



New structures in historical textures (Yazd)

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Received: 22.03.2015; Accepted: 29.05.2015

Abstract. New constructions in the historical textures is an unavoidable necessity in terms of maintenance and continuity of the physical, social and economic life of the texture and also in order to improve the conditions of life and the level of welfare and to be coordinated with the needs and requirements of the day. But this necessity causes some damage to the overall image and appearance of the historical cities if it doesn't have a proper and wise approach. So, first of all, in the formation of new construction in the historical texture, a designer shall remember what will be constructed, it will have a role in the historical texture as a part of city prior to being just an architectural building. Since a cohesive and durable rule shall exist between the historical sections and new constructions in order for them to be together and coordinate, in this article, it is attempted to review the ways to maintain unity and coherence of the appearance of the historical and new texture in Yazd and we have and to refer to some efficient solutions and principles in this respect. The present research has been done with a descriptive – analectic method and based on the library studies.

Keywords: New constructions, historical texture, maintenance of unity and coherence, Yazd city

INTRODUCTION

If we take a good look at the constructions of the past periods, we can easily see the interrelatedness and cohesion in them that we could define a relative connection between them. Although perhaps the formation of adjacent sections has been in the various periods, but ultimately, they have formed a cohesive and homogenous texture. A change in the type of materials, building systems, architectural patterns of the walls, are changes in the physical forms and permutation of types and spatial patterns which have a clearer position in the creation of chaos in the intervened textures (Masoud, M, Beygzadeh, H, 2013: 14).

Perhaps, in the beginning, the new and old ways of rupture were not imagined, but development of the new texture has led to the low prosperity or the quick erosion of the old texture and has brought some irreparable damages to the historical parts of the city and has brought several problems and finally lack of coordination to the architectural appearance of the city. These ruptures began since 1300 when these cities had a distinguished appearance and identity from one another. These ruptures messed them up and made them face a new issue called loss of identity. Specifying the streets, daily increasing dominance of the cars, change of the form of life, a transformation of social structures and cultural relations were among the factors which played a role in changing the appearance of the cities (Same). Basically, mentioning the issues associate with the new structures in the old and historical environments started with the emergence of technology and new urbanization since 19th century, because in that time, we see an obvious conflict between traditional cities and the concept of development with new methods.

CAUSES OF COORDINATION OF THE HISTORICAL TEXTURES

Among the original features of Iranian architecture, we can clearly refer to people hierarchy and considering the human scales, both in the scale of seed and also in the scale of texture (Pirnia, Mohammad Karim, 2001, Stylistics of Iranian architecture interpreted from Masoud and

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Beygzadeh, 2013). Ancient urban structures and architecture of historical buildings were formed in an interlocking chain of experiences and regulations of architecture and urbanization in a unified and coordinated space of theoretical approaches and these factors, alongside with paying attention to local and climatic features and with their support, buildings and executive and technical methods derived from the space, led to an internal and natural unity and coordination among the architectural and urban components. And the product obtained from this system has been some textures which are cohesive and coordinated with each other and with the natural environment, in such way that it seems like architectural textures and residential textures have been derived from nature and within it and they have become unified with it (Masoud, M, Beygzadeh, H, 2013: 14).

Unity and coordination in the historical textures have various variables and a number of them are:

- a- Unity in the physical forms
- b- Unity in the spatial patterns
- c- Unity in spatial elements and factors
- d- Unity in the building materials (materials for construction) and structural patterns
- e- Unity in geometry, design and patterns of the walls (urban facades)
(Masoud, M, beygzadeh, H, 2013: 14).

REVIEWING THE FACTORS OF INCONSISTENCY BETWEEN THE NEW STRUCTURES IN THE HISTORICAL TEXTURES OF YAZD

After the specification of streets in 1941 in the texture of Yazd, structure of the traditional texture of Yazd completely fell apart. In these street specifications, the spatial logic used in the past was not considered much (Abbas Zadehan, M, 2002, interpreted from the article of the method of sorting space in the process of urban designing with a look to the city Yazd).

