

# Designed by the Center of Preservation and development of ritual plays with an emphasis on mythological plays of Iran

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**Abstract:** At different levels of Iranian theater, various works are observed which reflects the diversity of dominant culture on the social, political, economic, and religious, issues and so on. Recognizing parts of such evolutions and alterations of art especially in the context of dramatic literature, requires mastery of history and culture. therefore, knowledge of historical myths and dramatic literature and presenting them in different historical periods and expressing their specific concepts in social contexts, in the course of history which lead to intellectual growth of those individuals, will create mysterious and diversified atmospheres in contemporary society with special needs and cultures. Generally, the purpose of creating such a treasure trove of Iranian dramatic works is not merely collecting a series of plays in a specific location but rather it is a systematizing process of the evolution of Iranian plays in prehistoric era and empires and in the post-Islamic era and also it is the process of proving continuity of Iranian plays over time and introducing those works in that historical period as well, and also establishing greater connectivity between generations of past, present and future and historical observers.

Using intuitive and deductive reasoning on the present documents, a general result has been deduced. Designing of this collection which has been based on descriptive-analysis method lead to cultural dynamisms, completion and dissemination of art and culture and preservation of them. it has been carried out to search the foundations and identity of old Iranian plays in current form in order to satisfy several generations in society.

The main concern of this study is social and cultural dynamics of a country which mean understanding the foundations of the spiritual culture and cultural diversity of the country. To recognize civilization, initially a general overview of the past must be considered and then everyone makes decisions depending on his/her own concept of the matter and knowledge. Given the importance and urgency of this approach, the objectives of this study is identifying and indicating the effective and prominent plays of different historical periods of Iran, explaining and introducing the principles of selecting effective works, designing principles for summarizing Iranian plays, creating space to display and show the lasting plays and adjusting it with modern technology in the form of museum of performing arts of Iran. Getting familiar with the myths of the history, and dramatic literature and presenting them at various historical periods through expressing the concepts in social context during history, could be effective on society. The plan can create a diverse and attractive atmosphere for the viewers in current society with different needs and cultures. Key words: play, rituals, myths, Iran in Pre-Islamic era, post-Islamic Iran\*

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## INTRODUCTION

The art of plays of Iran has a long history and it is rooted in beliefs, ideology and old traditions of the people of this land. Iranian artists are enjoying the brilliant history of this land and they are evident in the creative art and artistic creation. The result is nothing but a movement towards unity, which arose from a unified thought and originated from the initial values and values added to that, over the successive decades and centuries.

Mythology is the story of semantic, biological and experience of the primary human and the primitive human without text. Thinking style of mythological man is different from Conceptual thought of his contemporary. Mythological man lived and thought with their hearts and emotions. In fact, mythological man thinks "on the way", it means that, he lives with what he is in contact, and reaches a type of romance to discover his intuition and finds picture of his answers in the center of their questions. (Pir Hayati, 1965:15). Myth is a modified image of the man, in his early identity crisis. At the early stage in which human did not

know what is expected in this down-sliding process, every early reactions of life and creation to the symbolic picture and password emerges, and the emergence of a collective response showcases in their myths (Pir Hayati, 1965:15). Separation of cultural issues in transition of time causes the future generation be unaware of the past, the necessity with respect to myths and the way of performing plays and introducing them to the young generation is due to the fact that to know each civilization there must be a general history of the country and then everyone decides based on his concept and understanding of it, thus, referring to the past will brighten many of the vague historical, artistic, and social points. According to the title of the study, "Design of the Center of Preservation and propagation of Rituals with an emphasis on mythical plays of Iran", the cause of concerns on cultural and social investigations of this country is understanding of structure of cultural and art foundations, to know this civilization it is required to have a comprehensive view towards the past and then consider the consequences of these concepts on current social and art ...etc aspects. The overall objective of establishing Such a treasure of Iranian dramatic works is not merely collecting a series of plays in a particular location, but it is regulating the evolution of Iranian plays in the pre-history of empires and post Islamic era and proving the continuity of Iranian plays over time and introducing the works on historical juncture is the purpose of this study. Accordingly, first we will look at the theoretical foundations of the relevant definitions and relationship between them and then we will try to understand the Iranian myths and plays before and after Islamic era and finally in the designing part, we will examine the effects of these studies on the designed collection.

## MATERIALS AND METHODS

the Research Methodology is of Descriptive-Analysis type based on collecting documental information on the content by the author. -1. Questions and hypotheses 1. How can drawback to old culture (theater) and combining it with new technology today be compatible with each other? 2. How can adjustment and connection between the myths of old history of our country and the new generation today, establish a balance between the generations?

### Theoretical basics

Definition of drama and rituals Word play (drama) in Greek simply means action. Drama is the act of imitation, an action to imitate and representation of the human behavior. Here, relying and emphasis on action is extremely convincing. Art of play is the most tangible and objective form of recreating Situations and human relationships (Aslyn, 1962 : 22). Oxford Dictionary defines drama as: "a written text in the form of prose or verse that tells a story through dialogue and action, and by setting scene, and dressing together with moves, like a real life, is ready to get on restage". This definition is not only ill-conceived and turgid, but it is absolutely false as well. It is deducted from the phrase "a written prose or verse "that the content of the play must be authored before hand, so the definition above cannot be applied to impromptu performances. The Phrase "story is expressed through dialogue" is also not adaptable to speechless plays (mime). The fact is that, the art of play is so intertwined with the nature of the human beings that it is, In particular, almost impossible to set a definite boarder between common performances and plays. (Aslyn, 1962: 81) Bertolt Brecht defines play as: "the drama can be displayed as a manifestation of a primitive ritual which is one of the primary social needs of humanity. Ceremonies like tribal dances and religious rituals and national events all, benefit from the strong play elements... play and rituals both in the collective experience are together with the tripartite support of feedback by the actor to audience, spectators to the audience and actors to actors... human as a social animal, the animal which is unable to spent life in isolation and it is inevitable to establish units of tribe or nation, relies heavily on the collective experiences, Because the identity of a social group consists of common set of customs, beliefs, language, mythology, rules and regulations of their behavior, But more important than all is that this group and every people should be able to experience their own identity. Thus, Ritual can be viewed as play events and play can be viewed as ritual ceremonies" (Brecht, 1963: 38:43). the word "religion" Literally means ritual, convention, habit, method, nature and characteristics. (Dehkhda, 1940) rituals have been the result of first spark of faith, and the result of creativity and ingenuity and intellectual transactions of the human mind and ideals of a nation that has remained unchanged over the centuries, handed down to us. Works related to culture, drama, myth and religious sources, have always interpreted rituals as the primary presupposition of cognitive world and attributed a mysterious, sacred nature and effected by evanescence and the paranormal inspirations. Evidently, emergence of onotheistic religions, rituals put rituals in dilemma. It was since, many changes and evolutions were inflected in regulations And Communities began a broad effort to comply rituals with the new sciences, and many communities, including the Iranians, due to ethnic memories and Interests still insisted on the continuation of rituals. (Aazad, 1962). In the most general sense, ancient Iranian rituals can be categorized into three indigenous

