

Original Research Article

Rereading Architecture Archetypal Indicators of Qajar Houses Located in Nobar Neighborhood of Tabriz, Iran

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Abstract

Problem statement: Tabriz, one of the most important cities, during the Qajar era includes historic houses located in the Nobar neighborhood fabric. These historic houses are precious heritage used to analyze and develop design models. On the other hand, archetypal concepts have an outstanding situation in the physical structure of landmark monuments in the past. It seems there are latent notions in the designs of the Qajar houses of Tabriz, in addition to house formation patterns.

Research objective: the present study aimed at finding the association between archetypal concepts in Qajar houses located in the Nobar neighborhood and their similarities and differences.

Research method: this is a qualitative study in terms of content and a historic-analytical study in terms of research structure. This study used grounded theory for data analysis.

Conclusion: This study found similar meanings and different indicators in houses located in the Nobar neighborhood by extracting the components shaping archetypal concepts and content analysis of transcripts by coding these contents. In terms of micro-spaces attributed to buildings in the closed part, the most similarity was observed in the ponds, while the lowest similarity was seen in the entrance regarding the application of archetypal concepts. Moreover, there are equal similarities and differences in closed spaces. In semi-open spaces, similarities exceed differences in porches. Finally, differences are greater than similarities in courtyards and balconies regarding open space. Therefore, despite the shared spaces in the studied houses and apparent similarities in their geometrical formation, the differentiated concepts exceed the similar ones implying different patterns and designs of historic houses during the Qajar era.

Keyword: *Archetype, Archetypal indicators, Qajar Architecture, Historical houses of Tabriz, Nobar Neighborhood of Tabriz.*

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Introduction

The house reflects human values and ideas as the most substantial living space for humans. Hence, the house plays a vital role in human understanding of the surrounding environment (Gharehbaglou & Reshad, 2021, 235) and is a highly important variable due to its abundance in studies on historical evolutions of architecture and urban fabrics (Javeri, Karimian & Mohammadi, 2021, 116). According to studies conducted on traditional houses in Iran, these houses have been built based on the individual and social needs of humans, relying on the mentalities of residents living in these houses (Gharehbaglou & Reshad, 2021, 235). House is the single place where the first human experiences are formed both in privacy and interactions with the space (Shahbazi & Bemanian, 2018, 26). Therefore, traditions, dominant thoughts, and beliefs have influenced the formation of houses' form. "The collective unconscious psyche of humans consists of archetypes¹ through which choices, rituals, and behaviors are represented in symbolic forms. Architecture is one of the media that can be the incident platform of unconscious psyche archetypes by reflecting these symbols" (Heravi, Falamaki & Tahaei, 2019, 5). In their strongest mode, these representations create a collective consciousness, i.e., they are cores of representations shared between ordinary people in society (Craib, 2020, 127). They are indeed the same beliefs and ideas existing in the mind of individuals but can be transferred from one person to another and represented as construction buildings in urban fabric within the architecture scope. Historic fabrics are enriched treasures that can reveal the latent dimensions of urban space design (Ranjbar, Poorjafar, Ansari & Bemanian, 2011, 34). Tabriz has been one of the important centers for social and political changes in Iran over the centuries, so the historical background of this city has made its urban fabric and architecture highly valuable (Fathbaqali, Maghsoudi Tilaki & Hedayati Marzbali, 2021, 49). Since the past and different historical arenas, Tabriz has been the first or second important city

in Iran's governmental dynasties. In the Qajar era, Tabriz was called the place for sovereignty (Dar-alsaltaneh) and where the successor stayed. Tabriz is the second most important place in Iran, followed by Nazeri Dar-alkhalafeh (governance place) (Balilan asl, 2014, 33). The spatial organization of elements in architectural complexes is the highest level of Iranian architectural art, and the connection type in macro-urban dimensions subjects to the middle scale of the neighborhood and it is seen finally in micro dimensions, which is a house (Balilan Asl, Etesam & Islami, 2011, 65). Therefore, one can achieve suitable patterns, understand and compare the concepts hidden in the morph of Qajar houses by analyzing these houses located in traditional residential fabrics of Tabriz, such as Nobar neighborhood. The reason is that "lack of sufficient and accurate knowledge about underlying and original assumptions of house architectural patterns lead to some disorders and irregularities in fundamental structures in architecture of contemporary houses" (Razavizadeh, 2020, 80). According to Shultz, some original and unchangeable archetypal concepts have been forgotten among all complexities of contemporary design (Shultz, 2015, 115).

Knowing the joint contexts is a starting point of analysis in Qajar houses located in the Nobar neighborhood; however, the joint context is not requiring an identical plan pattern and similar arch in houses. The joint and common context causes the mentioned cases. It seems that one should assess and compare the roots causing the formation of houses in the neighborhood field by relying on the archetype concepts and considering the common and joint-designed apparent and semantic works. In this way, one can find the reasons for their existence and use the common reasons as a field for making new communication. The research hypothesis is introduced as follows: the concepts of archetypal indicators influence the formation of patterns of Qajar houses in the Nobar neighborhood of Tabriz. The present study used a descriptive-analytical approach to investigate archetypal indicators

related to type-morphological context to examine the archetypal communications of Qajar houses in the Nobar neighborhood. This neighborhood was selected due to the number of registered houses constructed during the Qajar era. These analyses contribute to finding archetypal semantic concepts and their manifestation in the Nobar neighborhood field. In this lieu, one can achieve a language type that indicates how the concepts appear in the architectural physic of houses. This language integrated the physical types with the form types within a set of beneficial relationships expressing how a set of physical-spatial relations are embedded by consideration of archetypes. The extant study aims at answering the following questions to explain the problem better:

- What are the most important archetypal samples in spatial communications of Qajar houses in the Nobar neighborhood of Tabriz?
- What is the association between Qajar houses in the Nobar neighborhood of Tabriz using archetypal indicators?
- What are the differences and similarities between Qajar houses located in the Nobar neighborhood using archetypal concepts?

