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IRANIAN HOUSE IN TRAVELOGUES
“INVESTIGATING THE ATTRIBUTES OF IRANIAN HOUSES IN TRAVELOGUES IN
THE SAFAVID AND QAJAR ERAS”

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ABSTRACT

Travelogues are the documented and written part of the history of Iran in which the incidents and events occur based on temporal and spatial observations and experiences. The architectural attributes and characteristics of the houses in the Safavid and Qajar era and the lifestyle within them recorded by the tourists in the travelogues are valuable resources that can be studied in recognizing Iranian houses, leading to more understanding of the architecture of the houses at that time.

The main question of the research is whether specific information can be obtained by studying the travelogues of the Safavid and Qajar eras regarding the architecture of the houses of that period.

The current research was a library study conducted by studying the travelogues in the libraries. Since tourists' most observations were based on the public spaces of the cities, there were fewer documents about the houses, and the tourists could provide little information on all parts of the houses as they were not able to be present in every part of the houses. The results indicated that the houses were considered by the tourists, and they paid attention to the lifestyle, building, construction method, interior architecture, and the space ornaments regarding the houses and provided valuable information. Thus, travelogues can be considered as precious documents to understand the architecture of the Iranian houses more especially in the Safavid and Qajar eras.

INTRODUCTION

1. PROBLEM STATEMENT

How was the attitude and perspective of the tourists and travelers about the architecture of the houses? Were the travelers and tourists interested in the architecture of the houses, and was it considered by them?

Did they pay attention to the customs and cultural and social aspects of the houses, or did they also consider the physical and structural aspects of the buildings? To what extent were they able to be present and have access to all parts of the house? To which parts of the house have they paid more attention?

Tourists who have traveled to Iran with political, military, religious, and personal motives during the past periods, during their stay in Iran, have described the Iranian society in terms of cultural, social, etc., and have analyzed the target community based on their personal opinion. Meanwhile, considering their opinions as to the written and documented part of the historical past is of significant importance. Although their information on the architecture of the houses might be little, paying attention to them can lead us to more understanding of the subject, i.e., understanding the architecture of the houses of that period.

2. THEORETICAL FRAMEWORK OF RESEARCH

Many studies have been conducted on the influence of the culture on the form of the house. Rapoport's theory on the cultural approach to architecture sought to attribute the form of the building to the cultural needs. According to Rapoport, the most significant criterion to read the physique of the building is the lifestyle. The architecture of the house is always defined in cultural and structural parts that represent the events and incidents inside the houses. In the structural and physical analyses applied in the architecture, the events, lifestyle, and the use of the space, which represents the type of the behaviors within those spaces must be considered. Therefore, the form and physique of the building cannot only represent the events and lifestyle but the role of the behaviors and the events are also determining in recognizing the space. Hence, investigating the texts of the considered era can play a significant role in introducing the spaces in the historical study of architecture. In the current research, the study was conducted based on the historical events and incidents from tourists' perspective who documented the events through illustrating and writing to recognize these houses more. Besides analyzing the physique of the houses, the behaviors and events were also searched to understand the architectural space of the houses, thus investigating the behaviors, relationships, and events of the house along with the physical study of the houses.

3. RESEARCH METHOD

The current study was library research and was conducted by referring to the present travelogues in the libraries to obtain the architectural characteristics of the houses and the atmosphere of the people's lives in the Qajar and Safavid houses.

The research method was interpretative-historical conducted in multiple steps. The first step was to collect the resources by referring to the present travelogues in the libraries. The next step was the classification and organization of the data and then interpreting the data. Eventually, the conclusion was conducted. In the current research, the purposive sampling method was used. Considering that the subject was the architecture of the house, it was attempted to obtain information on the housing in the travelogues. To this end, the travelogues related to the Safavid and Qajar eras were collected and studied in different libraries. At first glance, considering the broadness of the materials and titles of these travelogues that had social,

cultural, etc. aspects, the travelogues were selected that pointed out to the houses and the spaces of the houses. The limited number of the travelogues were studied as follows:

Olivier’s travelogue, Fred Richards’ travelogue, Eugene Flandin’s travelogue on Iran, Masaharu Yoshida’s travelogue, Blucher’s travelogue, Rene’s From Khorasan to Bakhtiari Travelogue, Tavernier’s travelogue, Pottinger’s Travelogue, Della Valle’s travelogue on Iran, Chardin’s travels in Persia.

What has been considered in the current research was which parts of the houses were considered by the tourists and whether they have considered the customs or they also paid attention to the physical part of the building as well. Were the mentioned houses by them mostly the houses of the ordinary people or the nobles? To which parts they mostly pointed out? Which part of the architecture of the houses did they see and refer to the most? In which parts of the house have they gone more? Their data were examined in the table below, and its conclusion in this regard was given.

Table1. Characteristics studied in tourist theories . author2020

Subject	Tourist	Period	The considered part	Houses		Characteristic	Part	
				Nobles	Ordinary people		Exterior	Interior

4. Research Background

The conducted studies showed that the travelogues were investigated from various perspectives and aspects, such as political, social, cultural, historical, and military aspects, and in the architectural part, the urban public spaces and the urban image were studied from the tourists' points of view so far. However, no study has been done yet from the architectural perspective of the houses. In the current research, it was attempted to investigate the architecture aspect of the Iranian houses in the travelogues.