rituals, rites and rituals Zoroastrian and Aryan rituals that obviously, each of these three categories has been derived or affected by each other. We will exam this later.

## RESULTS AND DISCUSSION

### Investigating of Density Current in the substrate without obstacles

The roots of plays in human history

There are different theories about the origin of plays among researchers, here we study three important insights:

First theory: According to some researchers, mime play (mime or pantomime) was a need aligned with the oral communication between early humans and its origin has been natural events and phenomenon. The play is the first play in human history which is regarded not only as before audio contracts (languages), but it has taken place more than the integrity of the system and rituals agreement between the communities. According to these researchers, people in this period do not still think of issues like: God, the world and the afterlife and everything was pivoting around living. As a result, the first historical dramas were the origin of religion and religious beliefs. In other words, religion did not create the first plays, but the first play created the first ritual. (Rahimi, Rahbin, 1963:69).

The second theory: Another group of researchers believe that the plays emerged at the beginning of the transformation of ceremonies, and religious beliefs. Man is seen wearing leaves and skins of wild animals, the groups took shelter in the caves, among them Panic is originated from nature. But this man does not succumb to all, hence starts to reflect (Rahimi, Rahbin, 1963:20)

-The third theory: A group of researchers believe that the play is originated from storytelling instinct. Myths are at first about the hunt, war or other conquests and gradually take other forms, this theory can be a golden point to root of oral story plays, and Shabih Khani in Iran. However, it should be considered that storytelling cannot be a strong factor in the genesis of play (Rahimi, Rahbin, 1963, 21).

Discussion over the origins of theater in Iran is difficult. One reason is traced back to the nature of the display as a branch of dramatic arts. Contrary to plastics arts such as painting, sculpture which are attached to a place and remain in place, play naturally does not leave any traces behind. Other reasons include the historical-ethical situation of Iran over the centuries. However, research on the customs and behavior indicate that religious rituals and forms have been the structure and origin of the first image display in Iran. Especially those rituals aimed to integrate social events in a vast mythological framework. The forms of Iranian plays, from the beginning, due to integration with myths and religious rituals obtain different form. Some of the rituals which laid the foundation of Iranian plays increased in prosperity and fertility (Azad, 1832). " Pressure of Northern family dressed in yellow", sudden cooling of the air, increasing population and tribes, drying of pastures, migration of nomadic tribes to find new pastures for the cattle, all Can provide incentives for these transfers. Myths and beliefs immigrants brought with them the myths and beliefs that integrated with the Indigenous myths and beliefs and thus celebrations and mourning gained new images. This period is the period during which Iranian legends and mythology of heroism spread. In the eighth century BC, in West of Iran, the first valid royal power was created with the name of the Median dynasty that entered the Iran into historical life (Beyzaie, 1833 :22).

### The concept of communication on play

In the dictionary " Relationship" , is defined the act of interacting and models, such as: delivery, transfer, informing , conversation and interaction are used."Aristotle " In the book named the study of rhetoric (rhetoric), which is usually regarded as synonymous with relationship, in definition of communication writes:

"Communication means Searching to achieve all the equipment and facilities available to encourage others "(Aristotle, 1956).

Acting in a play involves a multiple set of communication materials. In each stage of the components, not a single element but a set of potential factors are involved. For example, a playwright whose decisions and photo largely determines, the Transmitters, an image signal take and automatically encrypting of the messages (on plays not only resources but also transmitters posses A common practice codes), furthermore other enforcement agencies, including the stage designer and lighting designer, costume designer, composer, stage manager , Technicians and actors themselves can be sources of information.

Transmitters, in the first place, include body and Voice of the actors, also added items , have adjacent relationship (Clothes, accessories, etc.). on the second scene, Electric lamps, musical instruments, voice recorders, video projectors and signals by which the above-mentioned –movements , Sounds or electrical impulses are sent, are selected on a wide range of sign systems and obtain the syntactic form, and Flow in

a number of physical channels of light and sound waves, smell and tactile equipments (in Modern Contact performances, smell and touch have been turned to a receiver of the entire text.). The relationship between actors and spectators is performed in a theatrical context by a dramatic context in which narrator of a story speaks to an audience. The communication situation is dramatic which is presented to the audience. This must reveal the indirect relationship between actor and audience in communication model (Kralam, 1963:11-18).

### **Relation between Myths and play**

The myth is a story that reflects and identifies the lost destiny and character of a nation which is reflected in certain times and in rituals, or daily rituals to rush to help man and in addition to justifying and interpretation of this world, responds to spiritual needs and spiritual questions in a crucial moment of life. In other words, a myth, is regarded as a story without clear foundation, which reports in a legendary way from a kind of genesis gives birth (Bahar,1956:21).

