LEARNING THE CONCEPT OF AESTHETICS IN TRADITIONAL HOUSES OF TABRIZ AT MODERNIZATION PROCESS: A CASE STUDY IN HOUSE OF AMIR NEZAME GARROUSSI

Ali SHAFIGHEH1*, Laheh Mehdi NAZHAD-ASL1

1Department of Architectural Engineering, Mamaghan Branch, Islamic Azad University, Mamaghan, Iran

Abstract. The admirable beauty of traditional houses made us to seek the secret of beauty in these houses. In this direction, the house of Amir Nezam-e-Tabriz which is one of the most beautiful houses from Gajarian Period and is located at Sheshghelan precinct (alley) has been surveyed here. We investigated the beauties of this house so as to achieve a relationship between the ratio of having aesthetic aspect and existing proportions in its structure and eventually to apply this relationship in the existing modern house. House is a construe, explication and a pattern (model) of our world. From the past years ago, a house was no more than a shelter, and spiritual and religious aspects were obvious at all stages of a building construction, its establishment and its use. House as an architectural structure embraces some ideas and values in itself. Whatever is included in the moment of creation is radiated from its walls levels, and impresses the people who live there. After introducing new ideas and thoughts over a century, and bringing innovativeness, innovation and innovating, they were afraid that lest Iranian architect cannot play his/her role correctly over this relatively long period and has caused some development. Evolution which began from this period, and had a profound effect on designing Iranian building and changed the quality of life in Iranian citizen. Residual buildings in Iran, from the viewpoint of area and dispersal (distribution) possess a lot of spatial and local diversity. This feature in regional level which is adapted from various forces and factors, and influenced by Hiz-manyo- mechanit trend, has also been changed. Designing a contemporary house has been done by various approaches which deserve no special attention because a motion or movement is valuable from the viewpoint of architectural history which has dynamism and independence beside its precursor role. In this paper, it has been tried to survey the architecture of traditional and contemporary houses in Iran to sum up the architectural theories of that period and revive the concepts of traditional architecture in modern houses.

Keywords: Architectural culture, modernization, spatial understanding, contemporary house, aesthetics

INTRODUCTION

After Islam, Iran became the cradle of cultural field and civilization and a center for developing Islam throughout the world. The dignitaries, interpreters (commentators), great ones, scientists and authors, etc. were mainly Iranian. If it is to express our opinions about worldly matters, should have a word to say. We must inevitably adapt ourselves with today’s world. We are a generation who must try to graft (join) what tomorrow will bring with itself by other things, and with respect to this matter that today’s world seeks to achieve a new order, therefore, we should know who we are and where we are going, what things do we keep from past periods and what things do we leave, in order to attain new developments.

Iranian architecture like its art and literature evades from being monotonous and seeks to achieve growth and perfection.

The meaningful history and culture of Iran are an attempt to create affinity and evolution and also to achieve an international peace and this is an intellectual deliberation (remediation) which has given sanctity to Iran (Pour-Abdollah, 2010, pp.9-10). Whenever we hear the Word ”house”, whatever is associated in our mind is so obvious that requires no other interpretation.

While there has been presented so many definitions about the house, i.e. the most specific place for living, but it must be interpreted more and more. Seemingly, definitions and interpretations about the concept of house have always been identical, but the fact is that different communities...
and cultures have different viewpoints about a phenomenon named, a house’, secondly, the notion of house has been changed over the history. Today, consistent and continuous consideration to the categories like mass construction, industrial constructions, and building economy which due on subcategories of the building economy, have pushed us back from the real concept of life, and no one preponderates about the quiddity of meaning and philosophy of the house. We build a house because it is cost-effective (Barati, 2003, p.24).

Life comprises the concepts like welfare, peace of mind, sense of security and a place to meet these requirements (Toufan, 2006, p.73)

However, the term, building which has been used instead of the term’ house’ is a word which has been entered from Arabic language into Farsi. It means status, homestead, place of residence, position and calmness, and its plural form is “buildings”. The word building is an adjective and has been extracted from this root and means tranquilizing, sedating, comforting, (Barati, 2003, p.24).

Residual house like a flake of fog grows on the earth and has root there, and from its establishment point is useful and essential and tries to reach its pinnacle (up to the peak) and begins its formulating process, and in spite of obstacles, possibilities and opportunities which it sees in four directions of the earth, attempts to grow there (Falamaki, 2006, p.24).

Statement of the problem

House has an internal concept for human beings. It separates his/her private world from the world of social relationships which occurs at outer space.

Scholtz speaks of the house’s beauty as something which is located inside the human beings, i.e. where the child learns the things there and realizes his identity in the world. In other words, house is a place where we leave there and then come back (Memarian, 2010, 338)

Therefore, house is something more than a shelter, and illustrates the specific in sight, culture and basic rights in the life and illustrates them.

