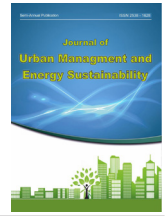


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Semantic concepts in the evaluation of the body of the new and old fabric of Bandar Laft

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ABSTRACT

This research examines the tension between modernization and the preservation of cultural heritage in Bandar Laft, a historical port village in Iran that has undergone significant changes due to economic growth and modernization. The traditional architecture of Bandar Laft reflects this region's local culture and climate. However, new buildings made of concrete and steel have replaced many of the old buildings, raising concerns about the loss of cultural heritage in the region. This research aims to investigate ways to balance new and old fabrics in the design and development of the built environment. One hypothesis is the combination of traditional architectural features and materials in new buildings, and the other hypothesis is to preserve and protect the region's historical monuments. The research method uses a qualitative and normative approach using phenomenological and hierarchical research strategies to deepen the content and reach basic concepts. Also, in this research, the process of qualitative content analysis was used for the final examination and obtaining the research results. A conceptual framework is presented using modeling, conceptual matrices, and drawing comparative diagrams. The acquisition steps included completing the matrix based on documents, observations, available background, and resident interviews. The coordinates of the meanings in the place and mind of each element of the residential fabric of Bandar Laft were drawn and the frequency of each concept was calculated. The highest score and average semantic values of Bandar Laft's local historical context were obtained at "immediate-primary" value levels. This research concludes that old textures have a functional-instrumental level of value, which is important because it aligns the reality of the fabric with the associated meaning in the viewer's mind. On the other hand, new textures try to be in tune with the spirit of the times but often lack individual and private connotations. This comparative analysis provides insights into ways to balance economic growth and development with cultural heritage preservation in the built environment of Bandar Laft.

Running Title: Semantic concepts in the evaluation of the body of the new and old fabric



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02



NUMBER OF TABLES

03

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1. INTRODUCTION

Laft Rural Port is a historic port located in the south of Qeshm Island in Iran, which has been an important hub of trade and fishing activities in the Persian Gulf region for centuries. The village is known for its traditional architecture that reflects the local culture and climate of the region. The historical physical structure of Bandar Laft includes buildings made of local materials such as coral stone, mud and wood. These buildings are designed to be resistant to the hot and humid climate of the region and are built with features such as wind towers, courtyards and thick walls to provide natural ventilation and cooling. The traditional architecture of Bandar Laft also includes unique features such as dome-shaped roofs and complex geometric motifs, which indicate the influence of Islam on the region (Niknejad, 2015).

In recent years, the physical structure of Bandar Laft has undergone significant changes due to the modernization and economic growth of the region. New buildings made of concrete and steel have replaced many of the old buildings (Elam Begi et al., 2021). These new buildings often lack traditional architectural features and materials characteristic of the region, which has caused researchers to worry about the loss of cultural heritage in the region (Elam Begi et al., 2021). The tension between renovation and preservation of cultural heritage in the built environment is not unique to Bandar Laft. Many regions worldwide struggle with similar issues as they try to balance economic growth and development with preserving their cultural heritage (Tirchini and Faqih Amini, 2017). In this research, we intend to investigate ways to balance the new and old textures of Bandar Laft in the design and development of the built environment. One of the hypotheses is the combination of traditional architectural features and materials in new buildings in a way that respects the local culture and climate (Niknejad, 2015). Another hypothesis is the preservation and protection of historical monuments in the

region to maintain the connection with the past and, simultaneously, the possibility of economic growth and development (Elm Begi et al., 2021). In conclusion, Bandar Laft is a historical port village in Iran that has undergone significant changes in its physical structure due to the modernization and economic growth of the region. As an architectural researcher, it is important to consider the tension between renovation and preservation of cultural heritage in the built environment and explore ways to balance these competing priorities.

The relationship between body and meaning in architecture

Architecture, like any other phenomenon, is made up of body, face and soul. The purest way to reach the soul and pain of meaning is to search and look deeply into the face. A body is a constituent material with neither an identity nor a name without form. The front gives the raw material a unique dignity and sometimes becomes life. Therefore, the mediator between the body and the soul, and the meaning that provides the raw material, is the face. (Nadimi, Hadi, 2016: 101).

