

The effect of ritual performance on body and space of Iranian architecture

Leila Ahmadi¹, Hamid Saghapour^{1*}

1. Department of Art & Architectural, Shiraz Branch, Islamic azad university, Shiraz, Iran

**Corresponding Author email:* hamidsaghapour@gmail.com

Abstract : Drama as a means of expression and communication, aside from storytelling or giving examples of social status through events, significantly reproduces the human emotion states and engages the attendance in emotions that would otherwise be neglected. Iran has a long history of art show rooted in beliefs and traditions of the people of this country. Iranian dramatic architectural space has been placeless and multi-functional for social and political reasons. Types of roads, main and secondary passages, markets, caravanserais, baths, governmental and ceremonial plazas or local squares were some of urban spaces where provided places to perform the Iranian drama reflecting the fact that in past, rather than existence of architectural space urban areas were at the service of Iranian theater. This study concerns ritual displays and the effect on urban body and space that have been at the service of ritual performance. This is a descriptive -analytical research with case study approach and the data was collected using the relevant books, websites and field analyses. Finally, using intuitive reasoning and as analyses suggest it is concluded that some of drama original concepts and Islamic-Iranian rites directly and indirectly have influenced on the design of architectural spaces and the body so that the implications overlap with buildings formation concepts.

Keywords: Drama, rituals, urban spaces, architecture, Iran

INTRODUCTION

Urban space can be deemed as a bed where human deeds and activities take shape (Habibi, 1999). In such a space, social relationships and activities are manifested, formed and meant. Thus, urban space in a body realm as a scene for meaningful, oriented and conscious dialogue and conversation between man and space, man and man as well as man and environment allows centralization of interactive social actions (Habibi, 1999).

Drama as a means of expression and communication, aside from storytelling or giving examples of social status through events, significantly reproduces the human emotion states and engages the attendance in emotions that would otherwise be neglected and provides a means for spreading the range of their human experiences and expands their capacity to understand richer, more delicate and more sublime emotions. Iran has a long history of art show rooted in beliefs and traditions of the people of this country (Azad, 2003). Drama is a practical and executive art which has ever evolved with man from the beginning and has reached the peak with him. Drama is rhetoric of men's untold words. It has engulfed all aspects of human life. And in other words, it is the explorer of mysteries of the universe. That is why Aristotle deemed this innate and instinctual art as judgment and revelation of the world, language and history of the world and human destiny. Play stage is the emergence place of human's the purest emotions regarding his the longest lasting issues and with the most abstract form concerns the most original matters of mankind and like other rituals rooted in men's religious beliefs or watered by their ancient culture mythology is of the most iconic shapes of their products.

Iranian dramatic architectural space has been placeless and multi-functional for social and political reasons. Types of roads, main and secondary passages, markets, caravanserais, baths, governmental and ceremonial plazas or local squares were some of urban spaces where provided places to perform the Iranian drama reflecting the fact that in past, rather than existence of architectural space urban areas were at the service of Iranian theater. This paper studies ritual displays and its effect on urban body and space that have been at the service of ritual performance and compares them. As analyses suggest it is concluded that some of performance original concepts and Islamic-Iranian rites directly and indirectly have influenced on the design of architectural spaces and the body so that the implications overlap with buildings formation concepts.

METHODOLOGY

This is a descriptive -analytical research with case study approach and the data was collected using the relevant books, websites and field analyses.

Semantics

Definition of drama and rite

The word drama simply means action in Greek. Drama is a mimetic action; the action for mimicry and representation of human behavior. Here, the emphasis is on a difficult, decisive and determinative action. So, it can be said that drama art is the most tangible and objective picture recreating situations and human relationships. This is because unlike narrative templates tending to retell past events, drama is ongoing in eternity of the present time, at "now", "here" rather than "those days", "there". On the other hand, drama is the most social type of art and this is of major concessions of live theater on variety of plays recorded by machine (like TV, cinema and radio shows). Drama is a collective creation due to its inherent nature. Bertolt Brecht also defined drama as a practical manner and theater as a laboratory for testing human behavior under various circumstances. Thus, drama can be considered as "a template for thought, a process for recognition and a manner for reinstatement of abstract concepts to human concrete situations, the manner by which a situation can be set up and designed on the stage and to test its implications" (Eslin, 2003:28).

According to Aristotle's definition of drama and tragedy, drama is based on two important factors, first, deeds and imitation and second, adorned and literary words. Deeds and imitation arise from ritual ceremonies and myth and words come out of the literature heart. Drama emerged with movement and watching; thus, action and deeds came on stage before words. During the drama's development history, gradually it comes into play after movement, the movement originating from rite in the primitive image and then the word drama came into the view. Literature and rite none alone can mean drama. Literature without the link with executive actions and movements on stage can't be called drama. On the other hand, most of rituals also lack story, dialogue and word; so, they should take fiction and dramatic richness. Stories and words come from a literary history while elements like chorus, using masks, music, dance, speech, dress, performers, spectator and scene all have come out of the heart. From this perspective, the rite and mythology ensures the executive section and literature ensures story and word section. Hence, in the case of ascribing transposition between literature and rite in the process of drama emergence, the rite will capture the first place, undoubtedly (Rahimi, Rahbin, 2004).