5. Problem Statement

The principles governing the architecture of the Iranian house originate from the knowledge, worldview, history, and culture of the people of this country. The Iranian architecture has created spaces that have been always considered by the people of other countries and cultures and have drawn the attention of tourists and travelers in visiting Iran over the years. Whenever they have mentioned the architecture, they admired it and considered it from different aspects.

Depending on personal motivation or government mission, tourists with different job positions such as a merchant, military adviser, government ambassador, expert, or officer in Iran who were present in some cities might have a short stay in Iran and its cities. Recording the events and documentation by them in texts or illustration and painting represent that they had mostly visited the public parts of the cities. Being inside the houses has occurred by accident and shortly and they were only present in the exterior parts of the houses, and there was not any report about their visit from the interior part of the houses.

The tourists paid attention to the architecture of the houses from different aspects, such as cultural, social, or physical aspects. There is a great variety in their opinion on the houses and the behaviors outside the houses. Their opinions can be divided into "lifestyle inside the houses", "architecture of the house", and "type of the ownership of the houses":



Hejazi House- Sabzevar (Qajar era)



Amin Ol-Zarb Mansion-Tehran (Qajar)

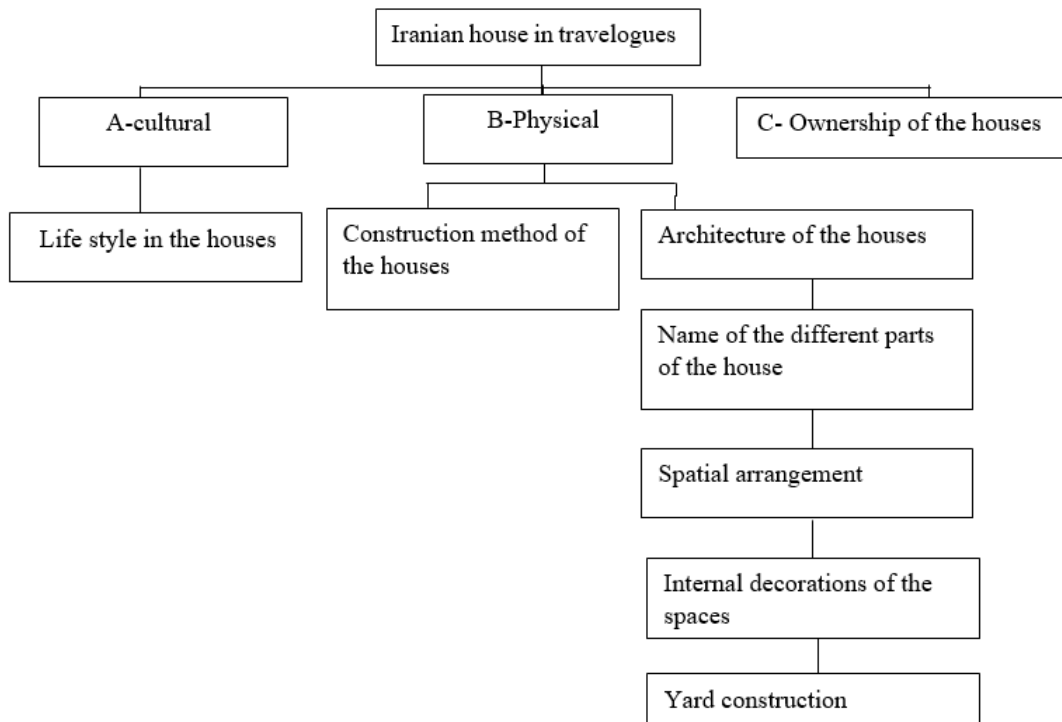


Diagram 1. Segmentation of tourists' theories about houses (Qajar and Safavid period) Research Findings,2020

6. A) Lifestyle inside the house:

The house is the place where the activities and the life of its inhabitants take place. Activities and relationships take place according to the needs of life. Through various activities in the house, appropriate spaces are created and form the spatial arrangement that is the result and product of these different activities. Understanding activities and behaviors can lead us to the spatial arrangements of houses and lifestyles in the houses.

The Iranian house is formed by two main parts of interior and exterior. Privacy and keeping the strangers' eyes away from the family, providing a safe environment for living and peace of mind for them forms the interior part of the house. The exterior part, which represents the hospitality, respect, and manner towards the guests, is formed by spaces, such as vestibule, alcove, and porch for the reception of the guests and is decorated with the best equipment and furniture. Similar to the other guests, the tourists and travelers were present in the exterior part and expressed their

observations mostly from this part of the house. They mentioned the duality of these spaces in the Iranian houses in their texts, i.e., exterior and interior parts. Henry D'Allemagne, in his travelogue "From Khorasan to Bakhtiari", stated regarding the interior and exterior parts and its events as follows:

"... an Iranian's house consists of two parts: exterior or the place where the foreigners can enter, and interior where no one except the family can enter." (D'Allemagne, 252). He also stated the following:

"The nobles and grandees' houses consist of two connected mansions, one of which is called exterior and another is named interior. The owner hosts the visitors and guests in the exterior mansion, and the interior mansion is allocated to his women. The exterior mansion has a reception hall, dining room, and other rooms where the guests sleep overnight." (D'Allemagne: 145)

