Explaining the Principle of Semi-Public Transition Space Formation in the Neighborhood Spatial Organization

Bentolhoda Charedan[a], Mohammadreza Noghsan Mohammadi[b]*

[a]*Department of Art and Architecture, Yazd Branch, Islamic Azad University, Yazd, Iran*
[b]*Associate Professor, Art and Architecture College, Yazd University, Yazd, Iran*

Abstract

Space is the key element in designing and dealing with urban places. Throughout history, urban space has been an integral part of cities' physical organization and functional condition of the variables. However, during the past years, the neighborhood spatial organization has included a wide range of private and public spaces linked together in spatial hierarchy. But nowadays, eliminating spatial hierarchy is one of the urban issues regarded as semi-public space (i.e., transition spaces between public and private) as well the disappearance of the space connectivity. Hence, when a person departs from his/her house, the moment the door closes behind, he is isolated from the world that he belongs to since there is no continuity or readiness for the person to depart from private space and enter the crowded urban space. This needs preparedness which in urban space design is created by observing and applying a set of principles generally contributing to the quality that stimulates human senses in the neighborhood. In today's urban spatial organization, ignoring these valuable principles of spatial design creates a neighborhood without transitional spaces. Applying a descriptive method, this study explains the principle of semi-public transition spaces achieved through the following four principles of spatial hierarchy, i.e., rhythm, privacy, territory and heterogenics of space in the neighborhood. Applying these principles in design leads to the establishment of intermediate and semi-public spaces in the neighborhood's spatial organization as the aim of urban design is to improve the quality of environment.

Keywords: Design Principles; Semi-Public Space; Transition Space; Spatial Hierarchy; Privacy and Territory; Space Contrast; Spatial Rhythm

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* Corresponding author. Tel: +98-9131531510.
E-mail address: mrnm@yahoo.com.

1. Introduction

Today, undesirable experience of urban space design leads to inconsistency and confusion of space organization in the cities. Why are the principles and policies of space designing ignored? This principle over centuries has always been constant and has served as the stability and sustainability of the cities. The principles based on experience and time in traditional cities and in accordance to human needs either consciously or unconsciously have shaped our cities. The urban spaces, as part of cities, were not an exception from these principles of formation. This study aims to explain the principle of forming the semi-public spaces (i.e., space in the old cities and historical textures connecting public and private spaces and establishing the transition areas between public and private), and lays emphasis on the valuable role of these spaces and the need to remind designers to review design and the inclusion of these spaces in neighborhood spatial organization. In this regard, principles of urban design by Tavassoli are used as the fundamental principles in order to analyze the principle of forming semi-public transition spaces.

2. Concept of Semi-Public Space in Relation to Transition Space

Semi-public spaces are those spaces in city that, due to objective limitations, are used by a particular group of people (Pakzad, 2008: 77). These spaces include range, location and urban spaces relatively proposed for certain people. For example, in the old semi-public space, a place specified as dead-end or a porch was accessible to several houses. These spaces were the territory to several housing units or neighborhood or without private property ownership. The entry to this space was not on one's desire but had terms and conditions. The features of this space had an index to choose among the general public. This index was age, gender and work. In other words, these spaces were selected and designed for a specific class of people. Some experts differentiate semi-public and semi-private spaces with details.
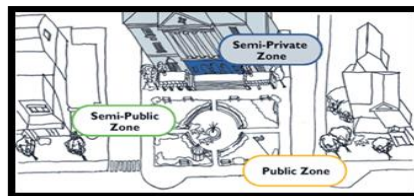

Fig 1 Separating public areas – semi-public-private areas (source: www.flickr.com)

