



## **Cultural – Communicative Phenomenology of Iranian Tekyeh from a Physical – Special Value perspective**

Elahe Zoghi Hoseini<sup>1</sup>, Mohsen Tabasi<sup>2</sup>, Mahsa Hashemi<sup>3</sup>

1. PHD Student in Architecture, Science and Research, Department and Faculty Member of Islamic Azad University of Mashhad, Iran

2. associate professor, department of architecture, faculty of art and architecture, islamic azad university, mashhad branch

3. architecture and energy, university of tehran

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### **Abstract**

Religious buildings are the outstanding visualized symbols of devotion in the religious realm of belief and values which they are derived from. Hence, planners and artists have devoted the extent of their creativity - fearless and bountiful - to the enrichment of these monuments. These buildings as well as their architectural, artistic, structural and historical function also have communicative functions. Extent of message, variety of targets and types of arts has increased the importance of this function. Takaya were mostly used for religious ceremonies and religious-dramatic rites. This art is recently declining due to the lack of a permanent place for performance. Accordingly, this study addresses the morphological recognition of Takaya as a vital continuum through architectural and urban aspects and explores the necessity of its resurrection regarding the cultural requirements. This research has a qualitative nature and its type, concerning the conclusion, is applied; the method of data collection is documental- field and its reasoning method is cross sectional (analytical) descriptive. The findings show that Takaya, regarding their existence in context of a belief destiny of a city, have always has been a symbol of efficiency from the architectural potentials for strengthening the religious values system. Takaya because of their special structural functional semantic system, beside other places of same function in other countries, are considered a distinguished identity. Meanwhile as the only open spaces with the function of strengthening and consolidation of rituals in Muslim's architecture and urban culture, own high credibility.

**Keyword:** *Iranian Tekyeh, Special Function, Cultural Value, Tazieh-Khani, Physical Form.*

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### **1.Introduction**

Meeting the social needs of people and providing opportunities for social ties require space and appropriate behavior-place measures [1, 2]. A body is required that can provide people with approach and establishment and also positively respond to their presence and participation in these spaces [3, 4, 5]. In addition to the physical dimensions which are effective on people's presence and social interaction, it is the pre-planning and creation of social events which both make the opportunities for participation in social activities and cause the promotion of sense of belonging to that place [6, 7, 8]. This sense leads to the individuals' growth and dignity and also it helps residents feel a sense of commitment to the social activities related to such places which leads to cooperation. Hence, religion as set of rituals, ceremonies, melodies, gestures and words have remained from a long time ago. Although they have undergone several impressive changes, they have still got a special predominant position among public. Obviously, human beings in the extent of religions have

got through regeneration of their connection with world, history nature, society and their own. Therefore, they consider religion as a set of codes for exploring mysteries, ritual and special sort of speech, behavior and regular acts that originated from religious divine instructions and it is employed to express the religious emotions. because of its antiquity, religion has mostly connected to the tradition and history of the people of the same area and has become a part of their culture [9]. Meanwhile, some of the rituals have possessed more powerful formation and inclusion due to their proximity to human belief. In Iran, Tazieh-Khani prospered after Qajar dynasty and thus Tekyeh and Hoseinieh construction was prevailing for Tazieh performance in most cities. Therefore, the study of urban space in Iran indicates a religious and cultural function with respect to the presence of related components such as Tekyeh, Hoseinieh, seminary and etc. Giving the dynamic nature of these components, urban spaces enjoy social dynamicity as well, so that most social and religious ceremonies such as Emam Hossein (As) mourning have been held in such places. Consequently, Dynamicity and function of cultural or religious centers are affected by urban spaces as it evokes collective identity and the

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\*Corresponding author.  
elahezoghhi@gmail.com

sense of belonging in citizens. On the other side, Iranian Takaya which emerged since the prevalence of Shia Islam in Safavid dynasty have been the focus of many studies for a long time as a place with spiritual and cultural function. [10, 11, 12, 13]. In this respect, the present study investigated the cultural phenomenology of Tekyeh and its functional relationship with spirituality and tradition as an urban heritage and its revival in relation to Shiite society of Iran. In effect, this article aims to introduce shabih-khani and other kinds of domestic theaters as a cultural tool which inspires beyond the sole physical and artistic goals. This tool can help sublimating the individuals and society, providing that it is understood, developed and employed deliberately. The revival of this spiritual heritage which is disappearing due to the negligence is of utmost importance; lastly, employing cultural heritage with touristic, recreational aims and presenting Iranian-Islamic culture is explored.

