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Original Research Article

Recognition of the Houses in Tehran Based on Contemporary Fictions Written in the Period 1951-1978*

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Abstract

Problem statement: Numerous studies have been carried out on the spaces in a house to investigate the quality of this important place. The Iranian houses can meet most of their inhabitants' needs due to their high quality. What brings high quality to Iranian houses is attention to their semantic dimensions, in addition to their bodies. However, this is less considered in contemporary houses. To enhance the quality of contemporary houses, it is required to emphasize both the material and spiritual needs of the inhabitants. This highlights the necessity of identifying the components influencing the meaning and bodies of houses in the past to apply them in today's houses to enhance their quality. To this end, the architecture of the houses can be examined according to the fiction narrating various events in people's daily lives. In the present study, those stories describing Tehran city from the 1950s onwards in the Pahlavi II period, when the writers' activities had reached their peak, were selected.

Research objective: To study the components influencing meaning and body in different spaces of houses, where tranquility and individual feelings have been emphasized, in Tehran in the 1950s-1970s.

Research method: This research adopted a qualitative approach. The data was analyzed based on qualitative content analysis and the general plans of houses were simulated based on the extracted components.

Conclusion: The gradual changes in meaning and body of the houses in the mentioned period include the gradual removal of the rooms from the corner of the courtyard, removal of vestibules and conversion of them into the corridor and the hallway, and finally to a separating surface, conversion of the pond into a pool, creation of a backyard at the entrance, creation of terraces on the upper floors of modern houses, the presence of components such as transparency, behavioral diversity, privacy due to spatial diversity, respect for nature, the existence of closed, semi-open, and open spaces in most houses.

Keywords: *House, Architecture, Story, Pahlavi II period.*

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second author and the advice of the third author at the Faculty of Architecture and Urban Planning of Islamic Azad University, Qazvin branch.

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Introduction

In a house as a shelter, humans seek tranquility and relief. Today's stressful urban life leads people to seek more tranquility. Knowing where the ancestors lived is an important issue, because today, those places are remembered with a feeling of joy. Due to the importance of the place of the house in social life, numerous studies have been carried out in this field, each of which has examined this important issue from a different perspective. It is important to identify society's common lifestyle and preferences and their effects on design. The beginning of the contemporary period in Iran is the beginning of extensive changes in all fields (Asefi & Imani, 2014, 64). Therefore, more familiarity with the concepts formed in the house will lead designers and builders to construct high-quality houses, and it will be a positive step toward meeting individual needs in today's houses. In the meantime, it is important to know the types of spaces in a house and the spatial relationships between them, as well as the areas where the individual senses are engaged in these spaces. The present study aims to identify these factors to better understand the concepts of meaning and body to find the areas where the individual senses are engaged to express their spatial importance. Due to the spatial diversity in the houses in the past, especially in the Pahlavi II period, the introduction of these spaces is a priority. One of the ways to know the spaces in the houses in the past and the characteristics of people's lives, as well as their level of satisfaction and peace in their place of residence, is to review the described events in each period. For the present study, realistic stories written by the writers of the Pahlavi II period, both short and long stories as well as novels, can be a good platform. In addition to an event, fictions also describe the customs, lifestyle, and feelings of the people of each period, the review of which can be useful to better understand the characteristics of houses and individual feelings. The present study aims to develop criteria for enhancing the quality of today's houses while considering individual

feelings about them. Therefore, in the present study, it is attempted to select those samples that include a wide range of elements and concepts in the houses of the selected period in Tehran. In the present study, Tehran city was selected because of its being the capital and being the center where the changes in houses had been made.

Research background

Various studies have been conducted on house-related issues. However, the house can be studied in multiple areas. The present study first examined and analyzed the house-related concepts separately. Next, the concepts were explored from the perspective of other arts, including fiction. This is the innovation of the present research. In the following, Table 1 briefly introduces some studies and their variables.

Theoretical foundations

• Literature and society

From the sociological point of view of literature, there is a multifaceted relationship between the text, audiences, and public culture. This is because the writer, as the producer of the work, their audiences as members of society, and the work itself as one of the social manifestations, are influenced by social changes (Ahmadzadeh, 2015, 152). Regarding the relationship between literature and society, Fischer (1975) stated that literature as art considers the inside of human beings and society and tries to influence the inside of the people, including the reader and the audience, to change their mentality to change society. Literature is also changing due to the changes occurring in society and culture, and with a new thematic-form approach, it takes on a different role. To express new issues, new literary forms replace those that have lost their aesthetic function. Literature and novels show the writer's attitude, because of their truthfulness, attention to change, and depiction of facts, and the novel is more capable of describing social and political developments than any other literary form. That is why many critics consider fiction and novels to be the re-creation

Table 1. A brief description of studies on the research topic. Source: Authors.

Field	Researcher	Description	Reference
Meaning	Edward Relph	It investigated how and why places make sense to people.	(Relph, 1976)
	Amos Rapoport	He considered meaning as a part of an activity, so he called it the hidden function of the environment.	(Rapoport, 2013)
	Kevin Andrew Lynch	According to Lynch, meaning is a characteristic of the environment, and it can connect a person with other aspects of life.	(Lynch, 1997)
	Manuel Castells	According to him, people's experiences and memory depend on meaning.	(Castells, 2001)
	Christian Norberg-Schulz	Dwelling implies something more than shelter.	(Norberg-Schulz, 1980)
	Charles Newton and Tim Putnam	They introduced the concepts of privacy, security, family, intimacy, comfort, and control with different meanings regarding the house's importance.	(Newton & Putnam, 1998)
	Amirhossein Amini and Hossein Soltanzadeh	According to phenomenology, what arises from humans' experiences and interpretations is the only thing that exists.	(Amini & Soltanzadeh, 2017)
Body	Geoffrey Hayward	According to Hayward, the meanings related to the house include physical structure, specific territory, place in the world, etc.	(Hayward, 1975)
	Richard C. Stedman	The place is a combination of human activities that are formed in the context of the body and its space.	(Stedman, 2003)
	Stephanie Riger and Paul J. Lavrakas	One remembers the environment along with its physical elements forming the meaning of belonging.	(Riger & Lavrakas, 1981)
	Jeanne Moore	Despite the emphasis on the direct relationship between the individual and their house, the house is considered a set of psychological meanings and processes applied to enhance the physical context.	(Moore, 2000)
	Harold M. Proshansky, Abbe K. Fabian, and Robert D. Kaminoff	They greatly emphasized the role of physical factors as part of social elements in the environment.	(Proshansky, Fabian & Kaminoff, 1983)
	Mansour Falamaki	According to Falamaki, architecture means the creation of a physical-spatial foundation. It is empirical knowledge applied to meet the needs of human beings.	(Falamaki, 1976)
Literature and architecture	Lucien Goldmann	She investigated the relationship between literature and society and its reflection.	(Goldmann, 1992)
	Lee Kimber	He expresses the reality in the story and points to the direct relationship between the story and the architecture.	(Kimber, 2010)
	Seyyed Mohsen Habibi	He shed light on the alignment of structural changes in the field of contemporary literature and the city.	(Habibi, 2014)
	Mohammadsaeid Zakaei and Narges Khalesi Moqaddam	They investigated the representation of Tehran city in a Persian novel.	(Zakaei & Khalesi Moqaddam, 2013)
	Golrokh Farivar, Manouchehr Forootan, Maryam Charkhchian, and Reza Sadeghi Shahpar	The architectural features of old houses in Tehran were studied according to regional stories, and the application of critical regionalism theory in recognizing the architecture of old houses in Tehran was explained.	(Farivar, Forootan, Charkhchian & Sadeghi Shahpar, 2020)
	Samira Arjmandi and Mansour Yeganeh	The identity of Tehran was reread using fiction.	(Arjmandi & Yeganeh, 2017)

of reality (Mirsadeghi, 1997, 405-411). In the last century, with the formation and expansion of fiction, popular culture and popular literature have been used as one of the themes with a significant capacity in many novels and short stories, and prominent contemporary writers have used stories to introduce popular culture. The novels based on critical, revealing, and social issues can be considered the first achievements of Iranian contemporary fiction. Due to the significant changes in society, culture, and literature, the Pahlavi II period, is considered one of the most important periods in Iranian history. The special historical-cultural conditions of this period provide the conditions for the social manifestation of the Iranian novel (Mirabedini, 2013, 15-17). During the Pahlavi II period, from the 1950s onwards, many short story writers turned to realism. Realism is a good platform for telling the realities. Therefore, the formation of the literary realism style in the Pahlavi II period, which was influenced by the conditions of society, provides the platform for research in this period to examine the fiction in that period to investigate the intended concepts in the society of that time.

