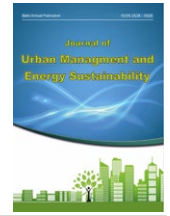


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## ORIGINAL RESEARCH PAPER

### Analyzing the relationship between typology and the urban housing model<sup>1</sup>

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#### ABSTRACT

The country of Iran like everywhere in the world, has turned to tall buildings with the motivation of saving land in the centers of big cities. But the experiences that the owners of high-level construction technology have gone through have not yet been acquired and the conditions for development in fields that were not present in its evolution have not been provided. A significant number of high-rise buildings without the support of a specialized study are necessary, which will result in huge losses and waste, which should be reduced as much as possible. The failed experience of the last few decades of the tall residential buildings requires an analytical study in it. The purpose of the current research is to explain the role and the relationship between type and model in the structural layers of typology. The cognitive reduction method can be done with two completely different goals. Initially, the refinement of a design of its main elements leaves a diagram of the basic structure. This diagram may correspond to diagrams of other designs, in which case we use the term typological diagram. Such a diagram can be called the nature of a species. Secondly, by comparing a design resulting from the reduction of the taxonomic diagram of a species with a design that was probably adapted from it, we can get an idea of the changes in the design according to the original species. Everything is defined in the model with detailed, but everything is more or less uncertain.

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## 1. Introduction

In the postmodern period, theorists again studied the concept of type as the essence and nature of architecture, which in some cases is similar and comparable to deep linguistic structure (Memarian, 1992). Typology, according to Rossi and Leon Carrier, is considered a precise analytical tool for architecture and urban form, which, at the same time, provides a logical basis for design. The interest in form is part of the broader search for meaning in the postmodern era, as it forms a continuous chain of history that is necessary to make architecture legible in a culture. In discussions related to urban morphology and morphology, species have the capacity and ability to create a legible city, which postmodernists consider a solution for reforming the modernist city. In the 1970s, the goal was to improve the legibility of the city, through the re-creation and modification of building forms and pictorial public spaces of the traditional European city (Argan, 1978). The definition of an architectural gem, about which there is little consensus, is one of the main topics of the postmodern debate about meaning. For this definition, we repeatedly face three elements, none of which can be excluded from architecture: type, function, and construction. These concerns can be relatively well related to Vitruvius' triad, pleasure (beauty or ideal form), use (function or habitation), and solidity (durability) through functional types (building), and to construction through various types of building systems. At the same time, typology can be seen as a set of general architectural solutions. In this way, it may be the type of what Derrida considered "the architecture of architecture" or equivalent to the deep structure in language. Transferring meaning is also a part of species. Whether it is understood consciously or unconsciously, it creates continuity with a history that makes buildings and cities understandable in a culture (Rouhi, 2016).

Architectural typologies are explained and created in treaties and theoretical contracts as well as in the works of famous architects. Therefore, it is reasonable to consider the issue of typology as a function of the historical process of architecture as well as the thinking

and work processes of architects. An appeal to "kind" occurs when the immediate need or demand to which the artist must respond has roots in the past (Herman, 2019). The result is that the typological and innovative dimension is a creative, continuous, and intertwined process - the innovative dimension is simply the dimension to meet the challenges and needs of the actual historical situation, by critiquing and overcoming past solutions that are schematically placed in the form of "species" (Argan, 1978). For this typology, there is no obvious and transparent set of rules for applying changes and the goals of these changes, as well as a specific and defined set of rules and historical processes. This makes sense because the continued vitality and importance of this style of architecture depends on meeting the needs of the present, not the comprehensive needs of the past. This typology rejects any historical nostalgia and has a strict focus on revival and reconstruction, rejects all single descriptions of the social meaning of form, recognizes the quality and specificity of any citation of social order to architectural order, and ultimately rejects the eclectic school and filters its adaptations and quotations from the point of view of modernist aesthetics (Hafez Nia, 1978). As such, it is a thoroughly modern movement based on the public nature of all architecture, as opposed to the private visions and visions of the romantic individualists of the last decade. In this philosophy, the city and typology are considered the only bases and possible bases to revive the role of architecture, otherwise, they will be lost through the endless cycle of production and consumption (Vidler, 1998).

