Explanation of the Structure of the Human Processes based on Islamic Principles (Strategies and Solutions for Creating Art, Architecture and Urbanism)
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Today, there are a few dozens of historical index houses in the city Sabzevar. Reviews show that up until now, despite the presence of their special characteristics, variety and role, there have not been comprehensive studies about them; but through the presence of valuable samples from various historical periods (Teymouri, Safavid, Qajar, Pahlavi), their exposure to destruction through changing the method of living, multiplicity of owners, migration and generally loss of attractions for today’s life, reviewing these houses is necessary. Since most of the historical houses in Sabzevar are from the Qajar period, the purpose of this article is to read and recognize Qajari houses. The used research method is combined and the results obtained from the study show that Sabzevar’s houses, with architectural specifications such as semi-hot and arid climate, have mostly been made as introvert houses and they can be divided to three types of the first, second and third period based on the features of architectural space, structure and decorations. Discussion of architectural typology has been proposed in some of the European countries since the late 11th century. At first, this topic was treated in a very clichéd way and they reviewed categorization of buildings based on a mutual feature. Another one of methods of categorization at this time was dividing the buildings with mutual feature of their map. This method has many advantages, but unfortunately, by being drawn in one way of thinking, being caught up in a deterministic framework and linking historical process with deterministic materialistic views, they came to conclusion and the result of it is predetermined by considering the mentioned framework; whereas in a study, in addition to the overall review, the results shall be obtained after the study and research.

Accurate identification and classification of various architectural types can be useful in understanding the space better, protecting it and also in achieving new methods of designing.

**Keywords:** Houses of the Qajar period, Typology, Structure, Decorations, Architectural space.
1. Introduction
By considering the changes that have been made in the recent century, historical houses are severely exposed to destruction and ruin, while they compose a main part of the texture of Iran’s historical cities. The reviews show that there have not been many studies on these houses and there is no comprehensive recognition of them; whereas, thinking about them, which are formed based on the needs of Iranian people and environment of construction, can be useful in achieving the patterns of a proper house construction of Iranians. The city of Sabzevar is one of the most important focuses of Iranian architecture. By considering the multiplicity of the remained valuable historical houses of the city Sabzevar, the necessity of typology of historical houses and placing similar samples in one group and reviewing the used patterns is essential. Thus, we review typology of Sabzevar’s Qajar houses.

The studies show that there are various definitions and methods for typology; therefore, after reviewing physical, climatic, cultural patterns and structure and materials, we review the historical typology of Sabzevar’s Qajar houses. This article includes background, construction history, physical, climatic and cultural pattern, structure and materials of the houses of Sabzevar. In the following the characteristics of the houses of the first, second, third and fourth periods will be mentioned.

2. Construction history of traditional local houses of Sabzevar
According to the studies of mutual French and Iranian historical archeology of Sabzevar, the history this city’s cultural emergence goes back to the fourth millennium BC. The history of Sabzevar has been linked to “Bey-hagh”. After the attack of “Mongol” to the “Kharazmshah” reign, due to the courage of zealous defenders called Sarbedaran, for some time it was also known as Sarbedaran as well. After the Shiah sovereignty of “Al Bouyeh”, the next Shiah governance in Iran was created by Sarbedaran who ruled some parts of the country and the capital of this sovereignty was Sabzevar. The oldest remained houses now belong to Teymouriyan period (Amin 2003, 20).

But according to the opinion of the experts of cultural heritage organization, valuable historical houses have often been built in the time range of Safavid until the late time of Rezashahi (first Pahlavi). It is necessary to mention that since the fronts of historical houses were built during the time based on the need and function, it can be seen that in most of the historical houses, there are some parts that belong to different times (for example Safavid, cloaks of Zand, Qajar or Pahlavi).

3. Climatic pattern of Sabzevar’s houses
The city Sabzevar is placed in Khorasan Razavi province and geographically, it is in Iran’s foothill areas and has a semi-hot arid climate. Techniques of climatic design are taken from climatic criteria of vernacular architecture and will have the maximum efficiency (Espinasi 2009, 48).

