

Investigating the Typology of Isfahan's Houses in Qajar Era from the Archaeological Perspective

Mohammad Bahramzade¹, S. Heidari²

¹Department Of Archaeology, Faculty Member Of Islamic Azad University, Abhar Branch, Islamic Azad University, Abhar, Iran

²MA Archaeology, Abhar Branch, Islamic Azad University, Abhar, Iran

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ABSTRACT

Isfahan is located in the central plateau of Iran and the capital of Isfahan Province today. Its appropriate geographical location has made it a suitable site for the formation of ancient civilizations since ancient time. In this study, typology of the historical houses in the Safavid and Qajar era has been explored by investigating four houses of these times. In Safavid era, Islam affected Safavid style Muslim houses, order, symmetry, proportions, introversion and maintaining multiple deprivation, and its decorations is a reflection of heaven, and sky, while the Qajar period houses were influenced and imitated by Western art and style and additional method and building in the form of wallpaper and posters inspired by nature and Western attitude and Iranian identity and authenticity in the late period (III) was subtle and so called paper architecture is. Four house of this research are related to the reform era including two buildings of the Safavids with the names of Suksias Martapytrz and two houses of the Qajar period called Vasigh and Shaykhol-Islam. Listed Homes under the influence of religion (Armenian and Muslim) have been built in a suitable climate in central North - South axis except Vasigh Ansari on East - West axis. The façade's decoration of buildings with little details are the same and represents the transformation from old to new and ancient Iranian motifs and their effects.

KEYWORDS: Typology, introversion additional, proportions, extroversion

INTRODUCTION

The need for home or habitat is one of the basic needs of human being. In fact, house is a "biological necessity" in a way that the "culture of house" has been formed to address it and in general, human social and cultural systems have been integrated and adapted.

Isfahan is one of Iran's most important centers of Architecture and civilization in which there have been many old houses in its historical context and many of them were dilapidated and left. There have been a unique variety of these houses in terms of dimensions, sizes, designs and construction plans (introvert and extrovert) without the effect of climate, culture, structures, materials, decoration and stylistic developments.

In the Safavid and Qajar eras considered here, a lot of houses were built and fortunately, many of which are still standing and from the view of traditional architecture are considered outstanding examples in Iranian cities.

In these houses a large courtyard with lush gardens and pools are stunning out and most of all with courtyards, huge halls with rich variety of arts are seen which are the most important spaces, these spaces are located on the top of the yard and thus, it affects the overall composition of home spaces, the elements and forms of views and components of the yard. Other important elements found in most houses are high pool houses and non-uniform ceiling of the porches.

In this study historic homes of Isfahan have been classified based on the typology of architecture in the Safavid and Qajar eras and typology of historic homes is based on the Safavid and Qajar's decoration styles and historic plans of Isfahan city in Safavid and Qajar times.

The present study is based on a library method and gathering information from maps, documents from the competent authorities of the Cultural Heritage and Tourism and also visiting the monuments.

The concept of Iranian houses

The word "Home" with its modern concept, is defined as the current room. Private room was called (Vestakh) or rude or Vestagh. In the past, the term Sara was used instead of the house and multiple words have been made by adding the suffix "house". Iranian homes can be generally considered as the atmosphere reflection and the concept of 'inside' means within the private realm of the people living in the house; a territory except the confidential, no

*Corresponding Author: Mohammad Bahramzade, Department Of Archaeology, Faculty Member Of Islamic Azad University, Abhar Branch, Islamic Azad University, Abhar, Iran

one has the right to enter it. Iranian house was a place where residents could relax and regain the lost calmness in the day. In the most desirable state, this location was a quiet place for family gathering or meeting. House, is where all childhood starts; the point where every human experience begins and understanding formation and vision of the world. Home is where he spends the rest time and probably spends most of his time age in there and this is why, among all kinds of architecture, the house is the most important, familiar, and in the most intimate of them.