From the point of view of Qudsi worldview, there is a hidden meaning in everything, and the external complement of everything is the reality that forms its invisible and inner essence. To know the wholeness of something, it must be returned to its origin. And this work is possible with interpretation. Interpretation is a bridge between the external and the internal. To achieve interpretation, prophetic philosophy and knowledge are needed (Ardalan; Bakhtiyar, 2010). According to Schultz, meaning is the fundamental need of man, and man is nothing but the meanings that are available to him. Psychological maturity means his awareness of meanings. Every person is born within a semantic system, which a person understands through its symbolic manifestations. In this system, a person reveals meanings by "making". Every human product can be considered a symbol or a tool that serves the purpose of the system. Meaning) is to forgive

specific ratios between man and his environment. Man does this through symbolization, and in this way, he elevates his status and position and achieves a social and purposeful life. Therefore, architecture aims to reveal meanings in the form of a system of places, passages, and arenas. If meanings emerge and become objectified in architecture, architecture can be defined as determining the existing space. Therefore, the main goal of architecture is to help people make their existence meaningful, not just to meet his physical needs. (Ibid).

In fact, “form” and “meaning” are two inseparable categories and concepts. Although they belong to different fields and realms of life; However, it is not possible to consider their existence in a single phenomenon that can be separated and divided (Naghizadeh et al., 2019: 17). If we stay in the order of appearance and ignore the meaning, we will never be able to understand something completely (Nasr, 2015: 130) In addition, the formation of a form in a historical building or human activities without being influenced by meaning or spirituality (which, of course, has different levels and values depending on the context and context in which the building is built) It is unimaginable and also the expression of any meaning and spirituality requires a tool that plays a role as a form. Making every object, concept, and activity meaningful, and in other words, giving a spiritual dimension to anything (even) material, and actually making human life and life meaningful and freeing him from the horrible one-dimensional abyss of materialism is also another fruit of the spread and expansion and attention to “Meanings “ are “ faces “ that exist in society, in this direction, architecture can manifest “ truths “ in “ realities ” and functions, and... The face of beauty and the

truth of “face” in “shape” brings to the fore or show the face of “aesthetics” in a contentless “shape” (Taghvayi, 2019) (Fig. 01)

Therefore, we can say that in every work of art, including architecture, the face must respond accurately and not deceptively to the meaning. The more the architectural look responds to the semantic world and even the functional load, the more successful it is. The fact is that architecture’s form and meaning make a single whole that has unity. It is not possible to imagine the form without considering the content and meaning of value architecture. Accordingly, what is essential about the process of meaningful perception is to consider man and the world in a two-way relationship, based on which man cannot view the subject without considering the world in which he lives. Therefore, perception is a general structure whose basis and foundation are biological behaviors. At the top are higher meanings and conceptual awareness, both of which are aspects of perception and inseparable from it (Merleau-Ponty, 2018). Another issue is how to discover the meanings and experience them in the environment and identify whether the meanings perceived by the individual exist in the “environment” or in the minds of the observers. (Fig. 2)

According to the researcher, the belief that the meaning is inside the object or place, or attributed to the place by people, is primarily related to different levels of meaning. The purpose can be considered to be more dependent on the phenomenon at the initial levels and less influenced by culture and values, while at higher levels, the meanings are mostly closer and more connected with people and more dependent on how to interpret. They and the attribution of meanings by people to the phenomenon in question.

