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Water in Architecture and its Usage in Contemporary Houses Interior Design

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Abstract

As one of the most fundamental natural elements, water has had a great share in the formation and architecture of architectural buildings. This research examines the effect of water and its presence in contemporary houses. Architecture is not merely a tridimensional compound of forms in space, but a manifestation of a sense or a thought in it. According to Feng Shui, the building where we live in can be the cause of balance and health for human being. As a whole, anything around us has active and mobile energies; by designing a building in a way that positive energies can follow around easier, one can easier bring happiness for the dwellers. Feng Shui is based on the harmony among five elements of water, wind, soil, fire and metal. Because of its stream, water removes negative energies and revives and mobilizes positive ones thereby having a great impact on the current of energies. Considering the fact that contemporary houses are small in space, designer does not feel free in the usage of water in internal spaces, thus he/she should utilize patterns that resemble or associate the feeling of water in the living environment. Conceptual, functional and aesthetic basics of water have been examined first via library studies and note taking from various papers and books. Then, the three qualities would be analyzed in Iranian architecture, and the properties of past people will be examined to emphasize material, spiritual and psychological aspects of water. Then, I will assess the philosophical basics of Feng Shui in using water for interior spaces via a qualitative method and content analysis, usage of water based on Feng Shui in interior design and decoration of homes. Considering these concepts, natural possibilities of water in interior architecture and its limitations in interior space design would be assessed and recognized. Finally, some patterns would be presented to use water in interior spaces of contemporary apartments.

Keywords: Semantics, Water, Architectural design, Interior spaces, Contemporary houses.

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1. Introduction

Seemingly, without water and its presence it is impossible to create vivid and active natural scenes (Shakeri, 2003). Considering scene design as a clever composition of natural elements and structures and the factors of its creation of interior and exterior spaces, these spaces have to do with visual and conceptual aspects and forms spectacle hence being related to visual, olfactory, and auditory senses. That about 80 percent of our perception is related to our sight demonstrates the importance of this sense in relating others and our visual experience from surrounding environment, highlighting the role of landscaping elements in desirability of landscape. Hence, the presence of water in our surrounding environment and landscapes and the usage of it in landscape design and architecture is an opportunity (Naghizadeh, 2003: 73). Water holds unique features which makes it an inalterable and unmatched element. Basic characteristics of water as a material or a chemical compound propose it as a life source for all species. Having various aspects and functions, water is composed of two Hydrogen and Oxygen atoms and the fundamental matter for the continuity of life for all plants and living creatures. It is so important that in the 30th Ayah of Surah Anbia in Quran (Nazarzadeh, 2006: 153) it is described as “we kept all creatures alive by water.” Contemplating in functional, aesthetical, visual and conceptual-semantic features will reveal its properties in terms of variety of form and function bringing it up as a unique and unbeatable element (Quran, 21: 30).

2. Methodology

Considering the fundamental nature of the research, his study implements a descriptive-analytic methodology.

2.1. Presupposed functions of the research

Since the goal of this research is to attain semantic basics of the presence of water in architecture and its usage in interior spaces’ design, the main users of this paper would be architects and researchers of philosophy and theoretical basics of architecture.

2.2. Hypotheses

The main hypothesis of this paper is recognition of water in interior design of modern houses so that its properties in relation to the positive course of energy in houses can be highlighted. Based on this, the detailed hypotheses of the paper can be defined as:

1. As the physical embodiment of imagination and beliefs of people, architecture directly relates to water in a way that its presence makes everyday life more tangible.

2. The appearance of water in the architecture is considered as a main and central one around which architecture locates.
3. The element of water passes through the environment, spreading positive energies of the space to the surrounding people.

3. Basic functions of water in Iranian architectural spaces

The getting, keeping and distributing of water particularly in drier spots of Iran, is the result of complex technological and mathematical intentions and various calculation (both in terms of volume and time) some of the examples of which can be seen in the division of Zayanderoud water and water sharing in Semnan. Also, the location where water is being divided is beautiful both as cultural heritage and durable work of art (Litkouhi, 2013). Water has had a high impact in the formation and transcendence of Iranian cities' architecture particularly those in drier spots. We don't mean to underestimate the role of water in wet regions' architecture or negligence of it by Iranian culture. By that we mean how the connection to the water and tapping into its spiritual meaning and positive psychological of the connection had never been an issue of fun and had been considered as a spiritual tradition. Anyway, it would be beneficial to talk about Iranian architecture and urban design in the one hand and water on the other. The basics of them (not the repletion of their physics in contemporary era) can provide modern human with new ways derived from historical experiences.

