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An Evaluation of Zendeveri (Lifelikeness) in the Architecture of Imam Jome'eh House in Isfahan

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ABSTRACT: The present study intends to shed light on 25 lifelikeness layers in Imam Jome'eh House (Khaneh Emam Jome'eh) in Isfahan as one of the prominent historical monuments dating back to Qajar dynasty. The present study intends to shed light on 25 lifelikeness layers in Imam Jome'eh House (Khaneh Emam Jome'eh) in Isfahan as one of the prominent historical monuments dating back to Qajar dynasty. The lifelikeness or Zendevari architecture is a general and reconciling pattern (framework) among all the definitions of architecture that in its definition, it consists of 25 layers. these 25 layers include countable layer , spatial layer, geometric layer, Skeletal layer, motor layer, simple mechanical layer, automated mechanical layer, biological layer, environmental layer, climatic layer, sensory layer, visual layer, imaginary layer, unreality layer , media (symbols) layer , analytical(analyzing the elements) layer , historical(importance) layer, creativity (in the building)layer, economic layer, social layer, forensic layer , moral layer , aesthetic layer, political and faith layer and educational layer. Overall, it can be said that in the lifelikeness (Zendevari) development framework, the world and its beings consist of 25 layers, which are in interaction with each other in an unpredictable way, yet a universal and natural relation can be found between layers in two directions. The study method used in the current research is of an analytic-descriptive type, and data collection was performed in a field-, interview- and library-based method, and some strategies were presented to strengthen the zendevari (lifelikeness) of the building under study in a SWOT analysis method. The study method used in the current research is of an analytic-descriptive type, and data collection was performed in a field-, interview- and library-based method, and some strategies were presented to strengthen the zendevari (lifelikeness) of the building under study in a SWOT analysis method.

Keywords: *Zendevari (Lifelikeness); Vernacular Architecture; Sustainable Architecture; Imam Jome'eh House in Isfahan*

INTRODUCTION

The man-made buildings are the manifestations of man's attitude to the cosmos. The notion that architecture can have natural or supernatural perspectives is not separate from the influence of the surrounding environment and human geographic region. Iranian architecture which has manifested itself in different forms in different buildings has a special place in which, beliefs and rituals are clearly represented in the geographic and climatic conditions. Such architecture is the result of the efforts made by artists who have devoted their lives to promote this art by reliance upon their faith and in this way spare no effort.

Zendevari (Lifelikeness) architecture is a general and reconciliatory pattern made of 25 interconnected layers which have a logical connection in two directions: Tab'ei (natural) and Dahri (temperamental). The present study intends to shed light on Zendevari (Lifelikeness) layers in Imam Jome'eh House in Isfahan and to explore a pattern for the further Zendevari (Lifelikeness) of the current building. It is worth mentioning this building is one valuable monument of Qajar era and Isfahanian style. The study method used in the current

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research is of an analytic-descriptive type, and data collection was performed in a field-, interview- and library-based method, and some strategies were presented to strengthen the Zendevari (Lifelikeness) of the building under study in a SWOT method
This definition is fully consistent with the principles of the Zendevari (Lifelikeness) development. In such type of development, each man and architecture takes advantage of its 25-fold layers, and it fulfils physical, sensory and mental requirements by the development of such layers and establishment of an external and internal balance between these layers. In addition, the balance in the external pulse interacts with the whole world, takes a prospective approach and cannot ignore the needs of future living and non-living creatures.
In Zendevari (Lifelikeness) development, foresight, public participation, environment protection and justice in external and internal pulse are completely taken into consideration. In an external pulse, especially in the extra-sensory layers, people are the main contributor to development, and protection and preservation in a sub-sensory layer are of particular importance (Iravani, 2015).

Research Background

Since the Zendevari (Lifelikeness) is a newly-emerged issue in the area of architecture, there are not much information and sources available, and the main source of the present research is a PhD Thesis entitled "A study of qualitative resources of sustainability through a comparative study of Zavareh (Iran) and Santa Fe (US)" and also "Zendevari (Lifelikeness) a New Framework Derived from Sustainability for Development in the Built Environment" (Iravani, 2015).

