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### Original Research Article

## A Comparative Analysis of Authenticity Components in the Three Levels: Form, Concept, and Meaning in Historical Houses of Yazd City (Qajar and Early Pahlavi Periods)\*

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### Abstract

**Problem statement:** Understanding authenticity is highly important in creating authentic and lasting architecture. However, due to a diversity of opinions and the lack of precise criteria, this topic has often been overlooked by experts, and research has been limited to repeating general concepts, primarily within the scope of cultural heritage and building restoration. Given that traditional architecture is recognized as authentic, it is essential to investigate this subject in the architecture of conventional houses across different historical periods to identify the components of authenticity.

**Research objective:** This study attempts to analyze the concept of authenticity and examine how it manifests and persists in the traditional houses of Yazd city, during the transition from the Qajar to the Pahlavi period, by reviewing articles and expert opinions. Recognizing architectural changes in traditional houses during these two periods plays a significant role in understanding the components of authenticity in architectural structures. The study focuses on the physical (corporeal), conceptual, and semantic evidence within the houses to identify the trends of continuity or rupture of these concepts amidst the historical and cultural developments of that era.

**Research method:** This is an applied, qualitative research study employing a content analysis strategy. Data was collected through library research, documentation, and field visits. After identifying the components of authenticity in architecture based on the analysis of documents and expert views, houses from the Qajar and Pahlavi periods in Yazd were selected as case studies. The evolutionary trend of these authenticity components was then examined from the Qajar to the Pahlavi period using comparative-analytical and descriptive methods.

**Conclusion:** The examination of authenticity components across the three levels -Form, Concept, and Meaning- in the Qajar and Pahlavi houses indicates that the concept and meaning inherent in an architectural element are no longer perceivable at the other levels of authenticity when that element is removed from the level of Form in traditional houses. Furthermore, many of the components of authenticity across the three levels are no longer evident in the architectural transformation of buildings from the Qajar to the Pahlavi period.

**Keywords:** *Comparative Studies, Traditional Houses of Yazd, Mulla Sadra, Qajar Period, Early Pahlavi Period.*

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## Introduction and Problem Statement

At the dawn of the twentieth century, Iran's residential architecture consistently served as a tangible reflection of the identity, culture, climate, and socio-biological structure of societies over time. It was entirely synchronous with the cultural, social, and religious values of the traditional community. However, influenced by globalization and the influx of modernism and international styles, Iranian architecture underwent fundamental changes. The authenticity, which had been shaped in harmony with the climate, family system, lifestyle patterns, and cultural beliefs of the people, began to transform. These changes led to contemporary architecture drifting away from indigenous roots and traditions, creating a form of cultural and identity rupture in the residential living space. Consequently, many new buildings merely settled for superficial imitation of certain traditional architectural elements, and the architecture's authenticity in the deeper layers of the house's meaning and concept gradually diminished.

This crisis of identity and decline of authenticity has been more pronounced in cities with a rich architectural history, such as Yazd. Due to its unique geographical location and cultural and climatic characteristics, Yazd is considered one of the most prominent examples of the manifestation of authenticity in traditional Iranian architecture within the historical context. The city managed to preserve its traditional architectural structure and principles until the Qajar era. However, with the advent of the Pahlavi period, signs of change and weakening of authenticity components became evident in the residential architecture of the city. These transformations were observed not only in the physical structure and form of the buildings but also in the semantic, functional, and spatial dimensions of the houses. In fact, the Qajar period is considered a turning point in the evolution of cultural values, lifestyle, and architectural language in Iran. The study of architecture from this period, compared to the Early Pahlavi period, can be referred to as "transfiguration."

As a result of these developments, many architectural elements that conveyed authentic concepts underwent fundamental changes or were gradually eliminated from

the structure of the houses. This process has profoundly impacted how the components of authenticity in historical houses have continued or changed. Despite the importance of the concept of authenticity in architecture and its role in strengthening cultural identity and improving the quality of life, comprehensive and clear criteria for measuring and explaining the components of authenticity in Iranian residential architecture have not yet been provided. Most research has been limited to generalizations or the repetition of previous viewpoints, rarely offering a deep and comparative analysis of authenticity components in different temporal and spatial contexts. Therefore, this research provides a framework for measuring authenticity in Iranian architecture by analyzing the concept of authenticity and its components in the residential architecture of Yazd city, spanning from the Qajar to the Early Pahlavi period. Subsequently, through comparative analysis of selected houses in the two historical periods, the dimensions and indicators of authenticity are examined, and the resulting architectural changes are extracted using these components.

## Research Method

The research method is qualitative and descriptive-analytical, with a comparative approach. To achieve the theoretical framework, the relationship between the levels of authenticity and Mulla Sadra's levels of perception in architecture was explained using logical reasoning. Given that the researcher's insight, presence in the environment, and ability to converse with residents are crucial factors in qualitative research, the researcher's personal affinity and continuous presence in the environment were important criteria in selecting the houses and conducting the research. Accordingly, through the examination of documents and periodic visits to traditional houses in Yazd, sample houses (from the Qajar and Early Pahlavi periods) were selected, and the physical, conceptual, and semantic elements of these houses were analyzed and compared based on the components of authenticity.

## Research Background

A review of the body of research in the discussed field

reveals that the topic of the house and its authenticity across successive periods has not been sufficiently addressed by contemporary researchers. Most studies conducted without an emphasis on the concept of authenticity have merely focused on the transformation process of past houses, dedicating themselves to descriptive and case analyses based on patterns, typology, flexibility, etc. Despite this, a few studies have examined the process of authenticity transformations within cultural heritage, scrutinizing changes in house authenticity from a heritage perspective.