Research Background

According to studies conducted on the relevant subjects, the papers were assessed within two categories of First-hand Sources² and Secondary Sources³, which comprise some books including History and geography of Tabriz Dar Al-Saltaneh (Nadermirza, 1994), Tabriz: A solid cornerstone of Iranian architecture (Sultanzade, 1997), Historical area of Tabriz (Omrani & Esmaceli Sangari, 2006), The history and architecture of Tabriz old houses (Esmaceli Sangari & Omrani, 2014), The traditional houses of Tabriz (Keynejad & Shirazi, 2010), Rereading historical maps of Tabriz City (Fakhar Tehrani, Parsi, & Bani Masoud, 2006), Tabriz Dar Al-Saltaneh the capital of Iran's Mazarat (Balilan Asl, 2018), Man and his symbols (Jung, 2016) to examine the concept of archetype and archetypal

architecture (Golabci & Zeinalh Farid, 2014). This study used the mentioned works to examine the properties of this architecture and how to use archetypal concepts and sustainable patterns.

Some papers have been written about the historic fabric, houses constructed during the Qajar era in Tabriz, and archetype: The Role of In-Between Spaces to Identifying Historical Fabrics of Iranian Cities (Balilan Asl, Etesam & Eslami, 2011), The spatial structure of Tabriz in Qajar era relying on historical maps (Balilan Asl, 2014), Islamic architecture, Comparison between Jung's archetypes and mystical method of Abu Saeed (Ejei & Arabjafari, 2016), an analysis of the archetype of shadow with consideration of the concept of self in mysticism (Rouzatian, Mir Bagherifard & Mani, 2012), the definition of archetypal semantic commonalities considering the concept of ascension in the architectural framework (Dehghan, Memarian, Moradi & Abdi, 2012). Among available documents from the Qajar era in Tabriz, the Map of Gharaje Daghi Dar Al-Saltaneh (1873) is the most appropriate document to receive the required information from the historic fabric of Tabriz because this map provides the most documents required for the relevant study. According to the available documents and research background, it should be mentioned that numerous papers, pictures, and studies exist about the study patterns of Qajar houses located in the Nobar neighborhood, Tabriz; however, there is not any holistic study on archetypal indicators in Qajar houses located in Nobar Neighborhood, Tabriz. The available studies only have investigated the archetypal concepts related to a single period. Therefore, this shortcoming requires studying and explaining the archetypal relations of Qajar houses in the Nobar Neighborhood in Tabriz within the academic method.

Theoretical Foundations

• Archetype⁵

Symbols, myths, and beliefs have joined aspects in different world areas for centuries and shape

the collective unconscious psyche (Behnud, Balilan Balilan Asl & Satarzadeh, 2020, 146). These communications and collective experiences of humans are called archetypes (Schultz, 2015, 115). Therefore, one can understand the archetypal concepts and their manifestation in architectural spaces by finding their semantic commonalities (Behnud et al., 2020, 146). Archetypes are one of the significant parts of mythological knowledge in which studying such features allows the analysis of the commonalities of the human mind in all ages. One can distinguish bet. Examining these archetypes and between the conscious and unconscious mind (Arab Khazaeli, Rouhani & Qanipur, 2019, 101). Jung has used the term archetype in his psychology studies, particularly in subjects on collective and individual unconsciousness (Shamisa, 2014, 219). In his opinion, the archetype is a willingness to form a representation of a motif (Jung, 2016, 105), and archetypes exist in the unconscious mind of people as joint and global information, which enter as images into the unconscious psyche. Jung believes that the mind and personality of man comprise joint old patterns that create collective unconsciousness (Arab Khazael, Rouhani & Qanipur, 2019, 105) and exist as the joint and global information that exists in the unconscious mind of humans and sometimes enters as images to the unconsciousness (Golabci & Zeinalh Farid, 2014, 10). Archetypes perform as potentials that are hidden in the unconscious mind and appear within thousands of forms until they are not seen as images in the conscious mind (Kazemi, Akbari Namdar, Mousavi & Sattari Sarbangholi, 2020, 13), and all patterns have common content that has been created due to deep relationship with human causing their stability and durability (Jafari, Pakdel Fard, Sattarisarbangholi & Jamali, 2021, 32).

• Archetypal concepts

According to Jung's theory, the main notions of human life have archetypal concepts. Despite the differences in their details within different cultures, archetypal concepts have joint elements

that appeared in different frameworks and images, including art and literature (Ronaghi, 2019, 9). Jung's theory resembles Plato's theory of forms regarding the expression of concepts in which, we face general and original images so that world issues are understood under the shadow of such images and forms (ibid., 47). Archetypes have been embedded in three general parts of archetypal images, motifs, and ideas, as well as archetypes. Various patterns exist under the title of images, such as water, sun (light source), light colors, numbers⁵, geometrical shapes⁶, animals, plants, etc. (Guerin, Morgan, Lieber & Willingham, 2006, 162-167). Mandala is another form of the archetype. Mandala⁷ appears as a configuration in circular symbols (Firouzi Moghadam, Hamidi & Kheirabadi, 2020, 322). One can classify many archetypal images as general concepts, such as symbols of plants, animals, shapes and numbers, objects, time, place, and so forth.

Moreover, it is possible to introduce relevant categories for mentioned concepts regarding the research scope. Architecture is one of the most suitable areas for the manifestation of archetypes. One can find symbolic reflections in houses.

Many architecture studies have assessed the concept of pattern over two recent decades since this concept has been used to express the layers hidden in the formation of buildings (Alexander, 2008). Therefore, archetypes or stable underlying ideas (Barati & Kakavand, 2016, 6) include concepts that appear in physical and structural symbols and semantic foundations. Since "spatial pattern is defined as a collection of space-related physical features that are used in numerous examples" (Ranjbar Kermani & Maleki, 2017, 24). In architectural patterns, figures and shapes express the design language (Dabbour, 2012, 381). The following section addresses the precise representation of archetypes concerning spatial system formation patterns in studied examples.

• Qajar house

In his book entitled "the concept of dwelling: on the way to figurative architecture," Schultz states that the

home is a fixed point that changes from an assumed environment to a place of residence (2015, 144). Structural perception of Iranian houses resembles the assessment of a part in a whole of connection that can represent spatial connections within a pattern frame (Razavizadeh, 2020, 82). A vast part of the historic fabric of Iranian cities is linked to the Qajar era, including the best sample of houses remaining from that era which are spectacular monuments of Iranian architecture (Ghobadian, 2013, 23). The architecture of this era is precious with a superior position in terms of spatial creativity rather than the previous eras of Zand and Safavid dynasties.

