HOW MODERNIZATION ENCOUNTER TRADITION: IRANIAN HOUSING DEVELOPMENT IN THE SECOND PAHLAVI PERIOD IN TEHRAN (1940-1970).

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Abstract: Iranian domestic tradition such as privacy and hospitality plays a significant role in shaping the Iranian traditional housing. However, studies on modern architecture have rarely focused on the house architecture, which has been adapted based on domestic tradition. The aim of this study is to understand how some features of local traditions, like privacy and hospitality, influenced housing development during the modernization period in Tehran. To this end, through a qualitative approach and data collection methods, this study identifies traditional values in modern housing. By categorizing the new house typology into detached houses, row houses, and high-rise apartments, the study discovers how architecture enables the consideration of privacy and hospitality in the physical form of modern houses. As a result, the new organization partly belonged to the traditional architecture and partly became unique as an Iranian modern house.
Keywords: domestic tradition, traditional architecture, modern architecture, housing development

1. INTRODUCTION

Some aspects of domestic traditions like privacy and hospitality are principles of Iranian traditional housing, and shape the physical environment of Iranian living space [1, 2, 3]. Along with the evolutions caused by modern movement in the Western countries, the wish of modernity in Iran internally pushed the country towards modernization. After 1945, the government's push towards industrialization led to the fast growth of urban areas, which in turn impacted housing development and changed the traditional housing to modern types [4].

Some researchers have described modern housing development in Iran as the imitation of modern Western models and introduce it as a failure, in which residents' needs and cultural values of traditional house architecture have been ignored [5, 3, 6, 7]. These studies have criticized the modern housing with the historical ignorance of cultural values and aim to represent modern architecture as a new pattern with tendency towards destroying traditional values. However, this paper highlights the impact of some features of Iranian local traditions like privacy and hospitality, which were considered as a new framework for designing Iranian modern housing. Hence, we elaborate to understand the relationship between Iranian domestic tradition and modern housing in Tehran. This paper points out that a new style in architecture, which partly belonged to modernism and partly belonged to traditional architecture, was created in Iran during the modernization period. This so-called semi-modernism architecture tried to transfer Iranian's local traditions in housing architecture more than public architecture.

The study selects Reza-khan house in Tehran as a case study to understand the arrangement of spaces in a traditional house based on the importance of privacy and hospitality. In addition, three types of modern houses (detached house, row house, and high-rise apartments) during the second Pahlavi period are selected to recognize the solutions of semi-modernism for creating a new space arrangement.

The study is divided into five sections. Next section describes the methodology of the study and explains the methods of the research. The following section discusses the architecture of a traditional house in a theoretical framework, includes related theories and literature about traditional houses in Iran, and emphasizes the value of tradition in house architecture. This part includes two subsections to understand how architecture considered hospitality and privacy as some aspects of local tradition. The third part discusses the impact of cultural, social, and economic evolutions on traditional house architecture, which changed to new house typology during the modern period in Tehran. This division categorizes new housing pattern as detached houses, row houses, and high-rise apartments. Next, the forth section includes analysis process, which explains the importance of privacy and hospitality in space organization of the new houses to understand how Iranian domestic traditions met modernization in house architecture. Eventually, the discussion concludes in the last section by giving suggestions to improve contemporary house architecture in Iran through lessons gained from the architecture of modernization period.

2. METHODOLOGY

The methodology of this study is mainly based on a qualitative approach. This approach tries to understand the impact of domestic tradition as cultural values of traditional houses on housing development during the modern movement in Iran. To reach the study aim, physical features of privacy and hospitality, as part of Iranian-Islamic tradition observed on traditional house architecture, are studied in modern housing. In this respect, many data collection techniques were employed to gather data and create reliability. The main techniques of gathering data for the research were observation, taking photo, and archival document. Observing existing traditional houses in Tehran and modern housing of the second Pahlavi period were selected as the cases of the study. In addition, Archival documents are used to discuss Reza khan's house as a traditional house and three types of modern houses in Tehran in pursuit of a study with enough accuracy. The obtained data were categorized for final evaluation through coding techniques. "Codes are tags or labels for assigning units of meaning to the descriptive or inferential information compiled during a study [8]". Hence, data coding and photo coding were selected to categorize the findings of the study based on the data that was gathered during the research.

3. TRADITIONAL HOUSE ARCHITECTURE BYCONSIDERING DOMESTIC TRADITION

Some Iranian and non-Iranian researchers such as Shayan (2010), and Haeri (2010) believe that traditional architecture in Iran was a mirror reflecting inhabitants' attention to their customs and traditions. After a literature overview, this study identifies tradition based on anthropology and sociology concepts as a communal property and values, which are preserved, learned and passed from one generation to the next [9]. In this definition, tradition is an on-going process which describes the past in the present, and is shared within a cultural group.

Iranian traditional architecture includes art, architecture, familial values, skills, and knowledge, which were educated from family or community members, transferred through generations, and were continuously recreated by community members in reaction to their environment and history. Hence, in this concept, tradition is visible in the use of a place and Iranian traditional values are conspicuously observed in their historical architecture like houses.

