Investigating the Level of Responsiveness of Vernacular Architecture to the Needs of Citizens in Sari, Iran

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Abstract

Vernacular architecture is a branch of architecture based on the regional needs of construction and urban development field, and it is regarded as the reflection of the traditions of different regions. Vernacular architecture is evolved through time on environmental, cultural, historical backgrounds and geographical features of that region and it is utterly created and developed in accommodation with the domestic habitation environment. Thus, a socially accepted architecture is the presentation of the society's ideals. The vernacular architecture is the simplest way of responding to the human needs and it seems that in the modern architecture, most of its values are forgotten. Most of the new buildings are constructed without any harmony and relationship with its environment. It seems that following the icons and the principals of the vernacular architecture is closer to the mental schemas of the audience which are more familiar with the concept. Also, it is easier for them to comprehend the spaces and therefore it can have a more efficient connection with it. This research tries to see whether people are interested in the vernacular architecture in real life or not. The methodology of this research is descriptive-analytic. Sari was selected as the sample based on regional analytic.

Key words: Vernacular architecture, Sari

Introduction

Residence represents a meaningful bond between mankind and a hypothetic environment. This connection comes from the effort of trying to have an identity which means having a sense of belonging to a place. In this way, mankind knows himself when he has chosen a house and consequently established himself within the universe (Norberg, 2002). The active goal of a house is to create an environment which has the most accommodation with the lifestyle of a particular type of people. In other words, the goal of a house is to create a spatial social unit (Rapoport, 2009). Before being industrialized, architecture has the ability of satisfying the worldly and spiritual needs of people whether for a single family or the whole society. On a materialistic level, for centuries, architecture is projected by the use of decorations, climates, construction materials and construction techniques. On a spiritual level, the form of the building is the result of the utter harmony with daily routine and seasonal traditions and it attends to social-cultural and religious aspirations of each person and each community. In order to move toward such unity and in order to blend the materialistic needs with the spiritual ones, significant care is paid to the nature and its basic principles (Falamaki, 2005).

The town plan density, buildings with thick and ledged walls and a variety of meddling elements such as balconies are all moving toward unifying the symbolic and social meanings. The use of such realistic perspectives and oriented values used to give a sense of confidence and self-reliance to the community. The non-individual considerations were accepted under pressure and little by little it was absorbed in order to ease the move toward the imagined lifestyle. In this process, the role of each person including the architects was similar to a firm's stakeholder. In this
way, different types of artists have created their own one of a kind vernacular dialect and have tried to preserve their own culture and their selves (Falamaki, 1995)

Throughout the history, the residents of the vast land of Iran were the creators of wonderful and eternal artworks of the culture of man and the thinkers and the architects of this land played an important role in spreading the culture and urban development architecture. Their creativity and their scientific and artistic masterpieces in the form of memorable and effective works in every area such as urbanism and creating wonderful and unique buildings are appraisable in the face of the world and also they bring pride and lessons for us as residents. In the era of Qajar, by the entrance of modernism to Iran, many changes were applied to the architecture and urban development of Iran towns and caused many challenges for the architecture and urban development of the country. Although, before the entrance of modernism, the non-modern European architecture had affected the Iranian architecture, it did not have considerable duality and heterogeneity because in implementation and blending, the basic elements of the Iranian and European architecture were blended with each other and each element was used in the other architecture. However, the process of urban development with architecture and urban development patterns did not have any authenticity with Iran's architecture and urban development. This is the reason why this type of architecture were used as a tool and where the semi-modern architecture were being avoided, the original Iranian were mimicked with no changes or shifts in the concept (Pakzad, 1996). Todays, many architects believe in the innovation principle. Some architecture schools are as such too. In this perspective, being different is the key. The embodiment of these two different perspectives can be observed in the traditional and modern part of towns (Jesus, 1992).

The modern architecture patterns had its own regulation and logic, and because it was in opposition with the former architecture patterns, it tended to establish its own regulation. But, because this shift was not comprehensive in all of Iran's towns, the modern architecture was used unprincipled and many considerable town parts were recreated with this new pattern and imposed a lack of identity and heterogeneity unto towns. Though the former urban development and architecture of Iran towns were technically simpler and with less equipment on many levels, it was a more organized, harmonious and more meaningful than today's architecture and the human scale was used efficiently in it. The fast spread of urbanization, population growth, world's industrialization, inefficient educational system and many other factors such as lack of stockpiling and the change of single and disperse businesses into collective ones and also lack of the necessary insight in using the world's current knowledge and technologies and many other social and political factors have caused Iran's housing and urban development to drop out of the right path and not only it is not originated from the Iranian towns and its original architecture, but also it is not harmonious with the modern architecture and urban development patterns (Haeri Mazandaran, 2009).

