

## Redefinition Characteristics and Species of Urban Events in Iranian-Islamic Urban Spaces

**Asghar Molaei**

Associate Professor, Faculty of Architecture and Urban Planning, Tabriz Islamic Art University, Tabriz, Iran

A.molaei@tabriziau.ac.ir

**Masoumeh Aysham**

Assistant Professor, Faculty of Architecture and Urban Planning, Tabriz Islamic Art University, Tabriz, Iran

M.aysham@tabriziau.ac.ir

### Abstract:

Urban space has been considered as the most suitable venue for the social, cultural and traditional and arts and since the past. The urban public spaces, especially the nodes, such as fields, squares and mosques, provided them with the possibility of gathering and holding ritual arts. This kind of interconnected relationship between people, as the performers and audience of ritual arts and urban public spaces, has strengthened the social and identity of society and national power. In the past period, the urban spaces with the provision of the grounds and admission of the pedestrians, the possession of the places of nesting and watching for the people, the platform for the performers of Ta'ziyeh and other arts, the king and places to sit the elders of the city and the safe and secure environment, has been a host of ritual arts. What is undermined in contemporary times, and urban spaces not only are not a suitable host for ritual art, but rather by giving priority to the cavalry, the unpleasant combination of bodies, activities, uses, and so on. This can be a source of insight into the position of man and his environment, one-dimensional views on urban spaces, especially the mere look at engineering, the priority of the ride and its essentials. In this regard, the main question is, what are the characteristics and relations between religious spaces and arts and the reasons for weakening these relations? Therefore, this paper aims to explain the dimensions of urban spaces as a domain for authentic religious rituals with a qualitative approach and descriptive-analytic research method, studying case studies, documentary study and library research in this study. The results of this research show that the design of urban spaces in the past was in line with identity and as a basis for the manifestation of ritual arts, especially ritual art. Therefore, redefining and building urban identity spaces for linking with the concepts and cultural and social aspects of adaptation and grounding is necessary and urban spaces as the focal point for strengthening the meaning, relaxation of the city and the manifestation of Iranian-Shi'i arts for Local and national biologically identifiable.

**Key words:** urban space, identity, Iranian-Islamic identity, traditional events.

### 1. Introduction

Urban spaces, including squares and passages that once served as a wedding receptacle, made cars enter the city by driving cars into the field. Losing fields by mastering and circling cars from inside the field has become an intermediary to the irreplaceable space for pedestrians. On the other hand, urban plans and plans have also turned into road nodes to bypass cars in a manner typical of coastal patterns and two-dimensional maps. In such a space, in addition to the riding of space and the general social and

social removal, it is even more difficult to hold ceremonies and ritual activities. In contemporary urban development, the strong link between urban space and cultural and social identity has been broken apart. Supporting the urban space of epistemic arts as a true reality for the occurrence and presence of these events as the missing link of urban public spaces.

Iranian and Islamic Pattern has been used as a widely used term in various scientific fields, including society and the

city. Iranian and Islamic Pattern is one of the characteristics of God's creation, the signs of the Creator and the Ruler of the universe, and the religion of Islam has recommended order to Muslims in various verses and hadiths. Iranian and Islamic Pattern is necessary and obvious for human beings and biological complexes. Because the lack of order leads to disorder, chaos, crisis and destruction. Human life in societies requires a comprehensive order and rules and regulations that regulate the affairs between them and guide them to a desirable end. Regarding the Islamic city, there are various views from its negation to physical, social and other attitudes, each of which has expressed various characteristics regarding the principles, principles and formal and content characteristics.

The importance and necessity of research into the role of urban space in the identity of Islamic Iranian cities, since intervention and planning for cities, regardless of these identity roots, can continue to weaken or disrupt it. In this research, the main purpose of this research is to recognize the role and position of urban spaces and imaginative arts in the identity of Iranian cities and villages. Using a qualitative research approach and a descriptive-research research method, studying case examples and using library studying techniques, observing, photographing and ... done. Therefore, with the aim of recognizing the relationship between urban spatial identity and spiritual arts, the premise of this research is that urban spaces should be provided with the creation of identity-based, pedestrian, and institutional grounds for organizing ritual ceremonies in Iran and in Islam. Therefore, the main question of this article is: "What is the relationship between the identity of urban space and imaginary arts in Iranian-Islamic cities?"

## 2. Research Method

This research has been done by analytical research method and interdisciplinary research and logical reasoning. As in the study of relevant texts and documents, especially in determining the theoretical model of the research, the method of content analysis of texts and the method of reading libraries and documents are used.

Content analysis is a research method that is used to express certain concepts or words in a text or a set of

texts. Some consider it a method of data analysis. The text can include a book, a chapter or chapters of a book, writings, interviews, interviews, press titles and articles, and historical documents. Using content analysis, the researcher analyzes the existence of a concept and the relationship between words or concepts and draws conclusions about the messages in the text, its author, audience and even culture and time period (Zeighami et al., 2008: 41). Also, in explaining the relations between the dimensions of research, which include Iranian Islamic city, urban space and the Islamic Iranian traditions, the method of logical reasoning research has been used.

In this regard, the most important question of the article is: what is the relationship between the identity of urban space and imaginary arts in Iranian-Islamic cities?

According to the research goal, questions and research method, the process of this research is as follows: 1- Description of the subject and problem statement 2- Research method 3- Fundamentals and theoretical framework of the research which includes the sections of the framework of Islam, Islamic Iranian city and urban space. 4- Discussion and finding 5- Conclusion.

## 3. Research Theoretical Framework

### **Iranian Islamic city**

The religion of Islam has a way of life, with social ideals and ideals and an attitude based on values and not the authoritarian laws of the West or laws based on the school of Western realism (Morteza, 2008). Islam contains many principles of the social system that harmonize life and promote socio-cultural dimensions. A united, united and committed society and community has received special attention in Islam. God Almighty emphasizes the divine duty of every Muslim to maintain social unity, that is, to form a single nation. It is clear to everyone that Islam welcomes all people, regardless of race or creed, and respects social justice. This is the self-regulator of society (Pourjafar et al., 2015: 4). Therefore, equality and brotherhood, social justice and social unity and integrity, regardless of race and belief, is the most important aspect of social order in the Islamic city that leads Muslims to prosperity.

