Monumental Architecture; National Identity; Conceptual Understanding of Iranian Monumental Architecture

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ABSTRACT

Monumental architecture is reservoir of memories which can stand as symbol of the cities and even countries with the embedded meaning in their form and operation. This kind of structures can link the past and the future like the rings of a chain. In addition they have the potential to create and support the identity of a nation. The glory, dignity, culture, tradition and thoroughly the history of a nation can represent through the monumental structures. These structures can have variety of types including historical buildings or complexes, modern structures with advanced technology, landmarks, etc. Since during the last decades, identity crisis has been a major problem for contemporary architecture, the aim of this study is to survey the relation between national identity and monumental buildings and to recognize how monumental buildings contribute to create national identity.

The applied methods in this study consist of combination of quantitative and qualitative research methods. After literature review and colleting sufficient data related to defining monumental structures and identity, study has been carried on by focusing on the case of Iran. At first, in the case study information gathered based on observation from six case studies located in Iran which are: Takht-e-Jamshid historical complex, Naghshe-e Jahan Square, Azadi square, Si-o-Se Pol, Milad Tower and Hammam-e- Finn of Kashan. The six above-mentioned case studies are the mixture of historical and modern structures in Iran that their selection has been based on survey which is done on a sample group of Iranians. In the next step, distributing questionnaire and analysis on

obtained data have been done. The results of analysis show the relation between monumental structure and national identity is very strong for Iranians. Therefore, designing, redesigning, and restoring these monumental structures can have a major role in questing national identity. Through analysis, also, it has been found that the most effective factor in creation of national identity for monumental structures is "time-passing". Among mentioned case studies in Iran, Takhte-Jamshid complex with 2500 years antiquity is the most capable structure to demonstrate the Iranian identity. Therefore, featuring one monumental structure moves parallel to solving identity crisis in developing countries.

ÖZ

Anıtsal mimari anlayışta tasarlanan eserler, bulundukları şehirler açısından çok önemlidir. Bu yapılar sahip oldukları özellikler ile şehirlerin ve hatta ülkelerin sembolleri olmuşlardir. Bu tür yapılar geçmis ile geleceği zincirin halkaları gibi bırleştiriyor. Ayrıca, bu yapıların millet kimliğini yaratma ve destekleme özellikleri vardır. Bulundukları millete ait şan, görkem, saygınlık, kültür, gelenek ve tarih bu tür yapılar aracılığıyla gösterebilir. Bu binaların çeşitleri mevcuttur. Tarihsel binalar, modern teknoloji ile inşaa edilen yapılar, ve anıtlar gibi. Son 10 yılın içinde,kimlik krizi çağdaş(modern) mimarlığin en önemli problemi haline gelmiştirç. Bu çalışmanın amacı ulusal kimlik ile anıtsal yapılar arasındaki ilişkiyi araştırmak ve aynı zamanda bu yapıların ulusal kimlik olgusunun oluşumundaki etkisini incelemektir.

Bu calışmada nicel ve nitel araştırma yöntemleri kullanılmıştır. Anıtsal yapılarlar iligili olarak yapılan literatür araştırmasının ardından, çalışma Iran ölçeğine indirgenmiştir. Öncelikle, Iran da bu çalışma için seçilen yapılar hakkında bilgi verilmiştir. Bunlar:Takht-e-Jamshid tarihi kompleksi, Naghshe-e Jahan çemberi,Azadi çemberi,Si-o-Se Pol, Milad burçu ve Hammam-e- Finn of Kashan dir. Tarihi ve modern yapıların bulundu bu 6 yapı, bir grup Iranlı topluluğun görüşlerine ve düşüncelerine dayarnarak seçilmiştir. Bir sonraki adimda, anket çalışması yapılmış ve elde edilen bilgiler değerlendirilmiştir. Bu işlem sonucunda ulusal kimlik ile anıtsal yapılar arasındaki ilişkinin Iran' lılar açısından ne kadar önemli olduğu görülmüştür. Bu nedenle, anıtsal değer taşıyan eserleri tasarlamanın ve restorasyonunun ne kadar önemli bir konu olduğu

anlaşılmıştır. Ayrıca çalışma boyunca zaman aşımının anıtsal yapıların ulusal kimliğini oluşturma konusunda en önemli faktörlerin başında geldiği görülmüştür. İncelenen 6 yapı arasında bulunan 2500 yıllık geçmişe sahipTakhte-Jamshid kompleksi nin Iran kimliğini en cok yansıtan yapı olduğu görülmüştür. Bu yüzden, anıtsal mimariye sahip olan yapılar, gelişmekte olan ülkelerde kimlik krizinin çözülmesine yardımcı olacaktır.

Anahtar Kelimeler :Anıtsal mimari, anıtsal yapı, kimlik, ulusal kimlik, İran

I dedicate this manuscript to my mother who supports me in all circumstances.

ACKNOWLEDGMENT

I want to thank my kind supervisor Asst. Prof. Dr. Rafooneh Mokhtarshahi Sani not only for her supervisory, supporting and guiding for this thesis also for providing me the opportunity for researching, reading and writing.

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INTRODUCTION

The word monument as it applies to architecture, most commonly implies a public structure with a memorial intentional or acquired function, a repository of memory and meaning embedded in the form and the function that marking cities and landscapes. The monument typically understood as a figure that is singular iconic and heroic (Sert, et al. 1984). As much, they form a link between the past and the future. Memorial buildings are the buildings that are generally built by government or elite and they would become a symbol of a city or an entire nation. In these buildings, several factors such as form, size, etc. are important in giving representational value to these structures. In addition, these kinds of buildings should have ability to effect the perception of identity for users. In view of that, during the last centuries many buildings have been built to demonstrate history, tradition, culture and glory of countries. These building, then, have been effective in forming the national identity of each country. These buildings vary from historical buildings to high-rises and landmarks which can manifest national identity. In fact, these constructions should have the competency to show their relation with their own countries culture. As it best, it captures the public imagination, crystallizes a moment, a culture and a desire (Sert, et al. 1984). In monumental buildings the formation is more important than their function. In addition, being representative of the identity for a society should be the main character of these building. The importance of

these structures in representing the national identity is that much that generally governors and politicians try to design exclusive monumental buildings in order to introduce themselves to all over the world. Therefore, this study will focus on the link between monumental architecture and national identity.

