecture of Isfahan can make us familiar with the cultural principles as well as beloved and respected architectural patterns of Isfahan. Concerns about human, security and safety, privacy, relaxing, relation with nature, moderation, respecting to others' right, the unity of society, respecting to family and being synchronized with time are some of the features for the architectural pattern of tradition houses in Isfahan. However, by reviewing the historical sites, it is revealed that the monuments are analyzed mostly and houses were not in the spotlight (Memarian, 1993: 47). The present study aims to examine the houses in the Safavid and Qajar dynasties. In this study the representation of the concepts in "privacy" at the entrance of traditional houses is investigated. The traditional entrances of this study are

selected among the architecture of Safavid and Qajar ages the last periods of constructing traditional entrances. The aim of this study is to analyze the reaction of religious believers and the way these concepts are represented in entrance framework, it is the emotional experience of the person who enters the building from the moment of entrance to arrival at the interior space. During the study traditional entrance frameworks of Isfahan traditional houses are analyzed regarding the greeting and privacy concepts and finally the presence of these characteristics in contemporary dwellings will be discussed (Farshchi & etc., 2016).

Isfahan Traditional Housing

Isfahan traditional houses not only functions as their shelter and safe place, but also means a world to them wherein they grow, learn, and pray. The architecture creating Isfahan old houses imagines the final plan of the building at the beginning of designing. The architect designs part by part of the plan and set artfully every section of the house in its exact place. (Haeri Mazandarani, 2002)

Therefore, the cultural and divine values manifest perfectly in every corner of the house. Traditional residential texture of Isfahan reflects architecture goal – that is, make an ideal area, consequently, it has symbolic values rising out of social culture factors. These major social factors have dramatically effect on housing of residential areas.

"Plan" is a complete symmetry in façade and plan and usually the main front of the building is in the southern part and it used the triple divisions in plan, facades and details. The central hall is usually more conspicuous than and usually as high as two floors. Porch is one of the most significant elements in the Safavid time and is in the middle axe. The gardens as well as rooms are usually a complete rectangle. The heights in Safavid architecture is not as high as those of Qajar's and doors are usually wider (Ghasemi Sichani, 2015, 35).

"Door" is a pathway to pass from one place to another. It is a transmission. We can express it either as

a mechanical concept or a need to change the awareness. While the entrance accepts the body, this mys-

terious geometry also provides the space for mind and wisdom (Critchlow, 2011) (Fig.1).

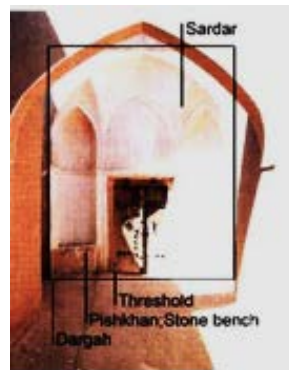


Fig.1.entrance (Dehbandi, 2017)

Entrance is a place where the public connection with the family privacy takes place. Therefore this space has to prepare the person so that he enters the building. What happens is being separated from “moving” and “transit”, then “pause” at the entrance, and entering the “silence” and “peace” of the porch by the guest. This kind of silence and tranquility at the time of looking forward to hearing host voice to be welcomed and greeted, invites us to think and relax for some minutes. Based on the entrance function, the

plan and its complexity, height and proportion, decoration and coating vary in different buildings. In spite of sharing most of the entrance characteristics, buildings seem different regarding the use of them. Based on the identity and function of entrances, they are used differently in dwellings. Most of the entrances are in the form of indented and salient. These indentions are with Peerneshin (Ebrahimi & etc., 2015) (Table 1).

Safavid houses	Sokeias house	Daivid house	Zullian house
Pre entrance			

Table 1- Safavid entrance houses in Isfahan (Writer, 2017)

The size of the platforms is different according to the entrance space, the building function and the passageway. This part is somehow precedes the main framework in public and public utility buildings in order to emphasize and signify its importance. At its two sides, there are two semi columns connected to the wall. The concept of permission is less important in public, religious and service places. The more the publicity of a place, the more the freedom of entering.

Entering these places is accompanied with necessity, so the entrance manners in these places are different from those of others (Ebrahimi & etc., 2015).

The concepts of guest and hospitality are of significant importance in houses. Since invitation, permission, accepting and greeting are crucial concepts at the time of entering a private place. Different parts are formed in the entrance path in order to protect the privacy and respect hierarchies. Porches and cor-

ridors as a filter limit the sight and control the entry. Asking permission out of the door, waiting at the porch and greeting the host, all are taking place while the guest is walking along the corridor. In the following the characteristics of entrances will be analyzed.

Sardar: Doorway as the secret of threshold is the most appropriate place in intuitive geometry. In order to affect the human understanding and make him focuses on magnificent values entrances (Critchlow, 2011) (Table 2).