The historical texture of Yazd is an organic series that there is a very complicated relationship between its components. The historical texture of the city is affected by the form of house and simultaneously the housing has many limitations in terms of being in the same urban texture. The historical texture mostly has one-floor and two-floor houses which are near one another and concentrated and are limited by thin allies leading to the main streets. These houses are not in accordance with the technical standards and don't have the necessary stagnation against earthquake. Passage networks and street don't have a proper function either, the infrastructural facilities also have several problems and there are thousands of other problems and issues that are all due to the inconsistency and lack of accordance of the existing urban textures with today's needs (Danesh, J, et al, 2006, interpreted from the article qualitative and quantitative features of housing in the historical texture of Yazd).

Yazd, in the recent years, due to the quick growth and expansion of the investment relationships, has seen several changes. The historical texture of Yazd hasn't been able to respond to the new urban approaches and necessities either. That is why the gradual process of the historical texture have been started, in such way that in these years, about 30 percent of the castle town Al Mozafar has been destroyed and 55 percent of other cities are on the threshold of destruction and they need basic repairing (Tavassoli, 1981: 50 -56).

Damages caused by the formation of new constructions in the historical textures have been due to various factors among which we can refer to factors such as weakness of public insight in rating and maintaining the historical textures and buildings and the cultural and historical appearance of the city, weakness and inefficiency of the organizations of urban management in conducting the constructions and interventions associated with the historical texture, reductions and inefficiencies of the criteria and sheets of methods and lack of the executive guarantees required

for them, very low quality of constructions, weakness of the economic physical conditions and lack of interest in the qualitative aspects of the physic, space and architecture of the city and not paying attention to the constructive elements of the urban appearance and image and other factors like this (Masoud, M, Beygzadeh, H, 2013: 24).

The most important factors of the inconsistency of the new structures in the historical textures

- a- Inconsistency in the form of building, height and density, skyline and etc
- b- Inconsistency in building systems and materials especially in the materials which cover the facade
- c- Inconsistency in geometry, scale, details and decorations of the buildings' facades and urban walls
- d- Inconsistency in the spatial patterns which affect the architecture of the walls
- e- Inconsistency in the overall pattern of empty and full places
(Masoud, M, Beygzadeh, H, 2013: 54).

"MIAN AFZA" BUILDINGS

What is meant by Mian Afza buildings is that they are buildings which are added among other buildings and within the existing texture. In other words, if there was empty spaces between the seeds that from the existing texture, new constructions would fill these empty spaces and would be among the existing seeds and they are called Mian Afza buildings. Since the Mian afza buildings are not in the same period as the buildings surrounding them in terms of time of construction, thus in most cases, they might have different architectural, spatial and physical features compared to the surrounding existing seeds. This matter will cause the occurrence of some challenges itself. When the empty spaces are filled by the Mian Afza buildings, a new company is formed between the existing elements and Mian Afza buildings that can include a variety of many qualities and approaches. Attempting in the respect of coordination, creating conflict, neutral interaction, temporary sensation and transient and approaches and qualities like these are some samples of the quality of company, interaction, impact and available effective factors with the seeds added between the empty spaces (Ghadiri, 2006).

Presented views about the new constructions in the historical textures

In the recent periods, the change of architectural and urbanization patterns in the new textures compared to the historical one has often led to the a deep gap and separation between these two sectors, but a more serious threat for the historical sector of the city is the new construction which has been formed in the internal range of the historical texture. Undoubtedly, damages caused by these factors has a serious role in the confusion and inconsistency of the historical sectors of the cities and basically, if we say that in comparison with the total volume of the construction done in the range of historical textures, the successful and proper samples of new construction in the historical textures of our city have been created less, it will be an exaggerated thing (Mehmannavaz, 2009). with an overview of the obtained experiences in the recent years, we can claim that those works that have been built in the texture in the present time cannot be considered as a part of Iran's elegant architecture (same, 107). Today, Iran's historical cities, which are still standing on their central core, are mostly facing crises caused by inconsistency between the old urban system and the formation process of the new constructed space (Falakami, 2004: 116).