House is a place for human’s well-beings, which must satisfy all of the corporeal and spiritual needs. A house represents the lifestyle of its residents. In other words, by observing a house. We can realize who were its inhabitants and how they lived there, and how these various spaces has been formed, how this house was satisfying their needs and what facilities has provided for them.

The milieu of each house is like the way of speaking. House as an architectural structure comprises some ideas and values. Whatever is included in it at the moment of creation, has originated from its surfaces and walls, and transferred to the people who live there. These matters continuously make a serious status for him/her. Social patterns form in behavioral and repercussive environment too, and affect the social life.

In pure Islamic thought, human beings, intrinsically tend to achieve an optimal perfection, and traditional houses due to this matter that they satisfy human needs and instinctive/innate nature, are of utmost importance (Massaeli, 2009, p.27)

What has occurred on Iranian architecture over a century by bringing new ideas, and consequently introducing some periods like innovativeness? Innovation provoked this matter that lest during this everlasting period, the architect cannot play his/her role correctly and cause some developments. Development which began from this period and had a profound effect on designing Iranian building and changed the life quality of Iranian citizens (Hashem Nezhad and Darabian, 53).
Residual buildings in Iran from the viewpoint of area and dispersal possess a lot of spatial and local diversity. This feature in regional level which is adapted from various forces and factors, and influenced by Hize-manyo-mechanit trend, has also changed.

Designing a contemporary house has been accomplished by various approaches which deserve no special attention, because a movement is valuable from the viewpoint of architectural history which has dynamism and independence besides its precursor role.

**Significance and justification of the study**

In this paper, studying the Iranian architecture, extracting the concepts of principles and their characteristics are considered as the fundamentals of existential philosophy, and consequently, its study is impossible without profound social, cultural, religious and literary matters, and the mutual comparative method between the mold and philosophy is inevitable. Due to the specific plans in Iranian architecture, there is an internal complexity which by itself is the result of complexity in architectural plans and forming a mental pattern not physical complexity, because the skillful architect has created its work like composing a lyric(poem), not like a statuary foundation(casting of statues).

Some people often mistake complexity with meandering and think that if they represent their scheme like an astonishing spiral or spatial scheme or with a deceptive extremity, they will achieve complexity. The complexity of old architecture has originated from architects mind, an intellectual mind which is able to solve the problems. Whereas the physical complexity indicates the inefficiency of architect in managing the affairs and the simplicity of his mind and his tendency to pretension instead of democracy (Eftekharzadeh,36).

The general purposes of the research are as follows:

- Distinguishing the effectiveness quality of intellectual and cultural concepts in formulating a spatial structure in traditional/historical houses
- Surveying the feasibility of reviving these concepts in Iran’s contemporary houses

**METHODOLOGY**

In the aforementioned research, the descriptive-analytic method has been used, and the instruments for doing this are library study method and surveying the written documents, meanwhile by referring to the available references and resources, and posing different viewpoint, and their analysis, it has been tried to survey the probability of the problem.

**Review of Related Literature**

The issue of house is one of the most important things in Iranian architecture. The need for a house is so vital at one age that we must satisfy this matter by recognizing the past architecture and comparing it with contemporary architecture. The issue of architecture in traditional houses and appearance of some theoretical concepts have been surveyed in some books and papers which are summarized in table 1 as follows:
Table 1. Architecture in traditional houses and appearance of some theoretical concepts.

<table>
<thead>
<tr>
<th>major debate</th>
<th>The Topic of work and It’s publisher</th>
<th>Author’s name</th>
<th>year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Surveying historical buildings in Iran</td>
<td>Iranian architecture, soroush Danesh</td>
<td>Pirnia, M.K</td>
<td>2010</td>
</tr>
<tr>
<td>Surveying the buildings inside and outside of the country</td>
<td>Islamic Iranian architecture, Soroush danesh</td>
<td>Pirnia, M.K</td>
<td>2010</td>
</tr>
<tr>
<td>Developmental process in architecture, form, space, light and color in architecture</td>
<td>Building pattern in contemporary architecture of Iran journal of architecture and building</td>
<td>hashemnezhad, H, Darabian, A</td>
<td></td>
</tr>
<tr>
<td>Surveying the architecture of Iranian houses</td>
<td>Architecture of Iranian house ministry of culture and guidance</td>
<td>Kateb, F</td>
<td>2006</td>
</tr>
<tr>
<td>Surveying house, material, cultural, and historical concepts from the viewpoint of Farsi language</td>
<td>Recognizing the concept of house in Farsi language and Iranian culture, quarterly periodical of Farhanges honar</td>
<td>Barati,N</td>
<td>2003</td>
</tr>
<tr>
<td>Surveying the effect of religious beliefs in the nature of traditional house</td>
<td>A hidden map as. achievements of religious beliefs in traditional house, Kaviri, Iran, periodicals of Honarhaye ziba</td>
<td>Massaeli, S</td>
<td>1388</td>
</tr>
<tr>
<td>Surveying the architecture of introvert houses in Iran’s territories and surveying the sample</td>
<td>Becoming familiar with the architecture of Iranian building, Introvert species. soroush Bahar</td>
<td>Me’ marian,G</td>
<td></td>
</tr>
</tbody>
</table>