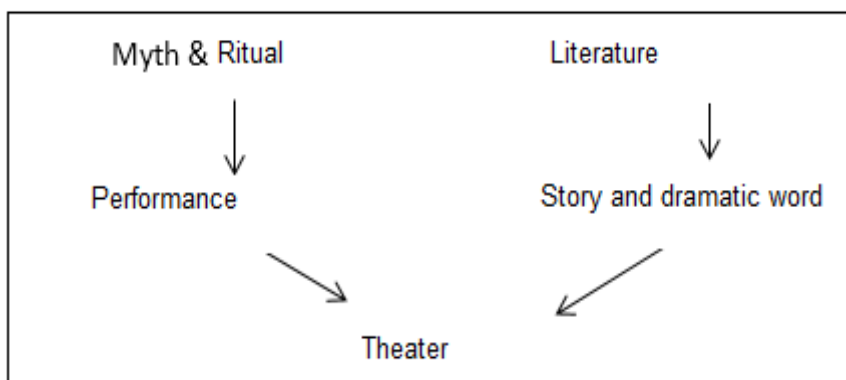


Figure1. Structural aspects of theater, Rahimi, Rahbin, 2004

The word rite literally means tradition, customs, habits, methods, attributes and manners (Dehkhoda, 1359). Rituals are the consequence of man's first mind glimmers and the result of creativity, intellectual trading, a symbol of ingenuity and thinking and the ideals of a nation that have remained over the centuries despite many changes and reached us. Obviously, the rise of monotheistic religions put rituals at the crossroads. It was the time of great change and transformation in the rituals and communities began wide efforts to comply rituals with new education and many communities including Iranians were still insisting on continuation of some rites for ethnic interests and memories (Azad, 2003). Here, ritual uses can be divided into four groups:

Rituals are the visualization of a community's perception of the world because it tries to define mankind and his relationship with the world.

Rituals can be an effective teaching method than our written language in primitive societies, because pale written language is the characteristic of a primitive society and performing the rituals is a means to transfer knowledge and traditions of a nation to the next generations.

Rituals may be implemented for restraining or happening possible future accidents. One of the major tasks of rituals is the attainment of the desired result through its implementation. For example, honor or gaining a supernatural power, success in war or raining.

Rituals can be fun. Even the most serious ceremony can be enjoyable and fun when displayed as repetition of a formal pattern.

Urban spaces

In Amid dictionary, the word body is defined as "template, ton, frame " (Amid). In Moein dictionary it is introduced as "template of anything, claying template, frame" (Moein, 1992). In urban design literature the word shape (form) can be deemed as the synonym of body (Linch, 1995). In the book "*good city shape theory*" this concept is described as "biological collective form is often called the physical environment ". In general, it means spatial pattern of large, immobile and permanent structural elements in a city such as buildings, streets, the equipment, hills and rivers and perhaps trees (Linch, 1995).

Urban spaces are a part of public and open spaces that are typically emanation of the collective life nature, namely where citizens are present there (Rafieyan, Asgari, 2002). In a general sense, urban space is the mutual relationship between relations and behaviors, namely, while it is the neighborhood place of individual identities, acts as the most important factor of authentication and affects human behaviors and relationships (Sadri, 2006).

Since each activity takes place in the human imagination, it is essentially dependent on the culture and the activity obeys cultural properties of the society that the owners of these activities belong and this arises in urban areas, especially streets and squares (Bahraini, 2004). Therefore, through the activities system and norm and value conduction of the system with offering specific guidelines governing the conduct of activities, the culture impacts directly on the urban space and environment (Altman, 1984). Public space is the place for simultaneous activities, supply and presentation, benchmarking the reality, exploring differences and identities, an arena for recognition and the place where one acquires cognition.

Drama in Iran

To begin Iran's drama history from pre-Islamic times, we need to start the discussion from ritual displays which are unclear since when have started in Iran. These displays are known as Mourning for Siavash tale and Kin Iraj and apparently according to remains of the ancient literature of Iran and Ferdowsi's Shahnameh as well as hints at some of the Iran's historic books, these ceremonies were held every year at a certain time and because in the Islamic period "Geberkan" traditions and rituals were opposed, they gradually took Islamic color and were transformed into Hussein (as) and his companions' *taziye* with the arrival of the Shia religion. Scholars disagree about the start time of *taziye*. Based on reference to history of Ibn Kasir Shami, some scholars believe that the ceremony has begun since the government of Diyalameh dynasty in Iran (Mu'izzodole 352 AH). Though, others believe that *taziye* in Iran, so that to adapt with theatre writing scale, has begun since the Safavid period and what was before that was some kind of dirge and mourning. Among Iran's nonreligious displays, the traces is still can be seen, storytelling and puppet must be named (Mohammadi, 1973).