The tourists constantly stated in their travelogues that they had no information about the interior. In this regard, D'Allemagne stated as follows:

"Europeans are unaware of the situation in the interior, only doctors may go there as needed. Often the old doorman, known as Qapochi, stands near the door of the interior part. Qapochi of the interior part of princes and nobles also holds a silver stick, and if the landlord summons a doctor or other person inside, the doorman notifies his entrance. At this time, the doors of the rooms are closed and the curtains are drawn, and then a eunuch or a servant comes and guides the newcomer inside. In the harem of the Shah and the princes, several eunuchs are serving under the command of one person who is a superior eunuch. Khwaja Bashi (superior Eunuch) rules in the interior part and is harsh and violent towards the servants when necessary, but he always shows humbleness and humility towards the women of the harem." (Ibid, 146)

The tourists were hosted in the exterior part of the house with specific formality. They recorded the behaviors while observing them. The type of reception and behaviors were significantly considered by them and the type of behaviors from welcoming to the type of hospitality, washing hands, eating, taking rest, and seeing off the guests were considered by the tourists.



Flandin's painting- Divankhaneh mansion- Tehran

Eugene Flandin stated his observations from the exterior part of the house as follows:

"Usually, every house consists of different parts: a part called Divankhaneh the building of which is precious, and its doors are opened towards the yard. The other parts of the building are on the sides or behind

the Divankhaneh and are smaller. This place is for private guests. Besides, the house of the servants and the coffee house of the house are there where tea, hookah, syrup, etc. are prepared for the newcomers. Behind this mansion, a completely hidden house hidden from foreigners has been built, which is a place for women and children. This house is called the interior.” (Flandin, 1974)

Tourists, although briefly present in these spaces, observed the environment and recorded its events and behaviors. They may not have seen all the exterior spaces and only pointed to the part of the house that they were exposed to. At the same time, due to their unfamiliarity with the culture and lifestyle of the people, they may not have understood the events and behaviors in that space well and interpreted the issue differently. Eugene Flandin stated as follows:

“Iranians often eat the food in the interior part. Sometimes, they also eat in Divankhaneh when they have a guest... in the morning, when the master or the man of the house finishes his work and does the prayers, he leaves the harem and goes to the Divankhaneh. He sits on his knees on a large floor covered with thick carpets and waits for the guests. If it is spring, he sits in a corner near the window that opens to the outer courtyard (Orosi). At this time, they decorate the backyard gardens with colorful flowers. If it is winter, he sits in the opposite corner, and they place a large stove full of charcoal in front of him " (Flandin, 252)

Paying attention to this part of the travelogues and the events and incidents that the tourists pointed out based on their observations from the behaviors in the space of the houses states the atmosphere and space governing the houses beside the physical understanding of the building. Understanding the behaviors that take place in the living environment leads to the recognition of the container of occurrence of behaviors and identifies those spaces. Recognizing the behaviors leads to the spatial recognition and spatial arrangement of the architecture, and ultimately, results in the recognition of the spaces in this part of the house.

Appropriate spatial arrangement in this part of the house and assigning the best part of the house to the guest, proper view and landscape and placing the best furniture and equipment in it to receive guests, the type of behaviors that occur in the exterior part of the house indicate that the physique and the architectural space in combination and harmony with each other, have created the space of this part of the house well, which has been noticed and remembered by tourists.

Table 2. Data collection in the department of Lifestyle inside the house (Safavid and Qajar period) Research Findings,2020

Subject	Tourist	period	Considered part	Houses		Characteristic		
				Nobles	Ordinary people		Exterior	Interior
Lifestyle	Henry D'Allemagne	Qajar	Customs-different	*	*	Privacy	*	-

			parts of the house					
	Flandin	Qajar	Customs-different parts of the house	*	-	Privacy	*	-

4. B) Construction Method

It can be said that the first case that the tourists mentioned regarding the house was the construction method of the houses because when they were passing the alleys, the first thing that caught their attention and they observed closely and narrated it was the houses under construction and the masonries and the workers who were working in the construction. Although the tourists might not have the expertise in this regard and were not familiar with the construction method of the building, they narrated their observations and made some points.

Tavernier has pointed out the construction method of the buildings in the Safavid era in detail in his travelogue and stated the construction method of the building and materials in detail. In this regard, he stated as follows:

"... Because there is very little stone and wood in Iran, all cities except a few houses are built of soil, but it has an adhesive and strength that turns to stone when it is moistened and matured. The walls are made of clay and beads, and the width of the beads is increased or decreased according to the height they want to give to the wall, and clay is used on each floor that is 3 feet high (each foot is equal to 30 and a half centimeters). These bricks (adobe) are rubbed in the form of a square that is 3 fingers in diameter and about eight cubits or fingers long and wide, and a little chopped straw is mixed with it so that it does not crumble soon after drying. Until the first layer of the clay dries, no more beads are placed on it, and as they go up, the width of the beads decreases. Buildings made of this style (adobe) are very clean and tidy After building the adobe wall, they rub thatch on it, smooth out its defects and unevenness, and they put a lime mixed with green paint, and tragacanth on the thatch and trowel it so much that it shines like marble." (Tavernier, 1980)

One of the prominent characteristics in the construction of the buildings in Iranian architecture is the vernacular materials. It has always been attempted to construct the buildings by the available and in-place materials. Tavernier explicitly stated the construction method of the buildings by the vernacular materials and explained the laying wall and the applied materials in it.