For decades, Iran has remained an island despite its ancient cultural tradition. But typologists tell us that islands are the best places to create new species (Rouhi, 2019). Iran is going through a crisis; It is between two worlds that negate each other. These two alienations create the state of "not this" and "not that" and determine our "historical destiny" (Shaygan, 1977). The philosophy of object-oriented ontology, using Heidegger's school of phenomenology, proposes the work of design as an ontological activity to express a wide set of object characteristics with the approaches of content discussions and non-

linear relationships and uncertainties. Since the mid-19th century, two typologies have been used as guides for architectural production. The first typology was developed and inspired by the philosophy of rationalism of the Enlightenment era. The second typology was created based on the need to face the problem of mass production at the end of the 19th century (Lovitt, 1977). Considering that currently, the basic assumptions of the modern movement have been questioned, the interest in the forms and texture of pre-industrial cities has increased again and in turn, has led to the issue of typology in architecture. From the transformation of the official structure and the typical institutions of Aldo Rossi's 18th-century cities to the designs of the brothers (Leon and Rob) Carrier, which are reminiscent of the early types and types of Enlightenment philosophies, and many other examples, all indicate the emergence of a new typology called the third typology (Mitrovic, 1961). We consider the main and fundamental feature of this third typology as supporting and favoring the traditional city as its main subject and goal, not as an abstract nature or a technological utopia. That is, the city provides materials (information) for classification and the forms of its artifacts provide a basis for recombination (Vidler, 1998).

*1.1. Type one typology - imitation of the order and basis of nature during the age of enlightenment – by referring to scientific sources as a guide based on individual morphological classification*

The famous log cabin model, which is considered the paradigm and model of the first typology, was based on the belief in the logical (rational) order of nature. The origin of each of the architectural elements was natural: the chain that connected the column of the hut to the city was parallel to the chain connected to the natural world, and the primary and original geometrical forms that were favorable for the combination of specific elements, expressed the original and basic form. Nature was in its substrate and appearance (Vidler, 1998). Although the early modern movement also increased interest in nature, this movement did so more as an analogy than as an ontological assumption.

*1.2. Typology of the second type- in search of the inherent nature of the building and its establishment in the artificial world of the machine based on industrial products with priority on performance*

This typology of second architecture was now equivalent to the typology of mass-produced objects (which were influenced by the quasi-Darwinian law of selection of the fittest). The ring and the relationship created between the column, the house, and the city were compared to the pyramid of production from the smallest tool to the most complex machine (device), and the basic geometric forms of the new architecture were considered the most suitable forms for machine equipment (Zimran, 2010). In these two typologies, architecture created by humans was legitimized by comparison with other “nature” outside itself (Vidler, 1998).

*1.3. Typology of the third type - in the city during the rise of postmodernism - the traditional city, the basis of the typology of neo-rationalists*

In the third typology, as can be seen in the works of neo-rationalists, no attempt has been made to evaluate and validate. Columns, houses, and urban spaces, although they are in a continuous and unbreakable chain, their nature is considered architectural elements and their geometric form is neither scientific nor technical, but basically, architecture. It is obvious that the nature considered in these recent plans is nothing more or less than the nature of the city itself and is devoid of any specific social content at a certain point in time. This concept of the city as the location of the new typology is the result of the desire to emphasize the continuity of form and history against the fragmentation caused by the elemental, institutional, and mechanistic typologies of the past. The city is considered a whole past and present are visible in its physical structure. The city is a new typology inside and outside itself (Vidler, 1998).

