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INVESTIGATING THE RELATIONSHIP BETWEEN SPATIAL PATTERNS OF HISTORICAL HOUSES IN SHIRAZ DURING THE QAJAR PERIOD.

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ABSTRACT

The increasing distance of slow actions of part of the city administration in repairing or renovating the historical texture of the city on the other hand and the expansion of low renovations and property inconsistency by residents, has become one of the challenges in the process of repairing and upgrading the physical identity of the texture. The historical texture of Shiraz, like other cities in Iran and the world, has undergone changes in the urban sprawl and the interference of architectural styles and methods in it has caused a lot of inconsistency in its appearance and the erosion of this urban texture. The historical houses of Shiraz were studied during the Qajar period.

INTRODUCTION

In the past historical periods, based on the available evidence of historical monuments, as well as old aerial images (1335) of the historical contexts of the country's cities, whether in terms of location and proximity of buildings of different historical periods or the formation of different parts of a We see a complex or a single building in different periods and with different styles, the peak of harmony, architectural order and a single identity in Qajar houses, But for whatever reason, this tradition has not been current in the construction of our contemporary architectural works and has given way to turmoil away from any cultural background and identity. The problem is that studies on how to renovate and how to build in historical contexts have not been explained. The historical texture of Shiraz, like other cities in Iran and the world, has undergone changes in its urban sprawl, and the interference of styles and architectural methods in it has caused a lot of inconsistency in its face and has worn out this urban texture. (Eghbali 1218) Paying attention to historical contexts as the beating heart and the main structure of historical cities is an important issue. Which is sometimes forgotten in planning comprehensive plans and new urban developments, The fact that the historical, cultural, architectural nature, and in a word, the ecology of a land, is condemned to decay and destruction for

old age and incompatibility with the progress of the day, is something that happens in abundance in the historical cities of the country today. Continuation of this process, ie forgetfulness, anonymity and loss of all indigenous and cultural affiliations in examining the views of world societies on the issue of historical values in the historical context of cities Achieved its protection.

Outstanding research questions:

How was the identification of spatial patterns in the architecture of historical houses in Shiraz during the Qajar period?
Investigating the influential factors in spatial patterns in the architecture of historical houses in Shiraz during the Qajar period?
How was the use of spatial patterns in the architecture of historical houses in Shiraz during the Qajar period?

The form and concept of housing in home architecture

"Home" has a special place among the nations and peoples of the world. Home is the most basic human need and is the place that protects him from the events of the outside world. The home is the place of human life and human beings have always been most dependent on the home in relation to the physical environment around them. From the beginning of human life on the planet, housing has been one of the most important human needs, which has both a presence and a material dimension. In Iran, Iranian architecture, including its houses, has always been a mirror of the Iranian man and his dreams. In the formation of traditional architecture, there are undoubtedly immortal and eternal values, the common denominator of which is the existence of man on earth and his particular worldview. In studying Iranian architecture and extracting its concepts, principles and characteristics, it is quite clear that its main basis and foundation has been in the philosophy of existence of this land, and as a result, it is impossible to study it without delving into social, cultural, religious and literary issues. Therefore, reflection on Iranian housing and finding the characteristics of past housing will pave the way for today's housing design. (Bagheri, 1281, 64).

Space in architecture (typology of the house):

One of the interesting features of all Islamic architectural works is their attention and focus on the inside versus the outside. The most common and well-known expression of this kind of tendency can be found in Muslim houses, which are located inside a closed courtyard and the only way to connect them with the outside world is the high walls without windows and an entrance door. In fact, few houses can be found whose appearance and exterior reveal its inner characteristics. In the study of the evolution of houses from the early to late Qajar to the Pahlavi era for several reasons, including the laws of municipalities and land segregation, the construction of straight streets and networking of structures and And the design based on the principles of indigenous and traditional architecture and coordination with climate and resources for the comfort of residents, to houses on both

sides and one side of the construction, changed in the Pahlavi period (Bani, 1218, 166).

From the study of the researches, it is possible to understand some features in Iranian architecture that each of these features can be considered in order to reach the design criteria in contemporary houses and more in-depth researches can be done about them. These features are as follows:

- Simultaneous presence of three types of open, closed and semi-open space in the house
- Existence of specific ratios in each building for three types of open space, closed and semi-open.
- Existence of a diverse range of space from completely private to public domain in the home
- The possibility of realizing the private life of the family in all three types of open, closed and semi-open spaces.
- Flexibility of space against the dynamics of lifestyle, human behaviors and situations and not allocating space to a specific function
- Lack of dominance of objects over the space organization of the house.
- Communication with water and plants and meeting and watching by creating a view of the rooms to the open space of the house to observe and touch closely. In ancient Iranian architecture, the architecture of the house is designed and built based on special principles and patterns. These principles were always followed in the homes of the rich as well as in the homes of the common people, so that in traditional architecture the simplest houses were different from the houses of the rich only in terms of size and number of rooms and their layouts. In patriarchal homes, for example, there are sometimes extensive types of homes that have more spatial diversity. According to the late Pirnia, the traditional patterns of the house in Iran have been in the following four ways: (Bakak, 1286, 141).