Natural heating and cooling methods of the buildings have long been common in vernacular architecture. From centuries ago, architects and engineers were able to create some masterpieces by using the windflaw and the difference of the temperature of the weather in night and day during a year that in the atmospheric conditions in the region, so that they would create buildings for themselves.
with the minimum energy consumption (Abdolhosseini 2011, 57).

The city Sabzevar has an introvert texture; it is affected by the climatic conditions. By reviewing the traditional texture of Sabzevar, we can achieve some characteristics among which we can refer to direction and extension of streets and allies which are mostly north-south and east-west. Avenues and passages are often carpeted with cobblestone and the layout of the houses is a like checkerboard and the main direction of the houses, following the slope of the ground, is north and south. Also the porch is facing south in the winter and it is significant for using sunshine. The houses’ doors and windows are often small and usually, the materials used in traditional buildings have been very uniform and proportional to the nature and climate of the city and were mostly bricks, mud and adobe.

Generally, we can mention the following features for the pattern of climatic architecture of Sabzevar’s houses:

1. Establishing houses in the level close to zero-zero, using basement (limited and often below the northern side)
2. Using three types of open, semi-open and closed space (yard, porch, room)
3. Establishing areas facing the sun and not facing the sun (the side facing the sun is mostly the main front of the house)
4. Organizing spaces as areas used in summer and winter (possibility of seasonal migration of the house) in the surface of horizon and height (summer spaces: terrace, spring house, basement) winter spaces (stool house)
5. Lack of entrance from the open space to the close space
6. Difference in the way they catch light based on the space’s function (main spaces direct light and from the yard and service spaces, they often catch indirect light)
7. Using local materials, adobe, brick and wood (table 1).

Table no 1. Climatic (reference: authors 2014)

<table>
<thead>
<tr>
<th>Climatic pattern of Sabzevar’s houses</th>
<th>Title</th>
<th>explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prevailing wind</td>
<td>Sabzevar's prevailing wind blows from the east-northeast direction.</td>
<td></td>
</tr>
<tr>
<td>Rainfall</td>
<td>Sabzevar's average annual rainfall's rate is 118mm, March and January are the rainiest and August and September are the months of the year with least rain.</td>
<td></td>
</tr>
<tr>
<td>Sunshine</td>
<td>The most sunshine of Sabzevar is 165º (15º east).</td>
<td></td>
</tr>
<tr>
<td>Air temperature</td>
<td>The temperature of 20ºC is the border between Sabzevar's heat and coldness.</td>
<td></td>
</tr>
<tr>
<td>Semi-hot and arid weather</td>
<td>Compact and interconnected texture, introversion, using cradle arch, placement of the surface of the yard near zero-zero, front is north-south or east-west depending on the type of accessibility. Pool as a key element, golden proportions, Euclidean geometry and thickness of the bearing walls is up to one meter.</td>
<td></td>
</tr>
</tbody>
</table>
4. Cultural pattern of Sabzevar’s houses:

According to the studies of mutual French and Iranian historical archeology of Sabzevar, the history this city’s cultural emergence goes back to the fourth millennium BC. According to the findings of archeology in the pieces remained from the past, people of this region were farmers and ranchmen. This city has a close connection with many of the epic tales of ancient Iran, so much that for a long time, the central square of the city was famous as the “white beast” square. In Islamic periods, the “Beyhagh” province had two cities: Sabzevar and Khosrogard. The city Sabzevar was completely destroyed in the “Mongol” attack; but it was gradually rebuilt. Historical incidents have occurred in this city; including in the year 737 ah, this city was the shelter and capital of the Sarbedaran dynasty. The city Sabzevar was also famous as “Dar al’momenin”. The scars caused by the attack of Mongols to the people of this city had not yet healed when at the time of “Shah Abbas”, Sabzevar was once again destroyed by the Uzbeks and its people were massacred; yet, after this event, the city gradually moved towards prosperity (Amin 2003, 76).

Safavid period was the beginning of repairation and reconstruction of past history for this city. This city was enriched again during the recent decades and is still developing and renovating. Traditional houses of Sabzevar have formed under the influence of cultural, social, economic and environmental factors; all of the elements of a residential unit have been placed together around a space which had formed a house. These elements (room, hallway, window, room and etc.) were affected by the climatic condition of that place and the front appearance of the houses is brick or thatch and plaster or a combination of them. The outside and inside appearances of the house have been the base of social prestige and reputation of people. In old texture, houses mostly lacked a plan and they attempted to build them in an abstract or subjective way. The roof tops are usually made of thatch. Most of the common houses were built around the yard, houses were established facing Kiblah and sunshine and before the start of construction, it was a custom in the old times to ((set the time)) (table no. 2).