Myths constructed Part of the folkloric treasure in popular culture which was resulted from their moral educational values that were perceived and used by the people of those cultures. Every phenomenon within a myth begins with a story. Nevertheless, the myth, is not just a story to tell for story telling sake, But it reports some features of a society that a myth belongs to (Bahar, 1833). Sometimes the myth seemingly tells the historical events, but what is important in this narrative is not historical accuracy, but a concept that this story describes is important. Myth is integrated with all the dimensions of time and unlike pending at any moment it is waiting to obtain its true nature of his birth and repeat. Therefore, each myth is certainly full of memories and reflections of events and happenings of life of a nation in a way that, in some cases, through some changes in nature and symbolic image emerges as history or epic story (Nasri Ashrafi, 1963: 221-211). No one knows if the rituals emerged before myths or the myths emerged before rituals and which one complemented other entity. The important thing here is the undisputed presence of myth in religion and since play is rooted in religion, it is easy to find the artistic aspects in many mythologies (Payvar, 1956:331).

### **a look at the rituals of Iran before Islam**

a -Rituals of indigenous peoples: According to a brief information remained from this era these tribes lived in matriarchal society with an agricultural based economy, evidently for such a nation the land grows products like the way a woman fertile delivers a child. So praising Women will be the same as praising and satisfaction of the earth. Thus all of the ceremonies and rituals took place around births. Of course, it should be noted that the great civilizations of Mesopotamia also been effective in this regard, (Beyzaie, 1963). The clearest remaining evidence of this era is a tazieh on the Siavash's death. The ceremony of Siavash's death like rituals of Marduk every things was around the prince who was the victims, his blood poured on the ground and the plant grow from it; it is also due to women. Such as sacrificing races of sacrificing animals and Qawwali can be observed in the Mourning for Siavash. It is likely that an important part was shown in the middle section and a similar person, played season of Siavash's life. Munitions sang the hymns they made in death of Siavash. One of the songs called "the evangel of Siavash" That Nezami Ganjavi narrates it to the time of Khosrow Parviz (Beyzaie,1963).

B. Aryan rituals: Indo-Aryan tribes that in their last immigration, about a thousand years after the birth the Christ immigrated to the plateau of Iran, unlike the natives living in patriarchal culture and herding pastoral and livestock. Since they were nomads, they praised the masculine forces which were essential to this type of lifestyle who could endure the hardships of migration, instead of goddesses they enshrined males, and when Aryans arrived Iran, as a guard of the indigenous people against Mesopotamia. The ceremony took shape gradually ritual was performed and thus the king left his palace and its position designing at the height of his Ceremony, King's clothes of Badr, and the priest was beaten.

Another priest to face the king was played and if the slap caused tears in the eyes of the king, it was taken as a good omen and it was thought that the myth of Marduk and the magic of emulation King's attended by the queen in a more primitive the victims were relatives.

Queen called Sodabeh, which reminds us that the queen was of matriarchal tribes and man's blood paid the price of breeding ground goddesses, worshiped male gods. When the Aryans came to Iran, they were able to act as guards to protect the natives against tribes of Mesopotamia and then stood and emerged as powerful lords and they were able to hold their own rituals (Beyzaie,1963).

### **Zoroastrian rituals**

Since the emerging of Zoroaster had a direct effect on the supporting rituals it is regarded as an important event in the origin of displays in Iran. Rituals that could eventually lead to plays in connection with literature by emerging Ahura Mazda religion fell in the same vein and went in a different direction and merged somewhere else. In addition to Zoroastrianism, the religion of Mani and Mazdak also emerged and expanded

which paved the way for the self-consciousness of the rituals (religion). Whatever the embodiment of rituals could be is presented as a prelude to development of plays in Iran (Beyzaie, 1963).

Table1. Persia's pre-Islamic rituals

Period	Rituals	Special ceremonies
Before the arrival of the Aryans	Birth and fertility rituals - Matriarchal	Mourning for Slavish- sacrifice - Simulation and semi-dramatic performances
Aryan era	Zoroastrian religion October rituals	Drink Haoma juice- sacrifice- Dancing with the veil- Mourning
Emerging of Zoroastrianism	rituals Zoroastrian	Noruzi Mir ceremonies and Koosbarneshin- Century ceremony- Soori Celebration Yalda and ...
	Mani's rituals	Bema ceremony - ceremony of Mani's appointment as a prophet
	Mazdak Religion	

Reference: Beyzaie, 1963

Table 2. Iran's pre-Islamic rituals and celebrations timetable

	Special occasion	The reasons for the emergence
1 April	Norouz ceremony	The beginning of the spring equinox- taking the throne by Jamshid- Testimony herbal gods
2April April 13	Great Norouz Nature Day	Birth of Ohormazd- day of Siavash's revenge Removing the curse of the day- Go into nature and away from catastrophe and not Stay under the roof -demanding Spring Rain for products
April 19 May 8	Farvardingan Holiday Ardaybhshtgan ceremony	Monthly celebration- Relating to Forouhar of the pure and dead Monthly celebration -On god of May
May10- 15 May 27	Gâhanbâr Holiday Holiday Khordadgan	First Gahnyar- creation of the sky Monthly celebration -Belonging to the god of August
July 1-5 July 4	Gahnyar Celebration Tirgan Celebration (Bryzgan)	Second Gahnyar- Water Creations The name of the god of Rain - attributed to the archer Arish
July 29	Amordadgan celebration	Monthly celebration - belongs to Angel of immortality and Guardian of plants
August 4 24-30 September October8	Holiday Shahrivargan Gahnyar Celebration Mehregan Celebration	Monthly celebration - attributed to god of September Third Gahnyar- Creation of the earth Belong to the god of October- The beginning of the autumnal equinox- attributed the victory OF Fereydoon over Zahhak- day of the doom and end of the world- Harvest time
October 16- 20 November1 November30 December 22	Gahnyary celebration Abangan celebration Azargan celebration Yalda Celebration (Solstice)	Third Gahnyar - Third Creation Monthly celebration- Attributed to the deity of water And purity Monthly celebration -Belonging to the god of fire Longest night of the year-the Sun's victory over darkness
, December 29 , January 5, January 13 31 December January 22 January 30	Daygan celebration Gâhanbâr celebration February celebrations Sadeh celebration	Monthly celebration -belong to God and Creator Fifth Gâhanbâr- Animal creation Monthly celebration - Attributed to the Vahman angel Attributed to number one hundred- 100 days passed of great winter days -Fifty days and fifty nights to Noruz - Attributed to Hoshang and the discovery of fire
May 20	Esfandegan celebration	Monthly celebration- Belonging to the god of Sepyndarmaz
June 9- 13	Gâhanbâr celebration -Paw celebration	Sixth Gahanbar- Creation of man Last five days of the solar year