The meaning of space in modern times is often material and sometimes the word space implies it by contract. In most contemporary schools of architecture that focus on the senses, space is a three-dimensional space, three-dimensional that extends in three mathematical directions.

Typological studies have clearly shown that there are three types of open space, closed and covered at the same time in the spatial organization of houses. Examination of these examples shows that all types of spaces of all three species in historic houses are defined by the three elements that form the space, namely the ceiling, floor and wall, and While enjoying spatial independence, none of them are blocked in themselves and somehow communicate with their neighboring spaces through perspective and light through spatial expansion. Iranian architecture has known and used several methods in dealing with the defining elements of space, namely the ceiling, floor and wall to achieve these two characteristics. These practices have been examined in numerous examples. The main spatial feature of this interaction, which is reflected in the organization of the space of historic houses, is the existence of various intermediate spaces (privacy) in these

houses that simultaneously play the role of separating and connecting the spaces to each other and a set. It has created completely private to public spaces within the space organization of the house, and has prevented activities from interfering with each other in these houses. Due to this importance, the types of intermediate spaces in the house complex were given more attention and the types of these spaces became typological. Typological studies showed that each component of space in the space organization is distinguished by being distinguished from the component of similar spaces. The Iranian architect was aware of the necessary knowledge to differentiate a space and used special methods in how to use the ceiling, floor and wall for this purpose. By applying these methods, the space that is stabilized and fluidized through the methods of definition, stabilization and the use of combined methods, is enriched. A number of methods used to treat roofs, floors and walls in historic homes for this purpose will be described in this chapter. Identifying countless other methods requires research by researchers interested in the field.

Definition of space (pattern)

Methods of empowering components of spaces. In this section, we examine the typology of the methods used in the architecture of historic houses in order to empower the space. These methods are methods that a society at a particular time and place, to empower space to interact with the land, history (past achievements and environmental capabilities, as well as their way of life within a space organization to produce and work has taken. These methods include how to define different types of spatial species (definition methods), how to combine different types of spatial species with each other (combination methods), methods of differentiating different types of spaces (diversifying methods), as well as methods of providing statics and compatibility. The building as well as how to use architectural elements in order to enjoy the space is the ability to define, combine and differentiate. The architectural elements in this research are primarily walls, ceilings, floors, followed by doors, windows, columns, skylights, patterns, colors and materials. The methods that define space mean determining the role of architectural elements in introducing space. Since space as the essence of architecture is unlimited and infinite, and it is possible to achieve it as much as human beings can, it must be determined that any amount of space that is intended for specific concepts and themes, How it is defined. for example; On a large scale, demarcation or definition of space can begin with the protrusion of a part of the floor, and with the enclosure of the bodies around the floor, the definition of space becomes more specific, and when it is roofed, the definition of space becomes clear. Due to the existence of three types of open space, closed and covered at the same time and in the same place in all types of single buildings and architectural and urban complex of Iran, the methods of using the elements, it is possible to provide a variety of open, closed and covered spaces. In the Iranian house, from the point of view of how to establish open, closed and covered spaces, within the space organization, there is two kinds of proximity between the yard as open space and the building as closed and covered space. In one species, the yard surrounds the building. In this case, the walls around the

yard play an important role in defining the open space. In another way, the building surrounds the courtyard in two, three or four fronts, in which case the walls on the fronts where the building does not exist, from the point of view of defining open space, play the same role as a building. Covered spaces such as porches include closed and open spaces, and closed spaces are surrounded by closed and closed spaces. If we look at the composition of a number of Iranian houses in the urban context from above, we can clearly see that open spaces around closed spaces and closed spaces around open spaces are continuously moving and combining and defining each other. In the definition of each of these three types of open, closed and covered spaces, all three elements of ceiling, wall and floor play an active and effective role. The architectural elements defining the group of open spaces are floors and walls, the group of covered spaces mainly defines ceilings and floors, and the group of closed spaces defines ceilings, floors and walls.

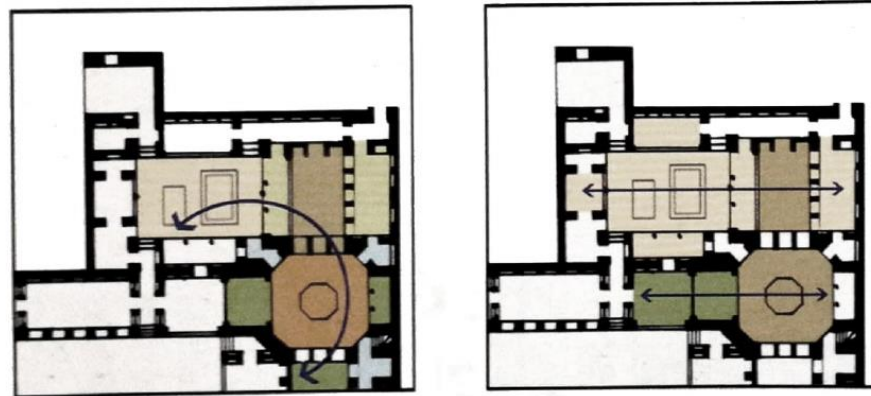
Defining each space has a qualitative effect on how a person is present in that space. Defined spaces determine how a person relates to the space organization, man has a known feeling in these spaces and moves and works with confidence in it and knows his position towards the stop, passageways, doors, windows, walls and ceilings. Public and private territories and privacy, multiplicity and intensity of activities, mental security and physical comfort, the possibility of seclusion and isolation, communication with others and similar categories, depend on the definition of each space. The definition of space does not follow a single rule, and there are many different types. As the degree of creativity to define space increases, a person can live in that space in a wider and more active dimension.