Henry Rene D'Allemagne also explained this regard in detail in his travelogue called From Khorasan to Bakhtiari and pointed out the separation of the urban and rural houses and their construction method, materials, and decorations:

"Adobe and clay are used for the construction of these types of houses. The walls are usually 2.5-meter-high and 75 to 80 cm thick. In the southern parts, the ceiling is built using the adobe, and where there is plenty of wood, they cover it with the beam and put it on the mat and cover the mat

with the dried plants and coat it with the clay mixed with straw.” (D’Allemagne: 113).

In the following, D’Allemagne explained the construction method of the building:

“The foundation of the mansion is laid firmly. Once found, it is filled with rubble mixed with clay and lime. The stones and bricks of the body of the walls are used carefully, and the inside of the wall is filled with mud and pieces of brick mixed with mud. The thickness of the wall is 1.5 to 2 meters. Basement arches are made of bricks and do not require beams. However, the walls of the mansion are often raised with raw clay, but their facade is made of brick.” (D’Allemagne, 1976).

Paying attention to the construction methods and the proper application and selection of the materials in constructing the buildings indicates the ability of the architects in creating these buildings. It is interesting that how they could build the buildings using the minimum facilities and limits by their intelligence and ingenuity and relying on their knowledge and ability and using the native materials of each region. In addition to meeting the basic needs like shelter, in adaptation to nature and its surroundings, with the correct and appropriate use of materials, these buildings respond to climate issues and provide biological comfort for residents. Their ability in building construction in the use of the construction techniques and methods have been considered by tourists and have been stated in detail.

4.B-2. The architecture of the house

4.B-2-1- The name of the different parts of the house:

The application of the terms and words used by the tourists regarding the different spaces of the houses is one of the facts that can approach us to the atmosphere governing the houses of that time and can be explored in the travelogues. The tourists described and explained these terms and words from their perspective based on their experience of being present in these spaces. What spaces did the houses consist of at that time? What types of events and behaviors happened in these spaces? What was their interpretation of these spaces? These are questions that can be answered in this section by searching the words and terms of houses in travelogues.

Some of these spaces were raised from a specific perspective in the tourists’ texts and were interpreted based on their attitude. While describing these spaces, the tourists’ opinions on them were explained as follows:

(While stating these words, the table below refers to which part of the house they were referring to and which houses they were most in.)

Table 3. Data collection in the department of The architecture of the houses (Safavid and Qajar period) Research Findings,2020

The architecture of the houses						
The name of the parts of the house in the travelogues	Tourist		Parts of the house		The houses of	
	Name	Period	Exterior	Interior	Nobles	Ordinary people

Portal	Peter Della Valle	Safavid era	*	-	*	*
Corridor-vestibule	Peter Della Valle	Safavid era	*	-	*	*
Room	Peter Della Valle	Safavid era	*	-	*	*
	Chardin	Safavid era	*	-	*	*
Divankhaneh	Flandin	Qajar	*	-	*	-
	Peter Della Valle	Safavid era	*	-	*	-
Tea House-pantry	Flandin	Qajar	*	-	*	-
Upper room (upstairs) (Balakhaneh)	Chardin	Safavid era	*	-	*	*

1. Portal: door head, façade: "An ornament of a building or house to be made on the head of the house. Doorstep that is on top of the house. "House and porch to be built on top of the entrance and door of the house and constructed in the cities and villages and houses." (Dehkhoda). The Portal of the house is a space that separates the inside of the house from the outside passage. The portal is located on the outer wall of the building and opens to the outside space, and is a place to welcome and accompany guests (Soltanzadeh, 1993). Portal is a sign of the architecture of the inside of the house manifested outside of the house. It is a sign of the social and economic status of the homeowner that is visible to the public. Sometimes it may be simply adorned as needed, and sometimes it may be more manifested for pride and more attention.

Considering the tourists' opinions in this regard indicates that their attitude towards this subject was not a comprehensive approach that included all the architectural aspects because each of them had specific perspectives on the subject and commented on that. In this regard, Peter Della Valle considered the portal of the house from a military perspective and stated as follows:

"In the cities of Iran, the entrances of the houses are often made very ugly and small so that in such cases, the soldiers and commanders of the army do not covet them and do not evict the landlord to live there" (Della Valle, 289). Also, in another part, he considered the portal as a sign of the social status that determines the economic situation of the landlord, which is as follows:

“If they want to find out about the wealth or poverty of an Iranian, they recognize if from the portal of his house that the bigger and more glorious it is, the richer the owner is, and the inferior and humble it is, the poorer the owner is” (Della Valle, 1991).

