Semantics of the Nature of Traditional Architectural Drawings and its Identity Impact on the Globalization of Yazd city (Case Study: Malekzadeh House)

Abstract

The historical contexts of Iranian-Islamic cities have a high urban identity with their inherent physical and cultural value. The city of Yazd has a unique historical and architectural context. Identifying the architectural paintings of this city can acquaint us with the historical identity of this place. The current research while following a qualitative, descriptive, documentary and survey approach attempts to explore the living environment in the globalization of Yazd city and the Malekzadeh house by referring to the two approaches of "spatial perspective" (ontology) and "place meaning" (phenomenology) and explain and evaluate each section with the elements of identity that architecture conveys to a person. In fact, among the psychological needs, the researcher emphasized the two needs of "expression of existence" and "verification of existence" and strives to identify the criteria of Yazd's traditional houses in meeting these needs with the method of "theory arising from the context". The result shows that the influence that the identity-building elements of Iranian-Islamic architecture in the majority of traditional houses in historical contexts has on the globalization of the city of Yazd is in search of ontology and epistemology in the identity and culture of the city.

Research aims:

۱. Explaining and investigating the identity components of the traditional architecture of Yazd city and searching for its effective elements in its globalization.

۲. Providing a solution to remove the crises created in the architecture of contemporary houses in Yazd city.

Research questions:

١. What role do the traditional architectural patterns of Yazd city have in the nature of this city and its registration in the world's cultural heritage?

٢. How can the identity-cultural crisis created in the contemporary houses of this city be solved in by referring to the traditional architectural patterns of Yazd?

Keywords: traditional architecture, identity, semantics, Malekzadeh house, paintings.

Introduction

Sociologists and especially anthropologists constantly emphasize that places, regions and territories are very important for people since it has a high ability to create identity and provides the main elements and components of distinctiveness. Studies concerning the areas, phenomena and urban elements of the past have always been necessary to give identity to the structure of the current cities; furthermore, it is a sign of empathy with the urban planning and architecture of the past. Despite the fact that in traditional societies, unlike modern societies, there is no identity crisis and in fact in these societies, the space is completely dependent on place and therefore, it adapts and is abundant with the signs and symptoms of the place. In this regard, Giddens exquisitely states that: "in such societies, space is not separated from place, and time and space are connected to each other in the context of place" (Hijazi and Platonian, ٢٠١٤: ١٦٩). Iran's contemporary urban planning is in the interaction between traditional belief and imported perspective, and this lack of identity demonstrates itself more in architecture. Therefore, the identity and personality of the city becomes meaningful when the specific indicators of the city appear that are rooted in place and time and are connected with tradition, beliefs, body and general knowledge and culture of society (Momeni et al., ٢٠١٩: ١٥).

This is while the elements and phenomena existing in the dynamic atmosphere of Iran and the interaction that could not be manifested except with the presence of humans, and this is accomplished not only with reasoning, wisdom and rays of light in the present time; furthermore, the correct understanding of trust in the historical context is the existential task of the tradition. A

tradition that was current before the existence of humans and could not function independently of space; also, a space that belongs to another time could not be interpreted in its essence in the present time. This is mostly due to the fact that the relationship between space and time, which man is the creator of both, changes with the human variable; in addition, attaining the pattern of spatial organization in each time period depends on the same period and its definition changes before or after.

In a historical city such as Yazd, the understanding of elements and phenomena and the sense of unity without the presence of technology and interpretation in accordance with tradition, causes the flow of knowledge and the creation of a suitable model, in the integration of knowledge and art in the period of post-structuralism, creates the identity of spaces.

Furthermore, the necessity of creating this model and preserving it in order to prevent the confusion of the past, is an Iranian spiritual space for the future. In this research, the researcher, by studying the relationship between the elements of identity between man and place from the perspective of explaining the nature of traditional architectural schemas, first examines the relationship and the process of formation over time, and then explores how this relationship is used in the globalization process of Yazd city. It should be noted that, here, the analysis of the meaning of the nature of the traditional architectural schemas of Yazd city acts as an "independent variable" and has an effect on other existing variables as a cause; it is also the impact of its identity in the globalization of this city, which has the role of "dependent variable" in this research, and is directly affected by the independent variable. Therefore, the basic question of this research can be based on this: How did the traditional architectural schemas of Yazd city affect the nature of this city and make this city register as a world cultural heritage?

In other words, the documented hypothesis in the current research is founded on the fact that the schemas used in the traditional and native architecture of Yazd have directly influenced the nature of this city in order for it to be registered in the world cultural heritage. Research history shows that so far no independent work with this title has been published so far. The present research is based on the qualitative research data type and its information has been collected in the form of a survey and documents. Therefore, in this exploration, the category of identity in the city of Yazd was investigated in a descriptive-analytical manner and the house of Malekzadeh's is specifically studied as a case study in terms of identity components, particularly its physical identity was

investigated in the form of one of the historical buildings of an old Iranian city and through this the category "identity" and its effect on the globalization of a city's image are evaluated.

Conclusion

The visual identity and organization in the native and traditional art galleries of Yazd is one of the prominent features of Iranian architecture. This characteristic has left deep roots in the foundations and cultural-social principles of this land and has been accepted as a principle in Iranian architecture. A number of the analysts of Iranian architecture believe that the formation of these schemas in architecture was only due to specific climatic reasons of the region. Nonetheless, if we take a good look, we will realize that attention to the internal and esoteric issues of introversion was formed based on the culture, lifestyle, customs and worldview that Iranians adhered to, and perceptibly, it has evolved along with environmental and geographical issues. However, valuing personal life and respecting it has turned Iranian houses into introverted features of the past and turned the central courtyard into an important element and turning point in the architecture of these houses, and in fact, these elements make the phenomenon of introversion a stable meaning and concept in Iranian architecture. But then again, what is important in this research is that despite the fact that indigenous architecture has existed and formed throughout this border and landscape for thousands of years, our traditional architects had a common feature by creating various paintings and this corporate feature has a mutual message which is the same for everyone, moreover, the key role of "Iranian architectural identity" will play an imperative role in reviving the architectural culture of the country.

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