
UOT 72.03

*Olga Shkolnaya,
Dr. Sc. Art Study, Professor
Borys Grinchenko Kyiv University,
(Ukraine)
dushaorchidei@ukr.net*

MIANSARA PATIOS IN TRADITIONAL IRANIAN GATED HOMES

Abstract. One of the important issues of the modern study of traditional palace complexes and traditional dwellings of a closed palace type in Western Asia is the arrangement of the courtyard of such buildings, which is the «soul» of such a space, its tuning fork and semantic emphasis. Among others, the architecture of a traditional Persian house attracts attention, which bears the features of a mini-palace-fortress. Considering the connection of modern Iranian architecture with the architecture of Achaemenid Iran, in which the traditions of the construction of the apadana are protruding, the Persian palace complexes of the Middle Ages and the New Age (the most striking example is Golestan Palace) are important links in the development of the architecture of the closed house. In this regard, it is worth noting the role of the ceremonial courtyard-miansara with a mirror of the reservoir and the wind-blowing-badgir tower as dominant in the composition of a traditional Iranian palace-type house.

Key words: miansara, badgir, Persia, Iran, Iranian traditional house of closed type.

Introduction. There is a paucity of research on the architecture of traditional Iranian enclosed buildings. In this regard, we should first mention the work of Memorian Colam Hossein, «Acquaintance with the Architecture of Closed Housing Scraps» (2nd edition, Tehran, 2004, in Persian). In it, the author described the features of such a building, taking into account the functional characteristics of the guest and family zones [7].

The next step study of the chosen topic was the work of Mirzai Reza entitled «Features of the traditional Iranian architecture of the Islamic period» (Moscow, 2009). In that work, the author identified as fundamental factors

the presence in the traditional Iranian house of a landscaped courtyard with a pool – a store of precious moisture, a guest area with the best views for the guest, a family-friendly patio, aivan (a flat-coated terrace on columns), and enfilades of residential premises with intimate and utility spaces. At the same time, the spectacular composition of such buildings, according to the designated Iranian scientist, consists of an increase in axial accents from the periphery to the center, the silhouette of domes, lanterns, badgirs (wind-tower), the introduction of objects with ornamental carvings, and lighting through colored stained-glass windows [8].

Another researcher of the Iranian building Javakherian Mehrdad also stressed the isolation from the street by the portals of such complexes with visible terraces was emphasized. He considered closed construction with courtyards-mines, providing a reduction in the high temperature in the rooms during the daytime heat and dust reduction due to the moisture of the reservoir, from the position of the «Principles of the formation of the architecture of Iran's urban-dwelling» (using the example of Tehran's urban agglomeration) (manuscript of the dissertation for the degree candidate of architecture (Moscow, 2003) [2].

A significant work in the field of studying the genesis of the palace Apadana Palace in the classical architecture of Achaemenid Iran: the problem of origin and development», published in the collection «Actual Problems of Theory and History of Art: a collection of scientific buildings of Persia is also a study by R. Vergazov «Typology of the articles. Issue 6» (St. Petersburg, 2016). The author of this publication successively cites all existing scientific hypotheses about the origin of the courtyards of such buildings. He reduces them to the temples with hypostyle halls adopted from the town-planning skills of architects of Ancient Egypt of the New Kingdom era (XVI–XI centuries B.C.); Ancient Iranian architecture of the beginning of the 1st millennium B.C. and its reflections in Median art; beat-hilani ensembles widespread in the Hittite kingdom and Assyrian architecture; Anatolian (Asia Minor) monuments of Eastern Greek architecture of the 6th century B.C. e. [1].

The interpretation of the main material. Based on the foregoing, it is necessary to systematize the characteristics of the specifics of the ancient Iranian building, which influenced the addition of a type of traditional Persian house, widespread in the modern territory of the country (represented primarily in the cities of Yazd and Kashan). It is Yazd (Yezd) today that remains the

spiritual center of Zoroastrianism in Iran, where pilgrims from India and Azerbaijan come to honor the sacred fire, which has never been desecrated.

On this occasion, it should mention that the etymology of the word «Azerbaijan» (the name of both a separate province of Iran and an independent country of the Caucasus) is translated from the Middle Persian language as «Land of Eternal Flame» [4]. It is possible that one of the most ancient religions, based on the magical dogma of purification by fire and meditation left an indelible mark on the history and culture of the designated territories. A most germane example of this is the echoes of the rituals of Zoroastrianism in the modern culture of Azerbaijan. Namely the celebrations of KurbanBayram and Novruz in the central Zoroastrian sanctuary «Ateshgah» in the vicinity of Baku – the village of Surahani, erected on the Great Silk Road from Azerbaijan to India on unquenchable gas fields [4].