Ways to combine space The methods of combining space mean how the spaces are put together. Can several small spaces form a larger space when integrated? Can a small space have more spatial capacity through landscape and light? Do the components of the cover to define the space limit the space so much that the possibility of combining and expanding the spaces is eliminated? Or, conversely, there are ways in which each space, while benefiting from a precise definition, is more likely to combine with other spaces. The ability to combine for any space is an ability. The possibility that each space can be combined with another space while enjoying independence, and the created set is also combined with the definition. This possibility, in terms of lifestyle and behavioral characteristics of the individual and society, considers the space organization to be responsive and encourages the gathering of people because space is available as an "unlimited" resource, the ability to combine potentially for any defined space Or decomposed is reserved. In this situation, the space that was able to provide the private territory through definition can once again create a wider territory through the combination. How this possibility is realized for the spatial organization of historic houses depends on the creation of intermediate spaces (privacy). Privileges are architectural examples that are used between spaces. The sanctuaries have found various architectural effects. Walls are one of the manifestations of this concept in the

architecture of historic houses, which ensures the separation of one space from another. The placement of doors and windows inside the walls is such that based on the position of space in the space organization of the house, it is possible to combine a space with adjacent spaces from one to all fronts of space. In addition to the architectural element of the wall, privacy has also found a spatial effect and two types of communication spaces (corridors) as well as covered spaces play the role of intermediate spaces. When each of the two spaces between which the space is located, it is necessary to operate separately, the space plays a separating role. When lifestyles necessitate the need for these spaces to join each other, these two spaces, themselves, can be used as a usable space and as a spatial expansion in the space between them, and increase the power of the spaces. The ability to combine space and spatial expansion in this study of three dimensions of length, width and height has been considered. The spatial background itself also contains landscape expansion and optical expansion. Light and landscape expand the space and change the way light sources are used and the quality of the landscape. In this study, various types of spatial and landscape expansion have been pursued as part of the ability to combine space. However, it is necessary to follow the discussion of light and light expansion in a separate study and with more accuracy and depth.

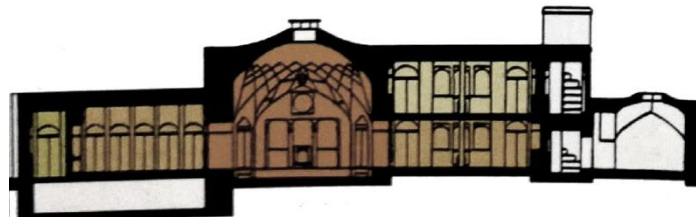


Expansion of closed and covered spaces in each other



Expansion of open, closed and covered spaces in perpendicular axes and non-parallel axes

Longitudinal expansion of all types of open, closed and covered spaces in parallel axes



Height expansion, cross section

Figure 1: Sequence and continuity of space in historical houses of Shiraz

Classification of communication spaces.

- Porch as the interface space of the passage
- Porch as an interface space in a corner of the yard, which this type of connection can be seen in the entrance design of modern residential buildings, on the one hand reduces the view of space and on the other hand the movement paths are located in the corners of the space and margins. To make the most of the middle space. Of course, the same can be seen in the design of Takaya and open spaces of the city (squares) in traditional textures.
- Corridor as a link between two spaces in their axis
- Yard as an interface space with larger dimensions than other spaces