Vernacular architecture

The vernacular architecture is a branch of architecture based on the building needs and materials and the reflection of regional traditions. The vernacular architecture has evolved through time according to environmental, cultural, technological and historical backgrounds of the region. The vernacular architecture with its light designing elements is created intentionally to reach the aesthetics beyond the necessary needs of a building. The term "Vernacular architecture" should not be mistaken with what is called the traditional architecture; however, there are several bonds between these two (Falamaki, 2005) Our former architects never created something new unless it is better than the old. They understood the experiences of their predecessors, corrected the fumbles, and this was the reason why the traditional architecture was moving toward perfection and it was getting better and better each day (Jesus, 2013)
The first time when a name was given to this type of architecture, it was called "spontaneous" architecture as Jospe Pagano called it. Dr. Adriano Alpagonovlo said in analysis of this name: "by spontaneous, it is not meant that it is accidental, but it is meant that it is natural, because in the face of this operation, nothing is accidental and in each selection, most rigors are implied, this comes from the given necessities, necessities which carry more than materialistic and operational aspects."

In vernacular architecture, the constructions are created by implementing the highest amount of intelligence and talent of the people of that are and by using the existing sources of that particular place and time and it means that architecture satisfies the society's necessities in the simplest form (Mirmiran, 1996). According to the tradition, the vernacular architecture points to the far and close past in each language and culture being defined. But, it is not named only after this definition. In other words, the vernacular architecture is not something which we cannot create today and it is not something which was created by our predecessors and no one could ever create it again (Falamaki, 1976).

**The definition of vernacular architecture in terms of quiddity and its concept**

Four years ago, in southern and central European countries, the subject of the vernacular architecture was discussed for the very first time. The architects and researches working on this subject since then have provided some basis for scholars and attracted their attention to the existence and the nature of this area of constructed space (Falamaki, 1996). If we speak with someone about the vernacular architecture, they unintentionally start turning the pages of a notebook which contains the words and the shapes of the past and they all look at the vernacular architecture as a heritage of their ancestors and they do not doubt for a second that they themselves can be the creator of an architecture consisting those kinds of beauties, attractions and singings that remind us of this architect’s name.

Pagano (Leonard Pagano) expresses his own definition of the vernacular architecture that this type of architecture teaches us how to conquer time by cleaning the redundant and closing our eyes. He also says that this type of architecture is created upon the utter spatial value which itself is created from the most primary geometrical shapes and its focus is on the free composition and often asymmetric forces of thick walls and on regard of sceneries. This is why that today's architects are making examples of the unknown creators of the useless rural houses for their composition and their sensitive artworks. Valuable aesthetics lessons can be learnt from these examples.

Finally, we point to Falamaki's definition of vernacular architecture, who said: "the vernacular architecture is a set of architectural units – a town which is gathered on the ground and by its harmonies in shapes, applied plan volumetric, coloring and tones of empty and full surfaces and also in the field of materials and its visible constructions regulations, containing a major and basic secret and has a harmony based on variety, a diagnosis based upon criterions, traditions and tastes originated from environmental culture, a unity coming from a mutual respect or full of environmental behaviors based on conditional freedoms of implied social contracts, contracts which are unwritten but alive." (Falamaki, 2005)

Although the vernacular architecture has faced shifting events, it could preserve its identity as it is counted as a valid identity for the people of a country and as a representation of their culture and tradition, their sentiments and spirit, thoughts and beliefs, tastes and their penchant. When the vernacular architecture is being shaped, some social and financial relations with the natural environment and their cultural icons are reflected masterfully in a way that simplicity and formation is projected in them. The vernacular architecture which is created far from the expertise is a response to the needs of a society in relation with natural factors and it is responsible for man's
spiritual desires, because when they participate, it is created out of insight and application, and it is inspired from their daily lives and is established far from glaring and the outside world, and this is the reason why the vernacular architecture has preserved its spontaneous characteristic far from any particular shape, form and style (Dadkhah, 1996)