Nejad Ebrahimi et al. (2022), in their article on the influential indices of authenticity in the reconstruction of the Sadghiani House, examined the eight components of authenticity in the reconstruction of the historical buildings in this house. Fadaei Nezhad & Eshrati (2014), in their article analyzing the components for re-identifying authenticity in cultural heritage protection, proposed three dimensions ,stability, continuity, and change, and two aspects ,tangible and intangible, for authenticity, based on international documents and conventions. Asefi & Imani, (2013), in their article on tracing and recognizing the factors causing the transformation of the spirit of Iran's past architecture over time, referred to the relationship between the architect and the audience's perception in shaping authentic architecture. They consider the cultural level of the audience to be relevant and effective in bestowing authenticity upon today's Iranian architecture. Zakerzadeh & Ghorbaninia (2021), in their article examining the dimensions of the authenticity of decorations used in Qajar houses and their impact on the cultural value of these places (Emam Jomeh, Vosough ol-Dowleh, and Mostofi ol-Mamalek houses in Tehran), focused on identifying and analyzing the dimensions of the authenticity of the decorations used in these houses. In line with the topic of perception, Juhani Pallasmaa (2016), in the book "The Eyes of the Skin: Architecture and the Senses", approached the definition and status of the senses from a different perspective. He considered one of the secrets to creating suitable living spaces to be the architect's complete perception of the environment with all sensory faculties.

In his view, the necessity of contemporary architecture is to pay attention to the ontological meaning of each architectural element, meaning what purpose and concept each element holds, and the architect must use them appropriately according to the essence of each element. Therefore, an in-depth exploration of Iran's traditional houses, as some of the country's most valuable and identity-rich architectural and cultural works, will assist architects in a deeper understanding of authenticity and its components in a building (Hamzenejad & Dashti, 2016, 25).

## Theoretical Foundations

### • Examining the concept of authenticity

Throughout centuries, theorists have discussed concepts including continuity, change, and truth. These concepts are interconnected for understanding the term authenticity. Mitchell (2008, 26) states that authenticity appears in different meanings across every culture over time. Sheikh Zeinoddin considers authenticity to be the timeless principles of architecture (Karbasi, 2012). Van Balen (2008, 39) defines authenticity as a qualitative, multi-layered, and relative entity. Andrew & Buggey (2008, 61) attribute authenticity more to people and cultures than to place. In cultural heritage, the process of re-identifying and evaluating authenticity is observed across various contexts and dimensions: from micro to macro scale, from a single-dimensional to a multi-dimensional concept, from tangible to intangible, from form-centric to meaning-centric, and from fixed to variable (Fadaei Nezhad & Eshrati, 2015, 79). According to Mahoush, stable principles, which are the core substance for transforming mental constructs, perceptions, and observations into objective realities, point to a single truth that can take different forms (Mahvash, 2006, 52). Thus, the stated definitions indicate the complexity of achieving a unified framework for the concept of authenticity.

### • The concept of authenticity in architecture based on levels of perception

According to Mulla Sadra's viewpoint, the human soul is continuously undergoing transformation and

movement throughout its life, traversing multiple levels and stages in this journey (Shajari & Alizadeh, 2012). Architecture, similarly, possesses a hierarchy of concepts and meanings, and humans achieve an understanding of it within the building corresponding to their levels of perception. These levels are manifested in the components of the house as qualities at different levels of authenticity, from the physical structure to the concept and meaning. Accordingly, in correspondence with the levels of perception (Table 1), levels are defined for the authenticity of the building in architecture. In reality, the concept of authenticity in an architectural structure is not directly perceivable; rather, it must be sought in the different layers of the work. At the first level of perception, the objective and visible qualities of the building, such as shape, size, materials, and construction techniques, are observable. These features are subject to change across time and space and lead to the perception of authenticity at the level of Form. Amini et al. (2019) consider the realm of imagination (Alam al-khayal) to be a physical space where the audience perceives the concepts inherent in the architectural structure based on the physical form of the work, mental images, lived experiences, and the association of meanings in this realm. Meanwhile, concepts such as spatial hierarchy, flexibility, privacy, and introversion remain observable and perceivable. In the architecture, despite minimal changes in the building’s physical structure or appearance. In the level of Intellectual Perception (‘aqlī idrāk), the essence of objects is understood in a universal form (Hosseini Shahroudi & Eskandari, 2017). At this level, architecture possesses intrinsic aspects and latent meanings that are not readily identifiable by everyone (Omidvari et al., 2024). The audience, utilizing their intellect (reason) and innate capacities, is able to perceive the meanings of this level. Centrality, unity,

and transparency are the architectural characteristics at this level of authenticity. Accordingly, recognizing the authenticity of a work involves understanding its different layers, from the material level (form and materials) to the level of meaning (unity, transparency, etc.).

**Study Area**

Yazd city, possessing the country’s most extensive integrated historical texture, features authentic and expressive architecture. With its unique architecture, the city allows for the observation of traditional houses<sup>2</sup> from various historical periods, reflecting the cultural continuity and authenticity of Iranian architecture. The houses within this texture share significant functional similarities and feature structures made of adobe, brick, or a combination of both (Khaki Ghasr, 2019, 24).

**Case Study: Traditional Houses from the Qajar and Early Pahlavi Periods in Yazd City**

The houses selected for this study, according to Fig. 1, belong to the Qajar and Early Pahlavi periods, providing an environment suitable for the residents’ life, conforming to the regional climate (Hajighasemi, 2004). The architecture of these houses, in terms of physical-spatial organization, includes houses based on the central courtyard pattern (single or multiple courtyards). Given that the physical structure of architecture takes shape in a continuous flow over time, buildings from two consecutive historical periods were selected in this research to identify the components of authenticity. Consequently, an effort was made to select houses that share common architectural characteristics and, from a heritage perspective, are sounder and have fewer changes in restorations. The constituent spaces of the traditional houses have a spatial variety, including restorations.