The traditional architecture of Iran as a manifestation of Islamic tradition was mixed with traditional Iranian thought and form. According to Ardalan (2000), the best combination of an Islamic art and ancient traditional thought is visible in the architecture of houses which represent spiritual work and meaning focused in Islamic cities and architecture. For instance, the reflection of the sky on the surface of the courtyard's water pool exhibits the existence of all eternal elements of the sky – the place of God - in a house milieu. A traditional man constructs a house with an endeavor to approach God and to make an abstract shape of heaven to reach it through faithfulness and self-scrutiny. Hence, traditional house architecture in Iran, before creating a beauty, was designed relying on the spiritual aspects with the aim of creating a space for human's soul [10]. In this process, a traditional man tries to understand the meaning of his life through metaphysical inspection, which has harmony with Islamic theory and the importance of human as a user. In this concept, the importance of user, which has been neglected in modern architecture, is highlighted [11]. Hence, the architecture of a traditional building attempted to create a place based on advices in Quran as a source of the principles of Muslim's life with the aim of staying in a comfortable and calm place for achieving the integrity [11, 12]. In other words, the traditional opinion believes architecture of a house in Islamic society should be a place for the human soul and sprit to provide residents a possibility to observe God. Therefore, one can assume that architecture creates a holy building which assists residents in reaching calmness and privacy [3]. Hence, the needs of individuals and groups have been considered along with the creation of these spaces, in both private and public territories.

Traditional house architecture in Iran mainly has an internal pattern, in which a yard is surrounded by rooms and the rooms only have access to the open space through the yard. In this pattern, there is no opening space from the street except for an entrance door and some small windows to provide privacy of the families in house and neighborhood scale (eg, Figure 1). Since a traditional house is a cultural phenomenon, its architecture is influenced by residents' tradition [13]. Privacy and hospitality, derived from Islamic theory, are the most important feature of Iranian traditional values in house architecture.
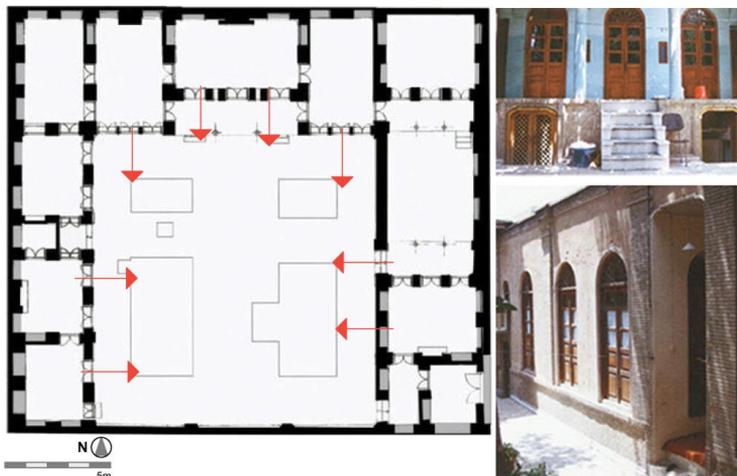

Figure 1. Traditional house pattern

3.1. Answer to privacy

A private place at home based on Islamic culture assists residents to think about God. The separation of a house from the society culminates in traditional house architecture in order to provide privacy. This also indicates the attention paid to the reverence of house members. In Islam, the house is introduced as a private place for its residents, where the visitor should respect residents' privacy and do not disturb the calmness. Reading of the term 'respect' points toward women's privacy inside a house and the architecture of a house respects the woman and her privacy at home more than society.

Providing privacy in a traditional house is created through a physical hierarchy which starts from a public space, directed to semi-public, and subsequently is led to a private part. Therefore, the concept of privacy in a house focuses on the residents' separation from all outside challenges and happens in order to enable the training of human soul and spirit in a private part of a house. The traditional house in general was divided into two parts: *'Andaruni'* (meaning inside) representing the family quarters, which would be predominantly the females' place, and '*Biruni'* (meaning outside) which was a special part for guests. *Biruni* was located near the entrance part, whereas *Andaruni,* was located in the private zone of the house [3, 12]. In a traditional house, rooms were usually arranged around the courtyard, which separates *Andaruni* from *Biruni* to respect families' privacy. From the street, the high level of the walls with little penetration prevents a view into the inside of the house. The first space after the main entrance was called *Hashti*, which is a small-enclosed space that guests entered into and could stay in it until the host allowed them to come in. By staying in this space, the visitors were in the house without disturbing the privacy of the family (eg, Figure 2).
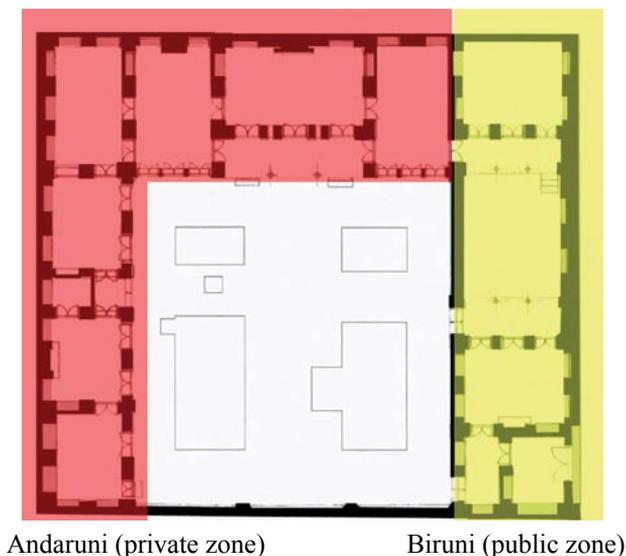

Andaruni (private zone)   Biruni (public zone)

Figure 2. Traditional house pattern

3.2. Answer to hospitality

The demands of hospitality along with privacy had an influential impact on housing architecture in Iran. Hospitality is considered as a desired representation of morality. For instance, there exist several statements in Islam referring to the guest as the 'beloved of

God,' who should be definitely respected [12]. Islam also exhorts Muslims to build up close relationships with their neighbours to respect each other and share the mutual benefits that are achieved by living in the same region or residential building. According to Memarian (2011 p.72), it is advised in Islam that 'the best part of the room on the house should be offered to the guest.' Hence, the concept of guest hospitality has an impact on housing architecture due to the strong admiration of hosting guests inside a house and to specify a particular place for guests [14].