Theoretical framework of the study

Iranian architecture from the viewpoint of Iranian architects

Some Iranian architects have attempted to analyze Iranian architecture by surveying it more and spell out the principles and fundamental characteristics.

Professor Pir Nia also recites his famous principles as follows:“Popularism, introversion (subjectivism), self-sufficiency.”

Yaqub Daneshdust believes that Iranian architecture is a clear and obvious one, and therefore, causes convenience, familiarity and informality”… (Noghrehkar, 2010, p405)

Nader Ardalan has expressed his viewpoint in seven principles. He saud that “The unique architecture is the one which arises from heart and is pleasant, the focal point and real center of the existence is spiritual-corporeal. This is a place where intellect coincide with soul (material science with spiritual sciences). The seven principles in designing merely belongs to Iranian masterpieces:

Symbolic Insight: This architecture is the result of expression and provoking the profound sense of primordial meaning. i.e.” spiritual perfection” and “Total unanimity in the whole world”.

Environmental coincidence: Iranian architecture has a harmonious and permanent relationship with nature and its particular territory.

A sample model of paradise garden:Garden has always been an inspiration about the major form of” spatial feeling” in architecture, seemingly, a garden, but inwardly, a yard.

Positive spatial system: Subjectivism, in this sense that space is a positive element. Unlike western architecture, geometry and mathematics create an important positive space with a negative volume. The relationship between one spaces with other spaces is accomplished on the basis of a three-sectional pattern, i.e. connection, transition, and pinnacle (apex)
Complementary: Alchemy of color, material and line have overflowed the architecture.

Humanistic scale and social participation: This architecture lies on the basis of humanistic scale and golden fitness of the body. From the scale of rooms, courtyard, to precinct (cemetery) and city, there are hierarchy of social connecting loops which bind an individual with his/her society.

Innovation: Innovation in constructional tactics, ceiling (roof), dome (arch), and tile (et. al, 406) Darab writes about the characteristics of an Iranian architecture as follows:

Introversion together with ambiguity, formulating a space on the basis of rich, solid geometric varieties, high proportion in creating humanistic scale, harmonious compatibility with nature, frequency of scattered elements in creating unanimity. (Noghreh Kar, 2010, p. 401)

Hideh Mir. Miran in an article named” A new process in the present Iranian architecture “writes:

Analysis of frequency, variety and complexity of foundations, and some patterns have been done over time in many different ways. Furthermore, we can conclude that development of Iranian architecture has been greatly done on the basis of perfectness of these principles and patterns during an intelligent and skillful activity (ibid, 497-498)

The concept and meaning of the house

Rappaport believes that in traditional society, human beings understanding of the world, life, and their culture include religious beliefs, tribe and family structure, social organization, life style, and the way of social communications among people which determine the house, form, organization and it’s spatial divisions rather than territory, material and technology.

Certainly, communities have made various choices among different patterns in construction, and whatever has eventually been chosen was not due to limitation in work, physical and biological facilities, but also the culture has also had an effective role in it, otherwise, we had no variety or diversity in building houses (Barati, 2003, 24)

Some of the theories and definitions of various connoisseurs about the house can be expressed as follows in table 2:

Table 2. Theories and definitions of various connoisseurs about the house.

<table>
<thead>
<tr>
<th>Viewpoint</th>
<th>Researcher’s name</th>
</tr>
</thead>
<tbody>
<tr>
<td>-house is a shelter which prevents boredom. -The inside of local house for family residence</td>
<td>Pirnia, M.K</td>
</tr>
<tr>
<td>-House as a shelter for adapting ourselves with some conditions. -Making an intimate relationship between outside environment and biological phenomena of human beings. -House is a place for consulting with other members of the family who live there.</td>
<td>Locurbuzieh</td>
</tr>
<tr>
<td>House is the center of world for its inhabitants</td>
<td>Charles Moor</td>
</tr>
<tr>
<td>-House as a place for recovering the identity of a child -A spatial house for learning the child in order to realize his existence in the world</td>
<td>Christian, Norberg, Shooltz</td>
</tr>
<tr>
<td>-House is a vital place for human beings -The experience of feeling spatial dependence in house for the first time -being accustomed to five senses in short term -Making the first immediate experiences with space in group and isolation</td>
<td>Todao andou</td>
</tr>
<tr>
<td>House, as a place for living not sorrow</td>
<td>Francis Bayken</td>
</tr>
<tr>
<td>House for removing veils</td>
<td>Miss Vandrouhe</td>
</tr>
<tr>
<td>House as a place for residence with respect to this matter that Human being are mortal (life is transient)</td>
<td>Hedger</td>
</tr>
</tbody>
</table>
The direction of traditional houses, and the use of natural energy resources are some of the principles of spatial construction (Assad-pour, 2006, 70).