### **1. Ashura event: Birth place of Tazieh in Iran**

Today, most Muslims worldwide are Sunni, but Shiites constitute the majority of the Muslim population in Iran as well as million people in Afghanistan, Azerbaijan, India, Iraq, and Pakistan [14]. Ashura, Tasu'a and Muharram in general are the remembrance of Imam Hossein (AS) and his followers' martyrdom in the year 680 in Karbala. Shiite Muslims are in mourning every year in the commemoration of this Imam's gallantries. In Iran which mostly consists of Shiite Muslims, people observe the event in mourning in congregations [15]. Ashura event has had a great influence on different aspects of Shia's life and has acted as a model for their belief life and the unifier element among different stratum. During Islamic period in Iran and Shia's prevailing thoughts, religious ceremonies of Ashura have had a great history. Even it is stated that holding mourning for Emam Hossain has originated from Iranian culture. This shows Emam Hossain and whatever related to him like ceremonies, spaces, elements, values and even its theme play the role as identical-cultural resistance elements of Shia [16]. Iranian pay special attention to the rituals (Aeen Khani)<sup>1</sup>, particularly mourning; and for adding more elegance to such ceremonies they use different rituals. Among these, Tazieh (mourning performance) is the mournful expression of Iranian drama and the ultimate coexistence of words, beliefs and performance. It is said that this event was observed and described by an English man named William Franklin for the first time in October 1787 in Shiraz [17]. However, the historical place of this drama dates back to Deylamian period, Tazieh-Gardani and Shabih-khani<sup>2</sup> flourished after Qajar period and building different Takaya and Hoseinieh for holding Tazieh became common in most cities. The themes of these performances corresponded to the Iranian Islamic nature of audience and this caused their delight and mental convert to Tazieh more than

ever. Like most religious arts, the theme of Tazieh is the confrontation between good and evil-saints and sinners [18]. Tazieh performance has become popular since 9th century and the beginning of 10th century after the Safavi's conquer and their tendency to Shia's instructions. Since then Iranians in the realm of funeral and mourning has observed Tazieh ceremonies. In Iran, art of Shabih-khani is known as a sort of national art. Despite the development of other dramatic arts like theater, cinema and television, it still has many fans inside and outside of the country. The drama of Tazieh should be performed in Tekyeh. However, during the last forty years, no Tekyeh has been built and worse even, many of them have been destroyed. In the past, many Takaya were made in cities of Iran. Probably the history of Tekyeh, regarding its particular popular function which was a dramatic one, dates back to the time prior to the beginning of Islam. Naghaly<sup>1</sup>, one of the ancient arts of Iran, prevailed before Islam and therefore it is probable that Takaya or such places with other names did exist for its performance. Ritual ceremonies- typically includes a series of ceremonies in which the performers presents a set of planned gestures using special symbols to stimulate in a special space (sometimes by using music and speech); or in which they travers spaces and sacred places, generally through fixed routes in the body during their settlements. These ceremonies may be held seasonally toward the reproductive cycles of plans or yearly to reconstruct historical events.

2- Shabihkhani is a ritual performance inspired from Ashura event [5];

### **2. Tekyeh: Cultural heritage and Religious Tourism**

Currently, religious sites are considered the important factors attracting tourists in various countries [19]. In the context of tourist literature, spirituality and pilgrimage have always been discussed as core issues so that one can say they are factors effective on creation of what is currently known as tourism. Religious sites attract many tourists not only due to religious reasons, but also educational, cultural or even recreational objective [20, 21, 22]. Religious sites and sacred places are considered of the most important attractions in Iran due to the rich religious roots in this country which attracts many tourists every year. Since the national and religious identity is considered the most important one among Iranian, any issue related to this identity will be approved and accepted by people [23]. Tekyeh and the ritual ceremonies held in also play a significant role in religious tourism development since attending the events and ceremonies are a factor affecting the tourist departure to the destination [24, 25, 26]. Actually, type of event has always given superiority or degrading to human dignity in the place of that event. This subject is arguable in Architectural instruction given for sense of place. "Creating the sense of place and keeping it

requires reinforcement of historical consciousness and preserving historical places” [27]. In this respect, policy makers in cultural heritage section should pay attention to economical, service and advertisement issues as well as educational and research activities. Therefore, it is valuable to consider values and employ them in cultural management and cultural interactions. In this situation, tourism can help supporting cultural heritage and affect revival of native values and disappearing cultural paradigms. Since current changes and urban development has lead to unfavorable situation in cities in Iran which damage hidden values irreparably [28].