Storytelling

In the book "drama in Iran", Bahram bayzaei defines storytelling as to tell an event or story in the form of poetry or prose with appropriate gestures, modes and expression in front of a group of people. Since storytelling relies more on spectators' feelings rather than their logic and also because supernatural greatened heroes are the subject and doesn't intend the mere realism, it is different from sermon. The purpose of storytelling is to entertain and provoke emotions and feelings of listeners and viewers through an attractive narration, good expression, mental control over the audience movements and inducer states so that the viewer see him in the place of one of the heroes, being able to play instead of all characters alone (Bayzaei, 2004:63).

Those who had an expressive and warm voice stood for storytelling in the courtyard of mosques, caravanserais, squares, public places and streets and gathered people around themselves. After the emergence of tea and coffee houses, storytellers like the others (theatricians, magicians, bullies, heroes, and snake charmers) performed in opium, poppy, and coffee houses and sometimes came to fame and found a way to the kings' court. About four hundred years pass from the presence of coffee house in the land of Iran. Rooting the coffee house in urban areas and its acceptability among the masses, each coffee house became the meeting place for a group of artists and craftsmen and changed to an active social and cultural institution in Iranian society. At this time, two art schools of storytelling (word art) and painting (visual art) grew and flourished in this institution (Falsafi, 1953).

Puppet show

Most researchers believe that the puppet show was created due to a religious, moral, social and political necessity and the way of its prevalence has had a different picture in each country. What comes into sight in studies specifies the subject that in the distant past dolls put their strength at the service of promoting religions and they were a material metaphor for gods' sense due to the same reason that the puppet show was a popular art affected by ethical characteristics of people. By studying the puppet show of an area and region, various aspects of the area or nation like traditions, customs, dress, etiquette and geography can be inspected. Puppet show characters have come out from the depth of society and fixed for people of his time and have

become the representative of a certain period for later eras. So, they maintain their survival and though modify and lose their identity, have remained until the present day (Nasiriyani, 2004:36).

Taziyeh

Tazieh literally means mourning and holding memorial for lost loved ones, condolences, to enjoy for being patient and so-called a kind of religious presentation by which some tasteful people, familiar with religious occasions, mostly in Muharram bereavements show the ceremony glorious. Also, with the intention of the dead's forgiveness, consolation, health recovery or to respect and devotion to the saints particularly the Prophet's (PBUH) Ahl al- Beyt observing certain customs and utilizing tools and melodies, they recreate some religious and historic themes relevant to Ahl al-Bayt, especially the Battle of Karbala for viewers. In contrast to the lexical meaning of taziyeh, being tragic is not the mandatory condition and it may sometimes also be joyful. The theme of taziyeh is confrontation between good and bad, right and wrong, good and evil, light and darkness. Hence, taziyeh as a religious art also contains the fixed fiction layout specific to religious arts. The layout of taziyeh art due to Islamic and mystical features and because of autocratic social environment has created a special framework for itself whether in terms of theme or expressive image (Mohsenin, 1993).

Here, considering the evolution and culmination of taziyeh, it can be admitted that at first this drama was a part of group-touring so that any group stopped at an intersection or square and displayed a part of the events in Karbala. In the camp of nomads and in rural areas, these ceremonies were hold in tekiye, that is, penthouses built for this purpose. But in cities, taziyeh was performed in public squares, caravanserais, and courtyard of mosques and palaces. In ancient cities of Iran, tekiyeh and Hosseiniyeh were enclosed spaces located in the main tracks of the city. These spaces were often public spaces namely an important part of the main passage or as an enclosed space but in relation to the main passage. Square, tekiye and Hosseinieh to the concept of local urban space were only three elements of the city center or neighborhoods centers formation. Perhaps, mosques, bazaars, markets, schools, etc. were the other elements. In the space of tekiye or Hosseiniyeh, religious ceremonies were hold (Homayoni, 1970: 368-369).

Theatre in Iran

The root of Iran's contemporary theater should be found in "exhilarating performances", started in the mid-Safavid. In this period, musician groups who entertained people gradually changed to imitation groups. At the beginning, their imitation consists of accents and characteristics of modest rural people, but before long, the imitation accompanied with story and gradually changed to a theatre with simple, minor, sedentary and often unwanted events. At the time of Zandieh, imitation took an independent title and two types of it became famous among other plays, "bald play" and "grocery play". In the Qajar period, imitating was completed and established more. Such imitations found a way from the court to nobles' home and enjoyed the rich and influential's aid. It was spread in cities such as Tehran, Isfahan, Shiraz and Tabriz, gradually and grand central coffee houses were built for its performance (Mohammadi, 1973).

In the first half of the thirteenth century AH, with the return of students who had been sent to Europe by the order of Regent Amir Abbas Mirza, Iran began to get familiar with Western culture and as that relationship was growing, the influence of Western culture and art in Iran was rising, too; thus, the means of a great movement in Iran's all social affairs was appearing. Some of those interested in theater gradually began to write letters in European style. Since then, progressively smaller displays institutions were established in Iran. After World War II, a huge transformation was created in Iranian theater. Writers and translators of plays start to work with unprecedented enthusiasm and with the appearance of new ideas, people's talent also changed and tended to the theater.