The hierarchy from the exterior part into the interior in traditional houses was very important to account for hospitality. This hierarchy started from an entrance space leading toward private rooms. All rooms were arranged around a central yard. The guest room was constructed close to the main entrance of a house to be far from private part of the house in order to respect the privacy of the residents [15]. In addition, the rooms have a possibility to be used based on different daily functions. All rooms had access to each other through a middle door to make a bigger room depending on families' needs for hospitality. Moreover, rooms allowed for expanding the spaces and decreased the desire to have a big house. The flexibility of rooms' function also enabled people invitation for small or large gatherings. This type of combination was not only implemented between rooms, but also the yard, balconies, and rooftop were affected by the space mixture idea.

4. HOUSING DEVELOPMENT BASED ON THE EVOLUTIONS DURING MODERN MOVEMENT

Based on the undeniable evolutions like cultural, socio-political, and economic factors in the country, the need of housing specifically in Tehran became part of the government's challenge. In this respect, the framework for new housing was affected by several factors, which changed the pattern of a house from traditional into modern. For instance, the new urban development, which was requested to provide easy access for using cars in neighborhood scale, was one of the socio-political influential factors on housing architecture [16]. In this respect, the edge of new houses were adapted based on the geometry of the new streets.

The consequence of economic evolutions, such as easy access to modern materials and new technology (cooler, television, and piping system) provided by the large monetary funds from the oil sale, had also impact on an interior floor plan more than physical form of the house [17, 18]. In addition, increasing the number of populations in Tehran due to many new opportunities in the capital after the economic evolutions raised the request of new housing.

Several cultural evolutions such as the change on women's role in a traditional society of Iran along with the role of Western architects and Western-educated Iranian architects altered the size and pattern of a house architecture from internal to external one [6]. External pattern is a typology, in which a building locates in the middle or one side of a yard. In this pattern, at least one side of the house has a view towards the street. Therefore, providing daylight is possible through the yard and street side.

According to the existing housing and archival information from the Second Pahlavi period, this study categorizes housing architecture by type in three houses, which were developed based on the evolutions in Tehran as detached housing, row housing, and apartment.

4.1. Detached (single) house

The detached houses were constructed to replace traditional houses in Tehran. This type of house is observed as a combination of the western style of modern movement houses and

traditional house architecture for one or two families. The detached houses were located in the terraced plots and are usually found on one side of a yard. The houses have the main entrance opening to the main hall with the staircase which located in the living room or corridor leading the residents to the upper and lower levels (Fig 3). The orientation of the building is mostly north-south based on the new urban grid and new division of housing land. Some common factors observed in such houses are as follows: (i) a view to the street through the windows which were usually smaller in the first floor compared to the upper floors. (ii) The house had a yard with two main access routes; one access into a house was possible through the yard to provide possibility for bringing a car inside the yard, and the other access was through the building. (iii) The kitchen, guest bathroom, and guest room are mostly placed in the ground level. Hence, the requirement of an extended family, which was met in the traditional courtyard houses was adapted to the new designs and introduced to the modern detached houses. It means interior floor plan enabled the construction of a living space for an extended family in a small piece of land, with the required rooms divided in different floors. This feature gradually made detached houses very popular and favored due to the rising land prices. Moreover, the existing new materials offered the individuals possibility of building a house for their own families. Therefore, these houses brought new ideas to the residential architecture of Iran (eg, Figure 3).
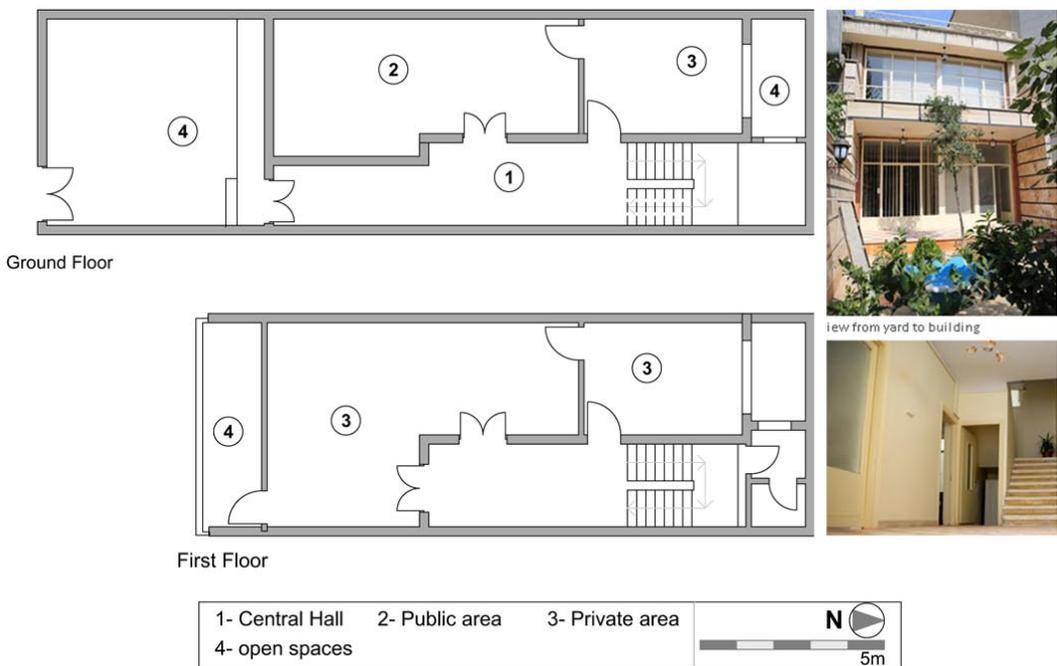