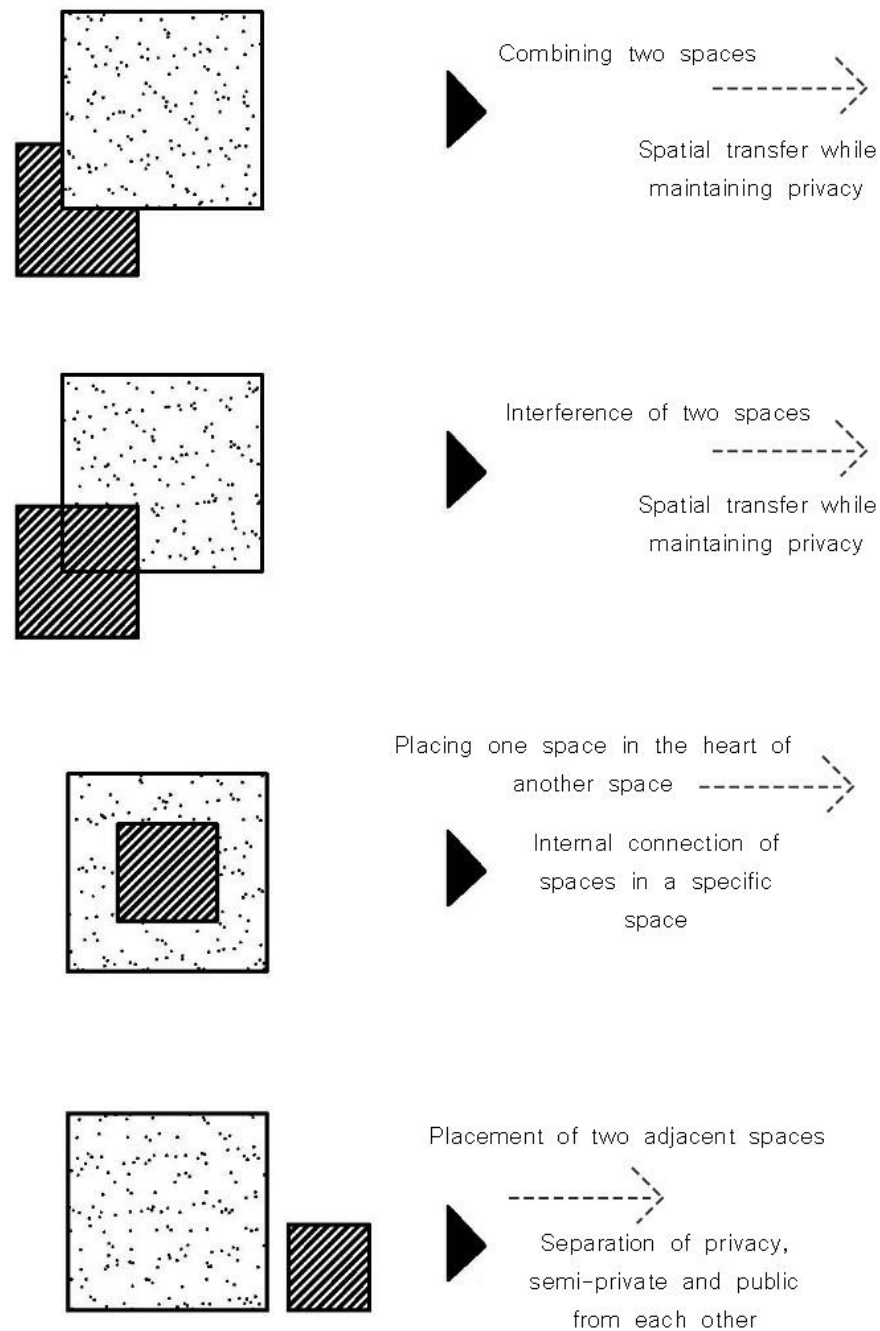


Figure 2 How to combine spaces in spatial communication with different spatial properties

Elements of defining and transmitting space:

In order to define a space and understand it by the five senses (the senses are one of the five cases of understanding space, which includes feeling, imagination, intellect, heart and soul, refer to the book *The Roots of Architectural Theories* of Flameki), of its special elements It is used that in

addition to forms, surfaces, lines and points, other items also play a key role in its production, feeling and transmission, which are mentioned below.

- The use of retreats, protrusions and the placement of a space deep and submerged in a space (building front) creates a space with different functions, such as entrances and porches that are deep in a front of It is located and has communication, pause and service functions.
- Use of ground depth and sinking of space in the surface in the vestibule relative to the passage and courtyard relative to the vestibule.
- Using the difference in height in the porch and corridors compared to the next space. Using colors and decorations in the body and ceilings. Using different flooring in the floors of corridors and spaces.
- Creating differences in the height of the spaces relative to each other, the higher floor of the rooms from the yard and their middle interface, which are the corridors, by connecting from zero floor of the yard floor to the floor of the room, these spaces are connected to each other.
- The use of natural elements such as trees is effective in creating a closed and enclosed space and emphasis.
- The use of walls that create an enclosed interior space. The height of the walls and their distance from each other is effective in the visual understanding of the type of space and the extent of its confinement from the closed to semi-enclosed space.
- Enjoy light and shadow
- Use of coatings
- Decorating
- Trajectories and spatial communication
- The nature and privacy of space

Access path to spaces:

Whenever we want to enter a space with different characteristics from the previous space, it is necessary to determine the indirect movement path, and vice versa, when we enter a space, for example, the private space of a front, we can use direct and linear paths to communicate. Used in space. Therefore, the movement paths in houses are defined and categorized as follows.

Straight and linear path:

The internal communication of the rooms is done as a direct movement path from the space and in the direction of its longitudinal axis to give maximum visibility and depth of field when entering the inflow and to have a wider understanding of the space.

Spiral

path:

The connection from the porch to the courtyard is spiral and indirect, which when entering the courtyard in a corner, a wide view of the main front view with all its intricate and beautiful details is in front of the observer. On the other hand, the corridors have access to the rooms indirectly.

Radial

trajectory:

The courtyard is defined as the main communication space as a radial movement path that can provide the necessary access to all the surrounding spaces. The important point is that in all accesses, an attempt has been made to determine the access path to the space perpendicular to the transverse axis of the entrance.