Qajar architecture improved the old principles and patterns of Iran's architecture and created a spatial innovation. However, it seems that it could not create modern architecture. Therefore, the Iranian art and culture of that era did not move toward modern thinking but pursued an unconscious way toward mythical objectives. In Tabriz's Dar al-Saltaneh, Qajar architects are the center of scientific and artistic activities during the Qajar era (Bani Masoud, 2015, 75).

Research Method

The extant study is qualitative in terms of research

nature. This study was conducted based on bibliographic, descriptive, and field studies through a historical-analytical and comparative-case study. Documentary and bibliographic collecting were used to design the theoretical background and foundations of the study. The present study used a grounded theory through the data coding method to analyze data and achieve an in-depth description. This study was conducted based on the coding methods of grounded theory through open, axial, and selective coding. According to the research's theoretical foundations and method, some tables and diagrams were designed to link and transfer the theoretical framework and research method to Qajar houses in Nobar Neighborhood. To do so, the available spaces of studied homes are introduced, and then these factors are examined more partially in houses' details by introducing the selective codes. The operational model of the study was designed based on the conceptual model and methodology to determine the analysis context. Fig. 1 depicts the research steps and data coding procedure. After introducing the research's theoretical framework, archetypal concepts derived from coding in different parts of Qajar houses located in the Nobar Neighborhood in Tabriz are identified to answer

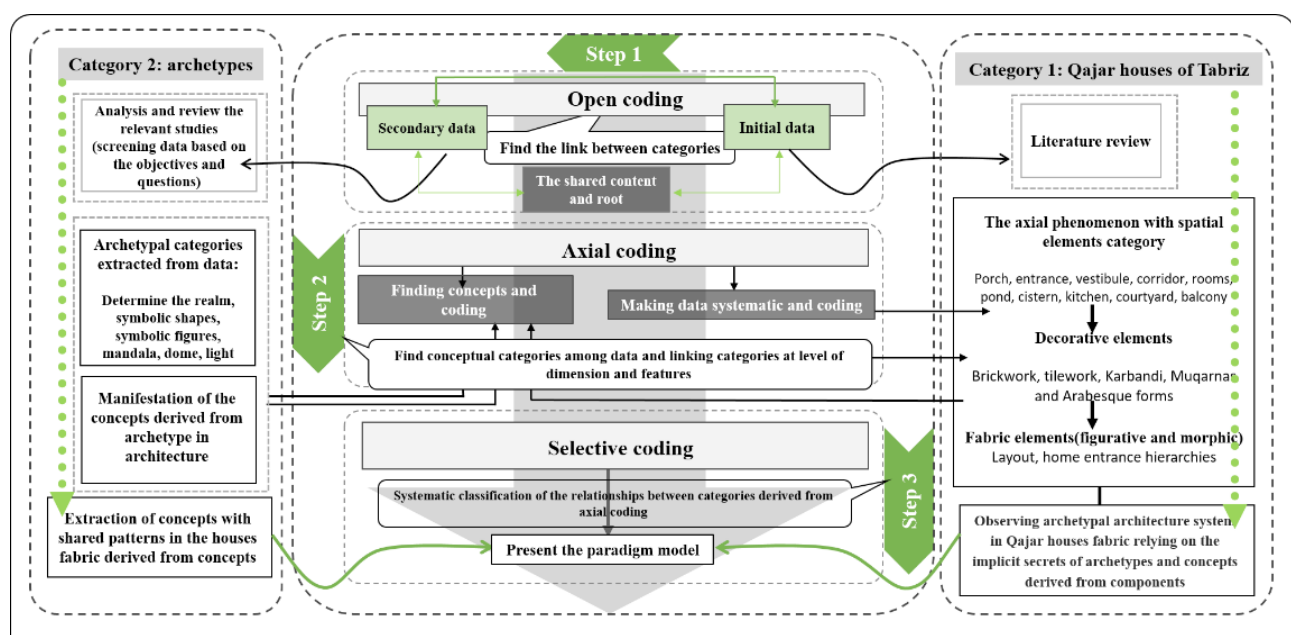


Fig. 1. Operational model and steps of research based on the grounded theory. Source: Authors

the questions and analyze them based on these indicators.

Introducing cases studies to identify open coding

Since the historic fabric and texture of Nobar Neighborhood in Tabriz among 20 historic neighborhoods in Tabriz has been relatively preserved, this neighborhood was selected as the case study in this research. Fig. 2 illustrates the location and dispersion of case studies located in the Nobar Neighborhood during the Qajar era based on the map of Tabriz Dar al-Saltaneh.

Fig. 3 depicts the location of houses in the status map to analyze the current conditions of the studied houses. This research considers archetypal indicators as causal variables and physical or fabric elements related to Qajar houses located in the Nobar Neighborhood of Tabriz, considering them as caused variables. The effect of archetype concepts on the samples must be determined to identify architecture-associated notions and find their effect on the formation of houses' patterns using the coding pattern.

An extensive field study was conducted based on the available documents, images, and maps of the studied neighborhood's fabric to answer the questions properly. The derived concepts were then used to analyze Qajar houses located in Nobar Neighborhood based on the archetypal indicators,



Fig. 2. Location and dispersion of case studies located in the Nobar Neighborhood during the Qajar era based on the map of Tabriz Dar al-Saltaneh. Source: Authors.

and the notions extracted from transcripts were investigated word by word to extract the initial and secondary data. The open and axial coding methods have been introduced in relevant tables to identify them.

Table 1 was designed to summarize the micro-spaces of Qajar houses in the Nobar Neighborhood of Tabriz and introduce foundations that shape open codes. The analysis scope is determined in this case, providing the field for axial and selective codes. Regarding summarization, some codes (A-F) have been attributed to these archetypal architecture systems and analyze these archetypal architecture indicators in architecture micro-spaces (a-z) (based on Table 1). Plan, section, and façade have been considered, as shown in Table 2, to identify the fabric of spaces regarding the available archetypal indicators in studied cases.