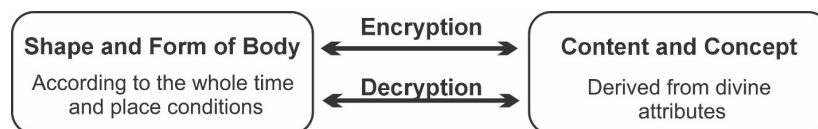


Figure 1. The relationship between meaning and form in architecture

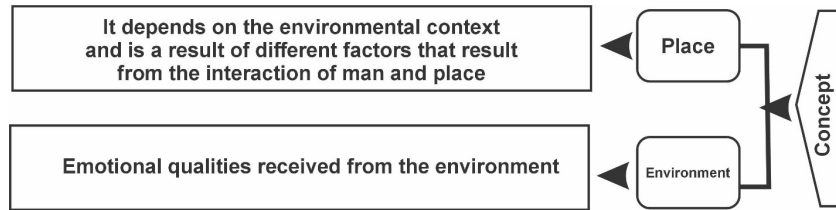


Figure 2. The difference between the meaning of place and environment

Leveling of meaning

Considering the importance of discovering meanings of the place and their experience, it is necessary to examine various views and opinions regarding the different levels of meaning and their classification methods. Various interactions between humans and the environment have been presented, which have six levels of meaning and a hierarchy of increasing levels, including the meaning of urban environments from the stages of perception of communication with non-spatial values and concepts. Levels of meaning according to opinion It includes immediate and primary meanings (indicating prominent physical characteristics), functional meanings (demonstrating the performance and usefulness of the phenomenon), instrumental meaning (responding to particular purposes and uses), value and emotional meaning (indicating emotional aspects that can be understood from the phenomenon), meaning It becomes a sign (showing the symbolic aspects of the phenomenon) and symbolic meaning (Gibson, 1950). Here, we can establish a correspondence between the levels of meaning from Gibson's point of view and the stages of forming the meaning of the environment according to Lynch's theory. In this way, the perception of immediate-elementary intentions can be considered as corresponding to the stage of identifying, recognizing, distinguishing, and establishing links between the components and elements of the environment, which, according to Lynch are mainly dependent on the understanding of the physical characteristics of the environment, and the perception of the functional meanings of tools Corresponding to the stage of communication and connection between urban environments and city activities.

It also seems that the perception of value and emotional meanings as well as symbolic and symbolic meanings, corresponds to the stage of establishing a connection with the events, place, and time and contact with non-spatial concepts and values. There are factors such as values and attitudes, culture, individual and collective identity, social communication, physical structure and spatial characteristics, character of the place, etc. These factors are somehow related to various factors affecting perception. Therefore, in the end, all dimensions of the meaning of place are measured, evaluated, and interpreted through states and inferential powers.

In addition to the mentioned classifications, there is another type of classification of place meanings, which refers to two levels of the meanings of the environment as "express" and "implicit". By presenting this division, Eko considers the explicit meaning (the primary reference) as showing the primary function or the achievable function of a subject and the primary meaning of a symbol, an object, a building, or... The purpose by reference he introduced is implied as a secondary function and has a symbolic and symbolic nature and considers it to be beyond the explicit means and refers to the attributes with abstract characteristics of the subjects that are associated with a clear meaning and are transferred. Echo, 2013). The comparative examination of various classifications proposed about meaning shows the commonality of some levels and concepts emphasized in them among different theories, and it is possible to classify all the mentioned classifications into two general classes of meaning. Explicit (existing in the place) and implicit (living in the human mind), are considered according to the table below. Fig-

ure 4 shows the summary of the classification of meaning levels from the researcher’s point of view based on the summation of theorists’ opinions, which shows that the basis of future studies is in the recognition and analysis of semantic indicators. (Tab.1) (Fig.4)

Proposed theories in the context of the meaning levels of the environment	Explicit meaning (available in place)	Implicit meaning (existing in the human mind)
Gibson	Instant - initial	Functional-instrumental, emotional-emotional, cultural-historical (value), symbolic, symbolic
Bartt	First degree (including providing information)	Second and third degree (including symbolic meanings)
Mooris	Reference level	Value level
Bourdio	Primary level (including the physical characteristics of the phenomenon)	Secondary level (including the symbolic meaning of the phenomenon)

Table 1 Classification of different levels of place meaning based on different theories in the form of explicit and implicit meanings.

According to the stated contents, it can be said that in the relationship between climate and meaning in the historical building, it is essential to ignore the surrounding context in terms of the values of the historical building as well as the beauty of the context. What is certain is that it is not possible to provide a decisive solution for all the contexts and buildings. It is necessary to conduct a detailed and scientific study of each case and evaluate all the characteristics and aspects of history, concept, aesthetics, geometry of the building, and texture before any action to design in the vicinity of valuable textures. The levels of value-cultural and emotional-sensual and finally symbolic-symbolic meanings are a suitable platform for understanding the territorial culture and civilization of any historical context. Likewise, it is evident that in addition to considering the unique aspects of the building and texture, the designer is bound to comply with regionally approved standards related to cities and historical buildings, or approved at the international level. The mentioned items are specified in the figure. The methods presented in the continuation of this research are suggested solutions that can be used in new designs in the urban fabric. (Fig.5)