It must be legally considered that private and public places as related to how the space is used. The meaning of space domination has a role in defining private or public space. Some spaces present in the city have private ownership. This group because of private use is excluded from the public space discussion. Other categories of spaces are publicly owned. These spaces have the potential to be part of public spaces. These recent space depending on their usage move in the range of semi-private and semi-public spaces, and it is not necessary that all public spaces in urban privacy have a degree of public (Pakzad, 200^:77). Hence, it can be said that urban open spaces in terms of space ownership are classified into public, semi-public, private and semi-private spaces. In case of popularity of a place, it is not an issue about who owns it. It is a matter of public life that makes sense (Tonkis, 2009: 104). In urban design, semi-public transition spaces are urban spaces due to their features known as transition space and level of performance remembered as semi-public spaces. In the review of the city as a living system, unit and complex in different socio-spatial dimensions and not just the physical aspect, four spatial dimensional measures of socio-spatial analysis have been considered. This scale is a tool to understand the complex layers that

includes human, mass and space. The scale includes body, home, neighborhood and city which show the social communication in space making the nature of life and social human being in context to urban environment (Madanipour, ٢٠٠٩: 13). The sequence of abstract and objective measures shows that neighborhood is the bridge between home and city. What enables this relationship is its physical space and this connecting space is the transition space providing the possibility for the residents to pass through these spaces from home to neighborhood environment. The perception of residential person from their resident and city happens step by step and the person at once does not enter the public and crowded space of the city.

3. Principles of Urban Design

Urban design principle is producing harmony and connecting with the urban spaces. This has an impact on how one may replace the urban elements originated from the demands and needs of people. For example, the principle of family privacy through central courtyard in old house or the principle of social gathering in the center of neighborhood and the concept of neighborhood life might be dealt with. It should be noted that when talking about principles, it is not about the author and other expert opinions but about the rules that are the experience achieved centuries ago and were considered in design. Tavassoli, in a study on the cities of Iran, developed some principles of organizing the urban spaces. Some of these principles include: principle of interior-exterior space, interconnectedness of urban element and residential units, enclosed space, scale and proportion, contrasting spaces, territory, composition and space awareness.

4. Principles Forming Semi-Public Transition Spaces

4.1. Principle of Hierarchy of Urban Spaces

The most important and fundamental rule in the formation of semi-public spaces is the principle of hierarchy. This is the basic principle governing the collection and component of the phenomena that either exist as natural in the universe or created by human. The hierarchy principle plays a crucial role in defining components and provides identity and distinguishes them from other elements. In other words, this principle is one of the criteria that play a key role in defining the order of governing the collection, relationship between the components, and relationship between each of the components with entire complex as well defining the coordinates of each component. Hierarchical order in defining and determining the location and value of each component defines total value alone and relative to other categories (Tabibian et al., 201٢: 65, quoted by Naghizadeh, 1997). One of the principles of Iranian architecture is the presence of order and sequence in occupying spaces and performance occurrence of activities, movement and vision. Space hierarchy is the classification and sequence of regular urban centers which is done in terms of quantitative and qualitative factors (Nazarian, 200٧:157). To define the principle of spatial hierarchy, the concept of spatial sequence has to be first developed.

4.2. What is Sequence?

Sequence is taken from English word meaning 'part'. In some books, sequence means 'content' in a novel. In theatre, it is meant as science or movement in music. Therefore, sequence is the combination of several scenes created from the interaction part action and aims at a certain end. This definition can be generalized in urban creative space. The path movement can be sensed as an impression string which is related to space of building or collection of interior and exterior spaces

or hierarchy of urban spaces. Since we move with time, one may experience space with relation to the place where he has been and where he has expected to go. If several sequences occur consecutively, there is a regular relationship between them. The relationship between sequences may be function of peak or nadir; in other words, the value of a sequence is more or less than the following sequence. In an urban space, there is rare equivalent sequence together. In fact, two sequences are never of the same value. This difference in value can be expressed in components of form, function and meaning. This difference of value and expression of sequence value creates hierarchy (Pakzad, 200^:138-143). Hierarchy is present wherever the sequences are located side by side. Arranging of public, semi-public and private or vice-versa is a sequence with which the difference of value shows hierarchy. Throughout history, physical urban systems have had a hierarchy from public to the private space. Human has got closer from public space to the private space to reach private home unit following the stages in the city over time.
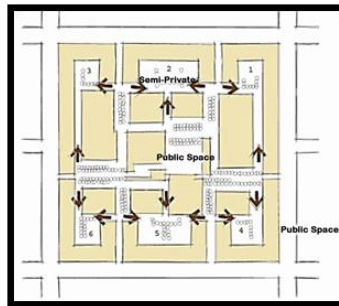

Fig 2 Effect of spatial hierarchy in the formation of public and private space (source: Tavassoli, 1990: 86).