1.1 Problem Statement

One of the most complicated dilemmas during the recent centuries, especially in developing countries, is the identity crisis. Identity crisis generally would cause various problems for users. The most important problem is the lack of sense of belonging for users. Anonymous architecture and homogenized cities and buildings, which are the consequences of identity crisis in architecture, are the other problems ahead for contemporary architecture. By finding out the relation between monumental buildings and national identity it would be possible to cope with above-mentioned problems.

1.2 Aims and Objectives

The aim of this study is to realize the relation between national identity and monumental architecture. It is important to know how these buildings have been created and what their role in shaping national identity is. It is assumed that developing countries are to defeat the identity crisis through constructing these buildings and enrich architecture of cities with these monuments.

1.3 Research Question

The study will try to answer the following questions:

1. What is the relation between national identity and monumental architecture?

2. How does monumental architecture create national identity?

3. Does solving the problems of identity crisis in developing countries move parallel to featuring monumental buildings in these countries?

4. What efforts have developing countries put to develop their architecture in order to gain national identity?

1.4 Focus

This thesis mainly focuses on analysis of national identity in monumental buildings in the case of Iran. In addition, roles of architects in defining national identity through designing and performing special monuments will be investigated. The study, also, will focus on finding how monuments of a country or city become the symbol of national identity.

1.5 Methodology

The method that will be applied in this thesis consists of both quantitative and qualitative research methods which are observation, survey and distributing questionnaire. To collect data for literature review, books, articles, theses and reports of conferences have been studied, and two chapters about Identity and Monumentality have been described. Also, case study approach has been chosen to find out answers of research questions of this study. The methods of collecting data are based on observation of different monumental constructions and survey between visitors of these buildings to select monuments. Finally, all of the findings which were mentioned above have been analyzed in case study. Therefore the approach of this study consists of steps that are mentioned below:

I. The method that is applied in this thesis consists of both quantitative and qualitative research methods.

II.   To collect data for literature review, books, articles, theses and reports of conferences were studied, and two chapters about **Identity** and **Monumentality** were described.

III.   Through survey six case studies were selected.

IV.   The result of literature review was applied to test case studies.

V.   The selected monuments of case study were observed and studied.

VI.   Questionnaire was proposed based on research questions.

VII.   The results which obtained from questionnaires were analyzed.

Problem

Aims and Objective

Research Question

Focus

Methodology

Monumental Architecture and National identity;
Conceptual understanding of Iranian architecture

Introduction

Literature Review

Monumentality

Identity

The definition of monumentality

Creation and function

The types of monumental architecture

Monumentality and Identity

The definition of identity

The types of identity

Identity and Architecture

Summarize

Case Study

Summarize

Takht-e Jamshid

Naghsh-e-jahan Square

Azadi Tower

Milad Tower

Si-o-Se Pol

Fin Garden

Conclusion

Recommendation

Figure 1. General view of this study

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                    │     CASE STUDY      │
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    │   of both quantitative and qualitative research    │
    │                     methods                        │
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    │     Through survey six case studies were selected  │
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| Azadi Tower | Milad | Takht-e-Jamshid | Naghsh-e-jahan | Fin Garden | Si-o-Se Pol |

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    │              research questions                    │
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    │    The results which obtained from                 │
    │          questionnaires were analyzed              │
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                    │     CONCLUSION      │
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Figure 2. General view of case study

Chapter 2

IDENTITY

2.1 The Definition of Identity

The definitions of "identity" can be stated in a three different ways. Firstly, identity is a set of processes that form it and it is not actually such a found object. Identity is because of the civilization procedure during the history. Secondly, as identity is a step to step process, it cannot be built without passing the time. Thirdly, identity is not a thing that can be obtained it consciously. It should be formed by itself. For example, when someone talks about French logic this does not mean French people are trying to live and be French-logical. They are only trying to be logical; and when we see them we say this logic is a French logic (Correa, 1983). Through understanding ourselves and our environment we can find our identity. If someone tries to short the process of understanding or building an identity, it would be so dangerous. It is a kind of manipulation (Correa, 1983). There are, however, various definitions of "identity" that have been given by scholars in this subject, which will be mentioned below.

Hogg and Abrams believed that identity is people's knowing and understanding of themselves and in which category of people they are and how they behave and relate to other people (Hogg & Abrams, 1988 in Fearon, 1999). In Jenkins opinion identity implies the ways that individuals and groups use in their social relations with other

individuals and groups (Jenkins, 1996 in Fearon, 1999). Wendt stated that identities are a set of expectations, understanding about self (Wendt, 1992 in Fearon, 1999). White said "identity is any source of action not explicable from biophysical regularities, and to which observes can attribute meaning" (white, 1992 in Fearon, 1999).

One the most aspects of identity are the sense of it. The soul can be identified through the experience. The soul can take impressions for instance the imagination of itself, and free itself to believe that these impressions are related to itself. In addition it can take some parts of psychological structure and think that they are whole of itself. The self may accept that it owns identity by identifying via an impression and it will recognize itself with this identity. Our memories constitute our personal history by having the main significance our normal identity. The identification that considers the personal history helps to have the sense of sense of self-recognition, sense of self, or sense of identity. In order to experience via the memory wizard, the soul loses vision of its original purity that it is its essence, and besides it identities itself with the personal history. The sense of identity is anchored around the integrity of all patterns in the structure of identity.

Some author conceptualize identity as an internalized system that represents an integrated and organized physical structure that it is necessary to have mental distinction and development between external and internal-social self. The implication of identity is a wide term that explains the general views of the total personality of each person: this consists of the assimilation or integration of new cultures, such as social rules, benefits, values, cultural customs, etc. Identity is defined by the interpersonal and intrapersonal

characteristics, the ecological context, and the actions and reactions of some significant components of the mere world of the individual such as the family (Infantes, nd). According to Dolores Juliano's declaration identity is like a game of assignments in which all players build and inhabit a flexible scale of contexts assigned by themselves in their social relations, limiting the conceptual mobility to a field which had been agreed before. In this route, society can be perceived as a collection of individuals that are interrelated by common rules and purposes not knowing the lopsided power relations and the conflicts of the hegemonic procedure in the supposed "agreement" (Juliano, 1992).

Trinchero and Maranta define identity as a structuring "we" that can always be reproduced, recreated, resignified as a product of the relations with other groups; those relations that at the moment can make reference to a social structure (Trinchero & Maranta, 1988).