MATERIALS AND METHODS

In order to achieve the objectives of the research in this paper, an analytic-descriptive method is applied, and according to the information available, lifelikeness layers of the building are analyzed. Also, to analyze the information and provide a strategy for lifelikeness, the SWOT method is used.
First, the strengths, weaknesses, opportunities and threats are identified, and then by awareness of views of the people and the repairmen of the building, the weighting and scoring on each of the issues, calculation and analysis are performed and priorities determined. Ultimately, to eliminate and reduce weaknesses and threats, and to enhance strengths and opportunities in relation to the lifelikeness of the historical monument of House of Imam Jome'eh in Isfahan, an appropriate strategy is presented. It should be noted that the data collection of this article was done by a library- and field-based method.

Research Objectives

Examine the Zendevari (Lifelikeness) layers of the architecture of Imam Jome'eh House in Isfahan;
Achieve a model for further Zendevari (Lifelikeness) of the building.

Hypotheses

Vernacular architecture is closely associated with Zendevari (Lifelikeness) framework.
Iranian traditional architecture can be the architecture of Zendevari (Lifelikeness).

Definition of Architecture of Zendevari (Lifelikeness)

Architecture has always taken advantage of much complexity in the area of philosophy and technical issues. Architecture has been considered as the product of man's climactic attitudes and sometimes his beliefs. Different people have considered and defined architecture from different dimensions. All definitions of architecture, even the contradictory and disparate ones, can be true if we are able to unify and reconcile them in a general format. This general and reconciling pattern is called Zendevari (Lifelikeness) architecture. Zendevari (Lifelikeness) architecture is composed of 25 inter-connected layers which have a logical relationship in two directions including Tabei (natural) and Dahri (temperamental).
Zendevari (Lifelikeness) architectural pattern is the inductive output of philosophical study including transcendental Philosophy of Mulla Sadra, philosophy of science, Cosmonautic philosophy and systematic thinking which was scientifically proven in a comparative study in Santa the State in America and Zavareh in Iran in the form of a PhD thesis. From the perspective of lifelikeness, architecture is composed of 25 intertwined layers and these 25 layers interact with each other from the inside with each other and from the outside with the environment, which is called internal and external pulses, respectively. The main precondition to achieving lifelikeness is that the layers should not contradict each other internally and externally, and they have to exist in a Homeorhesis state, and the maximum number of layers has to be active. The present paper attempts to investigate the lifelikeness layers of a case study "House of Imam's Jome'eh" in Isfahan and seeks to make such building more life-like. This building was constructed in early 13th century AH (early Qajar) at the time of Fath Ali Shah Qajar and is attributed to Aqa Mirza Mohammad as Isfahan's imam of congregation prayer. This monument is an example of Isfahani style in the Qajar period. This building is composed of three houses joined together and formed with several spaces like alcove (shahneshin), summer and winter living places, spring house, the room of water well and its clear hierarchy

RESULTS AND DISCUSSION

A Review of Zendevari (Lifelikeness) Layers of Imam Jome'eh House in Isfahan

Climactic-spatial Layers

Quantifiable Layers

Quantity is one of the ten Aristotelian categories that do not have a limit, it means that it does have neither genius nor difference, rather itself is a genus of genera of the geneses.

Some of the main characteristics of quantity include the ability to increase, reduce, split, and equality which the main principle of economy is based on it. Quantity is observable to intellect, because quantity is one of the categories of Aristotle, and the categories are the issues which are clearly observable for the intellect, and intellect recognizes other issues using them. The categories are recognizable by the intellect without any intermediary. Now, considering field interpretations of this mansion, it is possible to refer to the residential quantifiable spaces of the building under study. As we explained the historical background of this building, it is worth mentioning that this building is composed of three interconnected houses with an area of about 1617 sq. M. (Table 1)

Spatial Layers

Space is the mass production of floor, wall and ceiling. These three independent elements, in combination with each other, can enrich space (Omoumi,1997). According to Zevi, space is a major factor in architecture, and appropriation of space means the ability to see the building and find the key to understanding and recognition (Memarian, 2005). This mansion could be seen in a cubic and interconnected form. (Fig. 1)

Movement Layers

Movement path can be seen as a sensory string which connects together spaces of a building with indoor and outdoor sets. Moving inside a series of space in the time, we can experience space in relation to where we are or expect to go (D. K., Ching, 1998). Movement in this building has a rotational circulation, so that audience can move from the entrance to the hashti (kind of Iranian entrance) and then to corridor and central courtyard. (Fig. 2)