## **2. Methodology**

Due to the analytical nature of this research and to achieve its goals, adopting a suitable method has been among the most important issues. With the removal of the decisive boundaries of science and education and the integration of different

Table 1: Type 1 typology research background

Type one typology	Theorist	Theory in typology	The centrality of focus in the definition and nature of type and model
1	Abbe Laugier	Reference to natural resources - imitation of the order of nature	Formative Aspects - The first typology developed and inspired by the rationalist philosophy of the Enlightenment and first explained by Laugier states that the design is based on the primitive hut model (Vidler, 1998).
2	Quatremere de Quincy	Comparison of the species with the model	In a model, everything is precise and represented in it, and in a species, everything is more or less vague. Species here is considered the result of a long tradition (everything must have a predecessor or antecedent): species is changeable. Although this can be generalized to form (shape) changes during design development, the species can undergo major modifications and further evolution (Leupen, 2011).
3	Jean-Nicolas-Louis Durand	Studying types of buildings based on modular and checkerboard grids	In a model, everything is precise and represented in it, and in a species, everything is more or less vague. Species here is considered the result of a long tradition (everything must have a predecessor or antecedent): species is changeable. Although this can be generalized to form (shape) changes during design development, the species can undergo major modifications and further evolution (Leupen, 2011).

Table 2: The background of the second type of typology research

Typology of the second type	Theorist	Theory in typology	The centrality of focus in the definition and nature of type and model
1	Hermann Muthesius	Equality of new and old species	Cultivation and finding the nostalgic roots of the current utopia
2	Neufert	While severing the relationship with the past, it rejects any historical example and is subject to international culture.	Formative aspects - providing easy-to-access instructions and standardizing dimensions based on human behavior and performance (Neufert, 2012).
3	Alan Colquhoun	Argumentative, structural, and random classification based on the inductive infinitude	Intuitive, metaphysical aspects and past experiences - determination of voluntary, contractual, and cultural codes in architectural design based on ideology [5] (Hays,1998).

scientific and epistemological disciplines, the use of interdisciplinary knowledge in architecture is also considered. The qualitative research method was first descriptive and then analytical. The fundamental aspect of the research is to discover the nature of objects, phenomena, and relationships between variables, laws, and theories, and it helps to develop the boundaries of knowledge in high-level housing design

strategies, which is read (phenomenology) in the structural layers of the species. Theology will be formed with the typical approach. Practical aspect: its results can create a new starting point for the design of high-rise residential buildings in which the relationship between the design and the past and its relationship with the future and the present can be considered and also used by students as a tool in architectural design courses.

### 3. Research Methods

This stage of the research includes the analysis and interpretation of the findings from the library and field studies, which can be divided into two parts. The first part includes library studies that are based on citing texts and sources, and the second part includes field studies that will form physical impressions of the buildings, which explain the contexts of interpretation and analysis of the contexts and specify the topics which have been original. In the current study, the interpretation and analysis of contexts mean what issues can be proposed and analyzed in their framework. These analyzes do not follow a linear process, but there should be a rotational movement between different layers of information. Structural analysis is also used to find patterns of how to deal with the subject in different buildings. Case studies: The selection of the samples studied in this research is considered from the collection of the first high-rise contemporary residential buildings in Tehran from the forties until now, which often

have the largest number of floors and construction technology at the time of construction, which include at least 12 floors have been built on the land of more than 4000 square meters and include the construction regulations of 30% construction and 70% landscaping. In another category, traditional residential buildings have been analyzed (Figure 1).

### 4. Materials and Methods

#### 4.1. Literature review

Introduction of modernist readings of architectural work: epistemology of formal interpretation.