The constituent spaces of the traditional houses have a

Table 1. Relationship between the ranks of perception and existence with authenticity in architecture based on the principles of transcendent theosophy. Source: Authors.

Level of Audience-Existence Interaction	Characteristics of the Corresponding Realm	Rank of Perception	Rank of Authenticity
Interaction with the Realm of Nature (Mulk)	Objects possessing definite time, place, dimensions, and size.	Sensory Perception	Form
Interaction with the Realm of Imagination (Khayal), corresponding to the soul’s existential rank.	Objects lacking matter and body, but possessing time, place, color, and shape.	Imaginative Perception	Concept
Interaction with the Realm of the Intellect (Jabarut), corresponding to its rank.	This realm is beyond any form, image, or formal manifestation.	Intellectual Perception	Meaning











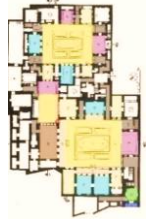
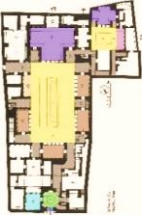

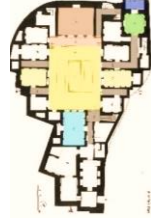








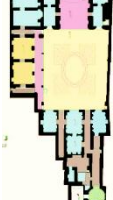

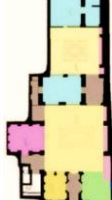









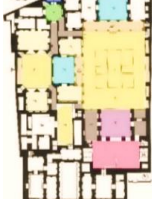





<b>Name</b>	Rasoulian	Mortaz	Shafi'pour	Lariha (Fahadan)	Akhavan Sigari
<b>Plan (Qajar Era)</b>					
<b>Photo</b>					
<b>Name</b>	Golshan	Mehraban Goudarz	Meshkatian	Mashrouteh	Rismanian
<b>Plan (Qajar Era)</b>					
<b>Photo</b>					
<b>Name</b>	Rezvani	Mahd Qur'an	Rezvani Mahal Tal	Abdul Razzaq	Farrokhi Yazdi
<b>Plan (Pahlavi Era)</b>					
<b>Photo</b>					
<b>Name</b>	Hossein Shakeri	Kashefi	Dr Vaziri	Tahereh Pourshamsi	Kouroghli
<b>Plan (Pahlavi Era)</b>					
<b>Photo</b>					

Fig. 1. Introduction to selected traditional houses from the Qajar and early Pahlavi Periods. Source: Authors.

spatial variety, including “Iwan” (porch), “Haft-Dari” (seven-door room), “Panj-Dari” (five-door room), “Talar” (hall), “Hashti” (entrance vestibule), and “Kafsh-Kan” (shoe removal area), etc. (Fig. 2), which are observed in the selected houses according to the spatial guide (Fig. 3).

### Discussion and Analysis

#### • Comparative analysis of authenticity in the three levels: form, concept, and meaning in Qajar and Pahlavi Houses

The components of authenticity, based on the ranks of authenticity, were examined in the three ranks ,Form, Concept, and Meaning, within the parts and elements of the selected houses. Authenticity at the Rank of Form encompasses architectural characteristics that possess matter, shape, dimensions, and size, and which are realized within the context of time and place; characteristics that the audience is able to perceive through sensory perception. Taghdir (2017) relates this rank to the five external senses and the internal senses of humans. The manifestation of authenticity components at the Rank of Form in the parts and elements of the selected houses is presented in Table 2.

Based on this, ninety percent of the Qajar period houses include the following elements: Jolowkhan (Fig. 4), Hashti, Badgir, Iwan, Panj-Dari/Seh-Dari, and the Internal Courtyard (Andarouni). All houses have an Entrance Dalan (between the Hashti and the courtyard),

the External Courtyard (Biruni), a Water Pool and Garden, and the Façade made of adobe, straw-mud, and plaster decorations. Over half of the houses feature a Talar, Orosi Window, Colored Glass Grille (Gereh Chini) doors and windows, Karbondi and Muqarnas, and only thirty percent of the houses (Lariha, Rasoulia, and Mashrooteh) have a Haft-Dari room. The courtyards of the houses are surrounded by Passageways, Iwans, Panj-Dari rooms, Seh-Dari rooms, etc. These characteristics in Qajar period houses are comprehensible to most residents and audiences of the building, corresponding to their perception levels at the sensory rank (five senses). These components manifest differently in the selected Pahlavi period houses. The Jolowkhan exists only in three houses (Koroghlu, Mahd-e Quran, and Rezvani-Tal), while in other houses, the entrance merely consists of a door. The Hashti element is eliminated in half of the houses and has been simplified to a square shape. The Entrance Dalan is only seen in the Rezvani-Tal and Mahd-e Quran houses. Haft-Dari, Panj-Dari, and Seh-Dari rooms, similar to those in Qajar houses, do not exist in these houses. The Orosi and Goljam (stained glass) windows have been removed from the houses. Elements like the Iwan, Courtyard, Water Pool, and Garden, though altered in shape and dimension, are still observed in most houses. Some surfaces are covered with brick. In fact, the components of authenticity at the Rank of Form, which are observable in the appearance and physical structure of the building, have gradually faded