3.1. Functional systems of water in urban spaces

Here by urban spaces we refer to all public areas or large private spaces (gardens) which have had a significant role in shaping public appearance of cities. Note that the open spaces associated with mosques would be examined independently because of their importance. Some of the most obvious and beautiful manifestations of water systems include irrigation systems, fountains, falls, pools and gorges. Pirnia (1993) states the features and naming of the elements as such:

“Providing a fantastic system for irrigating, the creators have tried to show water in the best way. That's why they have closed levels in a way that water current can show itself well. Using steps through the course of water and increasing its sound have been one of the methods. They used to utilize white carved stones of various designs in the floor where water was to pour to make water flow more beautiful. Fountain refers to streams used to give water a view and decrease the feeling of dryness in different regions. The depth of these fountains

was about 30 centimeters and their width was around 80 centimeters. Fountains have had spouts that were throwing water to distances in the fountain. This spot (Fountain) is used to be made of stone but in the Finn Garden in Kashan it is made of tile. Big fountains were named Shern or Sheln (Sharidan means pouring from up) (Litkouhi, 2013). Of other things made for beautifying water is water circulator and waterfalls. In Isfahan's Hash Behesht, water has been used to pour from building second floor to the ground. In the Ghajar era, it has been usual. In the Behshahr mansion spring, a pump has been used to take water. In the main summerhouses, there has been a square or rectangle pool. Square pools were only usual before Islam. Oval pools were never usual as they believed it would make fetid easily. After a time, the pool took a geometrically regular shape of six or twelve sides. Octagonal shape was used in most places. There is a hexagonal pond at the entrance of the monastery of Bandarabad, Yazd. Decagonal shapes were used more in large swimming pools. Octagonal formed sometimes as eight and a half or Kashkouli forms" (Pirnia, 1993).

Pierre DeLavale describes Chahar Bagh as: There are large pools in front of beautiful homes in the middle of the street full of water which are extended till wide route made for people and cars. A great river flowing in the bedrock and runs through the entire length of the street waters these ponds. In many of these ponds, water spurts from fountains and flows in some other as small waterfalls. Chardin wrote in the basin street ponds vary in size and shape, and streets that join with streams of water into the street and are two rows of plantain (Honarfar, 1984). On the street pools, Sharden writes that they are different in form and size and valleys connecting to streets hold waterways and two rows of plane trees (Honarfar, 1984).

3.2. Functional system of water in residential spots

Residential spots particularly courtyards are good place for man's relationship with natural elements such as water. This communication can be done in different ways. The patio was one of them. Patio had penetrated to homes as well as courtyards. As a result of Iranian architecture, closed arena yards and pits had helped Iranian gardens a lot. Small pools of yards had an important role in this regard with their various forms (Picture 1). Pools of various forms were being built in yards and gardens are of interest for those who have studied Iranian architecture (MacDougall, 1986; Nasr, 1973; Wilber, 1979). On the forms of pools, Pirnia writes: these pools are made in hexagon and dodecagon sides of golden proportions and used to be circle in some cities such as Shiraz (Pirnia, 1993).



Picture 1. Water in residential house (Pirnia, 1993)

In addition, spring house, especially in the desert city of Kashan plays a significant role in human relationships and mediating harsh natural conditions. Poolhouse is an example of a specific housing in Kashan which enters the city via channels and crosses it. "As a separate place from residential houses, this kind of building is a phenomenon exclusively seen in Kashan and some of its surrounding rural areas such as Finn" (Aminian, 1999). There is a sort of poolhouse in Aran that used to be utilized as a public space (roofed and sheltered) while its pools, despite residential poolhouses of Kashan, were very large in a way that channels could pass through it, small balconies and booths being built around it (Aminian, 1999). As mentioned in the discussion of religious spaces, courtyards in Iranian homes are allegories and symbols of heaven. According to Burckhardt, nature of paradise makes it a hidden and mysterious place; the reason is that garden connects to spiritual forces and depth of psyche. Similarly, a Muslim house locates at the center of a courtyard surrounded with trees (gardens) by four sides and the water in it were resembling the spiritual world that was in the spiritual world is the same (Burckhardt, 1967).