### **3. Tekyeh: Religious Communicative and Mental Support of City**

Many changes in various places have originated from religion as a cultural component and social-cultural phenomenon [29]. Islamic teachings are more experienced in urban contexts, so it is not surprising that Islam emphasizes specifically on city design to be more functional and responsive to economic, social and cultural needs. Studying the city places (spaces) in Iran shows most of them regarding the essence of their constituent, which concerns religion and culture, such as Tekyeh, Hoseinieh, religious school (Hozeh), etc., have cultural and religious function. Dynamics of such places concerns the dynamic of other city organs. On the other hand, is the architecture of Iranian’s Tekyeh which, in regard to art and architecture, have always been an appropriate physical platform for committed and artistic expression of Islam history. Takaya’s designing patterns has been derived from basic concepts of religion. In this realm neither the performer of dramatic ceremony nor the architect know themselves as artist and architect. But from the window of intuitive insight they know themselves as devotees who, by means of art and architecture, representing the truth of religion. The necessity of eternity in any art or human work must have roots in his/her beliefs which are manifested through architecture and related life spaces. In fact, it can be said that the city and any urban spaces can be indicative of a concrete, physical, social and cultural and at last behavioral and psychological concept based on its being artificial or natural, actual or potential. In this respect, urban spaces particularly Takaya can be considered as a concrete, physical, social and cultural and at last behavioral phenomenon due to the special effect it applies on citizens’ values and beliefs. Tekyeh and the abundant domain of its concepts indicate to what extent this building has subsistence in people’s mind and conscience. For instance, with a quick look we can notice that the first registered document of the existence of Tekyeh in Iran dates back to the year 1786 in Astarabad Mazandaran. In the history of Kashan there were many Takaya for accommodating and serving travelers and poor people. In the time of Qajar in Isfahan Tekyeh got different meanings and it was applied for the tomb of devotees and warriors in the cemetery of Takhte

poolad. During the last period of Safavid, with the prevalence of Shia the application of Tekyeh changed and was used for mourning ceremonies during Muharram [30] and they became the center of vast cultural activities. Besides, the mourning ceremonies in some occasions especially Ramadan nights, literary debate, poetical contest and oratory were held in Takaya. In Qajar period with the flourishing of Tazieh, Tekyeh in its recent meaning, which is the place for holding mourning ceremonies, became so popular that the residence of parsian, travelers and the poor rarely was called Tekyeh. During this period if a place was made for Tazieh performance or was used for this purpose for the first time, it was called Tekyeh. The culmination of Tekyeh was from Naser al-din Shah reign until Mashrooteh (Iran’s Constitutional Revolution) which lasts from 1264 till 1313. In the first year of Naser al-din Shah reign, only in Tehran, 54 Tekyeh did exist [31]. It is not possible to give an accurate account about when the Tekyeh space was used as a place for Shabih-khani performance. Obviously, the history of mourning and ritual ceremonies goes far beyond the martyrdom of Emam Hossein (AS), and has root in ritual ceremonies of the Ancient Persia as it is originated from ancient Persian mythology and legend [32]. Regarding the name of Takaya, their founders were usually traders or people of other province’s society who were living in the capital. Sometimes they made a building only for Tekyeh and sometimes they made their own house in a way that could be also used during Muharram and could hold Tazieh ceremonies. The importance of Tekyeh in city life- especially among tradesmen- was so much that besides being a space for holding religious ceremonies it was a place for raising the trades and economic issues. The name of Tekyeh has always been connected to religious rites. Today despite the geographical expansion and millions of population, cities suffer the absence of an active Tekyeh. This becomes an acute issue when a dramatic festival is held or in mourning occasions, the mourners are looking for an appropriate place to perform the traditional religion drama. Takaya can bring belief and mental security for people and create mental and spiritual closeness for dwellers of a neighborhood.