Isfahan homes in Safavid era

Isfahan's Safavi houses are divided in two periods in terms of construction time. The first period Safavid houses are the houses which were built while choosing Isfahan as the capital, in the year 1000 AH to the end of the Safavid Shah Abbas II. Most of the remaining houses of this period are available in Julfa neighborhood. These houses are very lofty, and palace-like and impressive. At the height of the economic the political boom, the town of Julfa were built. Most of these magnificent homes were located between Nazar Street and the river, which had been destroyed throughout the history and few of them like Johnny home (Martha Peters) have remained. Coincided with the reign of Shah Abbas II and his decree that forced the withdrawal of all Armenian Christians to settle in the town of Julfa (Transfer of Armenians of Iravan and Tabrizi form Shams Abad and Abbas Abad to Julfa, occurred approximately 60 years after the construction of Julfa town and then the building of Iravani and Tabrizi neighborhood) Many treasured houses were built by Armenian immigrants (such as Suksias homes), the architecture of the house has some differences from primary houses due to cultural differences, between Julfa Armenians and Tabriz Armenians.

Home of the second Safavid period, and at the end of the Safavid and at the time of Shah Sultan Hossein Safavid, second style of the house is formed, homes built in this era do not have the glory, grandeur of the first homes and are mostly in the north (the Muslim) and the remaining samples can be Akhavan Kharrazi house, the house of Haji Munir Sadeghi.

The features of the Safavid Home include:

A) architectural features

Houses are often introversive (some extroversive samples), and own an overall symmetry of the facade and plan. From the three divisions of the plan and façade (total plan and facade) and in details (Yekish view of room) have been used, each side of the middle part is more outstanding in terms of length, height and trim. Usually the main view of the building is placed in the southern part of the ground and the summer settlement is more.

The central hall in a cross form with dome ceiling is usually the height of two floors and accessing it and adjacent rooms is done by the two shoes room (corridor). Among the most outstanding elements of the Safavid era such as Ivan and the medial axis view are used (in some cases such as Suksias home, wooden porch with a flat roof, often with arches) and also mini-porch are built on the first floor facing the courtyard. It is noted that the porch located on the first floor. The Safavid house in Julfa is at the clear sky line, rectangular-shaped courtyard and the rooms are also usually rectangular (in some cases, such as Aqajan home, octagonal-shaped room can be seen) with the arc Tavizeh (such as arc 5 and 7) and Kalil in the facade. The doors and windows are dual horizontal (wooden coil) is placed between the two of them. Beveled 45 degrees along the outer edge of the arch can be seen (in monuments such as the Arch Index entries of Qapu). Usually the top the shelves, and at the confluence of the horizontal and vertical axes in the form of curve or arc-shaped, vertical communications and ladders are less insignificant. The highest of Safavid's door is shorter and wider than Qajar's doors.

B) Decorations

There is often a hierarchy in decorating the house. The central hall is perfectly decorated and in proportion to the distance from it, the trim levels will be reduced. In important parts of the building, the decorations were used with less detail and narrower than of the Qajar period. In this period, quite impressive decorations were made at low work and glorious (very high value ideas). The value of the exercise is high in Qajar period and a huge amount of work has been done on the exterior facade (facing the courtyard) of brick mosaic ornaments (arabesques and geometric form) on the back side and the front entrance arches and houses. Using a rectangular frame features can be seen in surrounding garden walls (rather than curved) the natural color of the bodies was also used in yard materials (stone, wood, soil) and in Julfa, Simgol Ochre has been used in some homes. Chinese chess networks and nodes, often geometric designs (geometric networks) are often used in sash windows, windows, fences (usually around Chahargol).

In interior façade, the array of decorations of molded, sculpted, brickwork, plastering and painting on canvas (inspired by European art) were used; it should noted that interior decoration of rooms Predominantly King's room,

because most of Armenians and their relationship with the West, includes human images of Armenian leaders, Europeans adapted to the style of Dutch painter (address details) and Iranian. Ochre Simgol was also used to decorate the home of the Safavid in Julfa.

C) Structure

Arched ceilings and in a variety of shapes (domes, arches, Tavizeh) have often been used which were commonly decorated with the patterns (the mostly decorative in houses) and Mogharnas. The flat roof of the porch as low as Suksias have been used in some parts. Also Karbandy was used in transferring area of domes.

The main building material of Isfahan's houses is mud brick and because of the cost and difficulty of preparation, the brick was very weakly used (in some parts of façade of houses, the brick was used in Julfa).