• House

- Semantic features

House is important both in meaning and body, and both should be considered. According to Relph, body, activity, and meaning are the defined concepts of place, and meaning is more important than others (Relph, 1976). In architecture, meaning refers to the representation beyond the image. It is the perception of architectural space that evokes particular moods, simulates senses, and is the experience of space along with semantic perception (Alborzi & Habib & Etessam, 2019, 99). In the introduction of the house, Gaston Bachelard pays attention to the inner concept connecting imaginations, dreams, and memories and he considered the house the best place to form it. Place, as a dimension of space, is occupied by an individual or a thing and has meaning and value (Madanipour, 2000). Tuan described the place as the pivot of meaning and attention based on human

experiences, social relations, emotions, and thoughts (Tuan, 2001). The meaning in a place is treated as the most critical structure of it because it is the meaning that distinguishes a place from space and characterizes it (Alborzi & Parvineyan, 2019, 6).

Meaning, form, and function are the constituents of every phenomenon, and meaning is the value, concept, and message of a phenomenon (Pakzad, 2006, 71-74). Lynch referred to a sense of security, memorability, a sense of belonging, and dependence as the factors identifying a place (Daneshpour, cited in Ansari, 2014, 85). Place is an identified space, and forming the identity of space with symbolic meanings to convert it into a place enhances people's sense of belonging to that space and place (Pourjafar, Sadeghi & Yousefi, 2008, 6-10). Culture combines an individual's personality with an organized world based on interactions with meaning (Nurberg-Schultz, 2014). Meaning is formed to design the physical environment (Rapoport, 1982; Alexander, 1979).

Forming the identity¹ of space by meaning turns it into a place and increases the sense of dependence on that place. The factors forming the identity of the place should be studied, considering the specific physical features of the place and sensory richness as well as the social, historical, and cultural dimensions concerning collective identity (Sekhavatdoust & Alborzi, 2020, 101). The presence of meaning and concepts such as beliefs, values, and religious and spiritual rites in people's buildings and houses create strong spiritual relationships between people. This mental image creates a sense of belonging to the space and the environment. This spiritual dimension has been significant and strong in quality and diverse houses in the past. Thus, the place is respected not only in a particular historical period but also throughout history. It will become a space for strengthening the spirit of human beings and their spiritual perfection (Pourjafar, 2003, 51-54). Due to the spatial transparency and communication with the surroundings, in the houses in the past, individuals easily communicate

with their surrounding areas and they have been more interested in spending time in their houses. Concepts such as memory and dream are also important (Pallasmaa, 2005) and space is vital when it becomes a system of meaningful places (Nurberg-Schultz, 2014, 52). Schultz Particularly considered the centrality of the building by defining the internal and external areas. In his view, the center of any building has a semantic load. While emphasizing the meaning of the house, he also emphasizes its security and protection (Norberg-Schulz, 1980). Concepts such as meaning, imagination, dream, memory, privacy², etc. are important in the house because, despite the multiplicity of rooms, spatial diversity, and availability of adequate space for family members, they can be alone and away from others. The sense of tranquility in the house should be considered one of the important individual needs. It is created through a variety of emotions in people and the satisfaction of spiritual needs. Therefore, by providing tranquility for people, the Iranian houses paved the way for the presence of the concept of privacy.

- The house body

The bodies of houses and physical elements define the spatial limits of the house and determine the boundary between the interior and the exterior. The body is one of the most basic and main types of architecture and a necessity to provide the possibility of becoming a house (Aghalatif & Hojjat, 2018, 42). "Compatibility and coordination of human factors and physical patterns can lead to the design of residential environments encouraging the occurrence of behaviors appropriate to the collective lifestyle and residence of the inhabitants" (Einifar, 2020, 109). In general, the physical existence of the building can be considered a set of indoor spaces, open spaces, and semi-indoor-semi-open spaces. In a traditional house, it is possible to establish a connection with nature from the interior through the presence of a view from the room to the courtyards (Pirnia, 1995). The "courtyard" element plays an important role in the house space, which creates

humans' perceptual diversity and stimulates their emotions. It is required to communicate with the environment to make the living space meaningful by responding to spiritual needs. Also, the "porch³" element, as space connecting the interior and the exterior, plays an influential role in communicating with nature and the surrounding environment. Some other factors such as creating a hierarchy of access from the entrance to the interior in the design of houses, and strengthening the sense of security in the entrance space, have also brought a sense of tranquility. Another important point is that the house, in addition to being strong and stable, should create a relationship between the person and nature to meet both material and spiritual needs. The courtyard as a living nature makes it possible for an individual to touch nature, smell the scent of plants, see a pond along with the movement of water, hear the sound of water and other various sounds in natural open space, leading to the engagement of individual senses and different experiences of living at various perceivable levels. Also, in the open space, the use of different surfaces and materials increases the engagement of the sense of touch. Coatings, especially those used on floors and walls, due to the engagement of all kinds of human senses from sight to touch, create a relationship between man and his environment, which is a significant flow for the human since it engages his mind. This is the direct relationship between the physical and supra-physical dimensions that makes the body of the house meaningful for human beings. After reviewing the proposed concepts, it can be said that individual feelings formed in the house space and the created different semantic components define different physical spaces, and the existence of these spaces results in the experience of different emotions. In Fig. 1, according to Canter, the place is defined as a unit of environmental experience. The place is the result and product of the relationships between activities, the physical aspect, and the concept of activity in physical areas, and in addition, it can relate the environment to social processes (Canter,

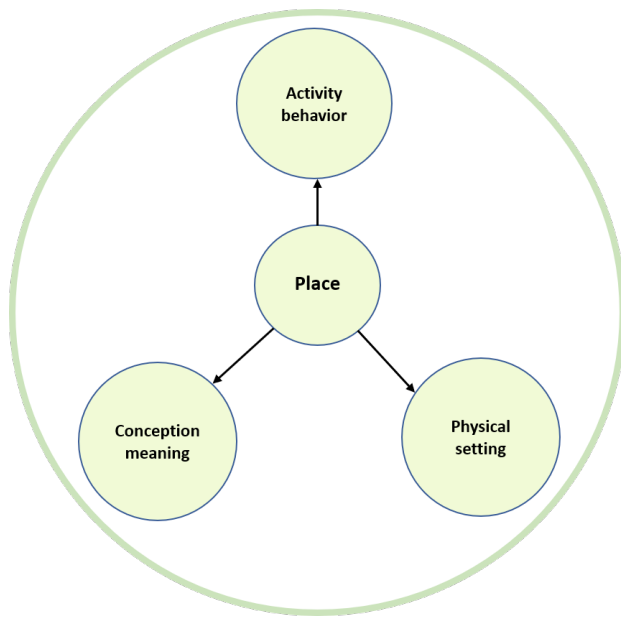


Fig. 1. Canter's place model. Source: Canter, 1983.

1983). According to him, each of the physical sub-components of the house, along with its elements, creates valuable meanings that are important and necessary to meet individual needs in the place of the house. Finally, it can be concluded that physical space creates a meaningful house by meeting supra-physical needs.

In the following, the research model is derived from theoretical foundations, as illustrated in Fig. 2. According to this model, the concepts of meaning and body are investigated in the case studies. According to the theoretical foundations, the research model indicates that each of the supra-physical components including transparency, identity, privacy, security, tranquility, and memorability, are categorized in relation to the spatial diversity subcomponents (i.e., the subcomponents of the "body" component) including closed space, open space, semi-open space, entrance, and access. In this model, the close relationships between the components of meaning and body are separately shown with arrows in different colors. So the meaning in the house is based on the body because the body creates that meaning. According to the model 2, each of these extracted subcomponents is examined and analyzed in the case studies.