In modern thinking, different interpretations of architectural work are formed: causal reading, space-time reading (spirit of the time), and structuralist reading. Each of these readings provides a different interpretation of the work, which is briefly explained below. One of the most important types of interpretations in the modernist reading of architectural works is causal

Table 3: Background of third type typology research

Typology of the third type	Theorist	Theory in typology	The centrality of focus in the definition and nature of type and model.
1	Giulio Carlo Argan	1- The phase of species formation 2- The phase of inventing the shape	Form and functional aspects - reaching the internal structure of the form using the following three levels for use in design: 1- The overall body of the building 2- The main elements of the building 3- Decorative elements (Argan, 1978).
2	Aldo Rossi	Relying on urban nature instead of just paying attention to existing metaphorical similarities Belief in the expansion of the chain of life from object to object through architectural states and searching for common shape structures in that chain.	Morphological and formal aspects of the building and the anti-historical position - produce an image and a general structure of the relations between the subject and the object (Hays, 1998).
3	Rafael Moneo		Form and physical and content and immaterial aspects - understanding the form nature of things through their relationship with the environment and nature (Hays, 1998).
4	Saverio Muratori	Research on cognitive construction and typology of form	Research on the development of new design methodologies, which was carried out in the fifties in Venice, a connection between the construction of the city and the typology of the development and construction of the plan. The aim was to discover the constant and variable factors in the gradual change of the city.
5	Anthony Vidler	Ontology of the city / type of inseparable and unbreakable relationship with the origin of architecture	The importance of this architectural style depends on meeting the needs of the present, not the comprehensive needs of the past. This typology rejects any historical nostalgia and focuses strictly on revival and reconstruction (Vidler, 1976).

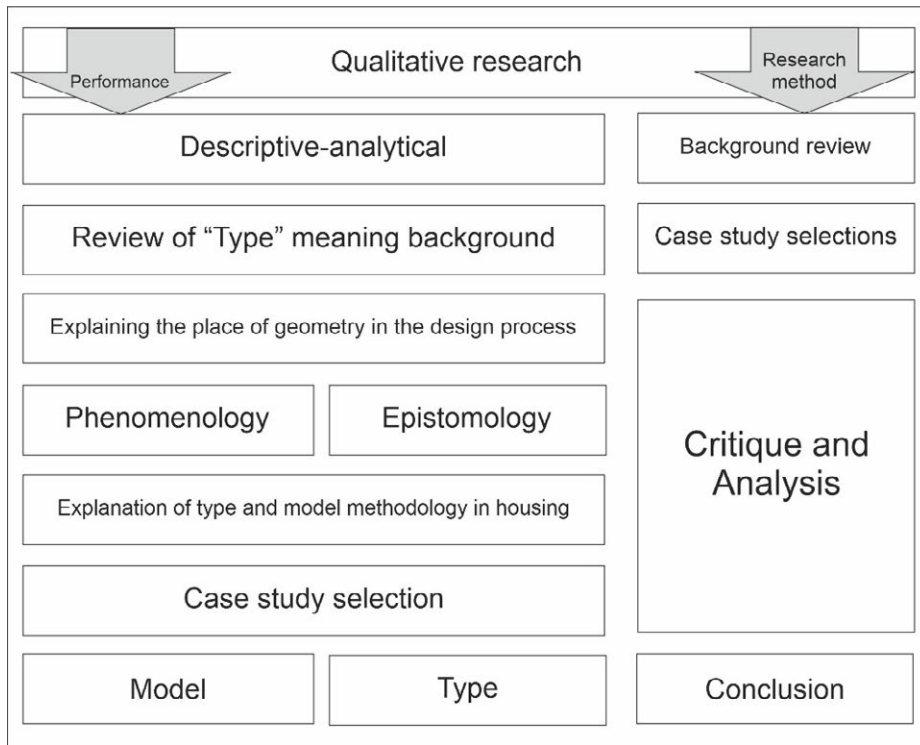


Figure 1: The general structure of the research

interpretation. Modernists consider history to be linear, and effects due to the existence of causes, and for every cause in history, they look for its effect. It is unquestioning obedience to the principle of scientific determinism, according to which the architectural work is definitely "disabled" by a cause, and external causes are considered "cause" more than other causes. As Dariush Ashouri writes: "The rational explanation of issues, including Historical issues are possible only in the context of modern mentality" (Bedford, 2020).