The dimensions of mud brick and baked brick of walls are 5 x 24 cm. The bundle of wood packaging was used in building houses. Using Peimon was common in the course of construction.

Isfahan's Qajar Houses

During the Qajar period the elites of market gained strength and thus, remarkable objects in this period was done by the chiefs and some clerics. In constructing magnificent house, Qajar architecture that reflects its features Manifested in the architecture of the house which many researchers believe to be the culmination of Iranian architecture in considering space. In the period of Qajar great transformation was happening in Iran and that was the effect of the West on the art and architecture of Iran unilaterally. Due to the remoteness of Iran from the global developments much time has been predominantly spent for decorating king's room. This was the reason of a very high artistic value fo decorations in this period and the building was itself like a miniature (for example, the house of the Imam home).

According to some experts, the most important architectural feature of the architecture of the Qajar houses miniaturization of the porch (seeing details in the architecture of houses) which means that the architecture itself is seen as decoration. In the architecture, the work has been considered as a decorative object that each part of it, such as windows and doors owns much art, small colored states with a decorative load. The major difference between the Safavid and Qajar homes is in size, type and amount of decoration. It should be noted that in the late Qajar and along with the Iranian familiarization with the trappings of modern technology such as wallpaper to reduce costs and save time by using photos and wallpaper in a number of historic homes (like Colonel Wathiq House and leather) can be observed. In the course of the Iranian familiarization with western furniture, which can be seen in some homes, like Amin home, Isfahani artists attempted to build furniture in the form of folding chairs attached to the wall. Since the Qajar time and with the growth of market elite, empowering Clergymen and chiefs of villages, building of outstanding houses began (after nearly a century). There are great examples of Qajar houses throughout the city. In terms of construction, the houses are divided in three categories (home of the first, second, third period) and the segmentation criterion occurs at the homes of three Qajar era, including different architectural structures (often in the form of the vaulted roof, flat place falls) and ornamentation. It should be noted that in all the Qajar houses built with a variety of models, there is a strong link with the previous tradition and architectural principles are similar to each other. Many elements, such as the vestibule, corridor and a central courtyard houses were completely continuation of earlier traditions, even in various spaces dedicated to houses around the courtyard, there is not much difference from past experiences. The idea of creating a yard over yard, which is seen in Qajar's mosques such as in the mosque of Seyed Shah was common as seen in Qajar houses.

Qajar houses period I (called Isfahani style houses):

The houses built in the first Qajar period (coinciding with the reign of Agha Mohammad Khan – Fath Ali Shah - Mohammad Shah) were affected by mainstream of politics, and economies of that period. This period coincided with the Ministry Mirza Hossein Khan Sadr Isfahani (Nazemodowleh), a thriving city of nearly a hundred years of the recess, this period was along with constructing magnificent public and private buildings (in the recess of Safavid, changing the capital until Qajar era personal monument were not built) remained homes that are indicative of this period, are such as Meshki, Imams, Col. Haji Rasouliaan Haqiqi houses) and the collection of Khorasgan khan. Generally, houses built in this period, are very similar in the organization of space and architecture to the Safavid houses, but the impact of live painting in their decorations can be seen. The features of first Qajar era homes include:

Qajar Houses Period II

The houses were built in the second Qajar period (coinciding with the reign of Naseredin Shah, Mozafaredin Shah, Mohammad Ali until the constructional revolution) as the home of the first period, was affected by the ruling power in politics, the economy of that period. The most important historical features is the beginning of a massive

and unilateral impact of west on Iran - encompassing art and architecture, which combines traditional architecture with classical architecture of West. Initially, these effects were seen in decorating Isfahanian homes. Among the remained houses of this period, the Imam Jome and Qazvinian houses can be noted.