2.1.1 The Concept of Identity

Identity helps people to know how define themselves, and to know how other peoples define them. Identity has been built by socialization process, the impacts of social centers such as family and other issues such as education and media. In order to relate with other groups or individual of people, the role of identity is tangible as it helps to find the similarities and differences between groups to have social connections. Identity provides the means of relating to mutual groups, neighbors, friends and other people that routine life one person faces in order to communicate. Through identity individuals can adapt themselves with the society in which they live. The considerable point is that identity involves the both personal behaviors of people and the responses of other

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people to them. The probable factors that influence how other people see one person are his sex, his ethic group and the social class that ban people to select any identity freely. Finally, the identity that each person wants to adopt may be different from the one that others accept and realize about him (Browne, 2008).

2.1.2 The Construction of Identity

Identities are based on moral propositions that adjust behavior and values, become the ideas of "right" and "wrong", desirable or undesirable, pollute or unpolluted ideas constitute the structure of identity. The norms that mentioned above are not absolute, although they are available off the time to guarantee their immunity from questioning. One of the most powerful from that makes these norms safe is to show them as natured through depending on natural metaphors. These are deeply expressive, although they are only metaphors originally. Scientific metaphors are more important in the subject of legitimating ideas that of structure of identity. Every systems of identity structure has to have a lateral or reciprocal relation between norms and in order to be like this people should be "judgmental", so that they must have yardsticks to convict some kinds of behavior or judgments and admire of others. The lack of relation and hierarchy for norms some of our most basic assumptions may be ignored and it causes collectivity to be unless confronting new challenges (Schöpflin, 2001).

2.2 Types of Identity

2.2.1 Personal Identity

Asking to explain the personal identity is the question that is about how a person understands himself and introduces and defines him and this mean self-definition or self-understanding. Although there are different ways that a person can define himself it is

important to know which one is right way and corresponds to personal identity. Self-understanding is difficult to distinguish because of its broadness and being vague. These are many things that may be included in self-understanding that are not such important issues of identities. When someone says that his identity is "who he is" it means "who is really is" through some fundamental way. In this situation he talks about an aspect of himself in the way that is important for him. It should be useless and opposite of our understanding of the concept if we say that some of the aspects of personal identity is an issue of totally indifference- that could be accepted or rejected by someone with equanimity. The only problem in explaining the personal identity is defining what aspects of a person it refers to and exactly in what feeling these aspects are essential (Fearon,1999).

2.2.2 Social Identity

The theory of social identity consists of awareness of one person about which social group he or she is belong to. A social group comprises a number of individuals who have the same social identification and are responsible as the members of mutual social category. There are two groups of in-group and out-group category through a social comparison process. In-group category is the group that has person with the same self and out-group category's people are different in the self. The first works about social identity has comprised evaluative, emotional and other psychological relation of in-group category, while later investigations included separation between self-categorization from self-esteem and commitment and researched order to find relationship between them (Stets & Burke, 2000).

The main focus of social identity theory is on discrimination, prejudice, and conditions that increase different types of intergroup behavior- for instance, cooperation, contrast and opposition, social change, and social status. The most concentration is on intergroup rivalry for status and prestige, and the role of motivation for self-enhancement by applying positive social identity. Social identity theory was adjusted and extended by Giles and colleagues through their work on ethno linguistic identity theory and working on communication accommodation theory. These attempts were done and continued within the field of communication (Hogg & Reid, 2006).

The other theory is self-categorization that mainly focuses on fundamental social cognitive processes and basically social categorization which make people to be identified by groups, explicate them and others in group terms, and reveal group behaviors. This theory has been centered in the procedure of completing other conceptual elements of the social identity approach, like those behaving with leadership, social influence, social attraction, group polarization, and group cohesiveness. While, as it mainly focuses on cognitive processes, so current complexion of social identity approach is mostly influenced by cognitive constructs instead of being influenced by social identity theory of intergroup relations. This current social identity approach seldom has many things to say about communication issues explicitly and surely is grown to help development in this direction (Hogg & Reid, 2006).

2.2.3 Cultural Identity

Tylor's classical definition of culture says that: "culture is every complex that includes the knowledge, beliefs, art, law, customs…" Culture is not a set of sleazy features and elements. If it was like that, the anthropologist's job would be easy while he could go to

a specific society and join to the features of its culture such as clothes, rite, vases, weapons, prayers, etc. Culture is like a system, so it must not consider as a mere collection of different objects and customs. A system is not a collection of some parts that are placed next to each other; even it is composed of a set of components that are interrelated to each other to form a particular structure. Therefore, two systems may consist of the same components while they are totally different because of interrelating in different ways. So, if someone wants to explain a certain system besides indicating its elements, it is necessary show how they interrelate to each other. Culture is a set of elements that interrelate to each other. So, anthropological work is difficult because it needs to find the precise procedure in which all components of a specific culture unite, integrate, and oppose themselves. Therefore, the other definition of culture can be the whole features of a learned behavior that are shared and shown by the members of a society (Adamson Hoeble E., 1954).

As it is obvious that humans have the ability to create and preserve a culture, so humans can be the only carriers of culture. These properties that are only for humans are such as language and a complex nervous system which in benefiting from enhanced functions that is plentiful memory for details, reason, etc. Although all people have different cultures it is necessary to speak about each culture because each member of a society has its own culture. So, there are no persons without culture and no cultures without people, reversely. Shared beliefs and behaviors among people from the same culture is a basic role that offers cohesion, logic and these help to reconstruct the binds among them. Because of this fact any individuals ensure a specific security, that show him/her know to think and behave in a specific situation which provides a life and stability and

order. Only human being has the culture that is inherited from society. This is a fact that a child exactly when come into existence it contacts its culture starts to be shaped. This means culture is a human invention and is a socially inherited fact. This kind of inheritance is opposed to biological inheritance which has physical features, as well as reflex instincts and innate ones (Infantes, nd).

There is another definition for cultural identity which is the basic consciousness of one's own group's specificity between others, in terms of customs, language, living habits, values, etc. This specificity is contrast between humans and non-human. "The traditional Inuit for instance established a clear distinction between themselves, the "persons" and the other_ at least partly rational_ creatures with which they were in contact: the animals, the spirits, the Indians, the Europeans, etc. "Whether expressed in terms of humanity or otherwise, cultural identity is universal, because all people in the world are conscious of some sort of specificity that sets them apart from others" (Dorais, 1995).

Culture is derived from customs, languages, practices, and world views which define social groups. These groups are based on nationality, ethnicity, common interests or region. Cultural identity is very important for people and their sense of self and their relation to others. People's overall wellbeing can be enhanced by a strong cultural identity. As it mentioned before, cultural identity contribute people's wellbeing. Identifying with a particular cultures causes that people feel they belong to that culture and this fact gives them a feeling of security. An established cultural identity has been related with positive outcomes in health and education and some other areas. It enables

accessing to social networks there might be no barriers and there is a sense of trust between people, which is referred to social capital (Cultural identity, 2010).