The urban landscape is not a fixed image that is seen by the observer from a specific point, but it can be perceived in succession. The character of space is not influenced by single building and element of a scene, but depends on the order of scene that influences the individual. The perception and evaluation of urban space should consider the qualities of scene (spatial quality) and their arrangement (sequence quality) so as to properly coordinate the perceptions and the effect of succession. The important point in planning human habitat is concerned with the principle of hierarchy that has different spatial, performance, accessibility, administration and social dimensions. This hierarchy has an inseparable relationship with the concept of territory. The two important issues of spatial hierarchy and hierarchy of accessibility and function in urban design are indeed a step in determining the right territory and ensuring confidentiality in urban space (Bahraini and Tajbakhsh, 2000: 22). Tavassoli states that the hierarchical principle defines and determines the relationship between different areas of habitat from public to private (public, semi-public, semi-private and private) because of housing characteristic called as 'Shrine'.

Fig 3 Spatial hierarchy (source: Tavassoli, 1990: 97)

In Iran, the initial spatial order resulting from continuous hierarchy of space is related to the main market path that traditionally has been the main gateway to the city and passes through the city center or is connected to the core space of palace or grand mosque. The existence of secondary spatial systems such as alleys of the residential neighborhood, enclosed spaces such as shops along the market and shops surrounding the school yards, caravanserai or houses all depends on the primary, secondary or core spaces (semi-public, semi-private spaces). After passing through the urban hierarchy and reaching home, the entry to the house also has a hierarchy. According to Tavassoli, the principle of spatial continuity of physical organization of the ancient Iranian city is consistent with spatial connectivity between elements of collection, such as square, main road and city center based on community centers. Generally, according to Gehl, the clear hierarchy is to show the most important space (2014: 67). This principle is one of the most important laws for urban solidarity. In the past cities, hierarchy has been considered consistently at all scales from urban skeleton to architectural composition. Therefore, a review on the contemporary urban experience shows that hierarchy was taken into consideration as a formal case and not as a comprehensive concept. In fact, raster and grid layout of most urban plan are only in the solidarity of the city, because plan with different goals provided for cities have ignored the mid-scale and common spaces as two elements that create the hierarchy and urban coherence.

According to Gehl, this principle opposes with urban planning. Today designers usually design large common areas and large single space. Streets, boulevards, alleys, path, balconies, gardens, rooftop gardens, central courtyard, squares, parks and recreational areas are distributed generously on the map without the least regard of the natural sequence of important space and it is significant to build these spaces (Gehl, 2014: 67).
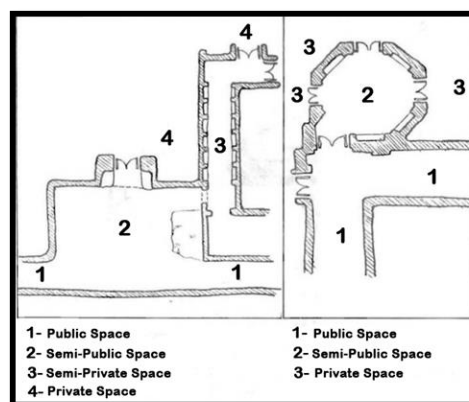

Fig 4 Hierarchy in the traditional neighborhood (source: Shia, 2007: 77)