Figure 3. Detached house in two levels: residents' need to provide privacy has been answered by separating the public area with door and placing private areas the second floor.
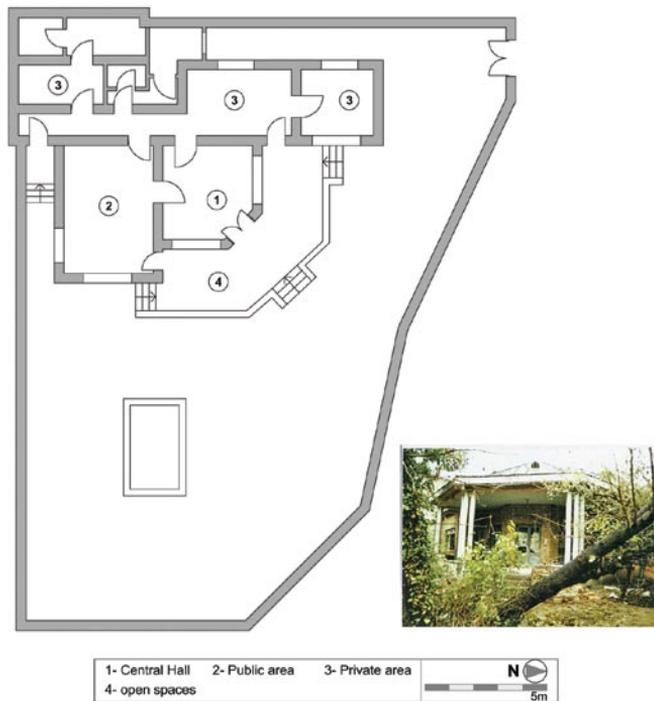
Figure 4. Detached house in one level: the walls surrounded the house display
the importance of privacy.

4.2. Row houses (residential complex)

The need of constructing *low price houses* for low-income class influenced the architecture of the row houses. The initial program of Row Houses was a complex building suggested for low-class people in the old core of the city, which was supported by government. The concept of the proposal was extracted from efforts made in Europe to provide enough affordable housing after the First World War. Therefore, the idea of constructing the residential complex was proposed to solve the problem of housing beyond the low-income group according to their influx in Tehran and the first dwelling compound started in 1946 and constructed in 400 units [19] (eg, Figure 5).

This kind of house was usually built in two stories with an average base area around 180 m². The architecture tried to make a compromise between the old and the new type of design (e.g. garage, ventilation system, and indoor plumbing was added to the house structure) (eg, Figure 6). This type of house originated in Tehran and spread from the capital city to the other parts of the country [19]. The main entrance to the house was possible from a small forecourt like the entrance area in a traditional courtyard house. Inside a house, staircases replaced corridor, enabling a connection to different levels of the house. Each floor had an average of three or four rooms, and every two rooms had access to each other and were separated by a partition door. The kitchen, bath, and storage room are located on the ground floor, and there is an extra bath in the yard. The first level was a public level with the living room and the second level was a private one. Row houses with the second level had a small balcony facing the yard. Because the orientation of the house was based on the street's urban grid, the façade of the houses had two views, one faced the yard and the other directly faced the street [20].
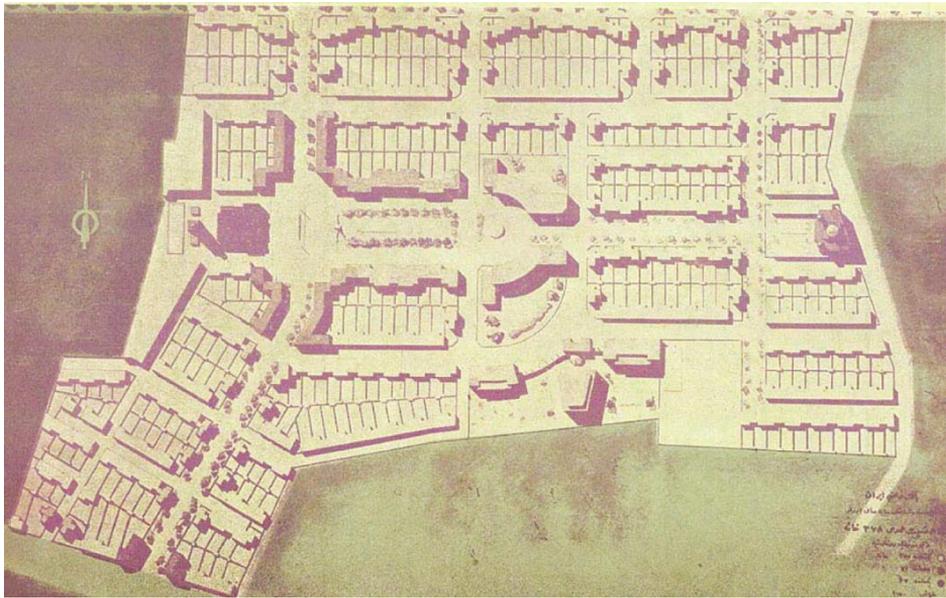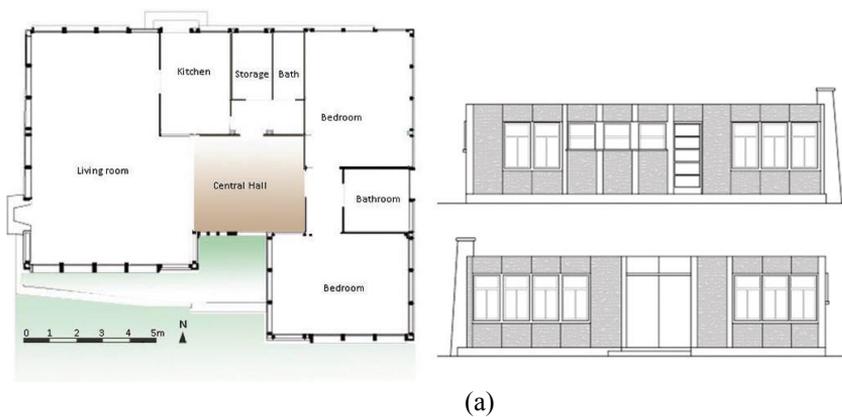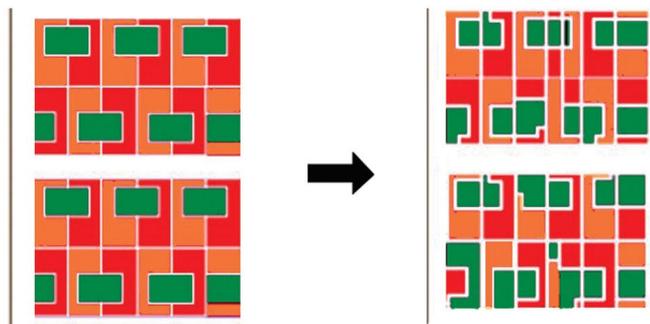
Figure 5. The Site view of 400 Units residential complex