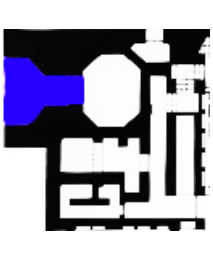
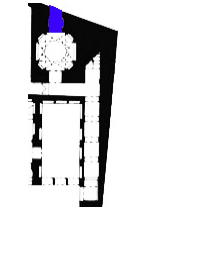
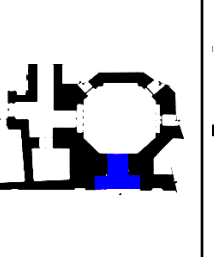
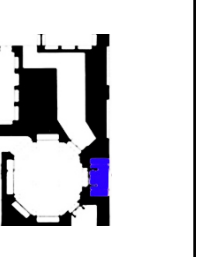

Qajar houses	Charmi house	Khodsie house	Sheikh al-Islam house	Wasigh ansary house	Haj Rasools House
Pre entrance					

Table 2-Qajar entrance houses in Isfahan (Writer, 2017)

The most notable parts of the passages are houses entrances. It is an opening which transforms the passing into entering. Transom as the most external part of the house is the first element which welcomes the guest. The size of the transom and the amount of decoration are influenced by the building importance and the financial status of the owner. The elements of transom are platforms, the door and its frame, engravings, semi domes at the top of the door and decoration of the entrance door. In the past there were two “Darkoob” the entrance door. One of them was a metal ring and the other was the same as a metal hammer. The former was used by women and the latter by men (Memarian & Brown, 1998)

The engraving texts Darkoob. The height of transom, annexed elements of the transom such as semi columns and minarets are the elements which make difference between houses and public places. There are tile works of Quran verses around the door in the mosques and schools. The other designs of the tile works are as Eslimi end geometrical motifs. A large area of the entrances in mosques devoted to engravings. These entrances are along with stairs downward. Cisterns are also with stairs at the entrance and are decorated by geometrical designs (Soltanzade, 2006)

Hashti: Following the entrance is the porch. It is the

pause space before entering the house privacy. Islamic architect builds the porch floor with one step downward and elevates the ceiling with some holes to pass the light. Tranquility is taking place and moving is started. Walking in the alleys and arriving at the porches, we must stop to contemplate and select the way (Rapaport, 2009).

Keryaas: Corridor connects the porch to the yard. The porch contains the main entrance, access to the roof, and the corridor. This corridor can be straight, L_ form or helical. The main aim of the corridor is to protect the inside being observed directly from outside. If the straight form is chosen for the corridor, it reaches to a part of the yard in which the family members do not do any activities (Memarian & Brown, 1998). “If someone enters the other’s home, he should feel familiarity and makes the host aware of his sociability, and then he enters and salutes, by this he secures the guest”.

Privacy of the Isfahan Traditional Houses

In Isfahan, Traditional House is considered as a cultural private place which separates us from each other, yet reflects coexistence with others. Privacy and individuality are both cultural concepts which vary from one culture to another (Farschi & ECT,




2016). Societies in which individuality values prevail, privacy in terms of both spatial and social meaning is one of the vital concepts of social life. In such cultures, house architecture is arranged so that each family member can have her or his own privacy (Mohammed Mustafa, 2010).

Conclusion

Construction customs have influence on using public places, determining property ownership, building orientation, and access hierarchy with respect to building privacy in metropolitan areas. Architects and planners who are relatively familiar with behavioral analysis should pay adequate attention to meaning as a product of environment perception, since in many cases, there is a wrong perception of between function and meaning. For example privacy in historical and traditional houses in Isfahan very important and useable in new architecture model in Isfahan. The entrance and presence of new style in

Isfahan architecture keeps its main traditional and historical principals and leads old figures to shapes which are in accordance with both modern housing pattern and residential culture (Table 3 & 4).

Based on the findings, it can be concluded that the idea of the houses in Isfahan is dependence of the parts dominated on the space of entrance and the mass composition which makes the house of Isfahan has a high Privacy and has irregular geometry of Mass composition. And there is a difference between the pattern of regulation at the whole level and the regulation pattern of its parts which is due to the diversity in the main components of the houses. The diversity is not only in the main components of the houses, but also in the architectural design, in addition to the diversity in the materials that are used to build the houses for their multipurpose use especially inside the house while the outside is characterized by its simplicity.

entrance and sat down	input framed entrance	Simple entry	Character
			Bandar Taft
Input with full details and pre-arc	Entrance decorated with doorway	Simple input with elliptical arch and platform	Character





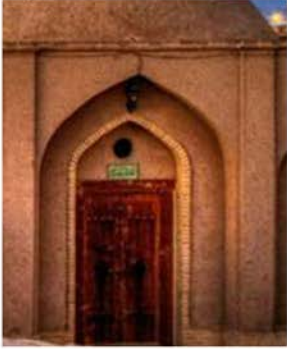



			Isfahan
Input with full details and pre-arc	Entrance decorated with doorway	Simple entry	Character
			Yazd

Table 3-variety of entrance houses in Iran (Writer, 2017)

Input with full details and pre-arc	Input with full details and pre-arc	Simple entry	Character
			Kashan
Entrance decorated with doorway	Entrance decorated with doorway	Simple entry	Character







			Abianeh
Entrance decorated with doorway	Entrance decorated with doorway	Simple entry	Character
			Shiraz

Table 4-variety of entrance houses in Iran (Writer, 2017)

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