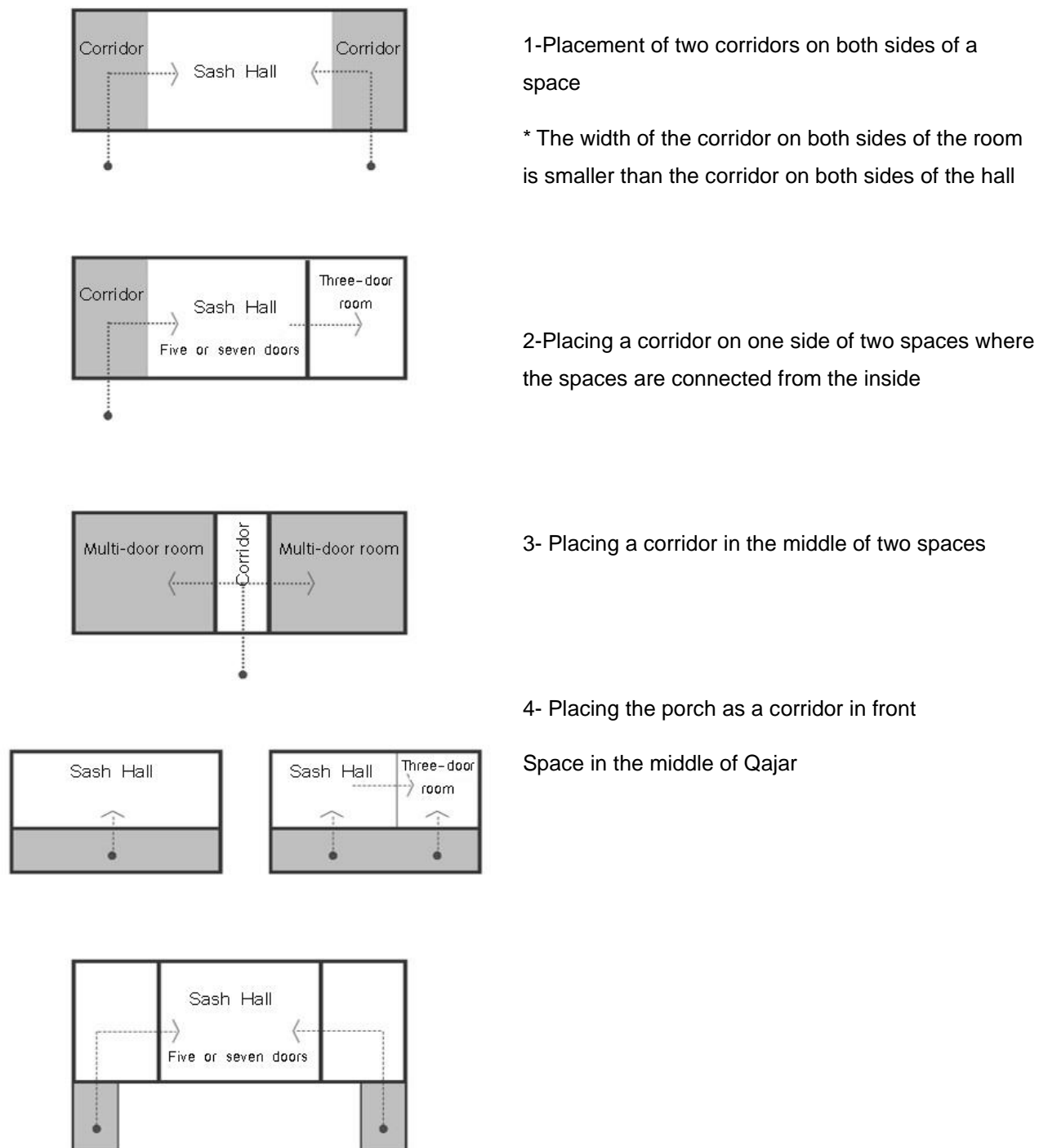
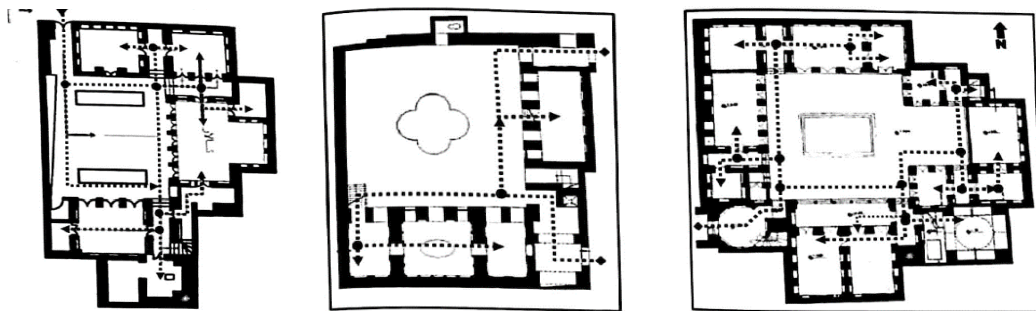


Figure 3: Different patterns of access to spaces (all access is from the yard)

The principle of hierarchy:
One of the principles used in the design of the principle is hierarchy, according to which the various elements and components of a building or complex in proportion to the importance and value of the work, its

spirituality and aesthetics are combined with other factors in such a way that Users consciously and unconsciously face goals (Altman 1282 p. 98).