Sometimes the portal of the house is made small and low without any special decorations to attract less attention and hide it from public view. In this case, the entrance at the end of a vestibule and corridor may be made without any special decoration and any distinction from other neighboring entrances so that it is hidden from everyone and draws the least attention of the public. Peter Della Valle stated as follows:

“This distinction, which distinguishes the poor from the rich and the rich from the poor, has caused some of the statesmen to fool others and make the portal of their houses much humble and low-key, so that, firstly, they are far from the eyes of the people and secondly less considered by government officials” (Ibid, 251). It is obvious that tourists considered the subject according to their job position and from their professional point of view, and other aspects of the subject were not understood and expressed by them.



Mohammadiani House-Qajar era- Sabzevar- With specific decorations



Ja'farzadeh House- Qajar era-Sabzevar- without any specific decorations (Resource: author)

2. **Corridor-vestibule:** The corridor is a pre-space for the main spaces of the building and connects the vestibule space to the yard of the house with a winding path and leads the entrant to the yard of the house and main court. The corridor is located following the movement hierarchy and access to the yard, leading to creating privacy in the yard by avoiding the public view. While expressing this part, Della Valle stated as follows:

"When we got to the landlord's house, he greeted us in the corridor and immediately led us to a room that was built on the ground level ..." (Ibid, 22 & 23). Also, Della Valle pointed out that the corridor is a movement path that is located in the exterior part of the house, and it is a space in the continuation of the vestibule space for accompanying and welcoming guests until they reach the courtyard and the alcove.

3. **Room:** A room is a space used frequently during the day and for various purposes in which different activities might take place based on the residents' needs. The function of the room in the Iranian houses is not for a single purpose, and the space of the room is not only considered for a specific activity as the bedroom, reception room, etc. Based on the residents' needs, its furniture can be changed, and space is formed considering that need.

In addition to the multipurpose functions, the ease of access to the rooms in the Iranian houses has always been considered so that the users can have access to that through the day and night and use it. In this regard, Peter Della Valle stated as follows:

"The living rooms are on the ground floor in this case so people will not be bothered to climb the stairs. Also, they are separated so that entering one room does not require to pass the other rooms." (Della Valle, 23)

"However, the best and most important rooms of the Iranian houses are built two or four feet higher than the ground level, and their location is exposed to the airflow from four sides. There is a hall in the middle, and four large rooms are around it opening from bottom to top and lead to a covered frontage or porch, and their broadness is in a way that thirty people or even 100 people can sit around it in a row. The grace and beauty of the Iranian building are that the doors of the rooms are opened towards the court from bottom to top so that those who sit within can use the fresh air and it seems that they spend time in an open space" (Chardin, 643).

The room in the Iranian architecture played a significant role in the spatial structure of the house and was the place for different activities of the house members through which, the various needs were met in the living space. The diversity and type of the behaviors that occurred through the day and night in the room make it a special space among other spaces of the house. Therefore, it is always attempted to place this space in the best possible way in the spaces of the house and provide all the conditions for the aesthetics and comfort of living in it. Proper location, ease of access, good view, and scenery, taking advantage of favorable climatic conditions along with the furniture and its special arrangement, are always among the points that have been considered in this part of the house for the well-being of the residents.

4. **Divankhaneh:** Divankhaneh or alcove is the most significant part of the house facing the yard and is located in its main axis and is near the green space, water, or the special furniture that according to the Iranian culture, are specific for the reception of the guests. "Divankhaneh is built on the ground level and is near the garden or the yard" (Della Valle, 23). The Iranians considered this part of the house due to hospitality, which is one of the best parts of the house, to receive guests as described by Eugene Flandin, a French tourist:

"Each house usually consisted of different parts: a part called Divankhaneh, the building of which is precious, and its doors are opened towards the yard. Other parts of the building are on the sides or behind the Divankhaneh and are smaller. This building is a place for private guests" (Flandin, 252).

5. **Tea house- Pantry:** A tea house or pantry is a place for making tea, coffee, drinks, and receiving the guests, which is separated from the kitchen space and is located near the alcove or Divankhaneh in the noble houses for the facility of the reception of the guests and this space was mentioned in travelogues as Flandin stated:

"Also, the servants' house and tea house is where the tea, hookah, syrup, etc. are prepared for the entrants." (Flandin, 254).

6. **Balakhaneh (Upper room):** This is a space on the top of a building or on the roof that is open or semi-open and used for rest and sleep. Due to its high altitude, this space is very cool in hot seasons with the wind in which it flows. It is how Jean Chardin described this space:

"At lunchtime, I stopped in one of the many villages along the way. In this village, like the cities and surrounding areas, there are upper rooms (Balakhaneh) in houses that are high in height to prevent the summer heat. There is no wall around the Balakhaneh, only a mat around it. When the sun is strong, or it is raining, they lower the mats, and when it is shady, and there is no sunlight, they pipe them up to the roof, which is also made of mats, thus opening and closing any part of the Balakhaneh that they desire" (Chardin, 266).

Using different spaces of the house to meet the various needs of the residents of the house through the day and night and during the year has made the spaces of the house to optimal and desirable space for the residents' use. This is one of the most significant architectural characteristics of the Iranian house, leading the spaces to have better function and facilitating the maximum use of the space and different parts of the house, resulting in a comfortable life for the residents. Using the room for rest and sleep and doing other activities is one of these cases that could turn a useless space into a useful and desirable space for the residents.

