TYPOLOGY OF "DOORS" IN RESIDENTIAL AREAS OF KASHAN CITY (CENTRAL PART) FROM THE CULTURAL AND AESTHETIC PERSPECTIVE (QAJAR PERIOD TO PRESENT)

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Abstract

Paying attention to the climatic conditions of Kashan and the mixing culture and art, has been common in the construction of houses and public buildings in this city since the past, which is no exception to the "door" of the building (as the most important part of the entrance). The buildings that have astonished visitors in the ancient monuments section of Kashan have once been the dwelling place of the people of this city. The problem we are dealing in this research : Typology and assessment of the condition of the doors in the residential areas of Kashan is the central part and how the process of making the doors changes and paying attention to its cultural and artistic function. The purpose of this research is to find out the process of door design change in residential areas, and to investigate the cultural and aesthetic functions of "doors" in Kashan, and finally to provide solutions in order to restore the cultural and artistic identity of doors in Kashan's architecture. The prevailing hypothesis in this research: It seems that in residential areas of Kashan, architecture and especially the entrance section of buildings ("doors"), over time has encountered a value fragile in terms of cultural and artistic function. The results showed that due to social, cultural, and political changes, and Traditional "doors" with artistic and cultural functions have been forgotten in the historical context of the city of Kashan or are not far from this path of decline, and in the best case if the traditional building is preserved, metal doors without artistic and cultural functions have been replaced it.

Keywords: Cultural and artistic function, "doors and door heads", typology

Introduction

Every new style of architecture is based on the principles, of the methods and traditions of the previous styles and that is why there is a strong relationship between different architectural styles in the past, so that it is difficult to draw boundaries between them. It seems. This closeness of the principles and methods of architecture among different styles originated from the same culture, traditions and behavioral patterns of the people of the society, which with little change in new ways of life and culture of people rooted in time, due to responsiveness to new needs, has led to architectural styles.

Time is always in moving, but paying attention to climate, art, cultural functions in the architecture of each region, at the same time as global changes, and advances in architectural styles and building materials will lead to architectural sustainability and originality (doosti motlag, 2009, 24).

What is important at the entrance is the impact that this space can have on the physical environment around it. How to form an entrance can lead to creating a desirable environment and gaining valuable principles in housing design.

Importance of "door"

The "door" of the entrance of the housing will follow many concepts, such as: how to access, impact on the urban facade, beauty, security, privacy, climate comfort, environmental peace, visibility, inviting and important issue of culture, which is influential and influential in the concept of the entrance in the design of the housing and desirable residential environment. Therefore, the goal is to design the entrance of a building as a prespace with all the above concepts in order to achieve the meaning of desirability.

Each entry has physical and functional roles. The physical roles of the input include: providing communication monitoring, controlling, permeability, convertibility, individuality and readability, receptivity or inviting.

The formation of input as one of the important and effective elements in introducing the thoughts and theories of the era is related to itself, and is proportionate, coordinated and continuous with the facilities, functional goals and thoughts of the period related to itself.

From what was effective in the formation of entrance spaces in different civilizations and styles, one can find natural and social conditions in the region, religion, social and cultural system, etc. He called her.

Kashan

The houses of kashan are one of the valuable historical and valuable sources of Iranian architecture, which in the context of this city and among its physical changes over the recent years, along with houses and buildings similar to those seen throughout the cities and provinces of the country and in an unprincipled and unarchitectural way, still show the color and smell of the ancient and rich identity of this city. An identity of what Iranian architecture is called in the form of secrets and its hidden meanings and is deteriorating. The historical texture of Kashan is about 300 hectares, but these figures are not a uniform and healthy texture in the city. Kashan enjoys the landscape of the vulture breeze and desert winds, and on average it is nearly 1000 meters above sea level and the rainfall of this city is more than 200 mm. It does not go beyond.(Haeri, 2009, 24).

The old houses of kashan can be considered as one of the best examples available in the country to use the patterns used in them. Besides being in harmony with the climate, it is very functional and combines beauty in the best way possible.