4.3. Principle of Beat of the Song or Rhythm

One of the principles that lead to the formation of semi-public spaces is the principle of beat of song or rhythm. This term is commonly used in music but also common in visual art. Rhythm in music means sequence of the song strokes that are used to harmonize the music. In other words, repetitive successive sustained movement in a given time is called musical weight or rhythm (www.fa.wikipedia.org). In visual arts, rhythm has a visual meaning such as repetition, variation and movement of visual elements in visual space. In other words, regular repetition and successive picture element creates visual beats of the song. It is noted that rhythm and its different conditions might have an influence on all natural elements, events and the energy released in the surrounding environment as well in concept and cognitive imagination. In other words, rhythm is the important

component of 'subjective' and 'objective' reality. Everything that exists is composed of an inner rhythm and involved in the development of foreign and external rhythm and finally forms larger regular collections. The rhythm has energy in case of harmony with the surrounding environment and if they are not compatible and aligned they harm each other and create disturbance in the process of moving together. The regular rhythm of nature is earth rotation around itself and around the sun, different seasons of the year, fertility of plants and trees, and heart rate. Daily life related issues and different fields of human activity are regular rhythms, in alteration and evolution. This principle is derived from the principle of composition of spaces in the city.

Rhythm is called the regular recurring or harmony lines, shapes, forms or color; it includes the fundamental theory of recurring and is considered as a strategy to organize forms and spaces in architecture. The simplest form of recurring is the linear type that is formed of many components. For components to be classified as repetition it is not necessary to be similar, they may have common features or have common denomination and yet it is individually unique belonging to a family. Based on their physical characteristics, the architectural form and space as repetition can be organized as size, shape and specification. The detail in visual art has the meaning of semantic visual rhythm such as repetition, change and movement of visual elements in visual space. In other words, regular recurring and continuity of a visual element creates visual beats of the song. In general, rhythm is classified into four visual beat of the song:

1. *Uniform repetition:* In this beat of song an image repeats smoothly and continuously. This rhythm causes a kind of movement and self-reaction and attracts audience attention, but due to lack of diversity has an adverse effect and after a while it is boring.

2. *Alternative repetition:* In this beat of song, a visual element is repeated but the repetition varies with frequent changes so that the audience is always waiting for the repetition; this beat of song is effective in the formation of semi-public spaces.

3. *Evolution repetition:* In this type of beat of song, the picture or visual element starts from a special case and gradually reaches a fresh situation.

4. *Wave repetition:* This type of beat of song is created by using moving curves of surfaces and lines, for example, sands of the desert.

Therefore, beat of song is formed based on the repetition of elements in space and time. Hence, one can say that in urban design repetition of each formal element (shape, color, etc.) is according to certain order, rhythm or beat of song. Repetition of elements provides a sense of order. Also, there is a difference in the recurring element that causes the prevention of uniformity and diversity. When similar elements are together, the feeling of regularity increases. The repeating beat of song helps to create a certain structure in space. The beat of song occurs when the elements repeat with a similar force at equal or organized distances. The similar forms, at similar distances from each other, create the beat of song. Due to the formation of beat of song, space elements can be perceived in multiple layers. If a body in space is divisible into smaller units, where the beat of song element is repeated in smaller amount, it gives rise to a simple geometric order. The beat of song alone does not make an order but can enhance the existing order. In this case, this regular repetition could occur so slowly that it cannot be perceived (Pakzad, 200٨:142). In the residential neighborhood, regular and formal repetition of semi-private and semi-public spaces and the difference in them causes the creation of beat of song and prevents uniformity. These elements together are repeated with an approximately equal interval that helps in the sense of order and beat of song in space perceived through walking. Walking is a method of engaging and experiencing the location. Understanding everyday's beat of song of places is through walking experience in the sense of familiarity, belonging and identity in these places and in this manner the process of

increasing personal involvement within the city. The beat of song index is the key component of urban areas due to the sense of place. Walking is a temporal way to sense and experience the beat of song of urban places that highlights the quality beat of song of city by walking as a special condition through which one can perceive and experience beat of song (www.anthropology.ir).