So, in the culture of Caucasian Albania (part of the mountainous territories of modern Georgia, Azerbaijan, and Dagestan), which arose during the period of the 2nd – 1st centuries B.C. that from the IV century. A.D. was part of the Sasanian Iran, reflected the understanding of the term «alba»– white. That word was understood as the free population of these territories, dressed in snow-white clothes according to the Zoroastrian tradition. According to some scholars, the etymology of the definition is associated with the Iranian Alans (Sarmatians), who settled in the territory from Armenia to Ukraine in many Slavic countries.

Along with the legendary Scythians and Amazons, these tribes, close to modern Ossetians and Lezgins, wandered in the steppes during the first and beginning of the second millennium A.D. along with other tribes of Iranian origin. Before the invasion of the Mongol-Tatars, they had a significant impact on the assimilation of cultures of vast territories not only in Asia but also in Eastern Europe. The ties of the Alans with Ancient Russia, Byzantium and Syria were a kind of connecting link between the culture of the Caucasus and Iran on the one hand and the Orthodox territories on the other, which reveals a certain unity of spiritual guidelines of the covenants of the main prophet Ahuramazda Zarathustra and the Christian religion [5].

«Caucasian matriarchy» initially reigned on the territory of Caucasian Albania, and a special place was assigned to a woman in the lifestyle of society. She was equal to a man, and many issues were resolved together in the family. Since ancient times, teapots have been used in the houses of the inhabitants of this state, well preserved along with jewelry and ceramic

dishes in burials next to the remains of body bones in large ceramic jugs-graves, white earthenware tombs and raw tombs [4; five]. Apparently that such vessels were of great importance in the lifestyle of that society.

One of the obedience prescribed in the Avesta is the worship of the symbol of fire – the Sun: three times at dawn, at noon and before sunset with ritual baths and contemplation of burning fire – a symbol of the family hearth and strengthening the clan. All these rituals were performed not only in the temple but also daily in the house, on the territory of habitat, giving him a certain sacredness of space.

The architecture of traditional Persian houses dates back to the era of the Achaemenid Iran, which is still considered to be style-forming in the history of this country's art. During the time of Cyrus II, Cambyses, Darius, Xerxes, Artaxerxes (6th century B.C. – 330th C.E.) the construction of Persepolis and Suz [3] laid the foundation for the formation of a type of dwelling with elements of palace architecture, which incorporates the features of the artistic culture of various territories. Namely, the Sumer-Akkadian and Babylonian traditions of the Mesopotamia, Assyria, Asia Minor, Egypt, the Armenian and Iranian highlands.

Thus, the urban planning ensemble of Persepolis, the capital of Achaemenid Iran, included, in addition to reception halls, treasuries and other buildings, to which propylaea with several pairs to the Shad winged bulls, the so-called apadana. It was a large hall for ceremonial royal audiences and ceremonies with a total area of 1000 square meters, the roof of which was held on 72 columns 24 meters high. Greek contemporaries who were also in the 5th century B.C. e. experienced the «golden age» of ancient Greek art, called these rooms the hypostyle.

Audience Hall (apadana) of Darius and Xerxes laid the foundation for the appearance of ceremonial verandas in the ancient Persian architecture of dwellings and the layout of gardens, similar to counterparts that also spread in Turkish and Moorish art, exposed to the Greco-Roman and Byzantine cultures. A lot of air in the colonnades, good lighting and ventilation made it possible to feel a sense of freedom in such rooms. For better protection, the Apadanas were erected in fortified territories, inside the fenced areas [1]. Over time, all these principles formed the basis for the construction of traditional houses of the Persian nobility.

The key to understanding the beauty and grandeur of ensembles of structures and sculptures lies in the Zoroastrian representation of the elements. First of all, the fire they worshiped.

This cult implied particular respect for the land. According to the dogmas of this religion, even human remains were customary to be buried in the so-called «towers of silence» (Dahma), the lower part of which was made from clay. At the same time, only human bones were piled into the upper one, which remained after eating the bodies of wild animals and birds. For the full dilation of calcium, lime was added inside these huge towers, accelerating the decay processes. Thus, the «Towers of silence» have been used for centuries, which collected the ashes of all members of the clan in one place, in a single “fraternal” grave, and prevented the microbes from infecting the land, leaving it suitable for housing and agricultural and household purposes in the harsh climatic conditions of scorching heat.