Analysis of micro-spaces available in Qajar houses located in Nobar Neighborhood of Tabriz regarding axial coding

The derived criteria of archetypal concepts were identified and classified in the first phase of reviewing bibliographic and documentary studies and relevant ideas and theories. It is essential to use Tables 1 & 2 in the fabric of studied houses (in open, semi-open, and closed sections) to examine the archetypal architecture concepts and analyze the substantial elements and features of archetypal architecture in the physical structure of studied cases. To do this, Tables 3 & 4 assess the existence of each archetypal architecture system in micro-spaces existing in studied cases. Identification of derived criteria and sub-criteria of studied cases leads to precise representation and identification of archetypal concepts in studied houses regarding axial coding, which has been addressed in the discussion part.

Analysis and Conclusion Based on the Selective Coding

The extant study aimed at finding how archetypal



Fig. 3. Introduction and location of studied Qajar houses in Nobar Neighborhood9, Tabriz, based on the status map. Source: Authors.

concepts are linked in Qajar houses located in the Nobar neighborhood in Tabriz, expressing their similarities and differences. The present study also aimed to identify the archetypal concepts in patterns of Qajar houses located in the Nobar Neighborhood of Tabriz to connect the patterns of these houses despite their apparent differences. Hence, archetypal indicators were identified, and their communication patterns and forms of houses were assessed. According to the results obtained from conducted studies compared to the research background related to archetypal indicators, there is a deep relationship between these indicators and components of studied houses. First, the organs of houses were coded and compared with the conceptual perception of archetypal discussions in the notions and categories

derived from coding through comparative study. Architecture archetype-based criteria are the main source that shapes the architectural space of houses during the Qajar era. These criteria can be assessed and reread within different dimensions. The manifestation of this concept in these samples is a known and shared issue; Fig. 4 depicts how archetypal indicators influence the Qajar houses in Nobar Neighborhood. According to the comparison between the results of this study and previous ones in archetypal indicators, there is a deep relationship between these indicators and the pattern of Qajar houses located in the Nobar Neighborhood of Tabriz. Since archetypal forms tend to fill the cosmic space and the gap between sky and earth, they play a general role while performing

Table 1. Introduction of micro-spaces existing in studied cases based on open coding. Source: Authors.

Studied houses	House's physical system												
	Semi-open Porch (a)	Closed						Open					
		Entrance		Corridor (d)	Rooms				Pond (z)	Cistern (l)	Courtyard		Balcony (y)
		Portal (b)	Vestibule (j)		Prothyron (do dari) (r)	Thyreion (se dari) (s)	Tanbi (t)	Kalei (k)			Indoor (n)	Outdoor (v)	
1. Blourchian	✓	✓	✓	✓	✓	✓	✓	✓	✓	-	✓	✓	-
2.Behnam ¹⁰	✓	✓	✓	✓	✓	✓	✓	✓	-	✓	✓	✓	-
3. Hariri	-	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
4.Heidarzadeh ¹¹	✓	✓	✓	-	✓	✓	✓	✓	✓	✓	✓	✓	-
5. Khataei	✓	✓	-	-	✓	✓	✓	✓	✓	✓	-	✓	-
6.Salmasi ¹²	✓	✓	✓	✓	-	✓	✓	✓	✓	✓	✓	✓	-
7. Solh jou	-	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
8. Ali misiou	-	✓	✓	-	-	✓	✓	-	-	-	✓	✓	-
9.Ghadaki ¹³	✓	✓	✓	-	✓	✓	✓	✓	✓	✓	-	✓	-
10.Mojtahedi	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
11.Nematzadeh	✓	✓	✓	-	-	✓	✓	✓	-	-	-	✓	-
12. Nikdel	✓	✓	✓	-	✓	✓	✓	✓	✓	✓	✓	✓	-
Conceptualization of archetypal architecture system													
Open codes	Archetypal architecture system			Representation elements in each system									
(A)	Determining territory			Direction, connection with outdoor space (hierarchy)									
(B)	Symbolic archetypal shapes			Quadrangular, rectangular, circle, triangular, multipoint stars, hemisphere									
(C)	Symbolic figures and numbers			Assessing numbers in building geometry									
(D)	Mandala			Chartaqui, Chelipa, and broken chelipa									
(E)	Cosmic dome			Dome and semi-dome									
(F)	Light			Hierarchical manifestation of metaphysical light									

as elements in different parts of the house. In house fabric, no distinction exists between general and partial or constant and variable matters. One can find what and how the architecture is by using two phases of “form” and “spatial-morphic system in archetypal architecture” within their third frame, which is “form.” In this way, axial and selective codes are derived to find the concepts.

The extant study addressed the archetypal indicators in Qajar houses located in the Nobar neighborhood of Tabriz. According to the analysis of coding processes compared with archetypal concepts, repetition of a pattern (and not repetition of the space derived from the pattern) in architectural spaces of Qajar houses located in the Nobar neighborhood of Tabriz has evolved through time, leading to collective wisdom. Giving an archetypal ritual shape to the Qajar era and using this tool implies the presence of stable archetypal patterns in the physical and fabric structure of Qajar Houses located in the Nobar

Neighborhood. We can answer the research questions following the results and concepts from [Tables 3 & 4](#).

The first question of the study is about finding the most important archetypal samples in special connections in Qajar houses located in the Nobar Neighborhood of Tabriz. The following points can be introduced as the most important archetypal examples of special connections of Qajar houses in the Nobar Neighborhood. Blourchian: closed section: quadrangular, rectangular, circle, triangular, multipoint star, hemisphere, number 1-2-3-4-6-8, mandala, cosmic dome, light/semi-open section: rectangular, circle, number 2-3/open section: quadrangular, rectangular, circle, number 1-4, mandala. Behnam: closed section: quadrangular, rectangular, circle, triangular, multipoint star, hemisphere, number 1-2-3-4-6-8, mandala, cosmic dome, and light/semi-open section: quadrangular, rectangular, circle, triangular, number 1-3-4-5/open section: quadrangular, rectangular, circle, number 1-4, mandala.