Repetition in rhythm or beat of song as seen in music or architecture is a principle and an extremely simple composition that tries to establish a sense of solidarity. In addition, all repetitive forms may be the result of addition or division of the whole or create a chain without a general form. In architectural scale and urban design, lack of limitation in a way without start and end can easily create disturbance (Meiss, 2014: 44). In the designing and configuration of the urban structure this principle is of complementary balance. This means that if the plan hold to these three principles one can provide a well-informed composition. It is the same in construction of urban spaces; the beat of song principle is the subset of composition. The composition of urban spaces should be organized in such a way that while moving in the city the principle beat of song is clearly visible to the individual. In fact, rhythm is an iterative process and movement is an inseparable part of it. That means that the movement always starts from a place where an element regularly gets repeated. The repeating rhythm causes the movement of eye to follow it. It should be noted that in any effect the regular and uniform rhythm soon becomes boring. Therefore, in each art composition, the form and composition must be rich that is always striking (www.anthropology.ir). Despite all this, the principle of beat of song in relation to the level of urban spaces without semi-public spaces would be meaningless. Because in this case, the public places of the city reach private spaces and walking in the city and experiencing the spaces of the city are perceived continuously and without rhythm. These intermediate spaces located in the neighborhood cause the person to get familiar from his private space to a shared space, and then by passing through it, he reaches the crowded urban spaces; in the way back, this process repeats from end to start causing the creation of beat of song in shaping the urban spaces. This is not only an evolutionary process; it is not boring and if these spaces are removed from the structure of urban space, this beat of song will be eroded in the city.

4.4. Principle of Privacy and Territory

Another principle for the formation of semi-public spaces is employing the principle of privacy and territory. Privacy means shelter, individual house and its surrounding that is safe from disturbances by others. The meaning of confidentiality in architecture and urban spaces is to shape the space in such a way that privacy is both physical and conceptual. To have privacy in two physical-spatial areas is the focus on the principles that shape the security of the space. In the realm of meaning, it is a feature that brings dignity and value to architectural spaces such that a space helps a person to relax (Seifian and Mahmoudi, 2008: 6). Therefore, the principle of privacy and territory is to know the boundary of space in which human lives. Usually the spatial territory is identified as both public and private space, but in the old texture city of Iran, the partitions of these spaces are defined. The semi-public and semi-private spaces as dead-end or porch connecting several houses have been the territory of several residential units and public spaces as passageway and squares that have been the territory of neighborhood. It is noted that in exploring old city of Iran, this principle in the formation of city spaces had an important role and in most textures of the city, three different spaces can be separated:
  1. Private space that includes courtyard and elements surrounding it.
  2. Semi-private and semi-public space as dead-end or porch.
  3. Public space as passageway and square.

Generally, the territory can be divided into three categories:

1. Territory of a single unit neighborhood.

2. Territory of several residential units (i.e., collection of neighborhood), in old cities as an open or closed dead-end.

3. Territory of one or more housing units in old cities as a space which is a set-back in relation to the public passing space (Tavassoli, 1990: 47).

Therefore, each city space from a small space (e.g. house) to a large space (city) has a specific range. The physical space in which the human dwells requires the formation of arena that is intimate, safe and calm. Thus, according to the philology root of 'Shrine' the intimate space is a space that in terms of physical for the user safety and security and the quality of space should be in a way that provides the individual with comfort (Seifian and Mahmudi, 2008: 6). The semi-public spaces, because of these features in individual residential environment and neighborhood units, are examples of manifestation of the principle, privacy and territory in the neighborhood. As a result, semi-public and semi-private spaces territory is important because of the following reasons:

1. The residents of the families whose door is opened to porch, podium or dead-end gave the feeling of ownership and security.

2. The residents of these houses can live without interference of others in their own private spaces and come together in semi-private spaces and take decision. This is effective in strengthening the social life of the owners of this space.

3. This space is limited to few families and causes the acquaintance of residents with each other and one of results is the alertness of the family to take care of the common spaces.