By moving from the entrance porch space, courtyard, side corridor of the spaces (corridors as communication routes in this period in three forms with narrow width in the porches, medium on both sides of three doors and five doors and wide with the royal residences and Sashes are used And finally, the main room or space, in fact, the architect-designer has tried to apply this principle to increase the importance of the spaces as much as possible by creating pauses and changing the direction. The interesting point in designing this route is the architect's attention to the person entering and by using various decorative elements, he purposefully guides him to the main space, and on the other hand, by creating pause and entrance spaces, he has allowed the landlord to be ready to receive guests And give the guest the opportunity to prepare for the encounter with the host. The second point is the use of functional and decorative materials such as tiles and stones in the entrances (floor, stair height and corridor body), both due to the decoration of the space and the awareness of the person entering the change of space. The third point is that access to any space is done indirectly through corridors next to the space and is designed by making a change in the direction of entry with the stated goals. Other principles that can be seen in the design of houses in abundance, the principle of symmetry in the design of plans and facades, the principle of rhythmic repetition in the design of windows and frames, the principle of centrality by using the yard as a central space and dividing connections to other spaces And is the principle of proportions in spaces.



circulation of the Atrush house

circulation of the mohammadi khoddam house

circulation of the Afsharian house

**Check the number of spaces on the main front
(The front where the hall or sash is located)**

Examination of selected samples and other samples in the texture shows that the number of spaces in the main numerical front of the individual can be categorized as follows:

The front has three spaces that include a sash hall with five or without sash, three doors and a small room that has two types for the stairs in the middle of the space or on one side of them. The front has five spaces, including a sash hall in the middle, with two yes ways on either side, and a sash room in the corners. The front has 7 spaces that are of two types, first, in the hall with a staircase and in the room in the corners, and second, a central hall with two corridors on both sides and in the three-door room on both sides of the corridors and two Other small rooms are located in the corners.

Table 1: Survey of spaces in historical houses of Shiraz

considerations	Hall / House	Location of the pond	Columned porch	Corridor stair position	shape of the hall	Hallway corridor position	Number of corridors around the hall	The entrance of the building to	Dimensions of the hall			Building name	Row
									Area	Width	length		
It has a sash space behind the hall along the longitudinal axis of the .courtyard	0.08	In front of the hall B-Y-B	✓	Inside the yard	Horizontal Rectangle	both sides	2	contiguous	55.5	6	9.25	Ardekani	1
The hall is along the longitudinal axis of the courtyard	0.05	In front of the hall B-Y-B	✗	Inside the Frame	Horizontal Rectangle	one side	1	contiguous	13.6	3.4	4	Rahemi	2

The hall is along the longitudinal axis of the courtyard	0.06	In front of the hall B-Y-B	✗	Inside the Frame	Horizontal Rectangle	both sides	2	contiguous	35	5	7	Zanjirchi	3
The hall is along the longitudinal axis of the courtyard	0.07	In front of the hall B-Y-B	✗	Inside the Frame	Rectangle	one side	1	contiguous	25.3	4.6	5.5	Amoie	4
The hall is in the shape of a columned porch and a cross	0.05	In front of the hall B-Y-B	✓	Inside the Frame	cross	both sides	2	contiguous	80.6	7.45	7.85	Mohtasham	5
Has a sash space behind the hall	0.04	In front of the hall B-Y-B	✓	Inside the Frame	Rectangle	both sides	2	contiguous	28	4	7	Pesaran	6

The hall is perpendicular to the longitudinal axis of the courtyard	0.03	In front of the hall Y-B-B	✓	Inside the Frame	Vertical rectangle	both sides	2	contiguous	45.9	5.6	8.2	Zinat-al-molk	7
In general, in the shape of a cross , it is perpendicular to the longitudinal axis of the .yard	0.08	In front of the hall Y-B-B	✗	Inside the Frame	Vertical rectangle	both sides	2	contiguous	88.9	7	12.7	Masir-al-molk	8
The hall is along the longitudinal axis of the courtyard	0.06	B-Y-B	50 percent	Inside the Frame	Rectangle	both sides	2	contiguous	46.6	5.4	7.7	Average	

*B Stands for building ,Y stands for yard.

Home design pattern Achieve a common spatial pattern

In the early Qajar period, in the houses of Zinat al-Mulk, Colonel and Assault on four fronts, we have four halls with sash and several doors. It is said that in the house of Zinat al-Mulk, there are two columned porches in front of several doors. In this period, in addition to the rectangular shape of the yard, we are faced with a full and empty design form, which can be seen in many cases. The main hall has a sash, it is located inside this depression. And it enjoys more shade before noon and evening, such as the houses of Basiri, Zinat al-Mulk, Tavakoli and Vafsharians. Sash means a space of equal rank, or several doors that are less important than the sash. Conversely, it is not true that there is a sash on the main front of the multi-door and in front of it, but there is always a multi-door in front of it in order to observe the principle of hierarchy and spatial importance. Of course, the sash was mostly made on the front facing the sun and light of

the south, ie the winter part. In the plans of the three sides of the construction, the pattern of four fronts with four lines has been observed, with the difference that one of the fronts is the wall of the house and is decorated with beautiful and unique arches that are specific to Shiraz houses. Variety in the arrangement of spaces and their number on each side previously described. Arranged to provide indirect access to space. The third type is the plans of the two sides of the construction with a shape and with plans with two opposite sides. In the first model, two types of designs have been used, the first on the main front, a hall with a sash with several doors and the second, a porch with several doors. In general, the main pattern of the houses is the same as the four-row pattern, but in cases where the width of the floor was not enough, the architect had to include part of this design in the ground, and this has led to a variety of designs. Another point is that in the main axis of the house, where the main front is located, the hall is always located in the center of the axis, and in other fronts, it is located in the center of the axis perpendicular to the main axis of several doors or corridors between two spaces.