In the space-time interpretation, modernists consider their period as the era of the realization of Hegel's idea that the evolution of the absolute soul reaches its peak with complete knowledge. They mixed the enthusiasm for the possibilities created by the machine with the idea that the entire human past was a preparation for the new world, which is the world they are considering (Leach, 1997). Many works of historiography at this time, such as the writings of Posner and

Gideon, were influenced by the idea of the "spirit of the time" in modernism. (Whyte, 2006) The structuralist reading method is not a method of investigating one by one phenomenon and the conventional causal method, but it is based on the necessity of analyzing the internal structure and the set of relationships between the structural components in each phenomenon. In this view, the sub-structures of a whole, which are themselves the product of special internal relations between the parts, create semantic devices (Arjmand, 2013).

#### 4.2. Introduction of postmodern readings of architectural work

Content interpretation in postmodern thinking, different interpretations of architectural work can be formed: phenomenological interpretation, post-structuralist interpretation, and critical interpretation. Each of these interpretations offers a different reading of the work. The hermeneutic phenomenological reading of the architectural

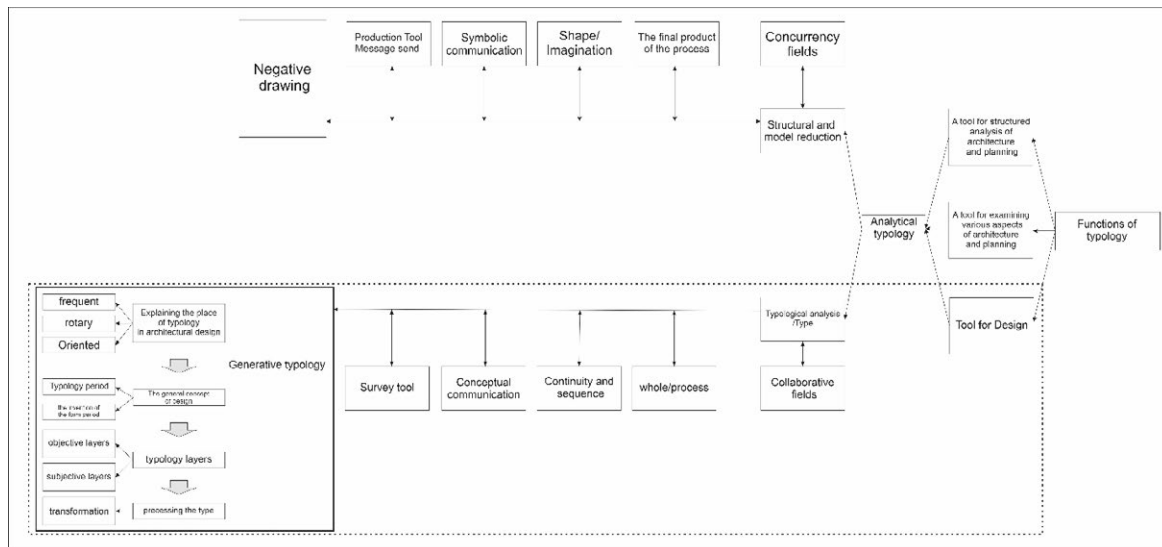


Figure 2: Functional diagram of typology

work, based on the theories of Heidegger and Gadamer, deals with the direct and immediate experience of the building by the reader; Deconstructive criticism (deconstructive reading) discussed by Jacques Derrida, its main goal is to find contradictions within the work and analyze the relationship between the work's components and other texts; Or the critical reading which is derived from the theories of Habermas and the Frankfurt school believes that architecture is a social matter and, therefore, the role of political, social and economic factors is very important in the formation of the understanding and reading of the work, and the text of the architecture may simply arise from the attitude ideological and power. As Diba writes: "Criticism should be related to the basic structures of society and leads to the emergence of opportunities and viewpoints, and in terms of content, it should ultimately turn into metaphors of social justice and the richness of freedom" (Diba, 2014).