Research method

The present study was carried out according to Saunders's model using a qualitative approach. The case studies were examined, explored, and analyzed with the content analysis strategy through simulation. Fig. 3 shows the research process based on the six layers of Saunders's onion research model (Saunders, Lewis & Thornhill, 2019). According to documentary studies, since the significant development of literary works in the Pahlavi II period was mostly observed in the 1950s, 60s, and 70s, it was attempted to select those books, that in addition to describing the features of houses in the period 1951-1968 had the greatest number of components related to the research, i.e., the semantic components from the phenomenological perspective⁴. The reason refers to the direct relationship between these components and the engagement of the individual senses and behaviors and the physical elements of the house space in Tehran. That is why among the works of realist writers of the three decades studied, the books written by Bozorg Alavi⁵ (1952), Jamal Mirsadeghi⁶ (1962;1971), Gholam-Hossein Sa'edi⁷ (1967), Esmail Fassih⁸ (1972), and Simin Daneshvar⁹ (1981) were selected. The reasons for choosing these authors and their works are as follows: their stories are all realistic and describe people's lifestyles and their living environment in the mentioned years, on the one hand, and all the houses described in them are all located in Tehran, on the other hand. Among the stories of each writer, the story that described the greatest number of components examined in the present study was selected. Another important point was that since three decades were studied, one or two writers, with one of their selected works, were selected from each decade. Moreover, it should be noted that although Simin Deneshvar's book was published in 1981, and it seems not to be in the period studied in the present study, several stories in this book, including the story selected in this research, were published in 1973, before the Islamic Revolution. The stories were also categorized and described according to their year of

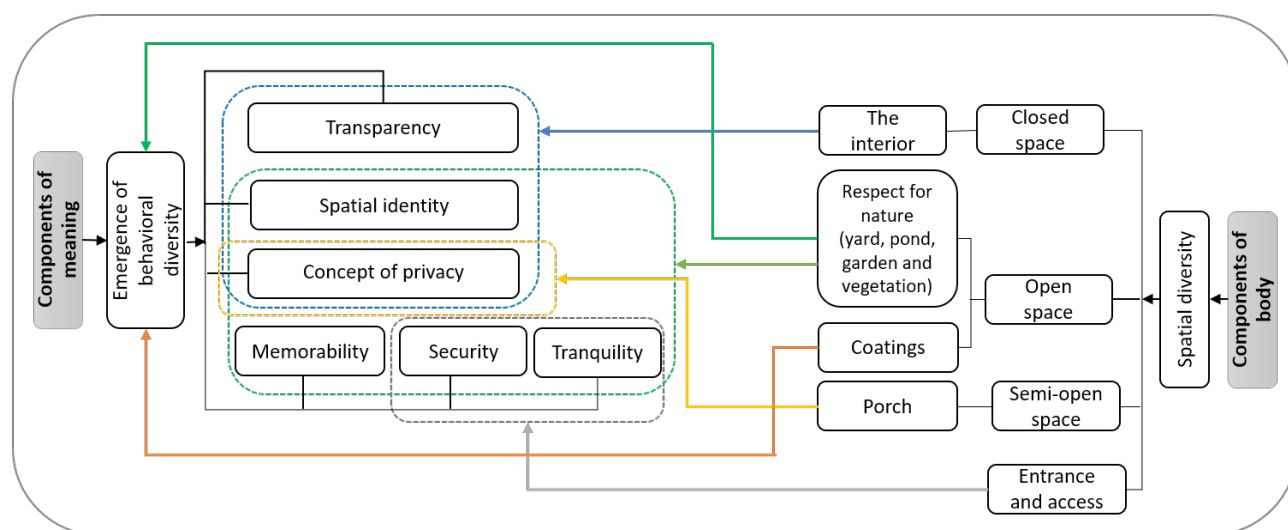


Fig. 2. Introduction of the research model. Source: Authors.

publication, among which some described earlier and older houses.

In the first stage of the research, according to the reviewed reference and theoretical foundations, the extracted components of the house, both in terms of body and meaning, were found in the books in the initial studies, and due to the various areas described in them, Tehran city was selected as the sample city. Then, in the second stage, the extracted components were drawn in the form of schematic and general plans through simulation. In the third stage, the selected concepts and elements were separately presented in a table and shown in different colors in the plans. In the final stage, the houses were generally illustrated both in the plan and in 3D design to determine where an individual's behavioral and affective engagement occurs, considering the semantic components formed in the body. Moreover, the areas where various components are involved in the houses described by the writers are comparatively shown in a table.

Findings

Since the present study is question-based, it seeks to answer the following fundamental question: What is the relationship between the residential architecture components of the second Pahlavi period with regard to the fiction literature of this period? To this end,

according to the research model developed based on the theoretical foundations, six works written by five selected writers were chosen, and the houses described in them were examined and analyzed, as presented in Tables 2 - 6. In the tables, the extracted contents from the books of each writer are classified by the story name and presented as characteristics and components of meaning and body. Then, the schematic plan of each house is presented from the perspective of the related writer, in which the spaces described in the books are categorized. In the "spatial organization of the house" column, the entrance and connection paths of the spaces are shown in red in the plans. Also, the scope of behavioral diversity is shown in the plan, i.e., the subcomponents of behavioral diversity are depicted in different colors in the plan. In the descriptions of some houses, not mentioning some components is not a reason for their absence. Perhaps no special event happened in that part of the house, so, the writer did not mention that part. For example, the absence of a porch in some houses does not imply its elimination compared to a similar house. Therefore, by collecting the descriptions provided, one can reach a general conclusion and to some extent understand the majority of important components influencing the formation of the meaning of the house.

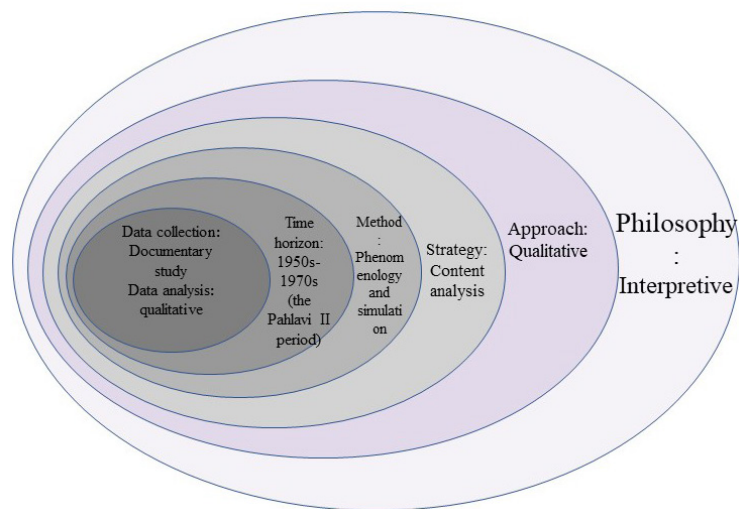


Fig. 3. Introduction of the research onion model Source: Authors.

After analyzing the examples in the [tables 2 to 6](#), which led to the drawing of body and meaning diagrams, to answer the research question, i.e., “What is the relationship between the residential architecture components of the second Pahlavi period with regard to the fiction literature of this period?”, one can acknowledge that according to the analyses in the drawn diagrams, there is a significant relationship between the physical and semantic components in the residential architecture of the second Pahlavi period according to the review of the fiction literature of this period from a phenomenological point of view. According to the research foundations and the analysis of the fiction content related to the studied period, the subcomponents of transparency, spatial identity, and privacy are classified as “closed space” because they were conceptualized and formed in the closed space. The subcomponents of tranquility and privacy are classified as “semi-open space” since they were formed in the semi-open space, as well as the subcomponents of security, memorability, identity, privacy, tranquility, and behavioral diversity are classified as “open space”. Also, the subcomponents of security and tranquility were conceptualized as the “entrance and access”.

Moreover, in the table below, each of the components of closed space, semi-open space, and

open space are determined considering the relevant type of space. Therefore, according to the diagrams drawn in the [tables 2 to 6](#), each of the existing and drawn components of meaning and body can be presented separately in the [table 7](#) to determine the general characteristics of each of the described houses and the number of components they have. Therefore, the subcomponents found in the studied stories are shown in different colors in [Table 7](#) by filling in the cell in front of the subcomponent with a specific color in the case of the presence of that subcomponent.

In the [table 7](#), each of the subcomponents is observed to a different extent in the houses. As seen in the plans, most of the areas in the plans are yellow, orange, and pink, implying the presence of the subcomponents of transparency and stimulation of emotions and the relatively more formation of the “privacy” concept in all three closed, semi-open, and open spaces. Therefore, the importance of these components in the bodies of the houses becomes more and more clear.

After identifying the components of meaning in the plan, the plan and the 3D design of the described houses were modeled according to [Table 8](#). In the last column of the table, a general result on the origin of the components and how to perceive them is presented.