Taking advantage of the element of water in the interior spaces of settlements, -in addition to the basic needs of dwellers- has been an efficient tool as in the hands of designers to meet the climatic and aesthetic needs of it (Razavi, 2003: 27). When it comes to form of the pools, late Pirnia writes: "The pools had an Iranians hexagonal and dodecagonal shape of golden rectangle proportions while in some cities such as Shiraz, they were circular" (Pirnia, 1993: 162). In addition, pool houses, especially in desert cities such as Kashan, play an important role conditioning natural circumstances. Poolhouses are an important part of Kashans' homes and were being built through channels entering the city and crossing it (Aminian, 2008: 42). Examination of functional system of water in residential units demonstrates the presence of water in various forms which, meeting climactic needs, addresses the aesthetic needs of the environment. In most cases, the pools were reminiscent of Shahneshin which fortifies the above hypothesis (Haghayegh & Mirshahzadeh, 2012).

Furthermore, the examination of structural system of pools demonstrate same and close proportions (1 to 10) between the width of pool and that of yard. Also, studying proportions and dimensions of length to width of yard and pool one can find golden proportions among them in most cases. Here in the following image, functional system of water in Tabatabaei house in Kashan and Master Way house in Yazd will be examined.

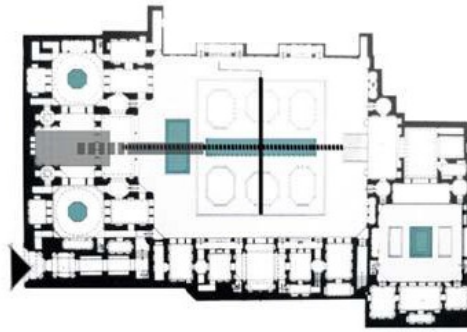


Figure 1. Tabatabaei house of Kashan



Figure 2. Master way house in Yazd

4. Aesthetics of water in Iranian architecture

The theme of aesthetics is to identify and understand the factors that have a role in the perception of any beautiful object or at least pleasant experience in. In other words, the aesthetics is of the human capacity for invention of pleasant phenomena (Lang, 2004: 207). Environmental psychologists divide aesthetics to three major values (Litkouhi, 2013): sensory, formal, and symbolic. This is based on the ecological approach toward perception. If an environment is able to provide common patterns of behavior, the environment will merely be pleasant in terms of aesthetics in case it provides a pleasant sensational experience, has pleasant perceptual structure and pleasant symbols. Environmental psychologists consider

them as three main aesthetic experience of environment (Haghayegh & Mirshahzadeh, 2013). These three aspects will be examined here:

4.1. Sensory aesthetics of water in the environment

In the realm of aesthetics, it is considered as an important sense of individuals' reaction to the environment. Sensory values are the result of touching, smell, taste, hearing and seeing. Psychologists of environment believe that human do not pay enough attention to senses of the environment and gets aware of it only when gets out of the normal and the pleasant or unpleasant feelings can be felt. For example, when standing next to a pool, feeling the mild breeze on the water or when feeling heat etc., sensory aspects of perception can be felt (Lang, 2004: 213). As an element from nature, water instills various feelings and perceptions to the audience. Subsequently, we examine audience direct perceptions and take from the environment.

Multiple senses as perceptive system of water in historical buildings of Iran

As the main tools of perception, multiple senses have direct role in the perception of environment. To cast light on the subject, the following table examines perceptive systems of water in the environment obtained through multiple senses.

Color

Water texture

Reflective feature of water

Music of water

4.2. Formal aesthetics of water in the environment

Formal values are arisen from sensual materials. The base of this positioning is paying attention toward visual structure of the environment. The issue of formal aesthetics is form values and environmental structures. In other words, feeling of pleasure from perception of patterns, proportions and forms are considered as some of the issues in formal aesthetics (Lang, 2004: 213).