Physical Layers

A set of volumes can also define the external form of the building. The term "mass" is applied in combination with a variety of adjectives including small, large, bulky, lightweight, transparent, hard and smooth. Here, a building is seen as an object which has various qualities. If the volume can only manifest external geometric quality of a building, the mass is the genus of this volume and its visual impact (Memarian, 2005). (Fig.3) (Table 2)

Table 1:. A quantity of the residential places

Space	Unit	Definition
Shahneshin	5	The most beautiful room of a house
Central Courtyard	3	
Residential Rooms	20	
Water House	1	Pool house but they don't use for swimming and use for a cool place in summer
Cellar	1	
Kitchen	2	

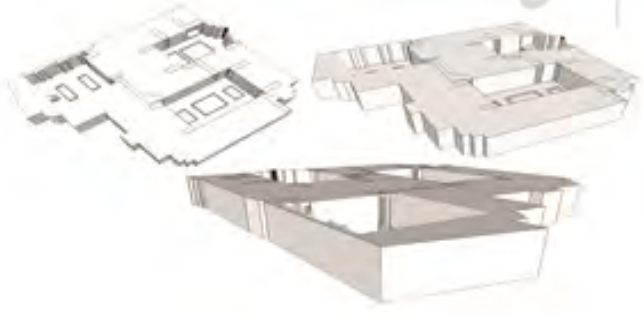

Fig.1: a Three-dimensional form of the House of Imam Jome'eh in Isfahan.

Fig.2: The rotational circulation plan in the House of Imam Jome'eh in Isfahan

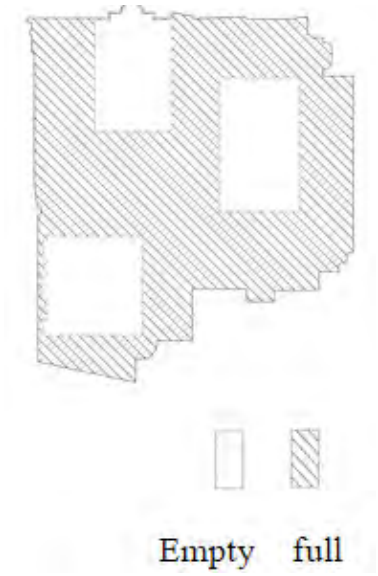

Fig. 3: Empty/full plan in the House of Imam Jome'eh in Isfahan

elements, talar design, Ivan, courtyard, hashti, the form of pillars and arches, dome, niche, door and window, all are in perfect harmony and consistency with each other. (Haji Ghasemi, 2007) It should be noted that this building has a multiplicity of simple mechanical elements such as doors and windows, five-door and seven-door sash (Orsi) door. (Fig. 4)

Fig.4: Door, window and Orsis in the building.

Chemical Layers

Our architecture is, more than anything, the architecture of soil and mud mortar. Our architecture is the son of the soil; it is derived from soil, soil that is everywhere, cheap or priceless. It is made of soil, yet it looks like a crystallized Jewel (Haji Ghasemi, 2007). The use of local materials compatible with the climate in the region is not just emphasis on reducing transportation costs and energy savings, but also it is fully compatible with its climatic environment and it is flexible in the face of environmental factors (Zandieh & Parvarinejad, 2010). and with regard to the five principles of Iran's vernacular architecture that includes introversion, avoidance of idleness, people orientation, self-sufficiency and Niaresh (a science of construction of building structure Given the hot-arid climate) all five original principles of the architecture.

Mechanical Architectural Layers

Our architecture is the combined architecture of diversity and harmony, and the entire effort made by architect is spent on creating a space which, on the one hand, its everything from whole to part, its overall arrangement, layout of spaces,the architecture of the single spaces, the architecture of spatial

Control Layers

In its reciprocal fusion with nature, architecture both comply with its rules and takes advantage of its efficient and valuable features. Since the ancient times, the buildings have been established in natural environments for showing adherence to and respect for nature and also to achieve maximum productivity of the ancient culture in an elegant and delicate manner (Eliagonovlo,1990). The control layers are embedded in the spring house of the building in a fashion that causes ventilation in the environment by causing the movement of the wind on the water and are able to control environmental conditions by opening and closing apertures. (Fig. 5)

Fig. 5: Springhouse space, an example of the control layers.

Table 2: The quantity of residential spaces.