Table 2. Investigation of the components of body and meaning in Bozorg Alavi's book. Source: Authors.

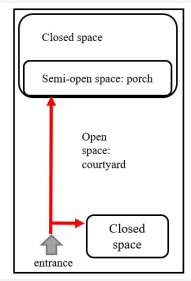
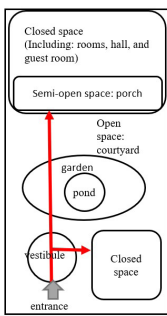
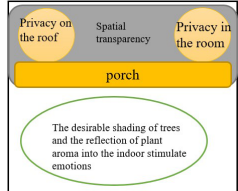
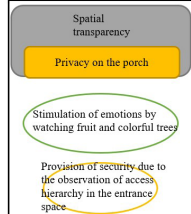
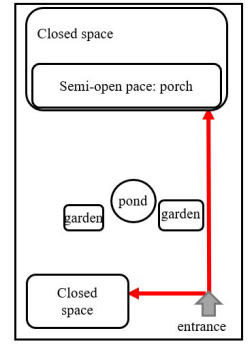
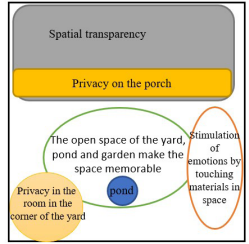
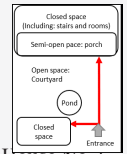
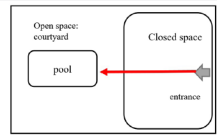
Book	Examples of stories	Description	Spatial organization of the house
Her eyes (Components of the body)	<p>Rajab took me into the courtyard. On the other side of the courtyard, a staircase facing the sun led to the porch whose balustrades were covered by <i>Lonicera Capri folium</i>. Two small children were playing in the courtyard. One was riding a tricycle and the other was pushing it. In one of the rooms on the right side, a woman with black loose breeches was drying porcelain dishes. At the same time, the door of the room above the porch was opened, and he came towards the stairs while holding a drawing board and his pen in one hand. He held my left arm with his right hand and took me to his room (Alavi, 2007, 191).</p> <p>Another house:</p> <p>I was sitting on the porch next to an oil lamp, and reading a book (ibid., 151). He was sitting in our guest room (ibid., 86). After the vestibule in our house, there was my father's room on the right side... my father's room was pond was flooded. Dad was watering the gardens. The old man had been working in our house for thirty years. My father was sitting on a comfortable chair in his room and was smoking quietly... My mother was praying in the adjacent room (ibid., 165-161). Let's drink a coffee in the drawing-room (ibid., 255).</p>	<p>In both houses, in addition to the interior spaces, Some rooms are connected through the open space of the courtyard.</p> <p>Also, the open space of the yard is a factor connecting the entrance to the interior spaces of the house.</p>	<p>House No.1</p>  <p>House No.2</p> 
(Components of the meaning)	<p>Professor Madani was alone in the room. Half an hour later, when his servant entered the room, she saw him sitting on a stool next to the window, holding his head with both hands, placing his elbows on the window frame, and staring at the sky (ibid., 23). He lived in a relatively large house behind the Sepahsalar Mosque. The house did not seem to be in poor condition. The tall plane, pomegranate, and boxwood trees cast a pleasant shade around the pond in summer, and at the beginning of spring, the scent of roses that the professor planted in large bowls reflected fresh air even in his dark studio (ibid., 26). Rajab says that sometimes on summer nights when the sky was full of stars, he would go to the roof, and at the end of the night, long after Rajab and his wife were asleep, he would come down slowly and pick up a travel bed from the painting workshop and then went to the roof and lay there. In such cases, he stayed awake until dawn (ibid., 27).</p> <p>Other houses:</p> <p>I was sitting on the porch, next to an oil lamp, and reading a book (ibid., 151). In the autumn, the sunlight covered the whole space light. Red and dusty pomegranates were shining in the window (ibid., 161). When I opened the door, I saw that the rooms were dark, and only the light on the porch was switched on. Poor my mother was used to it (ibid., 215-214).</p>	<ol style="list-style-type: none"> 1. The emergence of privacy in the closed and open spaces of the house 2. The existence of a courtyard and different vegetation including plants and trees as a place for touching nature 3. The presence of living nature in the house space increases the excitement 4. The access quality is enhanced by strengthening the sense of invitation and creating tranquility and security 	<p>The scope where behavioral diversity is created.</p> <p>House No.1</p>  <p>House No.2</p> 

Table.3. Investigation of the components of body and meaning in Jamal Mirsadeghi's book, Source: Authors.

Book	The name of the story	Examples of stories	Description	Spatial organization of the house
Night traveler (Components of the body)	Snow, dogs, and crows	On my brother's wedding night, I was sitting next to Turan by the window and looking at the men who decorated the door and the walls of the courtyard (Mirsadeghi, 1975, 7). I was walking around the pool and going to their room in the <u>corner of the yard</u> (ibid., 7-6).	In the space of the house and interior spaces, there are other separate rooms in the corner of the courtyard that are connected through the open space of the courtyard. Also, the open space of the yard is a factor connecting the entrance to the interior spaces of the house.	
	Daddy	Esmat had left the room and <u>the sound of her shoes was heard from outside, went into the alley with noise</u> , and the sound of closing the door was hammered like a hammer on my aunt's brain (ibid., 88). The pond with the boards placed on it ... was seen in the middle of the yard (ibid., 30)		
	Night travelers	Javad runs after him. Effat screamed and laughed and walked around the pond and the garden (ibid., 97). <u>Haji put me in the yard and quickly climbed the stairs</u> . His screams were heard from the room (ibid., 162).		
	Wall	Then Khalil came. He was exhausted. <u>He sat on the stairs and despite the insistence of my grandmother, he did not come into the room</u> (ibid., 72). His older sister Manijeh was also sitting by the pool, brushing her teeth (ibid., 150). Soodabeh walked around the gardens in their courtyard and watered the flowers and greens with her small mud sprinkler (ibid., 150). She got scared and came back from the window and came into the yard. <u>... went to the rooms on the other side of the yard</u> (ibid., 162).		
(Components of the meaning)	snow, dogs, and crows	This morning, it started to snow again, it covered the roofs, gable roofs, and the roof of that corner room ... (ibid., 6). When I was walking around the pond and going to their room in the corner of the yard, Mahmoud lifted me by his hands and threw me in the air (ibid., 6-7). On my brother's wedding night, <u>I was sitting next to Turan by the window and looking at the men who were decorating the door and the walls of the courtyard</u> (ibid., 7).	<ol style="list-style-type: none"> 1. The interior is connected to the exterior to engage the senses 2. lifted the open space of the courtyard memorable 3. Creating privacy with silence in private space 4. Touching materials causes behavioral diversity 5. Creating tranquility with perceptual diversity 	<p>The scope where behavioral diversity is created</p> 
	Night travelers	For a few days, Effat had gone to the room in the courtyard corner and closed the doors. She lay in the room, put her head on the pillow, and cast his tired gaze on the wall (ibid., 90). With her bare feet sucking the coolness of the bricks on the courtyard floor, she came into the courtyard while laughing and running. Javad runs after her. Effat screamed, laughed, and walked around the pond and garden (ibid., 96-97).		
	Wall	Soodabeh walked around the gardens in their yard and watered the flowers and greens with her small mud sprinkler. Her older sister, Manijeh, was sitting by the pool and brushing her teeth. She saw all these as she leaned on the fence (ibid., 150). She talked to herself and walked, reconciled with the <u>trees and bricks on the floor and the fish in the pond</u> , he did not feel tired and homesick (ibid., 155). Manijeh saw Soodabeh's older sister <u>sitting on the porch ironing her clothes</u> . There were colorful clothes around her messily (ibid., 157).		
The length of the night (components of body)		<p><u>He came out of the room and sat at the pond</u> and performed ablution and returned to the room with a trembling body (ibid., 14). With the voice of his father, he woke up. <u>His father had prayed in the next room and ...</u> (ibid., 21). <u>He returned to the yard. He heard the sound of his cousin from the room on the other side of the yard</u> (ibid. 50). Kamal passed in front of the room. He went up the stairs and when he came to his room, he was surprised by himself (ibid., 66). <u>He stumbled down the wet stairs and sat on his foot by the hole next to the valve. He opened the valve</u> (ibid. 96).</p> <p>Other houses:</p> <p>The children passed in front of the mansion and came into the garden. The garden was beautiful (ibid., 35). <u>The pond was sitting in the sunlight</u>, and its clear water was lit. He sat on one of the iron chairs by the pond and stared at it (ibid., 36).</p>	<p>In the space of house No. 1, in addition to the interior spaces, there are other separate rooms in the corner of the courtyard, which are connected through the open space of the courtyard.</p> <p>Also, the open space of the courtyard connects the entrance to the interior spaces of the house.</p> <p>In house No. 2, the courtyard plays an important role in stimulating emotions.</p>	<p>House No.1</p>  <p>House No.2</p> 

rest of Table 3.