Qajar Houses Period III (well-known as Kordi)

Third era houses, considered with the victory of the Constitutional Revolution and the rule of deposed Sultan's and representative of Bakhtiari in Isfahan. The similarity of the homes built in this period with the Castle Bakhtiari (The Khans luxurious homes enjoying the amenities of local experts and Isfahani artists). In areas were seen such as where the climate is high altitude snow in snowy areas, in high bed made by rock. (Capillary cut) in the lower parts animals and humans at the top of the housing were settled. Some believe in the appellation of Kurdish with the meaning of cattle. Kurdish model homes or homes with mountain areas model have the two parts of the winter stay and summer stay roof put on each other. In the third period of Qajar by building houses on the northern side, the desired result is obtained and building these houses got popular. It was also the first shots of the exotic tastes (much attention paid to the views of the courtyard) is revealed in façades and the design and organization of interior space were affected, but the emphasis is still on maintaining the traditional architectural roots. The architecture of houses of this period, in some areas, home builders are to pay a reasonable review and analyze the existing problems in new ways to make the home space emanated; Among the most prominent third period houses doctor Mrs. Alam, Golparvar, Nilforooshan and Habib Abadi houses can be noted.

The main features of Qajar houses in three periods are summarized in the following table:

Examples of indicators	Decorating	Structures	Architecture	Period
Sheikhol-eslam and Haqiqi houses	Using lively colors shading The use of perspective	Often arched	Introverted The clear sky line	The first (Safavid style)
Many of Isfahan's historic homes Mollabashi home Malek vineyard	Influenced by Rococo art flat decorations are getting common (less use of bulky decorations)	Often flat	Mostly introverted (central courtyard) The clear sky line Extroverted (organized according to the internal staircase to imitate the West) Broken Sky line (dulcimer, half circle)	The second (most significant works, space creation)
Home of Doctor Alam Home of Amin	Geometric and inspired by West Using Western Furniture	Flat with wooden beams	Introverted	III (Kurdish)

Table 1 Shows the general features of Isfahan's homes in Qajar's Era

Explored Houses

A) Home of Martha Peters

The oldest known owner 's name: Johnny (Gani)

Type of Construction: The Building is Type A

The characteristics of Martha Peters' Home are summarized in Table 3.

Building Joinery	Building frame	Decorating	Architecture	Entrance space
Brick Wood - Mortar -	Brick Wood - Brick -	Brick Stud - Simple -	Great Double-door No Overlooking the main courtyard	Propylaeum The entrance Gate Vestibule Corridor Stone bench
Brick Plaster	Brick Brick	It is a palace 1 - Mogharnas in central arch, arms by the side of Tavyzeh 2 - beds and bergamot of Mogharnas	It has one yard 1 - the palace is the core of buildings 2 - a living room and dining room implies the	Yard The Cross-form Hall

		covered with small triangular or polygonal mirrors. 3 - Hands-free acrography (geometric) on Tavyzeh and entrance pillars few of the stars have wrought mirror. 4 - Cursive acrography with forms of animals, birds, pine trees, cruse, pot and plate 5 - wall paintings that seem to be Qajar style. bursting	3 - Two penthouse: one on the main square, at the intersection of the cross arm and the other is made on the North arm	
Plaster	Brick	Highlight brick Moaragh and complex geometrical patterns decorated acrography and painting	-	Ground floor rooms
Wood	Wood	1 - Decorative Mirrors, painting and acrography are adorned	-	doors of Ground floor rooms
Plaster	Brick	2 - putative acrography, leaves, flower pots and Nanobarook candlestick and Neomenosit of nineteenth century used 3 - images of special style of the slim peacock against flower pots Brick lattice window from	Flat roof along with Gylviy	North and Eastern Western room
Brick	Brick	Clay brick and mortar	Made in the south porch floor	Basement
Plaster	Brick	1 - Decorative arcades made of Chinese brick knot 2 - upper wooden windows with complex geometric patterns combined with a large cross f polygonal designs.	1 - having a beautiful arch 2 - wooden-patterned windows	Eastern Porch

Suksias's Home

The oldest known name of the owner: Suksias

Location: Tabrizi or Mahallat Neighborhoods

Built area (aristocratic) 240 sq m ground floor the upper floors of 207 square meters.

Orientation: The main facade facing north.

Type of construction buildings is of type B enclosed by side walls and two separate yards in the front and back of the house.

General characteristics of Suksias home are summarized in Table 4.