Haeri Mazandarani in the book of," Home, culture, and nature of Iranian architecture writes about the historical texture of Kashan: "In 1985, with the publication of a book along with the features of urbanization in Iran, I introduced the characteristics of urbanization in Kashan together with several fellow researchers. All these days after graduation, Kashan seemed to have many teachings as a university.

Images, 1, 2, 3, 4 sources, author, (2023), are examples of the residential house in the historical context of Kashan to suit the climate of the city, although in the first image the metal "door" has been replaced by a wooden "door".

By attending the city of Kashan as a faculty, I was able to memorize and document the spatial changes of the city, but in parallel with this presence, I noticed the all-out decline of the historical fabric and the accelerated destruction of the houses in this context. These urban collections, which represented the architecture and urbanization of Iranian culture, were called historical textures from now on. All existing forces had unknowingly prepared the conditions for this destruction. On the one hand, the people and residents of this fabric, in the absence of late and necessary urban facilities and equipment, the lack of principled restoration patterns, the lack of incentive support and housing facilities, had eluded to live in these houses, especially the younger generation who had not gained the opportunity and experience of living in historical houses in a balanced condition due to changes in their way of life, and on the other hand, The old generation and their original owners also drove death away from these homes. The increase in the number of private owners of these houses as a result of the consequences of inheritance and a sharp decline in attachment to these buildings, the discrediting of their cultural values in society on the one hand, the rapid growth of cities, the ideological and unplanned street sweeping, regardless of their side effects, and the rapid increase in land prices as a result of the construction of streets, the popularity of the stock market and the unrivalled profitability of construction on the other, In the absence of responsible institutions and organizations overseeing how to preserve and use these buildings, in the 1970s, 1980s, and 1990s, countless of the most valuable examples of Iranian architecture and urbanism belonging to private property were crushed and destroyed in utter obscurity." .(Haeri, 2009, 21).

Pictures 5, 6, 7, 8, Author, (2023)

The above images show residential houses in the historical context of Kashan that are built in traditional style and according to the climate of the area (materials used), door head, "Pirneshin", the corridor, but the material in (wood) of the two above has been changed and the buildings are destroyed.

Images,9,10,11 sources, authors, (2023) above the traditional houses, with door head, "Pirneshin", the corridor and ... It shows that "in" has lost its cultural and traditional identity. The wooden door has been replaced with artistic ornaments, with a simple metal door.

Typology

Typology is a category that is used in different sciences to better classify and understand phenomena in that science. In this regard, typology should be distinguished by classification because classification is based on a common characteristic despite many differences between members, but the people we name under a species must have common characteristics.

door

The door is a part of the building that opens and closes the interior and exterior spaces of the building and separates each other. And it makes it possible or impossible to access and sometimes pass through light and air exchange. Hence it is in a temporary wall that is placed in a gate (Parna, 1975, 18). Among the industries and arts related to architecture, smithing and smithing play a major role.

Pirneshin

A suitable place for passersby to rest for minutes, however short, better understanding of the building, a suitable place for the audience, a place for pause and reflection, and a suitable platform for the interaction of clients and audiences are provided, and sometimes "Pirneshin" used to ride the animals (Pirnia, 2010, 143).

Images, 12, 13, 14 sources, authors, (2023), (Beautiful examples of entrance space in the historical texture of Kashan city with an "Pirneshin" space suitable for space).

Theoretical Foundations of Research

1- History of Iranian Architecture

1.1 Ancient Iran

The late Pirnia in Iranian Architectural Stylistics has studied Iranian architecture in six ways, these six styles are called according to their origin.

Persian and Party before Islam, Khorasani, Razi, Azeri, and Esfahani after Islam.

1-2 Pre-Persian: Before the Aryan migration to Iran, there were not so many well-known nations living in Iran, the hill of slums was one of the important centers of their establishment with important architectural and artistic characteristics. The location of the entrance of these houses was according to the direction of the permanent winds of this area, meaning that the entrance was in a direction that prevents the wind from penetrating into the space of these houses.

Another pre-Persian civilization was the Elamite civilization, from the relics of this period it seems that the Elamites entered their temples as a principle through the diagonal nine directly, for example none of the seven gates of Chogha Zanbil and none of the routes go directly to the Ziggurat Temple, because this was considered an insult to these temples. The entrance to the temples of Ilam was also protected by statues of lions, bulls and a kind of dog (Pirnia, 2005, 44).