2.2.4 National Identity

National identity implies to the condition in which a group of people have exactly the same identifications with national symbols that it shows the values of that nation (Bloom,1990). National identities are harmonized and formed mostly by legends and landscapes, enduring stories, practices of champions by stories and golden ages and dramatic goals in ancient lands which had hollowed sites. The considered community gains its shape by symbolic activation through the time and space (Osborne, 2001). By considering the ways in which thing and events are aimed to show nationality and can be nationhood the relation between cultural identity and national identity can be specified. This goal can be achieved by reading and writing national space (Hakli, 1999 in Osborne, 2001). Crawford young says "identity is a self or subjective social role, which is often ascertained by many overlapped variables and is sometimes situational". National symbol or material identity is a thing that can show a nation's power and progress. The national identity is a honor that each nation can show its existence to the world (Yale, 1992).

The term national identity is made up of two main constructs. The first construct's content is to show that national identity is a particular form of identity. In order to recognize and understand the construct of interest it is necessary to know the differences between individual and collective identity through national identity. Second, the concept of a nation is aimed through defining national identity, and its characteristics will be examined. By referring to the Stanford Encyclopedia of philosophy, "identity is defined

as "those attributes that make you unique as an individual and different from others" or "the way you see or define yourself" (Olson, 2002 in Spießberger & Ungersbock, 2005)**.**The national role of monumentality and monuments is led by the accurate relation of national identity (Therborn, 2002 in Smith, 2007).

2.3 Identity and Architecture

2.3.1 Place Identity

Identity comes into existence as an unsettled space or a question in that space that is not clear among several discourses. It has been realized that identity is a fixed point of thought and being until recently. This can be defined as a ground of action, the thing that is like a "true self". However, identity is a process and it is not fixed but it is bilateral. Also, it is relationship between other people to one person (Hall, 1980 in Osborne, 2001). Gillian Rose believed that identity is related to a specific place when you feel you belong to that place. That place is the one that you are comfortable in it, because by some certain questions of that place you can define yourself (Rose, 1995 in Osborne, 2001).

Places do not have inherent identity. The identities of places is adopted and employed by the human behavior when react to places, routine jobs of living, memorial ceremonies, and preservation impart state the meaning to place and show the identities with places. Lynch says: "monuments, streets, neighborhoods, building, churches, and parks are all material things, but they also evoke specific kinds of meaning and serve as spatial coordinate of identity" (Lynch, 1972 in Osborne, 2001). In some of places narrative poetics have influenced the identity by stories communities and this may be a way that

individual define their story of coming to existence. These cases often are associated with the specific places that their histories produced cultural meaning (Massey, 1995 in Osborne, 2001).

Places and its view become ones identity in some cases. Their features and their belonging can be considered as mnemonic devices. "For all of us the landscape is replete with makers of the post-graves and cemeteries, monuments, archeological sites, place names, religious and holy centers-that help us remember and give meaning to our lives" said Sack (Sack, 1997 in Osborne, 2001). That is, the relation between place and self is deep, while it can be used for groups of selves and their collective identities (Schama, 1995 in Osborne 2001).

2.3.2 Environmental Identity

Environmental Identity helps each person to know his/her "self". Even the people who do not want to be categorized with the "environmentalist" should accept that inevitably some parts of them are related to the environment. Generally, all the people are trying to be related with nature. Environmental identity consists of two parts: a collection of beliefs from the first part of identity which is about natural environment and can be gained by interacting with the natural world. And the other part deals with social structures and buildings of the natural world. Identities start in the social environment and dedicate meaning to the formed identity with nature. Nature has effective cognitive influences on mankind by retiring to it and utilizing it as a "restorative setting". The natural environment does not respond to human behavior, but empowers people to attain a "self-actualization" and "self-knowledge" from nature since it cannot react to the moods and emotions of people. Therefore, if one person wants to recognize the part of

him / herself that is related to the environment, he/she should consider him/herself as a part it instead of considering self and environment separately (Clayton, 2007).

One approach by which people can form their self-concept is environmental identity. Self-concept can be defined as a sense of relating with some parts of natural environment. The way by which we can perceive the world and act toward it can be affected by history, similarities and emotional attachment. It can be concluded environment is an important part of each person and can show who he/she is. Environmental identity is similar to other collective identities such as national or ethnic identity in a way to connect people to a larger whole and it can help each person to recognize the similarities between him/herself and other members of his/her environment. Also, environmental identity is similar to a group identity in varying in importance and definition among individuals (Clayton, 2003).

2.3.3 Identity and Monumental Architecture

As a matter of fact, identity is built and being reinforced constantly by individual practices in the culturally defined spaces. By considering the place as a component of both identity and physic interiority is an imagination of a place that is mostly productive of particular expressions of place (Martin, 1997 in Osborne 2001). There is a question that if architecture is responsible to express a cultural identity or not that is being researched and investigated by lots of researches in every place of the world (Mahgoub, 2007). Gospondini believes that during the period of economic and cultural globalizations, European integration and ignoring national identity in Europe. Place-identity comes to consideration with many people (Gospondini, 2004 in Mahgoub, 2007).

Humans can identify themselves by the built environment. Buildings are parts of a larger whole which is urban context that help people to know who they are. Via the built-form individuals try to create a specific identity and memory. The identity and memory of groups similar to architecture are rarely static and are changed when built-forms are lost by destruction. Therefore, rebuilding or replacing the buildings may lead to continue one's memory and identity or may lead to extinguish them. So, both processes of destructing and rebuilding are essential in this cycle. The built environment plays an important role in creating identity and memory for humans. It can be said only existence and construction do not create identity, but also destruction and missing of buildings and rebuilding of those lost ones shape identity for humans (Dowell, 2008).

In order to recognize how built environment can influence on memory and identity it is necessary to recognize how humans can identify and remember themselves. The ability of remembering is not specified only for visible buildings, but also can come from absent ones. The art and architectural historian – Mark Crinson – believes memory is a remainder of past experience which is still active in the mind, whereas other experiences have been forgotten. In fact, memory is mental ability by which the past can be recollected (Crinson, 2005 in Dowell 2008).