Influential factors of drama on the architectural space

Drama in the broadest sense is based on two factors of movement and sound that have gone side by side over time and affected each other. Sometime one has been superior to the other and sometimes the other. Finally, through a balanced and reasonable combination, a balanced and complex structure was attained from a simple and basic picture. Components and elements of this process include actors, directors, costume designers, lighting and sound technical team, play which can be written or transmitted chest by chest from a group to another, spectators, and the event's place, that is, a fixed or mobile location to perform.

Actors: According to Adler, the actor as the interpreter of the play is the most important element of the drama. Without it, drama is impossible. In fact, actor is the word, appearing the form a living corporeality. In other words, he interprets the text submitted by the author and gives it corporeality. The actor's duty can be considered through conveying the role essence to the attendance in three types of relationship:

1. The relationship between the actor and histrionic personality, 2 the relationship between the actor and the theme 3. the relationship between actors and the spectator.

Director: Since theater brought forth, someone was needed to organize the display.

Spectator: Author and operators of plays make up only half of the whole process. The spectator and his reactions, is the other half. Drama is impossible without spectator (Eslin, 2003:47)

Text of drama (play): Play is one of the foundations of literature that is over 2,500 years old.

Dramatist: He reflexes his thoughts and ideas in prose and verse and creates a work (Khalej, 2004:12)

Stage: Stage is the location reflexing the drama-specific environmental conditions without any intermediate. It is the place for drawing events and the tensions between the characters. At the moment, stages are mainly divided into four categories of one way (the common framed stage); four ways (the round stage), three ways (the one wall stage), and the multipurpose stage (black box). The other approach to treat theater space is to categorize it as "Street theater" and "the found location" that is a place interesting for a drama troupe and has interesting possibilities for a theatrical performance. It can be any place everywhere such as a playground, a train wagon, warehouse, etc. The important thing is that this place is created for the drama. Full spaces and unlimited ways to change the image, to make and animate the space is the foundation of the original layout of environmental theaters. The first principle of the scenes in theater is to create a perfect atmosphere and use it. In the strict sense, all spatial territories, the spaces that surround the whole area for spectators and actors' performance or link them to each other or contact with them. These experiences mainly aim to create a closer relationship between spectator and drama.

Crew: As mentioned, the stage is where the dramatic work comes from potential to actuality and manifests. This is done by scenery and includes professions such as designing decor lighting, sound, costumes, makeup and so on. Each of these elements has a single function or specific functions to create an overall theater experience.

Decor: Stage equipment plays an important role in the entire display and setting of the drama. Decor should be proportional to the play, its purpose and style. It can have a decorative or basic image and performed on the surface or in depth.

Light: For most of the history of the art theater, function of light initially was to brighten. It highlights the objects, clarifies the beauty of all segments of the drama and can much more be used. Without light, the stage is plunged in darkness in a moment or the colors are mixed.

Music and aural works: Since the beginning of drama so far, complementing voices- mainly music and then certain audio works whether directly along with the actor's sound or indirectly in the background as elements to influence on the audience- have been used. Sound and music contribute greatly to visualize the time and place and to create the environment atmosphere.

Make up: Make up is of the oldest elements of drama. One of the first functions of makeup is to highlight the actor's natural face and neutralize the unwanted effects of light on the face. It also helps to the character's image by providing information about him.

Dress: Dress is important in drama mostly because it is constantly in front of the attendance and affects his judgment about actors. Technically, dress is like decor and should be proportionate to decor and actors. Costumes in the theater can document the time and place, help the induction of the drama theme with its mode or intensify the view color.

Iranian dramatic architectural space has been placeless and multi-functional for social and political reasons. Types of roads, main and secondary passages, markets, caravanserais, baths, governmental and ceremonial plazas or local fields were some of urban spaces where provided places to perform the Iranian drama reflecting the fact that in past, rather than existence of architectural space urban areas were at the service of Iranian drama. Among these urban spaces, squares can be pointed in particular that due to the vastness of space and the existence of political, religious and commercial poles around, were dedicated to such ceremonies more than the other spaces.

Dehkhoda dictionary defines the word square as "an open field with the surrounding houses and stores" and adds the word is Persian originally and Arabs pluralize it as squares (Dehkhoda, 1970). In English, the word plaza is the best equivalent for square. Plaza was derived from the Latin word *plati*. In general, square means vast open spaces with a restricted or almost specified range located near roads or at the intersection of roads, having communication, social, business, sport, military and government functions or a combination of two or more of these functions. Squares are important city nodes which play a significant role in creation of the mental map of the city people. A square is the place for social activities of human gatherings; as a result, what is raised as a value for square, is the interactive and social role played by this space in the social life of citizens (Pakzad, 2004).