In Islamic culture, the city identifies with the people who live in it. The word city reminds society that it must be cohesive, warm and united. In this case, the streets and alleys are like corridors and the houses are the rooms that the family uses (Bamat, 1387: 633). The social view of the city in Islamic culture makes urban communities superior to rural communities, because the ideological and religious goals of Islam are more easily achieved in the city. According to Castello, Islam as a religion is a major factor influencing culture and social relations; Because it has laws that emphasize the equality of all people who believe in it (Castello, 1989: 34-36). In this regard, we should refer to a hadith from Imam Ali (AS) who said in a letter to Harith Hamedani: Live in big cities because it is the center of the Muslim community and from places where its people are unaware of God and oppress each other. They are permissible and do not help each other in obeying God. Avoid (Nahj al-Balaghah, letter 69).

A Muslim city is a city that has one or a set of the following characteristics: It was created in the Islamic period; Has grown in the Islamic period; Built by Muslims; Occurred within Muslim countries; The city should more or less benefit from Islamic principles and teachings (Naghizadeh, 2009: 22). The city of Muslims is a city that Muslims in every country plan, design, implement and manage to some extent based on their reading of Islam, their previous interests and culture (Zoroastrian, Hindu, Christian, etc.). An Islamic city is a city to be reached based on the teachings of the religion of Islam and not the subcultures and customs of societies (for planning, design, implementation and management). The ideal Islamic city is a utopia, a paradise, an ideal and an ideal that we strive to achieve and be planned, designed, implemented and managed entirely based on the religion of Islam (Pourjafar et al., 2015 : 8).

An Islamic city is a city that, like the evolution of its inhabitants, is evolving and will always adapt to the needs of time and place and its people, citing Islamic concepts, principles and values. In other words, the Islamic city is a potential nature that can have its own interpretation and manifestation at any time and place according to

technology, materials, knowledge, culture and indigenous art (which is not in conflict with Islamic principles and values). Naghi Zadeh, 1388: 22).

According to Ms. Leila Ali Ibrahim, a Muslim thinker, Islamic cities should be explained through the Qur'an and hadith. Because many verses of the Qur'an and hadiths of religious leaders are full of teachings and instructions that emphasize the social relations between individuals and also the relationship of individuals with the social environment that the use of these teachings in the development of rules and patterns of behavior, It presents a distinct model of urbanization. In his opinion, the Islamic city is a great type that has been unattainable so far. According to Ibrahim, the verses of the Qur'an form the general rules of theory and the hadiths of the Prophet (PBUH) determine the basic principles, namely the cultural and social values of the Muslim city. Ibrahim's model provides developed management models in residential areas. Through this type of management, it is possible to attract the participation of the community in the protection of public spaces (Rabbani, 1385: 123) and (Bayat, 1393: 146).

The cities of the Islamic era have a special organization that is based on the equality of citizens and their equal access to city services, and this makes the space organization in the cities of this era based on the definition of public service center, subsystems, including semi-independent neighborhoods. And sets of services and structures that are interconnected. As a result, the roots of the existing order and integrity of most cities in the Islamic world are due to a set of strategies, principles, principles of social, executive and political Islam that manifests itself in various cultural, political, social, economic fields and this It has caused us to witness a common spirit in the cities of the Islamic era throughout the Islamic world, in spite of climatic, historical, cultural and ethnic differences (Khaledian, 2014: 12).

Unity in the body of the city can be manifested in its various parts: the dominant orientation of all buildings and spaces in a specific direction (qibla-centered); Connection of spaces and spatial continuity; Coordination

and order, hierarchy in inputs and outputs; Repetition of principles, patterns and unifying elements; Use of unifying colors; Symbols and symbols of Islamic\_Iranian unity. Explaining unity through the organization of shapes and the organization of quantitative and qualitative spaces in human settlements, has received three obvious systems of order: natural, geometric, harmonious; Each system relies on two other systems:

1- Natural order: Man, especially the villagers and Bedouins, are closer to nature than others, they developed natural order. Natural order or natural harmony is the result of the unconscious combination of cosmic laws by man. Mountains, deep valleys, riverbeds, or the ups and downs of lands are all practically natural boundaries in which man has created systems that represent distinct random, linear, or clustered orders.

2- Geometric order: as a kind of unity in unity, it is related to the system of the oldest human cities. Coordinated order creates plurality in unity, creating geometric shapes that are interconnected in natural patterns within the framework of a subconscious geometry.

3- Rhythmic order: According to the nature of human beings, human beings move between complex and simple things. Man analyzes and combines. The thinking mind achieves unity in plurality, plurality within unity. Islamic Iran has explored the concept of poetry in excellence. It has reached a higher level than the perception of the clergy by rhythmic order (Ardalan and Bakhtiar, 1390, 11-119).

**Iranian-Islamic Identity in Iranian Cities**

Human being is the only creature of concern for identity, because, according to Sartre, "in the human case," existence precedes the nature. "That is, the nature of man is unconcerned and, unlike other creatures, he is involved in making it (Afrouz, 1998: 80). On the other hand, it recognizes its identity, and any phenomenon that is recognizable is identity and vice versa. (Pakzad, 1375, 100). In the language, the meaning of an expression is expressed in terms of the meaning of the implication. That is, words and phrases refer to objects and subjects that are considered as examples. In the language, the meaning of a phrase is usually expressed in terms of implication, that is, words and sometimes phrases in the outside world refer to objects or topics that they are considered to be. From the viewpoint of philosophers and linguists, this relationship