<table>
<thead>
<tr>
<th>Cultural pattern</th>
<th>Period</th>
<th>Impact on the architecture of the period</th>
</tr>
</thead>
<tbody>
<tr>
<td>First period</td>
<td>Predominant religion</td>
<td>- Without a backyard and the pool and garden are in the main yard</td>
</tr>
<tr>
<td>(late Safa-vieh – early Qajar)</td>
<td>Islam, Shia</td>
<td>- the building is located in the two sides of the courtyard and building has “Alcove”</td>
</tr>
<tr>
<td>Lifestyle</td>
<td>Protecting family’s privacy and their spouses and children living together in parents house</td>
<td></td>
</tr>
<tr>
<td>Customs</td>
<td>Respecting family events and commemorating ritual and national events</td>
<td></td>
</tr>
</tbody>
</table>

Table no 2. cultural pattern of Sabzevar’s houses (reference: authors 2014)
<table>
<thead>
<tr>
<th>Period</th>
<th>Predominant Religion</th>
<th>Lifestyle</th>
<th>Customs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Second period (early Qajar)</td>
<td>Islam, Shiah</td>
<td>- it has a backyard and the pool and garden are located in the courtyard</td>
<td>- it has a privacy motion diagram of entrance for entering the yard</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- hallway in a sunshade way and in the path of hallway, the other doors of the house open</td>
<td>- a quite introvert</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Third period (middle Qajar)</td>
<td>Islam, Shiah</td>
<td>- it has a backyard and the pool and garden are located in the courtyard</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>- the entrance has decorations</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>- a quite introvert</td>
<td></td>
</tr>
<tr>
<td>Fourth period (late Qajar)</td>
<td>Islam, shiah</td>
<td>- it doesn’t have a backyard and the pool and garden are located in the courtyard</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>- a simple door for entering and without entrance</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>- extrovert house</td>
<td></td>
</tr>
</tbody>
</table>

5. Structure and materials of the Qajar houses of Sabzevar

The materials used in Sabzevar’s traditional houses are often in coordination with the semi-hot and arid climate. Choosing the type of materials in Isfahan’s houses depends on factors such as having easy access to them, required resistance and static, employer’s financial power, resistance against destructive factors (humidity and termites). From the
middle of the Qajar period, imitating other regions (being inspired by Europe’s flat arches, using wooden beams instead of metal ones due to the absence of metal beams in Iran), cultures, rule and traditions of the society could be seen. There is a tight connection between form, structure, function and decoration of houses’ spaces. In the architecture of Sabzevar’s houses, we can often see a combination of arched and flat structural systems. The difference between using arched systems and flat systems leads to the change of the form of the arch-shaped main hall into the rectangular halls with side “ear-ring” rooms (like Mollabashi’s house, Malak vineyard). And also decorations change from a volume mode to a flat one (table no. 8).

6. Features of Qajari houses of Sabzevar
Due to the weakness of Qajar reign, public utility and public buildings weren’t built in a large volume and as many as the number and scale of buildings in the Safavid period. In this period, simultaneously with the growth of the market elite class, empowerment of villages’ clergymen and tribal chiefs, construction of index houses that belong to wealthy people started. Therefore, the peak of Qajar architecture which is reflective of its features can be seen in the architecture of houses. Many of the researchers believe it is the peak of architecture of Iranian houses in paying attention to space (Memariyan 2010, 88).