The American professor in architecture and urbanism – Dolores Hayden – describes place memory helps human to link built environment to natural environment which are complicated in cultural landscape (Hayden, 1995 in Dowell, 2008). Various places from urban landscapes extricate memories from a mutual past. Buildings are not important by themselves, but they are important to attach memories to places because of political and

social meanings. People use them to link these meanings to their physical form and aesthetic beauty (Dowell, 2008).

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                    │  Summary of Chapter 2   │
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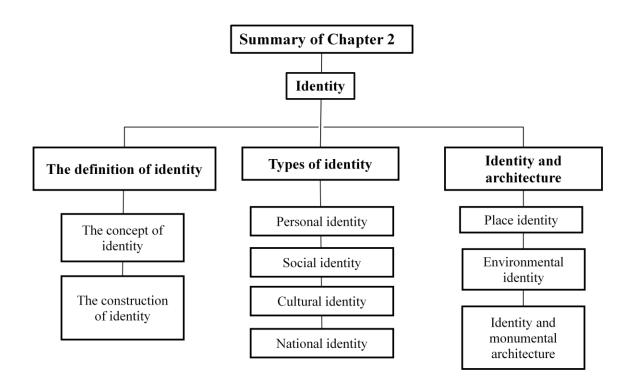
Figure 3. General View of Identity

Chapter 3

MONUMENTALITY

3.1 Definition of Monument

A monument structure is created explicitly in order to commemorate a person or significant event that has importance in remembering of historic times and symbol of cultural heritage in the mind of a social group and it can also be a sample of historic architecture. In English "monumental" refers to something that is supernatural in size and power in the shape of monumental sculpture. Also, monumental sculpture is made to commemorate a dead person and is called funerary monument and can be called funerary art. The origin of the word monumental is the Latin word "monere" that means to recall or to warn. It is often used as description of any structure that is important to remind a historic work. In every countries some industrial or residential constructions may be seen that are included in monumental structures' category, even they have been constructed with no idea about monumental aim at the time of construction (Stierlin, 2005).

Monuments use their long sought in order to provide a national space for memory in which a state's victory and martyrs, its ideal myths are recorded as true as the view in which they stand. These things are sustaining imaginations and principles of power for monuments while in fact none of monuments and their meaning are eternal. It can be

stated that both a monument and its significance are only built in definite times and places, correlated to politic, aesthetic and history of the moment time (Young, 1999 in Osborne, 2001). A monument is a great space in which a moment of history is located; it is the space of the materialized memory in which time has been stopped figuratively in order to make memory with a baleful or **extraordinary event** (Aires, 2009).

As Verschaffel (1999) said monuments are featured by their central **location**, **size** and **dimension**, **placement on a foundation,** and **massive appearance**. Also, further conditions that represent a monument should be observed. According to Brannfels (1988), it should be free of any purpose but it should have the linkage of an idea and it should appear to be a work of a group or collective human. Epps (2001) believes that monument is a memorial aimed work that defines living and dead has interactions together. This temporary theme is featured by Verschaffel (1991), who believes that monuments are the relations between time and stone where **memory** is so important to be considered. Monuments are sometimes built to show power though they are most of the time constructed as memorial (Verschaffel, 1999 in Smith 2007).

3.1.1 General Discussion about Monumentality

Monuments are such structures that are created by human beings in order to be symbols for their goals and ideals. The monuments are built in order to link past and future through being an element of a heritage for future generation. Also, Monuments are the result of cultural needs of people. Their important goal is to satisfy the need of changing collective force into symbols. The most featured monuments are those that can show the feels and ideas of the people who constitute the collective force (Sert, et al. 1984).

Monuments are recognizable and attractive forms of the environmental structures which are built by men in scale and detailed design (Moore, 1996 in Johansen 2004). The most important characteristics of monuments are such as **regular**, **symbolic** and **communicative** from of them which have powerful effectual qualities (Lefebvre, 1991 in Johansen 2004).

Every past period which formed a cultural life with real traits had the strengths and capacity for creating these symbols. It can be concluded that monuments are possible in eras and periods that in which unifying awareness and culture exist, whereas the periods that exist for the moment could not create permanent monuments. The people need to have building in their societies to be the symbol of their social life and be more functional. Through the monumental building people should become satisfied with the desire of pride to their culture, excitement and pleasure. In order to fulfill this need the modern available means of expression should be applied, although it is not easy. A monument is constituted of collaboration between planner, architect, landscapist, sculpture, and painter, while this collaboration has resulted to failure in the last century since modern architects have not been taught and trained for this important integrated task. This led to not entrusting monumental tasks to them (Sert, et al. 1984).

Sculptures of heroic people and memorial structures are vivid examples of monuments, while categorization would be harder when 'the monumental' comes to challenge. According to Epps (2001) identification, monumentality is not restricted to individual persons or even to monuments by themselves. Many capitals have used monumental architecture from long times ago to show their **political orientation** (Lane, 1979 in

Smith 2007). To aspirate from cities, it is better to take influence from regional, continental or global districts instead of aspirating only from nation states. In some cases it has seen that monumentality is going to be competitive international in order to attract visitor besides merely being the symbol and expression of national identity. For instance, the Globe in Stockholm (Figure 4 & 5) is a structure that has monumental function that shows city's eager to become a global capital (Pred, 1995 in Smith, 2007).

Figure 4. Ericsson Globe in Stockholm. (URL1)

Figure 5. Ericsson Globe in Stockholm. (URL2)

3.1.2 Definition of Monumental Architecture

Mumford defines monumental architecture as an expression of power that has been materialized through expensive and artistic structures by applying a various components of sacredness to introduce something elegant are respected (Aryanti & Vardhani, 2004).

By referring to the dictionary, monumental architecture defined as an adjective that describes a building or structure which is massive, imposing and with great quality and quantity that endures significantly. The social and political systems of each state represent monumental architecture. The structures are contained with the information about culture's values such as kings, queens and spiritual beliefs (Feefhf, 2011).

3.2 Creation and Function

From thousands years ago monuments have been constructed and can be considered as famous and long lasting symbols of ancient civilization. Prehistoric structures such as dolmens (Figure 6), tumuli (Figure 7) and other similar structures have been created to **remind prehistoric culture** in different parts of the world. Also, the monumental tombs of the rich and powerful of the leaders and members of old societies are the **resource of information and art of those cultures**. By growing the societies in large scales such structures like the Egyptian Pyramids (Figure 8), the Greek Parthenon (Fig.9), and Moai of Easter Island show their civilization to other societies. Recently, some monumental structures have become iconic **symbols of modern nation-states**. For example, the statue of Liberty in New York (Figure 10) and Eiffel Tower in Paris (Figure 11) can be considered as symbols of modern societies. Finally, the monumentality relates to the symbolic status of a structure which shows physical presence of a monument. The other aim of monuments is to **dedicate a good appearance to a city or location**. In older cities monuments often have been placed at important locations. Some other structures that have been constructed for other purpose and have been considered become of their age, size or historic features may be regarded as monuments. This can be because of featured size or age of those structures. In many cases monuments **convey political and historical information**. These structures can be used in order to reinforce the excellence of current political power. Monuments have different social meanings and it is hard to find a fixed and certain meaning for them and they are variable in difference social groups (Patton, 1993).