Vernacular architecture's characteristics

Only, by understanding the human activities in his environment, the architecture and the environment can be understood. And, we can say that the architecture's goal is to create a humanlike projection in an embodied shape. Thus, if we accept that architecture is the embodied reflection of human life with all its aspects including needs, beliefs, credence and in general, and all its values, we must figure out that today's architecture cannot be disconnected from the past architecture (Elahi, 1986). Understanding the vernacular architecture can result in understanding the society, a society which was in opposition with nature since its creation (Dadkhah, 1986). One of the paths of understanding the vernacular architecture is by experience. Muhammad Mansur Falamaki studied three inseparable ways of comprehending the empirical understanding which is mentioned bellow:

First: any architect or any person who builds a building regardless of orders, provides and presents patterns and builds it in harmony and among the existing ones, in condition of being free in thought and implementing his own taste in compositions, measures, color and material selections and innovating new shapes that are not completely new but a variant of the existing shapes and they have a freedom which provides them with the ability of expressing a special point.

Second: any architect or any person who builds a building regardless of orders, provides and presents patterns and builds it in harmony and among the existing ones despite of its freedom in editing the concept of the shape of the building, it cannot be ignorant of his living comprehensive cultural environment and is directly or indirectly influenced by . In fact, this is the nature of the vernacular architecture that respects two basic bonds: on one hand, the bond with the cultural environment, or with the chain cultural values, with chain of cultural behaviors and with the chain of implied regulations which are running inside it, on the other hand, the bond with the natural environment, or with what the land provides for man, things which are tools for thought, tools for operate, proportionate in materials and in details and in building elements and also have the same color.

Third: any architect or any person who builds a building regardless of orders, provides and presents patterns and builds it in harmony and among the existing ones despite of his freedom in editing the concept of the building's shape is not ignorant to the relatively rough environment of economical, administrative and productive which is made and contains its own particular culture. Whether he likes it or not, the architect or anyone who is constructing a building, intervenes what is more originated from embodied tools than thoughts in implementation of his creation and this is done by saving and counsel based upon the construction regulations of an environment which is using the vernacular architecture.

It seems that these three perspectives are inseparable, unless in analytical surveys some chains of understanding can be entered among them which keep the understanding of the vernacular architecture far from personal interpretations to a considerable amount (Rapoport, 2009).

Adriano Alpagonolo states that there is a vast relationship between the vernacular architecture and the trend of regional dialects that marks the differences between each human population. One of the main characteristics of the vernacular architecture is man's characteristic growth to its highest level for sure. It is worthy to point out the regional dialects which are the representative of a community or a particular group of people." He also points out two other characteristics of vernacular architecture as not having a production date and being anonymous. Its
first characteristic is that its creators are not known (though knowing the name of its creator does not suffice for understanding its true value) and its other characteristic is its needlessness of having a production date which though knowing it would make confusions. The main characteristic of vernacular architecture is that each tradition depends on its own social and economic condition. This characteristic is used in responding to the needs of each region. It does not matter whether it is a region, village or a town, the larger the scale of a place, the solutions are more comprehensive. The citizenship regulations and other traditions and laws can influence the way a region grows. In many cultures, spatial provisions are needed for work, sleep or food purveyance. This is a general fact and what is different is the way this space is responded to. The native constructors usually rise from societies that obey the regulations and that is why they are self-made constructors (they construct their own buildings) and pass this process and this type of architecture from generation to generation.

The vernacular architecture generally contains the condition and features of each environment and in some conditions it can contain a special icon of a form, a belief or a credence penetrated inside that region. Thus, even the smallest and simplest house can be the expression and reflection of the spiritual world of its maker. It is obvious that the range of construction forms, users' variety, conceptual and meaningful layers of a culture all influence the vernacular architecture. Thus, in order to reach the slightest definition in the vernacular architecture, we should look inside the main current. Instead of having surplus decorations, overstatedments and exaggerations, the vernacular architecture tends to have quality and simplicity in definition and tends to implement them on different process' (levels).