After the attack of Uzbeks and holocaust of Sabzevar’s people, this city was reconstructed during the time of Safavid. Typology of these houses in terms of structure and decorations is reviewed in four different sections (table no. 3).

| Table no 3. Introduction of samples of Sabzevar’s houses (reference: authors 2014) |
|-----------------------------------------------|-----------------------------------------------|-----------------------------------------------|-----------------------------------------------|-----------------------------------------------|-----------------------------------------------|
| **Table of introduction of samples** | **Ground floor’s plan** | **First floor’s plan** | **Field area** | **“Gran-dee” area** | **Courtyard area** | **Ground area** | **Occupancy level** |
| First period of Qajar Moslem house | ![Diagram](image1) | ![Diagram](image2) | 520 | 440 | 200 | 325 | 60% |
| Second period of Qajar Hejazi house | ![Diagram](image3) | ![Diagram](image4) | 900 | 730 | 500 | 400 | 40% |
| Third period of Qajar Eslami house | ![Diagram](image5) | ![Diagram](image6) | 600 | 600 | 225 | 320 | 60% |
### Table no 4. Checking the mass and space of Sabzevar’s houses (reference: authors 2014)

<table>
<thead>
<tr>
<th>Table of checking the mass and space</th>
<th>The position of the building according to the streets of the urban</th>
<th>The orientation of the building in the urban</th>
<th>The Pattern of the arrangement of space in section</th>
<th>The Pattern of the arrangement of space in plan</th>
</tr>
</thead>
<tbody>
<tr>
<td>First period of Qajar Moslem house</td>
<td><img src="image" alt="First period of Qajar Moslem house" /></td>
<td>The orientation of the building East - west the entrance from the east</td>
<td><img src="image" alt="First period of Qajar Moslem house" /></td>
<td><img src="image" alt="First period of Qajar Moslem house" /></td>
</tr>
<tr>
<td>Second period of Qajar Hejazi house</td>
<td><img src="image" alt="Second period of Qajar Hejazi house" /></td>
<td>The orientation of the building North - south the entrance from the east</td>
<td><img src="image" alt="Second period of Qajar Hejazi house" /></td>
<td><img src="image" alt="Second period of Qajar Hejazi house" /></td>
</tr>
<tr>
<td>Third period of Qajar Eslami house</td>
<td><img src="image" alt="Third period of Qajar Eslami house" /></td>
<td>The orientation of the building North - south two entrance - one of them from the south and the other from the north</td>
<td><img src="image" alt="Third period of Qajar Eslami house" /></td>
<td><img src="image" alt="Third period of Qajar Eslami house" /></td>
</tr>
<tr>
<td>Fourth Period of Qajar Aldaghi house</td>
<td><img src="image" alt="Fourth Period of Qajar Aldaghi house" /></td>
<td>The orientation of the building North - south the entrance from the south</td>
<td><img src="image" alt="Fourth Period of Qajar Aldaghi house" /></td>
<td><img src="image" alt="Fourth Period of Qajar Aldaghi house" /></td>
</tr>
</tbody>
</table>
Table no 5. Checking the proportion of the spaces of Sabzevar’s houses (reference: authors 2014)

<table>
<thead>
<tr>
<th>Table of checking of the proportion of the spaces</th>
<th>the position of the spaces in plan</th>
<th>The number of all spaces</th>
<th>The number of the service spaces</th>
<th>The number of the connective spaces</th>
<th>The number of the living spaces</th>
<th>Closed spaces</th>
<th>Semi-open spaces</th>
<th>Open spaces</th>
</tr>
</thead>
<tbody>
<tr>
<td>First period of Qajar Moslem house</td>
<td><img src="image1" alt="First Floor Plan" /></td>
<td>20</td>
<td>4</td>
<td>8</td>
<td>8</td>
<td>55%</td>
<td>5%</td>
<td>40%</td>
</tr>
<tr>
<td>Second period of Qajar Hejazi house</td>
<td><img src="image2" alt="First Floor Plan" /></td>
<td>19</td>
<td>4</td>
<td>7</td>
<td>8</td>
<td>40%</td>
<td>5%</td>
<td>55%</td>
</tr>
<tr>
<td>Third period of Qajar Eslami house</td>
<td><img src="image3" alt="First Floor Plan" /></td>
<td>23</td>
<td>4</td>
<td>6</td>
<td>13</td>
<td>55%</td>
<td>5%</td>
<td>40%</td>
</tr>
<tr>
<td>Fourth Period of Qajar Al-daghri house</td>
<td><img src="image4" alt="First Floor Plan" /></td>
<td>11</td>
<td>2</td>
<td>3</td>
<td>6</td>
<td>30%</td>
<td>5%</td>
<td>65%</td>
</tr>
</tbody>
</table>
Table no 6. Checking the space entrance of Sabzevar’s houses (reference: authors, 2014)