Building Joinery	Building frame	Decorating	Architecture	Entrance space
Plaster	Brick	Brick	Large sunken arches	Propylaeum
Wood	Wood	Metal stud	double-door in wood	The gate
Simgol	Brick	Simple	Propylaeum Octagon	Vestibule octagon
Mud mortar	Brick	Stony	Long corridor leads to the yard	Corridor
Rock	Rock		Two stands near the entrance Propylaeum	Stone bench
Brick	Brick	the garden is located in the middle of	drawn as a rectangle with two courtyards	Yard
Building Joinery	Building frame	Decorating	Architecture	Indoors
Plaster	Brick	1 - the vaulted part and wood plank 3 - Wooden railings are decorated with geometric Chinese knot and its roof has been made in the form of arc and Tavyzeh 4 - marble with fountain sticks 5 - miniature resembled paintings and based on Persian styles with the faces of men and women painted in Europeans clothes. 6 - decorative motifs like flowers and hens 7 - intersecting lines with colored edges and	1 - roof dome and a cross-shaped plan and is inscribed in a square 2 - northeast corner of the hall there are two staircases which connects the ground floor and the upper floors 3 - Gholamgardesh which surrounds the cross-shaped central hall with double-floor height and connects the northeast and southwest rooms. 4 - in the middle of the hall, there is a rectangular pool	Hall

		gold-plated	5 - long arches and pillars 6 - arches 7 - cleaning arches and arcs	
Plaster	Brick	acrography in the style of flower pot, stone, cup, cursive, rock made in rectangular form	Aligned with the main North - South axis in a long rectangular shape and symmetric with the main facade	Southeast room
Plaster	Brick	Wall heaters	Aligned with the main North - South in the width of the rectangle	Northwest room
Brick	Brick	-	no basement	Basement
Building Joinery	Building frame	Decorating	Architecture	Semi-open space.
Plaster	Brick	1 - With two columns and wooden roof and beams - 3 - Porch wall paintings, influenced by European art particularly Dutch.	1 - 4/9 meter wide 2 - both north and south bearing beams 3 - Built-in front porch and horizontal stripes and pillars (vertical stripes) to become smaller surfaces.	Porch

C) Home of Sheykh-al-Islam

The building was from the early Qajar period and build by the order of Sheykh-al-Islam of the time who was high ranking Clergymen in Isfahan.

Home of Shaykh al-Sheikh is known as Tekye. Since the ancient time, this beautiful home has been used for the traditional mourning ceremony for Hazrat Seyyedolshohada.

Sheikh house is located in the historical context of the city's Landmarks such as the old square of Isfahan first core of the town and in the central region and the north side of the historic core of the city the address is Takhti intersection, Sheikh Jamaluddin Abd ol Razagh Street, Sheikhol-Islam alley. General features of this home are summarized in Table 5.

Building Joinery	Building frame	Decorating	Architecture	Entrance space
Plaster	Brick	1 - Acrography inspired by nature 2 - inscription over the entrance to dates back to 1323 engraved with Chinese knot 3 - Arches decorated with paintings 4 - decorated acrography.	1 - A large curved arch 2 - a decorative arch in the form of large arch 3 - The other side of the arch symmetrically Arches within the correct distance from the outside edge	Propylaeum
Wood	Wood	Steel and Kobe Steel Flower pitons	Two stone platform	Double Door
Rock	Rock	-	Apart from around the four-door, attached to regular octagon	Stone bench
Plaster	Brick	Small and big arches have gone with green plaster - a simple scheme implemented -	Currently no corridor	Vestibule Corridor
-	-	-	-	-
Plaster	Brick	Various acrography decoration, mirror work, Mogharnas	1 - In the end of large pillared porch 2 - double rooms are located on either side of alcove	alcove
Plaster	Brick	1 - All decorations including burst, elegant Mogharnas 2 - plaster Chimney with detailed acrography frame	All located in the face of the site and connected to the front yard is fully	Workshop (room) brocade weaving
Plaster	Brick	Free of trim due to missile	The building is located on the southern side	Workshop (room), Clay
Plaster	Brick	Relatively large skylight	Overlooking a small courtyard	Mosaic workshop
Plaster	Brick	1 - elegant Mogharnas 2 - lattice windows with plain and colored glass	On the northern side of the building and located on both sides of sash Forum	Propylaeum Room
Plaster	Brick	1 - Steep roofs of Mogharnas 2 - There are a pool and a fountain in	1 - The most important space of home is the large columned porch in the middle of the	Porch on the south side yard