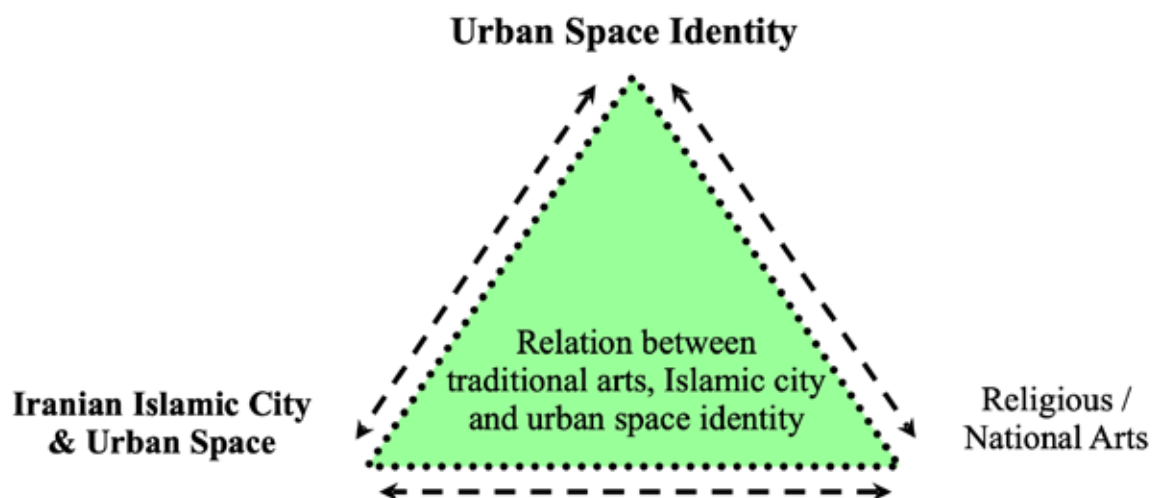


Figure 1. The Relation between Religious and National Religious Arts, Iranian Islamic Urban Spaces and National Identity

can be shown by the help of a triangular, at the top of which is the single word concept or the subjective image of the word, and in the other two corners it is a word or word sign of the word (Safavid is clearly, 1379). As figure 1 shows the Relation between traditional arts, Islamic city and urban space identity has strong relation between them.

Urban spaces are local and national cultural and social events that join forces with people at different times. Residential and urban areas, Imamzadeh scenes, mosque races, settlements and husseiniehs, sports halls, public and public courtyards, including public and general urban areas, local, national and religious events such as distributions, mourning and mourning General Moharram and zero and so on. These events, which are conjured with the people's beliefs and memories, form the mental image of people from urban space and are also included in the spatial identity of these spaces. These events, which play an essential role in creating the Iranian and Islamic urban space, link Iranian cities with national and Shia identities and strengthen the identity of the Islamic city of Iran.

### Traditional Iranian Islamic Events

Religious arts usually have deep links with the people's beliefs. In addition to feeling the experience of beauty, the man also has a sense of religious experience, and it is the same sense that he creates ritual art. In ancient Iran,

predators was held before and after hunting. Pre-hunting ceremonies related to the period of partitioning, in which small human groups, before victory and overcoming the hunted rituals, used to support the forces beyond their ability to hunt. The rituals were narrated after the hunt for hunting events for the end-user. Dance and sound were used in these rituals (Rahbin and Rahimi, 2004). The ancient Iranians have had many rituals and celebrations, including the festivals of Nowruz, Tirgan and Mehregan, which probably also held ceremonies at these celebrations that could have contributed to the conversion of ritual dances the cast of actors has been leading the play every month with music and chorus. The Tirgan Celebration was held for the thirtieth day of July. According to the ancient Persians, on that day, Arash threw a peace between Manuchehrshah and Afrasiab Torani ... (Rahbin and Rahimi, 2004).

Our ritual art, like Bessemullah, read, transcend, transcend, read, read, and so on, has thousands of hidden secrets. All the theatrical and religious arts have been implemented on special occasions. For example, the preamble of the ceremony was held before the beginning of the month of Ramadan, and when we entered Ramadan, other religious arts were presented, but the ritual of the Nights of Qadr is of particular importance. The nightlife for the fasting people of Ramadan is an artificial one, but this night is alive in the night of fullness. One of the celebrations of the famous Tran



Figure 2 - A Persian Epic Battle Show, suitable space for the show and spectators B) Coffee Painting; displaying Talesi in Iranian Society

has been the game that has been played since the iftar until more than the Azan, and it has typically happened in cafes. Obviously, many of these ritual arts need real public space to be realistic and happen. Urban spaces that should actually be the basis of these events and provide the necessary grounds for this. Among these events are performing arts in most of the Iranian cities in the pre and post Islam periods. As figure 2 shows the Ta'ziyeh and simulations with the participation of the people and as a folk and ritual art in urban spaces such as squares and mournful places help to create memories and preserve cultural, social and spatial identity.

**Ta'ziyeh, as a performing arts:** performing arts, is one of the most important ritual arts that needs to fit into the real public realm for realization. Ta'ziyeh and simulation are one of the most important types of Iranian and Islamic native art. Ta'ziyeh refers to the religious ritual of mourning, along with special rituals and ceremonies that narrate the devastating religious disaster. Ta'ziyeh has been described as the "Paleolithic Show of Karbala"; something like "Greek and Roman theaters in the open air"; "dramatic arts and drama literature ... of a purely religious nature" and ... (Sharf al-Din, 2006). : 46-49).

Ta'ziyeh in the conventional sense is a demonstration in which the event of Karbala is shown to the hands of those who carry each one of them with the main characters (praiseworthy, 1381: 226-244). This demonstration is a traditional and traditional Iranian-liveliq and more about The testimony of Hussein ibn Ali and the afflictions of Ahl al-Bayt. Taziye (or ta'zit) means mourning, the commemoration of lost loved ones, condolences, commanding patience and asking relatives in the past (Kalateh, 1390), and in some regions of Iran, such as Khorasan, it means a funeral assembly (Homayouni and Sabahi , 1382: 7) But what is known as Ta'zī is a kind of poetic religious show in which some of the most talented and famous during the mourning of the month of Muharram and to show the devotion to the Ahlul Bayt, during certain ceremonies, some stories related to The events of Karbala are recreated by the audience (Kalateh, 2011: 18). In Taizieh, because the importance of artistic reading of poetry is more than the way of performing and displaying

events, they have also been said to be taunting (Shahidi and Blokabashi, 2001: 31).

The date of the emergence of Ta'ziyeh is not exactly found. Some people believe in Iranianship in this ritual show, attributing it to pre-Islamic Iran to the 3,000-year history of Siavash Pahlavan's history of Iranian narratives, and has described this ritual as the basis for its formation (Kalateh, 2011: 18). Some scholars also return it to the rituals of the Passion of Mitra and Yadghad Zariran, and some of its origins are influenced by the mythological elements of the Middle Ages, Anatolia and Egypt, and some of the passion of Christ and other historical myths in Indian and European and Semitic cultures in Genesis They know it. But, according to many, Ta'ziyeh - apart from its similarities with past ritual mournings - is the more developed and complex form of simple mourning of the Shiites of the early centuries for the martyrs of Karbala (Homayouni and Sabahi, 2003: 7). But the official and apparent form of this mourning, according to Ibn Kathir, was first introduced during the reign of the Iranian Shi'ite dynasty, Al-Boyah (Ibn Kathir, 1375: 253-254). The mourning was that Mu'azdullah Ahmad Bin Buehvi, in the tenth of Muharram, 352 AH in Baghdad, ordered the people to close their shops to mourn, close down the markets, read maidens and wear rough and black clothes. From this period, mournful and mournful groups were laid out and the foundations of the simulation of Iran were laid (Kalateh, 2011: 18).