(a)

(b)

Figure 6. (a) one unit of a Row house (Narmak project) (b) Proposed
site plan has changed by residents for having a private yard.

4.3. Apartment (high-rise buildings)

The growing population during the 20th century needed enough residential buildings. The multistory building, which was well-known as an apartment in Iran, was the best solution for providing enough houses to care for the population growth. In addition, the government demand for universal modernist designs in Tehran also became a reason for constructing several high-rise residential buildings [3]. Motivated by the new technology, apartment buildings in Tehran were constructed between eight to thirty floors high. The idea of high-rise building initially was planned for low-income class, but due to the cost of construction, low-income people could not afford buying or renting the apartments. In addition, they were not ready to change their life style and replace their traditional houses with new apartments. As a result, the new type of house was offered more to the middle and upper class, which were ready to accept modern movement evolutions. The government tried to encourage the upper class people by offering financial loans and different facilities for buying and renting apartments [17].

Mostly, the first and the second floors of this type of apartments had commercial and office functions, respectively, with the houses located on the upper floors. The residential entrance was separated from the commercial levels to provide the privacy of residents. The roof gardens and public green areas of apartments were a substitute for courtyards. These apartments were equipped with big terraces. There was also a bathroom and kitchen on each apartment, which increased the quality of women's life in a house. As most women were working outside their home, same as men, the quality of kitchen became a very important factor to be considered by architects in each type of house (eg, Figure 7).
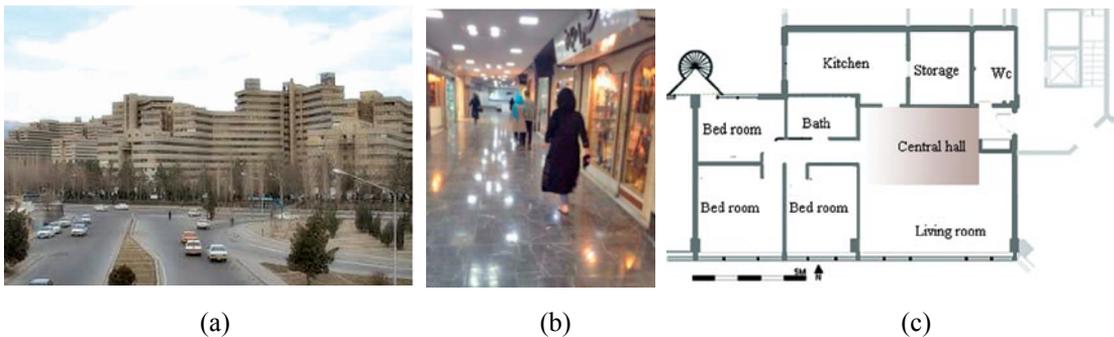

(a)   (b)   (c)

Figure 7. (a) Ekbatan residential complex, (b) shopping mallof the complex, (c) The case of interior plan

5. HOW TRADITION ENCOUNTERS WITH MODERNIZATION

During the modern movement evolutions in Iran, through attempts of some Iranian architects such as Amir Hushang Seyhoun, Kamran Diba, and Nader Ardalan along with some western architects like Andre Godard, considering cultural values of Iranian architecture in modern architecture of Iran were highlighted [5, 6, and 21]. They tried to adjust these values with new technology through new form and vocabulary. Seyhoun explains that Andre Godard as his teacher gave him useful knowledge about the values of traditional architecture, which could be part of modern architecture [5]. He believes that in order to create an Iranian architecture, the architects need to increase their knowledge about historical heritage of the country and adapt this information with western technology. Some aspects like Iranian families' structure and climate conditions in Iran are not adapted with western modern architecture.

In this respect, the architects should not blindly imitate the western architecture [5,6, and 21]. Hence, the results of these endeavors created a new style, which was a combination of the principles of traditional architecture with modernism and was named as the Semi-Modern Style [6]. Semi-Modern Style considers some features of Iranian local traditions through the new architecture, which have been adapted based on traditional houses architecture. For instance, Alizade's housing architecture has common special traditional features like considering the relationship between human and environment, designing a private room in a house, designing a house for a family that every evening has guests, and considering the presence of grandparents in a family [22]. In addition, Diba argues that it is not possible to force an Iranian family to live in a house with only one room and without living room. If an architect designs such a house then the family will change the function of a room as a living room and will use the corridor as their private living space according to the importance of hospitality among Iranian families [22].