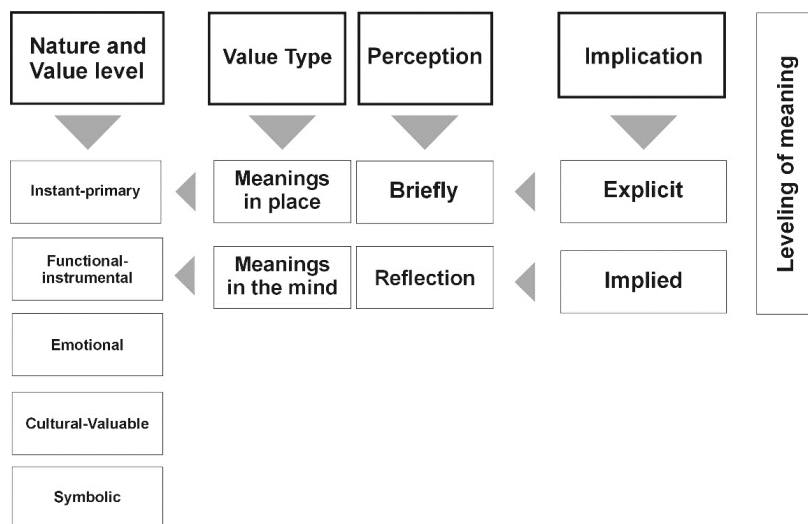


Figure 4 Leveling of meaning

MATERIALS AND METHODS

In order to solve the research problem and achieve its goals, a special qualitative method has been designed for this research. At the level of the research paradigm, a qualitative and normative approach has been chosen. At the level of the research strategy, phenomenological and hierarchical research strategies have been used to deepen the content and reach the basic concepts, together with the qualitative content analysis strategy for the final analysis and obtaining the research results. In addition, a conceptual framework is presented using modeling, conceptual matrices, and drawing comparative diagrams.

- Implementation, acquisition, and analysis of the conceptual framework include the following steps:
- Collecting sufficient documents and samples of the pattern of the residential fabric of Bandar Laft.
- Knowing the elements of the body in the residential context of Bandar laft through document review, field observation, and conversation with the residents.
- Obtaining the correct definition and function of each element of the body.
- Implementation of indicators of semantic values in place and mind in 5 categories in the conceptual framework and defining the relationship with matrix concepts.

The acquisition steps included completing the matrix based on documents (maps), observations, existing background, and resident conversations.

Then the coordinates of the meanings in the place and mind of each element of the residential context of Bandar Laft were drawn and the frequency of each concept was found. The frequency of each category was calculated and graphs were drawn for each category. In order to evaluate the case examples, indicators of the semantic values of the architecture of the historical body were determined, which were derived from the levels of meanings in place and mind, and were classified into five immediate and elementary, functional-instrumental parts. Emotional-sensual, cultural value, and symbolic sign. Various interview techniques, objective and behavioral observation, review of writings, and documents, analysis of relevant maps, and other experimental methods based on expert observations were used to measure each type of index in historical context elements. Open and semi-structured interviews were conducted with experts, former and current residents, and neighbors to explore their opinions. The purpose of this process was to discover the internal relationship between the components and elements that make up the data, find the conditions and environment related to the data, and finally provide real results depending on the purpose of the research. The method of analyzing the data obtained from the interview is more interpretive. In short, the conceptual matrix studies and researches all local elements of value in the residential context of Bandar Laft and expresses the role of each element in value levels.