Total Area of Building	Full Space	Empty Space
Square Meters 1617	1117,76	499,24

Self-controlled Layers

The building does not have a control layer. Embedding sensors and automatic adjustable systems can provide the building with better lifelikeness in this layer.

Biological Layers

Our architecture is the architecture of lovely companionship and living with water and water is the spirit of this architecture. Elegance, vitality, freshness, leap and jump, the various reflections of the sky colour and the sound that does not bother are highly relaxing. Consonance and juxtaposition of spaces with open spaces, sympathy with trees, flowers and grass and water, elegance, integrity and similarity of the part and the whole in building all are combined together so skillfully to create a living space and quiet and decent shelter for life of the human who has a high position in this world and the Spirit of the God has been blown in him (Haji Ghasemi, 2007). In this building, with a precision as much as possible, the relationship between external and internal spaces has been developed, and the plants alongside an outdoor pool have created a beautiful space. (Fig.6)

Fig. 6: Coordination of the external and internal space.

Environmental Layers

In Iranian traditional architecture, buildings are classified on the basis of geographic location through the roofs, reduction of external levels against direct sunlight, creating a funnel (badgir), basement, central courtyard, etc. Buildings deal with the outside world in such a way that it is able to generate the best interior comfort without polluting the external environment. Due to the location of the house, its size is compact and continuous, and the communication between the interior is done through corridors. In addition to the predilection of buildings toward east-west orientation is to attract maximum light to the interior spaces.

Climactic Layers

As this building is located in Isfahan and the city is in an arid climate, climatic features are as to Table 3.

Emotional Layers

Our architecture is the architecture of clarity and mental health. This architecture with its special internal intricacies could be also read at a glance and the audience can easily comprehend its overall design. Man does not feel confused and is not sense a loss when is in communication with it. Although such architecture has a labyrinthine and meandrous nature, its composition is fluent and flowing (Haji Ghasemi, 2007). By entering such space, our senses are involved, so that we are able to hear the muezzin's voice from the minaret of the mosque and a kind of peace will appear within our inner world. The blowing of the wind is mixed with the songs of the fountain pouring over the central pool and here comes the sound of birds that nest on the trees.

Imaginative Layers

The power of imagination is a power that helps common sense

Table 3: Values of Climactic Situations.

Height Relative to Sea Level	1590	**Average Rainfall**	119.5
Latitude	degrees and 27 minutes 32	**Maximum Average Rainfall**	44 mm in Jan.
Longitude	degree and 40 minutes 51	**Average Freezing Days**	80-3

Fig. 7: Facade-section of the building.

Fig. 8: Cross section of the five-door space and pool hous.

to keep its eternal form. This power was named imagination because detailed forms are maintained in it [9]. Our view of a building is a symbol of macrocosm with different layers, and the placement of water pool in building indicates cleanness and innocence (Ardalan, &Bakhtiar, 2011). The eye does not ever refuse to observe the appearance of things. Everything from space, elements, shapes, colours, combinations and materials exist in this world and have idealized forms in another world, which we can only feel them (Pazooki, 2008). Our architecture is the architecture of the similarity between the part and the whole. As if everything whether big or small, the whole or the part, say a common word and only one form is suited to all. It is also one of the mysteries to a designer's job that everything is seen as the same (Haji Ghasemi, 2007). This building is in a state of sustainable architecture and exists in the existential layers of a building, and is a context-oriented building, and emphasizes the link between environment and space, and so is a small part of its surroundings. (Fig. 7; Fig. 8)

Uncanny Layers

The symbolic existence of the building is considered as a symbol of harmony with nature through the eyes of residents. In the Iranian houses, the rooms for are built in the form of three, five-door and seven-door structures or halls (Talars) and each has its own character. One of the main interests of Iranians in the construction of the houses is to create visual communication between a room and its external space. Also, visual openness, wide visibility and have a free view of nature are essential characteristics of Iranian nature (Pirnia, 2008), which this features could be clearly seen in the house under study. (Fig.9)

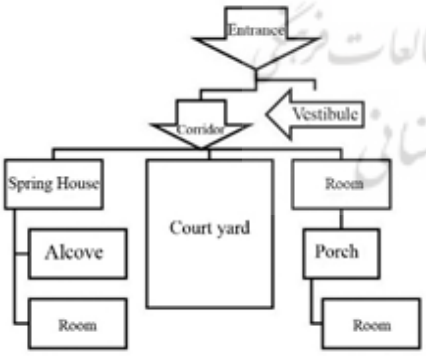

Fig. 9: Diagram of the first house, illusory layer.