Still presence of water in the space

In architecture, water is being used in still, stream, boiling, and shooting or fountain forms all of which having their own special concept. Still waters function as reflection. This kind of water is calm but vulnerable and delicate as a slight movement can disturb their stillness

(Dabiri & Baharlou, 2008). Because of its calmness and storage, still water has a mysterious state and it seems that the thoughtful and current soul of nature is manifested in it. Naturally, still water reflects pictures in itself and that's why it is an important factor in the composition of space. The mirror-like surface of water reflects surrounding environment which is the overlapping point of real and imaginative worlds. The reflected image in the water refers to extremes, extensions and depth, it is a repetition of space and a symbol of sky in the earth (Aminian, 2008: 44).

Still water in Iranian architecture is seen as pools. Also, the reflective feature of water is used in spatial structuring of many buildings through which the “physical reality” and “virtual image” of building faces the audience “simultaneously” and by connecting between vertical and horizontal images and connecting the space with coherence; in other words it comes up with “simultaneity” and “conjunction” (Dabiri, 2008: 8).

Current presence of water in the space

Flow of water versus the stability and stillness of the building creates contrast. Current waters can be seen as two major forms: falls and outburst. Enjoying the quality of activeness, current waters are provocative and energetic and attract audiences' attention always (Dabiri, 2008: 8).

Forms of water in the environment

As stated before, water presence in the environment can be divided into three major states (Dabiri, 2008: 7):

1. Concentrated presence to give centrality to the environment (unity, stillness and thought);
2. Linear presence to bring vividness and activeness to the space (transient and current feature of it);
3. Presence as plate (wide and deep).

4.3. Symbolic aesthetics of water in the environment

Symbolic aesthetics refers to association and thereby having to do with environment. This issue has been a matter of thought for behaviorists. Some of researchers, despite professional designers who pay more attention to formal aesthetics, believe that people admire environment because of its symbols and its ability to provide activities (Lang, 2008: 214). In other words, symbol shows any manifestation or representation of imagination, thought or emotional state as a resemblance or any sort of relationship or proportion either obvious or contractual. Resemblance or proportion that connects anything to anything else can have

various types including resemblance in form, color, sound, connection, nearness and juxtaposition in terms of place and time, simultaneity and simultaneous implication of one notion (contractual and sophisticated) or similarity of correspondent feelings (Dadvar, 2009: 5).

5. Basics of semantics of water in Iranian architecture

Based on analysis of the four aspects, capacities and features of water in environmental design and architecture of scenery can be defined in 10 factors:

Symbolic

Symbolic capacities of water is of great significance for human being and is the common language of different societies for expression of life, honesty, purity, brightness and demonstrating nature. Water is also the symbol of change and alteration (Monem, 2006).

Mobility and Activeness

As a mobile element against soil as a solid element, water can be considered as an element of activeness and mobility which is able to flow through narrow fractures or in wide grounds (Keramati, 2007).

Flow and Replacement

Water is also one of the elements that can change location. Scene making elements are for the most part static and still, locating in one specific place and position, creating the buildings' static identity (Alamolhoda, 2003:18). In opposition, the mobility of water makes it possible for the element to move from one place to another; the space of architecture, environment and scenery are all temporary location for presence and transience of water which makes it possible for water to go from one place to another. Via flow and transience, one can create various scenes. Water has one visual quality inside rivers and another in hills (Keramati, 2007).

The water in lakes, ponds and seas which is still is different from the flowing water through the rivers. A sort of water releasing into seas turning into waves there and changing in shape (Monem, 2006).

Constant Change

Through all these evolutions, water always turns from one shape to another. Visually, water demonstrates various aspects. But are these all features that represent water element, or other potentials of water have new forms? In the process of change and evolution and relative to

climate, water can be transform from fluid to steam or solid. It can appear as snow, ice, rain, mist or fog and be solid and deformable volumes (Monem, 2006).

Reflection

The water can be reflective; it can reflect surrounding events through its mirror like feature. This reflectivity is visible today in many architectural designs and landscape designs since the past. Common examples of it can be seen in the Chehel Sotoon mansion in Isfahan where the architect utilizes this feature to create forty (Chehel) columns via the reflection of the pillars in the water (Aminian, 2008: 38).

Tonality and colors

Transparency of water provides us with the possibility to show colors of interest either as chemical compounds of water with colors and flow of water or as floodlighting in it. Taking color in daytime and sunlight and also in the night via shedding colorful lights in it are some other capacities of water (Dabiri, 2008: 12).