Book	The name of the story	Examples of stories	Description	Spatial organization of the house
The length of the night (components of the meaning)		<p>She came in front of the room window. <u>In the courtyard, her sisters were playing hopscotch with the neighbor's daughter.</u> In front of her, the neighboring garden was full of flowers and blossoms and the sun was shining, on the fresh and green buds of the trees like a canary bunch (ibid., 15). <u>Spring breeze came into the room and the scent of dog roses and lonicera caprifolium in the neighboring garden were could be felt her small room...</u> Spring had awakened everything (ibid., 67). There was a noise in the alley. Then, from the courtyard, she heard the voice of his uncle. The feeling of happiness and well-being disappeared. She came to the window of the room with a trembling foot (ibid., 180). The morning was approaching ... <u>a group of crows were silently passing through the sky in front of the window</u> (ibid., 225). When she arrived home, she saw that the door was locked. She had to knock on the door in fear. ... She took a deep breath when she heard his mother's familiar footsteps from behind the door. Her mother said nothing. She greeted her coldly. She locked the door again and without saying a word, she returned and slowly passed through the courtyard and went to her room (ibid., 218). She stood and didn't know where to go. She was in a bad mood. Noises annoyingly echoed in her ears. She went up the stairs and reached the roof. <u>The roof was more secluded</u> (ibid., 29). She returned to the yard. She heard the voice of her cousin from the room on the other side of the yard. Suddenly she felt that she did not want to see her again. <u>She came to her room and sat by the window</u> (ibid., 50). She closed the door. She felt calm in the room. Her room was a shelter against terrifying and unknown things (ibid., 66). She performed ablution at the pond and returned to the room. Her father was still praying in the next room. When she finished her prayer, she came to the window. The air was fresh and cool. Everything seemed calm and soothing to her (ibid., 21). When she arrived home, <u>she sat down at the pond, feeling of being sinful. She performed ablution and tried to pray with cordial presence</u> (ibid., 61). She came into the room. The samovar was boiling. <u>Her mother wore a chador around her waist and sat next to the samovar. Her father sat in the room, leaned forward, and read the book "Hilyat al-Muttaqin"</u> (ibid., 228). When she closed the door and came into the alley, she had nothing left. She had left everything behind at home and had gone out (ibid., 235). Very angrily, she raised the sound of her shoes and came into the yard. <u>Like children, she would put her shoes on the brick floor of the yard and crazily walk back and forth from one side of the yard to the other.</u> The yard was lit by the moonlight. Everything was calm. The sound of her shoes echoed in the silence (ibid., 222).</p> <p>Other houses:</p> <p><u>Bright atmosphere, garden, pond, fish ... She was happy.</u> She was lying on a chair and whispering a lament (ibid., 36). She came with the children, reached Manouchehr's house, and followed them inside the house. The children passed in front of the mansion and came into the garden. The garden was beautiful. The populous nigra, willow, and maple trees had just sprouted. Their green buds shone under the sunlight. The gardens were full of colorful violets. The scent of greenery and plants filled the garden. <u>The children sat under the pine tree and played card games brought by Manouchehr</u> (ibid., 35). The pond was sitting inside the sunlight and its clear water was lit. She sat <u>on one of the iron chairs by the pond and stared at it</u> (ibid., 36). It is a more dignified and clean house than other houses, but like all of them, it has tall walls that the cat could not find any way to enter the yard (ibid., 22).</p>	<ol style="list-style-type: none"> 1. Creating tranquility due to the perceptibility of the space by the senses 2. Engaging the senses for spatial transparency 3. The quality of access at the entrance and observing the order of "space in spatial relations", promote the quality of the house as much as possible due to the provision of perceptibility and security 4. Touching nature makes the senses engage 5. Tranquility is achieved due to security and familiarity with the space 6. The emergence of privacy in the closed and open spaces of the house 7. The existence of spatial identity with the realization of a meaningful event and individual mentality in the space of the house 8. The existence of living nature in the space of the house enhances pleasure and excitement 9. Touching various materials stimulate the senses 	<p>The scope where behavioral diversity is created</p> <p>House No.1</p>  <p>House No.2</p> 

Table. 4. Investigation of the components of body and meaning in Gholam Hossein Sa'edi's book. Source: Authors.

Book	The name of the story	Examples of stories	Description	Spatial organization of the house
Fear and trembling	Tranquility in the presence of others (components of body)	<p>The lights in the staircase were on since noon, and the bathroom and toilet doors were closed, unlike usual (Sa'edi, 1976, 145). <u>Ameneh was in the teahouse on the upper floor</u> and saw the young man from the square window of the teahouse (ibid., 145). Mahlaqa said: open the door and <u>take them to the room on the lower floor</u> (ibid., 147). The sound of the bell still echoes under the glazed lid next to the kitchen in the hallway (ibid., 147). Malihe got up and <u>went to the room from the porch</u> (ibid., 160). Mahlaqa and the young man left the room and sat on the steps of the corridor (ibid., 171). They stared down the stairs and in front of the kitchen where Ameneh leaned against the wall next to the bathroom (ibid., 173). They went from the teahouse to the hallway, the hallway to the living room, and the living room to the room in front of the porch (ibid., 186). They went to the living room. <u>The doctor and Manijeh went out of the window on the porch and entered the colonel's room</u> (ibid., 188).</p>	<p>The function of the porch in the house space, And indoor-outdoor connection, have caused the rooms to be connected to each other and have also played a role in space separation.</p>	
	(Components of the meaning)	<p>After the girls left, Manijeh, who had woken up in the middle of the night, <u>went to the porch and sat down to watch the silent buildings of the city</u>, which had fallen in the middle of the trees, and their colors changed as dawn rose (ibid., 155). The first shadows of the morning mingled with each other and the footsteps of those who walked on the sandy roads and streets, or the drivers of the oil and garbage trucks that greeted everyone, could be heard from the outside (ibid., 156). The colonel went to the porch and stood to watch the silent buildings of the city that were slowly buried in the middle of the trees and the eerie darkness of the night (ibid., 166). And he went to the living room, and the young man followed him, each of them <u>lit a cigarette and sat by the window</u>, the yellow shadow of the sun had fallen on the trees... (ibid., 180). Malihe, Mahlaqa, and Manijeh <u>were sitting on the porch and drinking tea</u>. The afternoon sun had warmed them, and they were watching the children collecting the fallen leaves in the garden (ibid., 190).</p>	<ol style="list-style-type: none"> 1. Behavioral diversity is created by connecting the interior to the exterior 2. There is spatial transparency due to the presence of security 3. The space of the house is perceivable due to the engagement of the senses 	<p>The scope where behavioral diversity</p>

Table. 5. Investigation of the components of body and meaning in Esmail Fassih's book. Source: Authors.