Analytic Layers

Given that this building is attributed to Imam Jome'eh (Friday prayer), the owner of the house, residents and his students took the privilege of a high faculty for interpretation and analysis.

Belief-oriented and Social Layers

Educational Layers

Given that the building is attributed to Imam Jome'eh (Friday prayer) and his role in the community is guidance and steerage of people, and the building has a multiplicity of space and hierarchy, it could be concluded that as meetings of prayer and preaching were held in the building and its modern land use is also Theological School (Houzeh Elmira) so it reinforces the educational layer.

Historical Layers

Imam Jome'eh building was constructed in early 13th century AH (early Qajar) at the time of Fath Ali Shah Qajar who appointed Imam Jome'eh (Imam of Friday Prayer) for different provinces. One of these spiritual characters was Aqa Mirza Mohammad, the Imam of Friday Prayer as the owner of this prominent house. This monument is an excellent example of a residential architecture of Isfahani style in the Qajar period. (Fig.10)

Fig. 10: Unique pool and magnificent porch on the first house.

Creative Layers

Creativity is evident everywhere in the building, from the spring house (houzkhaneh) to four primary water taps that are located around a central pool, also from the connection between the spaces and alcove (shahneshin) to single fully decorated Ivan facing the Qiblah as a place for praying. In the late Qajar era, Isfhanian gifted architects found a good solution for a corner of the yard that received no light. For this purpose, they created new spaces in the ceilings which would solve the lack of light and created a living space. In the building, this space which is composed of spring house with beautiful decorations and special order could be seen as a prism and its height is greater than the rest of the building, and its head is higher than the adjacent roof and has some windows that emit light into the

prism. Also, the amount of light could be controlled by special wood coverings. The advantage of this space is due to having adequate lighting, ventilation, humidity and the presence of a small pool of water at its centre which created a very pleasant place in the summer days.

Media Layer

Our architecture is a lyrical and poetic architecture. Its expression, more than any kind of narrative, is poetical. It is replete with mystery and intricacy. Everything is wrapped in an aura of vagueness and ambiguity (Haji Ghasemi, 2007). It is a manifestation of the traditional architecture and is an example of sacred architecture. It is impossible that it has not used the symbol and icon, from a pool to a porch, alcoves (Shahneshins), the central courtyard, trees, decorations and ornamentations, all have their own evocative symbols. Even the homeowner has played a significant evocative religious role.

Social Layers

Since this building was the house of the Imam of Friday Prayer and such a character in every city had the highest social and religious status, in other words, he was the connector of the religion, the state and people, so it had a strong social layer, and today also with the passage of time the house is still known as Imam Jome'eh Building among the native people of the area. In addition, today, as the building has turned into a Theological Building To teach religious sciences (Houzeh Elmia), its prestige is growing increasingly.

Economic Layers

According to the principles of Iranian architecture in which self-sufficiency is one basic principle, Iranian architects used to apply native materials which significantly contributed to the reduction of construction and repair costs. The building has benefited from this gift, such that the existence of water well, use of natural ventilation and even seasonal migrations to the building (summer and winter living spaces) are some of the factors that considerably led to the reduction of energy costs.

Aesthetic Layers

Our architecture has two facades, facade to outdoors and façade to the indoors. It is simple, natural, formless, unfinished and violent. Internal façade is finished, organized, and transformed and subtle. It has two different facades which sometimes even are in conflict with each other. Both are made of soil, what a sharp difference! As if it is alchemy at soil (Haji Ghasemi, 2007). This building which itself is a rich museum in decorations hugely impacts the understanding of aesthetic sense and significantly contributes to its transmission to the audience. In the building, a multiplicity of aesthetic elements such as hierarchy, spatial emphasis, colour, symmetry, balance and geometry are used as well. (Fig. 11)

Fig. 11: Unique decorations in the building in accordance with the principles of aesthetics.

Legal Layers

According to the land use of the building, and the legal role of the owner in its own time, this place has its own rules, and people used to enter the interiors and exteriors based on a special hierarchy (the entrance of people of privacy was allowed to the interiors).

Ethical Layers

This building completely follows the pattern of Persian architecture and has interior and exterior spaces and the element of privacy is clearly visible in it.