Examining the access axes in the houses, it can be stated that, after creating an empty space in the volume and plan, which was the same yard, the designer may create wide axes in the plan, which has taken the role of entrance and access., The arrangement of other spaces between these lines has been done. Since these axes are very significant and clear in the plan, they can be considered as the most important part of the design and its basis. In other words, it is the same spatial diagram that is considered by the designer at the beginning of entering the design of a building today, and the spaces are characterized by staining and modified accesses and precise spatial relationships.

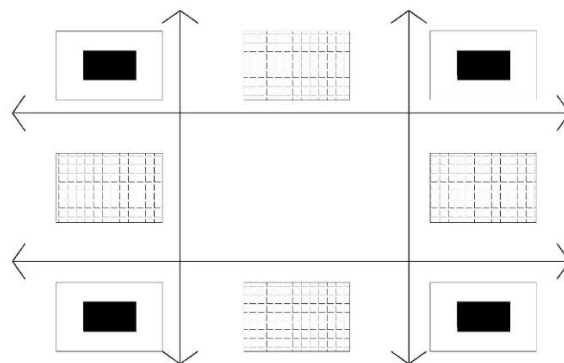


Figure 5: Pattern of orientation of houses and division of main spaces

Another point about the arrangement and placement of a space in plans with protruding corners of the complete quadrilateral form, or at least in some parts of the plan, is the establishment of a room in the corner and the intersection of the two areas of the plan, Which are usually seen in abundance in the form of four-porch plans such as schools and inns, which

causes problems for the designer in the use of access and light supply, and are usually handled in the best way, which in houses with three We are facing the type of pattern:

First, establishing space in the corner with the use of a closet and warehouse related to the space of the hall. Second, the determination of two spaces on both sides, one of which is the entrance corridor and the other is a room or hall, which by examining and observing different examples of this type of design has accounted for the majority of cases, and the third mode of communication is only from Through a room to this enclosed space in the corner.

Table 2: Typology of residential houses A case study of Sar Bagh neighborhood


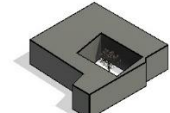




Percentage of Sarbagh district	Number of floors	Archaism	Ratio Width Length	Area	3D	House Type
62/9	2	Qajar	1-1	450		Type 1
07/38	2	Qajar	1-1	400		Type 2
	2	Qajar	2/1-1	400		
13	2	Qajar	1-3	120		Type 3
7/21	2	Pahlavi-Revolution	1-3	130		Type 4
57/17	2	Qajar	1-1	350		Type 5

Table 4: Overview of selected house plans

Number of spaces	Type of plan	Underground	Building name	Row
9 21	Central courtyard	✓	Ardwkani	1
13	tripartite	✓	Rahemi	2
18	tripartite	✓	Zanjirchi	3
17	Central courtyard	✓	Amoie	4
26	Central courtyard	✓	Basiri	5
17	tripartite	✓	Pesaran	6
40	Central courtyard	✓	Zinat-al-molk	7
25	Central courtyard	✓	Nasir-al-molk	8

entrance space

The entrance of each space is the first place where the general characteristics of the space, entrance customs, privacy and publicity and other characteristics of the space are discovered by attending. By preparing an entrance for a space, that space becomes identified, strengthened, marked and more vivid for its inhabitants. It connects the entrance to the different worlds inside and outside, private and public, so this is not possible by creating a door. The entrance also takes its features from the surrounding buildings and forms an independent and prominent figure, so it should be based on the mental image of the general public (those who enter the space, city and neighborhood to the citizens), not just the residents. The entrance should allow the connection between the inside and the outside space to be smooth and gentle, so that the person entering or leaving does not notice the change in the space, not that this connection happens all at once, so it is better to extend some of the inside space outside. Find. An

input also affects people's behavior so that when they enter a new space, they offer appropriate behavior with that space. Regarding the entrances of the houses, we can also refer to the special entrances and sabats that separate the space and emphasize the privacy of the interior space.

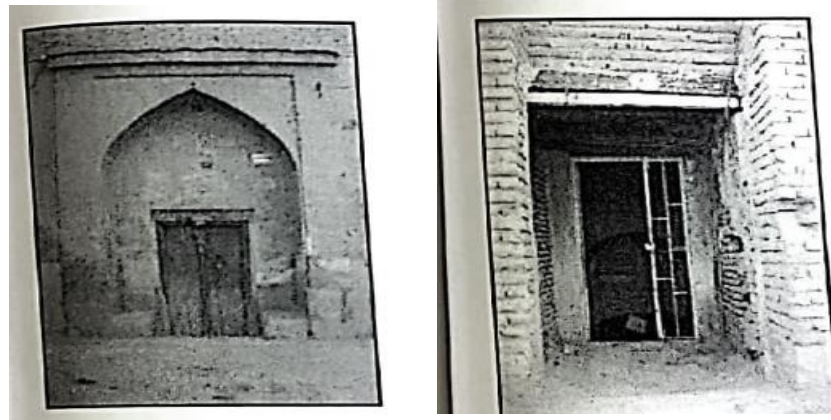



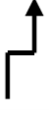







Figure 7: Entrance of a house behind the new mosque Inviting entrance
Down entrance of a house deep behind the new mosque Non-inviting entrance.