		patio space. 3 - decorative painting of flower and bushes 4 - wooden lattice windows with stained glass and walls with painting and acrography	south side of the yard 2 - large entrance of the porch 3 - There are two windows in the porch	
Plaster	Brick		Shallow porch located in the middle and two rooms on the sides	West side porch of the yard
Rock	Rock	1 - A relatively small pool in front of the North Portico 2 - two gardens on both sides in the form of octagon were made	Very large yard in its north and south, the main spaces built A small yard is located in South West by a narrow corridor to the main courtyard. 2 - the northern and eastern side of the courtyard is the Propylaeum and a hall	The main courtyard South West Courtyard
Rock	Rock	A water wells is located there.		

D) Home of Vasigh Ansari

The house with an area of 1400 square meters was built about 150 years ago during Qajar era.

Naseredin Shah's reign (1226 - 1274 AD - S / 12642 - 1213 AD - BC) and his son, ZeloSultan ruled over large parts of the Iranian territory, his minister "Alrkhan Myrzahbyb Moshirilmolk Ansari" constructed the house. Vasigh Home became well-known for his son's name Moshirilmolk "Myrzaasadollah Khan Wathiq" or "Colonel Wathiq Ansari". It was once the seat of Moshirilmolk and of his oldest son, Mirza Asadullah Khan who received it after his death. Vasigh Home is located in the historical context and among important monuments of Isfahan, such as, Atigh square (the Imam Ali square, central mosque and Naghshe-Jahan square).

The general characteristic of Vasigh home are summarized in Table 6.

Building Joinery	Building frame	Decorating	Architecture	Entrance space
Plaster	Brick	Simply	run Simple small arch	The propylaeum gate
Wood	Wood	Kobe Steel	ring wooden Double-door	Stone bench
-	-	-	-	Corridor
Mud mortar	Brick	Simple	Corridor that leads to the courtyard and the vestibule is in the opposite direction, shared with the adjoining house (demolished)	Vestibule
Plaster	Brick	1 - flat roof with acrography of Mogharnas in below 2 - bursting on top of the door and painting in red and gold lines on it decorated 3 - The relationship between the corners of the room Mogharnas earrings adorn the sides of the upper windows of colored glass and Chinese knot connection	1 -it was in the Western Front 2 - alcove access via stairs and corridors either side of the sash and the crossing takes place at corridor and porch 3 - at the top and bottom arches are made	alcove
Colored glass and paint	Brick	Wallpaper decorations with beautiful and varied colors and patterns on the ceiling and walls	1 - With a flat and high roof in elevations of the western part of the arch and Tavyzeh 2 - its relationship with adjoining rooms of Tanbi-ha on the ground floor and the first floor via five-door	cafe
Color Wallpaper	Brick	Decorating is similar to the cafe	Tanbi located in the Restaurants	South Tanbi
Color Wallpaper	Brick	It is lined with plain plaster	It has a way to the pool house	North Tanbi
Plaster	Brick	The windows are decorated with elegant Chinese knot and provide catching light	Located in the northwest corner of the height of three floors, the tallest porch of the house	Pool house
Plaster	Brick	1 - stucco decorations on the ceilings and walls 2 -it has a beautiful three-door sash connected to the yard	1 - portions are located north face 2 - the height equivalent to one floor 3 - it is between two smaller three-door rooms	crossed hall (sash room)
Plaster	Brick	Decoration is less	1 - The room is smaller and located on the northern part and sides of the hall 2 - Each of the rooms has a back-room located between	two Three-door rooms
Plaster	Brick	-	Both rooms and hall connected both the	Closet
		Decorations are simple		