Hariri: closed section: quadrangular, rectangular, circle,

Table 2. Introduction of plans, facades, and sections of studied cases based on the Keynejad (2010), Esmaili & Omrani (2014), Cultural Heritage, Handicrafts and Tourism of east Azerbaijan province, and Supervision and Restoration Technical Office of Tabriz Islamic Art University. Source: Authors.

Map guide	Basement spaces			Ground and first floors					
	<div><div>Stair</div><div>Corridor</div><div>Cistern</div><div>pond</div></div>	<div><div>basement spaces</div><div>porch</div><div>indoor and outdoor courtyard</div><div>pond</div></div>		<div><div>Stair</div><div>Corridor</div><div>Tanabi</div><div>Do dari and Se dari</div></div>	<div><div>Hall</div><div>Balcony</div><div>entrance</div></div>	<div><div>Stair</div><div>Corridor</div><div>Tanabi</div><div>Do dari and Se dari</div></div>			
House	Basement plan	Ground floor	House	Basement plan	Ground floor plan	First-floor plan	House	Basement plan	Ground floor
Blourchian			Behnam				Heidarzadeh		
Salmasi			Hariri				Ghadaki		
Khataie			Solh Jou				Ali misiuo		
Nematzadeh			Mojtahedi				Nikdel		

Table 3. Analysis of (A), (B), and (C) representation elements of archetype in the physical system of studied houses. Source: Authors.

House's physical system	Archetypal architecture system (representation elements in each system)																					
	Houses	Determining territory ¹⁴ (A)		Symbolic shapes of archetype ¹⁵ (B)										Symbolic numbers ¹⁶ (C)								
		East-South	East-west	Direction	Spatial connection	Quadrangular	Rectangular			Circle and Semicircle	Triangular	Multipoint star	Hemisphere	Number 1	2	3	4	5	6	7	8	9
Open, semi-open, and closed spaces	1	+	-		b+j+d	n,t,z	a,b,j,d,r,s,t,k,l,v	a,b,s,t,z,k,l,v	b,t,z	b,z	z	b,z,v	a,r	a,s,t	b,z,v	-	t	-	j,t	t		
	2	+	-		b+j+d	a,b,t,z,n	a,b,j,d,r,s,t,k,z,l,y,v,y	a,b,j,d,t,z,s,k,l,v,y	a,b,j,t,z	b,j,z,t	b,j,z	a,j,t,z,v,n	b,r,t	a,s,t,z	a,t,v,n	a,t	t	t	j,d	t		
	3	+	-		b-rj_d	t	b,d,r,s,t,l,v,n	b,t,z,l,n	t,z	z	z	b,t,z,n	t,z	t,z,s	z,t	-	t,z	-	t,z	-		
	4	+	-		b-rj	t,z	a,b,j,d,r,s,t,z,k,l,n,v	a,b,t,k,r,s,z,l,n,v	a,b,t,z	z	z,l	b,t,z,v	a,t,z	t,z,s	a,z,v	-	t,z	-	t,z	t		
	5	+	-		b	b,t	a,b,r,s,t,k,z,l,n,v	a,t,z,l,v,n		z	z	t,z,v	a,r,t,z,v	t,z,s	a,z,t	a,t	t	-	n	-		
	6	+	-		b-r+j+d	b,t,z,k	b,j,d,r,s,t,d,k,z,l,v	b,j,t,z,r,s,k,l,v	b,j,r,s,t	t	b,j,l	b,j,t,z,v	b,j,r,t	j,s,t	b,j,z,t,v	t	t,z	-	j	t		
	7	+	+		b-r+j+d	t	b,j,d,r,t,z,k,l,v,n,y	b,t,z,l,y,v,n	-	-	-	t,v,n	r,t,n	s,t,z,t	v	t	-	-	j	-		
	8	+	+		b-rj	n,t	b,j,d,r,t,k,v	b,v	t	-	-	b,v	r	t,s	-	-	t	t	-	j	-	
	9	+	-		b-r+j	a,t,z	a,b,j,d,r,s,t,k,z,l,n,v,m,v,y	a,b,j,d,t,r,s,z,k,l,v	a,b,j,t,z	j,z,t	b,j,z	a,j,t,z,v	b,r,t	a,j,s,t,z,v	a,t,z,v	a,t	t	t,v	j,t,z	t		
	10	+	-		b-r+j+d	t	a,b,j,d,r,s,t,k,z,l,v,n,y	a,b,j,d,t,z,r,s,v,n,k,l,m,n,v,y	t	-	b,j	a,t,z,v,n	a,t,r,v,n,y	a,t,s,z	a,t	t	t	t	j,t	t		
	11	+	+		b-rj	a,t	a,b,j,d,r,s,t,v	a,t	t	-	-	t,v	a,t	a,t	a,t,v	-	t	-	a	-		
	12	+	-		b-r+j	t,z	a,b,j,r,s,t,z,l,n,v	a,b,j,t,z,k,r,s,l,n	a,t,z	z,t	z	a,t,z,n	a,r,t,z,v	t,z,s	a,t,z,v,n	a,t	a,t	a,t,z	t	t,z	t	

triangular, hemisphere, number 1-2-3-6-8, mandala, cosmic dome, and light/open section: rectangular, circle, number 1-4, mandala.

Heidarzadeh: closed section: quadrangular, rectangular, circle, triangular, multipoint star, number 1-2-3-4-6-8-

9, mandala, cosmic dome, and light/semi-open section: quadrangular, rectangular, circle, triangular, number 1-3-8-9/open section: rectangular, circle, number 1-4, mandala.