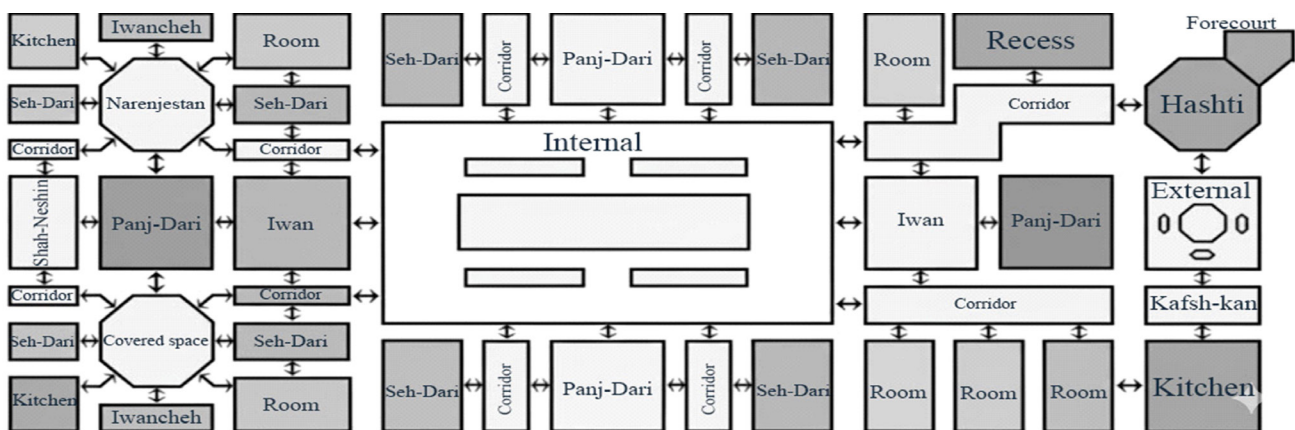


Fig. 2. General overview of spatial arrangement pattern in traditional houses based on the examination of Qajar Period houses in Yazd City. Source: Saadati Khamseh, 2017.

Spaces Guide	Seh-Dari	Panj-Dari	Hashti	Iwan	Corridor	Entrance	Haft-Dari	Dow-Dari	Hall	Internal courtyard
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Fig. 3. Guide to identifying the examinable spaces in the plan of traditional houses from the Qajar and Pahlavi Periods. Source: Authors.

Table 2. Manifestation of authenticity components at the rank of form in selected Qajar and Pahlavi houses in Yazd.  
Source: Authors based on Hajighasemi, 2004 and Yazd Cultural Heritage Archive.

Manifestation of Authenticity in House Components	Qajar Houses Count	Pahlavi Houses Count	Manifestation of Authenticity in House Components	Qajar Houses Count	Pahlavi Houses Count	Manifestation of Authenticity in House Components	Qajar Houses Count	Pahlavi Houses Count
Forecourt	9	3	Haft-Dari	3	0	Iwan	9	3
Hashti	9	5	Panj-Dari/ Seh-Dari	9	4	Windcatcher	9	7
Entrance	10	8	Window (Orosi)	6	0	Kitchen	10	10
Corridor	10	10	Façade / Decorations: Adobe, Straw-Mud (Kâh-gel), Plaster (Gachi)	10	9	Gereh Chini (grille) with colored glass	8	2
Corridor	10	2	Inner courtyard	9	3	Kârbândi / Muqarnas, etc.	8	3
Hall	7	10	External courtyard	10	10	Water Pool (Howz) and Garden	10	10

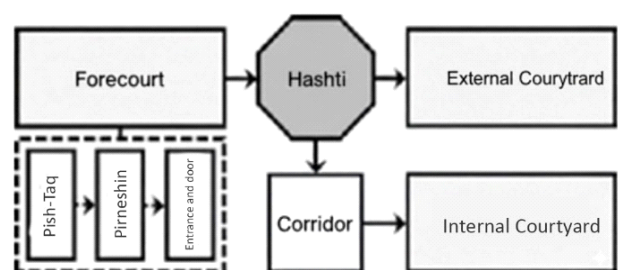
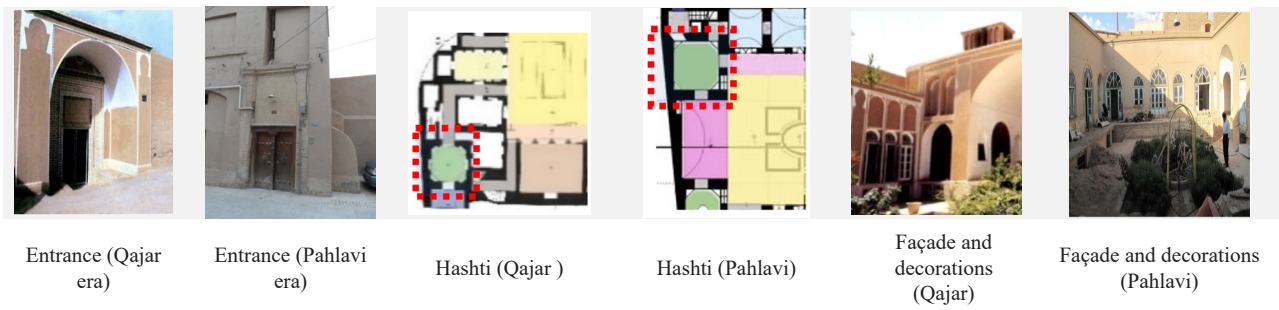


Fig. 4. Entrance elements in traditional houses of Yazd City (Qajar Period).  
Source: Authors.

due to the elimination or alteration of some architectural components during the Pahlavi period. Therefore, based on the comparative analysis in Table 3, the authenticity of the Rank of Form has undergone evolution and transformation in the transition from the Qajar to the Pahlavi period.