<table>
<thead>
<tr>
<th>Table of checking the space entrance</th>
<th>The mobility circulation to the entrance door from the main street</th>
<th>The mobility circulation from the entrance door to the main structure of the house</th>
<th>The percentage of the entrance space to the whole area</th>
<th>the mobility circulation of the inside of the space entrance and arrangement of its spaces</th>
</tr>
</thead>
<tbody>
<tr>
<td>First period of Qajar Moslem house</td>
<td><img src="image1" alt="First period of Qajar Moslem house diagram" /></td>
<td><img src="image2" alt="First period of Qajar Moslem house diagram" /></td>
<td>The area of entrance space 132 m² From the total 440 m² 30%</td>
<td><img src="image3" alt="First period of Qajar Moslem house diagram" /></td>
</tr>
<tr>
<td>Second period of Qajar Hejazi house</td>
<td><img src="image1" alt="Second period of Qajar Hejazi house diagram" /></td>
<td><img src="image2" alt="Second period of Qajar Hejazi house diagram" /></td>
<td>The area of entrance space 185 m² From the total 730 m² 25%</td>
<td><img src="image3" alt="Second period of Qajar Hejazi house diagram" /></td>
</tr>
<tr>
<td>Third period of Qajar Eslami house</td>
<td><img src="image1" alt="Third period of Qajar Eslami house diagram" /></td>
<td><img src="image2" alt="Third period of Qajar Eslami house diagram" /></td>
<td>The area of entrance space 90 m² From the total 600 m² 15%</td>
<td><img src="image3" alt="Third period of Qajar Eslami house diagram" /></td>
</tr>
<tr>
<td>Fourth Period of Qajar Aldaghi house</td>
<td><img src="image1" alt="Fourth Period of Qajar Aldaghi house diagram" /></td>
<td><img src="image2" alt="Fourth Period of Qajar Aldaghi house diagram" /></td>
<td>The area of entrance space 0 m² From the total 220 m² 0%</td>
<td><img src="image3" alt="Fourth Period of Qajar Aldaghi house diagram" /></td>
</tr>
</tbody>
</table>
6.1. First type – late Safavieh, early Qajar: in this period we see houses which are simple in terms of decoration and the houses are very introvert. A case sample of this period is the Mosel house of Sabzevar (Tohidi Manesh 2002, 5) (image 1).

![Image 1: Moslem house of Sabzevar, first period of Qajar (reference: authors, 2014)](image1)

6.2. Second type – early to middle of Qajar period: in this period, they paid attention to decorations more carefully (image 2) and we often observe Roman decorations in the columns (image 3). Houses were introvert and a case sample of this period is the Hejazi house of Sabzevar (Kermani Moghaddam 2002, 3), (image 4).

![Image 2: Decorations in Hejazi house of Sabzevar (reference: authors, 2014)](image2)

![Image 3: Roman column heads in the second period of Qajar, Sabzevar (reference: authors, 2014)](image3)

![Image 4: Hejazi house of Sabzevar, second period of Qajar (reference: authors, 2014)](image4)

6.3. Third type – mid-late Qajar: in this period, decorations of columns are reduced and decorations of the rooms are also simple but the porches have plaster decorations in the ceiling. Among the case samples of this period are the Eslami houses, Heshmat Nia and Karimi (Tohidi Manesh 2001, 7), (image 5).

![Image 5: Plaster decorations in Eslami house, late Qajar (reference: authors, 2014)](image5)
ples by relevant agencies. By being present in historical areas and interviewing old residents of the historical areas, a number of houses were made known to us. Also we used some document library sources. In various stages of doing the research, we used descriptive, historical, survey and simulative methods.