### **4. Physical – Special Organization of Tekyeh**

The composition of the building of Hoseinieh and Tekyeh were a fixed stage in the center and two or three stairs around it. In some cases, ramps replaced the stairs so that horses could reach the stage more easily. The stage with its circle shape is a symbol of time in Iranian culture. The stage strengthens this belief that in the realm of history no event will go through mortality but events consecutively and continually, in different ways and shapes, regenerate and reset themselves. The rout around the stage was also a part of performance area and usually was counted as the place for side events and time passage. The necessary thing for Tazieh ceremonies was

an appropriate open area for participants [33]. The area with light slope was for women and kids, pavilions and arches for men audience. The arches in ground floor were a bit higher than the ground level and had access to the entrance or surrounding alleys. Some of the arches were for showing the important scenes and sometimes they were leveled to the ground and used for rehearsal room [34]. Tekyeh and Hoseinieh had different entrances that some of them were used as connector of main stage to the warehouse or Caravanserai that were located behind the Tekyeh and Camels, horses were kept there and also used as artist's special entrance from the back stage. The stage shape differed according to the shape of the building's land. Some stages were the roof of a cistern and sometimes a covered pond. Tekyeh and Hoseinieh sometimes had roof and sometimes were open to sky. The ceiling consists of wooden joints which were portable. The tent over the stage was like a symbolic one in front of the real one and was visual articulation of speech space. Tekyeh and Hoseinieh were representations of Karbala and the stage was a ring in which space and time had become a circle with no beginning or end. That stage was an excellent place of performance in which, the world's creation and believer's devote were repeating and becoming eternal. Since Safavid dynasty some cornices that were decorated with Mohtasham Kashani's poems adorned Takaya [35]. Buildings that had specially been built for Tekyeh were usually in the passage of the main route where the two neighbors were connecting. In the center of the city neighbors in desert part of Iran, Meydan (Plaza) and Tekyeh was usually, enclosed, symmetrical, square, rectangle or octagon. The closed shape of these places causes the temperate condition in the hot and dry climate. For enclosing these spaces and making a stage for women or other audiences a tall wall was built around in one or two stories that usually had arches around. In some Tekyeh and Hoseinieh like Amir Chakhmaq (Yazd) and Shahvali (Taft), the wall in front of the Kiblah was more important and elevated. In Amir Chakhmaq Tekyeh in one side there are two tall Minarets that are known as the highest Minarets of the city. In this way the main façade with its elevated symmetric directs the audience's eyes in to the sky. Sky in the visual mystical discipline of Iran's art and architecture, is the symbol of excellence and sanctity. This is the most superlative form of manifestation of composition principles in the system of urban designing in Iran. Unfortunately, what remains of this Tekyeh, as one of the two important existing Tekyeh in the city, is Kiblah walls and the Bazar behind it and part of Western wall. The other parts are destroyed and asphalted because of the oversight. Takaya, like mosques, in some cities were constructed with four porches that were enclosed and big and were used for Lords, nobles, princes and founders of Takaya and in some other Takaya there was one big porch for special people and of course the other people were sitting on the court ground or on the

platform round the stage. Usually women were sitting on the upper pavilions platforms. This separation was not gender segregation but a way for better stabilization of concepts among audience.

## 5. The Companionship of Tekyeh with Urban Spaces

One of the prominent characters of Iran's cities is the closeness of religious and commercial buildings in the heart of the city or neighborhood. In such way that, these two were inseparable from the central core of the city or neighborhoods. In this term, one of the remarkable example is Tajrish Bazar located in the South part of Alborz Mountains. At the ends of the main passage of this small Bazar there are two Tekyeh named upper Tekyeh and Lower. These two parts of Bazar have economic function during the year and religious function during Muharram. The upper Tekyeh, beside Emazadeh Saleh, has more economic boom. The lower Tekyeh is located on Eastern side of Bazar. During Muharram the stores around Tekyeh are closed and mourning ceremony is set there. Both Takaya have wooden structure and during cold winter of Tajrish and the other months of the year less thermal exchange occur between inside and outside of Tekyeh. Hoseinieh as the place in which the mourner's ceremony began and end and they gather there for Muharram and other occasions during the year, has always had considerable value and sanctity among Iranians and Takaya also as religious centers, are the physical buildings that are based on Islamic values. These places are the joints of city roads that stand in the way of mourner's society and are symbols of hesitation and notification of the Ashura reality and their location causes the link among the city elements, like what city centers do. The first impressive building on city physical façade after Islam and the most significant physical element of an Islamic city is Mosque. Mosque (the place of prostration) is a place for praying God and Muslim's gathering. Mosque is the natural articulation of a God's society and a mirror of disparate patterns and traditions of local architecture. Masjed (Mosque) is derived from the word Sajad and is vastly used in Quran to refer to a place of worship but gradually is applied to a place for daily prayer. Mosque in its historical route from ancient time till the Islam period has got different definitions. Its first definition has a sensory apply and means bowing down and prostration also Soojood means modesty of a human being. In Quran the word Masjid is used for the worship place of the People of the book. In Asra Sura it is cited \* "pure is the God who leads his servant from Masjid al-haram to Masjid al-aqsa that we gave blessing all around it." Masjid al-aqsa is considered a worship place with a long history. In the history, the first Mosque of Islam in Madinah has got different political, religious, military, social and educational functions which gradually became separated and shaped into special physical spaces like school, Dar al khalafeh, Tekyeh, Hoseinieh,