Cases study

Imam Square (Naqsh-e Jahan Square)

Location: Isfahan

Time: early eleventh century, Safavid era

Naqsh-e Jahan complex is the most important surviving collection of Safavid era and is a perfect example of multifunctional space attracting many tourists. The square width is 165 meters and the hull length is

510 meters. Generally, the square length is almost 7 times the width implying a good fit to show its breadth and grandeur. The square body consists of two floors and two false arch rows that are moving away. On the ground floor, there is mainly a row of shops. The square surface was flat until the Pahlavi era. However, it is said that it was covered with a row of plane trees in the Safavid. The space of Naqsh-e Jahan Square with having four main elements of the Safavid Shah Mosque, the Sheikh Lotfollah Mosque, Ali Qapu Mansion and the Qeysarie Bazaar Gate has met all governance, social, cultural, religious and commercial aspects. The entrance of the Safavid Shah Mosque (Imam Mosque) and the Qeysarie Bazaar Gate coincide with the longitudinal axis of the square. There has been an opera house over a part of the Qeysarie Bazaar.



Figure2. Naqsh-e Jahan, Source: Iran Tourism Website

Ali Qapu mansion and the entrance to Sheikh Lotfollah Mosque are located on the eastern and western bodies facing each other and close to the axis. Ali Qapu was built on six floors in the first quarter of the eleventh century where the ruler and those around him stationed there at the time of holding social, religious or government rituals and watched the ceremony. Coffee houses were of the gathering places located around the Nagsh-e Jahan square which have gone today. In these spaces, from discussion on poetry, anecdotes, stories, plays and recreation to the praise of Imam Ali (AS) have flourished. In evenings, rascals, puppet players, jugglers and great-makers as well as preachers and Sufi-makers gathered in the square space. In the days of mourning, boards of mourning started to move in the square.

Various ceremonies were held from shooting competitions to military displays, spear-throwing, horse riding and playing polo, its stone bars still remain, and tradespeople and popular gatherings in front of Ali Qapu palace to see the king or the courts, trails and punishment and the like. Today, the square almost has lost its powerful past activities and mainly has become as a weak tourism complex and shops around the square also don't have the former boom.

Amir Chakhmaq and Shah Tahmasb squares

Location: Yazd

Time: Amir Chakhmaq Square, the 1st century AH and the square known as the King Tahmasep since the 17th century AH.

This huge complex consisting of various elements such as squares, mosques, markets and schools which made up the center of the old town Yazd included Amir Chakhmaq Square and the square known as the King Tahmasep for its proximity to the King Tahmasep Mosque. The main passages and sub-bazaars were connecting the two urban spaces. These two large squares, which were acting as tekyes in the city, were the place for mourners and tazieh performance. "Palm handling" had been one the ceremonies held in these squares during the mourning month.



Figure3. Yazd Amir Chakhmaq Square, Source: Iran Tourism Website

Stair form of frames with indented arcades, which can't be found anywhere except in Yazd region and the surrounding towns, is the place to sit and watch the square events. In other days of the year, the space of the two squares was the place for business vendors and communication of main sub-bazaars that had linked these two squares. On the track of sub-bazaars there have been elements like Rig Mosque, square-house complex, the school Khan and the temple of Yazd Khan, still in existence, but many of the tracks and other elements located between the two squares have been disappeared through the construction of the former Pahlavi and Shah streets (Imam and Qiyam streets now). The two streets has also divided Yazd Bazaar complex into two parts. If the street Shah was built on the right path of north of the bazaar to comply with the organic fabric of the city and if the street Pahlavi was constructed behind the Amir Chakhmaq complex, today we would have the richest collection of urban spaces in Iran. Following tables summarize functional and physical properties of the two squares:

Table1. Functional properties of three urban squares, source: the author

Functional properties	Nagsh-e Jahan Square	Amir Chakhmaq Square	The King Square	Tahmasep Square
Function type	governmental	public	public	
Organic link with the urban fabric	Has	Has	Has	
Functional hierarchy	interurban	interurban	interurban	
Convergence of coordinated activities	Has	Has	Has	
Divergence of incompatible activities	Has	Has	Has	
How to track the square image	Designed and spaces established regularly and hierarchically	Designed and spaces established regularly and hierarchically	Designed and spaces established regularly and hierarchically	

Table2. Physical properties of three urban squares, source: the author

Physical properties	Nagsh-e Jahan Square	Amir Chakhmaq Square	The King Square	Tahmasep Square
Position relative to the path	At the end of roads	At the intersection of roads	At the intersection of roads	
The ground image	Regular	Regular	Regular	
Properties of spaces built around the square	Dependent and belonged to the square	Dependent and belonged to the square	Dependent and belonged to the square	
Architectural features of side surfaces	Designed	Designed	Designed	
Landscaping	Designed	Not designed	Not designed	
Elements of the Holy Square	No intermediate elements	With intermediate elements	With intermediate elements	
How to connect the road to the square	Designed	Organic	Organic	

Gradually with the collapse of traditional system in Iran and the arrival of European-style drama, the placeless and multi-functional space of Iranian drama, good or bad, was altered. Connection with this issue is not possible except by understanding a few of the spaces associated with it. Therefore, the following cases are inspected.