Khataei: closed section: quadrangular, rectangular, circle, triangular, hemisphere, number 1-2-3-4-5-6, mandala,

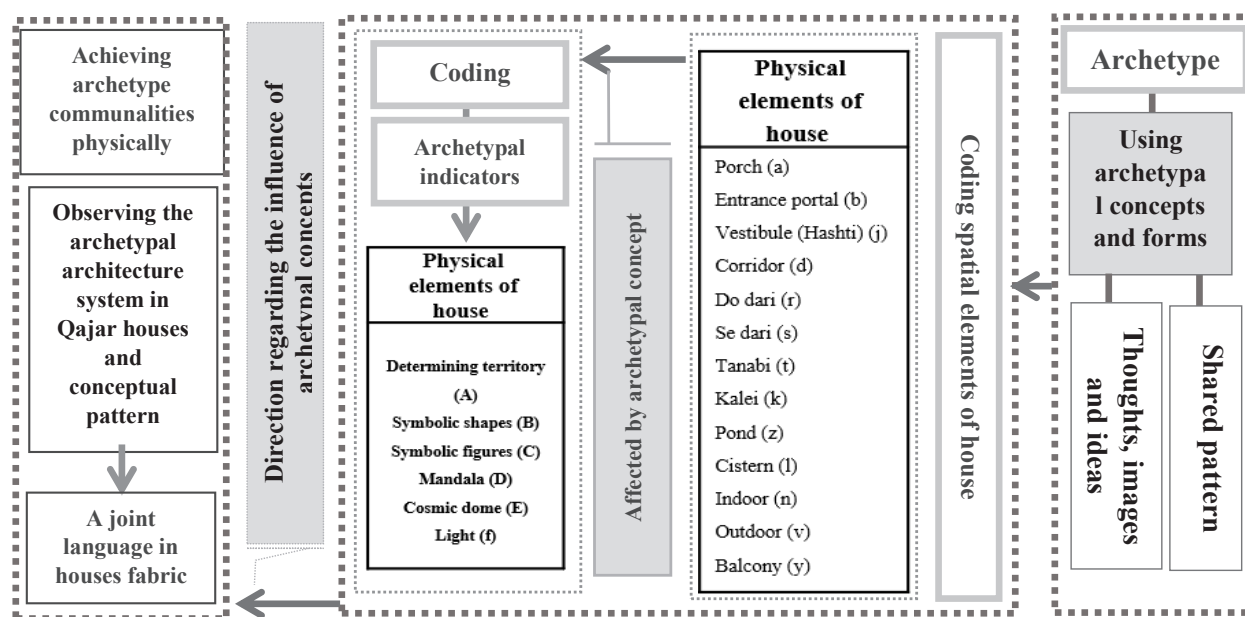


Fig. 4. The effect of archetypal indicators on the micro-spaces of studied houses . Source: Authors.

Table 4. Analysis of (D), (E), and (F) representation elements of archetype in the physical system of studied houses. Source: Authors.

The physical system of the house	Houses	Archetypal architecture system (representation elements in each system)						
		Mandala ¹⁷ (D)		Cosmic dome ¹⁸ (E)			Light ¹⁹ (F)	
		Circle-polygon	Quadrangular	Dome-semi dome	Arabesque	Muqarnas	Light and shadow composition	Light networks
Open, semi-open, and closed spaces	1	t,z,k	z,v	b,j,z,l	-	-	k,t	t,z,r,s,k
	2	a,j,t,z	z,n,v	b,z,l	a,t	a,t,v	t,k,z	t,z,r,s,k
	3	t,z	z	z	b	t	t	t,r,s
	4	t,z	z,t	z,l	a	-	t	t,z,r,s,k
	5	z	z	z,l	-	-	t,r,s	t,z,r,s,n,v
	6	b,j,t,z	b,t,z,v	b,j,z,l	t	-	t,r,s	t,z,r,s,k
	7	t	z,v	z,l	-	-	t	t
	8	-	-	n,v	-	-	-	-
	9	j,t,z	a,z	b,j,z	a,t	a	t,k,z	t,z,r,s,k,v
	10	j,t	t,z	b,j,z,l	t	t	t	t,z,r,s
	11	-	v	-	a	-	t	t
	12	t,z	z,n	j,z,l	a,t	-	t,k,z	t,z,r,s,k,v

cosmic dome, and light/semi-open section: quadrangular, rectangular, circle, triangular, number 2-4-5/open section: rectangular-circle, number 1-2.

Salmasi: closed section: quadrangular, rectangular, circle, triangular, hemisphere, number 1-2-3-4-6-8-9, mandala, cosmic dome, and light/ open section: rectangular-circle, number 1-4, mandala.

Solh jou: closed section: quadrangular, rectangular, circle, number 1-2-3-5, mandala, cosmic dome, and light/ semi-open section: rectangular, circle, number 1-2-4, mandala.

Ali misiou: closed section: quadrangular, rectangular, circle, triangular, number 1-2-3-6, cosmic dome, and light/ semi-open section: rectangular, quadrangular, circle, number 1.

Ghadaki: closed section: quadrangular-rectangular-circle, triangular-multipoint star-hemisphere, number 1-2-3-4-5-6-7-8-9, mandala, cosmic dome, and light/ semi-open section: quadrangular, rectangular, circle, triangular, number 1-3-4-5/open section: rectangular-circle, number 1-3-4-7, mandala.

Mojtahedi: closed section: quadrangular-rectangular-circle, triangular-multipoint star-hemisphere, number 1-2-3-4-5-6-7-8-9, mandala, cosmic dome, and light/ semi-open section: quadrangular, rectangular, circle, triangular, number 1-3-4-5/ open section: rectangular-circle, number 1-3-4-7, mandala.

Nematzadeh: closed section: quadrangular, rectangular, circle, triangular, number 1-2-3-4-6, light/ semi-open section: quadrangular, rectangular, circle, triangular, number 2-3-4-8/open section: rectangular, number -4, mandala.

Nikdel: closed section: quadrangular, rectangular, circle, triangular, multi-point star, hemisphere, number 1-2-3-4-5-6-7-8-9, mandala, cosmic dome, light/ semi-open section: rectangular, circle, triangular, number 1-2-4-5-6/open section: rectangular, circle, number 1-2-4, mandala.

Finally, archetypes rooted in human collective unconsciousness have existed for years and can be considered an effective pattern in space design. Architecture spaces are interfaces that express the ever-living truths in closed, open, and semi-open spaces of studied houses. Table 5 was designed to answer the second question of research and identify the relations between Qajar houses located in the Nobar neighborhood of Tabriz using archetypal indicators.