Graham Harman's object-centered philosophy sees the world as a carnival of equal objects, objects that are different, but from an ontological point of view, are placed on a horizontal plane and are not superior to each other (Nesbitt, 1996). Object-oriented ontology challenges the foundations of causality and the reductionist

approach, which only focuses on understanding objects through their properties, and in contrast to phenomenology, which relied on human interactions, presents a set of strange results; Including the fact that objects interact without us. This may seem strange, but it provides an opportunity to break free from the phenomenological tradition. A tradition that defines knowledge only from the point of view of human interactions (Nesbitt, 1996).

#### 4.3. Functions of typology

In terms of practical application in design and research, typology is used in three different and complementary ways: firstly, as a tool for organized research on architecture and planning, secondly as a means of examining various aspects of architecture and planning that are related to both of them (architecture and planning), and finally, typology is used as a tool for design (Figure 2). From the late sixties, design analysis and structural analysis found its place in education and research. On the one hand, the discussion about typology and construction has been expanded in the Mediterranean countries - especially in Italy and France by Moratori, Imonio, Ressi, Panday, and Catex, on the other hand, the analysis of the architectural structure in the Anglo-Saxon field

in the works Clean Ro, Ching, Bacon, and Sabrin are in progress. Both approaches use drawing as a tool for analyzing architecture and urban planning. Lack of awareness of the differences between these two typologies can lead to a wrong perception of architecture, so the following goals can be attributed to this research:

#### *4.4. Analytical typology*

The classification that is set for analysis should allow the researcher to name the different elements of a building and describe how to combine those elements in a compound. One way to gain the necessary design insight is to analyze existing projects. We call this design analysis. If the design of the creative production process is something that did not exist before, the analysis starts with the product of that process and tries to acquire infrastructures and rules. This method is the most basic method of processing a map or drawing, its purpose is to visualize the structure of a design. A common technique for design analysis is reduction, the process of removing all irrelevant data from the drawings of a design. So that, only the data required for the study remain. In such an analytical drawing, deciding which part to draw and which to omit is the main art. There are two different reduction methods: structural reduction and typological reduction (Leupen, 1997).

#### *4.5. Morphological reduction*

Cognitive construction reduction is a means to explore and describe the spatial structure of an object. The purpose of analytical drawings is to visualize the spatial characteristics of a building, city, or area. In this way, a distinction is made between the artificial space, i.e., the mass, and the non-artificial or open space, usually, the artificial mass is drawn and the space is left alone. Common codes in a structural reduction are uniform, hatched, or half-shaded surfaces and solid or dashed lines are single or double. This processing of mapping materials and materials can be focused on the scope of the overall change in aspects of the spatial structure of a design. Such structural drawings can be used to show the continuity (or lack thereof) in different parts of a building or city.

#### *4.6. Typological reduction*

This method of reduction can be done with two completely different goals. Initially, the refinement of a design to its main elements leaves a diagram of the basic structure. This diagram may correspond to diagrams of other designs, in which case we use the term typological diagram. Such a diagram can be called the nature of a species. Secondly, by comparing a design resulting from the reduction of the taxonomic diagram of a species with a design that is probably adapted from it, we can get an idea of the design changes concerning the original species. This comparison tells us that a design is a choice of an existing species (i.e., shape change) or a representation of a new species (i.e., shape transformation). The reduction of cognitive typology goes one step further compared to the reduction of cognitive construction. The design is stripped of all irrelevant things and becomes more diagrammatic. The processes of typological analysis emphasize the aspects of similarities and differences with the main species and the method of relating different elements together (typological layers) (Leupen, 1997).

#### *4.7. Generative Typology*

Building designers first need a typology to base possible design decisions. Here, we interpret generative typology as a system that describes reproducibility given design options.