In short, the implemented solutions are presented below:

- The vernacular architecture consists of every houses, spaces and buildings constructed for mankind
- These buildings which are constructed by the owner or the society rely on the available sources and benefit from all the traditional technologies.
- All vernacular architecture forms are created for responding to particular needs, defined living qualities and cultures' lifestyles created by them (Jenkins, 2002)

**Vernacular architecture in Mazandaran**

The climate and nature play an important role in creating the residential spaces and the factors derived from them. This factor is implemented in designing the skeletal environment of traditional urban and rural areas according to the environmental conditions. This feature can be seen on the face of neighborhoods, too. By presenting a photo of a neighborhood, if the place where the photo was taken cannot be figured, at least it can be guessed from which various region of Iran the photo was taken. Thus, the residential areas of different parts of the country are created according to the regions characteristics. It is the same in urban development where by implementing different factors the environment is designed or it is created based on techniques and a mixture of these factors. The skeleton of residential areas is a reflection of different natural, social and biological regional conditions. These implementations can be used in edition of social, economic and planning goals in order to determine the spatial position and environmental achievements (Shia, 2013)

As we are aware, scholars divide Iran into four different climates including: warm and dry climate of the central plateau – warm and humid climate of the Persian Gulf area – cold and mountain climate and finally the humid and mild climate of Mazandaran sea areas.

The provinces of Gilan, Mazandaran and Golestan are categorized in the last climate category. They have mutual characteristics which depending on the geographical position they
slightly differ. For instance, extraversion is an issue which can be seen throughout Mazandaran borders. The placement of the house in the middle of the yard is for a better building breathing from all four sides. The other issue is living in places higher than the ground which can be seen in all Mazandaran regions and as we move toward west and the humidity levels becomes higher; the residential spaces are built higher than the eastern areas. The tilt in the roofs is another mutual point which this has a direct relationship with the amount of rain and as we move toward Gilan (west) the tilts becomes steeper and what we finally reach is an moderation between the minimums and the maximums which is placed in Mazandaran.

The effective environmental factors for users
Many factors can be considered based on the effect of skeletal environment effect on mankind.

The man's behavior are divided into four environmental factor categories including Physical data, data symbol, data architecture, and environment

Ian Bentley (1985) believes as an urban architect and designer that designing an environment or a place can influence different aspects of how strongly people choose:

- It can influence if people like to go to a place or not, this quality is called "permeabilidad"
- It can influence the variability of how it is presented to people, this quality is called "diversity"
- It can influence on how people can easily comprehend the opportunities the environment provides them with, this quality is called "legibility"
- It can influence the environment's strength on responding and adjusting to different usages that people implement with different goals, this quality is called "flexibility"
- It can influence the appearance details of a place in a way that it can make people aware of its representable features; this quality is called "visual proportion"
- It can influence the quality of sentimental experiences of people, this quality is called "sensory richness".
- It can influence on how much people can mark their own features in it, this quality is called "entitled to paint" (Mortazavi, 2001)

Mental health
Mental health is a criterion which determines how much someone can emotionally and mentally adjust himself to the environment by using suitable methods and choose more suitable solutions for his problems (Nazarpour, 2013). As it can be taken from such discussions in the fields of environmental psychology and effective environmental factors, mental health is one the important factors of this research. The mental health community of Canada defines mental health in three aspects of "self- centered perspectives", "others- centered perspectives" and" life- centered perspectives" (Dehghannayeri and Adib Hajbagheri, 2008 ). Raif (1995) expresses six elements which are critical for mental health definition as: "having a positive relationship with others", "being independent", "having dominance over the environment", "having a goal in life", and "personal growth", which these factors are the measuring scale baseline for mental health (Ryff and Keyes, 1995)

Having a good attitude toward one's self and toward others, respecting one's self and others, self-acceptance, enjoying the relationships, life and creating new relationships are some of mutual factors used in different definitions of mental health. Mental evolution is used in parallel with the
mental health concept. What is meant by healthy is not being sick, but it shows a positive mental health state (Nazarpour, 2013).

One of the reasons why the topic of mental health inside houses is being considered is that the goal of creating a house is not just for making a skeletal space for people to live in, but in the first step it is meant to preserve their mental health and on next levels its goal is to promote the mental health of people living in it (Hosseini, 1995).