According to the ancient postulates of this religion, life was not a preparation for some afterlife, as, for example, in the culture of Ancient Egypt. She needed to live here and now, paying tribute to the covenants of her ancestors. Zoroastrians should have to create marriages among people professing the same foundations. Moreover, it was impossible to switch to Zoroastrianism from another religion. Zoroastrian needs to be born. That is why religion and marriages remained «clean», without foreign impurities and infusions. However, with the demise of some branch of the family, no other one could replace it, which eventually inevitably led to a narrowing of the circle of Zoroastrians and some isolation of them in society.

For this reason, rules of the religious community have long been formed the basis of the lifestyle in Iran, as well as in other countries where this religion has taken root - India, Azerbaijan, Tajikistan. The age-old customs of observing specific provisions in the circle of close people united by blood ties has not changed notably. It happened because the people remained solid traditions of homebuilding and the unification of several generations of the same family in a certain enclave under one roof. By principle, my Home is my Castle. Indeed, over time, taking into account the realities of life, the Persians began to enclose their fairly open inside traditional dwellings with external walls to protect themselves and their descendants from uninvited guests. Therefore, houses began to look like fortified bastions. However, inside the spirit of oriental architecture dominated, with the central part open to the world, in which there was a place for spending time together at least three generations of the same family, who lived under one roof.

Sometimes a new family, separated from the old inside these walls, to created their own light and air well because older people sometimes have to

rest from the noise of children. Thus, in fact, in a traditional Iranian house, showed up a specific «zoning» appeared inside the common territory of the courtyard, consisting of several mini-squares surrounded by p-shaped buildings. Each of these «farmsteads» has its own branched infrastructure. Its compositional center is the rectangle of the courtyard-miansara surrounded by gardens under the dominant vertical of the ventilation tower-windmill, called badgir in Iran. They served as natural air conditioners, a find of ancient architects, thanks to which cold air rose at night and accumulated in the rooms, cooling the walls during the day during the scorching heat. At the same time, the inner courtyard-miansara or atrium is also the main semantic emphasis of Iranian religious buildings (mosques, madrassas), and hotel complexes like a caravanseraï [8].

The number of badgirs in a traditional Iranian palace-serf type house usually depends on the number of yards of individual generations of the family, each of which, if available, tries to build their own air purifier and cooler for its own needs in clean, cold air [6]. As a rule, the central part of the building, where the older generation lives, is crowned with the most extensive and highest tower-windmill, smaller badgirs condition the adjacent courtyards of the heirs.

Sometimes, at the same time, the already partially filled relief of the terrain dictates the specifics of grouping volumes, constrained by the existing outlines of the walls. Therefore, individual attached parts «crawl» one on top of the other, shrinking in narrowed places and forming a pattern of different-sized volumes, expanded as if in «weak back». Separate annexes in such a building tend to hang over narrow streets, passages, «flow» from one yard to another in the inner part in front of the outer fence, expanding upward and not in breadth.

The bathing pools, often with goldfish, located on the open part of the center of the courtyard to strike to balance and harmonize the internal rhythm of life this type of traditional Iranian house. Like the courtyards of Moroccan riads, where it is customary to plant orange trees in the corners, and inside to arrange pools with mosaic Zellig, or a Turkish palace building with a harem part, closed from the eyes of outsiders by external walls. This building is usually revived with images of a blossoming garden and green spaces. Compositionally, plants here should not violate the correct geometric pattern of internal «streets» and «alleys», harmonizing the inner space of the courtyard with images of flowers and foliage that adorn the world.

An example of this is the traditional Iranian house of a closed type in Yazd called Douletabad, build in 1782. The infrastructure of this architectural ensemble includes the lobby building (summer badgir), the harem building, the «Behesht in» building (Garden of Eden), a kitchen, a watchtower, a private water storage tank, summer and winter stables, a courtyard with a garden and a swimming pool, a mirror reception hall, visiting guesthouse of the caravanserai. At the same time, one of the badgers of the housing and palace complex is considered the highest in the world (height 33 m) [9].

Since the purpose of the Miansara courtyard in a traditional Iranian house involves using it as a place of relaxation, and ablution, it is perceived as a sacred place of the house. Around this place, other buildings and embodied the most interesting artistic solutions are located. Usually, they complement this «place of power» and unity with decorative elements pleasing to the eye, designed to convey solemnity and festivity to this zone. First of all, these are carved verandas and patterned drawings of windows and balconies, ceremonial, generously decorated with oriental carvings galleries, arches, doors, mashrabiya (sometimes with stained glass inserts). The last one in the regional slang of Iran is called “dumpling” and resembles the Georgian art of shushabandi, Armenian shushaband, Azerbaijani shebeke.