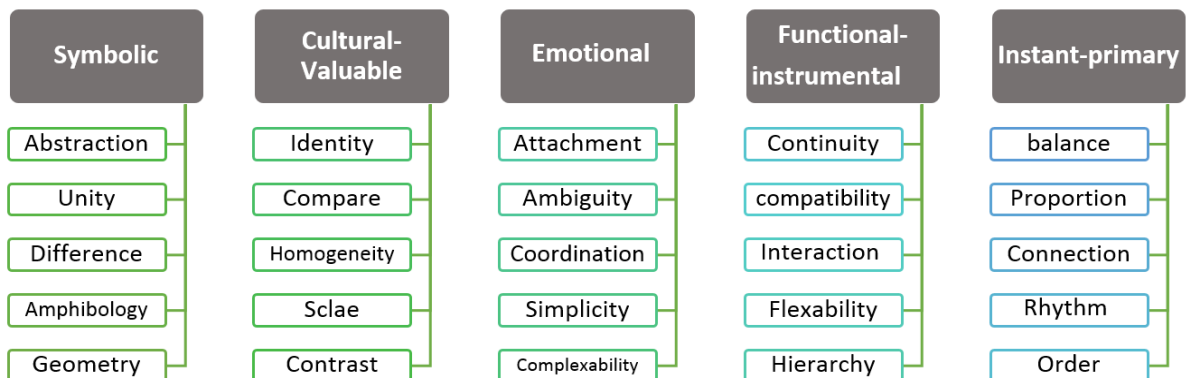


Figure 5. The final component of the research is to measure the local historical context of Bandar Laft

DISCUSSION AND FINDINGS

In Table 2, this conceptual matrix has studied the method of constructing new buildings in the residential context of Bandar Laft and has determined the method of constructing new buildings in this context, which can be studied and investigated further.

Comparison of the results in the new and old fabric of Bandar Laft In this section, the general results obtained from the first and second sections will be discussed, so that the results of the graphs of each section will be compared. In the previous sections, the analysis of the results was done only in the context of Bandar Laft, but in this section, an attempt has been made to compare the emergence of hidden concepts behind

the body of the new and old fabric of Bandar Laft and to obtain criteria and criteria to clarify these meanings., with what principles and how it has crystallized in the context of this architecture.

Comparative comparison of new and old fabric of Bandar Laft

As it is evident in Table 3, most of the structures of buildings of the new structure of Bandar Laft and the residential structure of Bandar Laft lack harmony with the surrounding structures, one of the painful methods of dealing with the historical context and absolute disregard for the context. It should also be noted that as the most undesirable way of designing buildings, it indicates their awareness and sensitivity towards preserving the continuity of the historical fabric.

The residential fabric of Laft under investigation	Value levels	Indexes	Scores of indexes	Elements and components									
				Skyline	ground line	Full and empty surfaces	Entrance	The balcony	Vertical elements	Horizontal elements	Shape	Decorations	Opaque and transparent surfaces
Residential historic context of Laft	Semantic concepts hidden in place (immediate and primary, surface value 1)	Balance	9	☑	☑	☑	☑		☑	☑	☑	☑	☑
		Proportion	9	☑	☑	☑	☑		☑	☑	☑	☑	☑
		Connection	9	☑	☑	☑	☑		☑	☑	☑	☑	☑
		Rhythm	8	☑	☑	☑	☑		☑		☑	☑	☑
		Order	9	☑	☑	☑	☑		☑	☑	☑	☑	☑
		Elements score	44	5	5	5	5	0	5	4	5	5	5
	Semantic concepts hidden in the mind (functional-instrumental, surface value 2)	Connectivity	6	☑	☑	☑	☑		☑				☑
		Flexibility	10	☑	☑	☑	☑	☑	☑	☑	☑	☑	☑
		Permeability	9	☑	☑	☑	☑		☑	☑	☑	☑	☑
		Hierarchy	7	☑	☑	☑	☑	☑			☑		☑
		Balance	8	☑	☑	☑	☑		☑		☑	☑	☑
		Elements score	40	5	5	5	5	2	4	2	4	3	5

Table 2: How hidden meanings appear in the architecture of Bandar Laft residential context

Semantic concepts in the evaluation of the body of the new and old fabric

The residential fabric of Laft under investigation	Value levels	Indexes	Scores of indexes	Elements and components									
				Skyline	ground line	Full and empty surfaces	Entrance	The balcony	Vertical elements	Horizontal elements	Shape	Decorations	Opaque and transparent surfaces
Residential historic context of Laft	Semantic concepts hidden in the mind (value-cultural value level 3)	Identity	5		<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	
		Compare	9	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	
		Homogeneity	5		<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>		
		Scale	4		<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	
		Contrast	7	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	
		Elements score	30	2	3	2	4	2	4	2	3	4	4
	Semantic concepts hidden in the mind (emotional, emotions, surface value 4)	Attachment	8	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>			<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
		Ambiguity	4				<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	
		Coordination	10	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
		Simplicity	9	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>			<input checked="" type="checkbox"/>
		Completeness	1									<input checked="" type="checkbox"/>	
		Elements score	32	3	3	3	3	2	4	4	3	4	3
	Semantic concepts hidden in the mind (symbolic-symbolic surface value 5)	Abstraction	5			<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>				<input checked="" type="checkbox"/>
		Unity	8	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
		Similarity/Distinction	5	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	
		Amphibology	7			<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
		Geometry	10	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
		Elements score	35	3	3	3	4	3	5	3	3	4	4