Reference: Farah-Vashi, 1963

### **Looking on the plays of Iran before Islam**

The term celebration is a very old Iranian word that carries a heavy burden of meanings, and special traditions of Iran. " yaz " means The word roots prayer and worship, " Izad" ,means worshiped and lazdan means deities ( it is relic of a time when angels were worshiped and the Iranian though and uniformity have turned this collective noun as The single God). Ancient Iranians believed that happiness is the gift of God and grief and sorrow are of the evil phenomenon. Thus, at any time and opportunity they hold parties. Iranian celebrations were held on different occasions and originally they were prayer and appreciation ceremonies that were held more for a victory Or an astronomical, social or divine events and for mythological and national reasons and motives have.(Fatemi, 1956). types of these celebrations include:

Gâhanbâri celebrations, creation celebration (Arshadi, 1956: 606)

Monthly Celebrations(Razi,20: 1963)

Norouz ceremony(Razi,21: 1963)

Syrian celebrations(Farah-Vashi,1963:33)

Tirgan Celebration (or Bryzgan)(Razi,1963:181)

Mehregân (or Mytrgan)(Farah-Vashi,1963 :32)

Yalda Night

Sadeh

\*This ritual was introduced to Iran in the seventh century BC. In this ceremony the great god is Ahura Mazda who created the material and spiritual world. His holy and righteous and Polda Yera is not penetrable to it and Amshaspandan and gods all are of his essence. In The ceremony by evasion of the evil and demons upon the world, the evil found its way into the world, but finally Ahura Mazda wins and the purity returns to the world.

### **a look on the plays in Iran after Islamic**

Islam, In the beginning, created a great deal of revolutions in social relations; and dissolved the aristocracy, and saved lower class of the society from slavery. Preachers banned arts and under such sanctions the artistic trends hold complex and grudges. Music and cheerful singing were banned, so the theoretical aspects of music, as part of the philosophy, loses its vocal mode behind the narration sciences and rejects company of musical instruments.

Dance is rejected and thus Sufi labels itself loss of self and rapture to justify its dance. Illustrations and drawing are forbidden, then gives way towards abstraction, flowers and plants it becomes the bird on the Muffin bowl, or the textile and carpet, tiles, or transforms into a miniature and illumination and rims for calligraphy and sometimes it becomes calligraphy itself on the wall to decorate mosques and finally the Mongols give freedom to drawings, yet drawing in the books is hidden. Since at the beginning poem, praised and told the eulogy to the Prophet, remained free and gradually literary sciences grow roots. Religion which was dominated by the Arab invasion to Iran, did not know play to ban or to praise it. Here what prevents the play was religious scholars who rejected simulation by interpreting a verse or story (Beyzaie, 1964).

### **A variety of plays after Islam are Narration**

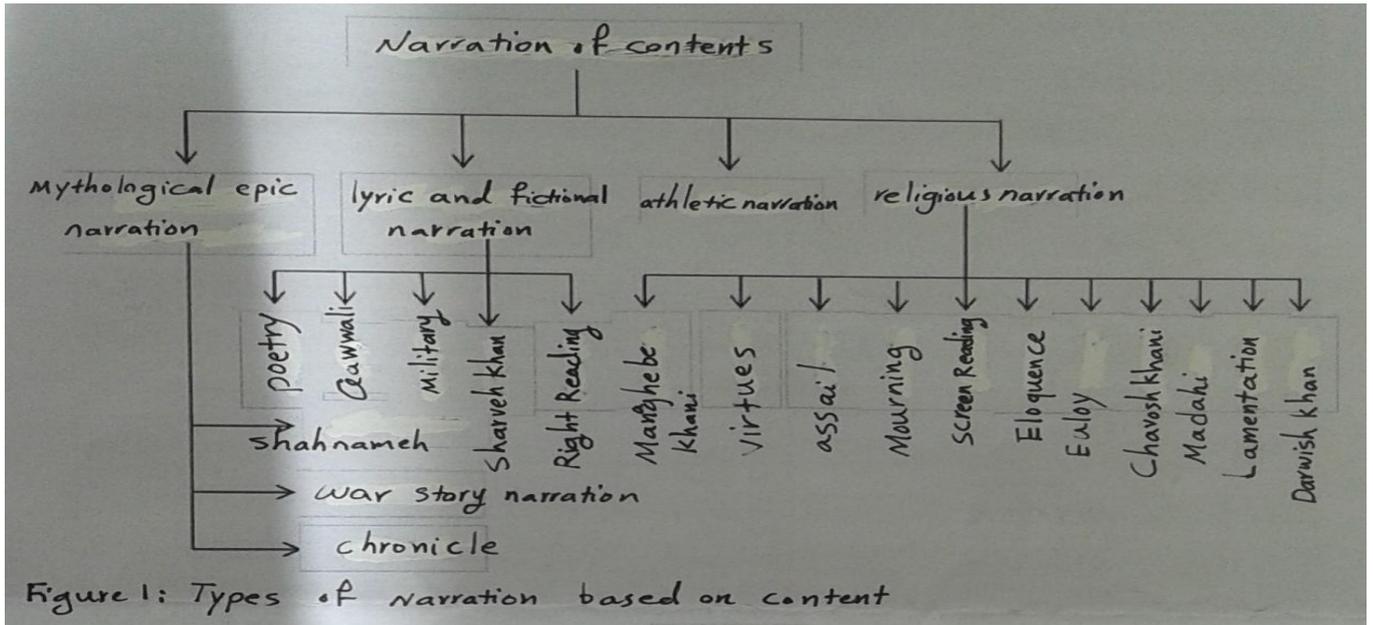


Figure 1: types of narration based on content and passage

Funny plays "mockery" or "impersonation"