Tekye Dowlat, the first Iranian amphitheater

As mentioned earlier, drama has been a public stream in Iran. Hence, it was played in spaces where people attendance was higher such as public squares, caravansaries yard, bazaars area, coffee houses and tekyes. Meanwhile, Tekye Dowlat is one of the few monuments that in addition to the significant impact on taziye history, has been known as the biggest playhouse of all ages in Iran. Tekye Dowlat was of the monuments that through a continued presence would have a greater share in the history of Iran's architecture and performance, though the history marked something else.

Date and social reasons of construction Tekye Dowlat momentum

By the order of Nasser al-Din Shah Shah in 1284 AH, Tekye Dowlat was constructed during about five years (1284-1290 AH) at a cost of 150 thousand tomans. At that time, there were about 45 tekyes in Tehran but the king felt that the existing tekyes didn't have the capacity to include all those interested in mourning ceremonies; so, to build a tekye was necessary in order all people, both men and women, can watch the taziye ceremony without congestion, pressure and discomfort and thus would take grace and reward. On the other hand, the king, thereby, tried to demonstrate more grandeur of the government.

The position of Tekye Dowlat

On the exact position of the structure, slight differences have left in the documents. However, all have confirmed its position in southwest of Golestan Palace, next to Shamsolemeh and in front of the former Shah Mosque. But, about the land piece used, researchers have different statements. Some believe that only Amir

Kabir's house has been destroyed after his death and dedicated for building the tekya and others have written that it was built in the site of Amir Kabir house with a part of the state prison and dungeon that was a ruined bath and old warehouse.

Tekye Dowlat architecture: None of the documents and resources of Qajar period explicitly refer to the architect or architects of the tekya. But Prof. Karimniya has cited Ali Mehriyan as the architect. Now, no trace remains of this impressive monument.