Drawings of wooden carvings and carved alabaster often gravitate towards carpets with a central medallion, mainly in the form of an openwork octahedron with a florid arabesque pattern inside. This type of element is a version of the interpretation of the world tree, which underlies the Zoroastrian doctrine of energy and the elements. They are the key to understanding the morphogenic structure of sacred (sacred) geometry patterns by eastern people, with the typical fish bubble, life tree, life egg, pyramid, octahedron, eight-pointed star [10]. These primary elements can be perceived as a reference to the portal between the worlds, which is necessary in the shamanic culture for the transition to a state of trance.

Conclusion. Based on the above, the Persian’s house architecture based on compositional ideas of the palace architecture of the Apadanas, characteristic of the period of the “golden age” of Achaemenid Iran, synchronous with the age of Phidias in ancient Greece. At the same time, the central courtyard-miansara of traditional Persian houses of a closed type is not only a place of purification and unity of the family. It is a place of rest but also a particular place of accumulation of the strength of the family. The last aspect is repeatedly

emphasized and amplified on this type of house by many decorative elements of aivans, galleries, arcades, window openings with stained-glass windows, richly decorated doors, carved alabaster, similar to knocking, but otherwise made, with drawings of art metal, carpets and textiles, which completely fits into the framework of the sacred geometry of people in society, where the traditions of the house structure associated with the ancient religion of Zoroastrianism are still strong.

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Olga Shkolnaya (Ukrayna)

Bağlı tipli ənənəvi İran evlərində daxili həyət-miansarlar

Qərbi Asiyada ənənəvi saray komplekslərinin və qapalı saray tipli ənənəvi yaşayış evlərinin müasir araşdırılmasının vacib məsələlərindən biridə belə bir məkanın “canı” olan bu cür binaların həyətinin təşkili, onun tənzimlənməsi çəngəl və semantik vurğu. Digərləri arasında ənənəvi bir fars evinin memarlığı, mini saray-qala xüsusiyyətlərini özündə cəmləşdirir. Müasir İran memarlığının, Əhəmənid İranının memarlığı ilə əlaqəsini nəzərə alaraq, apadanın tikilmə ənənələrinin kəskinləşdiyini nəzərə alsaq, Orta əsrlər və Yeni əsrlərə aid fars saray kompleksləri (ən parlaq nümunə Golistan Sarayıdır) qapalı evin memarlığının inkişafında mühüm bağlantıdır. Bu baxımdan, ənənəvi İran saray tipli bir evin tərkibində üstünlük təşkil edən mərasimli həyət-miansara'nın su anbarı güzgüsü və küləkəsən-badgir qülləsinin rolunu qeyd etmək lazımdır.

Açar sözlər: miansara, badgir, fars, İran, İran ənənəvi qapalı tipli ev.

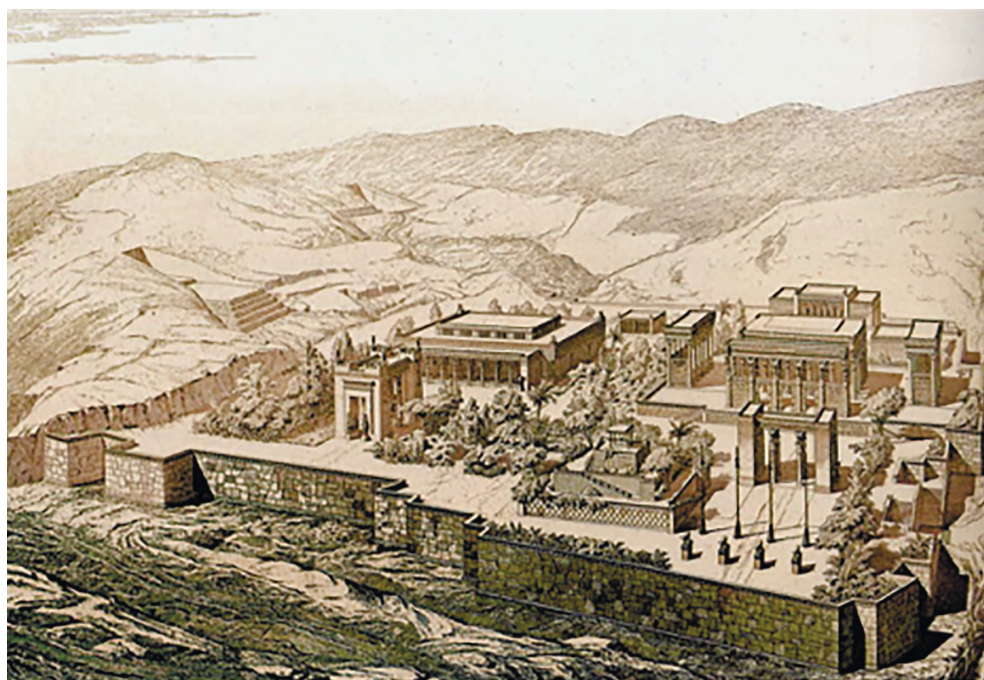
Ольга Школьная (Украина)