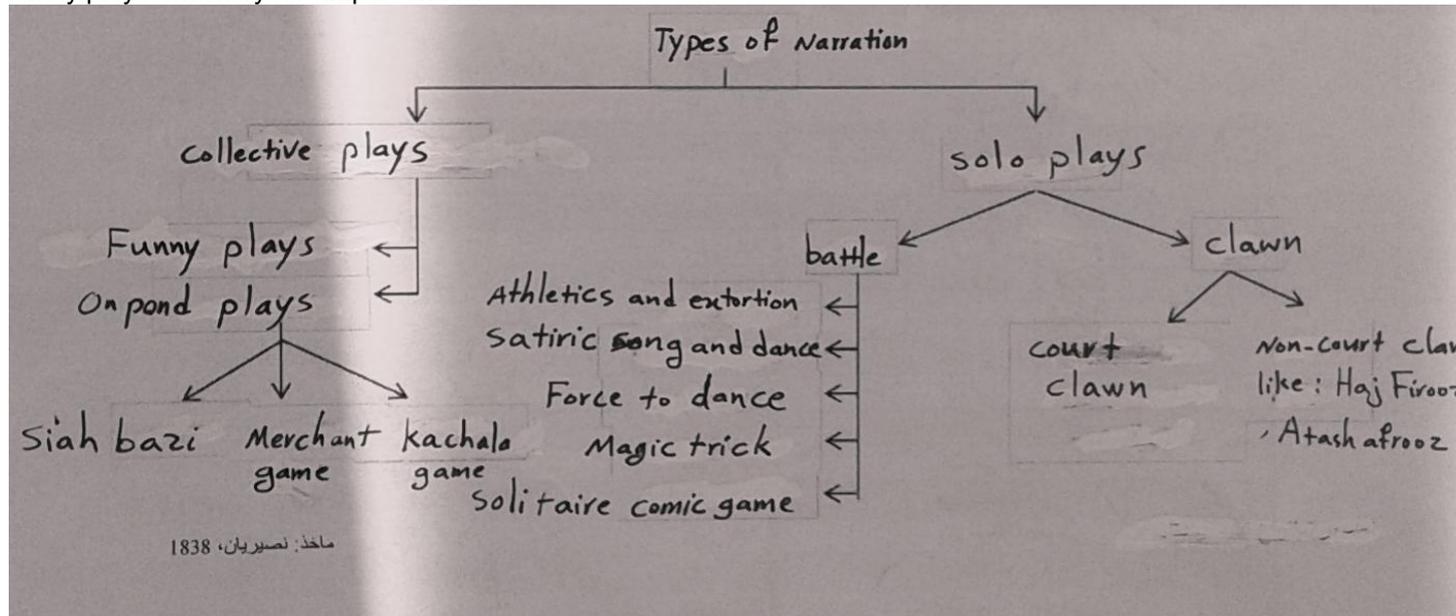
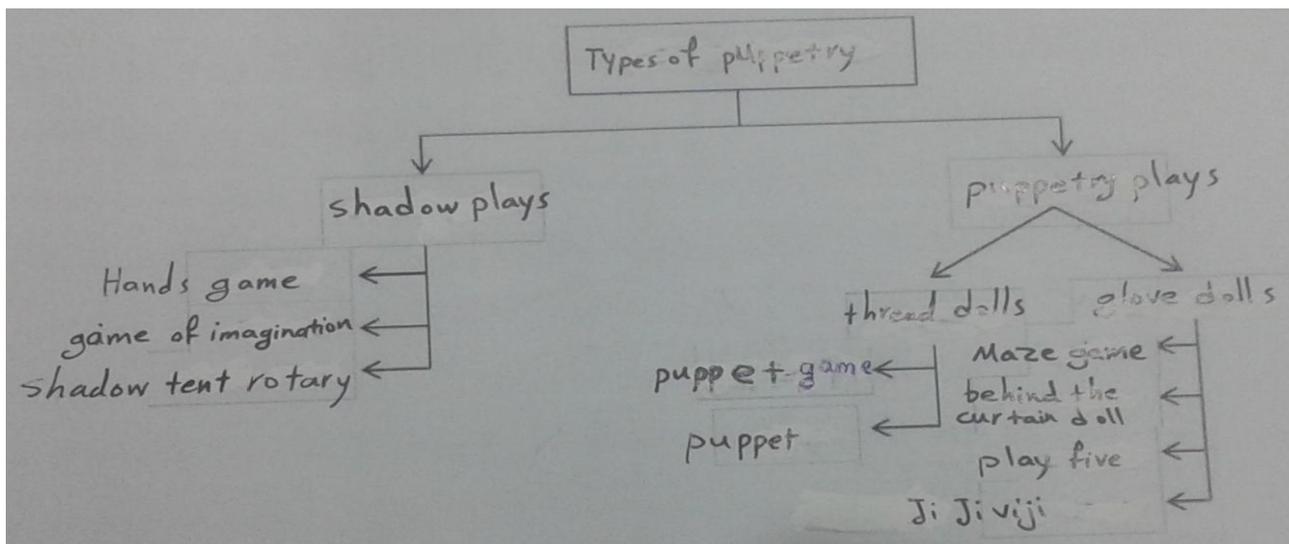


Figure 2. Types of impersonation based on form

Puppetry plays



### Types of doll plays

- Tizzies (Blok bashi, 1963)
- Street plays (alvandi, 1963)
- European type drama in Iran (amjad, 1961)

### Designing

The effects of dramatic Interaction on architecture play in its vastest concept is based on two factors movement and sound. These two factors have gone shoulder by shoulder over the time and influenced each other.

Took effect on each other. Occasionally one gained superiority over another, and in other circumstances, the opposite came true. Finally by integrating Balanced and reasonable of simple and primitive picture attained to a complex and balanced structure. Components and elements of the process include: actors, directors, costume designers, lighting and sound technical team, which can be written or transferred orally chest to chest from one group to another group, the spectators, a real event location, Fixed or portable locations to perform plays.