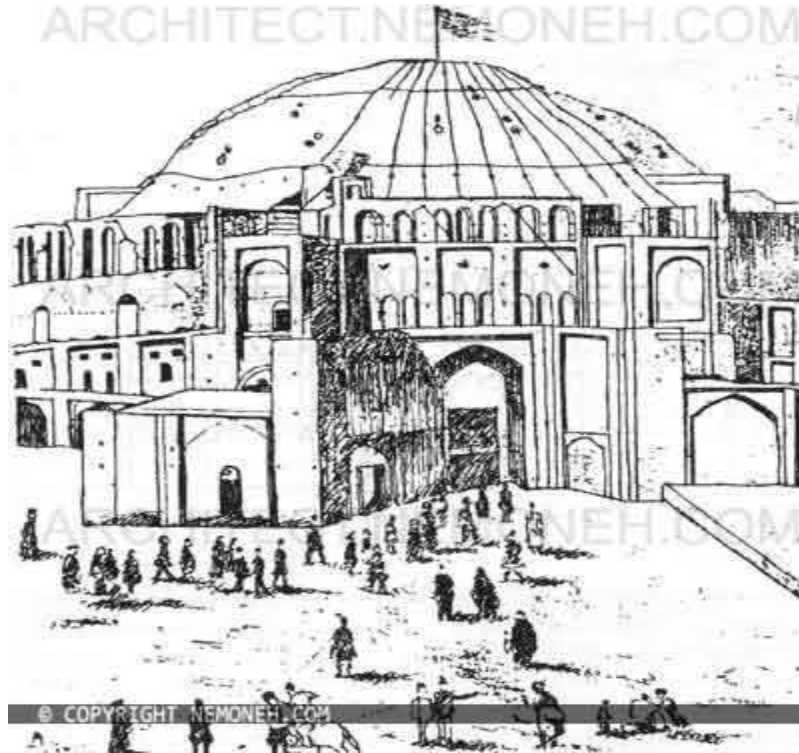


Figure4. The entrance to the Tekye Dowlat, Source: Iran Theater website

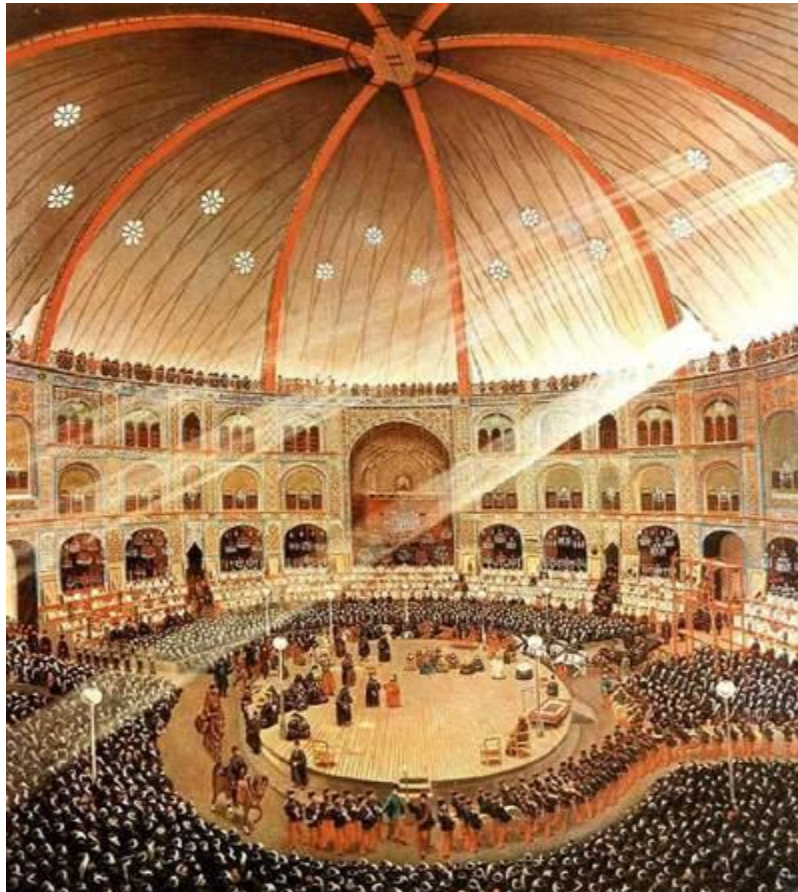


Figure5. Urban facade of the Tekye Dowlat, Source: The case website

According to some researchers, the architecture of Tekye Dowlat is an adaptation of Albert Hall London or western amphitheatres, whereas others believe that it was designed and constructed based on the design of squares, caravanserais and tekyes. Prior to the construction of palaces and tall buildings in the late Qajar era, Tekye Dowlat was one of the tallest buildings of the capital so that it was seen five miles from the city.

The overall image of the momentum from the outside was as an octagonal prism, changing to complete cylinder with a median diameter of 60 meters inside the tekya. This large cylinder was built in three floors and a basement in the form of false arch overlooking the central courtyard that was the place for audience seating.

Tekye Tajrish

According to local remarks, the structure of Tekye Tajrish has antiquity more than one hundred years and in few steps has been refurbished basically or partially. Unfortunately, there is no information on the builders of the tekya. Columns of the middle space of the structure are wooden with engraved stone piles, changed to steel columns in recent years. Chambers surrounding the space today have commercial function and a small complex of selling vegetables is placed in the middle of the tekya. It has have 14 chambers and one alcove. The structure is the place of holding Muharram mourning ceremonies.

Tekye Niyavaran

Tekye Niyavaran was founded in 1273 AH. Nasser al-Din Shah Qajar ordered construction of the first tekya and prof. Hassan Bokhara, a native of Niyavaran, made it with financial aid of donors. The structure contained chambers and a tent cover was used during mourning ceremonies. About half a century ago, the tekya's space has been covered.

Tekye Niyavaran was repaired once and in Pahlavi period in the year 1761 SH, its roof was repaired again. It seems that the structure was located in the center of a residential neighborhood and encompassed force home, cafe and business units. This fabric was demolished about 30 years ago due to street construction. Tekye Niyavaran has one chamber and one alcove.



Figure6. Tekye Niyavaran, Source: Persian architecture website



Figure7. Tekye Tajrish, Source: Wikipedia website

Table3. Specifications of three Iranian tekyes; Rahimi, 1997

The space name	Tekye Dowlat	Tekye Niyavaran	Tekye Tajrish
Stage width	-	5	4

Stage length	-	6	5
Stage height	24	12	15
Stage diameter	18	-	-
Play platform height	0.9	0.9	0.3
The perimeter crossing width on the stage	6	4	3.5
Women seating width	12	-	-
Men seating width	3.5	-	-
Stage type	Square	Square	Square

Azari Coffee House

The café is located in Vali Asr Ave., Tehran, near Railway Square and in front of the district 11 municipality building. It was founded in 1958 and has been operated by now. The features include:

Having indoor and outdoor spaces, garden (to offer services and catering in cold and warm weather), being near the railway station in Tehran-Tehran city joins to many cities and parts of Iran via the rail network, being in the place a large group of travelers' resort, large population of the region, traditional culture rooting among the people of the region, readiness of the coffee house owner for cooperation in reconstruction of the teahouse and reassignment of café traditional cultural-arts programs.



Figure8. Azari coffee house, Source: Tehranpik website

Before reconstruction

Total area of the structure is about 230 square meters. The café has a covered space, a yard and a kitchen. The covered space is located at the western corner of Vali Asr Avenue and the entrance door of the café opens to the street. The café garden is behind this space and in the western part of it. The building architecture is simple and typical, without common ornaments of old traditional coffee houses. According to the café owner, the covered space had mirrors formerly and several paintings from Shahnameh stories were on the walls. Samovar and tea stall was one part of the covered space and food and cooking equipment was in the kitchen on the south side of the courtyard, which now has been filled. A dock was also in the middle of the courtyard formerly that now has been filled. Storytelling and Shahname reading for many years and some plays like torna games was usual in the café. The famous mentor Borzo, the renowned storyteller of Tehran, have told stories for years. Also, at Muharram nights, ordeal saying was common in the café. For over thirty years, Azari café don't have storytelling, Shahnameh reading and mourning season anymore and has become as an absolute business kiosk.

