



The role of Parallax component in improving perceptions and quality of residence in Tabriz historical houses

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Abstract

Research Problem: With the start of the postmodern period, the views, studies, and most of the philosophies around the place had a clear emphasis on the atmosphere and avoid quantitate look based on Cartesian thought to the place. The reason for this attention can be the following paragraph. as we see, most of the built environment in which we are aging them changed to no soul skeleton that the only response to our functional needs and doesn't have any connection with our spirit. Our bodies get used mainly to watching something. We forget the pleasure of bodily experience such as walking, hearing, smelling, and touching; we have been losing sensory meanings related to the world: the ground, the sky, the air, and the world. Architecture is implicated in this loss, has become more focused on the instant images rather than either practicality or sincerity. As a result, most contemporary architecture has been stuck in ocular centrism. Steven Hall, meanwhile, suggests Parallax, following the Merleau-Ponty and bodily Perception, and relates the quality of communication in today's spaces to parallax-based perception. Holl defines Parallax in his book: "Parallax- the change in the arrangement of surfaces that define space as a result of the change in the position of the viewer- is transformed when movement axes leave the horizontal dimension. Vertical or oblique movements through urban space multiply our experiences. The spatial definition is ordered by the angles of perception. The historical idea of perspective as enclosed volumetric based on horizontal space gives way today to the vertical dimension. Architectural experience has been taken out of its historical closure. Vertical and oblique slippages are key to new spatial perceptions. In this study, we arrived at the root of Parallax, (the change in the arrangement of surfaces that define space as a result of the change in the position of the viewer), and we find it in space under two indicators of angle-of-sight and activation of the five senses.

Aim of the research: We aim to achieve the design elements of this component (parallax) and how to make it in space. In this regard, we chose the historic houses of Tabriz as a case study to achieve our goals. This selection is based on the essence of the research on the purposeful selection of the sample.

Research Question: What is the relationship between the parallax component and the promotion of perception in the space of historical houses in Tabriz?

Research Method: The research methodology is both qualitative and quantitative, but often qualitative method based on the phenomenology paradigm, we obtained the data model with a research model, and then the indices obtained from the research model were measured in case studies.

The Most Important Results and Conclusion: The audience in these historic houses is always in a tangible fluidity in space, most of the major displacements in these spaces are associated with the break of the horizontal axis and movement in the vertical axes, which causes the spatial fluidity of the relationship between the subject and the object and also in the direction of this fluidity, the

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one-sensory perception of the audience from space becomes a multi-sensory perception. On the whole, the audience experiences a deep perception in these spaces.

Keywords: Phenomenology, parallax, Perception, historical houses, Tabriz

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