White believes that Physical quality of public space, owes to the presence of natural elements leads to increase in excitement and vitality of the environment, the possibility of Relaxing, pleasant experiences, and more health for the people .(White,1980). Other Factors influencing the promotion of physical campaigns are public spaces, Monuments, stairs, fountains. And other affective factors encouraging people to participate and interact is determining the Integration of space, dimension, proportion, flexibility, form, geometry, materials, closeness, housing and spatial and anatomic continuity that is Effective to human perception. Suitable physical opportunities to sit, pause and reflect more about the space, the focal areas for gathering people, such as bus stations, playgrounds, places to eat and .. inviting entries and access to space from visual and physical aspects, predicting performance elements along its aesthetic aspects, Roads and suitable environment connections in conducting people into space, readability and Spatial resolution, security monitoring access of vehicles and safety of the pedestrians, defining the bodies and identity of the walls, connect with the urban transportation system and predicting attractive activities for them are of important factors in capability of public spaces in meeting the needs of the society desirably (Pakzad, 1964) .

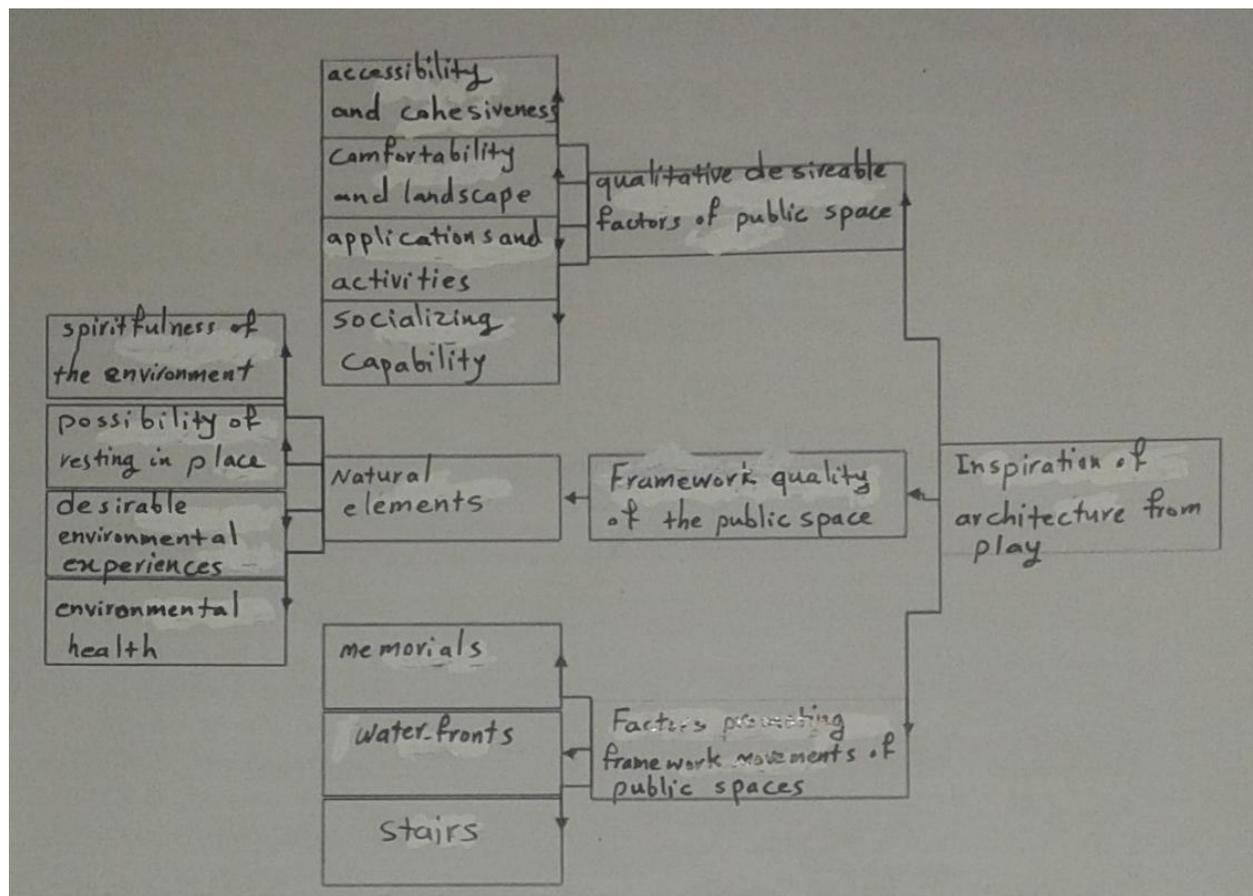


Image 3-Inspired by the architecture of the Show  
Source: authors

**Extracted ideas from the studies to establish goals in project**

As It was said in the theoretical foundations, ritual means custom and habit and character and manners and rituals are the Consequences and sparks of human mind and is resulted from the creativity ,and intellectual exchange and it is a manifestation of ingenuity and thoughts and dreams of nation that, despite lot of changes has remained over the centuries and chest to chest and received by the new generation as a precious legacy. Works related to culture, drama, myth and religious sources interpret ritual as a kind of primary mentality sources of the world and ascribed to it a mysterious sacred nature , affected by unseen and cosmological inspirations.

Emphasizing the basis of forming of cultural rituals and customs of every nation, the deep concept of play is homogeneity and discovery of self and reaching to it the concept of players play and through a deep look at the history of the most of physical activities in this land definitely took place in specific location for plays in cities and it has been flowing in the city yard and social attendance provided security to these places that this peace of mind and social movement can be the harbinger of a dynamic alive and lawful society and Finally, in today's society through retrospect strategies we should attain fluid social interaction spaces and flexibility which is the capability adapting to society and cultural in it, so having a visible urban open or enclosed spaces among social spots which is always involved in constant conceptual dialogue and principles of formation of art and architecture, as well as presenting certain subjective scenarios (existing national plays) this has created the possibility of establishing a special interactive space leading to promotion and development of the spirit and characteristics of human beings. And according to the deliberations of the concepts on national artistic plays due to having a rich cultural and specific mythological plays witnessed blossoming of Individual and social creativity. When we focus of its infrastructure we see more of its effects on the present and coming societies. We understand their deep-rootedness spiritual and material culture and their capability in producing mundane and spiritual culture in the time of production and in the future.