4.B.2.2. Spatial Arrangement



The spatial arrangement of the room

One of the prominent and outstanding points in Iranian architecture, which is based on purposefulness, is the multipurpose use of the elements and architectural space that is manifested well in the Iranian houses so that multifunction occurs in space and space has the maximum efficiency. Different functions in terms of daily activities, also during the year and with the change of seasons, take on different states according to the needs and according to the change of weather conditions. Similarly, by moving furniture or moving residents in different parts of the house, space becomes a new space and creates a new situation that allows better use of space and provides maximum use of minimum space, and during one day, a room turns into a bedroom, living room, dining room, living room, etc. Other different parts of the house also take on different titles such as sleeping porch, Spring-oriented room, and winter-oriented room. Ability to use simple, brief, and optimal furniture and even meet the minimum needs, no more than that, furniture that can be easily arranged and collected, can certainly meet the needs and any taste. This feature is one of the most significant architectural features of the Iranian houses in the interior architecture that in addition to diversifying the space and environment, provides the sense of vitality and happiness for the residents, comfortable life, and maximum use of the environment by spending minimum costs and having a beautiful and diverse environment. It has been considered by many tourists, as Blucher stated:

"Now, I want to talk about the furniture of the house. The furniture of the oriental people is simpler and less than the Europeans' house. Iranians first cover their rooms with thick felts and put one carpet on it and two if it is a large room. Around the room are small mattresses, each of which is not more than three feet wide, and they are covered with a covering that is not thicker than the thickness of the Spanish baizes. These small mattresses (Nahali) are the chair of the oriental people" (Blucher, 1976).

In Iranian houses, it has always been tried to use furniture, which while being beautiful, has maximum efficiency and occupies less space, and is easy to use. Also, it has been attempted to avoid using the extra furniture and objects in the living space. In Iranian houses, backrest (cushion) are used to sit. These backrests with motifs are located around the rooms, and the mattresses are used along with them that create a unique and special beauty with their combination. Comparing to other furniture (chair and table), while occupying less space, this furniture leads more people to use this space easily.

"... In Iranian homes, there is no chair, and they use carpets and cushions instead. Other than that, there is no special place for a bedroom and dining room. They are not aware of the bed as its European concept and bring pillows and duvets to the room at night." (Blucher, 1976, p. 83).

"Unlike us Europeans, they do not have tables and chairs and beds, nor mirrors and round tables and paintings. They sit on the carpet much more easily than we do on the chair, and I am so used to sitting on the Iranian carpet that I like it more than sitting on the chair. When a person sits on the mattresses according to the Iranian tradition, he feels comfortable and relaxed The sleeping equipment of the Iranians is also very simple. They spread the mattress on the carpet, spread a sheet over it, put two cushions under their heads and sleep and cover their bodies with sheets. The top of the mattress is usually velvet, and the top of the quilt is a simple silk fabric or gold cloth or silver cloth and in different colors." (Blucher, 1976, p. 612).

"In the morning, after waking up and getting up, they put the mattresses, quilt, and cushions in the night tent and take them to the closet. They are not familiar with quadruple beds nor they are useful for them. They sleep easily on the carpet, as I said." (Blucher, 1976, p. 612)

The comfort of life, maximum use of one space and turning it into several useful spaces during the day and during the year, not using extra equipment and furniture in the living space, using the necessary, required, and comfortable equipment to meet the needs of the residents in the living environment, etc., have all caused space to have the maximum capacity to use for the most people in the shortest possible time. In other words, people can make the most of the least space possible. With this art of architecture, Iranians have been able to create a comfortable living environment in their homes that leads to mental comfort. Tourists who have seen and touched life in other societies have acknowledged its superiority. Chardin explicitly mentioned that in his travelogue and considered it as the greatest happiness and fortune. "I will never be bored of re-telling the happiness and fortune that the oriental people have by living in such a delightful and comfortable environment. This is such a bliss and great success that human can live in such an environment and land happily and comfortably with minimum demands." (Jean Chardin, 2005, p. 612).

4.B-2-3- Interior ornaments of spaces

Ornament and adornment of the living space and creating a beautiful space for the residents, especially for the hospitality, were the most significant features of the houses for the guests. Architects and homeowners have always tried to create the interior decoration of the spaces in the best possible way. Decorating houses and allocating the best place of the house for the guest by placing the best furniture in it and decorating it with the utmost artistry with all kinds of brickwork, plastering, and mirror work is one of the most important architectural features of Iranian houses. It attracted the attention of the tourists who entered the houses and explained it. Henry Rene D'Allemagne stated in his travelogue regarding the interior decorations of the building as follows:

"In all rooms, they build the niches in the wall the height of which is one meter and their width is 30-40 cm. Creating niches is too desirable that it can be seen in the places and caravanserais along the roads. The flooring of these niches in the houses is covered by spun silk or chain stitch silk and

put crystal candlesticks in two or more branches on them, which are usually called jars, and also other pleasant things such as boxes and other household items." (Ibid, 150).

In Iranian houses, the adornment of the living space is of significant importance, and it has always been tried to adorn and decorate the spaces to seem pleasant for others. It has always been attempted to use more decorations in the interior spaces of the houses and use fewer decorations outside the houses. D'Allemagne stated in this regard as follows:

"The house of an Iranian person is a sample of his lifestyle and behavior. An Iranian person is too careful that the neighbors' and others' attention is not attracted by the decorations and ornaments of his house. It has been observed in the rich and great people's houses as well. The architects build the frontage of the mansion as simple as possible in order not to attract the attention of the passerby, and instead, they decorate inside the mansion based on the owner's taste." (Ibid, 151).