Belief-oriented Layers

Given that this building has a good socio-economic status and its owner has a special status, as a result, it has had a significant impact on public opinion. (Table 4 to Table 8)

The Inner and Outer Pulse of the Layers

As was mentioned, lifelikeness layers communicate with each other in two directions.

Inner Pulse

Since man is not a one-dimensional being and naturally has a predilection toward beauty and innovation, by reliance on individual creativity, thoughts and experiences and the spirit of aesthetics and also an expression of spirituality and other concepts, the architects have tried to create a exquisite work full of spiritual concepts and ideas in a material structure. Designers' blind imitation of the appearance and elements of the architecture of the past and their neglect of spiritual and epistemological overtones hidden in their design have led to their inability to synchronize with the needs and demands of people today (Pourjaefar et al., 2010). By a good awareness of spirituality as the sole agent of human identity-making, artists have always tried to depict spirituality and sacredness in a material body through a transcendental discourse and by benefiting from dynamic, balanced, synchronized, mysterious, and varied elements, and so provide man with a distinct identity derived from his break with the material constraints and achievement of angelic realm and eternality. Iranian

Table 4: Factors influencing the lifelikeness of the building.

External	Internal
Opportunities	Strengths
1-Locating invaluable historical context of Isfahan (Shahshahan Neighborhood)	1- The historical value of the building
2-proximity to Isfahan Grand Mosque	2- Attention to the five principles of Iranian architecture in the design of the building
3-Strong people's beliefs in the building	3- instil a strong Synesthesia into the audience
4-Possibility to take advantage of local materials during the restoration process	4-The architecture of the building as an example of an architecture in harmony with the climate
5-Possibility to take advantage of local knowledge and skilled craftsmen in restoration	5-Observe the hierarchy in the whole building
6-Benchmarking of the building as an example of sustainable architecture	6-Divide the building into inner and outer parts
7-Benchmarking of Chinese knot and decorations	7-Continuity of space and yet isolation of spaces from each other
	8-Use of natural ventilation systems, and inactive solar systems in the building
	9-The number of spaces such as rooms in the building
	10-The valuable architectural decoration in every fraction of the building
Threats	Weaknesses
1- Atmospheric agents	1-A small number of health areas
2-The gradual uninhabitable of the building	2- The destruction of gardens and green spaces
3- Lack of use of expert repairmen during restoration	3-Destruction of drainage channels
4-The use of poor materials in restoration	4-impossibility to make doors and windows smart
5-Hiatus of several years in the process of restoration	5-The accumulation of garbage in the yards
6-Dry the water well due to drought and the loss of its aqueduct	6-the complete disappearance of one of the entrances of the building
7-Serious injury to five- and seven-doors over time	
8-People's forgetfulness of this building (today's generation)	
9-Changing weather conditions	
10-Lack of coordination between proposed initiatives	

Table 5: Swot Analysis Matrix (Ranking & prioritization of strengths)

Strengths	Total Scores	Initial Coefficients	Ranking	Final Coefficient	Prioritization
The historical value of the building	99	0.11	4	0.44	1
Attention to the five principles of Iranian architecture in the design of the building	80	0.089	4	0.356	4
Instil a strong Synesthesia into the audience	75	0.083	4	0.332	5

Continiue of Table 5: Swot Analysis Matrix (Ranking & prioritization of strengths)

Strengths	Total Scores	Initial Coefficients	Ranking	Final Coefficient	Prioritization
The architecture of the building as an example of an architecture in harmony with the climate	70	0.078	4	0.312	9
Observe the hierarchy in the whole building	90	0.10	3	0.3	10
Divide the building into inner and outer parts	98	0.109	3	0.327	8
Continuity of space and yet isolation of spaces from each other	98	0.109	3	0.327	7
Use of natural ventilation systems, and inactive solar systems in the building	90	0.100	4	0.4	3
The number of spaces such as rooms in the building	95	0.106	4	0.424	2
The valuable architectural decoration in every fraction of the building	99	0.110	3	0.33	6
Total	**894**	**1**	------	**3.548**	-----

Table 6: Swot Analysis Matrix (Ranking & prioritization of weaknesses)