Table 2: How hidden meanings appear in the architecture of Bandar Laft residential context

Methods of building new buildings in the local context	Samples examined		Scoring
	The residential historic fabric of Bandar Laft	The new fabric of Bandar Laft	
saving of facade school	☑	☑	2
Zero degrees	☑	☑	2
Consolidation			-
Contrast and compare			-
Unstable			-
Analogy		☑	1
Invisible		☑	1
Composite			-

Table 3 Comparative comparison of the construction of intermediate buildings in the historical context of Bandar Laft

Some of the buildings of historical context in Laft have tried to instill their spirit of the time in addition to being in harmony with the context of history and have tried to preserve some of their new features.

Comparative comparison of the semantic concepts hidden behind the body of the historical context from the point of view of the meanings available in the place (initially primary)

Based on the results obtained and from the comparison of chart 1, related to the hidden meanings of historical contexts from the point of view of the meanings present in the place (immediate-primary) in Laft port, it can be seen that despite the apparent differences in the topological point of view It is seen from the point of view of new and old textures, contrary to the common thinking about both architectural textures, they have an almost identical unified pattern (physically) and the way the semantic values appear from the point of view of the meanings in the place in them are nearly It corresponds to a single pattern. Accordingly, the value level of the continuity index is the most important in the architectural context of this city. This shows that the historical fabric has relatively complete

physical continuity. This connection is mainly the result of the adjacent grains forming the texture, which sometimes makes blocks with considerable length and width.

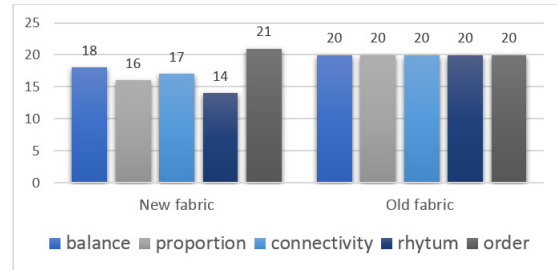


Chart 1 Comparative comparison of Bandar Laft from the point of view of meanings hidden in place (instant-primary)

This level of value, in general, shows that it is a functional level that is unified, which in this research is called the linguistic infrastructure of architecture and is considered to rule over every part. And in terms of functionality, there is a vast difference in the results between the historical context and no new texture. But if we go through the generality and enumerate the slight differences in the historical context of architecture, it can be said that in the residential context of Bandar Laft, the degree of semantic indicators of continuity and flexibility has appeared relatively more, and this issue at the same time emphasizes diversity. Creating a suitable sitting backspace by using the gate element to access the side street in the continuous residential wall of Bandar Laft, as a functional space has added exceptional value to the body on the road. In the side passage, which requires a phase space, the architects also consider the existence of flexibility and changeability primarily based on simple and basic shapes and volumes in the texture, and it can develop by adding parts to it. Also, in the local historical context of Bandar Laft port, the degree of compatibility index is more than the new context, which shows that the hierarchy in the buildings can be identified well from the outside, due to the direction of the most essential part of the buildings (entrance) in the fabric is placed in the middle on the axis of symmetry. Other spaces are placed on their sides according