According to the house owner in the Iranian house, everything must be perfect so that no one will be in trouble. Also, according to his belief and religious advice, the decorations and luxuries should not cause pride and show off to others. Therefore, by observing the moderation, the decorations will occur inside the house, and the house is decorated based on the owner's taste.

Table 4. Data collection in the department Interior ornaments of spaces of the houses (Safavid and Qajar period) Research Findings,2020

Subject	Tourist	period	Considered part	Houses		Characteristic		
				Nobles	Ordinary people		Exterior	Interior
Spatial arrangement	Blucher	Qajar	The spatial arrangement of the furniture	*	*	Space making	*	-
Interior decoration of the spaces	Henry D'Allema	Qajar	The spatial arrangement of the furniture	*	-	Space making	*	-

4-B.2-4. Yard of the houses



Lariha House- Yazd- Qajar period

The yard in the Iranian houses is considered the spirit of the house. The yard has a unifying and connecting role of the elements and spaces of the house and through which the house turns into a whole. The yard, as the unifier of the elements of the house and connector of the spaces and elements of the house, is a significant component to organize the spaces of the house and is considered as a safe and calm environment for the family's comfort. It is attempted to decorate it as best as possible so that it represents an image of paradise. In its center, the pool shows pureness, limpidity, and an image of the sky. It is the mirror of the building façade and is the manifestation of the spirituality of the space.

Since the past, the Iranians have a specific interest in creating green space and gardening in the living space, indicating their gentle soul and vitality and originates from their worldview and attitude towards the universe among the Iranian. Co-existing and integrating with nature the result of which is the vitality and cheerfulness is manifested by the gardening as Chaharbagh, pool, fountain, and planting different types of trees and flowers, indicating the architects' skill and art in creating beautiful space and providing desirable climate conditions.

Fred Richards explained the Iranians' interest in garden and flower in his travelogue as follows:

"... Iranian people are usually interested in the garden. In Iran, it can be seen that men hold a flower in their evening walking and smells it every few minutes, caress it or place it somewhere to avoid it from being harassed. The newcomers in Iran are first impressed by this natural aestheticism until they contact closely with the lifestyle of the Iranian people." (Richards, P. 199).

People from all classes love flowers. Sometimes in the dirty alleys, the walls of which are made of clay, from every house that happens to be left open, you can see a wall on which a tree spreads its foliage, and the landlord takes care of it as carefully as Elizabeth of her basil pots." (Ibid, p.200)

The yard is considered a landmark in the architecture of the Iranian houses and is considered by the tourists. When they passed from an alley or street and reached the yard of the houses and saw the space of the yard, they were amazed by the yard of the houses decorated with different types of flowers, plants, trees, and pool decorated with colorful tiles and the pleasant sound of the water, and admired it.

“Different types of flowers and trees were planted in the garden of the house, and it seemed that in any season of the year, this place is pleasant and good looking. The flowing and wall of the pool in the middle of the yard were covered with beautiful colorful tiles. Clear and bright water still pours out of the fountain and pours into the pool, and its gurgle has a sweet melodic sound.” (Masaharu, p. 177).

The pool, which is the simple of the purity in life, becomes a mirror for the facades in the middle of the yard, and the yard, a symbol of the paradise in the Iranian house, is decorated with flowers and planting trees and is manifested in the Iranian house. The integration of nature with the living space brings the residents vitality, pleasant memory, and sweet song of the life and provides the residents with a pleasant memory of the life in these spaces, and creates indiscernible amazement in the Iranian houses. It is one of the most significant attributes of the architecture of the Iranian houses that sometimes might occur in the harsh climate conditions, and the architects have been able to decorate the elements of nature, water, and soil together in the best possible way with the utmost artistry and depict the symbol of paradise in the houses. It has been considered by the tourists, and they mentioned it as one of the prominent and outstanding features of the architecture of these houses and admired it.

Table 5. Data collection in the department Interior ornaments of Yard of the houses (Safavid and Qajar period) Research Findings,2020

Subject	Tourist	period	Considered part	Houses		Characteristic		
				Nobles	Ordinary people		Exterior	Interior
Yard making	Fred Richards	Qajar	Greenspace	*	*	Space making	*	-
	Masaharu	Qajar	Green space	*	*	Space making	*	-

4.C- Ownership type of the house

One of the most prominent and specific features that the tourists stated regarding the houses in the travelogues is the ownership of the houses among the Iranian so that they mentioned it as a distinguishing feature in the Iranian culture and society. The tourists who experienced being in other societies and stated their opinions by comparing other societies paid attention to the ownership of Iranian regarding houses and mentioned it as a specific point in the Iranian society. At that time, all Iranian owned a house with any social status, class, and position, and there was not any problem with housing among the Iranian at that time.