In terms of adapting to the climate and nature of the area from the physical dimension can be mentioned below; there is a straw curtain in front of the entrance that protected the interior from sunlight.

Another is a series of square windows between the door and ceiling that are lit and ventilated inside the temple.

1-3 Persian Style: In the Achaemenid period, many buildings were built in collaboration with various artists, a prominent example of which is Persepolis. Introversion preservation was the basis of the design and formation of entrances, buildings were placed on platforms and beds, and a lot of stairs led to the entrance of the building. Using very high columns at the entrance threshold and very high stairs, and large and high openings, many entrances. It has created great and magnificent.

The use of pillars and headings, the arrangement of columns and portals and headers with the use of pilgrims and arrows in the entrance spaces of this era is visible. The construction of sunshades and canopies in essential places such as entrances indicates the attention to climate issues.

1-4 Style of party: The style of party has emerged after the invasion of Iran by Alexander during the Parthian and Sassanid periods and early Islam. The oldest residence of the Parthians, Nassa, is near the present day Ashgabat. The Nysa is composed of a lower city and a citadel outside the city fence on a small hill. The entrance to the citadel was made through the landings that followed the surrounding walls of the city. This It was for the sake of security and the importance of defense. The most prominent feature of this period was in the entrances, the porch and the miyanserai in the entrances (Pirnia, 2005, 219).

Iran after Islam

2-1 Khorasani Method: After the arrival of Islam in Iran, with emphasis on confidentiality and introversion in this period, entrances with vestibule, hierarchy and privacy were designed. People's trait and simplicity are many architectural features of this period, which can be seen in entrance spaces as well.

2-2 Razi Method: This style started from the time of Al Ziar and continued in the times of the Buyids, Seljukians, Atabkans and Kharazmshahids. Razi method has been the best of all the features of

previous periods. The work of the Persian style, the glory of the Parthian style, and the subtlety of Khorasani style appear in this style. In a process and a long period, gradually the adjectives of people and simplicity of the method He made his way to the gardens and the gardens.

2-3 Azeri style: This method was formed in the era of Halaku and Timur in Iran, the important features of the entrance spaces of this period include the use of diverse geometry in the design of entrance spaces of very large entrance sizes, and tiling as decoration of the entrance of the buildings.

2-4 Esfahani style: This style is the last style of Iranian architecture and has been common in the Safavid, Afshari, Qajar and Zandieh dynasties. The origin of this style of Azerbaijan, but its cradle was Isfahan. One of the remaining works of this era is the Naghsh-e Jahan Square and the surrounding buildings.

Unfortunately, gradually in the second period of the Isfahani method, i.e. the Qajar and Pahlavi times, the progress and improvement of the status of these spaces due to imitation of Western architecture was replaced by deterioration and degeneration. In this period, Iranians suffered from the loss of their culture and civilization due to the beginning of cultural relations with the West (Pirnia, 2005, 238).

Divide the entrance spaces of this :(Traditional, semi-traditional and new).

A. Traditional entrances: a twill shaped arch to cover the opening, two platforms on both sides of the door, a double-rectangular wooden door with studs and metal drums, and two brick jars on both sides of the entrance with arch foundations on them. In most cases the top of the entrance space are a rectangular frame and two latch surfaces located in between. The rectangular sides and arch lines of the crater were created inside which were decorated with brick or tile motifs.

In the architecture of the entrance space of traditional houses, all the principles of corporeal composition including hierarchy principle, symmetry and introversion principle were fully implemented; thus, the entrance of houses was an indicative space, symmetrical, indirect and only part of the exterior of the houses that were often decorated. Of course, due to the introverted nature of the houses and the insecurity in the community, it was simply decorated to attract the attention of others. No (Soltanzadeh, 1993, 146).

Images 15, 16, 17, Sources, Author (2023), Historical Texture of Kashan (door head with brick facades, wooden doors with separate percussions that has maintained its cultural function (privacy).