Weaknesses	Total Scores	Initial Coefficients	Ranking	Final Coefficient	Prioritization
A small number of health areas	70	0.134	2	0.268	5
The destruction of gardens and green spaces	96	0.184	3	0.552	3
Destruction of a drainage channel	90	0.173	4	0.692	1
Impossibility to make doors and windows smart	65	0.125	2	0.25	6
The accumulation of garbage in the yards	99	0.190	3	0.57	2
The complete disappearance of one of the entrances of the building	100	0.192	2	0.384	4
Total	**520**	**1**	----	**2.716**	------

Table 7: SWOT Analysis Matrix (Ranking & prioritization of opportunities)

Opportunities	Total Scores	Initial Coefficients	Ranking	Final Coefficient	Prioritization
Locating invaluable historical context of Isfahan (neighbourhood Shahshahan)	96	0.161	4	0.644	1
Proximity to Isfahan Grand Mosque	96	0.161	4	0.644	2
Strong people's beliefs in the building	95	0.159	3	0.477	4
Possibility to take advantage of local materials during the restoration process	64	0.107	4	0.428	5
Possibility to take advantage of local knowledge and skilled craftsmen in restoration	75	0.125	4	0.5	3
Benchmarking of the building as an example of sustainable architecture	85	0.142	2	0.284	6
Benchmarking of Chinese knot and decorations	75	0.125	2	0.25	3
Total	**586**	**1**	------	**3.227**	-----

Table 8: SWOT Analysis Matrix (Ranking and prioritization of threats)

Threats	Total Scores	Initial Coefficients	Ranking	Final Coefficient	Prioritization
Atmospheric agents	70	0.092	3	0.276	7
The gradual uninhabitable of the building	100	0.131	4	0.524	2
Lack of use of expert repairmen during restoration	75	0.098	4	0.392	3
The use of poor materials in restoration	100	0.131	4	0.527	1
Hiatus of several years in the process of restoration	65	0.085	4	0.34	6
drying water wells due to drought and the loss of its aqueduct	50	0.065	2	0.13	8
Serious injury to five- and seven-doors an in time	85	0.112	3	0.336	4
People's forgetting to this building (today's generation)	90	0.118	1	0.118	9
Changing weather conditions	40	0.052	2	0.104	10
Lack of coordination between proposed initiatives	98	0.129	3	0.387	5
Total	**758**	**1**	------	**2.709**	-----

Table 9. The summarized matrix of the strategies and solutions necessary for lifelikeness of the building (IE)

SWOT Analysis	**Opportunities (O)**	**Threats (T)**
External Factors / Internal Factors	Locating invaluable historical context of Isfahan (Shahshahan Neighborhood) Proximity to Isfahan Grand Mosque Strong people's beliefs in the building Possibility to take advantage of local materials during the restoration process	The use of poor materials in restoration The gradual uninhabitable of the building Lack of use of expert repairmen during restoration Serious injury to five- and seven-doors an in time
Strengths (s)	**Competitive / Offensive strategy (SO)**	**Conservative strategy (ST)**
The historical value of the building The number of spaces such as rooms in the entire building Use of natural ventilation and inactive solar systems in the building Attention to the five principles of Iranian architecture in the design of the building	1-Due to the location of the building in the vicinity of the Great Mosque as the beating heart of Isfahan, the building is a potential tourist attraction 2- Given the number of spaces available, it is possible to use the building as a museum or educational environment	1-Allocation of a proper application based on the high values of the building and habitability 2-Use of skilled repairmen during the restoration process, especially in the repair of *Orsis* 3-Benchmarking of the building as an example of sustainable architecture

architecture is one of the richest examples of vernacular architecture with architectural formal and content notable achievements in the world, and during the Islamic era has become one of the successful examples of conceptual, spiritual and mystical architecture. However, the impact of structure and form of architecture as a spatial container derived from the culture within society plays a considerable impact on the representation of these concepts and meanings (Nazif, 2013).
Regarding the issue of lifelikeness, as mentioned in the introduction to the paper, there is a natural relationship between the underlying layers, which lower layers are the main contributor to the formation of higher underlying layers. This means that each layer is dependent on the previous layers, and to understand or formulate fixed rules for each layer, the existence of previous layers is necessary. On the other hand, by the existence or understanding each layer, we will have previous underlying layers as well. Twenty-five lifelikeness layers could be divided into three general sections and also

other additional layers, which they are connected and overlap each other.
Climactic-spatial layers;
Imaginative layers;
Belief-oriented and social layers.
Because these layers are in direct contact with each other, so we can define an inter-layer relationship. In the belief-social layer, the beliefs are fertilized, and a sense of the unreal and aesthetics is created. Here, the sense of illusion which is directly related to the imaginary layers could have a significant impact on that layer. As a result, a higher and more sublimated architectural space can be achieved. Here it is worth noting that in some layers such as self-controlled layers, inter-layer coordination is low, and to create lifelikeness and interaction between layers, they should be more strengthened.