Abrasion and erosion

The capacity of water in fluidity makes it able to carry objects. Water can carry plants and light objects as well as heavier ones via movements in deeper parts. Rivers are exemplary for this feature. Rockfills, larger stones and rocks fractured from mounts pouring into rivers through rain and snow travel through the rivers and transmit from one place to another, cracking into smaller parts during the path (Dabiri, 2008:13).

Erosion is another aspect of fort of water. Despite its softness, delicacy and fluidity, water can erode large objects and deform them. For instance, sands of the riverbed and large rocks that are getting shattered and penetrated by water are some of its effects (Keramati, 2007).

Plasticity and Forming

Fluidity of water provides it with plasticity; this is one of the most important feature of that. We can pour water from dishes; that how water can take shape of any square and spherical dish it is in. Plasticity and form taking, hardness, solidity, vaporizing and the power to spout out and pour down are some other aspects of water (Sadeghi, 2007: 76).

Kinetic Energy

By tapping into height, floors, and gravity, one can flow water from upside down and use its pouring characteristic. Also, by putting it under pressure as pouring, spraying and spouting out, give it other forms (Monem, 2006).

Virtual Geometry and Basic elements of design

Water can change into thin plates or volumes or as a point (drop) or a surface. This is other properties of water which shows four basic elements of design being point, line, surface and volume (Monem, 2006). Sometimes water spouts out as points, some other times it flows through a stream which associates with line, and other time it can be as a surface; when it is still in ponds or pools or when pours down in falls. It also creates a volume when gathered in lakes and small seas (Dabiri, 2008: 23).

6. The place of water in interior design in Iranian traditional architecture

Iranian architecture originates from Iranian thought and artistic heritage. Materials used in architecture hold both technological and aesthetic aspects. Furthermore, access to water has been one of the most important factors in the formation of cities. Water has always been a life giving element and had a high place for Iranians (Toufan, 2006). All in all, the place where cities are located is function of water as cities were being built through water fronts, next to springs or channels.

Due to the climactic variety and normal environment, the need of the people to water resources in many areas is being addressed via underground resources such as channels and wells. But it has always had a decorative role as well (Alamolhoda, 2003: 26). In architecture, water was considered as the element around which architecture erects. Furthermore, formation of environment and space provides a dramatic and decorative representation of space from water. That's why the presence of water in architecture holds symbolic meanings as well. Usage of water in the architecture were being implemented in yards, gardens, pools and fountain indoors for dwellers (Alamolhoda, 2003: 30).

Archaeological researches demonstrates lots of examples of usage of pools in architecture including Tape Yahya in Kerman of fifth millennium BC, and Ilami architectural remnants of Haft Tappe in Khouzestan from second millennium BC where there are signs of pools.

Since the beginning of the Islamic era and more attention to purity and decoration of buildings, pools became one of the important elements in Islamic architecture (Alamolhoda, 2003: 35).

The water shortage in Iran in hot and dry climates and the need for maintaining life lead to the establishment of pools. Furthermore, water and light are two elements that determine the center and main axes is architectural spaces and thus, pool had always located in one of the main axes of house in length (Kasraeian, 2002: 43).

Water shortage in Iran is one of the main factors in tendency toward looking to water as a scenery and its place in archaeological thought of ancient Iran, the Holy Quran and considerations of Islam regarding water caused some contexts for taking care of this valuable element (Haghayegh & Mirshahzadeh, 2013).

7. Aesthetics of water in interior architecture of Iran

Water is potential icon of being, in a way that it considered as higher than any form in ritual and myth. Concepts related to water have a close relation to its natural meaning and pivotal role in dry plateau of Iran. In Iran, water was the messenger of light and purity and was of high value in a way that polluting water was a great sin. Dryness of Iran might have an impact in this idea. Because of its sacredness, water has always been one of the main elements of formation of spaces. In Iranian architecture, water is seen in various forms which comes from its high value for life of people and the manifestation of their belief (Haghaegh & Mirshahzadeh, 2012: 148).

The invitation role of water should not be neglected. Water has an invitational state. The sound and vibration of it absorbs viewers and connects to them. The flow of water shows life and also heaven and currents in Islamic thought. In gardens and palaces in ceremonies next to lighted pools could create visual effects. Also, one could hear the sound of pouring water on the pool providing sort of music. As said before, pool has symbolic concepts too (Sadeghi, 2007: 120).