8. Findings and analysis of data
In this section, architectural specifications which are important in terms of typology have been reviewed and analyzed in the following tables (tables 3, 4, 5, 6 and 7).
Table no 7. Historical typology of Sabzevar’s houses in the Qajar period (reference: authors, 2014)

<table>
<thead>
<tr>
<th>Historical period</th>
<th>Structure</th>
<th>Decorations</th>
<th>Function / type</th>
</tr>
</thead>
</table>
| First period      | 1. cradle arched ceilings of the ground floor with bearing walls  
2. thick bearing walls with 50-70cm thickness  
3. first floor has a wooden beam ceiling with grid lattice  
4. no basement  
5. proportions of the rooms is in a square or rectangle form with golden proportions  
6. single porch in order to enter alcove  
7. with ventilator | 1. simple brickwork to the extent of 5 Cymatium  
2. brickwork of the entrance door of the house with holy names  
3. columns with no decoration and “Paston”  
4. using a semicircular Santoori in porch  
5. floor coating of the yard with 17*17 bricks  
6. using lattice ceiling in order to decorate the internal ceiling  
7. internal volume plaster decorations on walls in a simple form | 1. the house follows landlordism and has alcove  
2. octagonal pool in the center of the central yard has been located in 4m from the surface of the ground  
3. porch and Santoori are mostly among the ceremonial and aristocratic houses and don’t have a function and they mostly give the building character (the entrance to the first floor is alcove) |
| Second period     | 1. cradle arched ceilings of the ground floor with bearing walls  
2. thick bearing walls with 50-70cm thickness  
3. first floor has a wooden beam ceiling with grid lattice  
4. a basement with a depth of 80cm  
5. proportions of the rooms are in the form of three-doors and 5-doors  
6. a porch with columns with access to the yard  
7. Circular staircase to access the roof by the dome roof | 1. columns with embosses brickwork  
2. façade brickwork as prolific and with brick inscriptions and tiles of verses of Quran attached to them  
3. heads of the columns are made by the Greek style and the four facades are designed with flower and leaf designs  
4. columns are Greek spoon-shaped  
5. Cymatium in façade’s brickwork  
6. internal volume plaster decorations on the walls in a simple way | 1. south porch has columns which has access to the yard through symmetric stairs  
2. rectangular pool on the surface of the ground which has been located along with the central axis  
3. in addition to the stairs of the porch with columns, there is a staircase in the east side in order to have access to east rooms  
4. with backyard |
Third period

1. cradle arched ceilings of the ground floor with bearing walls
2. thick bearing walls with 50-70cm thickness
3. wooden beam ceiling
4. the gable roof of the main building is unique in this period
5. no basement, but the north and south of the building are not leveled
6. proportions of the rooms is Euclidean and is more than 4*3 or 3.5*2.5
7. a beautiful southern porch in the north entrance and the backyard

Fourth period

1. in the ground floor the ceiling is curved and in some cases the arch has “Ahang”
2. the ceiling of the first floor is wooden beams which has been decorated by plaster
3. the basement has a depth of 60cm which has access to the yard through 3 steps
4. usually, it has a porch with more than two columns
5. access to the porch is from two sides in the form of a symmetric stairs
6. proportions of the rooms is rectangular with a ratio of 2*1
7. thick bearing walls up to 50-70cm thickness

1. columns lack head and Paston but decorations are embosses (added design)
2. some ceilings have brickwork decorations
3. internal siding of the yard is made of 5.22*5.22 bricks
4. spring house is in the north side of the building
5. decorations of the rooms is simple but the porch has plaster decorations in ceiling with a simple framing
6. building’s façade has simple brickwork and Cy-matium
7. it has a pigeon house

1. it has a unique south porch with columns
2. gable roof of this building is unique
3. using spring house became customary in this period
4. the inside pool of the yard is located on the surface of the ground and symmetry axis of the building
5. the way to access the main building doesn’t have stairs in south but has stairs in north
6. using a semicircular chamfer in entrance angels for making façade
9. Conclusion

In the discussion of entrance privacy, if accessibility was seen in entrance diagrams and hierarchy, the more we move toward the early Pahlavi from the late Safavieh, the hierarchy of the privacy is reduced and obstacles of the entrance privacy of the houses are lessened until this privacy completely disappears in the Pahlavi period.

In the discussion of decorations of the entrance facades, it is the reverse. The more we move toward the early Pahlavi from the late Safavieh, the facades have become more prolific and the porches have more columns and more symmetric decorations are of help for making the facades and the glaring aspect becomes more.