Mosque and others and became the birth place of special missions. However, Tekyeh and Hoseinieh stayed near the Mosque. In the past, one of the areas that usually dominated the destiny of the city was Plaza. Before the rush of cars and city expanding out of human scale, cities have always benefited the Plaza's beautiful scene. All the city provisions -either in space or form- were gained from Plaza. Even the Plaza had the communicational role for the citizens. Regarding this, mourners' societies were moving in to Plaza, smoothly and continuously. Everything was stabilized in the city Plaza. The city began from Plaza and ended to it. According to the history, the religious function of Plaza, Tekyeh and Hoseinieh were quite the same therefore the ceremonies held in these places were similar. But in different places of country one name was applied more than the others. In Tehran, Isfahan, Kerman, Kashan, Semnan, Babol and Amol it was called Tekyeh. In Yazd, Naeen, Ardabil, Khorramshahr and Bandarlengeh the term Hoseinieh were more common. In some marginal desert cities like Kashan, besides Tekyeh and Hoseinieh, Meydan(Plaza) was also applied. In the desert city of Meybod in Yazd they only use Meydan and this space had communicational, social commercial,entertainment, military functions or the combination of two or three of them.

## 6. Pass on the knowledge of some Iranian Takaya

### 6. 1. Tekyeh Amir Chakhmaq:

Amir Chakhmaq historical complex in Yazd consist of Bazar, Tekyeh, Mosque and Cistern that date back to Teymoorian time (9th Hijri century). Amir Chakhmaq building, the Bazar's entrance and part of Hoseinieh were built in 13th century (Hijri). Amir Chakhmaq Hoseinieh was destroyed by one of the Yazd's rulers and today it is under reconstruction to become Hoseinieh again. In Amir Chakhmaq Tekyeh there are two high minarets that are among the highest minarets of the city. This Plaza like some others changed to cemetery before Pahlavi and people buried their Dead there to gain more spiritual advantages. From the first years of this century this task was banned, cemeteries destroyed and Plaza rose again. Amir Chakhmaq Tekyeh is located in the middle of the great Amir Chakhmaq plaza and belongs to Qajar period 1296 (Hijri Lunar Calendar). In the ninth century, the Bazar, which leads to Plaza, was built next to this building. In the year 1296 Haj ab-al Ghasem Rashti built a great beautiful building in the style of Yazd's Takaya with two minarets in the middle of plaza and at the entrance of Bazar. Today this building is known as Amir Chakhmaq Tekyeh and is one of the beauty spots of Yazd. This building has a high gate in the middle with two beautiful minarets on both side and pavilions around in two stories. The pavilions beside the gate are built in three stories. During the performance of mourning, the building has tile cornice decoration [36]. Amir Chakhmaq Tekyeh has given a special reputation

to Yazd and increases its identical power. This Tekyeh was the center of rise and development determination for various dramatic and ritual performances (Figure 1).