5.1. Answer to Privacy during the housing development

During the modern movement, many Iranian architects by providing privacy in house architecture tried to consider this important domestic tradition factor in Iranian modern house architecture. For instance, Diba's attention to privacy is obvious in Mr. Tanavoli's house as an example of a detached house. Mr. Tanavoli's house was designed in two sections, namely a private part for the artist's family and a public part being his work place (eg, Figure 8). Therefore, an inward pattern in the house and attention to privacy of the family is highlighted by putting a courtyard between public and private sections along with designing two separate entrance doors for the buildings. For another example, Alizadeh's house by using the topography of the site designs the separate units in the building in order to provide a private apartment for residents (eg, Figure 9).

Figure 8. Mr Tanavoli's house

Figure 9 Alizade's attempt in paying attention to traditional aspects like privacy
(few small windows in street side).

The architecture of detached houses in general provides privacy for residents by making direct access mainly to the yard same as a traditional house. High walls around the yard also give a private place for residents. Although, opening to the main street is foreseen in the houses, the first floor has small size windows and architects try to cover windows in the street side. The private rooms, which are used by the families' members like families' gathering room and bedrooms mainly, have openings into the yard view. The interior floor plan has a central hall or staircase hall, through which the privacy was achieved by separating the house in different zones and levels. In such a configuration, the request of an extended family for having a private place is answered (eg, Figure 10).
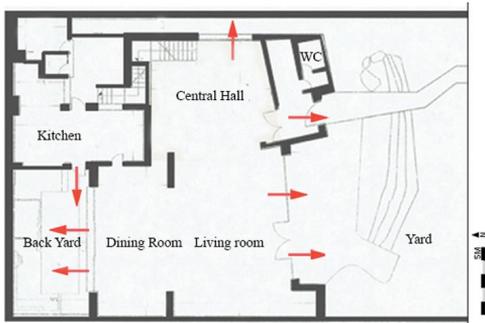

Figure 10. Tumanesian House has the internal pattern and walls surrounded the Yard.
Residents cover windows with curtains to close the neighbors' view to the house.

In a pattern of Row houses, the concept of yard initially was proposed as a communal yard for the residents. Later, due to the need for providing privacy, the yard of row houses was divided between the blocks, which were separated with tall walls. In this respect, a communal yard changes into private yards. In addition, the hierarchy between private and public area is followed in the interior floor plan same as a detached house. The private rooms like families' living room and bedrooms mainly have windows into the yard view and guest living room as a public area have openings into the street view (eg, Figure 11).
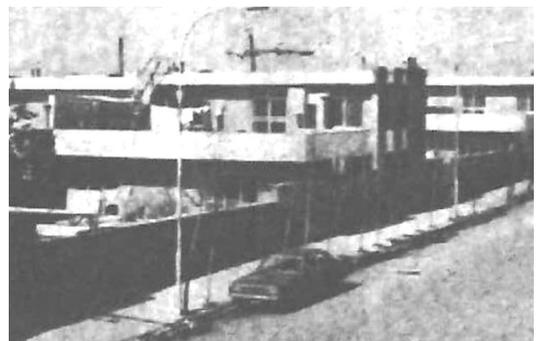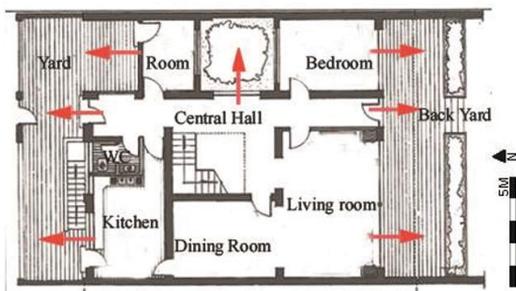

Figure 11. Kuie Farah by constructing the tall walls between houses and streets provide
family's privacy inside a house. The main daylight is provided from the yard.

The apartments include residential and commercial zones. The commercial zone, to consider residents' needs of privacy, is separated from the entrance area of residential part. In other words, architecture of high-rise building provides a possibility for entering into a house section without having contact with commercial parts. The yard is not defined as a private place and the wall

around a yard is not high compared to other type of houses. However, the need of having a connection with environment in a private place is applied through the balconies. Therefore, the relationship between human and the nature is provided through a public area (yard) in a ground floor and private places (balconies) in floors. In addition, the boundary between public and private parts is designed through specific interior floor plan. Architects try to close the direct view into houses from communal staircase, if the entrance door of the house is opened. Furthermore, an entrance area is separated from other parts of the house interior through different architectural designs (eg, Figure 12).

Figure 12. (a) Ekbatan complex architecture provided daylight by achieving indirect opening from balconies for the private parts. The yard of the complex has not wall and it is not a private place.

5.2. Answer to hospitality in housing development based on the arrangement of rooms

During the modern movement, architects emphasized to consider the relation between house and residents' domestic needs [22]. According to architects' narratives, residents generally preferred to have a separate room for guests. They tend to keep the guest room entrance closed when they do not have a guest, in order to keep guest place clean and separate the area from the family's zone during the guest serving period. Hence, the architects provided the possibility for closing guests' room as the public area and creating hierarchy between public zone and private zone [22]. In this respect, the request of the clients indicates how Iranian paid attention for preserving their privacy in a house along with the importance of hospitality.