Ta'zieh was most popular with the support of the Safavid government and government. During the blessing of Ta'zieh, Shi'a and other reasons such as rebellion and Ta'zieh attack were more protected. Ta'ziye but peaked in the era of Nasir al-Din Shah, and many of this period have been called the Golden Age of Ta'ziyeh. Ta'ziyeh, which was previously performed in the courtyard of the caravansaries, markets and sometimes private homes, was now in open or closed places of residence and hospitality. The most famous and most luxurious of these demonstrations was the reliance on the government, which was commissioned by Naser-al-Din Shah in the same period and Dobra-ol-Khan Mu'ar al-Mamalek's stewardship in 1304 AH. The reign of the government at the time of Nasir al-Din Shah was made to imitate the opera house in England, which was originally


built for theater, but with disapproval. One of the other great reliance of that time was the reigning of the deputy mayor of Kermanshah. At the beginning of the reign of Nasser-al-Din Shah, Ta'ziyeh was established in 300 specific places. Taziyah stayed at the peak of Constitutionalism. In the early years of the dictatorship of Reza Khan, after 1304 Hijri, the execution of Ta'ziyeh and Razaqvnh nvshvtvd was banned, and with the destruction of relying on the government on the orders of Reza Khan, the ta'zhieh stepped down during his decline. However, after September 1320, he was no longer in charge, but failed to return to his former position and grandeur in the face of hobbies like cinema and theater (Kalateh, 2011: 18).

Ta'zieh was most popular with the support of the Safavid government and government. During the blessing of Ta'zieh, Shi'a and other reasons such as rebellion and Ta'zieh attack were more protected. Ta'ziye but peaked in the era of Nasir al-Din Shah, and many of this period have been called the Golden Age of Ta'ziyeh. Ta'ziyeh, which was previously performed in the courtyard of the caravansaries, markets and sometimes private homes, was now in open or closed places of residence and hospitality. The most famous and most luxurious of these demonstrations was the reliance on the government, which was commissioned by Naser-al-Din Shah in the same period and Dobra-ol-Khan Mu'ar al-Mamalek's stewardship in 1304 AH. The reign of the government at the time of Nasir al-Din Shah was made to imitate the opera house in England, which was originally built for theater, but with disapproval. One of the other great reliance of that time was the reigning of the deputy mayor of Kermanshah. At the beginning of the reign of Nasser-al-Din Shah, Ta'ziyeh was established in 300 specific places. Taziyah stayed at the peak of Constitutionalism. In the early years of the dictatorship of Reza Khan, after 1304 Hijri, the execution of Ta'ziyeh and Razaqvnh nvshvtvd was banned, and with the destruction of relying on the government on the orders of Reza Khan, the ta'zhieh stepped down during his decline. However, after September 1320, he was no longer in charge, but failed to return to his former position and grandeur in the face of hobbies like cinema and theater (Kalateh, 2011: 18).

Taziye period is the display of several Ta'ziye devices simultaneously, so that several groups of teaser readers in one place or in different places read it. The way it works is that the first group, after completing its work in the first place, goes to the second place, where it repeats the same device, and the second group takes the place of the first group and displays another device. The first group then goes to the third place after finishing the job in the second place, and the second group, which ended its work in the first place, takes the first place in the second place. Similarly, several Tazi machines are displayed simultaneously. In some places, the Ta'zi'ah played the round at the field and filled with spectators (Kalateh, 2011: 18). The female temptation is a show that once performed by women and for female audiences, was usually followed by a rustic meeting, and remained unpopular only in the form of work and not found in publicity and development. These tricks were played outdoors in the courtyards or large halls of the houses. Starring actors were women who had previously been recruited in the women's wards of Molla Raza, or had learned how to act on the stage. They also played the role of men in various parlors. The story of these tricks was typical of the typical Ta'zio, with the difference that its main heroes were mostly women. The female temptation was sometimes played in aristocratic homes between the Qajar era and went away until the end of this period (Kalateh, 2011: 18).

The art of Ta'zieh has seen some changes over time, but it is still one of the most original and most spectacular Iranian and Islamic arts in Iran. In different provinces of Iran, from the northernmost cities of Khorasan and Azerbaijan to the southern cities of Sistan and Ahvaz from the desert to the margins of the Zagros and Alborz and from the Caspian Sea to the Persian Gulf, Ta'zieh is held. Versions of the lyrics of this religious show across Iran are quite different. From the beginning of the month of Muharram, every year, on the occasion of the anniversary of this incident, in the cities and villages of Iran, they close the mosques and Takaya with carpet and rug, and cover the walls and the pulpit. Until a few years ago, the spectacle of the seventh of Muharram was common in the squares and courtyards of the Husseinayah

Table 1. The Relation of Performing Arts with the Traditional Islamic Iranian Space

| Dimensions                                | Urban space features   | examples   |
|---|--|--|
| <b>Urban Space Function</b>               | Urban Caravanserai; Urban Square; Local Square; Masjid and Pineyh Palace; Tracks and Passages; Takayya and Hosseiniyah; Urban and Entrance Gate; Semi-Urban Urban Spaces around Cities and Villages for National and Local Games | <p>Square Khan and Shah Tahmasb Yazd, Square of Shahshahr, Isfahan, Mosque, Iranian Historical Market, Tehran, Zanjan, Qazvin, and Shahr-e-Square Square; and Amir Chakhmaq Yazd</p>  |
| <b>Flexibility urban space</b>            | In the normal days, people were used to travel on occasions for events.  |  |
| <b>Shape and fit space</b>                | Human scale, geometric or organic forms (rectangles, squares, circles, or combinations); proportions of 1 to 2 or 1 to 3 altitudes to space width;   |  |
| <b>Signs and Symbols</b>                  | Palm, Science and Cattle, Flag, Horse, Cradle ... (Temporary or Permanent)   |  |
| <b>App Platform</b>                       | Circular, octagonal, square or rectangular platform in the middle of the square, caravanserai or city square and local   |  |
| <b>Platforms and spectators' standing</b> | Ground floor walkways, ground floor and upper floors, upper terraces, roofs of peripheral and high rise buildings, elevations and natural heights around   |  |

and Takayah courtyard in the cities. Simulators who had been trained for this work began their work with drums, holes and trenches at the designated place. Men, on the one hand, and women on the other hand, gathered together and watched the ceremonies of rehearsal and rebelliousness. Usually one or more brahids were the mission of guiding the people and maintaining the order of the environment of Ta'zieh (Kalateh, 2011: 18).