The entrance of traditional houses had almost single components and combinations such as the front arch, platform, doorway, along with components such as Astana, Kobe, Clone, Stud and sometimes Rozen-head, vestibule and corridor which not only provided the possibility of meeting, dialogue, stopping, waiting and entering, but also the participants in terms of gender (male or female), quality of attendance (presence day or night, sleep or awake, during rest or rest) Working time, in solitude or in public, in winter or summer, with or away from nature) and their relationship with family (individual or collective, personal or social, short or long-term) led to different spaces of the house (Hashemi, 1996, 2).
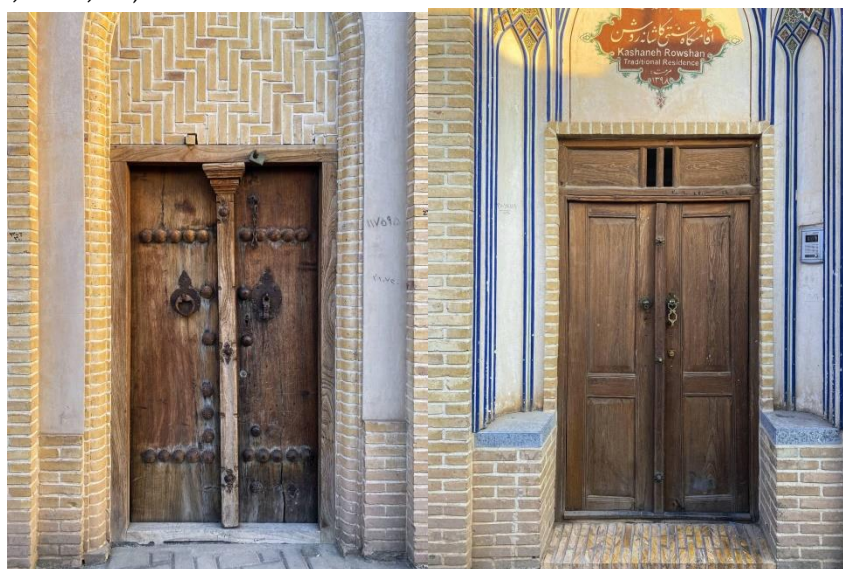
Images, 18, 19 Sources, Authors, 2023

In the houses, it was mostly rectangular and had human dimensions (Soltanzadeh, 1992, 128). Of course, in some cases, short doors were also seen, but the long threshold of the door, which forced the passer to watch his feet, partially eliminated the risk of a head hit on it. These doors were usually wooden and double-sided and had no hinges embedded in them, but turned on heels. Zinc in metal studs (with various shapes) and two percussions were installed in different forms, each on a lattice door, whose function was to inform for the preservation of confidentiality. Sometimes in the interior of the door, latches and clones were used that complemented the door resistance (Abolghasemi, 2005, 128).

The doors of the houses were either quite simple or had little decoration of brickwork, plaster or a combination of them on its surface, which was also appropriate to the situation and social status and according to the homeowner's condition. Ursel writes: "If the owner of the house had made pilgrimage to Mecca, he would plaster the image of cypress trees above his doorstep, and people would know from these pictures that this was the house of a Haji (Ursel, 1974, 117).

On the surface of the door, inscriptions of tiles or marble in various forms and with the contents of Quranic verses and hadiths, names of five (a), name of Bani, the date of construction of the house and number 7 were embedded, in order to protect the inhabitants from evil and evil eye when they leave the house (Pirnia, 1993, 16).

Illustrations 20, 21, Sources, Authors, 2023

 (Two examples of the entrance space with the principles of traditional architect, simple motifs, Quranic verses, wooden doors with studs and two different percussions, brick facades, in two rectangular shapes, etc.)

B- Semi-traditional entrances: In the Qajar period, arches of "round all" or "a plural" (plan center) were used to cover the openings of many chambers and portals or the openings of the entrance spaces. In some spaces, platforms were built on both sides that could not be used. But sometimes these platforms did not have enough space to sit and were built only to create a spatial and shape

composition. There are also cases that Lack of platform. In some entrance spaces with pottery and stamping bricks on the jars and other surfaces of space, especially on the inscription of various and laborious motifs, was designed and implemented.