The arrangement of rooms around a central yard in a traditional house physically defines a central place for the house. The center provides a possibility for connecting different parts of a house and inviting family members in the center for a kinship. Therefore, the yard as center of the house connects public space to private space (eg, Figure 13). On this point, the required circulation in the house was possible through the yard [3]. The location of the yard in all three modern house patterns is placed in one side of the house. Hence, the concept of a central part as a circulation area in a house during the modern movement is transferred from the yard into a central hall, which is the brilliant idea of centralization in a house and is separately defined for each unit. A central hall is a new space in an Iranian modern house and plays the role of a gathering room for a family more than its function as a circulation area, which separates the private parts from the public areas. It means that like a traditional house, the houses have a specific living room, which is separated through the central hall from the private section. The kitchens are mostly separated from the public area in order to provide a private place for women and usually have access to open spaces like balcony and yard used for cooking and washing.

Architects also tried to create a new suitable standard (size of spaces, function, and arrangement) for interior floor plan of modern houses similar to a traditional house [23]. For instance, designing big rooms with the average sizes around 15 m^2 enabled using a room for different functions like bedroom or gathering room in a similar manner as in traditional houses. Most of the houses have two or three rooms, which can be transformed into four or five rooms based on the number of family. Diba believes that a living room in American houses is designed based on the size of the dining table and sofa, which does not match with the Iranian style of living in a house. Iranian people are mainly using different kinds of smooth furniture like cushion and blankets. They bring mattresses, put them during the night on the carpet, and even sometimes use their living room as a bedroom. Hence, one space, which was used for eating during day, could be changed to a sleeping area during the night. As another example, families put cloth-table on the carpet and the function of the room changes from a living room to a dining in course of a day for serving foods.

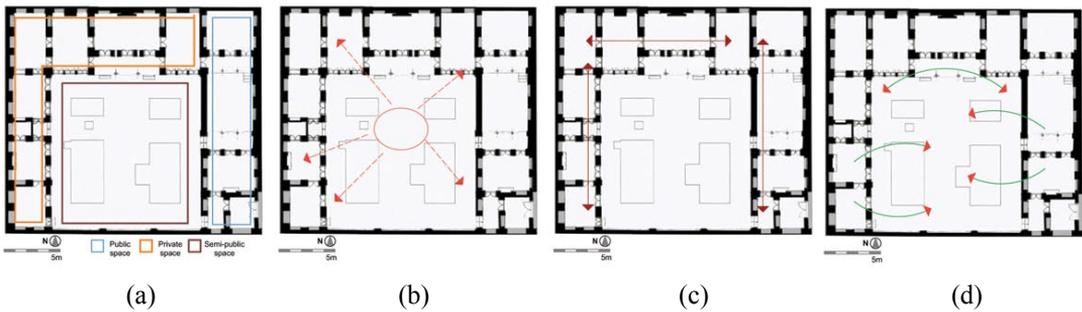(a)   (b)   (c)   (d)

Figure 13. (a) The center of the house connects public and private parts. (b) The yard as the center of the house provides access into other parts. (c) Rooms have different functions based on their ability for connecting with the adjacent rooms. (d) All rooms have access into the yard

The center of a house in detached houses (eg, Figure 14), row houses (eg, Figure 15), and high-rise buildings (eg, Figure 16) is transferred from a yard into a central hall. The new center has a connecting and circulation function same as a yard. In other words, an interior floor plan introduces a new space, which is named as *Sarsara (*central hall) and the architecture of a central hall forced residents to pass through it in order to enter into different parts of a house. This area mainly is furnished with carpets and cushion for residents' gathering. The area as a center of house connected the family members like the courtyard. The guest living room was located in one side as a public area.
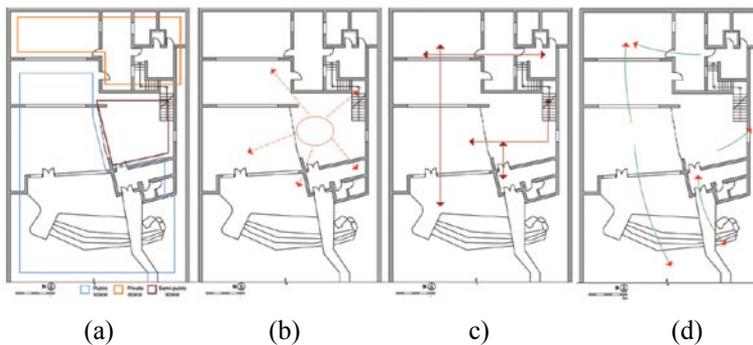

(a)   (b)   c)   (d)

Figure 14. (a) mainly private spaces are located in the second floor, (b) The central hall locates in the middle of the plan,. (c) Flexibility of connecting different parts of house.
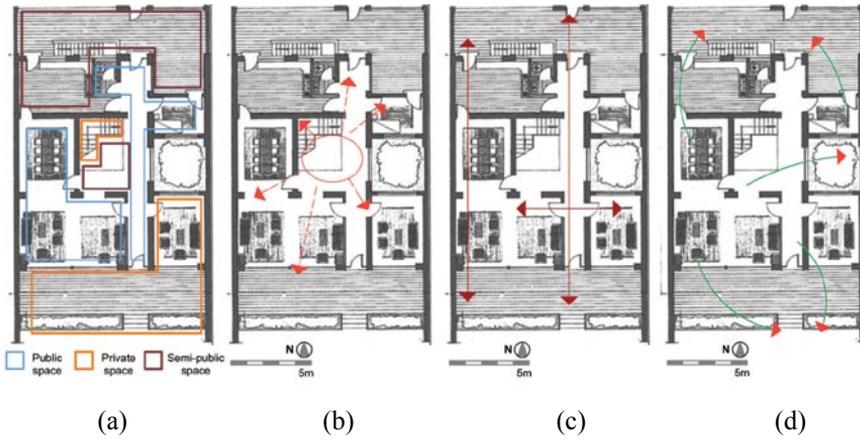(d) All rooms have opening into the yard and backyard