4. Because this space is mainly used by the inhabitants, it is far away from the crowd and traffic of the public space.

All this evidence claims that semi-public space in their neighborhood is significant in application of urban design. In addition, as previously mentioned, the principles of territory and principle of hierarchy are intimately related to each other. The important point is that the application of the principle of hierarchy in the system of urban space and architecture along with separating the public and private space from each other and categorizing the accessibility has a significant role in strengthening the privacy in spatial structure (Seifian and Mahmoudi, 2008: 9). In this regard, Bahrani states that most human space requirements are only provided with the field of environment. The areas of residential environment require spatial hierarchy, functional, social, etc., which are all associated with the non-separable concept of territory (Eynifar and Aghalatifi, 2011: 18). This means that in the spatial organization of city, the design of spatial hierarchy from micro to macro causes the observation and forming of another principle which is the principle of privacy and territory. As a result, in observing this principle, one might witness the definition of specific territory of private, semi-private, public and semi-public with identifiable privacy in urban design and in traditional Iranian architecture. The suitable response to these values has a major impact on the dependent creation of elements, architectural forms, establishment of locations, the size of openings, building entrances and roofs (Seifian and Mahmoudi, 2008:10). With respect to this principle, it has an impact on the quality of relationship of man with the residential environment, and its meaning in different circumstances does not have accurate and precise dimensions. This is the most basic step in revealing this principle according to the residential environment, and it is not changeable in the concept of territory. This is possible with the inclusion of intermediate spaces (semi-public) between public and private spaces of the city.

4.5. Principle of Spatial Contrast

Another principle, having a special role in the formation of semi-public spaces, is the principle of spatial contrast. In today's cities, layers' intertwined mass and empty spaces are combined in a way that the recognition and spatial contrast faces challenges (Pourjafar and Mahmoudinejad, 2010: 99). In the Moein's dictionary, contrast means being separated from each other. The traditional architecture has priceless treasures of heterogeneous and different spaces. The visual and emotional impact of these spaces is to avoid the monotony of architectural and urban spaces. Spaces that are characteristics of elements have specific differences known as heterogeneous spaces. Tavassoli defines contrasting spaces as length, width, height and elements, and confining components are different from each other. The old city of Iran has a wealth of contrasting and different spaces which differ from the west. He also states that the value of space contrast reduces the monotony of spaces connectors (Tavassoli, 1990: 62). Two characteristics of space contrast in the old cities of Iran are:

1. Broad and narrow space

2. Open and closed spaces (i.e., large and small squares like in Zavareh or Babavali passageways in Kashan).

In addition, the spatial diversity can be attributed to the use of spatial contrast principles. In other words, one of the features that causes the quality of spatial diversity is the spatial contrast (Changizi and Ahmadian, 2013: 56-57). Different spaces arise from widening or shrinkage of spaces. Creating the height difference or variation in level of openness is effective in creating consecutive spaces (Thiis Evensen, 2000: 66). Therefore, elements and factors that create the consecutive space can be divided as follows:

- Change in the scale of two spaces

- Change in the type of space

- Change in the temperature of the enclosed space

- Change in the element that confines the space

- Color

Therefore, the semi-public space with change in the performance of scale causes the transition from private to public space with a gentle slope creating a new space in the neighborhood. Additionally, this type of spaces in the neighborhood differs with almost identical performance because some of them are formed at the edge of the crossing as rectangular or dynamic mode or induce a shot pause. Some semi-public spaces are created at the end of the dead-end. Some are created as a square focused with elements or trees at the center; after passing a long passage, a static environment is created, but what is important is this difference in the form and shaping of these spaces; the principle of contrast shows more intensity and enhances the spatial variability.