Home indicates the human image rather than the real world. Home is an apparent manifestation of self and symbolization of perceptions about the surrounding reality. It can be stated that the universe and humans are united in the house. Therefore, archetypal forms have stable natures and patterns, and despite the thousand diversities and changes, they must have a stable geometry and structure by preserving their archetypal essence. The end part of Table 5 indicates the similarities and differences between Qajar houses in the Nobar neighborhood using archetypal concepts and answering the third question. After abstracting and understanding the categories derived from axial codes and findings their similarities and differences, the implicit notions

were obtained, which led to selective codes. At the end of the summaries resulting from coding and receiving archetypal concepts, the secrets beyond the archetypes of Qajar houses in Tabriz were indicated as the conceptual paradigm of archetypes in Fig. 5.

Conclusion

According to the results, a significant relationship exists between the architectural fabric of Qajar houses located in the Nobar Neighborhood of Tabriz in terms of the archetypal concepts. One can achieve a shared language of pattern according to analyses reported in Tables 5 and 6, the archetypal architecture system of Qajar houses' fabric, and derived archetypal concepts in Fig. 5. This joint pattern can be divided into two physical and non-physical dimensions. The physical dimension can be explained by representing the archetypal indicators in spatial, decorative, morphic, and figurative elements and deployment, while the non-physical dimension is manifested in the language of shared patterns in the latent semantic concept and secrets. Regarding differences and similarities in introducing micro-space attributed to buildings, the most similarity was seen in ponds in closed space using archetypal concepts, while the lowest similarity was observed in the entrance. There were equal similarities and differences in closed space. In semi-open space, similarities exceed the differences in porches. Finally, differences were greater than similarities in open spaces, including courtyards and balconies. Therefore, there are some differences in terms of semantic concepts despite the similar design patterns. Although some common spaces and apparent similarities exist in the geometric pattern of studied houses, the different concepts exceed the similar ones indicating different patterns in historic houses of that era. Finally, the comparative results of the extant study indicated that previous studies did not analyze all archetypal indicators in the studied cases, so they only investigated some indicators in other uses. On the contrary, the present study aims at deriving archetypal indicators in houses and

Table 5. Manifestation of archetypal indicators in the house’s physical system. Source: Authors.

Studied houses	House's physical system												
	Semi-open Porch (A)	Closed							Open				
		Entrance Portal	Hashti	Corridor	Do dari	Se dari	Tanabi	Kalei	Pond	Cistern	Courtyard Indoor	Courtyard Outdoor	Balcony (Y)
1.Blourchian	B-C-D	B-C-	B-C	B	B-C-F	B-C-F	B-C-D-F	B-C-F	B-C-D-E-F	B	B	B-C-D	-
2.Behnam	B-C-D-F	B-C-E	B-C-D-E	B	B-C-F	B-C-F	B-C-D-E-F	B-F	B-C-D-E-F	B	B-C-D	B-C-D-E	B
3. Hariri	-	B-C-	-	-	B-C-F	B-C-F	B-C-D-F	B-F	B-C-D-E-F	B	B	B	-
4.Heidarzadeh	B-C-	B-C	B	-	B-C-F	B-C-F	B-C-D-F	B	B-C-D-E-F	B	B-C-F	B-C-D-F	-
5. Khataei	B-C	B	-	-	B-C-F	B-C-F	B-C-F	B-F	B-C-D-E-F	B	B-C	B	-
6. Salmasi	-	B-C-D-E	B-C-D-E	B	B-C-F	B-C-F	B-C-D-F	B-F	B-C-D-E-F	B-E	-	B-C-D	-
7. Solh jou	-	B-C	B	B	B-C-F	B-C-F	B-C-E-F	B	B-C-D-E-F	B	B-C	B-C-D	B
8. Ali Monsieur	-	B-C	B	-	B-F	B-C-F	B-C-F	B	B-C-E-F	-	B	B-C	-
9.Ghadaki	B-C-E	B-C-E	B-C-D-E	-	B-C-F	B-C-F	B-C-D-E-F	B-F	B-C-D-E-F	B	B	B-C-D-F	-
10.Mojtahedi	B-C-E	B-C-E	B-C-D-E	B	B-C-F	B-C-F	B-C-D-E-F	B-F	B-C-E-F	B-E	B-C	B-C	B-C
11.Nematzadeh	B-C-E	B	B	-	B-C-F	B-C-F	B-C-F	B-F	-	-	-	B-C-D	-
12. Nikdel	B-C	B	B	-	B-C-F	B-C-F	B-C-D-E-F	B-F	B-C-D-E-F	B	B-C	B-C-F	-
Similarities and differences	Similarity	B-C-	B	B	B	B-F	B-C-F	B-C-F	B-F	B-C-E-F	B	B	B
	Differences	D-E	C-D-E	C-D-E	-	C	-	D-F	C	D	E	C-D	C-D-F

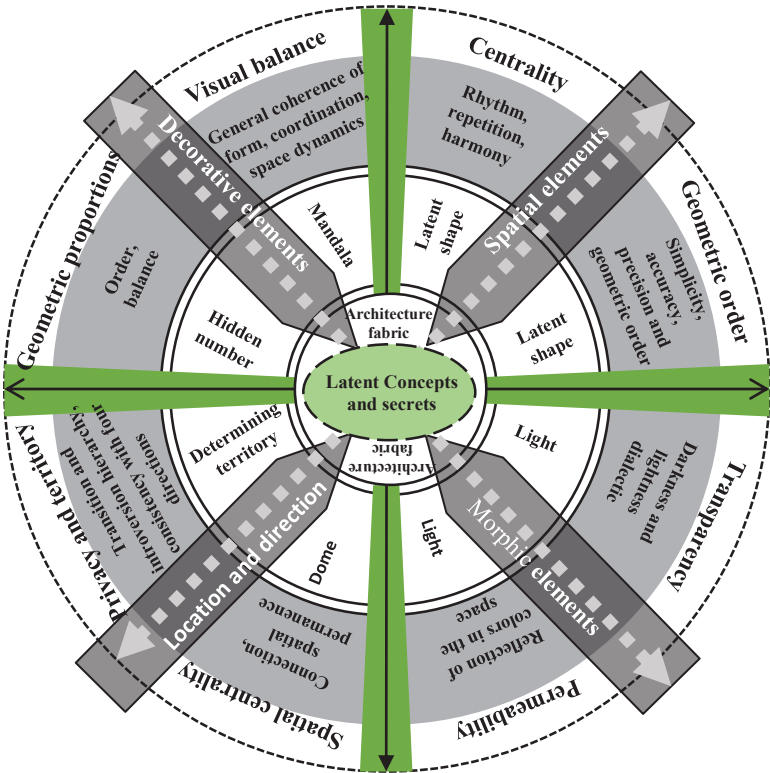


Fig. 5. The conceptual paradigm of hidden secrets of archetypes in Qajar houses of Tabriz. Source: Authors.

findings their similarities and differences to achieve some patterns, which further studies can use in their theoretical foundations.