Figure 15. (a) Public area links the interior parts. (b) A central hall divides the house into private and public areas. (c) Flexibility of connecting different parts of house. (d) All rooms have opening into the private open space
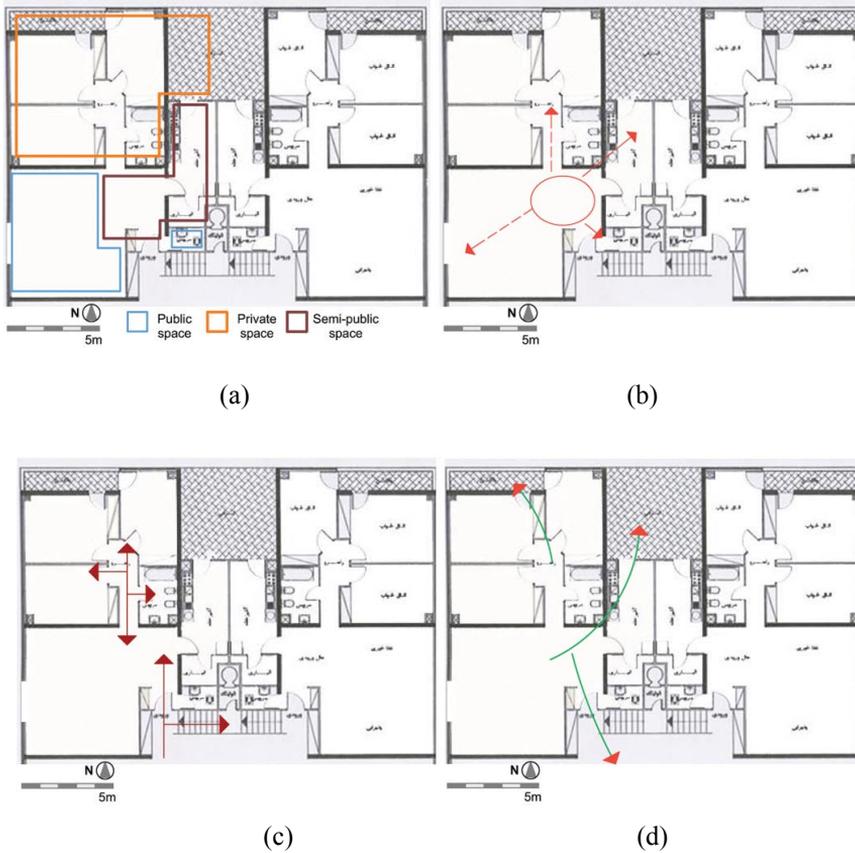
Figure 16. (a) Private parts is separated from public area (b) The central hall provides access into different part of the unit. (c) Rooms are connected with the corridors and central hall. (d) private rooms and kitchen have opening into the balconies

6. CONCLUSION

In traditional countries like Iran, the impacts of traditions are observed through the use of spaces. The use of each space has spiritual meaning more than its function. Following the modern movement in Iran, the modernist procedure in architecture has become part of the Iranian's architectural history. The comparison between the houses of the second Pahlavi era in this paper indicates constructing a house by considering the importance of traditional values was obligatory in this period. In other words, modern movement of architecture, by respecting Iranian traditions, combined the traditional values with its approach and created a new style, which was named as semi-modernism style in Iran. Different design solutions were achieved with the aim of preserving Iranian local tradition. The findings of this study by reviewing documents of traditional housing in Iran displayed that privacy and hospitality as Iranian local tradition play great role in the arrangement of traditional houses. Considering privacy and hospitality, which are generally emphasized through religious beliefs, have created comfortable places, which are mainly based on the importance of sex segregation in Islam. Achieving privacy in house architecture was provided by different solutions like constructing high walls around the yard, and covering windows with curtains by residents. In addition, the architecture of interior floor plan considered the division between public and private part of a house based on the importance of hospitality along with privacy. For instance, guest living space mainly had a door, which was often locked and was used only for guests the same as public area in traditional house (*Biruni*). In addition, in new houses with two floors like detached houses and row houses, private spaces were separated through levels, mainly the second floor was a private area and a public area was foreseen in the first floor. In this regard, the aim of providing residents' privacy was achieved by considering the design of useful spaces and abilities of movement through a hierarchal circulation.

The finding of the study also showed that the rooms same as in the traditional house had different functions, which depending on family's financial situation was different. For instance, if the family's budget was sufficient, the house was designed or bought with a specific guest room, which was empty always and was used only for serving the guests. However, a guest room in low class families was considered for guests' hospitality and simultaneously was functioned for using as family's daily activities like eating, sitting, and sleeping with smooth furniture like tablecloth, carpet, and mattresses.

In addition, to applying a hierarchy between spaces the spiritual meaning of the yard as a center in a traditional house changed to the center hall in a modern house. Through the new arrangement, rooms were organized around a central hall. Therefore, in the new house typology, the center has been brought from the yard into a house interior to provide a circulation between public and private spaces. In this arrangement, the public area of a house like a living room is separated from the private sections and a central hall connects these two spaces.

This research emphasizes that the lessons learned from traditional Iranian housing can be adapted into modern context. Since globalization aims at bringing the world's cultures together, the challenges on preserving domestic tradition among Iranian people resulted in particular reactions and effects in response to modernization. Iranian people recognized Iranian traditional housing as part of their cultural heritage, which depicts how housing organization are shaped based on the value of domestic culture. During the transition period, modern architecture in Iran tried to preserve their cultural values along with evolutions with the aim of creating a sense of identity and continuity. This research elaborates to show that the house as the first living space in a community is the place to show various aspects of the cultures and personal identities. These examples indeed highlight the Pakzad's (2006) description of a house, which should be matched with residents' behavior, culture, and social traditions.

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