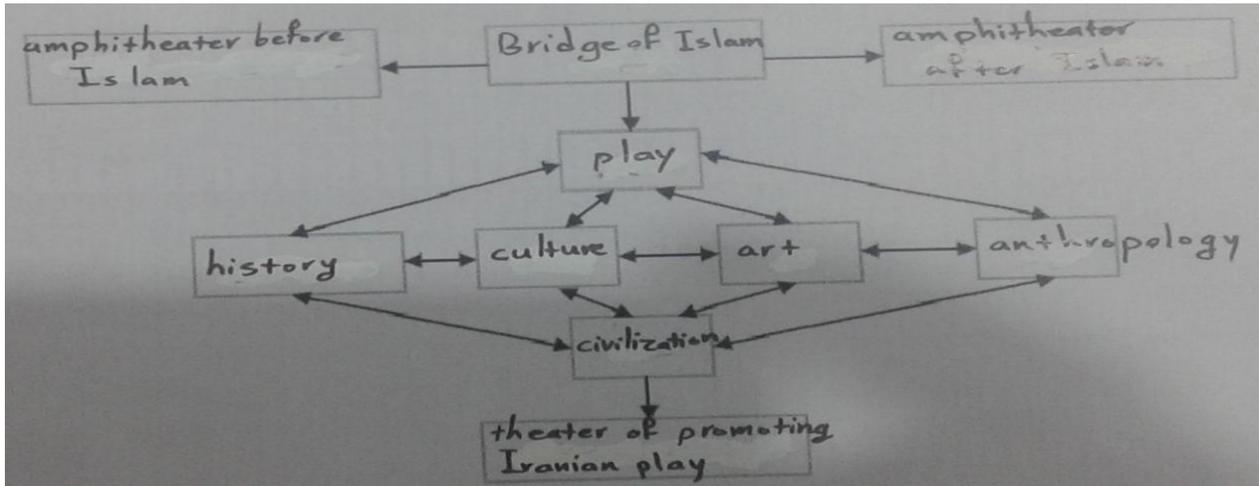


Figure5: placement of available spaces in museums and schools of play

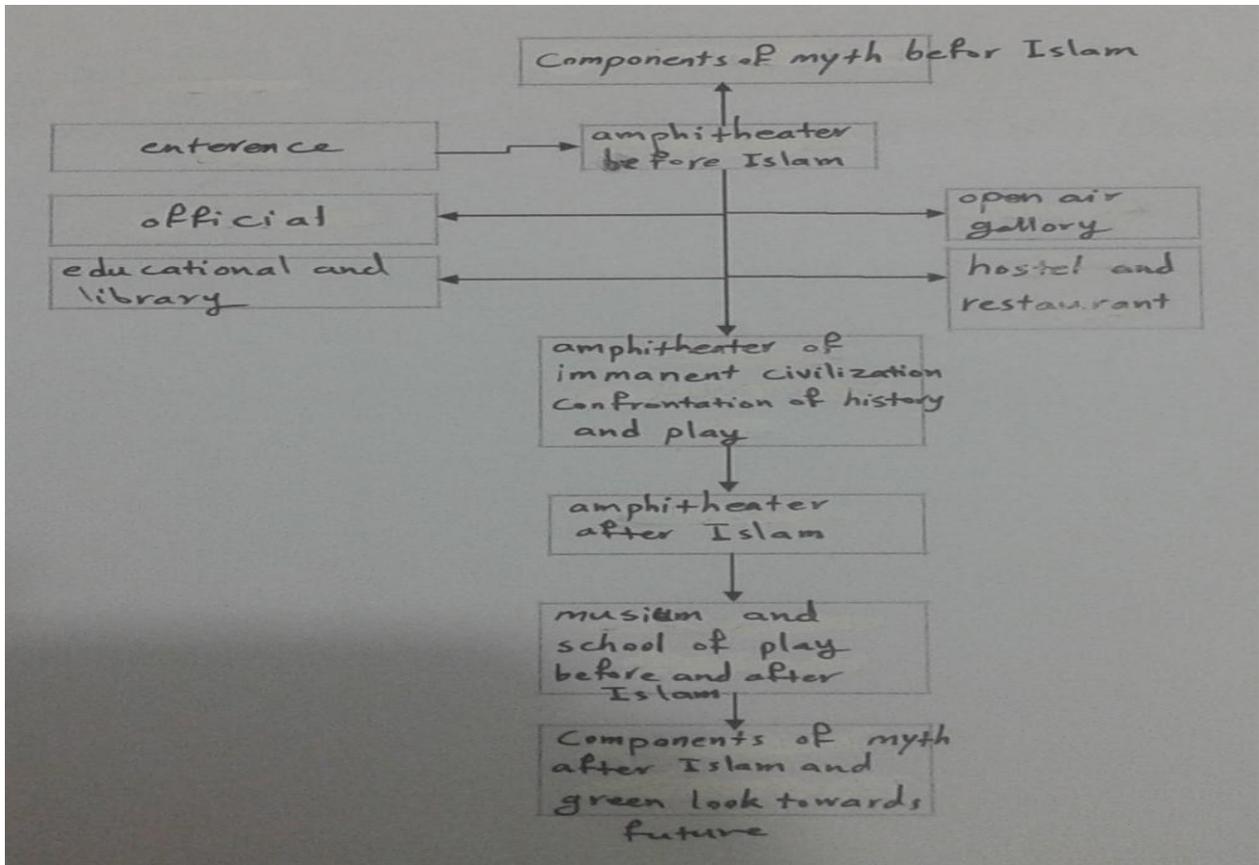


Chart 6- intellectual thoughts and concepts of the center of preservation and advertisement of ritual plays and locating the available spaces in the site

In the table below, the principles and concepts of architecture in designing of the collection are expressed based on key words of theoretical aspects

Table 4 – expressing principled and conceptual architecture (consistency of the idea with design)