The components of authenticity at the Rank of Concept in the house, based on Mulla Sadra’s levels of perception, are understood by removing matter from the characteristics of this rank in the house. These concepts are imprinted in the individual’s mind through the internal senses and imaginative perception. Table 4 presents the manifestation of the components of authenticity at the Rank of Concept in various

dimensions, including hierarchy (access, etc.), privacy, flexibility, spatial segregation and zoning, and so forth. In the hierarchy of entry into the house, from the alleyway to the courtyard, the components of the house consecutively evoke various concepts in the mind of the audience, including privacy, security, and the preservation of the family’s sanctity. The hierarchical connection from the courtyard to the room via the Iwan, and the access from the courtyard to the room through a passageway (Fig. 5), exists in most Qajar houses to maintain the sanctity of private room spaces. In these houses, by opening the windows, the space extends into the Iwan and then into the courtyard. The spatial segregation and zoning are achieved through the Hashti, passageways, Andaruni, and Biruni courtyards, and other spaces. The characteristics of authenticity at the Rank of Concept, according to Table 5, are observable and perceivable in the Qajar period houses. In Pahlavi period houses, despite the elimination of the Jolowkhan and changes in the shape and dimensions of the Hashti and Dalan, the hierarchy of access from the entrance to the courtyard is still observable.

Table 3. A comparative analysis of authenticity components at the rank of form in selected Qajar and Pahlavi houses. Source: Authors.

Manifestation of Authenticity in House Components		Conclusion
Qajar Period	Pahlavi Period	
Forecourt / Anteroom: Door, Sardarb, Pish-Taq, and Pirmeshin	Forecourt: Door, Sardarb	The Forecourt (including door, sardarb, pish-taq, and pirmeshin) is observed in all Qajar period houses, but in most Pahlavi period houses, this complex is reduced to at most a simple sardarb (door canopy/head).
Hashti (Entrance Vestibule)	Square Shape	In Qajar-period houses, the octagonal Hashti space is visible after the entrance door, but in most Pahlavi-period houses, the Hashti is changed to a square shape or eliminated in some houses.
Dalan (Corridor leading to the Courtyard)	Dalan (Corridor leading to the Courtyard)	Qajar period houses feature a long corridor (dalan) between the Hashti and the courtyard, but in the Pahlavi period, these corridors are shorter.
Passageway (Between Rooms)	—	In Qajar period houses, entry and access to each room are managed by a separate passageway; however, in Pahlavi period houses, these passageways are eliminated, and access to rooms is through the Iwan or adjacent rooms.
Passageway (Between Rooms, Hall, Entrance, etc.)	Passageway (Between Rooms, Hall, Entrance, etc.)	In Qajar period houses, the passageway serves as an intermediary space for connection throughout all parts of the house (entrance to the Talar, Iwan, rooms, and courtyard); however, in most Pahlavi period houses, these passageways are only located at the entrance to the Talar and the house itself.
Courtyard, Water Pool (Howz), and Garden (Baghcheh)	Courtyard, Water Pool (Howz), and Garden (Baghcheh)	These elements exist in houses of both periods. The size of the courtyard in Pahlavi period houses is smaller, and its dimensions in some Pahlavi houses are square, with the howz (pool) being changed to an oval or circular shape during this period.
Badgir (Windcatcher)	Badgir (Windcatcher)	This element exists in all Qajar-period houses and in most Pahlavi-period houses as well.
Iwan (Porch)	Columned / Extended Iwan	The Iwan is present in most Qajar period houses, but in Pahlavi period houses, the Iwan is located across the entire façade (often without a roof) or as a columned structure in front of the rooms.
Talar (Hall)	Talar (Hall)	This space exists in all houses of both periods, but in Pahlavi period houses, it has a smaller breadth and depth.
Haft-Dari, Panj-Dari, Seh-Dari, Room	Seh-Dari, Do-Dari, Room	In Qajar period houses, rooms include Haft-Dari, Panj-Dari, Seh-Dari, and rooms used as storage (Pasto or Anbar), but in Pahlavi period houses, rooms are converted to Seh-Dari, Do-Dari, and single-door rooms.
Orosi Window	Simple Window	Some Qajar houses feature rooms with Orosi windows, but in Pahlavi period houses, the windows are simple.
Andaruni (Internal) and Biruni (External) Courtyards	Courtyard	In the Qajar period, the selected houses have two courtyards, Andaruni and Biruni, but in the Pahlavi period, most houses have a single courtyard and are smaller than in the previous period.
Façade: Adobe, Straw-Mud (Kāh-gel), Plaster, and Plaster Decorations	Façade: Adobe and Brick with Plaster Decorations, etc.	Qajar period houses have a straw-mud façade with plaster decorations, but in Pahlavi period houses, the façade of some houses is similar to the Qajar period, while one or two fronts in other houses have a brick façade.
Door and Window Gereh Chini with Colored Glass	Simple Door and Window with Clear Glass	Qajar period houses feature doors and windows with Gereh Chini and colored glass, which are absent in Pahlavi period houses.
Kārbāndi / Muqarnas, etc.	Kārbāndi / Muqarnas, etc.	In Qajar period houses, decorations like Kārbāndi, Muqarnas, etc., are present in various spaces of the house, including the Hashti, Talar, above the Panj-Dari, etc. These decorations are significantly reduced in Pahlavi-period houses.

The passageway, as a connecting space, has been removed from the entrance of most rooms in these houses, and the concept of hierarchical entry into the room is not perceivable in this section. The component of flexibility remains discernible in these houses; as the integration of the room, Talar, and Iwan with the

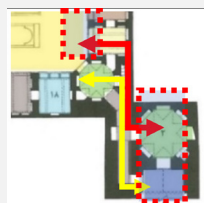
courtyard, and the varied functions of the spaces, has ensured the continuity of this feature. However, spatial zoning is no longer similar to Qajar houses, having moved away from the former spatial organization, due to the alteration in shape and the elimination of some spatial elements, such as the shortening of passageways

Table 4. Manifestation of authenticity components at the conceptual level in traditional houses of Qajar and Pahlavi Periods in Yazd.  
Source: Authors based on Hajjighasemi, 2004 & Yazd Cultural Heritage Archive.