**Territory and reclusiveness:** Taylor and Stow (1978, as cited in Frin et al. 2007) indicated that according to the centralization and the time spent within them, there are three types of territory which are different and can be recognized. By studying 12 different situations related to the three territory categories, they came to a conclusion that the main territory (e.g. bathroom) has more centralization than others. After that, the secondary territory (such as the sidewalk in front of the house) and the public territory (such as the neighborhood mall). This was how they concluded that people spend most of their times inside their private territories.

The concept of "privacy" and reclusiveness is a term which in psychology is used in opposition to "the crowd".

**Green spaces and nature:** Among environmental factors that are considered in mental, emotional and behavioral dimensions in psychology studies according to their influence on mankind, we can name the factor of green space. Two important approaches can be pointed out in relation with the influence of mankind relationship with nature on mankind. The first one is the theory of Ulrich et al. (1991) which is called the Psyche evolution theory (PET4) and it basically attends to this matter that how the relationship with the natural environment reduces stress. The other important theory which can be pointed out in relation with the influence of nature on human health is the According Recovery Theory (ART5). Kaplan, R and Kaplan, S (1989), Kaplan (1995) focused on the direct attention in this theory, this attention needs mental activity and when it is used too much, it causes exhaustion. This exhaustion causes the inability to focus and many other unfavorable consequences such as operational errors, inability to make plans, inappropriate social behavior and irritability (Norani & Bagheri Yazdi, 2002).

Situations that remove this exhaustion are called Recovery situations. From this theory's point of view, the recovery situations should have some characteristics: first, they should be attractive. It means that it is does not need mind activities. Second, it should be different. It means that it should be physically or conceptually different from the environment that the person usually spends his time. Third, it should be comprehensive. This means that it should be rich and provides the person with the opportunities for discovery and roaming. Forth, it should be adaptive. This means that it should make activities which are adaptive to the person's desires and goals possible. In this theory, it is predicted that in general, having a relationship with nature directly removes exhaustion and develops and elevates any activities that need direct attention (Hosseini, 1995).

Another research in this field shows that when people are faced with situations containing natural elements, they show less physiological irritability and also, they have more relief and more awareness. Furthermore, the results have shown that those people who are raised near green places show less anger and wrath toward their family members (Ku and Sullivan, 2001). Green places and being in nature not only have positive effects on operation and psyche of people, but also as Orsega-Smith et al. (2004) reported, it has positive effects on inner physiological activities of human body. They indicated in their research on the elder that those who stay longer in parks have lower spastic blood pressure. Furthermore in this chapter, some samples of the researches done on environmental psychology inside and outside of Iran and their findings are presented.
The questions of the Questionnaire

People that in the optimum condition can be aware of the lacks and anomalies of the residential, educational and work places architectures of their own are unable to determine the skeletal and usage shapes of architecture. They are deprived from any architectural thoughts in the skeletal spaces of their own lives, unless it is low scaled. The people's inability in expressing and influencing the skeletal space based on their mind baseline means a disconnection with their culture and their past. As we are aware, architecture - aside from some short term experiences in limited places – has never obeyed any regulations, thus we cannot insist on its consistency. Since architecture is one of mankind handcrafts (and may be the most meaningful one), it cannot keep its uniform shape through the changes of generations and change is inevitable for it until it is accepted by people. A question which we can ask ourselves about how a building was built by its creator has a vast domain of answers and if the answer is not out of reach, it is obtained with much difficulty (Falamaki, 1996).

In order to do the field work of this research, there were no sample sources or comprehensive patterns. This questionnaire was created and completed in six months. It is the result of recording and studying the field observations, many discussions with scholars of social, environmental psychology and anthropology, literature review and finally analyzing the obtained information. Some primary questionnaire samples were provided in order to measure the questioning results. But what is presented in this article is the conclusion of the final questionnaire.

Questionnaire and the desired goals

The survey here indicates the influence of today's houses on their owners. Thus, what people think about their own house is a matter which is measured by a questionnaire in this research.

In order to study the amount of people's attraction to their own vernacular architecture and its influence on houses' architecture, a field case study was done at the beginning of the survey. In this study, 70 house owners of different social ranks were given a questionnaire, their forms were filled, analyzed, restudied and their errors were corrected and in order to do a vaster study, it was given to the educated people of the society (town of Sari).

It is worthy to mention that this questionnaire has the ability of studying and analyzing the factors of depression, comfort, social function disorder and feeling a sense of belonging (four of the most important and effective factors of house residents of each age).