Table 4: Specifications related to the entrance of the houses under review

role of the porch	Available spaces	Type of entrance space	Entrance location	Entrance to the yard	entrance shape	Number of inputs	name	Row
connection of two yards	breezeway-Roof Staircase	Private	Corner of the yard		Rectangular - side plane	2	Ardekani	
-	Stairs in front of the entrance	Private	Corner of the yard		Shapeless	1	Rahemi	2
-	breezeway-Roof Staircase	Private	Corner of the yard		-	1	Zanjirchi	3
-	breezeway-Roof Staircase	Private	Corner of the yard		Square-quadrilateral	1	Amoie	4

-	Roof Staircase	Private		Rectangle-quadrilateral	1	Mohtasham	5
Change the direction of motion-applied	breezeway-Roof Staircase	Private	Corner of the yard		Rectangle	1	Pesaran	6
connection of the two yards	breezeway-Roof Staircase	breezeway-Roof Staircase	Corner of the yard		Octagonal	1	Zinat-al-molk	7
connection of the two yards	breezeway-Roof Staircase	breezeway-Roof Staircase	Corner of the yard		Rectangle	2	Masir-al-molk	8
-	porch	porch	Private		Foursquare	1	Saadat	9

Space display methods

Spatial representation methods refer to how spaces are differentiated and defined. Can space architecture be used Substance material Distinguish and distinguish spaces that have the ability to be defined and combined. It should be noted that this is different from the distinction created by the functional change of spaces. In other words, the diversity created must be space-related, not differentiated by the allocation of different functions to space. Each space can be defined after being defined, and in addition, both diversity and definition can be effective in consolidating each other and personalizing the space as much as possible. The power of definition causes the stability of space and the power of combination causes the mobility of space, and the power of diversity intensifies the stability and mobility of space simultaneously and simultaneously, and changes the quality of the space from neutral to enriched. Although each space organization is formed by three types of space (open, closed and covered and three types of covering elements (wall, floor and ceiling), but the variety of covering elements of spaces is innumerable in terms of available examples and is part of the creativity of architects in each The course depends on new interpretations of these elements. Architectural elements such as color, materials, height change, protrusion of bodies and the roles that are used on

these elements and many other methods allow the creation of a diverse range of types of spaces. In addition to these elements, how to use light, whose role in architecture is equal to that of space. Creates diverse and distinct spatial experiences. Thus, the methods of spatial diversity can be continued and added to infinity by invoking the past spatial patterns of current technical achievements, lifestyle changes and constant creativity of architects.

CONCLUSION

Paying attention to historical contexts as the beating heart and the main structure of historic cities is an important issue that is sometimes forgotten in planning comprehensive plans and new urban developments. The fact that the historical, cultural, architectural nature, and in a word, the ecology of a land, is condemned to decay and destruction for old age and incompatibility with the progress of the day, is something that happens in abundance in the historical cities of the country today. Continuation of this process means forgetting, identity and losing all indigenous and cultural affiliations in examining the views of world societies on the issue of historical values in the historical context of cities. Achieved its protection. Therefore, the principles and criteria of architectural design in historical contexts were introduced as a principle in order to address the issue of targeted protection of the main weakness in urban historical contexts, lack of coordination of these areas with new urban developments and needs, burnout Physicality and resilience are the result of change. Lack of proper planning and disregard for the increasing trend of construction and unplanned changes that occur in dilapidated historical textures, has caused excessive destruction of these areas to the point that these textures themselves today, is one of the anomalies. Are considered urban problems, rather than a valuable, dynamic and influential element in the nature of the city. The principles and criteria extracted in this research are a small step towards systematizing the designs and innovations of the new regulations in historical contexts. Observance of these principles and especially their localization, in line with the local and geographical needs of each region can have a significant impact on the process of protection of historic cities growing within the context. Providing such criteria and detailing the principles of architectural design derived from the indigenous identity of architecture and urban planning in the region is the most important step that should be included in the management and conservation programs of these textures today. Along with the fear of a worn out view of the historical context in the eyes of some managers and with the expansion of urban renewal projects, there is a place for this hope, albeit a weak one, which was supported by scientific efforts by scientific societies in the form of theorizing, research and presentation of practical methods By directing the waves of urban renewal in historical fields (constructing and presenting suitable examples to the society and correcting the preferential patterns of the people), while compensating for the wear and tear, by restoring the original spatial capacities of the tissues to restore dignity "(Adibzadeh 1288 and Asadpour 1286), Acquired physical identity and their characteristics. The effort to explain the problem, the discovery of the processes of setting instructions for specific goals (coherence, historical

cultural identity of textures) in the form of an applied scientific and cultural research is in itself an attempt to end this vicious cycle.

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