Component/ Sub-Criteria	Manifestation of Authenticity in House Components	Qajar Houses Count	Pahlavi Houses Count	Component/ Sub-Criteria	Manifestation of Authenticity in House Components	Qajar Houses Count	Pahlavi Houses Count
Hierarchy (Access and ...)	Entrance to the House: Forecourt, Hashti, Dalan, Courtyard	10	9	Confidentiality (Mahramiyat)	No direct view from the thoroughfare/passage to the house	10	10
	Courtyard, Passageway, Room	10	4		Gereh Chini windows with colored glass to control the view into the rooms	7	0
	Room, Iwan, Courtyard	8	7		No openings/ windows in the privacy boundaries (harim) of others	10	9
	Use of the Iwan for creating a semi-open pause space in the courtyard;	9	7		Hierarchy of access to the house through the Forecourt, Hashti, Dalan, Courtyard	10	10
	The possibility of combining and separating spaces based on the needs of individuals	10	10		No oversight/dominance over other surrounding buildings	10	10
	Common and multiple spaces with diverse functions	10	10		Presence of an Andaruni (Internal) courtyard for family members	9	4
Segregation and Zoning of Spaces	Separation of house spaces by the Hashti (vestibule): Andaruni, Biruni (outer/ public)	10	6	Transparency (Functionality/ Performance)	Central Courtyard, Iwan (porch/veranda), Room, Hall, Corridor, and...	9	9
	Separation of access to the house and the use of spaces for Mahram (intimate kin) and Gheyr-e Mahram (non- intimate kin)	10	4	—	Creation of spatial territories with functional diversity, from Entrance- Courtyard and Courtyard- Room, and so on...	10	10
	Separating elements between two spaces, such as a corridor, staircase, or Dalan (passageway)	10	9		Symmetry or Spatial Balance in the House	10	10



Access Hierarchy: Entry into the Mortaz House (Qajar Period)



Separation of spaces with dividing elements (Hashti, Corridor, and Iwan) in the Mortaz House (Qajar Period)



Use of Gereh Chini windows with stained glass in the Lariha House (Qajar Period)



Use of simple windows in the Abdolrazzagh House (Pahlavi Period)

and the removal of the Andaruni courtyard in many houses. Based on the analysis conducted, the criterion of privacy has been weakened with the removal of the Gereh Chini (grille) windows and colored glass. Nonetheless, signs of privacy (Mahramiyat) are still observed, albeit in a more limited scope, in the

sequential entry into the house. Accordingly, authenticity at the conceptual level has transformed, manifesting less strongly in Pahlavi-era houses compared to Qajar-era houses due to the omission of some physical components and elements. The perception of authenticity at the semantic level in

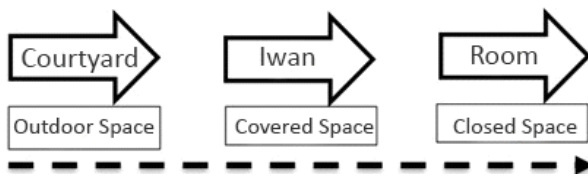


Fig. 5. Placement of the room (Oṭāq) in the private space of traditional houses of Yazd (Qajar Period) to observe privacy (harīm). Source: Authors.

Table 5. Comparative analysis of authenticity components at the conceptual level in selected Qajar and Pahlavi houses. Source: Authors.

Component	Qajar Houses	Pahlavi Houses	Conclusion
Hierarchy	Entry to the House (Jelokhan, Hashti, Dalan, Courtyard)	Entry to the House (Door, Dalan, Courtyard)	In Qajar-era houses, the access hierarchy to the house is achieved by the elements of Jelokhan, Hashti, corridor, and then the courtyard. However, in most Pahlavi-era houses, this sequence is ultimately limited to the door and entrance portal, and the change between the alley and house space is perceived only after entering the house, with little difference in the activities existing in the spaces until reaching the courtyard.
	Courtyard, Corridor, Room	Courtyard, Room	In Qajar-era houses, to enter the private space from the courtyard, the spatial hierarchy of Corridor - Room must be traversed, but in most Pahlavi-era houses, the corridor space has been eliminated.
Flexibility	Room (Haft-Dari, Panj-Dari, etc.), Hall, Iwan: Possibility of combining and separating spaces	Room (Seh-Dari, etc.), Hall, Iwan: Possibility of combining and separating spaces	In Qajar-era houses, room spaces could be expanded via the corridor and these spaces and the Iwan could be merged and separated via the Orosi window. In the Pahlavi period, with the elimination of Haft-Dari and Panj-Dari rooms, the possibility of separation or merging via the Orosi window with the Iwan was removed, and rooms opened into each other and the Iwan via doors, allowing for combination with the adjacent space.
Separation and Zoning of Spaces	Separation of house spaces with Hashti; Andaruni (private/inner), Biruni (public/outer), and...	Separation of house spaces by Biruni, rooftop, and...	In Qajar-era houses, the elements Hashti, Andaruni courtyard, and Biruni each served as a space for activity division, causing the separation of spaces within the house. However, in the Pahlavi period, the possibility of spatial division was reduced with the elimination of the Andaruni and Hashti.
	Separation of house access methods with Hashti, corridor, courtyard	Separation of house access methods with corridor, Andaruni courtyard	In Qajar houses, access to the inside of the house was separated through the mentioned elements, and entry to the Andaruni and Biruni was via separate paths. In Pahlavi-era houses, this spatial separation was minimized with the elimination of some elements.
Mahramiyat	Separating elements of spaces: Corridor, Hashti, and Iwan	Separating elements of spaces: Corridor, Iwan (columned), ...	In Qajar-era houses, the Iwan, Hashti, and corridors function as joint separators between two spaces. These exist in Pahlavi-era houses as well, but they include fewer spaces.
	No direct view from the passage into the house	No direct view from the passage into the house	Consistent with the access hierarchy to the house, there is no possibility of a direct view into the house in either period.
	Use of windows with stained glass	Use of simple windows	In most Qajar-era houses, the doors and windows with Gereh Chini (lattice) and stained glass, while providing light, prevent a direct view into the room (to control the view into the rooms). In the Pahlavi period, the windows are simple.
	No openings towards others' privacy zones	No openings towards others' privacy zones	In both periods, no openings or vents are facing the alley space or the neighbor's privacy zone.
	No direct overlooking or view of surrounding buildings from the house	No direct overlooking or view of surrounding buildings from the house	In both periods, high walls around the building and the lack of external openings block overlooking and direct views of other buildings from the house, thereby preserving the privacy of neighbors and even pedestrians.
	Access hierarchy to the house from Jelokhan, Hashti, Dalan, Courtyard	Access hierarchy to the house via the entrance door, Dalan, Courtyard	The access hierarchy in the Qajar period creates privacy (Harim and Mahramiyat) for each space and access levels for users at different tiers. In Pahlavi-era houses, some spaces have been eliminated, and consequently, the level of privacy in the house has decreased. In fact, the deviation of sight at the entrance to create the concept of Harim and Mahramiyat is not the same as in the Qajar period.
Courtyard, Corridor, Room	Courtyard, Room	In Qajar-era houses, the corridor joint creates a turn from the courtyard to the room to establish privacy (Harim). This corridor has been eliminated in Pahlavi-era houses.	