The need assessment of the questionnaire goals and the tendency of the skeletal space of houses

- Receiving the dominant opinions on skeletal spaces of houses such as: sleeping area, work room, equipment, kitchen, bathroom, etc
- Prioritizing the needs of different areas of houses such as, entrance, laundry room, kitchen, living room, etc
- Scene priority of the house
- Having mental health and comfort and relief inside the house
- Feeling a sense of belonging in the house
Figure 1: Entrance
Figure 2: Living room
Figure 3: Green space bedroom view
Figure 4: The yard (large pool)
Figure 5: The living room wall
Figure 6: The yard (the pool in the middle)
Figure 7: Long windows with small gardens
Figure 8: Terrace (having green spaces inside the building)

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Results and Conclusion

The questionnaire includes the approaches, tendencies and architectural interests of this study. It is worth mentioning that the questionnaires are presented here in the same way they were asked so that there should be an opportunity for people to express a particular opinion and also being in the position of those who were asked and think about whatever is hidden inside each question. Finding the respondents and entering houses were difficult and we had to make a particular solution for each one and if there was no native collaboration given from our coworkers it was nearly impossible to create a relationship aside with trust. It was not suitable for this article to present both the answers given to the questions related to the historical houses that were weather vocally recorded or written as consented. The same goes for the contemporary houses. Some answers were too private and some were unrelated and we accept the fact that we were unable to ask more appropriate questions. This is why we tried to gather what was mutual among the answers. The questionnaire that was provided for the owners of the contemporary houses included 28 questions. Each question was provided for a particular purpose according to the contradiction between lifestyle and spatial understanding.

The result of the citizens’ responses indicates some points about the research given below:

62% said that the house is much different from the outside than it is from the inside and this difference is more in comparison with the neighboring buildings according to their heights, materials, colors, scuttle and some special marks. 38% of the answers indicated no particular distinction.

Usually, the set of factors which individually or collectively exist in the entrance path are: yard (in the contemporary concept), pilot parking, wall, steps and hall. Also, in studying the answers we figured that in most contemporary houses, most houses entrance areas are dedicated to the entrance activities such as taking out cloths or shoes. The spatial system does not propose something special for moving toward the inside of the house and there is no sense of leaving a public territory and entering a private one.

It can be figured from the results of the research that those who enter the house are more affected by the inner and private feelings because of the opposition and distinction between the congestion of the town and the privacy of the inside of the house and the first feeling they experience as they walk in the house with comfort, which is due to being relieved from the huddle of outside. None of the answers were related to the impact of the inside area on the moment of entrance and in two cases points out "lack of a considerable space" and "presenting the whole space on the moment of entrance". And, of course, we figured that because of the intensity of the outside pollution, the distinction was felt on the moment of entrance and we cannot say that it is because of the houses inside space.

After the entrance, if the people come home exhausted, they do the following activities as was already mentioned in the answers: changing cloths, lying down, eating and drinking, watching television, listening to music, taking a bath, working in the kitchen and if there is any open space or garden they said that they sit by it. There is no significant impact of the role of the house spatial system in such activities, unless there is an open space or a garden.

From the findings of this research, we can conclude that resting style depends on different habits of people. 72% of respondents could only rest in the bedroom and 28 percent could rest in other areas and among family members. They were asked if they could have privacy if the bedroom door was closed and their answers were "to some extent, but the noise is not stopped". In few cases the comforting impact of spaces were pointed out, however we found out that things like television, radio, music player and books play a role in providing comfort.
The comfort of the houses was mostly related to the family affairs and the role of spatial system was not mentioned, however they were unsatisfied with living in an apartment.

Also, we can conclude that if the family affairs are well, the spatial insufficiencies are not felt. 84 percent of respondents complaint about the disorganization of the spatial system of the house and said: "if it was a duplex" or "there was a scenic view" or even if there was a" under the stairs" space in the house, some of the house residents needs were fulfilled. One of the responds is presented here: " to some extent, yes. Because they are defined and determined well and somehow because of that in my opinion, the private spaces should have the complete set of supplies for a person's life and also have an appropriate decoration and have some green spaces as well."