Plaster	Brick		room and the anteroom	
Plaster	Brick	Elegant and exquisite mirror work and paintings decorated with stucco on the ceilings and walls	1 - Located on the south side 2- It is at the ground floor 3 – It is used in spring and summer. Located on the south side	Hall Three-door room
Plaster	-	-	1 – It is on the south side by the stairs to the roof has been	Terrace and Spring room
Plaster	Brick	The kitchen is decorated with mosaic tiles	1 - Located on the Eastern Front 2 - Five-door room is in the middle of the rooms on the two sides by anteroom accessing the space between them is possible.	Five-door bedroom with two side rooms
Mosaic tiles	-	-	3 - The right room is the kitchen space, like a water tank no basement	Basement
Rock	Rock	1 - a stone pond with stone fountain and garden in front of alcove	1 - A rectangular yard is located at the center (introverted)	yard
Rock	Rock	2 - At the bottom of sawing stone carved with geometric shapes and patterns of plant	2 - Shots inside the house and around the yard	
Brick	Brick	3 - on the top to prevent sun rays and rain lion wooden heads were painted	3 – Floor rug	
		-	In the mini-porch located both sides of alcove the entrance to alcove corridor entrance is located on the western side, overlooking the courtyard.	Mini--porch

Typology of houses in Isfahan in the Safavid and Qajar eras in the typology of home we face with extraversion, influenced by Islamic and Christian cultures which affected elements such as architectures, structures and decorative elements including the following:

The architecture of the clear sky and the broken sky lines, creating a broad forehead and the upper edge of the Iran using a semi-circular or crescent-shaped arc (dulcimer), magnifying the building by the interpretation of the sublime proportions (for the dominance of western culture), introducing pod room in the blind point, the symmetry in plan facade.

Structure

Use of the Arch and Tavyzeh minimizing the dimensions of clay and brick, popularization of conventional flat Haas roof inspired by the West.

Decorations:

Volumetric and Flat: geometric decorations inspired by the West, much work with the sash and popularization of wallpapers, posters, photos, acrography for columns and column with Western perspective, the operation of the water inside the house, painting, influenced by Zand and Dutch and human and plant motifs.

The main materials used in Isfahan's homes are mud and bricks considering the climates availability. In the exploration of buildings, all four buildings are situated in a historical site of the city and three monuments of (Martha Peters, Suksias or Sheikh) were built on Climate axis north - south and, only Ansari Wathiq building was built along the East and West.

The two homes of Safavid dynasty has a cross-shaped center, shining with more decorations. Martha Peters' house has a basement and also there are no stairs to access the upper floors. Just in Martha Peters' home, there are paintings on canvas that today only the frames are remained and in the building of Sukias, portrait of men and women can be seen in the European style.

Ansari Wathiq has just European-style wallpapers. In all houses, there are decorations, paintings, mirror work, Mqrnyz and ... They are different just in details. A kind of symmetry is seen in plan and façade in all Safavid homes. Martha Peter's home has one yard while the Suksias has two yards, both are free of maintenance. Homes of Vasigh Ansari and Sheikhol-Islam are both introverted type.

Decorations of buildings were flat and bulky and influenced by western art and eventually, it has developed toward flat style. According to the analysis of plans, the majority of buildings were aimed at purposeful spaces, avoiding idleness, the people-like, golden properties and fitness and the area was generally peerage.

Conclusions

According to studies, most of the houses built in Isfahan belong to Safavid until the end of Reza Shah Pahlavi's reign. Most of the valuable houses in Isfahan are related to the Qajar era, often built in introverted style. With this in mind that the climate of Isfahan is located in a semi-dry region, most houses were built in the form of yard-center (introverted types) and often in the four-season style. Generally, north front to the south side (the direction of Mecca) is the most important feature of their fronts. According to the investigations conducted in this study, the following general principles can be seen in the explored homes of the study: considering the impact of both physical and spiritual needs of man, the effect of culture and needs of residents in the spatial organization and implementation of Houses, inside and outside of Muslim's homes. Placing the main part of the house in Jullfa due to Armenians living style and ... Considering the climate and their maximize adaptation, the dramatic presence of the nature in the architecture of traditional houses and water, plants, the natural elements symbolically in the spaces of the house. Its features are manifested in the architecture of households which many researchers consider them as the culmination of Iranian architecture in houses. Qajar houses in Isfahan, that there are great examples of them throughout the city, can be divided into three types based on historic chronology. The first, second and third periods that the criteria for classification of these houses is coinciding with the three historic eras of Qajar, the difference is in the structure which occurs with the replacement of flat roof for arch. The decorations are elegant and full of work by spending much time and cost and space of architecture.

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