The direction of a house depends upon the angle of sun and qibla. In most of the traditional houses, the main axis of foundation were Northern-Southern, and had the best situation for taking the sun, so as to use the shadow of sun is warmer days of the summer and the heat of sun in winter. The major spaces (part5) for living were built in northern and southern direction, and the spaces which were of less importance, particularly service departments were built in eastern and western direction (Kateb, 2006).

A traditional architect, with respect to the burdensome condition of weather, environmental and natural elements has paid attention to a suitable territory.

Territorial areas have been used for traditional houses with respect to seasons of year, different hours of day, and an internal immigration. It has been devised in such a way that in each season and every hour of day, they can see part of the house in which the harsh nature of outside change into physical tranquility and comfort of inside the house, but human beings see the basic tranquility in religious and spiritual tranquility, and when he/she achieves it, in fact they have achieved heartfelt tranquility.

Human being are by nature seeking truth, are trying to attain this fact that where he has come and where he is going, at every moment, he turns to whereabouts and consistently is seeking to achieve a decent status, and have an opportunity to ponder and ruminate.

A Traditional architect who is familiar with this matter attempts to have a share in creating a deliberating feeling in traditional house. Therefore, he tries to direct building/construction to the almighty Allah and steers toward it (Massaeli, 2009, 32).

House as a place for living has been directed toward heartfelt desires and human being’s comfort, so the human beings can find their goal, destination and identity in life. His goal is paying attention to God, his destination, is arriving to the God, and his identity originates from him. Therefore, when he settles in every part and direction of the house, he sees the God there and achieves heartfelt tranquility.

Therefore, the traditional house, not only has paid its attention to territory and nature, but also it concerns with beliefs, it conceals the basic tranquility and comfort in religion and meaning. (ibid, 32).

Characteristics of traditional houses in Iran

Historical buildings (constructions) of every country are indicative and identity certificate of culture and public performance sheet who have lived there. Although the golden performance sheets of this valuable book have been scattered all over the world, but we can accumulate some parts of it which have not been practiced anywhere (Pir Nia, 2010, 23).

In traditional of Iran, family is one the most fundamental units of the society and house is the main backbone of the family. Therefore, house was designed so as to be distinct from outside environment, and in building a house, it has been tried to pay their attention to fundamental principles of the family. The concept of the house is more extensive than merely a private place. In fact, house is a sacred place, which must be far from the view point of an alien. One of the major characteristics of old houses in most of the Iran’s cities is their large area. Their architectural style consisted of two parts: Internal and external.
The common spaces of these houses were as follows: platform, portal(gateway), entrance gateway, corridor(halfway), entrance hall(vestibule), porticos, yard, room, (two-doors, three-doors, five-doors), pool protrusion, and kitchen.

In this paper, it has been tried by looking at the architecture of contemporary houses in Iran to accumulate the architectural theories of this period, and to survey the possibility of reviving the architectural concepts of traditional houses in modern A Iranian houses. For example, the house of Amir Nezam-e-Garroossi which has been built during Nasser Addin-Shah period and stewardship of Amir Nezam-e-Garroossi, has been purchased by cultural heritage organization in 1998, and has also been registered among national works of the country with the code number of 1749. After repairing and rebuilding the construction, it has been tried to keep architectural characteristics and its traditional features and then been used as Gajarian museum. The edifice of Amir Nezam has been built in two stories and square footage of building about 1500 meters.

This building consists of two yards, one internal and the other external, which adds to the beauty of gardens and pools. Sixteen columns have kept the whole veranda with beautiful head-columns. In the above sample, reticulated sashay windows with colorful glasses, plaster work of Northern and Southern facade, decoration with cut mirrors, plaster works of internal halls have also added to the beauty of this construction, there are deep pools in basement, which are one of the most important part of construction. Stable columns of pool, and brickwork (masonry) of ceiling are very striking. There are four rooms in the eastern part and seven rooms in the in the western part.

The pool has been decorated with brickwork, and stone columns. In the above sample, there are two halls. These halls have corridors (half ways) throughout veranda with sixteen magnificent columns which give beauty to the construction. There are rooms in both sides of corridors which comprise four rooms in eastern part and three rooms in western part. The house consists of two yards, one internal and the other external.