The history of architecture and urbanization in our country shows that due to several reasons, in most cases, the ancient texture and historical complexes in the city have been created based on a logical link and connection; although some of these textures are the results of the work of various periods. Not always we can find an architecture in Iranian traditional architecture that would have

tried to create a new work beside and adjacent to the old one without having a complete recognition and understanding of the space of the work of the previous architect [=continuity of historical experiences]. The created work never negates the previous works or complexes and it has been attempted to complete the texture and complex both in terms of connection and link and also in terms of coordination in figure and façade [=coherence] (Falamaki, 1971: 194 and 195, interpreted from the article: Varjavan, Parviz). In Iran's architecture and urbanization, each complex or work is originally coordinated with and dependent on its surrounding environment (same, 196). That is why creating new spaces and units around a historical complex without considering the overall extension of that complex and creating a coordination which is proper for it, will be a demolishing blow on the work. Just like the square adjacent to Isfahan's Masjed Jame and the ugly buildings around it have been like this (same).

Contemporary architecture can be executed in such way in the historical textures that would be combined with the previous buildings comprehensively; a combination that leads to "coherence". Using the alphabet of traditional architecture for inserting the contemporary architecture is one of the most efficient measures that can be recommended in this field. In case of lack of "coherence" of the new building and the historical field, the "originality" of the texture will be molested (Mehmannavaz, 2009: 69).

RULES AND CRITERIA FOR CONSTRUCTING THE MIAN AFZA BUILDINGS IN THE HISTORICAL TEXTURE

Here, a brief list of the most important and basic principles, rules, standards and criteria of construction in the historical texture is expressed which shall be considered. All of these points ultimately refer to the concept of two original principles "coherence" and "historical continuity".

- 1- Spatial organization and hierarchy of accessibility
- 2- Skyline, density and height
- 3- Skyline
- 4- Physical cohesion or inconsistency with the adjacent buildings
- 5- Features which depend on the form of the building
- 6- A combination of empty and full spaces
- 7- Construction systems and materials
- 8- Facility systems and elements
- 9- Elements of landscaping
- 10- Respecting privacy
- 11- Ownership

RULES AND CRITERIA OF OUTER BODIES AND FACADES OF THE MIAN AFZA BUILDINGS IN THE HISTORICAL TEXTURE

One of the most important and most basic issues in the project of new Mian Afza constructions in the historical textures is associated with principles, standards and criteria of designing the outer bodies and facades of buildings and considering them has a crucial impact on creating unity and coordination of texture.

- 1- Entrances
- 2- Skyline
- 3- Cymatiums
- 4- Plinths
- 5- Geometry, divisions, framings and moderator lines
- 6- Geometry, dimensions, proportions and the rate of duplication of gaps and openings
- 7- Spatial patterns which appear in the outer bodies

- 8- Details associated with the coatings and finishing materials
- 9- Delicate, architectural decorations and arrays
- 10- Furniture and elements joined to the body

CONCLUSION

Given the above reviews, we conclude that separation of the old and new texture is a meaningless and irrefutable matter, so in order to maintain the coherence and unity of the historical textures, the new constructions shall be built based on the principles and criteria mentioned above, because each architectural work is understood in association with what is placed around it; thus, the way to understand the existing historical texture and their architectural quality will be affected by the new Mian Afza structures. Generally, in any condition, if strong and clear visual connections are created instead of imitative styles or extreme innovations, it won't lead to the visual irritation. Understanding how the visual relationships were formed in the past helps to find new solutions for present and future.

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