Unlike traditional houses, at the top of most entrances, Rosen was seen that these rosens had a rectangular shape and sometimes an oval shape and a bilateral function, so that in the daytime the light from the vestibule led into the vestibule and at night led the light from the lamp in the vestibule to the front of the door (Soltanzadeh, 1992, 135).

The doors of the houses were either simple or with plaster, brick or a combination of them, and rarely decorated with crescent and santuri designs, and often on its surface, a tile or marble inscription in Nastaliq line and with the same themes as before. Sometimes the top of the door was used by the upper house element.

As for the doorway and front door, it should be said that their decorations had a direct relationship with the economic status, social status, religious spirit and taste of the owner.

Images 22, 23, 24, 25, Mahz, author, (2023), ("in" with a fusion of traditional architecture and a paving of Santuri with tile) and two images in which the identity of "door" has been completely changed (gender, symbols on the door, etc.).

C. New entries: In the late Qajar period, the use of non-traditional form compositions, which were often influenced by Russian and European architecture, the travel of foreigners to Iran and Iranians to Europe, and especially the construction of embassies and buildings belonging to Europeans, became popular. Such as a variety of Santuri shapes, broken santuri and helmets that were simply or with various Slimi motifs, brick knots and tiles.

The walls of the houses were brick and often short and often of decorations on the Kobe and ... There was no news, the absence of platforms beside the entrance spaces indicated that part of the social function of the entrance spaces as a place for people to sit and spend leisure time had been eliminated (Soltanzadeh, 1992, 122).

Contemporary Iran: The entrance design in the present architecture of Iran is completely imitative and influenced by the influence of the international style of modern architecture which leads to the formation of entrances regardless of the region's climate and culture. In the architecture of these entrances, attention to the use of elements such as columns, centuri and ... No functional purpose takes place instead of focusing on the basic concept of space. Lack of communication and visual harmony, neglect of urban facades, and poor architectural value are other characteristics of contemporary inputs (Soltanzadeh, 1993, 19).

Pictures 26, 27, 28, Sources, Authors, 2023

The above images show the new houses in the historical context of Kashan, in which there is no attention to the climate of Kashan, the traditional art and architecture of the city. The entire residential house is visible from the outside, there is no news of the corridor, no door, no door head, with motifs that each had its own function in the past. The exterior walls of the second image represent the construction of a new building on the ruins of the traditional building.

3 sociological importance "door"

Entering means "passing" occurs when a person crosses the threshold of a place. This inner and outer connection is a fact that is fundamental to the identification of any place. In addition, in the past, the gate of each city had a function beyond defending it, representing the location of that city, and confirming the expectation and expectation of that place (a point for confrontation with what was opened to man) (Schultz, 2008, 40).

Historically, the transition space is probably associated with the presence and presence of certain customs and formalities. The first forms of worship of gods or masters presupposes that preparations were made. Mircha Eliade, in his work "Sacred and Unholy", writes: "Ritual application has also entered the threshold of human habitats, and that is why threshold is so important. Crossing the threshold is accompanied by many rituals such as bending, prostrating, pious touching of hands, and so on. "Threshold" and "door" represent a solution to space continuity; their great religious significance comes from here, because they are both symbols and means of transition from space to space (Mais, 2004, 182).

In religious and religious thinking, the concept of "Door" has high value and spiritual meanings. The "door" is a license to enter a higher order (Naghizadeh, 2013, 210). The traditional term "Bob", whether retrospective to architecture or literature, implies a movement of space that takes place within a certain period of time. This transfer of the soul, which has a symbolic meaning, disregards scale, even ends up in the mouth of a mountain pass, where the reliefs announce the arrival of a distinct regional location (Ardalan and Bakhtiar, 2001, 71).

The inside-outside divide presents itself as a simple but fundamental duality. What has become fundamental in our experiences of living space and what provides the nature of the place (Ralph, 2011, 57). However, recognizing the boundary between the inside and the outside is very easy and abstaining, so that one can build a platform, draw a line, and so on. He showed it. But if the meaning of the word is elaborated in the context of space, it offers a meaning beyond a concept of "physical segregator" merely in the objective dimension. In this case, "entrance space" or "threshold space" will represent a space that has semantic quality and has objective and subjective dimensions.