<table>
<thead>
<tr>
<th>Characteristics of a structural area in traditional house</th>
<th>Area’s name</th>
</tr>
</thead>
<tbody>
<tr>
<td>-A place in both side of entrance door</td>
<td>platform</td>
</tr>
<tr>
<td>-A place for rest during the wait for entering the house</td>
<td></td>
</tr>
<tr>
<td>-Whatever is appealing from the outside</td>
<td>Portal or gateway</td>
</tr>
<tr>
<td>-The first element in introducing a house</td>
<td></td>
</tr>
<tr>
<td>-External molding over the wall’s surface</td>
<td></td>
</tr>
<tr>
<td>-Notching(concavity)over the alley</td>
<td></td>
</tr>
<tr>
<td>-Having decorations</td>
<td></td>
</tr>
<tr>
<td>-Without visual relationship with inside the house</td>
<td>Entrance door/gate</td>
</tr>
<tr>
<td>-Have two couples and two knockers, a loop (circular)knocker for women with boost noise and hammer-like knocker for men with bass noise</td>
<td></td>
</tr>
<tr>
<td>-Making spatial division</td>
<td>Corridor(halfway)</td>
</tr>
<tr>
<td>-Waiting room</td>
<td></td>
</tr>
<tr>
<td>-Making outlook deviation</td>
<td></td>
</tr>
<tr>
<td>-The difference between inside and outside</td>
<td>Intersectional</td>
</tr>
<tr>
<td>-Observing hierarchy</td>
<td></td>
</tr>
<tr>
<td>-Covering outlook deviation and respecting residents on the basis of differences and distinctions between inside and outside</td>
<td></td>
</tr>
<tr>
<td>It’s other name: corridor or halfway in the sense available space for ceiling -meandering length for observing the private limit of life</td>
<td></td>
</tr>
<tr>
<td>Cruciform space</td>
<td>Entrance hall(vestibule)</td>
</tr>
<tr>
<td>Guest room</td>
<td></td>
</tr>
<tr>
<td>Transition point from earth to sky</td>
<td></td>
</tr>
<tr>
<td>Pondering space</td>
<td></td>
</tr>
<tr>
<td>Spatial variety</td>
<td></td>
</tr>
<tr>
<td>Legibility</td>
<td></td>
</tr>
<tr>
<td>The distinction between affiliation of inside and outside</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Analyzing the theoretical framework of historical/traditional houses in Iran

We should enter the internal area of traditional houses in Iran through meandering routes. Generally, in traditional houses, by separating the social and private activities into internal and external parts, we can maintain the tranquility and comfort of house hold. In traditional houses, internal area (space) is like a bridge between the house limit and street. The gateway inspires the feeling to enter into it due to its proportions and decorations. Generally, some of the characteristics and theoretical frameworks of these traditional houses can be expressed as follows:

<table>
<thead>
<tr>
<th>Semi-open space (due to territorial reason and observing spatial hierarchy)</th>
<th>Yard</th>
</tr>
</thead>
<tbody>
<tr>
<td>A place for sitting and relaxing</td>
<td></td>
</tr>
<tr>
<td>- Binding the elements of a house</td>
<td>Rooms</td>
</tr>
<tr>
<td>- Making harmony between spaces of a house</td>
<td></td>
</tr>
<tr>
<td>- Centrality of inner environment</td>
<td></td>
</tr>
<tr>
<td>- Reviving the paradise</td>
<td></td>
</tr>
<tr>
<td>- Center and heart of the house</td>
<td></td>
</tr>
<tr>
<td>- Illustrating introversion and transparency</td>
<td></td>
</tr>
<tr>
<td>- As an organizing element in architecture and place</td>
<td></td>
</tr>
<tr>
<td>- Two doors: A room which had two doors toward yard and had prosperity during Gajarian Period</td>
<td></td>
</tr>
<tr>
<td>- Three doors: A room which had three doors and mainly used for sleep</td>
<td></td>
</tr>
<tr>
<td>- Five doors: A guest room (parlor) (the most formal space at the house)</td>
<td></td>
</tr>
<tr>
<td>- The most valid element in making a yard</td>
<td>Pool</td>
</tr>
<tr>
<td>- A static water reflects sky in it and the surrounding elements of yard</td>
<td></td>
</tr>
<tr>
<td>- Referring to the importance and centrality of water in nature</td>
<td></td>
</tr>
<tr>
<td>- As a central element which organizes it’s surrounding elements</td>
<td></td>
</tr>
<tr>
<td>- Usually square or rectangular</td>
<td>Kitchen</td>
</tr>
<tr>
<td>A place for cooking</td>
<td></td>
</tr>
<tr>
<td>- Next to guest’s room</td>
<td></td>
</tr>
</tbody>
</table>
The architecture of traditional houses in Iran is the manifestation of eternal and primordial symbols which considers this world as a transient place and a means for achieving higher positions and internal tranquility. Iranian architecture which has been manifested in various forms at different constructions, has a special status, and there are some beliefs, traditions, ceremonies in some geographical and territorial conditions.