Unlike resident water, dynamic or moving too full of energy and viewer's attention. Water stagnation with architecture, kind of opposition and contradiction create and this opposition to share in a position of the passing of time to the viewer suggested and on the substance and stagnation the mind the (Mirshokraei, 2010).

The current and the fountains or the water are of different paths with different form. The architecture of the elements related to the water with his voice message broadcast radiance and inhabitants according to. The sound of the water in the interior space more achieve such meditation and may encounter with walls and general in encounter with obstacles reflects and different kind of music in the clash with out space create. Because out of is dominant and the sound of water with the ambient sounds out integration. The sound of the water in the man signs of man on the normal. In fact this via normal man in the shape and delicate and peace section of the environment of his life is a protracted (Monem, 2006).

In fact this via Iranian architects water somehow prominent in the according to display and the little value water create most value. The color of the pool and how to move the water in the fountains critical asset impact in the way of their light in space and light in different hours

of the day in encounter with the color of the pool creates different (Aminian, 2008: 51). To this end, in the traditional architecture uses the normal elements like water and light work well together collectively to garnish space hand.

8. Features of water in the internal architecture

Water in the meantime not only for changing used, but spiritual and mental affect also many. Water with different like life, shine, clean level, prosperity and lighting, repose and peace movement, different in spirit and the soul of man. That is why always by human hands are different for his open. To create a comfortable atmosphere and with the need to adopt a method synchronously with the architecture of the building and the use of the elements of normal, for example in the home of the government in Islamabad (Naghi, 2003: 28).

9. Applying our core element of water in domestic architecture fashioned

Internal design space in every environment undoubtedly affect environment factors and weather that region. One of the factors affecting design is architecture, a kind of water and wind that adopted for encounter with some environment factors. All well together on collective to create a suitable temperature in the environment of life in architecture current Iran is including use of materials commensurate with each climate, or how to design a building.

10. Water in the design of internal spaces

Integrated in fountains in the gardens and green space of find it especially troubling in different culture as a main element has spread and healing the sight and the song that he wakes. Today designers and architects, a good important role of water in the airflow positive energies the atmosphere home in accordance with the philosophy of feng shui understand and to enter the appropriate internal spaces (Wei, 2006). As a pattern, design and integrated in all fountains and tablets of water in mind recollections, energy job stagnates in the workplace or free life and to the appropriate given and in the direction of the flow (Hong-Key Yoon, 2006: 352).

Pattern 1: Design types of fountains and overabundance in their internal design

Water has critical accents and agent for human life and other organisms. Because of its importance for the life, it has a strong philosophy in which every aspect has important role. It has been used for decorative purposes as well like stone and wood (Lazanbi, 2005).

The design would have either formal or informal fountains. Formal designs have traditional looks while informal designs have more modern figures.



Picture 2. Increase confidence and feel success in the work space or live with modern design fountain door (source: author)

Or for example, according to the image below design and integrated in the wall fountain above the dining table and reflected light in, scattered energies in the atmosphere of the room with water flow line and to the family members run away and feel that 's fine so calm and happy for the people.



Picture 3. Modern design: dining table (source: author)

Design and integrated in the wall fountain above the dining table and or other artworks inside the house to flowing energies positive to the members of the family.



Picture 4. Modern desing: hallway (source: author)

The use of pictures the wall fountain into pictures in artworks inside the house to flowing energies positive.

One of the forms of energy, energy generated by the physical form of life environment; whether this form is normal or made by man. Routs of access to doors in building for example can absorb the flow of energy (Walters, N.D.: 28). An interesting point in the physical form of space is Juana; when with entering a space, that space gives a message even sometimes too complex and hidden (Kang, M. Jet al 2017). The art of internal help philosophy, feng tools detect and transfer energy.



Picture 5. Mobility of water and positive energies arising from it by mottle forms to work in internal space Gallery in London in the year 2013



Figure 3. Planning Gallery in London in the year 2013 design forms and curve mottle walls in internal decoration to feel implied water flow

Pattern 2: Association of the sense of water flow and transmission of positive energies in the internal design by using glass and mirrors

The element of water can be associated with pool, fountains and stream and also bright surfaces reflecting light like the rear view mirror and in the atmosphere of the building of

recollections. Rear screen and crystals like water clear and open spaces behind them could see (Momeni, 2013); in other words to see and move not energy but also with the bore to display cursor to flow through the energy out into and vice versa surgical consult for example is with contour rear screen and suitable installation components and crystal lightning, light with energy flow to some regional voter characteristics desired guidance home. Crystals of the word Greek krustallos meant frozen light (ICE) derived and its attributes with the element of water similarity. As an incorrect schema other modern replace the water in the internal home means mirror (IIDA, 1999: 14).