the house is realized through intellectual comprehension. This level transcends any form, shape, or superficial manifestation, and its embodiment in the building's components occurs through the understanding of the internal and latent concepts within the physical structure. Accordingly, each individual, based on their level of

perception, grasps a portion of the meanings hidden within the house’s elements and components. Characteristics of this level (Table 6) include transparency, unity, symbolism, and continuity in architectural components. According to Mirmiran (1998), transparency in the house occurs on the path of movement from matter to meaning, achieved by the reduction of mass and the increase of space. In the spatial hierarchy of Room – Iwan– Courtyard, the concept of transparency is realized by the reduction of mass from the room to the Iwan and the spatial expansion upon connecting to the courtyard.






Furthermore, the stained glass of the Orosi window aids in the expansion of space from the room to the courtyard by diminishing the room’s mass and reinforcing the visual connection between the interior and exterior. Moreover, the addition of the dimension of time to space through elements such as Orosi, Shabak (lattice), and Goljam (stained glass pane) is perceivable in traditional houses. In effect, by utilizing light, the material burden of the space is reduced, making the space light and transparent.

In the semantic hierarchy of entry into the house ,up to

Table 6. Manifestation of authenticity components at the semantic level in selected traditional houses of Qajar and Pahlavi Periods in Yazd. Source: Authors based on Hajighasemi, 2004 & Yazd Cultural Heritage Archive.

Component	Manifestation of Authenticity in Components and Elements of the House	Number of Qajar Houses	Number of Pahlavi Houses	Component	Manifestation of Authenticity in Components and Elements of the House	Number of Qajar Houses	Number of Pahlavi Houses
Continuity	Iwan: Connection between earth and sky	10	6	Unity (in plurality)	Rooms are each considered a whole unit.	10	10
	Dalan: Breaking away from the outside and joining the inside	10	6		Spaces around the courtyard, along with other components of the house, create a single whole unit.	10	9
	Water Pool (Howz): The Presence of a water pool and seeing the sky reflected in it connects earth and sky	10	10		The courtyard links the different components of the house, transforming it into a single whole unit.	10	10
Transparency	Room, Iwan, Courtyard (Reduction of matter, Increase of space)	10	4	Symbolism	Courtyard, garden (Baqcheh), and pool are symbols of Paradise	10	10
	Orosi, Shabak, Goljam, Hoorno (Adding the dimension of time to space)	10	2		Shapes originate from geometry and numbers and possess their own specific qualities.	10	10

				
Unity in Mortaz House (Qajar Period)	Dalan (Passageway) of Pourshamsi House (Pahlavi Period)	Dalan (Passageway) of Mortaz House (Qajar Period)	Water Pool (Howz) of Rezvani House (Pahlavi Period)	Water Pool (Howz) of Mashrouth House (Qajar Period)

the courtyard and then the room, the individual, while moving through the house's different spaces, traverses the hierarchy of the cosmos, from the outside to the inside. The Iwan acts as an intermediary, linking the room with the courtyard; in other words, it is considered a medium between the corporeal plane and the spiritual plane. Entering the Iwan can be seen as a movement from the material realm to a higher ontological level, where one achieves a deeper understanding of the space's meaning and spirit. The Dalan (passageway), according to Firoozbahr (2009, as cited in, Hossein Yazdi, 2013), is one of the main jewels of house spaces, a realm between body and soul; a place where one is liberated from external senses and achieves internal perception. Moving through the entrance, Dalan is a kind of transition from the outer world to the inner world of the human being; a process in which the individual distances themselves from the external clamor and is guided toward the inner and spiritual dimension of the space. The presence of a water pond (Howz) and a small garden (Baqcheh) in the house's courtyard is a symbol of Paradise, and the reflection of the sky in the water pool evokes a connection between earth and heaven. In traditional Iranian architecture, every part of the house is formed based on geometry and numerical ratios; the cubic shape in the building's physical structure is considered a symbol of perfection and stability. Thus, the components of the semantic level in Qajar-era houses are observable in various parts of the building, commensurate with the audience's level of perception. However, in Pahlavi-era houses, due to the elimination of some spatial elements (Table 2), the manifestation of authenticity components at the semantic level is not possible in certain parts of the building. Based on Table 7, the components of unity and symbolism are still identifiable and perceivable in some spaces during this period, although the intensity and extent of their presence have decreased compared to Qajar houses. According to Mulla Sadra's (Sadr al-Din Shirazi, 1865) levels of intellectual perception, individuals' understanding of the meanings hidden within the house's spaces will differ. In fact, although Qajar and Pahlavi houses still seemingly possess courtyards, pools, gardens, and other spaces, the perception of semantic components will differ based on the audience's understanding of the components and elements of the houses in these two periods due to changes