After Regeneration

Azari tea house was reconstructed and changed into a traditional architecture. In reconstruction and composition of spaces, views and arrays, it was tried to use of brick and tile, stone, wood, plaster and thatch predominantly in order to manifest a traditional architecture of old cafés in the eyes of viewers through the amalgamation this type of materials in spaces. The café building has been divided into "covered", "open" and "semi open" spaces with different applications. The closed or main space is at the beginning and towards east of the building including communication, service and catering sections. The outdoor or open space, which includes the yard with a garden, is located on the west side and behind the covered hall and is used for entertainment and communication. The semi closed space is located at the end of western yard, having a verandah where the café monastery is closed and with various performance-art and catering functions. Couches and benches have a traditional image, reconstructed from traditional café benches. Couches and benches are covered by rugs small carpets and tables are covered by printed textiles. At times when the vault

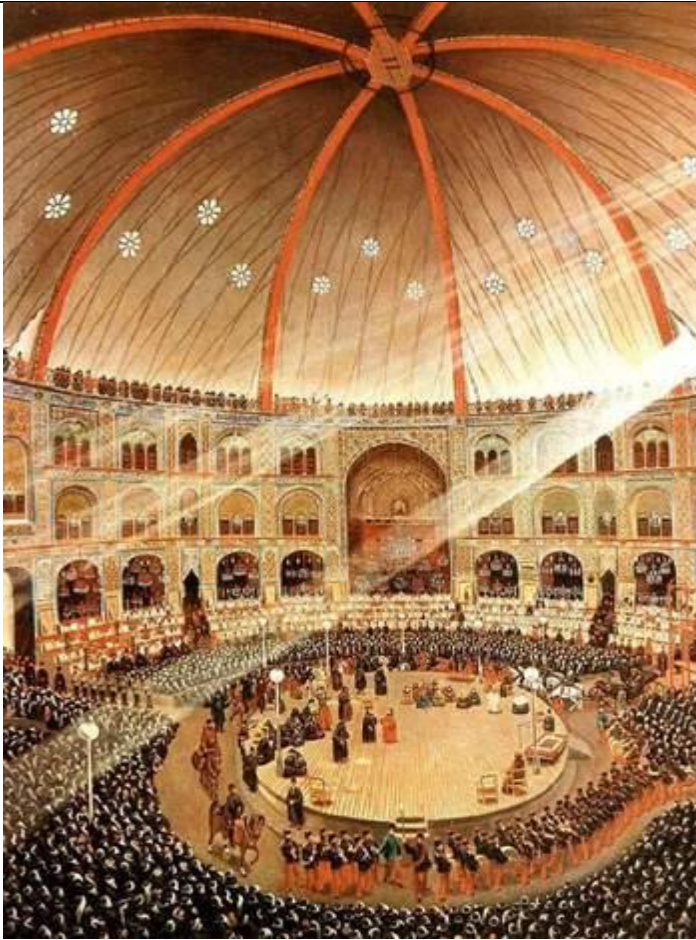
of the verandah is not used for cultural-arts programs like storytelling, Shahname reading, tazieh, drama and music, it can be used as a catering space.

CONCLUSION

One of the crucial challenges in architecture design of ritual displays is emanation of valuable believing meanings and concepts. Richness and diversity of concepts and a plurality of rites in Iran has created a variety of architectural spaces. In this study, traditional performances come from the heart of people's specific culture and the way of changing ideas and imagination to architectural space and its role in evoking and conveying concepts of ritual displays space was explored and analyzed. As noted in the following table, conceptual features and their direct and indirect impact can be observed in terms of physical characteristics. As the result of this process, architectural elements and components will be shaped in design in order that believing concepts and their interactions with different Iranian rites to be understood by seeing these elements.

Table4. . Physical properties of architectural spaces based on ritual performance conceptual features, source: the author

Conceptual (semantic) features	Physical features	Case sample
Imam Square (Nagsh-e Jahan Square) 	Square	Multi-purpose spaces The breadth and majesty Four basic elements (Shah mosque, Sheikh Lotfollah Mosque, Aliqapu, Qeysariyeh Bazaar) Interaction between government, society, culture, religion and trade People gather and watch the ritual ceremonies
Amir Chakhmaq and Shah Tahmasb squares 	Square	Interactive spaces Bazaar connectivity to urban space Palm handling ceremony
Tekye Dowlat 	Octagonal prism Concentric circles	Ta'zieh The design of squares, caravanserais and tekyes Simple motifs without decorations, but glorious and splendid Diversity in booths form and shape



Tekye Tajrish

Columns of the central space made of wooden materials
 The engraved stone base
 Business performance of chambers
 To hold mourning ceremony



Tekye Niyavaran

Green dome
 Clad cover
 Muharram ceremonies
 mourning



Coffee house Azari

Indoor and outdoor spaces
 Decoration and tiling in interior
 Rooted traditional culture
 Storytelling, Shahnameh reading
 The lack of usual



design derived from mythology decorations in coffee houses

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