### 6. 2. Tekyeh Dowlat:

One of the Takaya that helped Iran's identical power is Tekyeh Dowlat. This Tekyeh is the symbol of link for architectural, artistic and belief determination. The necessity of addressing this building is important for two reasons: First, funeral in this country has traditional structure but international size and scale. This fact is obvious in some great world artist's statements like Bertolt Brecht Second, today there is no place that can continuously (during the year and special occasions like Muharram Safar) serves the mourning performances. The existing Amphitheatres are designed and build especially for foreign style performances. Some researchers, regarding these buildings, declare that "destroying a building does not only concerns architecture and urban façade but also reminds us the fact that with ruining buildings some part of a nation's history will be buried". Although there are different citation about the exact date of Tekyeh Dowlat construction, the famous ones says it was made by the order of Naser al-din Shah in the year of 1284 (Hijri Lunar calendar) and with supervision of Doostalikhan Moayerolmamalek (the supervisor of King Mint). "This building was located in the South Eastern side of Golestan garden and in South Western of Shams al-Emareh, in front of Shah Mosque. The land of Tekyeh Dowlat belonged to the previous prison which had been a humid ruined desolated bath, also part used to be the house of Amir Kabir (That was located in this area. It is stated that "the designers of Tekyeh Dowlat built it in a circle structure according to their previous experience of Takaya construction" [37]. The building was made around a large area. The diameter was approximate 60 meter with the height of 24 and the area was 1824 square meter. The building had three stories and a basement that was a great vault and all of it was made with white break. The whole building shape looked like an octagonal prism from outside that changed into cylinder (60-meter diameter) inside. It has got three entrances, first for men second for women which located in Arg Plaza, a Jenaghi style Gate and the six small Minarets in both side covered with Moagheli Tile. Third entrance was a dark meandrous corridor that connected the Shahneshin to the South frontage of Golestan Palace and Shah passes that to enter the Tekyeh. In the center of the Tekyeh there is a circle stage with a radius of 9/50 meter and height of 1 meter. Outside the Stage there are two stairs with three steps. Around the stage was an area with width of 6 meter for musician band and horses. After Mashrooteh, under the influence of western art and culture on country and with appearance of new theater in Iran, this Tekyeh has lost its previous importance and value. Even sometimes ceremonies that were not mourning were holding there. Tekyeh Dowlat was the

greatest Performance Hall of Iran in 1325 [Hijri Solar Calendar] that was destroyed to construct Melli Bank, as a great part of its land joined to bank area (Figure 2).

### 6. 3. Tekyah Tajrish:

The other Tekyeh that can be mentioned is Tekyeh Tajrish. This building is located beside Bazar and Tajrish Plaza and its first building belongs to Qajar monuments that went through changes and repairs. The plan of Tekyeh consist of rectangular space inside which is filleted. The space inside was roofed with wooden columns and etched stone pedestal that recently were replaced with metal columns and wooden beams and tin roof (gable roof). The central space of Tekyeh Tajrish is used as Tekyeh in the mourning occasions and as business area on the other days (Figure 3 and 4).

### 6. 4. Tekyeh Niavaran:

Niavaran is the next Tekyeh which is located in Ghanat street in Niavaran, Tehran. The first building was built by Shah 1237(Hijri Lunar calendar). The building consists of rectangular stage in the middle with filleted corners. In the four side of it there were arches and pavilions in two stories. The central space of Tekyeh used to be open and only during ceremonies it was roofed by a tent. Later about half a century ago a gable roof was constructed over it with the help of donors and Master Hasaan bokharaei. The Tekyeh was restored in Pahlavi period and the roof got repaired (Figure 5).

## 7. Conclusion

One of the outstanding models of monotheistic thinking is Ashura culture and the values hidden within it. Takaya and Hoseinieh are the most transparent samples of Physical manifestation of this essence in the structure of Muslim cities. Iranian Tekyeh is the symbol of link between ritual time, ritual places and audience who believe in its observance as one of their identical authority requirement. Takaya, regarding their existence in context of a belief destiny of a city, have always has been a symbol of efficiency from the architectural potentials for strengthening the religious values system. In other words, construction of Takaya should be known as cultural engineering. Takaya because of their special structural functional semantic system, beside other places of same function in other countries, are considered a distinguished identity. Meanwhile as the only open spaces with the function of strengthening and consolidation of rituals in Muslim's architecture and urban culture, own high credibility. With better understanding and applying of the design principles of these spaces including location, flexibility in form, function and the rich monumental index, stabilization and continuity of physical articulation of Shia culture in giving identity to contemporary Iran cities. Takaya were the center of aggregation for people's religious demand and a place for stabilizing the unity spirit. In Takaya, ritual performances like Tazieh are performed.

Architects and artists' measures in these places went towards ultimate alignment and potential rituals and traditions architecture got together in the one path. Architect as the one who creates the proper content of life realization for human being knows his duty to prepare special measure and provisions for gaining the best results of an artistic performance. In this regard not only presenting the artistic and technical skill were considered but also all efforts were applied for communicational function achievement, and that was immersing the audience in the content aspect of religion which is monotheism. In the writer's belief the soul of this spiritual engineering struggle should be contemporized and towards the establishment of modern civilization of Islam, all the architect and artists' instructions of this country should be used. Unfortunately, phenomenological research in the realm of content and engineering of Takaya is still isolated.

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