In traditional houses of Iran, gateway due to keeping the house limit, yards orientation, and surrounding rooms, gardens and pools due to their symmetry and centrality are suitable beds for ruminating and achieving spiritual and psychic tranquility. A suitable exploitation of color and abstract and geometric decorations, not only adds to the beauty of various spaces but also helps in providing a tranquil and spiritual atmosphere inside the house for its residents.

By recognizing the governing principles in the architecture of traditional houses and exploitation of them in modern houses, we can create a pleasant, spiritual and safe atmosphere in the house. Table 3 can be useful and effective in explaining and analyzing the theoretical framework of traditional houses. It can also be useful in relative understanding of these concepts, and this matter that the traditional Iranian architect has used that concept in designing spaces.

The characteristics of modern houses

In 1929, Gideon wrote that recent developments in constructing has been concerned with the issue of building a house for public; because public constructions or factories were not of such importance in that time. This means that once more, we are being concerned about the destiny of human beings (Noorberg, 2010, 167-168).

In the present era, a house refers to the symbolic viewpoint of society toward environment, technology culture, and identity. Therefore, by surveying and analyzing the residual buildings in every society, we can understand the governing its principles and values (Shokouhian, 36). A modern house cannot satisfy all of the wants of personal life (residence) (Noorberg, 2010, 170). It can confidently be said that a modern house was scientific and hygienic from all aspects but had no similarity to a house. In fact, this house has preferred 'living in space' to living with pictures (ibid, 170)

With respect to different approaches in architecture, studying and surveying the various works of people, we can mention three schools of thought and dominant patterns in designing a house in contemporary architecture of Iran, which are as follows: modernism, post. Modernism, and traditional (Hashemnejhad, and Darbarian, 53).

Modernism: Modernists believe that not only architecture and art, but also our viewpoint toward past have changed fundamentally. They believe that the religious worldview cannot explicate new scientific achievements. They also believe that we should use the new findings of scientific knowledge, because today's life depends upon science and technology. We must put aside traditional and restricting beliefs and accept a new culture on the basis of science essence and a universal culture which knows no end. (Noghrehkar, 2010, 297-298).

In 1935, by emerging the first group of educated Iranian architects in west, a new period of socio-economic developments began in Iran. Economic relationship with western world was increasing, and providing the basis for applying modern constructional technology and exploiting new engineering science in Iran (Hashem Nezhad and Darabian, 54).

Traditionalism: This is another group of modernism critics who believe that the root of problems in modernism refers to ignoring the pure essence of sublime God. For correcting the critics of modernism, we must pay our attention to pure essence of God. They speak about holy architecture and consider it as savior. They believe that by realizing these conditions, we can solve some crises like environment, generation, discontinuity, historical and soulless of architecture. (Noghre Kar, 2010, 335)
With respect to these thoughts and theoretical framework of professor Abolghassemi, we can place some residual buildings in this pattern which are designed by himself.

Professor Abolghassemi considers architecture as a mixture process of science, Interests, faith, belief and particular skills which refers to their period in the course of civilization and culture and over the passage of time. He does not consider architecture as a structure, but he believes to the reflection of rhetorical world in architecture. A reflection which has taken materialistic manner to itself, and comprehensible by human feelings. Since it deals with humanistic controversies and achievements which refers to science and technology.

He considers science and art as an effective factors in architecture and describes each of them as follow:

"Art is a spark (gleaming) in time intervals which results in innovation and is the basis of creating artistic works and discovering explorations, which have had a positive effect in tests (Hashem. Nezhad and Darabian, 54)

**Comparing traditional and modern houses**

Surveying today’s art is impossible without recognizing the art of the past, and understanding the art of the past requires a cute, and adventurous mind which opens the door to our mind and removes the veil from the secrets of the world (Saremi and Radmard, 1997, 11).

Generally, the history of Iranian architecture is divided into two parts: 1) the recent half century 2) the modern architecture from the past half century. This division is the result of too much distinction and alienation which exists between these two periods. Iran’s several thousand years architectural tradition is full of ups and downs, and abundant diversity, and in spite of the changes up to the early 14th century, had caused disorder and chaos in the society (ibid, 12).