Figure 6. Circassian dolmen in Russia. (URL3)

Figure 7. Slum tumulus. (URL4)

Figure 8. Egyptian Pyramids. (URL5)

Figure 9. Greek Parthenon. (URL6)

Figure 10. Statue of Liberty in New York. (URL7)

Figure 11. Eiffel Tower in France. (URL8)

3.3 Types of Monumental Architecture

Monumental architecture contains many characteristics such as influence and functionality to its conservation and elegance. These are some other factors that define

monumental structure. Some of them depend on the functions that help to their culture; whereas other factors depend on religious and political issues. In Bronze Age, the significant impact of monumental architecture depended on the state's political system. This is evident in all times of the history, especially in countries with archaic state like Egypt. Monumental structures can be easily found in Egypt that one affected by **political systems**.

Historical monuments, social and urban spaces as instructive artifacts were considered with curatorial respect. In order to have good looking monuments they should be considered as ornaments or jewels of the city. These jewels should be located in stenographic placement and they should benefit from iconographic composition to increase the aesthetic tastes and elevate morals of eager civic elite, too. This was the perspective of ceremonial power architecture that its monuments benefit from exemplary function, national unity, and glory of industries (Boyer, 1994 in Osborne, 2001). Public monuments are old-fashioned memorial from they show the past and forever function, where as other things come to existence and then leave and they would be forgotten. Monuments are supposed to remain unchanged in order to confirm the physical and conceptual outlook. Monuments try to create a panorama of collective memory, to keep the worth of that memorial thing and decline all other thing (Savage, 1997 in Osborne, 2001). Through flexible process that is the product of monumental space the material, symbols and signs will be changed in order to build a group of material practices in conceptually constituted social order from a given conceptual order (Lefebvre, 1991; Moore, 1996 in Johansen, 2004).

3.4 Monumentality and Identity

Monuments are considered as rational media through the symbolic function in which complex and dynamic networks are mixed to **mediate social correlation in human communities** (Lawrence & Low, 1990; Lefebvre, 1991 in Johansen, 2004). Memorial places are buttressed by **formal ceremonies** in order to show glory, fosterage, and concentration on collecting the past which is aimed to develop particular beliefs, emotions, and ideologies. Therefore, nations show their persistence with a specified identity that is because of reinforcement on **performance**, **repetitive**, **re-enactment**, and **mass participation**. Connerton believes these memorial ceremonies show a "**theatre of memory**" with rich performances that remind the identity of a community by a "**master narrative**" that create the feeling of a "**collective autobiography**". He suggests below three prospects as the ways of shaping communal memory:

1)   According to "psychoanalytical" position ritual is defined as a form of symbolic representation for prevailing contrasts and tensions wherein there are many attempts to overcome or perpetuate these.

2)   From the "sociological" viewpoint the ritualized act of memorial events and places communicates shared values to decrease internal tensions. People are linked to with a mythic past through being encoded metaphorical and symbolic form, commemoration ceremonies, carnivalesque rites, and popular festivities and these elements represent a present which ensure a golden future. Through this procedure, every persons are encouraged to see themselves a component of a community with the same and shared objectives.

3)   Through "historical" perspective it can be recognized that all ritual and memorial ceremonies as being invented, and their important meaning also can be formed only through replacing them in the arguments of the day (Connerton, 1989 in Osborne 2001).

The term of monumentality consists of several types of constructions: places, elite residences, political centers, administrative complexes, ceremonial centers, temples, tomb constructions, cations and defensive compounds. Monumental buildings can show power as well as conceal it. To build such large building the term commitment is necessary as well as the ability to control and coordinate resources and labors are essential. These tasks cannot fail to create a feeling a group identity, or even of distinct identities, for example, between those people who have constructed them and those who have inhabited or used these buildings. These monuments depict not only the earth or stone or place that they were built in, even they show the people and experiences involved in the procedure of constructing: they also preserve a specific place in the memory of individuals, and human memory or group identity (Knapp, 2008).

Monumental building may be applied as physical appearance of social order and collective will. The building and constructing large and complex structures like megalithic temples of Late Neolithic Malta (Figure 12) or the luxurious compounds of Bronze Age Crete need commitment for long-term period like the ability to control resources and harmonize labors. The tasks of building structures should have helped to make a feeling of identity: Malta's unique monumental buildings, for instance, have

been described as a unique means of creating an island and becoming Maltese (Robb, 2001 in Knapp, 2008).

Figure 12. Late Neolithic Malta Temple. (URL9)

To build monumental building unlike most other objects and materials are studied by archaeologists. The buildings such as places, enduring features of the landscapes state ideology, elicit memory and they help create identity. Architectural buildings and complexes recreate specific meanings, and contribute to form relationships of power and inequality between those people who inhabit in or use these buildings and those who visit or pass by them (Fisher, 2006 in Knapp, 2008). So, buildings are more than a set of materials, shapes and design; but they show the meaning of human intention and design experience both design and intention during and after construction (Given, 2004 in Knapp, 2008). By considering the durability of a building it can be understood how ancient builders mixed materials, specialized knowledge and human labor to create a great accumulation of materials. So, they would be remained in people's mind even if they were not in active phase of use, in renewal, however some of them were forgotten

in a certain time, however some restrictions have been made to access them (Knapp,2008).

Mix with meaning and remembrance of the past, monumental structure also strengthens the social fabric of the present and also they are aimed to be directed toward future. But yet, attempt to influence future memory by these buildings seldom goes to success, because the meaning and definition of monuments change, denying and defying the purpose of those people who build them (Bradley, 2002 in Knapp, 2008). In addition, if the materials that are used to build monuments be more durable, the future generation would be more eager and able to develop interpretation and understanding of them. Through the stages of forming a society the use of monumental architecture plays an important role to express elite identities (Trigger, 1993 in Knapp, 2008). In addition, ceremonial facilities and monumental public buildings typically appear earliest in zonary centresof a settlement system (Demarrais, et al. 1996 in Knapp, 2008).