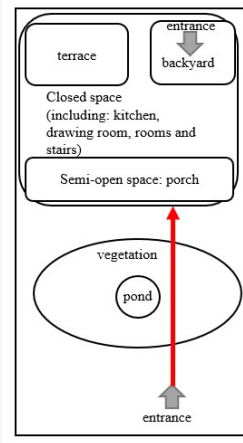
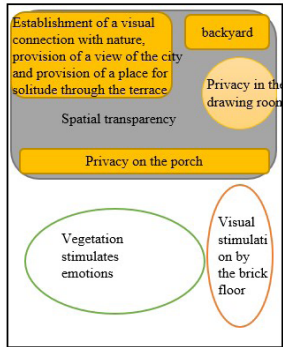
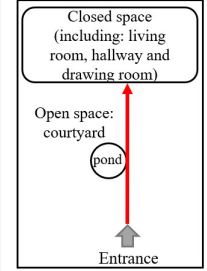
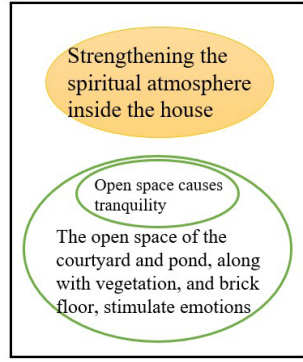
Book	Examples of stories	Description	Spatial organization of the house
Hawk and the Owls (components of the meaning)	<p>There is a pond full of water in the yard, under the plane trees and dried Populus nigra and green cedars. Fallen leaves cover the pond's surface (Fassih, 2016, 11). Pine, Populus nigra, and Sycamore... and <u>ivy climb doors and walls and enter the upper floors' rooms</u> (ibid., 20). Early in the afternoon, under the sun on the terrace, I listen to Divan-e Shams read by the professor (ibid., 41). The professor is lifted from the couch and carried to <u>his room on the upper floor</u> on his own feet (ibid., 85). <u>From the back door of the two-story building of Dr. Janan Building in Zahir al-Dawla, Tajrish, I come into the kitchen</u> (ibid., 97). I take a bath early in the evening and after shaving and getting dressed, I go to the terrace on the upper floor (ibid., 105). I look out of the window glass and the professor seems to have a guest now (ibid., 105). I come to the living room. Parvin is not in the room. But apparently, she did not go very far. Her bag and keychain are still on the table. <u>I can see from the window that the door of the yard is open</u>. She must have gone out for a walk (ibid., 225). Fatemeh opens the door. She guides them to the living room on the lower floor. Parvin is there. From the bedroom, I hear their greetings and kisses, and I come to them (ibid., 316).</p>	<p>Among the connecting spaces, terraces and porches have played an important role in connecting closed and open spaces, causing transparency. The yard space has also provided behavioral diversity.</p>	
(components of the meaning)	<p>But he still does not leave the house. That is, he leaves very rarely ... himself and his book. <u>Sometimes he comes to the upper floor alone and sits on the porch</u> (ibid., 10). <u>I come to the terrace. I sit on a cloth chair. I miss Tehran</u> (ibid., 11-10). It is cold on the terrace. The neighboring house is the Zahir al-Dawla tomb garden. With a view of the flowers and trees of the garden and the stones and balustrades of the graves. I pour some wine and drink it slowly. In the far distance from here, there is Tajrish Square and then Tehran in the constant fog and dust (ibid., 11). The next morning was spent more calmly. Early in the afternoon, under the sun on the terrace, I listen to Divan-e Shams read by the professor (ibid., 41). This time I hear the actual sound of the bell in the yard of Janan's house, which has echoed inside the building. I swear, stand to wear my raincoat, then wear my shoes and go to the yard before all the people in the house come to the yard (ibid., 59). It is raining now. <u>The bricks of the yard floor under the wall lamp are wet and red</u> (ibid., 59). <u>As I open the door of the yard, she walks into the yard and comes forward</u>. We are still standing in the yard and the rain. I say, "Come on," I bring her to the building. I see Fatemeh's huge body coming out of the hallway in a hurry. She wears her scarf (ibid., 61-60). I walk into the kitchen and close the door. <u>I stealthily enter the backyard from the back door and go up the backyard stairs</u> (ibid., 337). I take a bath early in the evening and after shaving and getting dressed, I go to the terrace. The sky is turquoise, and the moon has just risen, and it looks nice. It is shining on the snow-capped mountains. The city, with its millions of small and large lights, is flickering. I am waiting for the night (ibid., 105). I'm busy. I'm so tired and empty. The window is open and the sun sets in the empty yard, the day dies. <u>Crows caw on the bare sycamore tree</u> (ibid., 214). Parvin is in the bedroom. I have fallen asleep again, I have come to the drawing-room, I read a book in the dining room (ibid., 305). I pick up one of the cloth chairs in the corner of the terrace and go to the other corner. In the sun, away from his window, I sit by the wall. I put my hands behind my head and look at the sky and the sun. The weather is cold under the sun and the loneliness and silence of the terrace are disgusting. The cold wind scratches the skin of the hands and face. The tops of cypress and sycamore trees are parallel to my eyes. <u>Ivy branches that reach the terrace</u> have loosened themselves swinging (ibid., 320).</p>	<ol style="list-style-type: none"> 1. The emergence of privacy in the closed space of the house 2. Yard, pond, and various plants and trees as a place for touching nature cause the senses to engage 3. The existence of a variety of textures and materials on different levels of the floor and vegetation on the wall causes behavioral diversity 	<p>The scope where behavioral diversity is created</p> 

Table. 6. Investigation of the components of body and meaning in Simin Daneshvar's book. Source: Authors.

Book	The name of the story	Examples of stories	Description	Spatial organization of the house
Whom should I greet? (components of body)	Kid al-khaenin	He had taken the flowers to the greenhouse, placed boards on the <u>blue-tiled pond in the middle of the yard</u> , and piled the fallen leaves on the boards (Daneshvar, 2001, 209). They had a few alocasia plants that were placed in the living room and hallway, and ... (ibid., 225).	The open space of the yard is a factor connecting the entrance to the interior.	
(components of the meaning)	Kid al-khaenin	The colonel got up at six o'clock in the morning, exercised, <u>ran around the yard three times</u> , had breakfast, and left the house (ibid., 210). Mansoureh brought tea for Haji Ali. Haji Ali said: The noon and evening prayers are missed. Mansoureh said: You should have said your prayers first. Because in this house, <u>there are both a qibla and a prayer rug</u> (ibid. 213). Mansoura said: <u>Pray, read the Quran, you do not know how much it is joyful, it makes the soul of a person happy</u> (ibid., 223). Geranium pots were taken from the margins of the gardens and arranged in a row in the open air in the middle of the yard. Keyvan gave smaller pots to Mansoureh, and she picked the yellow and frozen leaves and filled the pots with fresh soil and Fatemeh gave them to the colonel to place on the greenhouse stairs (ibid., 225). It was snowing everywhere. God had covered everything with snow, including the trees, the gables, the TV antenna, the clothesline, the greenhouse, <u>the pond, the gardens, the cement bricks on the floor of the yard had been entirely covered by a layer of snow that was sometimes thin and sometimes thick and did not move</u> (ibid., 227).	<ol style="list-style-type: none"> 1-The existence of spatial diversity and the creation of different behaviors and reactions 2. Tranquility due to the perceptibility of the space 3- Realization of a meaningful event and creation of identity 4- Creating a relaxing atmosphere in an open space 5- The existence of yards, gardens, and various plants as a place for touching nature and engaging the senses 	<p>The scope where behavioral diversity is created</p> 

Conclusion

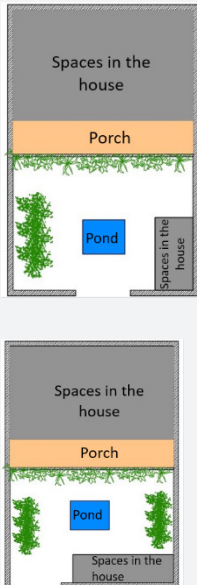
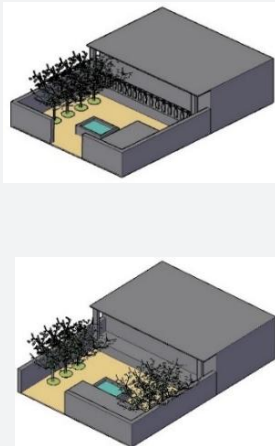

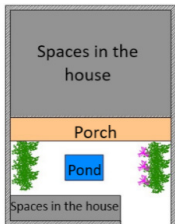
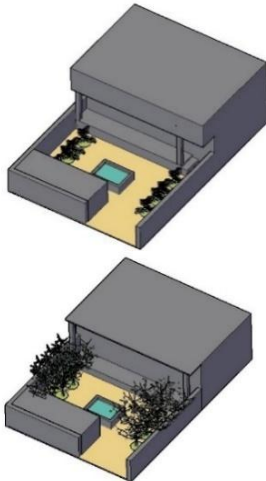

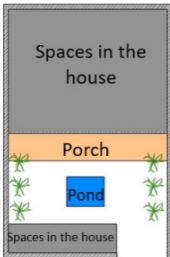
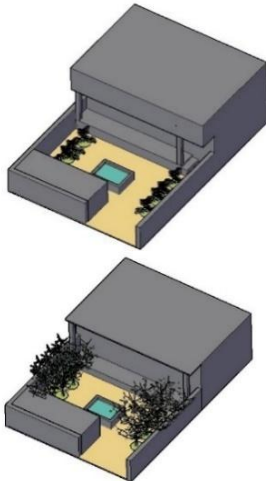