Endnote

1. Archetype: The original pattern or model of which all things of the same type are representations or copies. Archetype: eternal statement, form, original type, figurative shape, excellent instance, archetype, representation, prototype, first origin, fixed objective. Jung considers it a form without content that is shaped during man's eternal and historical experiences.
2. First-hand Sources include primary studies and works of a theorist, researcher, or observer.
3. Secondary Sources include both previous theoretical and empirical literature.
4. Archetype has been derived from the Greek term "árkhō túpos" which means beginning and ancient and eternal example (Zamiran, 2000, 18). The term "árkhō" means the first object (Eliade, 2020, 128) and also means begin, initial source, cause, and origin (Knapp, 1986, P.VII).
5. Ardalan assumes that when figures are used as mathematical terms to create shapes, it reminds the eternal patterns of the example world (Ardalan & Bakhtiar, 2015). Annemarie Schimel (1922-2003) has divided the book "Secret of Numbers" based on numbers. She addressed the numerical figures and systems, numbers' symbolism, material order number, and some shapes such as quadrangular, circle, hemisphere, triangular, etc., and explained them in detail.
6. Many repetitive elements are outcomes of the basic shapes and patterns that lead to a profound reaction (Shamisa, 2014, 79). These symbolic shapes are investigable as the quadrangular, rectangular, circle, semi-circle, hemisphere, triangular, multipoint star, etc.
7. In the opinion of Ardalan, the mandala performs as the world reflection and global processes in all creatures by using numbers and geometry (Ardalan & Bakhtiar, 2015). Shayegan believes that most of the basic points of the mandala have been based on the quad structure that represents the universe's role. It is usually an image with several concentric circles with a quadrangular in it with four gates towards four directions of spaces. Four triangular shapes exist in the quadrangular. The image of goddesses or their symbols exists at the center of the circle (Shayegan, 2014).
8. All the studied houses in this neighborhood have been renovated to keep and protect them. Moreover, their use has changed. Some houses have experienced considerable changes in reconstruction and renovate them. On the other hand, all historic houses located in Tabriz have experienced modern life changes. The main lifestyle and space formation in original morphology have been based on the lifestyle during the Qajar era. However, deleting some specific spaces has changed the plans' status. Therefore, this study tried to match base data with the current situation in all analyses without assessing the main origin of the studied houses.
9. Neighborhoods in Tabriz have a specific characteristic due to the division of city texture into subdistricts, with subset neighborhoods with specific names. For instance, the subdistrict of Nobar comprises some neighborhoods, such as Maqhsoudiyeh, Haj Jabar Naeb, Tarbiat, a part of Bagh-e-Shomal, Sadr valley, etc. (Esmaeeli Sangari & Omrani, 2014, 14).
10. Behnam house is one of the historic houses in Tabriz city, which is the heritage of the late Zandiyeh and the devastating earthquake of 1780. This building and its elements and plan indicate that this is one of oldest buildings constructed in the early tears of the Qajar era. Some painting decorations and renovations were added to it during the Naser al-Din Shah dynasty. The architecture faculty of Sahand University bought this building. Art university has renovated it recently changed its residential use to cultural-educational use. Therefore, all of the spaces in this house have been changed. Now, this house belongs to the architecture and urban planning faculty of Tabriz Islamic Art University.

11. Heidarzadeh's house was constructed 127 years ago and ordered by Sartip Gholi Khan Khareji. Haj Habib Lak built this building within two periods, and then this monument was owned by Heidarzadeh Family. The building was constructed in the Qajar era and renovated during different periods. This value has an average architectural and operational value. This building is now an information and tourism center for Cultural Heritage Organization.

12. This building belongs to the early tears of Qajar sovereignty. Heidarzadeh family built this building, and the Salmasi Family, one of the old families in Tabriz, developed and finished the work. The current building of Salmasi House is located in the external section of the main building. The indoor space was divided and renovated several years ago. Now, the governorate is the owner of this building and remains from Salmasi Family to use as Measurement Museum. The governorate gave the ownership of this building to Cultural Heritage Organization for this purpose.

13. Ghadaki House is the property of Tabriz Islamic Art University, which changed its residential use to educational use. This monument was constructed in the middle years of the Qajar era, and the whole complex was completed within two periods. This building was used as a complex with other surrounding houses, including Behnam House, during the Etemad Al-doleh era. Some changes occurred in the next periods by separating it from adjacent houses. This building is now the result of this separation and major construction, particularly on the east and west fronts. Access to this building is available through the joint entrance with Behnam House.

14. The index of determining territory and house direction is assessed in north-south and east-west directions. Moreover, the spatial connection of houses is addressed by analyzing the spatial elements (portal, hashti, and corridor) towards the entrance hierarchies and territory separation.

15. The symbolic shapes have been investigated in terms of morph and form in the fabric of spatial elements (surface, wall, and floor) and decorative ones (tilework, brickwork, Stucco, Karbandi, mural, Shamsa, etc.). for instance, multipoint star shape is seen in the spaces where decorative elements of Karbandi, Shamsa, tilework, and brickwork exist.

16. Symbolic numbers have been analyzed regarding the number of courtyards, ponds, gardens, pillars, vaults and arches, openings, windows, sashes (Orosi), and so forth.

17. Mandala has been investigated in an integrated and quartet shape in plan form of spaces.

18. Dome in the house means the dome-shaped ceiling in indoor spaces, such as a hashti and pond. This assessment emphasizes spaces that are the most outstanding spatial organs in the Qajar houses of Tabriz.

19. The light is considered in do-Dari, Se-Dari, Tanabi rooms, ponds, spaces with lattice windows, and the spaces decorated with colorful Orsi.

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