In fact, heterogeneity of elements and urban spaces and its melody in relation with other elements and spaces causes the urban space to get free from consistency and identity. In applying the principle of contrast in the formation of intermediate spaces, Tavassoli, in an example of Sheikh Lotfollah mosque, states that the original charm of the mosque in contrast and proportion in two major cross spaces is the Naghshjahan square and the other is the space below the dome and the space between the two. This space between them is comprised of three and/or five spaces. It can be said that the observer leads from the vast space of the square to the first space that is the entrance of the mosque. Then goes up few steps and enters the second space, and afterwards is a threshold entry to the mosque. This threshold is a narrow space with two-step length and thickness of the pier. When an observer enters the mosque, he is released from the outside atmosphere (i.e., square space). In this corridor, the outside is forgotten and all things take place in the interior. It takes 40

steps thorough the passageway till one reaches the interior of the chamber. Another pause is the complete breaking out from the exterior and connecting to the inner space that is the space under the dome (fig 6) (Tavassoli and Bonyadi, 2008:18).
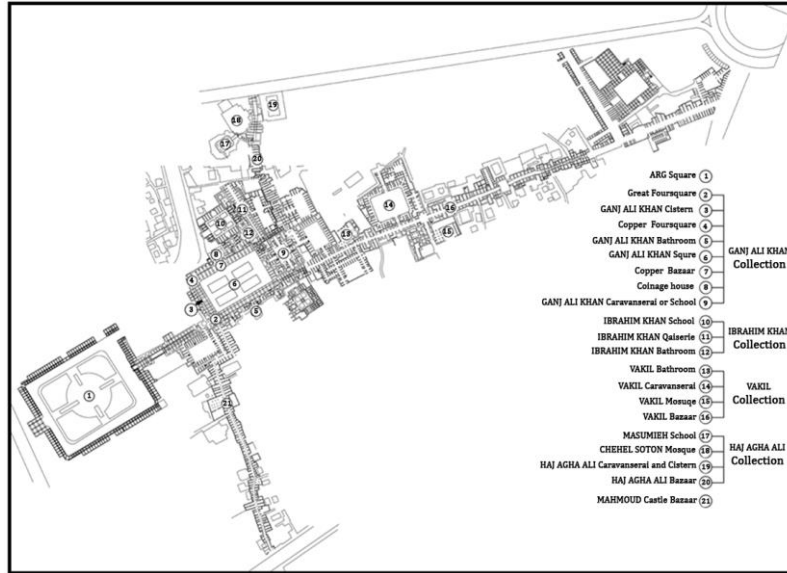

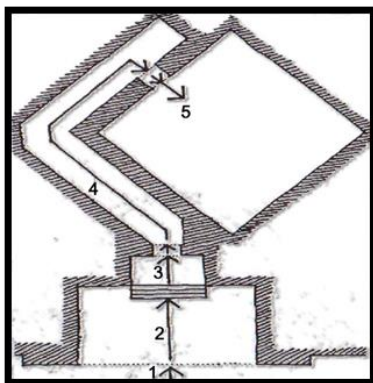**Fig 5** Spatial variation – the Kerman market (source: Changizi and Ahmadian, 2013: 56-57)

Fig 6 Isfahan, Sheikh Lotfollah mosque spaces (source: Tavassoli and Bonyadi, 2008: 19)
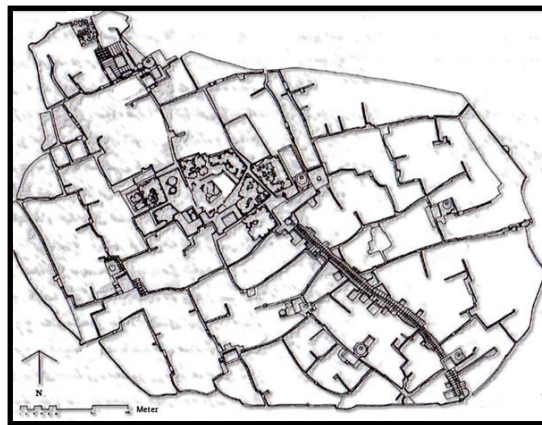

Fig 7 Old Nain (source: Tavassoli and Bonyadi, 2008: 57)