in form, structure, geometry, and elements. The authenticity components at the semantic level, within the framework of criteria such as continuity, transparency, and ornamentation (like Karbandi and Muqarnas), no longer possess the clarity and coherence of Qajar houses due to the elimination of elements such as the Dalan, Iwan, Goljam, and so on, in Pahlavi houses. In truth, the perception of the stages of transcendence based on the ascending arc (Qaws-e So'ud) in the cosmic planes is not fully realized for the audience in Pahlavi-era houses.

## Conclusion

Authentic architecture is a container for living and a path for the existential elevation of humankind to the semantic realm. This architecture is formed and gains its identity by preserving its fixed essence and through the interweaving of its physical, conceptual, and semantic layers. Since authenticity possesses stable regulations, its concepts maintain their continuity across the context of time and do not undergo fundamental changes in the building; what changes over time is the "covering" that is placed upon the architecture of each era. In fact, in every historical period, a form appropriate to the cultural, social, and climatic conditions manifests itself in a new framework, yet with a persistent meaning in the architectural structure. Based on these concepts, authentic architecture simultaneously considers the conceptual, semantic, and formal levels in the building, guiding the audience through perceptual levels from form to meaning.

Accordingly, authenticity at the formal level is manifested in the building's physical structure and appearance, and is more susceptible to the influence of time, culture, society, and environmental conditions than other levels. At the conceptual level, authenticity maintains its continuity across time and space, and at the semantic level, authenticity is embodied in the essence and substance of the work, where the fundamental meanings hidden within the building are preserved despite formal changes. The examination of authenticity components across these three levels in Qajar and Pahlavi-era houses shows that with the change or elimination of certain elements and details in the building, including shape, appearance, dimension, and size, the manifestation of meanings and the emergence of concepts in those elements are no longer possible. In traditional Qajar-

Table 7. A comparative analysis of authenticity components at the semantic level in selected Qajar and Pahlavi houses. Source: Authors.

Component	Qajar Houses	Pahlavi Houses	Conclusion
Continuity	Dalan (Corridor): Breaking away from the outside world and joining the inside	—	The concept of the Dalan as a space for breaking away from the outside and joining the inside is observed in Qajar-era houses. However, in Pahlavi-era houses, with the shortening or elimination of the Dalan, the opportunity for the audience to perceive the space and the semantic hierarchy in the entry to the house is no longer achieved.
	Iwan: Connection between earth and sky	Iwan: Link between the courtyard and the room	In Qajar-era houses, the Iwan connects earth and sky, but in the Pahlavi period, the Iwans, often continuous (without a roof) in front of the rooms, merely serve as a link between the courtyard and the room.
	Water Pool (Howz): Connector of earth and sky	Water Pool (Howz): Connector of earth and sky	The water pool connects earth and sky (reflection of the sky in the water) and exists in both Qajar and Pahlavi-era houses, evoking different levels of perception for the audience.
Transparency	Room, Iwan, Courtyard (Transparency)	Room, Iwan (Columned, Continuous), Courtyard	Transparency is perceived in most Qajar-era houses, while in some Pahlavi-era houses, the function of the Iwans is solely communicative space, and the transparency of the space cannot be perceived.
	Orosi, Shabak (Lattice), (Adding the dimension of time to space)	—	In Qajar-era houses, transparency is observed in the mentioned spaces, but it does not exist in Pahlavi-era houses.
Unity	Courtyard (Centrality)	Courtyard (Centrality)	The courtyard, as a centripetal force, links the different components of the house in both periods.
	The House as a Single Whole Unit	The House as a Single Whole Unit	This meaning is perceived in houses of both periods, but it is clearer in Qajar-era houses.
Symbolism	Courtyard, Garden (Baqcheh), and Pool as a symbol of Paradise	Courtyard, Garden (Baqcheh), and Pool as a symbol of Paradise	The courtyard, as the main element linking the house spaces and its internal components, is a symbol of Paradise and existed in all Qajar and Pahlavi-era houses.
	Geometry of Spaces	Geometry of Spaces	In the Qajar period, symbolism and the latent meanings hidden in symbols, numbers, etc., are evident in the house. However, in Pahlavi-era houses, with the elimination of many components and elements, these concepts are no longer perceivable.

era houses, meanings and concepts such as privacy (Harem), introversion, hierarchy, transparency, unity, and so on are manifested in the architectural form and elements, such as the Jelokhan (entry recession), Hashti (vestibule), corridor, rooms and their proportions, the spatial arrangement of rooms, the Iwan (porch), and so on; however, with the changes introduced in the physical structure of Pahlavi houses, the link between form and associated concepts has weakened, and semantic authenticity in the corresponding spaces of these houses has suffered a void. Therefore, it can be stated that Pahlavi-era houses have undergone a metamorphosis in authenticity compared to Qajar-era houses, and following this transformation, the reduction in the manifestation of authenticity components is evident in the architecture of Yazd's traditional houses during the Pahlavi period. Based on this, the re-reading of authenticity components across the three levels can illuminate the path for reviving authenticity in contemporary architecture.

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The authors declared no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

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