In the discussion of porch, such motion can be seen as well, it means that porches with columns that lacked decorations in the early Qajar, which were more to specify the entrance of the main building, gradually turned into a determiner element in the late Qajar period. They have several columns with flower and plants decorations and glare like the Greek style in the façade of the building.

In the discussion of the plan of the main building of Sabzevar’s houses, as it was referred to, there are 4 types of plan (types of rooms in the plan of the series).
1. Square or rectangular plans with golden dimensions (first period)
2. Rectangular plans in the form of 3-door, 5-door and 7-door rooms (second period)
3. Geometric Euclidean and Pythagorean plans 4*3, 3.5*2.5 (third period)
4. Rectangular plan with dimensions of 2 to 1 and using a octagon splitting space (fourth period)

As it can be seen in plans, this privacy is like

<table>
<thead>
<tr>
<th>Spaces Sample’s Orientation</th>
<th>Moslem house</th>
<th>Hejazi house</th>
<th>Aldaghi house</th>
<th>Eslami house</th>
</tr>
</thead>
<tbody>
<tr>
<td>Living room</td>
<td>East Central</td>
<td>North South</td>
<td>South South</td>
<td>South South</td>
</tr>
<tr>
<td>Kitchen</td>
<td>West Northwest</td>
<td>Northwest Northwest</td>
<td>Northwest Northwest</td>
<td>Northwest South</td>
</tr>
<tr>
<td>Rooms</td>
<td>East South</td>
<td>South South – east south – north</td>
<td>South – east south – north</td>
<td>South – north</td>
</tr>
<tr>
<td>Storage room</td>
<td>North Northwest</td>
<td>Northwest/east</td>
<td>Northwest/east</td>
<td>South</td>
</tr>
<tr>
<td>Entrance</td>
<td>East Central</td>
<td>South South</td>
<td>South Central</td>
<td>Central</td>
</tr>
<tr>
<td>Courtyard</td>
<td>East Central</td>
<td>South South</td>
<td>South Central</td>
<td>Central</td>
</tr>
<tr>
<td>Type of house</td>
<td>Two-sided One-sided One-sided Two-sided</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ventilator</td>
<td>West West - -</td>
<td>West - -</td>
<td>- -</td>
<td>- -</td>
</tr>
<tr>
<td>Spring house</td>
<td>East – west South South North North</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pool and fountain</td>
<td>Central lower than ground surface South in the level of zero/zero South in the level of zero/zero Central in the level of zero/zero</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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the entrance privacy; the more we go toward the early Pahlavi from the late Qajar, they become less and houses have less rooms and a wider view of each other.

In the discussion of introversion, this issue can also be mentioned that as we go toward the early Pahlavi from the late Qajar, the rate of introversion of the houses becomes lower and they gradually go toward extroversion and facades of the houses of Sabzevar are a good evidence of this.

The following items can be mentioned as the common denominator of all of the houses of Sabzevar in the Qajar period:
1. Entrance to the main building from the central yard
2. Having access to the main building through a symmetric staircase from two sides to the porch
3. Using brick facades
4. Using pool and garden in the courtyard in order to stylize the central and internal space of the house
5. Complete combination of windows with regular and symmetrical proportions in building the facades
6. Using symmetry in the main axis relative to orientation in texture, it means that the alignment axis in east-west or north-south texture is the symmetry axis of building façade in the houses.
7. The pools and gardens of the yard are also symmetric with this main axis.

The prospect obtained from this study can be summarized as follows: writing a document about these houses leads to the formation of documents based on which we can identify cities that are formed with valuable architecture which is proper for the climate and people’s livelihoods and also we can prevent the destruction of such valuable works.

Identifying and function of components of residential units following typology of the resident and analyzing their applicable features in various regions and in past and present times is necessary. We must present criteria which are in accordance with other effective needs in the formation of vernacular resident with awareness and knowledge of new social and cultural needs of the present generation; this can be done with having knowledge of the inevitability of the social and cultural changes of the society for which we design.

In order to reach this purpose, typology of vernacular architecture and analysis of the components and elements of residential units in terms of their application from various aspects in each region are crucially important. It is necessary for each of these needs and residential quests to be specifically reviewed so that the best options would be selected for physic and elements of the house. A solution for responding to these changes shall be considered by paying attention to social structures and vernacular cultural needs in various geographical zones.

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