Chardin stated in his travelogue as follows:

“There are few people in Iran who have rental houses. Even the poor people have their own houses” (Chardin, 2005, p. 146)

Also, the Iranian were interested in building and repairing their own house, which was relevant to the type of ownership. Thus, Iranian were interested in constructing and repairing their own house and renovating their house and living place. In this regard, Chardin stated as follows:

“The Iranian have a specific interest in building a house. They even do not renovate their old house and destruct it and start building a new house in the same place. What is specific in the Iranian is their agility and cost-effectiveness so that when a building starts breaking down, they immediately start renovating it.” (Chardin, 2005, p.111).

The housing ownership and the fact that the Iranian could solve this issue among themselves at that time could be due to the proper cultural, social, and economic structure of the society at that time. In the social and cultural system of the society of that time, life was in the form of extended households. That is, the young couples continued living with their parents and the elderly of the family until having the financial ability to having an independent house, which was considered a significant matter regarding housing in the Iranian society of that time, and could solve the housing issue among the members of the society well along with other factors.

5. RESEARCH FINDINGS

Generally, in this part of the research, the opinions regarding houses can be concluded as follows:

Table 6. Results of tourists' theories about houses
 (Safavid and Qajar period) author 2020

Subject	Tourist	period	Considered part	Houses		Characteristic			
				Nobles	Ordinary people		Exterior	Interior	
Lifestyle	Henry D'Allemaigne	Qajar	Customs-different parts of the house	*	*	Privacy	*	-	
	Flandin	Qajar	Customs-different parts of the house	*	-	Privacy	*	-	
The physique of the house	Construction method	Tavernier	Safavid	Construction method- type of materials	*	*	Structural	*	-
		Henry D'Allemaigne	Qajar	Construction method- type of materials	*	*	Structural	*	-
	Different parts	Peter Della Valle	Safavid	The main Portal	*	*	Physical	*	-

		-	Safavid		Corridor-vestibule	*	*	Physical	*	-
		-	Safavid		Room	*	*	Physical	*	-
		Chardin	Safavid		-	*	*	Physical	*	-
		Flandin	Qajar		Divankhaneh	*	-	Physical	*	-
		Peter Della Valle	Safavid		-	*	-	Physical	*	-
		-	Qajar		Tea-house-pantry	*	-	Physical	*	-
Spatial arrangement		Blucher	Qajar		The spatial arrangement of furniture	*	*	Space making	*	-
Interior decoration of the spaces		Henry D'Allemaigne	Qajar		The spatial arrangement of furniture	*	*	Space making	*	-
Yard making		Fred Richards	Qajar		Greenspace	*	*	Space making	*	-
		Masaharu	Qajar		Green space	*	*	Space making	*	-
Owners hip		Chardin	Safavid		Legal	*	*			

1. The most significant point that tourists faced regarding the houses and talked about it was the privacy of houses so that their comments were always about the exterior part of the houses.
2. The tourists pointed out the dual parts of the houses, i.e., exterior and interior parts, and visited the exterior parts of the houses and were hosted there and were unaware of the interior part.

3. Their points regarding the houses indicate that the tourists were visiting the nobles' houses so that their comments regarding the type of decorations and spatial arrangement were about the nobles' houses.
4. They always considered the behavioral details, lifestyle, and spaces of the houses and paid significant attention to the behaviors in the living space and houses.
5. The tourists always considered the spaces along with the behaviors so that any type of perception and interpretation of the different parts of the houses that they had was along with the interpretation of the type of function and behavior taken place in that part of the house by the residents or others, and they never evaluated the parts of the house without the type of the behavior.

6. CONCLUSION

The traditional architecture of Iran is the manifestation of the glory and aesthetics of the art and knowledge of this country's people and is the result of the work of the artists who created such works to excel this art based on their knowledge and abilities. It is a valuable heritage that has many unspoken facts, from which every time the dust is removed and reviewed and studied, secrets from its heart are revealed, and surprises arise.

Travelogues of the Safavid and Qajar eras were studied to achieve the architectural features of the ancient houses of Iran during the Safavid and Qajar eras, and the travelogues were investigated as a valid part of the documents of the past. The tourists' opinions were analyzed as spectators of the culture and civilization of this land and as who stated opinions regarding it. Although they might have little information in some cases or might not have complete knowledge due to lack of familiarity with the culture and customs, they have expressed valuable information that their information along with other architectural knowledge, can lead us to know more about the mysterious architecture of the past.

The studies showed that when they stated regarding the architecture, and especially the architecture of the houses, they have mentioned it and admired it as one of the other Iranian prominent features and considered it from various aspects. Their references regarding the architecture of the houses were the spaces, functions, implementation method, and details of the houses, stated in their travelogues. In the physical part, they pointed out the construction method, materials, and their application in the building. By entering the houses, they mentioned the arrangement and decorations of the houses in the interior architecture and pointed out the artistry of the Iranian masters in implementing the buildings. In the behavioral part, they addressed the behaviors and social relations governing the space of the houses, indicating the customs and people's lifestyle in the space of the houses. In another part, they explained the type of ownership of the houses and considered it.

Paying attention to their opinions, as valuable documents and resources that illustrate the proud architecture of Iran, is a huge and valuable treasure that undoubtedly paying attention to these opinions and analyzing them while expressing the unknowns of mysterious architecture and the secret of the past, leads to more understanding and knowledge and improving our knowledge of the architecture of the past.

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