Внутренние дворики-миансары в традиционных иранских домах закрытого типа

Одним из важных вопросов современного изучения традиционных дворцовых комплексов и традиционных жилищ закрытого дворцового типа стран Западной Азии является обустройство внутреннего двора подобных построек, который является «душой» такого пространства, его камертоном и смысловым акцентом. Среди прочих, привлекает внимание архитектура традиционного персидского дома, который несёт в себе черты мини-дворца-крепости. Учитывая связь современной иранской архитектуры с зодчеством Ахеменидского Ирана, в котором выпукло проступают традиции возведения ападана, важными звеньями развития архитектуры дома закрытого типа являются персидские дворцовые комплексы Средневековья и Нового времени (наиболее яркий пример – дворец Голестан). В этой связи особо стоит отметить роль парадного двора-миансары с зеркалом водоёма и башни-ветродува-бадгира как доминантных в композиции традиционного иранского дома дворцового типа.

Ключевые слова: миансара, бадгир, Персия, Иран, традиционный иранский дом закрытого типа.

Figure captions:



1. Reconstruction of Persepolis, a model of the city of Yazd with adobe development, the tradition of which dates back 5,000 years, and its narrow streets.



2. Badgir (wind-blowing towers) over traditional Iranian closed houses.



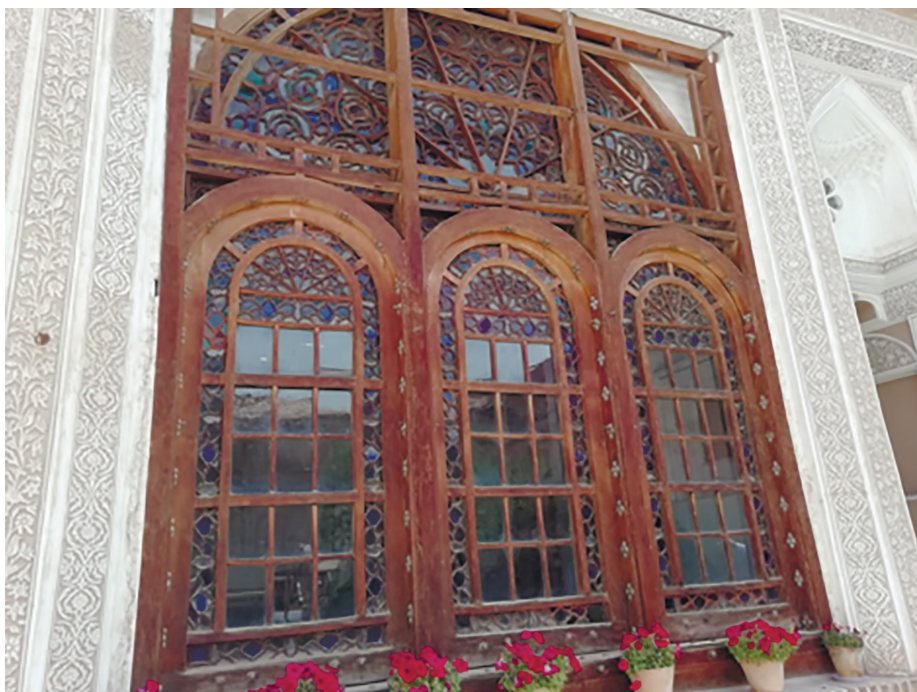
3. Miansara courtyard with a goldfish pool of a traditional Iranian closed house..





4. Wood carvings and alabaster carvings in the decoration of the courtyard-miansara of a traditional Iranian house.







5. Mukarnasy, shebeke, plastic wall decor, ceramics, decorative carpets and furniture of the central courtyard-miansara of a traditional Iranian house.