The execution of Ta'zieh was carried out at certain fixed sites such as fields, passages and caravansaries, as well as in many cases in reliquaries (Sharaf al-Din, 2006: 50). Taziye can be divided into three categories according to the themes of the drama and the reference to the objective facts: 1. The tragic temptations, such as the martyrdom of Imam Hussein (AS) 2- The joyous temple, such as the wedding of Hazrat Zahra A) 3- Epic and romance epiphanies like Joseph and Zulikha. Also, the saviors are also divided into three groups according to the role they play in this show:

1. The protagonists or the oppressed people who play the role of the Prophet and their imams and their companions.
2. The Prophets or Opponents In the role of the enemies and opponents of the Prophet and the Imams.
- 3- The middle people who play the role of advocate of these two fronts (Sharaf al-Din, 2006: 63). As figure 3 and 4 shows Ta'zieh ceremony is held in private and private spaces in different cities of Iran, including Shoush.

National and local games and competitions, such as pogo games, riding and shooting, etc., which are rooted in Iranian and Islamic history and culture, are among the most important manifestations of national power. As figure 5 shows game of polo is very fashionable in Iranian in Iranian culture. These games, with plenty of social capabilities, excite, delight and beautify people, strengthen local cohesion and increase their vigor and health and public readiness against crises. It was formed around 600 BC in Iran and was played at the Achaemenid times. The polo





Figure 3. Indoor Space Tactics



Figure 4. Field Taking in Susa of Daniel (AS)

was popular in India when Darius the first was founded in India. Also, during the Sassanid era, was part of the culture of the games of this period. After the invasion of Iran, the Mongols learned about the art of poland and when they became familiar with Iranian culture and art, spreading throughout their vast empire. Polo flourished during the Safavid period. Historical documents have shown that Shah Abbas has been open-wooled and even before he came to Isfahan, he played polo in Qazvin, the capital of Iran. Esfahan Shahshahr Square was built for playing polo. Europeans came to know the game during the Safavids and at the time of their colonial rule in India, and English officers also professionally learned polo at the Club of Calcutta and taken with them to England. Sa'di, Hafiz, Naser Khosrow

and Maulana refer to polo. Rudaki is the first poet who talks about polo after Islam, and Ferdowsi also names it abundantly. Ferdowsi's story tells the story of Siavash and Afrasiab and says elsewhere:

Send all the children to the squad to see the bearings and poles

Zohrez I heard that your polo did not come to your square (Ferdowsi's Shahnameh, 4311)

Siavash said that the command of the throne of riders and the field and polo of Trust (Shahnameh Ferdowsi, 4326)

The World of Atmosphere with the Orb and Polo and the Square to the Field with the Minister (Shahnameh Ferdowsi, 490)



Figure 5. Two paintings that represent the game of polo

#### 4. Discussion and Findings

With the advent of Islam, shooting was also considered as a necessity as well as an inherent trait, the skill of the Muslims in shooting was one of their main bases in combat. Prophet Mohammad (pbuh) says: "Learn riding and shooting that is the best sport." In the fifteenth century, with the invention of firearms (balls and rifles), the importance of shooting and archery in the armies was underestimated, and since then the use of this device for hunting, entertainment and sports has been considered. Various races were arranged with arrows and arrows.

The urban design Dictionary of Robert Cowan reads as follows: Urban design, collaborative and multidisciplinary process for shaping the physical environment for life in cities, suburbs of cities and villages; art creation and design in urban fabric. Further, according to Peter Weber (1988), he mentions urban design as the process of shaping the city's form over time, and Jerry Spencer (2003) described it as the creation of a public life theater (Cowan, 2005).

Kevin Lynch, the main goal of urban design, is to promote the quality of life of human beings. Clarence-Eustachian describes the relationship between buildings with each other and with their natural base for helping contemporary life. Gordon Cullen (1961) also emphasizes this connection. Urban design is defined as the study of the city's general areas of the city, including streets, squares, boulevards, urban parks, and in addition to the views of the enclosing

buildings of those spaces. Impos Rapport, urban planning and design is also a space for controlling or accelerating the process of human growth and organizing space, time, meaning and communication. Christopher Alexander (1979), after expressing the pattern and introducing the concept of objects and communications into urban design, reads it as the factor of linking patterns and states that what every day is perceived as objects (such as buildings, walls and streets, etc.) .) Otherwise, patterns associated with other patterns (for example, a window between the inside and the outside, between the public and the private space) When they move out of this relationship and become object, patterns depict their quality, which is called by Alexander Lives are lost. Therefore, the role of urban design is about the association of patterns that others (architects, developers, engineers) initially tried to do (Carmona et al, 2003).

Jan Bentley et al. (1985), *Responsive Environments*: This group is concerned about creating a good place for the people, and they consider responding environments to be a useful book on urban architecture and design. They propose a step-by-step approach to achieving the qualities discussed with the *Seven Principles* (Bentley et al., 1985): permeability; diversity; readability; flexibility; visual fit; sensory richness; adherence (Bentley et al., 1382). As the table 1 shows Iranian urban spaces has different dimensions and characteristics.