#### *4.8. Explaining the place of typology in the design process*

It is not possible to design a linear process with a specific task to reach a point with a solution. Knowing how to meet these needs is the most important problem for designers in every project. According to considerations, results and theories, designers should interpret the tasks of the project and also communicate the demands of the project. This interpretation is a basic action in design. After this action, the designer's view of his work reaches a "concept" in the mind. The development of the overall concept is the first step towards the creation of a design: between the abstract concept and the concrete design, a complete process is underway. Transforming the general concept into a design is not a simple question, but rather a creative act



that the designers of the form should be able to edit the details of the form and possibly reject or adjust the solution for the next test. The path of this repetitive process is partly rotational and partly directional, which continuously deepens this process.

**4.9. Concept and type**

The first aspect of the design process based on typology at each stage has different degrees of abstraction. The design process can be considered a circular or iterative process that is deepened by the designers' choices during work. The described process, which reaches from the general concept to the final form, is divided into parts in Argan's text, which he calls the stage of typology and the stage of form invention. Even though, in theory, the ideas of the general concept, type, and design are opposed, in practice, they are a graded series. Together, the above three ideas draw a scale from abstract concept to schematic and type to concrete design. This difference in abstraction between design stages is necessary for design based on typology. In those stages, the degree of abstraction is a means to measure the degree of freedom when making the next design decision. Therefore, the general concept of a free-standing apartment building in an area with unlimited and sufficient possibilities for further development, in cases where the building type is certain, some variations are still possible, although the choice

is now more limited. Only when the final form is chosen, it presents its characteristic features (Leupen, 1997).

**4.10. Typological levels**

The second important aspect when designing based on typology is the relationship between design decisions. This relationship brings us to the question of typological layers. A typological layer can be considered as a planning and design scale where the design decisions of a system with unique choices are presented. The number of typological layers in a design is not predetermined, but can be determined based on the complexity of the goal and the specific work method of the designer. For example, Argan recognizes three typological layers in a building:

- 1- The general board of blocks and urban space related to the apartment building including its access
- 2- Main building elements
- 3- Decorative elements such as covering panels

**4.11. Processing a type**

The third aspect of the relationship between typology and design is related to the method of using an existing species in a new design. According to Argon's theory, the transformation of species to design can be divided into two stages. In practice, these two periods are interwoven like the thread and weft of fabric (Leupen, 1997).

Table 4: The relationship between type and model in contemporary high-rise buildings in Tehran.

	Type				Model					
	The whole / process	Continuity/Sequence	Conceptual communication	Survey tool to remember	Total	The final product of the process	Imagination/s hape	Symbolic communication	Production tools send message	Total
Saman residential complex	31	37	23	25	116	82	78	64	52	276
Behjat Abad residential complex	32	29	20	28	109	91	87	60	51	289
Eskan residential complex	43	40	33	32	148	78	65	71	65	279
Sepehr Tower	29	28	32	41	130	75	82	82	68	307
Tehran Tower	47	45	38	54	184	88	80	93	79	340
ASP	40	41	32	44	157	73	85	78	70	306

Table 5: Type and model relationship in traditional housing

	Type					Model				Total
	The whole / process	Continuity/S equence	Conceptual communication	Survey tool to remember	Total	The final product of the process	Imagination /shape	Symbolic communication	Production tools send message	
Forough al-Mulk's house	89	92	75	82	338	43	35	48	32	158
House of Zainat al-Mulk	85	90	73	84	332	37	39	42	30	148
Mr. servant's house	78	88	85	79	330	48	47	52	37	184
Rasouliah house map	73	83	63	72	291	42	41	37	39	159
House of divine blessing	71	84	70	68	293	41	45	51	33	170
Dr. Mortaz's house	90	87	74	63	314	35	53	43	29	160
House of Haj Arabs of Kashan	84	87	76	68	315	39	41	45	34	159
House garden	90	86	72	71	319	37	38	49	31	155
Nawab Razavi's house	92	89	80	83	311	32	34	38	27	131

#### *4.12. The first stage, species formation:*

In the first stage (species formation), the taxonomic diagram resulting from the reduction is obtained differently. The process of learning a taxonomic diagram can be achieved in an existing species, in which the deformation (change in shape) of the species occurs. When such changes occur in the species, the diagram is structurally transformed and the existing species becomes a new species. When working with individual taxonomic layers, this step may occur several times.