On the other hand, the relationship between the inside and outside can be examined from two aspects of communication. Such a thing stipulates both separation and communication; or, in other words, separation and transmission, fracture and continuity, boundary, and interference (Mais, 2004, 180).

As Schultz put it: ("threshold" and "door" as external and internal correlations lead to a conscious representation of an integrated understanding in the experience of entering the place) (Schulz, 2008, 40).

"Thresholds" and "doors" have three roles that take varying degrees:

*- Functional role: passageway, light, ventilation for window

• Protective role: controlled and controlled passageway for doors, hand-picked landscape, look and choice to be outside or not to be exposed

* Semantic role: The symbols of each place, according to common conventions and social traditions, have a special behavior in the corners of the desired area (Mays, 2004, 181).

4- Important historical periods in the course of contemporary political, social and cultural developments in Iran

4-1 Qajar and preceding period: The meaning of this period is society before the Pahlavi rule, there was no significant change in society, Qajar architecture was a continuation of the previous styles, especially the Safavids, endogenous culture dominated Western culture (Kamali, 2010, 53).

4-2 (1300 A.H. to the second half of Pahlavi): In this period, the government encourages people to modernize and take comprehensive measures, however superficial, in the architectural dimension. As a result, the process of dominance of westernism and its architectural principles on the basis of interior architecture is accelerated. These developments affect the way of designing the entrance, "door" and "door head" design.

3.4 Transition Period (1940s to 1970s): In this period, due to technological advances, changes in construction practices, population and urbanization, land reform, etc. The presence and dominance of the school of modernism in architecture of this period gradually pushes aside the principles of vernacular architecture (Carmona et al., 2012, 42).

4-4 Late Period (1970s onwards): This period refers to recent decades, decades that have entered the 21st century, the advancement of information technology, renovation of worn-out textures, integration of building parts, development of industry, etc. A new style of residence in the cities was created. The dimming of face-to-face communication, the rupture of social and cultural identity, the decline of the recognition and belonging of the neighborhood to each other and the traditional neighborhood are the characteristics of this period.

5- Entrance spaces and social relations

Entrance spaces can provide a platform for forming social relationships for three groups of people.

A. Residents of the building: Residents of the house have the opportunity to interact with others by being in front of the house while being outside (all humans have a tendency to both privacy and social, a pleasant privacy plus a kind of connection with the social environment outside) (Alexander, 2002, 333). In other words, if the residents are not able to easily find a proper connection with the outdoors of the house, passers-by and social events, induce that the building And the larger world outside is connected and intertwined, it doesn't exist.

B. Neighbors: In front of the house, it is possible for neighbors to interact with each other. For example, elderly people interact with children and watch them play or interact with other elderly, as well as neighboring women interact with each other in this place.

C. Passersby: In addition to the above, the entrance space, or the front of the house, has the ability for passers-by and strangers to pause for a moment due to fatigue or meeting with the homeowner or any other reason, so that the ability to form social interaction between them and others without interfering with other behaviors and events is freely provided.

Conclusion

This study showed that Kashan as a historical city, has a high cultural and artistic richness. Attention to architectural principles in accordance with Kashan's climate, culture and art is evident in historic buildings. Photographs of "doors" and field studies in the residential part of the historical context of the city (the central part) showed that entrance spaces especially "in" residential houses are affected by cultural, social and cultural changes. They are losing their traditional and historical identity, in terms of beauty, art and cultural functions. Various factors such as poor knowledge of the inhabitants of the historical context, economic weakness in the restoration of the building in general and doors in particular (in many cases the whole building had retained its historical texture, but the entrance door was destroyed and replaced with metal doors), the neglect of the authorities, construction and economic benefits of this sector, the trend towards the style of modern houses and ... And he has been devastated by this deterioration. Awareness of the residents of this region on the architectural and cultural identity of the city, government incentive schemes, strict construction laws can be effective steps towards the preservation of traditional buildings, entrance spaces and beautiful doors of Kashan.

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