	Key word (idea)	expression of Architectural principles and concepts (plan)
1	Ritual	Implementation of particular places along the way- Historical pathways and pre to post -history movements along the- updating and presenting dramatic thoughts in the form of spaces and volumetric bodies
2	Play	Conceptual Dialogue by volume s with audiences (people)- Having the open courtyard and locations both in open spaces and in the volumes- use of materials in accordance with the time period and cut-off date correspondent with the plan - presenting pre-Islamic and post-Islamic plays by artists in the whole collection
3	Myth	Specific elements designed before and after Islam on (the top and bottom of the site)- Using Purity volume- Use single volumes located at the original volumes- Having The height and Volumetric glory
4	Public plays before Islam	Converting the collection into A two-part series- placing the courtyard promotion of Islam- converting the plan and volume site of the Museum into two wings and parts (before and after Islam)- Using and plays and conceptual basis of them before the platform of promotion- having more frequency
5	public plays after Islamic	The second arm of the set- More unity- Using plays and conceptual basis of them- integrating religion with play- Having worthy images of religious symbols in the body and walls-
6	Conflict between individuality and society	Conflict- becoming Single-element and composition multi-element - Unity in diversity- having volumetric space- Having volumes with peripheral indexical spaces- placing lower heights position next to higher altitudes- Semi-transparent body for the connection between low and high altitude
7	Bridge of Islam Sustainable civilization	Provide a bridge between two volumes of the museum-- Provide a bridge from the parking lot to the entrance- Volumetric connection Volumetric unity The main square- Presentation of the play works of Iran- having a Persian garden- paying attention to substrata - Provide volume And open spaces with furniture- presenting , art, dramatic and cultural monuments
	Conflict between history and play	Providing Symbols—Symbols- Historical pathways- putting The stairs up and down based on the historical concepts pathways- accompaniment and influence mutual effects of them to each other- Provide stations after pivots bridges and display of the works- linking of the bridge and preventing the historical and dramatic separation In different periods
	Literature and architecture	Giving concepts in line with the theme(seven times of the journey by Attar)- presenting Literary concepts Like (similarity, irony, metaphor and ambiguity, etc.)- in designing the volumes which is consistent with main issue, play- Giving appropriate literary weight to combination of scenes their internal elements (volumes)
	Literature and drama	Being consistent – have Harmony - Intellectual infrastructure of literature on play - Connection of concepts and volumes- structured thinking that these principles are considered in volumes
	Spiritual journey	Volumetric upgrade- Growing Height of the volumes in the order of growth and development of volume - Providing bridges along the way- Evolution and giving more details to indoors and outdoors
13	Seven stages of evolution	
1	Demand	Crossing the sensual pleasures- being Cleaned and purified by passing by a stream of water -Departure from diversity to unity -Removing unclean thoughts and achieve unity and uniqueness- creating temporary Space for exhibitions and getting to the main space
2	Love	The biggest and the most difficult land - against The reason -Placement of outdoor galleries, restaurants, coffee shops and Residential
3	Knowledge	science- location of educational place library- intellectual growth with volumes
4	self-sufficiency	changing ground in facing poverty and wealth at the bottom of the site and the placement of mythical elements after Islam - Green look towards the future - life with all its parameters is growing and active
5	monotheism	achieving unity from the plurality - the special atmosphere of the square-promoting sustainable civilization - general assemble of the site- The main axis of the target of the collection as a prelude to the museum

6	Astonishment	wandering - the hall after the Islam - beginning Arab invasion and two centuries of silence, - confusion - high extent of space in the site of the plan – increase in the spatial proportions and volume growth
7	poverty and the destruction	independence to the owner or property - self-sufficiency - wrapping Museum spots along with research - connecting a bridge between the two volumes- achieving perfection
14	Iranian garden	four Iranian gardens - axis - having the element of water for purity and transparency – having sacred eyes - Respect for the nature – absorbing the ambient noise with trees of collection -
15	axis of the movement	axle or axis – having the final goal of the axis - Ease and abstainer movement and spatial perception -
16	diversity and transparency	water- lack of twist and turn without use - purity and simplicity
17	Space-oriented architecture	prominent feature of Iranian architecture - Space-oriented architecture - respect for indoors and outdoors and composing elements - the importance of conceptual events in space
18	Entrance of the historical gates	movement- sequence- gates – history- stairs- ramps- bridges
19	Space Scaffolding in contrast with the space fluidity	disciplined designing- possessing framework – Flexibility of movement in space - angled lines - geometric forms Indicators of the human mind

Conclusion according to the presented information , generally the term “ play” is used as a Concept that due to difference in tradition and cultural historical experience Is different from the concept of “ theater” . Play as more and richer relevance religion and apart from its natural dependence on the kind of "Historical "theater" and "Myth". Thus, in the plays, every individualities are rejected and dissolve in the collective unconscious and join the spirit of tradition and ritual takes its place. Play reflects all minor differences in people, subject, date and location of each story and tools and ceremonies of performance towards a whole, an infinite archetype of the unity of all parts of the world and an example image of good and evil poles of the universe. undoubtedly, the identity of any nation lies at the root of social and cultural history of the people, but it has never been limited in the past but rather it is related to an entity which is stemmed from current and cultural characteristics, among which these features will be permanent and still evident in the collective soul of his nation that by discovering a message and audience for today's generation to prevent fossilizing of them and provides possibility of reproduction. Following the material presented , designing a set to pursue the basis and identity of mythic plays of the people in past in the form of providing places that as an actor can establish an appropriate and proper contacts with people is essential. It means that the constituent places and spaces, both indoors and open spaces, contribute to the dynamism and accomplishment of art and culture and maintaining distribution of it. Given that the ritual and mythic plays of the Countries are part of the national capital, and these arts are examples of issues that by construction of center of ritual plays can be pursued more seriously so that future generations also be closely linked with ritual plays .

plays	It is a manifestation of Ritual ceremonies that has answered to one of the most important social needs of humanity, prose or verse that tells the story through dialogue and action.
Rituals	It has been the outcome of the first spark of the human mind and the result of creativity, intellectual exchange of ideas and symbol of ingenuity, thought and ideals of a nation.
Spectators	Without any spectators, there will be no play.
	Represents the fate and lost character of a nation that is identified at certain times and in daily rituals or customs.
Theatre	It is an act of imitation, an action to imitate or representation of human behavior
	Interpreter of the play, in fact, he is a verbal actor who has been embodied in the living flesh, in other words, of the text of commentary by writer and it gives corporeality.

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