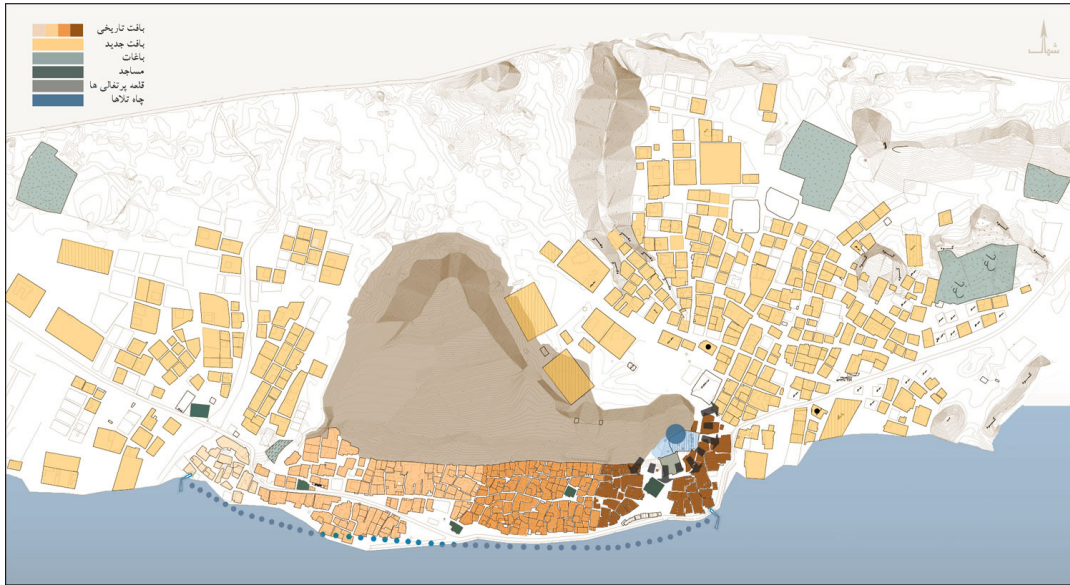


Figure 6 Location of the historical fabric and the new fabric in Bandar Laft

to their importance, establishing a connection between the fabric components. In fabric architecture, by maintaining the proportion and integrity between the members and elements of the texture, there has been more compatibility with the historical surface.

Comparative comparison of the semantic concepts hidden behind the body of the historical context from the point of view of the meanings in the mind (functional-instrumental)

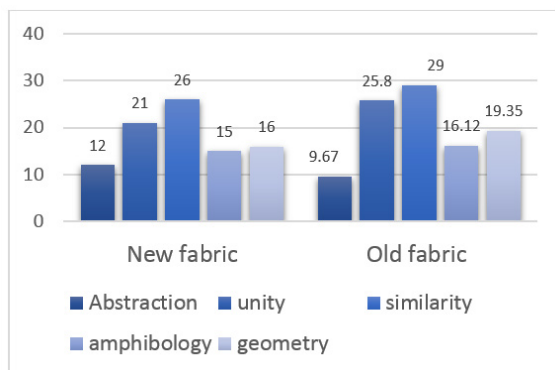


Diagram 2 Comparative comparison of Bandar Laft from the point of view of meanings hidden in the mind (functional-instrumental)

As can be seen in diagram 2, this part of the analysis of the results obtained from the com-

parative diagrams to the role and function of the components of the context, which in this research, are called the hidden meanings of the historical context from the perspective of the meanings in mind (functional-instrumental) is named, it is relevant.

This level of value, in general, shows that it is a functional level that is unified, which in this research is called the linguistic infrastructure of architecture and is considered to rule over every part, in terms of functionality, there is a huge difference in the results between the historical context and There is no new texture. But if we go through the generality and enumerate the slight differences in the historical context of architecture, it can be said that in the Tarbakhi residential context of Bandar Laft, the degree of semantic indicators of continuity and flexibility has appeared relatively more, and this issue at the same time emphasizes diversity. volume and creating a suitable sitting backspace by using the gate element to access the side street in the continuous residential wall of Bandar Laft, as a functional space, has been able to add spatial value to the body of the street. In the side passage, which requires a phase space, also the architects consider the existence of flexibility and change-

ability primarily based on simple and basic shapes and volumes in the texture, and it has the ability to develop through the addition of parts to it. Also, in the local historical context of Bandar Laft port, the degree of compatibility index is more than the new context, which shows that the hierarchy in the buildings can be identified well from the outside, due to the direction of the most important part of the buildings (entrance) in the fabric is placed in the middle on the axis of symmetry, and other spaces are placed on its sides according to their importance, which has established a connection between the fabric components. In fabricarchitecture, by maintaining the proportion and integrity between the components and elements of the texture, there has been more compatibility with the historical texture.