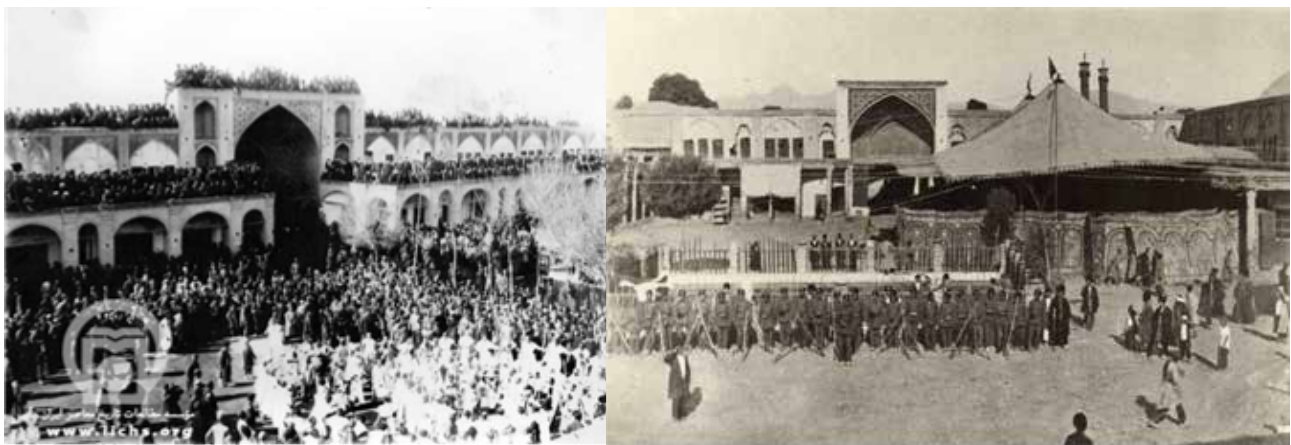


Figure 6 - Tehran Greenway; holding state and religious ceremonies in the past

The shape of urban spaces should be proportional to the type of ritual and ritual ritual. Mercatorian urban spaces such as the inn, the square, and the gardens and the gardens, provide a central atmosphere for the possibility of gathering and gathering. Linear spaces, such as passages and markets, provide a suitable route for mourning and rituals to provide space for movement and pause. As figure 6 shows the characteristics of these types of spaces can be explained as follows:

4-1- The centerpiece forms and form of which are: 1- A caravan with chambers and one or two-story rooms in the periphery and a dock or a platform in the center of the courtyard of the inn that allows spectators to gather around the courtyard and in the upper chambers (Often for watching women). The middle platform was used for showers and actors of Ta'ziyeh and ritual art. 2. Fields of government that were used as a gateway to the palaces and palaces of the rulers to hold rituals. 3. The courtyard of the mosques and Imam Zadehs. 4. The mosque's mosques, which are appropriate for the scale of the mosque (local, urban and comprehensive), have been used to overflow religious activities, religious rituals. 5. Husayniyahs and Indo-Indians, which were used as a special space for religious ceremonies in Shia mourns and celebrations. The soldiers like Hosseinyeh and Shams as flexible spaces in the centers The neighborhoods with the platform are used for mourning and tazieh and simile in the mourning days. 6. Urban and local fields that are at the intersection of the main or near passageways to hold public ritual ceremonies. 7. Local and urban passages that have been used for different occasions for ritual art (such as moving and pausing mourning, rebellious, rituals of neighbors, youth and children). 8. Indoor markets and local and urban soldiers who are known for their respective classes, such as the Mozartan, Bazzaran, Zargaran, etc. - in which various occasions related to various celebrations, festivities, mournings, and nightmares Reading and ... is done. 9- The space opposite the entrance gate of neighborhoods and cities is from other urban spaces in which ceremonies of celebrations and festivals are held. 10- Timetables and buildings that operate on the Iranian market as centers of specialized economic and cultural activities. 11. Town

gardens and bosoms that have been used for traditional celebrations and rituals since ancient times. 12. Local and urban zurkhaneh, which is a place for the gathering of fans of ancient sports, Golrizan celebration and ... 13. Local and urban cemeteries, which are considered as the most important urban spaces in the cities of Iran, and special occasions such as Thursdays, festivities and mourning events are visited by pilgrims and ceremonies such as mourning, vow and Ehsan, presence and ... Will hold. 14. The tomb of prominent personalities, such as local and national religious figures, is for traditional gatherings, traditional, literary and artistic rituals. 15. Roof An important city and locality in the past where many neighborhoods and neighborhoods have been located in many towns and villages, rituals such as Wednesday's Syrians and local games have been held. 16. Terraces of important monuments, which existed in many villages and cities in different forms. The existence of a topography that has been the roof of every local building for engagement and local ritual. 17. Traditional coffee shops, such as narratives and coffee shops, are among the forgotten urban spaces that have not been far removed from the important place of social interaction in the past. As the table 2 shows the typology of Iranian and Islamic urban spaces according to the function of ritual arts.

Signs and Symbols: Signs and Symbols have a lot of uses in Ta'ziyeh, as they say that this garden is a sign and symbol. The types of green, red and black flags which symbolize paganism are passion and revolution and mourning, science that is the symbol of the army of the Hussein-e-Ali Ali, a plain of water for the Shrine of Euphrates; a palm branch or any seedlings with the sign of the palm tree and the tree; Walking round the page as time passes as well as travel; an umbrella that inspires freshly landing any valet or angel, especially Gibreel, from the sky; putting white glasses to show the spirit of insight and glitter and the glasses of smoke for the effects of mistreatment; crutches Which reflects experience and pragmatism; looking occasionally between two great fingers to emphasize the power and virtue of the parent in incarnation. Future situation as well as prediction; Tensing the white pitch of the fever as a sign of the approaching of death and the announcement of devastation; Pulling or pouring a little straw on the head to reveal the mantle; The white seagull horses for the

Table 2. The typology of Iranian and Islamic urban spaces according to the function of ritual arts