#### *4.13. Second stage*

The moment of inventing and innovating the form: in the second stage, i.e., inventing the form, the resulting diagram is located on all the typological layers of the architectural system chosen by the designer. The type is given a decorative cover with an architectural expression or style. When species are involved in an architectural system, final compression emerges and form processing occurs. The design then finds its specific properties and acquires its distinctive features (Leupen, 1997).

### **5. Conclusion**

Due to the different shapes of the plots of land and on the other hand, the difference in power and economic and social status of the households living in the residential units, as well as the diversity of some other factors and phenomena that are effective in the formation of the architectural space of the houses, shapes, and combinations, sometimes the organization A variety of spatial concepts have emerged, although some of the general principles of designing residential units have been shared and public. Some of the general principles of designing introverted houses in cities with a dense and continuous texture are as follows: spaces built around one or more central courtyards in an orderly and geometrical shape through which the view of ventilation and access to the room and other spaces of the house through the design courtyard and they were built. In some cases, the workplace of some people who had social-administrative positions was in their house, which was called outside, and it was designed and built

in such a way that while there was a connection between that part and the inside, which went and people coming there for work did not disturb the residents of the house. The orientation of the yard and the main space often had a climatic aspect. The general division of the main spaces and fronts of the house into summer and winter areas has been observed in many houses. Service spaces such as kitchens, bathrooms, warehouses, and stables were designed and built in the corners of the building and behind the main spaces. The entrance space was often built in the corner of the building or behind the main space and usually, the path was indirect and with at least one break. The traditional architecture of Iran facilitated the presence and distance of people by regulating the living space, and everyone could choose solitude in a booth because just as the house itself was solitary in the organic complex of the city, each unit was also solitary in solitude. This type of setting, which allowed for solitude and thought and also made it possible to have mental privacy, connects the family members.

The period of modernity regarding the evolution of the design of residential units with a central courtyard and its transformation into a side courtyard and the formation of apartments gradually begins around the forties. At the same time with the formation of the first residential towers, the ownership of apartment units was recognized, and in this way, the residential units were removed from the mononuclear form of being independent, and several independent units located on top of each other with open space and some other common spaces and areas were formed. Garib, is a type of space that, although it has been around five decades since its creation, how to live in this type of units and respect the individual social rights of the residents have not yet been satisfactorily normalized and for this reason, there are many problems and anomalies in this field. By examining the thirty-year history of the construction of high-rise buildings, it shows that in the 1950s, the construction of the high-rise residential buildings in Tehran did not rely on the real needs of the residents, but was done in terms of prestige, without cultural characteristics, and at a higher cost. In the beginning, not only do they not separate the inner space from the

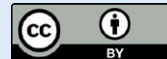
outside, but they expose the inner life and destroy the solitude, and replace the commotion with silence and peace. The construction of high-rise buildings, which coincided with the approval of Tehran's master plan, was built with the plans and supervision of non-Iranian consulting engineers. The lack that exists in Iranian cities is the built buildings that do not have a visual identity or are not compatible with the context. However, the order and prioritization of structural layers of typology should be reconsidered. In the stages of placing the layers, the content (conceptual) layer is added at the beginning and then the shape (functional) layers are added in the next stages, which creates an interpretation at the very beginning. In the modern era, the layers of form in the design strategies took precedence over the content and context issues, which finally resulted in unity, if today the era of monumentalism is over and its continuation is a betrayal of the context, as a result, in the postmodern era, interpretation and Hermeneutics suggest that in the design strategies of the high-rise residential buildings, the priority is in the order of typology layers, the layer of content and context, and it leads to plurality and avoids becoming stereotypes and models.

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