Comparative comparison of the semantic concepts hidden behind the body of the historical context from the point of view of the meanings in the mind (value-cultural)

As the results of investigations and studies in Chart 3 indicate in the historical context, most of the attention is focused on the contrast index with the aim of the heterogeneity of elements and components and at the same time its harmony in relation to other elements and components. The main thing free the historical context from sameness and identity lessness. It is also important to pay attention to traditions and identity; it acts as the city's driving force. Ancient architects emphasized their connection with history and tried to recreate a pictorial history while looking at the past with a modern view. The identity in the historical contexts of these cities has caused the body of the city to be distinguished from others and to reveal its similarity with the self; These characteristics are such that the fabric of the city has been evolving and transforming during the continuity of time and has led to the emergence of a whole. Also, in architecture, the historical fabric of the form, technique, and material of the "language of the environment" has been accepted through

congruence with the environment and relatively managed to prevent the emergence of disorder and confusion in the environment, and on the contrary, the new fabric of the walls has no simulation value. And it has caused the design of the new structure to be based on the maximum contrast and with a completely different or contrasting spirit, it tries to create the greatest amount of contrast between the new and the old.

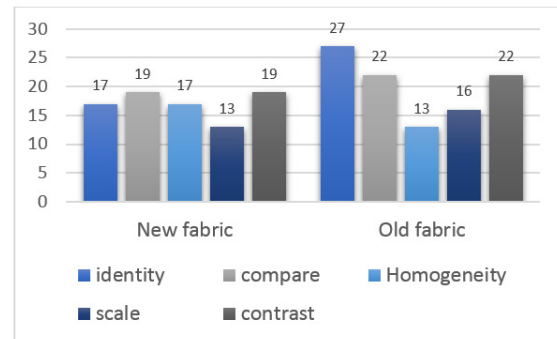


Chart 3 Comparative comparison of Bandar Laft from the point of view of meanings hidden in the mind (value-cultural)

On the other hand, in the historical context, the scale index is close to one due to the ratio of street width to wall height, and it is of great importance. The values of the space of this street can be seen in addition to the proportion and spatial proportion, including the continuity of the lines of the wall and usually the windows and the simplicity of the shapes.

CONCLUSION AND RESULTS

In the end, the aim of this comparative analysis is to compare the old and new architecture of Bandar Laft. The semantic values of Bandar Laft historic native context have the highest score and mean at the "immediate-primary" value levels, indicating that explicit meaning is almost immediately recognizable. Visually, new textures are difficult to fit into human memory, most of them have individual and private meanings that cannot be common to all people. Old textures have a functional-instrumental level of value, which is very important, because it is a good expression of people's inner content and performance, and aligns the reality of the fabric

with the associated meaning in the viewer's mind. New textures try to be in harmony with the spirit of the times, but because of the skewed taste, they are less valuable than historical textures. The residential architecture of Bandar Laft is drawn in the old context using geometry and proportions with a hidden spiritual truth that has as many meanings as its audience. The historic residential context of Bandar Laft in the old context is based on simple and basic shapes and volumes, and by adding parts to it, which is done through the application of the concept of flexibility and adaptability, it has the ability to be developed. The residential architecture of Bandar laft in the new context has adopted the form, technique and material of the "language of the environment" through harmony with the environment and has been able to prevent disorder and chaos in the environment.

In terms of spatial hierarchy and function-based interaction, the old fabric of Bandar Laft has been respected more than the new texture. The most important part of the buildings in the old fabric is placed in the middle on the axis of symmetry and connects the fabric components. The new buildings of Bandar Laft and especially the residences of Bandar Laft are less valuable than the historical context due to their tastelessness, but in some of the buildings of the local context of Bandar Laft, they have tried to harmonize the new buildings with the spirit of the historical context. Examining the areas of meaning in the place and mind in the architecture of the historical context of Bandar Laft shows that the meanings in the place are influenced by the physical dimension and as a result of the first immediate contact of man with the environment and watching it. A fabric without being overwhelmed by all the inner senses and recognizing familiar shapes almost immediately. The affective-affective perspective has appeared relatively equally in the three historical contexts, indicating a meaningful connection between humans and the environment. Therefore, the old textures of Bandar laft have a unique charm that new textures cannot replace.

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