| Urban space species                                | The function of authentic ritual art  | Examples                                   |
|--|---|--|
| Historic Markets                                   | Celebrate traditional ceremonies during celebrations and mourning days  | Tabriz Historical Market                   |
| Fighting mosques and important buildings           | Organizing traditional ceremonies during celebrations and mourning days   |  |
| The courtyard of the mosques and Imam Zadeh        | Organizing traditional ceremonies during celebrations and mourning days   | Shrine of Hazrat Abdul Azim                |
| Huseinieh and Takayya                              | Conducting traditional ceremonies at feasts and mourning days; Nazr and Ehsan   | Hoseinieh Azam Zanjan                      |
| Urban and local areas                              | Conducting traditional ceremonies at feasts and mourning days; Nazr and Ehsan   | Revolution Square Zanjan                   |
| Local and Urban Trails                             | Organizing traditional ceremonies during celebrations and mourning days   | Pass                                       |
| Inner city caravan                                 | Conducting traditional ceremonies at feasts and mourning days; Nazr and Ehsan   | Amir's office in Tabriz market             |
| Timbers and squares                                | Conducting traditional ceremonies at feasts and mourning days; Nazr and Ehsan   | Tabriz Mozafariye Tabriz Market            |
| The entrance gate of the neighborhood and the city | Religious gatherings and celebrations   | Gate                                       |
| Urban gardens and gardens                          | Holding traditional celebrations and rituals  | Tehran National Garden                     |
| Local and urban zurkhaneh                          | Golrizan celebration, ancient sport; mourning   | Zurkhana Puriya Vali                       |
| Urban bridges                                      | Popular gatherings and traditional celebrations and rituals   | Khaju Bridge                               |
| Local and Urban Cemeteries                         | Pilgrimage from the graves; Vow and Ehsan; Mourning; Taziyeh  | Ibn Babawayh Cemetery                      |
| The tomb of prominent figures                      | Shahnameh Reading ceremony, Rostam and Sohrab theater   | Ferdowsi's Tomb                            |
| Roofs of important municipal and local buildings   | Holding traditional national and local ceremonies such as Wednesday's Syori, gathering people in the roofs to watch ritual ceremonies | The roofs of the house in the villages and |
| Terraces of important buildings                    | The gathering of people on the central courtyard terrace of the mosques and palaces and the market and Tiche                          | King of the palaces; minaret               |
| Traditional coffee shops                           | Narratives, Coffee Paintings, Storytelling, Social Interactions   | Azeri Cafe                                 |



Figure 7- Ceremonial and Religious Occupation: Nafarabad Tekieh



Figure 8 - Local Exercise for Religious ceremonies; Tajrish Tekieh (right) Niavaran Tekieh (left)

horses of Hosseinbn Ali; Zhuljnah and his martyrdom; The red colored cradle to express the allegorical martyrdom; the occasional use of the white kibbuter to inform the audience of the receipt of the letter or news, as well as the instillation of a sense of innocence and sympathy in them, and the clowns of the like to portray their captives, including the symbol The pulpit is a special name for the renowned grandfather; great and small Arpayhhayy parents for their roles on its head stand is a means to determine the base level (chelated, 1390: 18). Urban spaces must allow the annexation of temporary and permanent signs and symbols to the people and religious leaders. These signs and symbols will be preserved and promoted during the time of the ritual ceremonies, meanings and memorabilia. As shown

in Figures 7 and 8, Tekyas are places for holding religious ceremonies.

Essentials and special furniture for ritual ceremonies: Urban space should be welcomed and equipped for ritual elements. The sciences and chalets that are rooted in mourns and ritual programs in squares, passages and urban spaces require urban space in proportion to its size. Contrary to most of the contemporary urban spaces that either occupy the crowds and conquer the spaces, or because of inappropriate size, this freedom of action takes place from the elements mentioned. Thames such as the Great Thames of Qom Market and the Tiche Mozafriya Tabriz Market are some of the obvious examples.

Historic archeology is one of the most important Iranian urban spaces. These markets have traditionally been held from the past, the place of social interaction. The Tabriz markets are considered as economic arteries and linear routes with important centers at the ends of the streets. The orders are often in the form of specialized orders, with a chipboard system for delivery. This chamber system is one of the most important economic, spatial and physical order of the market. A system that has retail and wholesale sequences, subordinate orders and dedicated corridors for the supply of goods and services. As figure 9 shows, in addition to the function of business, Timchehs are also places for various religious and mourning activities and events.

As figure 10 shows, in addition to the function of trade and loading and unloading of commercial goods, the halls are also places for various religious and mourning activities and events.

**Auditorium and auditorium platforms;** in the leveling off the ground or on the top floor, chambers and space in front of the chambers, back-ups and natural heights surrounding the urban space are used as the venue for watching the program. The preservation of these visual locations, as well as the view of the heights around the contemporary urban space, as well as the possibility of furniture at various occasions, meet the requirements of these spaces with the approach to strengthening ritual art.



Figure 9 - Cultural and social order; holding a rhazade ceremony in Hajj Sheikh's three Timeline in the year of Muharram, 1395



Figure 10 - The cultural and social order and dynamism; the ritual of broadcasting and echoing in the Amir's circle during the year of Muharram, 1395

**Accessibility system;** The traffic system in the network of past urban spaces has been such that the main roads were dominant over the entire network, but with the arrival of the cavalry and inappropriate interventions in urban constructions, urban spaces have become a runaway environment and, as a result, The integrity and coherence of these spaces has been eliminated and rituals have become more difficult to hold. Therefore, reviewing and redesigning these spaces should be put into practice with a pedestrian approach and acceptance for cultural and social activities. In order to navigate urban spaces, it is possible to move the rides for a limited time on various occasions from other paths, so that urban space can be placed on the rituals as a spacious space.

**National and local games;** national and local games such as pigeons, horses and shooting and ... are one of the most important manifestations of national power and the promotion of ritual art. Considering the appropriate space within or around cities and villages, with the physical, environmental, cultural and social considerations necessary, can contribute to this.

## 5. Conclusion

The most important area of the influence of ritual arts on the identity of urban spaces, the cultural and social field, can be linked to Shi'i teachings, beliefs and feelings. Also, with the physical manifestation of this, signs and symbols derived from Iranian-Islamic arts on the building of urban spaces are created during different periods, which is the cause of the link of urban life with the concepts and themes of culture and society, with the emphasis and focus of thinking and emotion Shiite and focal regions of Iran are one of the most important structural elements of urban and native space for strengthening the identity of the city, in order to strengthen the meaning and relaxation of the city. By studying the status of urban spaces in contemporary cities, it has become clear that these public spaces have been influenced by the cavalry system and the urban design vacuum is very much felt. Realizing this can be an introduction to the revival of ritual arts, especially performing arts and promoting national power. The relationship between ritual art and urban spaces is a cultural and social relationship that is rooted in the Iranian and Islamic identity of Iranian cities

and villages. Without mentioning this fact in the late Qajar and Pahlavi periods, this relationship has been undermined, and with the inappropriate interventions in urban textures and in other cultural and social terms, the decline of these arts in the city is a commonplace. Religious arts, which are rooted in the cultural, social and spatial identity of Iranian cities, can be revived in line with the following objectives by strengthening the considerations of urban spaces in the following dimensions:

- Strengthening the flexibility of urban spaces, especially in different occasions for the additions and furniture of ritual art and holding ceremonies.
- Provide background for ritual events through the relaxation of important local and national squares
- Preserving visions and landscapes in urban space from different places, upper floors, and from the surrounding heights to watch ceremonial ceremonies
- Controlling the movement and access of the riders and mooring of urban spaces, especially in special occasions and special occasions, with traffic management, improvement of decoration, redevelopment of urban spaces and ...
- Designing and constructing appropriate fittings against the important buildings and collections of the city and the local area, such as mosques, cultural and social collections, halls, cinemas, the entrance of cities and neighborhoods for holding ritual art, the possibility of gathering and gathering Related to the viewing platforms and platform for running various programs
- The use of symbols and symbols related to ritual arts on a permanent or temporary basis in urban spaces on floors and walls as urban elements; beautiful and diverse wall moldings and walls in walls to preserve memories and ritual art; Public minds and watching and visual effects
- Design of urban and rural spaces around cities with flexibility to host traditional national and local games such as polo and horseback riding
- Historical markets as a platform for the manifestation of traditional rituals and as a network of orders and nodes in the form of teams, Tymcheh, Sara, Mosque and with many splits as one effective system in the economic, social, climatic dimensions. And continues to live with a wide variety of business and economics with a complex order. Learning from this collection and recognizing the mysteries



and mysteries in it can help to enhance the identity of contemporary urban spaces.

-Manage programs related to ritual art with the participation of people, professionals and authorities; public education in neighborhoods, schools, universities, cultural and artistic collections, efforts in the form of professional and artistic organizations for strengthening And attracting public attention and reviving ritual art in society.

## References

The Holy Quran.

Afrouh, Imad (1998): "Space and Social Inequality", Tarbiat Modarres University Press, First Edition.

Pakzad, Jahanshah (1996): "Identity and This Light with Space", Sufeh Magazine, No. 2-21, Faculty of Architecture and Urban Planning, Shahid Beheshti University.

Zafra Safavi, Zahra (1382): "Symbol and Sign, Journal of Architecture and Culture, No. 4, pp. 3-7.

Javadi Amoli, Abdullah (1394): Mofatih-al-Haya, Qom, And Center for the Publishing of Asra, Second Edition: Sequence of printing: One hundred and twenty.

Alexander, Christopher. Chermayev, Sergei, 1371. A book on collective and private life, translated by: Mozini, M., University of Tehran.

Ibn Kathir, Ismail, 1375, Badia and Al-Nahiyah. 11 Beirut: Encyclopaedia.

Blokabashi, Ali and Yahya Shahidi 1381. Research in music and musical instruments of the Qajar period. Tehran: Office of Cultural Studies, 2002.

Kukhasadeh, Reza 2010. Descriptive list of Qajar periodicals. First print. Tehran: Public Library of the Islamic Consultative Assembly.

Praiseworthy, Mehdi 1381. The Music Dictionary of Iran Earth. Second edition. Tehran Information Publishing House.

Rahbin, Armin and Rahimi, Mohammad Ali 1383 the roots of the theater in Ancient Iran, A summary of the book by M. Ali Pur, in the magazine Moon Art, pp. 182-188.

Tavasoli, Mahmoud. Fundamental, Nasser, 1992. Designing Urban Space - Urban Spaces and Their Position in Urban Life and Life Volume 1 and 2, Center for Urban Planning and Architecture of Iran.

Homayouni, Sadeq and Mahmoud Sabahi, 1382. Encyclopedia of the Islamic World. Tehran: The Great Islamic Encyclopedia, 2003.

Kalateh, Mohammad Amin 1390. The oldest religious mourning: "Taziye" is a demonstration of "pure" Iranian art, which is a long time ago. Tehran Daily, Thursday, Dec. 10, 2011.

Shahidi, Anitaullah and Ali Blokabashi 1380. Research in Ta'ziyeh and Ta'zieh Khavani from the beginning to the end of the Qajar period in Tehran. Tehran: Office of Cultural Research, 2001.

Rabbani, MA 1376. Historical View of Shiite Culture in Indonesia. Prospect Browser, Sh. 3

Sharaf al-Din, Hossein, 2006. Phd dissertation: Ta'zieh, Shi'ite philosophy, no. 14, pp. 45-72.

Ebrahimi, Mohammad Hassan, 1388. Square of Uncertain Spaces of Iranian Cities, Urban Identity, Year 3, No. 4, spring and summer.

Laboratory, Civil Engineering Department, University of Tokyo, JAPAN.

Alexander, C. (1977) A Pattern Language. Oxford University Press.

Alexander, C. (1979) the Timeless Way of Building, Oxford University Press.

Alexander, C. (1999) 'the origins of pattern theory: The future of the theory, and the generation of a living world', IEEE Software, 16(5), 71-82.

Appleyard, D. Jacobs, A. (1987) *Toward an Urban Design Manifesto*, Journal of the American Planning Association, in Richard LeGates, *The City Reader*, pp. 164-175.

Bentley, I. et al (1985) *Responsive Environment: a Manual for Designer*, Architectural Press.

Carmona, M. Heath, T. Oc, T. Tiesdell, S. (2003) *Public space urban space*, Architectural Press.

Carmona, M. Sieh, L. (2005) *Measuring Quality in Planning: Managing the performance process*, Taylor & Francis e-Library.

Carmona, M. Tiesdell, S. (2007) *Urban Design Reader*, Architectural Press.

Carmona, M. Magalhães, C, D. Hammond, L. (2008) *Public Space: The management dimension*, Routledge.

Cowan, R. Cowan, R. H. Rogers, L (2005) *the Dictionary of Urbanism*, Streetwise Press.

Department of the Environment, Transport and the Regions. (2000) *By Design, Urban design in the planning system: towards better practice*, CABE.

Gehl, J. Gemzøe, L. (2000) *New City Spaces*, Copenhagen, the Danish Architectural Press.

Gosling, D. Maitland, B. (1984) *Concepts of Urban Design*, Academy Editions, St. Martin's Press.

Jacobs, J. (1961) *the Death and Life of Great American Cities*, Random House.

Madanipour, A. (2007) 'Ambiguities of urban design', *Urban Design Reader*, 12-23.

Tibbalds et al. (1993) *London's Urban Environmental Quality*, London Planning Advisory Committee.

Trancik, R. (1986) *Finding Lost Space*, Van Nostrand Reinhold.