Summary of Chapter 3

Monumentality

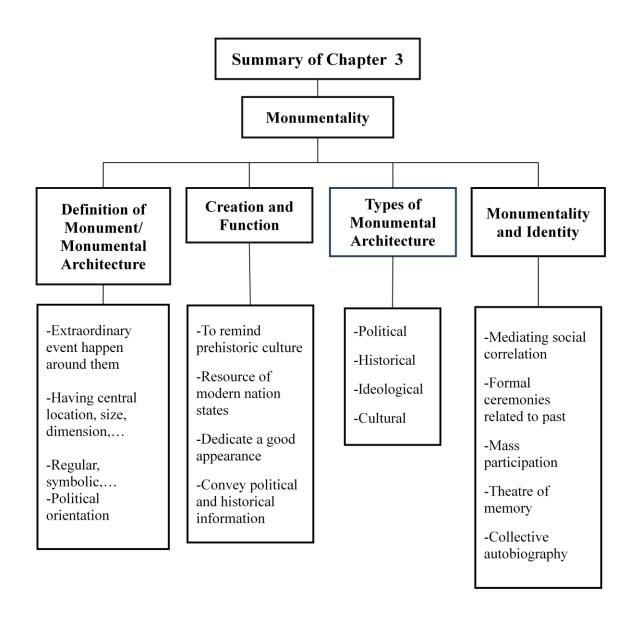| **Definition of Monument/ Monumental Architecture**	**Creation and Function**	**Types of Monumental Architecture**	**Monumentality and Identity**
-Extraordinary event happen around them -Having central location, size, dimension,… -Regular, symbolic,… -Political orientation	-To remind prehistoric culture -Resource of modern nation states -Dedicate a good appearance -Convey political and historical information	-Political -Historical -Ideological -Cultural	-Mediating social correlation -Formal ceremonies related to past -Mass participation -Theatre of memory -Collective autobiography

Figure 13. General View of Monumentality

Chapter 4

EVALUATION OF NATIONAL IDENTITY IN
MONUMENTAL BUILDINGS IN IRAN

4.1 Methods of Evaluation

Iran as any other large country has monumental buildings with various types of basis such as religious, historical, modern and etc. that some of them are well-known to world widely. Following these descriptions, in order to select case studies, it was decided to poll from general people (with Iranian nationality) by asking a question. The question was "mention five memorial monuments that can define your national identity". This question was asked from 36 persons from different ages, sexes, inside and outside of Iran and both groups of educated and uneducated people. All the answers were put in a table respectively from the maximum to minimum mentioned monumental structures (Appendix 1). But there was a limitation in this question and it was by the default of the aim of this study they had to mention five monumental buildings which had the most influences on Iranian identity, while some of the answers were not monumental buildings such as Arg-é Bam, Naghshe-e-Jahan Square, Bagh-e Melli Complex, etc. Despite of insistence on mentioning five buildings some respondents stressed that these complexes are indicator of "my Iranian identity". But after evaluating the answers and thinking on results this concluded that although the selected complexes are building

complexes they can be considered as monumental building and can be studied in case study.

According to the gained results, six monumental structures had the most votes and therefore have been selected. These monuments are: Azadi Tower, Milad Tower, Takht-e-Jamshid historical complex, Naghsh-e-Jahan Square of Isfahan, Finn Garden of Kashan and Si-o-Se Pol. Among these cases, the first two ones – Azadi Tower and Milad Tower – are modern structures which have been constructed in contemporary era and are located in Tehran which is Iran's capital in contemporary period. Takht-e-Jamshid historical complex is located in Shiraz which was the capital of Achaemenid Dynasty (550-330 BC). And the remainder three case studies are located in Isfahan which was the capital of Iran in Safavid Period (1501 to 1722) and these structures have been constructed in the time reign of Safavid Dynasty.

4.2 Case 1: Takht-e-Jamshid (Persepolis) – Shiraz (515 BC)

Tkhat-e-Jamshid is the name of a place which was the capital of great Dariush (from 522 to 486 before the Christ) that from the perspective of greatness, extent and glory is the most important ancient complex of Achaemenian Period in Iran. This complex is located in the hillside of Rahmat Mountain (Kooh-e Mehr), opposite the Marvdasht Plain and 55 kilometers away far in northeast of the Shiraz (Figure 15). Greeks and Europeans call it "Persapolis" or "Persepolis", but its historical name that is recorded in the palace's inscriptions is "Pareseh" which means the city of Iranian people (Pirnia, 2006).

Figure 14. The arieal photo from Takht-e-Jamshid. (URL10)

Figure 15. The location of Shiraz in Iran map. (URL11)

Takht-e-Jamshid complex was considered a lot in the Pahlavi Dynasty Period (1925-1979) and 2,500-year ceremonies of Persian Empire were being held in this ancient structure in Shiraz by Mohammad Reza Shah Pahlavi with the presence of the heads of all countries in this period. These ceremonies were representing a prestigious face of the people of Iran, the glory and dignity of ancient Iran to the world and were belonged to all categories of Iranians.

Beginning of this ceremony was being held in Pasargad next to the tomb of Koroush (the founder of Achaemenian dynasty) and during it the king of Iran was stating his famous lecture, subsequently the heads and kings of 69 countries of the world were respecting Great Koroush.

The construction of Takht-e-Jamshid's monuments started in the period of First Dariush (from 522 to 486 before the Christ) and extended until the period of third Arashk (from 359 to 338 before the Christ) with the area of 13 hectares. The materials that were used in Takht-e-Jamshid monument are stone, clay, brick, plaster, wood, iron, valuable metals (gold, silver and copper), ivory, azure, agate and etc. In some parts, there are

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walls with the thickness of 5.5 meters and stone pieces weighting more than 45 tons (Pirnia, 2006).

This complex consists of seven palaces (halls), swelled figures, staircases, columns, two stone tombs and there are totally over 3,000 swelled figures in monuments and tombs of Takht-e-Jamshid which are harmonized amazingly. What remained from Takht-e-Jamshid nowadays; only a vague image of magnificence and glory of palaces can be visualized in the minds. Anyway, with the help of one historical plan that involves architectural details of palaces' structures and a little applying the power of imagination, one can find out importance and greatness of palaces. The point that seems so unbelievable is the fact that some parts of this great and valuable complex have been buried thousands of years under the ground until were discovered about 70 years ago that this valuable works show general characteristics of wise and noble Iranian. On the carved images on the stones of Takht-e-Jamshid nobody is angry. No one is on horseback and no one is bowing. And between hundreds of carved images of body there is not even one naked picture. This shows our noble politeness (Kazemi, 2011).