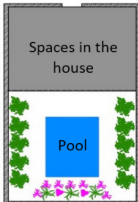
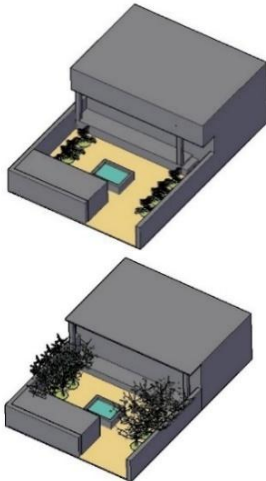

It is of great importance to study the different components of the house because the house is an environment for people to settle down permanently and respond to their daily needs. To identify the components of Iranian houses in the past, it is necessary to study the people's lives in that period. To study the lives of the people in the Pahlavi II period, fiction is a suitable platform because stories and novels narrate what happened in people's lives in every period of history. Studying and analyzing the content of the books paves the way to identifying

the characteristics of the people of that period and the features of their houses. To this end, from the books published in the period from the 1950s to 1970s, i.e., the Pahlavi II period, those describing the greatest number of components of meaning and body were selected. This was followed by extracting the relevant components according to the theoretical foundations, and the selected books were reviewed and analyzed. Each of these components has been seen in the houses described to a various extent, and the components of meaning and the physical elements described were depicted. Fig. 4 shows the

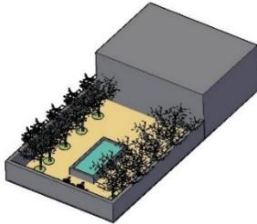
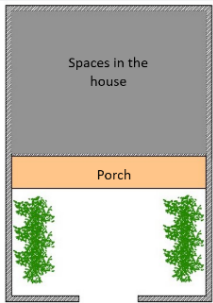
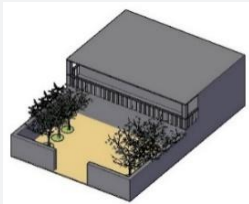

Table. 7. Examination of the components formed in the drawings taken from the reviewed books, Source: Authors.

Writers' works		Bozorg Alavi (1952)	Jamal Mirsadeghi (1962 and 1970)	Gholam Hossein Sa'edi (1967)	Esmail Fassih (1971)	Simin Daneshvar (1973)
Factors formed in the house body						
Closed space	Transparency					
	Spatial identity					
Semi-open space	Privacy					
	Tranquility					
Open space	Privacy					
	Security					
Entrance and access	Memorability					
	Spatial identity					
Summary of the components of meaning in the bodies of the houses	Privacy on roof and terrace					
	Tranquility					
Total number of components	Behavioral diversity					
	Security					
	Tranquility					
Summary of the components of meaning in the bodies of the houses						
Total number of components		7	10	5	7	3

Table. 8. An analysis of the houses experienced in the case studies in terms of semantic separation in the body of space. Source: Authors.

Examined case studies	Redrawn plan	3D modeling of the redrawn plan	3D modeling of the redrawn plan with details	General result
Her eyes				<ol style="list-style-type: none">1. Yard as an open space and connecting path from the entrance to the interior space in the described houses, plays an important role in stimulating different individual feelings and the emergence of different concepts.2. The existence of a pond and various vegetation shows their importance in the open space and their influence on individual senses.3. Porch, as a semi-open space is an important element for connecting the interior and the yard and has caused different feelings in people.4. The placement of several rooms around the courtyard has caused variations in the closed space.
Night travelers				<ol style="list-style-type: none">1. Yard as an open space and connecting path from the entrance to the interior space in the described houses, plays an important role in stimulating different individual feelings and the emergence of different concepts.2. The pond and various vegetation show their importance in the open space and their influence on individual senses.3. Porch, as a semi-open space is an important element for connecting the interior and the yard, and has caused different feelings in people.4. The placement of several rooms around the courtyard has caused variations in the closed space.
The length of the night (a)				<ol style="list-style-type: none">1. Yard as an open space and connecting path from the entrance to the interior space in the described houses, plays an important role in stimulating different individual feelings and the emergence of different concepts.2. The pond and various vegetation show their importance in the open space and their influence on individual senses.3. Porch, as a semi-open space is an important element for connecting the interior and the yard, and has caused different feelings in people.4. The placement of several rooms around the courtyard has caused variations in the closed space.
The length of the night (b)				<ol style="list-style-type: none">1. Yard as an open space and connecting path from the entrance to the interior space in the described houses, plays an important role in stimulating different individual feelings and the emergence of different concepts.2. The pond and various vegetation show their importance in the open space and their influence on individual senses.3. Porch, as a semi-open space is an important element for connecting the interior and the yard, and has caused different feelings in people.4. The placement of several rooms around the courtyard has caused variations in the closed space.

Rest of Table 8.

Examined case studies	Redrawn plan	3D modeling of the redrawn plan	3D modeling of the redrawn plan with details	General result
				
Fears and Trembling				<ol style="list-style-type: none">1. Yard as an open space and connecting path from the entrance to the interior space in the described houses, plays an important role in stimulating different individual feelings and the emergence of different concepts.2. The existence of vegetation shows its importance in the open space and its influence on individual senses.3. Porch, as a semi-open space is an important element for connecting the interior and the yard and has caused different feelings in people.

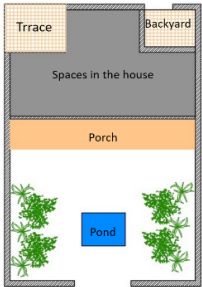
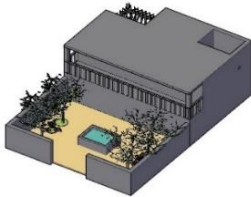

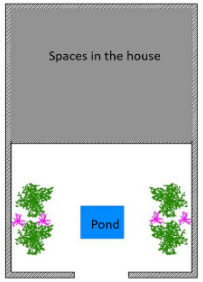
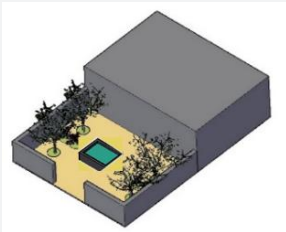

areas where the different spaces forming the house are connected and different human behaviors emerge in the house.

Among the sub-components mentioned, transparency is seen in all houses described due to spatial diversity and the emergence of different individual behaviors due to respect for nature. The “privacy” subcomponent formation is also seen in

various closed, semi-open, and open spaces in most houses.

It can be further analyzed that in the 1950s, the houses had courtyards, ponds, and vegetation, indicating the increasing importance of nature. Also in older houses and those related to the early 1950s, closed spaces, including rooms and other interior parts, are seen in the corners of the yard, in addition

Rest of Table 8.

Examined case studies	Redrawn plan	3D modeling of the redrawn plan	3D modeling of the redrawn plan with details	General result
Hawk and the Owls				<ol style="list-style-type: none">1. Yard and backyard, as open spaces and connecting paths, from the entrance to the interior space in the described houses, play an important role in stimulating different individual feelings and the emergence of different concepts.2. The pond and various vegetation show their importance in the open space and their influence on individual feelings.3. Porch and terraces as semi-open spaces, are an important element for connecting the interior and the yard and have caused different feelings in people.4. The placement of several rooms around the courtyard has caused variations in the closed space.
Whom should I greet?				<ol style="list-style-type: none">1. Yard as an open space and connecting path from the entrance to the interior space in the described houses, plays an important role in stimulating different individual feelings and the emergence of different concepts.

to the main space inside the house. In these houses, it was also mentioned the existence of a vestibule in the entrance part. As the 1960s started, houses were described with minor changes, the most important of which were the removal of the vestibule from the entrances of the houses, the remaining of the corridor at the entrance, and the removal of the rooms from the corners of the courtyard. But courtyards, ponds, and vegetation were still seen in

houses. In the late 1960s, other changes were seen including the removal of hallway and corridor, the conversion of the pond into a pool in newer houses, and the emergence of south-facing houses, with the entrance in the front part and courtyard at the back part of the house. At the beginning of the 1970s, one can obviously understand the modernization of houses. In these modern and new houses, the entrance part has become a separating surface.