Picture 6. Imbuing concept or drops of water with the use of the form deeply the internal space house

Pattern 3: Association of the vivid feeling via decoration of interior spaces via garnish home aquarium

One of the ways to peace is to access the natural environment. Unfortunately, the relationship between human and nature has been undercut as a result of apartment life and human tries to compromise this deficit by bringing nature into homes.

When we talk about the design and decoration of internal space, we mostly refer to furniture, table, installation of wall papers and purchasing small and large decorations. But sometimes we can bring vividness to houses through aquariums while making it beautiful. Studies show that those who are sensitive and like to inject liveliness to their decorations starts with aquarium.



Picture7. Design and aquarium in kitchen decoration

Pattern 4: Use of blue colors like wallpapers for water recollections

Like the previous patterns, this model is able to demonstrate the feel of flow and profit of positive energies of the element of water in interior design.



Picture 8. The use of wallpaper fountains for association of flow crystallization or drops of water

11. Results

The results of this investigation can be seen as follows:

The study of the past historical experiences in tapping into water in architectural space demonstrates the presence of water as natural element and element in various forms while using spiritual meanings of it considering positive psychological effects of it. It is while using the element in modern societies has been devoid of contemplating on its philosophical bases. Thus, reformation of water in contemporary architecture and urban design should be based on philosophical and psychological bases so that making balance in three levels of “spiritual”, “material” (Physical), and “psychological” (mental), water can provide us with the means of promotion of the quality of form to content.

Architecture as the physical embodiment of ideas and believes, is in direct relation to water in a way that the presence of it in their daily life makes life more tangible. Because of dry climate in Iran, water has become a ritual and sacred element; that’s why temples are built next to the water and to respect of water.

In the traditional architecture of Iran, always the balance between various elements and living environment have been established with regard to the physical needs and spiritual motion upon a space in addition to creating a suitable temperature setting for the showdown residents, contains aesthetic elements.

In the later concept using the knowledge of the specification concept water possible environment created more desirable results in the recognition of the background of cultural and religious belief of the people of the element of water.

In later popular misconceptions water, using the large surfaces water can flow in the entire space and answer to climactic needs (possible increase moisture and reduce the temperature in a range of space).

On the other hand, perfect knowledge regarding water has three different aspects: feeling, submitted and a symbolic check. The intuitive aspects of color pure water, making a visual peace arising from victims of psychological and mental. Also with the change in the color of the bed, change in features perfect visual studies is swiveled. In addition to this with the use of the water music, new space with music to acknowledge the water and the sounds of undesired surrounding environment is swiveled. Aspect submitted, water statically (of the wronged people and create a virtual scope in space), the current (create responsiveness in space music production), focus (central energy space, the unity of substance, thought and line and page (create vivid responsiveness in space, founder and current of magnitude and depth and create perspective) and use in architecture. In the end of the symbolic head also determines water features (color, plasticity, etc.) and of the symbolic reliefs water (starts cultural and ethnic ritual) possible use in architecture is to help the language of symbolic meaning.

The water in architecture has been the main element and central threat and in the surrounding. Capacities of studying on water provide us with a viewpoint on design environment and countless water capacities for usage in the ideal environments, scenery and natural peninsula.

Suggestions

In this section, as the final conclusion, we offer some tips for research in the future and the subsequent of what is presented in the end of the research. Evaluation of applied philosophy of semantic system of water application in researches regarding water all around the world,

Examination of the method of using patterns provided in this research toward applying water in interior design of modern houses,

Checking the application of water in contemporary buildings with an analytic view, to extract applicable results for usage and development of new patterns in development of interior architecture in contemporary houses,

Assessment of the use of the element of water in places and the building of contemporary houses,

Design and development of patterns of internal design elements of water for development of internal design in the exhibitions and galleries,

Application of Feng Shui philosophy for development and spread of positive energy in the development of artworks inside modern houses.

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