In comparison with private spaces, 68% of the respondents were unsatisfied with public rooms because the most of the usable spaces of public spaces are wasted and to quote from the respondents, they have neither a view nor a scene, neither a spatial complexity, nor a richness or ambiguity. In some responses, the issue of fitness or the inability to clean the place was mentioned instead of the spatial satisfaction factor and it was complained about that when guests came there, the large spaces looked small.

From the findings of this research, it can be figured that the spatial variety in new houses is low and their residents were vulnerable to it and they complained from the unity of the inside spaces of the house. These responses were few. What is meant by variety is the little distinctions in lighting, coloring and having one or two steps in surface level variety.

Having a personal and suitable space and having a sense of belonging in the spatial system of the inside areas of the house can create a play an important role in elevating the favorability levels of the houses.

Eighty percent of the responses to the comfort inside the house attended to the general lifestyle and did not show any vulnerability to the spaces. Most of the houses that was studied by presence and spatial experience lacked the provision of comfort.

We can conclude from the findings of the research that disturbance in residential complexes and apartments are different from the disturbances in single unit houses. In the first one, the residents complained about the lack of the apartment residential culture and in the second one they complained about the unsuitable spatial system with the residents' lifestyle.

Having a natural wind inside the house was barely experienced. Lack of the roofed and open spaces minimized this possibility.

78% of the new houses residents wanted to have a relationship with plants and flowers, but the supplies of living inside apartments have limited this relationship and those who have a yard have a better relationship opportunity. To eliminate this relationship and ignoring it in the spatial system of the houses is to ignore the creator principles of lifestyle.

We have measured the responds with regard of the houses spatial systems and their proximity and we found out that the outer formation and mixture of those houses that was not built according to the vernacular architecture didn’t play any role in having a relationship with the neighbors.

The responses which complained about the territory intrusion of inside spaces held the lack of foundation and lack of having a room for each person responsible for it.

We can conclude from the findings of the research that the spatial system of the houses that was not built according to the vernacular architecture doesn’t basically consider the issue of age and the only thing worth mentioning is the two dimensional characteristic of stairs which in one hand can create a variety in space and in other hand can cause the danger of falling.

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Houses that are not built according to the vernacular architecture had a tendency to change the spaces inside it and the owners acted upon it. The main direction of these changes is to enable more light to come in and widen the spaces and ease the relationships.

**Conclusion**

Considering the responses of the citizens and with their interest in having a relationship with their neighbors, nature, using the natural elements such as wind needs the implementation of vernacular architecture and the affection of people. Also by having a look on the answers we can find out that the owners of those houses which was not built according to the vernacular architecture are unsatisfied with the lack of private and public territories inside their houses and in many ways, they confess to the heterogeneity between what they need and what the space provides them. The vernacular architecture is what that can provide the resident with the elements which is lost in today's architecture in climate, social, cultural spatial and other aspects.

Architectural spaces are where the culture, civilization and scientific and cultural developments of any society are projected.

Without a doubt, architecture itself is a cultural matter. Thus, the face and the concept of a place cannot be alienated from the related cultural and artistic concepts of Iran. This fact enforces us to pay attention to cultural, artistic, social and geographical features of the place we decide to build a building in it.

With this thought in our minds that the social and cultural factors have the most important role in the shapes of the houses even more than the physical features, it is an important reason for us to make example of the ancient and vernacular buildings for studying the shapes of the houses (Rappaport, 2005)

With a little more attention to the architecture of the traditional houses we figure out that this architecture was pretty sufficient for this vast spectrum. This fact is the expression of the dominance of the culture and peoples' lifestyle on architectures designs. Because it is aware of the smallest events of peoples' daily life and answered them right. All cultures are unique and irreplaceable bodies of values. Yet the traditions and expressive shapes of people are their most effective tool of global participation. Architecture is the largest cultural heritage of mankind and it is a visual art which is a mixture of science and sentiment and it is the result of how man looks at his own identity (Bentley et al, 1985)

By the studies presented here, we conclude that those who live inside houses without any color or scents of vernacular architecture have less satisfaction and interest toward the vernacular architecture. It is because of the heterogenic spaces and the residents' characteristics that the vernacular architecture cannot still have a relationship with its users and cannot respond to their needs and the new spaces only if its purpose is to create a space as such as the vernacular architecture and of course with consideration of the current matters of the society can respond to its users' needs.

**References**


Openly accessible at [http://www.european-science.com](http://www.european-science.com)


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