حبیت به روایت ایرانیان

بنابراین، روایی کاووش های باستانی شناسی، معبد از قدیمی ترین نمونه های معمایی انسان ها می باشد که بررسی گری نداشته در گذشته، ساختار همه قسمت ها و کاشت اثرگذاری است. انسان و دیگر انسان ساختمانی همگون که به ویژه خود از هنر و هدفی را داشتند، برای ایجاد و راهبردی، آن به یک تجربه ایده گرفته شده. انتخاب و انتخاب در نهایت از این دوونه را که در قبیل شهر و فضای زندگی که در جهت و کل انسانیت انسانی داشته، انسان با انتخاب از میان عناصر طبیعی و میانجی بخش آنها، فضاهای می تواند که حاصل عناصر مورد نظر انسان به زندگی می گذراند نسل در یک مدل و تدریجی فضاهای به مکان بالد می شود و صورت مطلوب و نابسته زندگی انسان و مکان، محصول تقلید زندگی و انسانهایی در این مکان، یک گام بیشتر نگهداری، شکل انسانی خود را باقی و به عنوان جهت فضای انسانی برپورت کرده است. انسانیت انسانی یکی از حیاتی است. میزان فضاهای حیاتی می تواند مهارت انسانی است. حیاتی به مناسبت عناصر حاصل معنا، به حجم، معنایی، روند و چنانچهی می شود.
According to archeological excavations, temples are the earliest outcomes of human architecture that have affected the formation of other human-constructed buildings such as houses and palaces. Ancient people, with their particular perception of the world, embodied their beliefs in order to “relate” to the world. They chose exceptional objects and elements as symbols of sanctity, the supreme world and the absolute blessing to be used in their life scenes. And so beauty creation came to life. Beauty is the embodiment of a better existence and beautification is signification of the environment to influence the surrounding elements in whole and detail. Man rearranges what he chooses from nature to create a space that implies his intended meaning. Thereby he spends time living in space and generation by generation; the “space” gradually becomes a “place”. “Space” is the desirable and necessary form for human life and “place” is the product of space combined with life.

Yard, meaning there that is around, is the prominent type of Iranian space; an area with an open blue sky in the middle, and surrounded by trees where life happens all around it. Elements of life are human-made creations produced in the same process; meaningful forms that have reshaped in the course of history with the human requirements and demands. Iranian yard is a place and a landscape that is shaped gradually over the millennia. It has appeared as the essence of space in various types of architecture is Iran. The central courtyard architecture, which is used to describe the dominant type of Iranian architecture, is the description of space formation pivoted by the yard; a yard that is a symbol of meaning and beautifier of space in order to transform it into a place. Therefore, in the process, the yard as the element of cresting meaning, offers spirit and “life” to the “body” of architecture through essence of yard.

Eid greeting ceremony of Qajar era in Arg square of Tehran narrates the life giving flow in Iranian space of living. A large pool of water in the middle of the space arranges the elements and the order of events as the center of a compass. Thereby the palace porches that seems to have locked their views to the scene, and the cannon which is a symbol of power, have been built on both sides. The street as a social space from the edge of the palace approaches to his redemptive focus of yard and another building as the secondary sign of power in side of the yard, benefits from its virtue.

Reading the Iranian yard which is of the same nature despite the difference in the peripheral elements is the key to reveals its desire to seek perfection from yard to life. Eid greeting ceremony, as a traditional celebration that created Persepolis, is a unique behavior of adaptation to Iranian landscape. Despite inadequate space to room a large crowd, the behavior in the space depicts its real status. The crowd gathered at a specific time and place with mentioned features is the manifestation of a scene narrated by Iranians.

Footnote:

editor-in-chief