A traditional house in Iran consisted of an enclosed premise comprising courtyard and essential spaces around it. There was a pool at the middle of courtyard. Which was being filled with limpid water of subterranean canal, and gushed through ceramic pipes of pool, gardens had been dispersed throughout the pool. In this garden, there were various kinds of flowers, basil, trees of pear and pomegranate. In spring, the smell of Gole-mohammadi, basil, and savory filled everywhere. The enclosed spaces around the courtyard consisted of hall, four-doors, and three-doors received light from the colorful peep holes of sashes, and flower-pots (vases) and rose-water sprinklers, ewers with a spout were put on the niches or upper shelves, and the curve of arches, domes have been raised (erected) into the sky and decorated with keystones, and the room provided an intimate, fanciful environment for its residents and indicated the sublime culture and art of Iranian architecture. Hospitality was one of the good and admirable traditions in Iran, and its impression is also apparent in Iranian architecture. The high and beautiful portico (veranda) of gateway greeted guests, and they entered the entrance hall (corridor) with an exclamation of “Ya Allah”, and the householder guided the guest to the five-doors, and a thin-rod has been stapled on each door for knocking it. Since by knocking it on the door, a different sound was created. Men knocked the door and women knocked the ring, and the porticos (verandas) have usually been decorated with sacred name. There was also a three-door room which was used for sleeping, and it has been built in such a way that the residents can sleep toward qibla, and it has also been tried the to observe the ethics of construction and some beliefs in constructing all elements of architecture, and water closet (lavatory) was also built in such a way that the person’s face not to be toward qibla (ibid, 274-276).

A review of house architecture in contemporary periods indicated that in every era (time periods), the issue was not that what they supposed it has happened in the west. As it was stated before, three schools of thought and symbolic have been dominated over house designing in contemporary architecture of Iran. It can be claimed that Iranian modernism has traversed its evolutionary was in house designing, and emerging new tastes and preferences in Iranian
architecture. Worldly matters also changed Iranian mold and lifestyles. It made so much innovations in traditional form, it also made some respect to Iranian present era, but recently we observe that economic matters have been dominated over spiritual matter. Architectural thoughts in house-building patterns are degenerating in the framework of municipality regulations like all other fields of architecture (Hashemzezhad and Darabian, 55)

**Effective factors in changing traditional houses to modern ones**

House is considered as the world of human being or their interpretations of it, therefore, the general pattern of a house illustrates their worldview and mental patterns in the society. Therefore, we can consider the house in communities like Iran as ”The world’s raised design”. The cause of this matter refers to childhood. The child’s world refers to his/her house in the early years of life. Later, this small world changes into a larger world, but the profound notion of the house is always with him/her, as such, to be far away house means being far away hometown or country. It is like this matter that someone has been discarded from his house (Barati, 2003, 53)

Iranian architectures have been keen to express spiritual concepts like symbolic beautiful patterns, the beauty which no one can suppose it, and cannot be measured it with western criteria in aesthetics. Architecture like saga people have paid their attention to inner self. They decorated inside the construction skillfully to be pleasant, magnificent and delightful for its residents. We should try not to obliterate the past tokens, meanwhile, modernization is the logical continuation of our values (Poor Abdollah, 2010, 11). We can find concepts like introversion, continuity, transparency, light resistance, dignity, stabilization, estimated and coherent geometric system, creating particular axis, centrality, compatibility with environment, and environmental materials, connecting joints, etc. We should try to achieve creativity and innovation by adequate analysis of them and analyzing the salient features and patterns, possibility of recognizing and eventually applied patterns in pure Iranian architecture (Azad, 2006, 28).

We can also identify six directions in formulating a house, which have been surveyed and analyzed over thinking process, house construction, environmental facilities and limitations. These six periods are as follows: lower or natural part of the earth, sky, east, north, west, south (Falamaleki, 2006, 24). Residual building from the first moment of reflection upon building until surveying the possibility and limitations of topology, its replacement, constructing, and ready to use, continuously pays its attention to environment. As we know, environment includes all the factors which directly or indirectly affect personal and social life of human beings (ibid). Perhaps, maintaining the identity of Iranian architecture in residual buildings be easier, but we should not forget that a nation’s identity and culture is not peculiar to its private residual space. It is essential to safeguard this identity in public places and metropolises. If we took cultural heritages and religious beliefs of a nation, in fact, we eradicate the identity of that nation, but it does not mean that architects should be traditional in maintaining traditional values of architecture, but it is essential to endeavor with complete sobriety to transfer these cultural traditions and concepts to contemporary architecture (ibid)

For lingual accomplishment to modern architecture, it is better to consider following matters:

1- We should believe that traditional architecture in Iran is one of the most valuable cultural heritages in the world.
2- Architect should receive an inspiration from his/her country and try to study and survey them with complex worldview, and it is not possible unless he/she accomplishes his/her work with love and recognition.
3- Architect must extract patterns, signs, and token with brief review and apply them with sobriety in his/her works. It is essential to pay attention to spatial dimensions and new performances.
4- We should try to maintain our relationship with different culture of the world by reflecting upon the status of architecture in our ancestor’s territory, and by a peaceful coexistence promote scientific, artistic and cultured fields with respect to environmental characteristics.
5- Architectural designs in Iran, beside the matter of self-confidence, and pure knowledge, depends upon research, intelligence and innovation. Achieving a new language and architecture requires establishing a conceptual framework in which elements, explanatory words are the same as levels and volumes (Azad, 2006, 27-28).