The single squares, in all directions, are related to each other, but have an impact on the observer visually and aesthetically based on the cognitive achieving of the observer from the consecutive images in contrasting spaces. One more example that can be made here is the construction of the Nain city space which is exceptional due to the contrasting and connecting spaces (fig 7). Despite the deterioration, its physical construction is completely clear. Another example is Yazd because of its spatial variability and durability of its mosque courtyard as a public space of the city (fig 8). This feature is clearly seen in many historical textures of Iran. Chapman gives examples about the continuous spaces of the Beth city which was designed by John Wood. He describes that here one sees the street with a steep slope which continues from a square space (Queen square) to the circular and flat space of the circus.
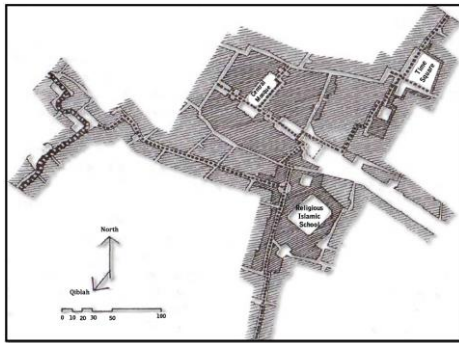
Fig 8 Spatial relationship of Jame mosque of Yazd with the surrounding passageways (source: Tavassoli and Bonyadi, 2008: 52)
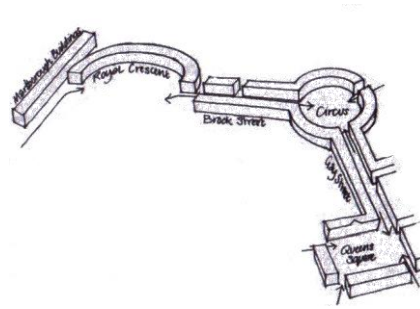
Fig 9 Sequence of spaces, Beth city (Chapman, 2016: 185)

Other streets are at a distance of one-third around the circus on a flat surface towards massive half oval-shaped buildings (Royal Crescent) and from the south towards the open park land spaces and then a steep path towards the river valley (fig 9). He introduces this example as an excellent example for continuous space (Chapman, 2016: 183). As a result, the basic principle governing the urban design is creating contrasting spaces by continuity providing a solidarity to the whole set. To establish this principle, one should note the feature differences and performance of spaces and activities conducted and also the areas and territories. Also, if sufficient attention is not given to these issues and they are designed by space contrast, it may lead to spatial chaos; therefore, one should always maintain the balance.

5. Conclusion

The formation of public-private relationship in the city means the relation between house, city and the neighborhood; the neighborhood space as a transition space has the identity from private to public space. The result states that the four principles for the formation of semi-public space within the neighborhood spatial organization are spatial hierarchy, privacy and contrast, spatial contrast and spatial beat of song.

1. The principle of hierarchy of semi-public space in spatial network structure has caused interconnected urban spatial structures. Basically, employing intermediate and transition spaces between public and private are based on this principle. Therefore, the explanation of this principle in design of urban spatial organization without taking into account the transition space is impossible.

2. Bringing together the urban space at different levels of performance creates a type of beat of song in the formation and composition of urban spaces. This kind of evolutionary beat of song is gradually changed into a new state. Though having common activities, they are different. As a result of the repetition in the formation of these spaces, the beat of song is not boring. Thus, utilizing the principle of beat of song causes the composition of urban spaces including public, semi-public, private and semi-private spaces perceived in the process.

3. People need to relax and feel safe in their private life. Since there exists passing from one area to another, the organization of human environment is possible by adopting the correct approach in identifying their private and public areas and creating accurate hierarchy in all fields. As a result, one of the most fundamental steps in identifying type of territory is to pay attention to the residential areas.

4. The principle of spatial contrast creates spatial diversity for the observer by changing the route width, large and small scales, open spaces, the degree of closeness, and the static and dynamic dimensions according to their form; a person then might be moving in the city and urban neighborhood, and release the monotony of the urban space. The implementation of the principle of contrast creates intermediate spaces with scale, as the designer needs to create a contrasting urban space to implement the differences in type, form, scale and application of space and type of activities in them. This leads to the formation of semi-public spaces in the neighborhood with various forms, and because of the application of this principle, the urban space gets free from its monotony and lack of identity.

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