External Pulse

This factor examines the interaction of the layers with the exterior. In this part of the research, to obtain a quality of external pulse, SWOT analysis is utilized First, an overview of 25 layers in terms of strengths, weaknesses, opportunities and threats is done, and then a. general prioritization framework is proposed that seeks to strengthen the strengths and to undermine weaknesses with an emphasis on reducing threats by the help of opportunities.

Given the investigation is done, lifelikeness strategies used for Imam Jome'eh Building is close to intrusive strategy, and in the process of lifelikeness of the building, strengths must be further underscored.

Diagram 1: Matrix for evaluating the positioning and strategic action of the building

S=3.548 W=2.716 O=3.227 T=2.709

Analysis of the Strengths and Weaknesses

According to the priorities listed in Table 9, to achieve the lifelikeness architecture, some strategies are proposed. The most important weakness of the building was its uninhabitable nature because an architecture, in which man is absent, is not a living architecture. In the space where a specific application is not present, everything will be dead and spiritless over time. These factors negatively impact the body and the spirit of the building over the years and threaten the quality of lifelikeness of the building. The building with such great architectural and historical features, without any useful application and utility, is just like a soulless body that is waiting for death and watching his last breathing. Therefore, to inspire soul into the body of such building, and to restore it to its previous magnificent days, the first step is to use a suitable application consistent with all of the spiritual values of the building.

To find the optimal application for the building, few points are worth considering:
High historical and architectural value of the building;
Strong belief and aesthetic aspects;
The building consists of three separate and interconnected parts.
Based on the above, it is possible to use several applications such as educational facilities, lodging, restaurants, and art exhibitions like photos galleries, historical museums, Crafts Museum or Museum of traditional costumes. In this process, some issues are critical in preserving the value of lifelikeness layers. The construction of the building dates back to the Qajar period. In this period, people were very religious, and Iran entered a new era in terms of art and architecture. The next thing is the value of the building. The building, which has a very strong Synesthesia, experienced spiritual life in its golden age which some symptoms and manifestations of its living spirit are still felt. Thus, the modern applications which were mentioned above should be consonant and consistent with this fair and beautiful spirit. In modern applications, particular attention must be paid to the number of users to be able to hand over this valuable monument to future generations.
Given the importance of the issue, and some utilities are proposed as follows:
Crafts Museum or Museum of Traditional Costumes;
Exhibition spaces (art gallery);
Educational facilities with control of the number of users.
An Analysis of Threats and Opportunities
The most important threatening factor in the building is climatic factors. Our building is an example of sustainable architecture in harmony with the climate, yet its body has been severely damaged due to the lack of repair and conservation and existence of atmospheric agents over time. Thus, the first step to fertilize building is to realize the conservation measures which during the restoration process some issues must be taken into account as follows.
The use of skilled repairmen due to the artistic and architectural value of the building;
The use of high-quality native materials;
The restoration should be done with the least interference and changes in space.
Rehabilitation of green space, maintain the function of the inner courtyard with a fully decorated stone fountain, restoration of wells and the spring house and every single big and small element, all play the central role in lifelikeness of the building. Thus, according to research carried out on an external pulse, as our building is an example of sustainable traditional buildings,

and it has had a sustainable potential of actual interaction with the external environment since old days, it is possible to restore external pulse of the building by making it lifelike. It worth noting that the application proposed in the restoration plans of this building is the theological school (Seminary), which based on the above it has not a consistent relationship with a number of layers. However, it can strengthen some of the layers.

CONCLUSION

Given that the setting of the building is the traditional context of Isfahan and a valuable and beating element such as Isfahan Great Mosque is located in the vicinity of it, this the House of Imam Jome'eh could be used to attract tourists.

Two points must be taken into account in lifelikeness process of the building:

Fertilize the soul of the building

Fertilize the body of the building

Given the high potentials of the building in most of its lifelike layers, it is sufficient to turn them from a potential into an actual form.

Considering the fact that architecture without the man is not lifelike, it is necessary to add the human element to the building to be able to sustain life.

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