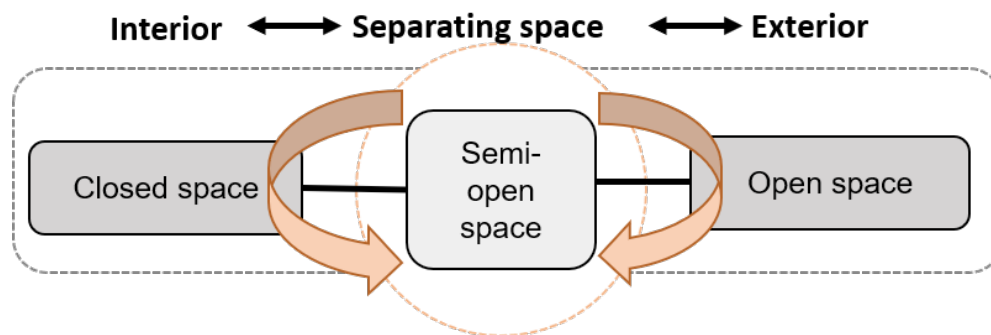


Fig. 4. The emergence scope of different human behaviors Source: Authors.

Also, the emergence of an allay-facing terrace on the upper floors of the house, and the existence of a backyard at the entrance of the northern part of the building, are among the other changes in the houses of this decade.

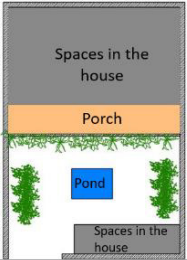
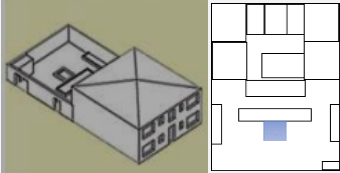


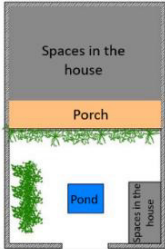



In the end, it can be concluded that there is more spatial diversity, including closed space, semi-open space, and open space in the houses in the past, and this has caused the emergence of meaning in the houses so that the existence of different types of openings, windows, and semi-open space and the perceptibility of the space by the senses, have caused a variety of individual behaviors. The security and tranquility created by the order and quality of the entrance and access, i.e. entering a pause space, then the open space of the yard, and then the indoor space, and the resulting perceptual diversity, are more seen in the houses of the 1950s and 1960s. the open space in the house was perceivable through the engagement of the senses with the sound of water in the pond, the sound of birds, the scent of flowers, and plants and watching nature in the house, and by remembering a variety of events and individual behaviors of family members in the open space, touching coatings in the open space, and involving the sense of touch by touching the pool water and performing ablution, creating a calm and spiritual atmosphere, increasing the pleasure and excitement due to the enjoyment of watching nature in the house. Therefore, the courtyard as the open space and a connection path from the entrance to the interior plays a vital role in the creation of the components of meaning. The answer to the research

question is that the components of meaning can be identified according to the body of the house and the essential components forgotten in contemporary houses can be traced to the meaningful body of the houses of the past. In Table 9, the drawings simulated by the authors and the images taken from the existing houses in Tehran from 1951-to 1978 are compared to show the characteristics of the houses of the mentioned period and the close similarities between the drawn and existing houses.

Endnote

1. Identity has complex concepts. The concept of identity can be explored in the fields of lexicography, sociology, psychology, philosophy, culture, arts, architecture, etc. Due to his communication with the place, man considers himself a part of it, and based on his experiences of signs, meanings, functions, and personalities, he creates a mental image of that place for himself, making the place perceivable for him, and consequently the spatial identity emerges.
2. The concept of privacy is closely related to psychology due to the satisfaction of spiritual and psychological needs. It is formed in the dimensions of the body. Hence, this concept also appears in architecture. In environmental psychology, privacy meets several needs, including security.
3. Porch is a part of the building that has a roof, and no windows, and is usually connected to the front of the building. Also, the protrusion of the building, usually on the upper floors, and surrounded by a wall or fence, is called a balcony. On the other hand, a small porch in front of the building on the upper floor is also called a balcony (Beheshti & Qayyumi Bidhandi, 2009).
4. Phenomenology refers to the first observation, meaning to understand a phenomenon based on its essence and there is no independent or objective reality outside of human beings (Amini & Soltanzadeh, 2017, 324). Phenomenology makes the environment experienced by human beings more comprehensible since it deals with the sense of place and the spirit of place.
5. "Seyyed Mojtaba Aghabzorg Alavi" was a writer, translator, and social activist born in Tehran (1904). He is one of the realist writers in the Pahlavi II period who had a special place among contemporary writers. The novel "Her Eyes" is one of his famous works, which describes the unhealthy situation of the government of that time by narrating the story of a woman.
6. "Seyyed Hossein Mirsadeghi" also known as "Jamal Mirsadeghi", a writer and researcher in the field of fiction, was born in Tehran (1934) and was influenced by Bozorg Alavi. His novel "The Length of the Night" is one of the realistic novels of the 1960s that reflects some of the

Table 9. A comparison of sample residential houses with existing case studies. Source: Authors.

Period		Characteristics of the described and existing houses		
The 1950s	Described period and book	Simulated image	Construction period and building	Existing image
1952	Her eyes		1955 Shalviri House	
				
				
			Narmak Alley An example of one-story houses in the 1950s	

Source: Kiakojouri, 1973

important challenges of society. “Night Travelers” is also one of his short story collections in 1962, which was published in the first edition under the title “Green-eyed Princess”.

7. “Gholam-Hossein Sa’edi” known as Gohar Morad, a novelist, translator, and playwright, was born in Tabriz (1936) and is considered a political activist of the Pahlavi II period. He was influenced by Jalal al-Ahmad and his storytelling style is considered a combination of realism and other styles. His short story collection, “Fear and Trembling”, was written in 1968 and included six short stories.

8. “Esmail Fassih”, a novelist and translator, was born in the neighborhood of Khongah in Tehran (1935). His novel “Shahbaz and Joghdan” is one of his most famous long stories, which was published in 1990. It, like his other works, is attractive. This novel psychologically examines several families.

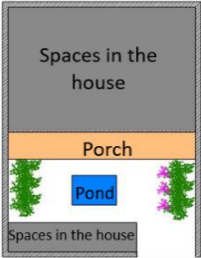





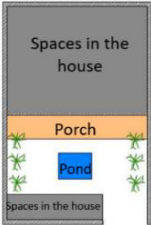
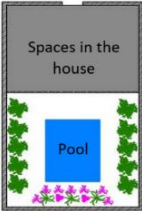



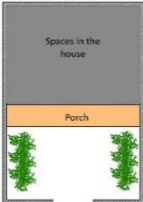
9. “Simin Daneshvar”, a writer, translator, and wife of Jalal Al-Ahmad, was born in Shiraz (1922). In her works, she focused on the role of

Iranian women in social changes. The book “Who should I greet?” is one of her short story collections that was published in 1980, but it narrates the events before the Iranian revolution.

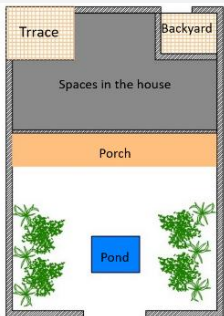
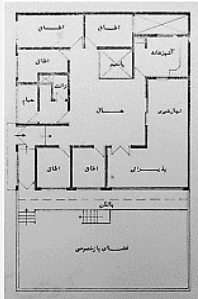




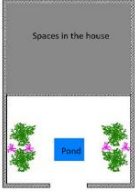
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Rest of Table 9.

Period	Characteristics of the described and existing houses		
The 1960s	1962 The night travelers	 	<p>Sad Dastgah Alley An example of two-story houses in the 1960s</p>  <p>Source: Kiakojoouri, 1973</p>  <p>Source: Mortgage Bank's Report, 1971</p>
	1970 The length of the night	   	<p>Shahrara An example of two-story houses in the 1960s</p>  <p>Source: Kiakojoouri, 1973</p> 
	1967 Fears and trembling	 	

Rest of Table 9.

Period	Characteristics of the described and existing houses	
1971		<p>Mehran Alley</p> <p>An example of one-story houses in the early 1970s</p> 
Hawk and the Owls		Source: Kiakojouri, 1973
The 1970s		
		
1973		Source: Kiakojouri, 1973
Who should I greet?	 	

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