It seems that one of the most important matters which has not been solved in contemporary architecture of Iran in the field of buildings and residual towers (skyscrapers) in metropolises, is the issue of intimacy and suitable site in apartments.

Traditionally, most of the Iranian families tend to cover the internal side of their house from the view of aliens. In the past periods, this matter has been done in dense cities and houses which had central yards, but when the context of the city and physical framework of residual buildings changed since the early contemporary century, the issue of intimacy and having a good site for apartments increasingly decreased and most of the people in metropolises (large cities) had to cover the windows of residual buildings with curtain. During the day, they used thin window screen and during the night, they used thick window screen, since the internal part of it was enclosed and did not have any relationship with outer spaces. (Soltanzadeh, 2011, 4)

The significance of house for human beings indicates that meaning degradation in house is a kind of feeling degradation in human beings toward space and losing aesthetics sense, and it is called space in mental models. Spatial language and understanding human beings depends upon the quality and nature of space, and this is due to the role of house in human life.

Whatever a house approaches to meaningful perfection or the closer a house to meaningful perfection, the more complete spatial language and understanding. In contrast. A person who has grown up in an incomplete and inappropriate house, cannot understand spatial relationships in higher levels, and this may be due to his mental paralysis (disorder) in spatial relationships (Barati, 2003, 54)

Table 4. Comparing some spatial characteristics between traditional and contemporary houses of Iran author’s reference.

<table>
<thead>
<tr>
<th>Some characteristics of modern and contemporary houses</th>
<th>Some characteristics of traditional houses</th>
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| - Until Gajarian period, it has followed traditional patterns of Iranian houses, and whatever we approach Pahlavi architecture, extroversion manifestation becomes more.  
- Omission of yard, common terrace and pool instead of private yard  
- Intimacy inexistence: By analyzing and omitting entrance hall (corridor) and spatial hierarchy, intimacy became weak.  
- Hierarchy: In Pahlavian period, by appearing extrovert houses, and omitting private and external quarter of a house, spatial relationships lost their importance.  
- Pool: Pool was omitted from Pahlavian houses composition by emerging modern architecture.  
- Without the sense of inducing attachment.  
- Static and monotonous space, mechanical life.  
- Harsh large windows toward the street  
- Spaces of contemporary houses are one-dimensional  
- Creating new elements like terrace, greenhouse, stairway landing, stairway and omitting some elements like porticos (veranda), basemen (cellar), entrance hall, windbreak (vent), pool, small gardens,… | - Synchronic existence of Three open, closed and covered spaces in a house  
- Various perspectives of space, i.e. from private perspective to public one  
- Flexibility of space (multi-functional)  
- Not dominance of things over physical structure of a house  
- Existence of decorative attachments  
- Paying attention to sky line in a city  
- Existence of an intimacy for house holds  
- Formulating spaces on the basis of beliefs  
- Difference between private and external (exterior) quarter of a house  
- Silence and tranquility  
- Inspiring dependency (attachment)  
- Simple and weightless walls  
- Dynamic space  
- Multi-dimensional spaces  
- Living on the basis of traditional architecture |
CONCLUSION

It can be concluded from above-mentioned researches that the relationship between human being and house is not a new relationship, and it has been existed since the first architectural unit i.e. house. House is a multi-dimensional unit and it can be said that house relates to all aspects of life throughout the life. In fact, house is the sign our inner self. Therefore, it’s better to review the house from the viewpoint of form, concept and principles for understanding the past, it’s not necessary to go back to the past, because the past is always there, and it seems that the quarrel (contention) between tradition and modernization is wrong, we should try by understanding the present era, take the past into account. Perhaps, living in a traditional house makes boredom, because today, we are accustomed to living a modern life, and we consider the house as place for tranquility, therefore, we neglect (become heedless) this matter that house is human’s world, and in other words it indicates our interpretation of the world.

Generally, it can be said that neglecting the theoretical principles of Iranian architecture is the main problem of our contemporary architecture, since it cannot be taken into account, or it has been left for the last stage, i.e. by recognizing the governing and architectural principles in the architecture of traditional house and their benefits, we can create a pleasant, peaceful and calm atmosphere in the house.

REFERENCES

Learning The Concept Of Aesthetics In Traditional Houses Of Tabriz At Modernization Process: A Case Study In House Of Amir Nezame Garroussi