Takht-e-Jamshid was neither a city nor a fort, nor a temple; even it played two separate roles but to some extent interconnected. First, because it was located in the heart of empire it was a suitable safe place to save growing wealth of the country. Secondly, was an appropriate place for holding the ceremonies of that era (Eyd-e-Nowroz and Mehregan Ceremony). According to historians over 120,000 silver and gold coins, very fine and pure glassware and sculpture, expensive furniture, gold benches, and precious purple and carpets and etc. were kept at Takht-e-Jamshid (Pirnia, 2006).

One of the architectural arts in Takht-e-Jamshid is that the ratio of gates' height to their width and ratio of columns' height to the distance are golden ratios. Golden Ratio is important ratio in Geometry that exists in the nature. This shows the art of traditional Iranians is Architecture. Architecture of Takht-e-Jamshid is considered because of using wooden columns. The architects of Takht-e-Jamshid used stone only when the largest cypresses of Lebanon or teaks of India did not have the necessary dimensions to bear the roof. While the base and heads of columns were from stones (Karimi, 2009)

4.2.1 Location and Description of the Structure

The palaces of Takht-e-Jamshid (Figure 16) are constructed on a platform that its height is between eight to eighteen meters higher than Marvdasht Plain and the area of all palaces of it is about 125,000 square meters that will be pointed out briefly below.
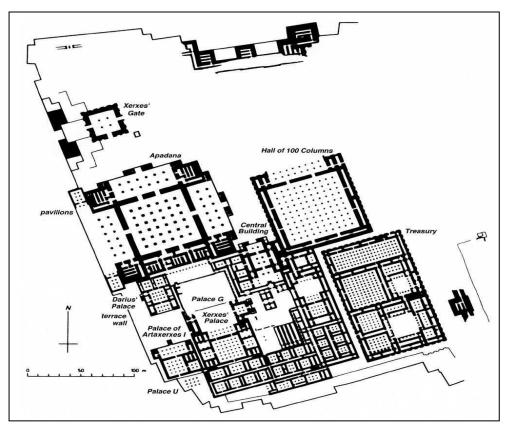

Figure 16. The plan of Takht-e-Jamshid Complex. (URL12)

a.   Platforms Entrance Stairs and Nations' Gate (Figure 17 & 18) (Darvaze Melal): Entrance the platform, there are two staircases which are located opposite each other and on the northwest of the complex. These staircases have 111 broad and short (with ten centimeters height) stairs from each sides. Above the stairs, the entrance building of Takht-e-Jamhid (Darvazeh Melal) is located (Arjmandi, 2010).

Figure 17. Darvaze Melal in Takht-e- Jamshid Complex. (URL13)

Figure 18. Darvaze Melal in Tkaht-e-Jamshid Complex. (URL14)

Height of this building is ten meters. This building has one entrance and two exits that its remains are available nowadays yet. These gates on upper parts are decorated with six cuneiform inscriptions. These inscriptions after saying Ahoura Mazda's name states briefly: "every beautiful phenomenon is implemented by the will of Ourmazd" (Seyedi, 2010).

b.   Staircases of Apadana Palace (Figure 19 & 20): Apadana Palace has two series of staircases in north and east sides. Eastern staircases of this palace consist of two stairs – one toward north and the other toward south- that have carved figures on the walls next to them. The stairs toward the north have images of Maad and Pars Senior Military

Commanders which they have been carved with Lotus Flower in their hands. The Javidan Guard's members can be seen in front of the military commanders which are paying tribute to them. The details of carved images on stairs which are toward the north show Achaemenian militaries' images. On the upper row of this wall the images of people who are bring presents and are getting closer to palace can be seen. On the wall of the staircase toward south, there are images of senators of different countries with lots of presents in their hands can be seen (Ghavami, 2011).

Figure 19. Staircases of Apadana Palace. (URL15)

Figure 20. Staircase of Apadana Palace. (URL16)

c.   Apadana Palace (Figure 21): Apadana Palace is one the oldest palaces of Takht-e-Jamshid. This palace which has been constructed by the order of Great Dariush (Dariush-e Bozorg) has been used for holding Nowroz Ceremonies and inviting the senators of dependent on king's countries. This palace is link to Tachra Palace or Mirror Palace (kakh-e Ayineh) via a staircase on southwest side. Apadana Palace consists of 72 columns while only 14 columns are intact now (Arjmandi, 2007).

Figure 21. Apadana Palace in Takht-e-Jamshid Complex. (URL17)

d.   Tachar Palace (Figure 22): Tachar or Tachra means winter house. This palace is also constructed by the order of Great Dariush (Dariush-e Kabir) and is his private palace. On an inscription can be seen: "I am Dariush who constructed Tachar". Main part of the palace is constructed by Dariush, porch and south stone staircase by Khashayar-shah and west stone staircase by Ardeshir-e-Dovvom (Ramzani, 2012).

Figure 22. Tachar Palace in Takht-e-jamshid Complex. (URL18)

e.   Hadish Palace: This palace which is Khashayar-shah's private palace is located in the highest part of the platform of Takht-e-Jamshid. This palace is linked through two complex of staircases to Malakeh Palace (Pooria, 2012).

f.   Malakeh Palace: This palace has been constructed by Khashayar-shah and compared with other palaces is located on the lower height level (Nikoo, 2010).

g.   Imperial Treasury Building (Khazaneh-e Shahanshahi Building): This building that consists of several halls, rooms and yard is separated from the rest of Takht-e-Jamshid by a great wall (Layegh Forsat, 2012).

h.   Sad-Sotoon Palace: The extent of this palace is about 46,000 square meters and its roof was kept up by one hundred columns that each of them had fourteen meters height (Seyedi, 2010).

i.   Shoura Palace (The Council Palace): This palace is called Shoura Palace or Central Hall. Probably, king discussed or consulted with seniors in this palace. According to carved reliefs, king has been entered from one gate and has been exited from two other gates. This palace s a man called Shoura Palace because there were two head-columns of a man that is not seen in any other places and man's head is the symbol of thinking (Layegh Forsat, 2012).

4.2.2 Upshot of Takht-e-Jamshid

The complex of palaces in Takht-e-Jamshid has been fired by Eskandar Maghdouni in year 330 BC and all its monuments became ruins. This complex has been recorded in the list of Iran's Historical Works and in the Global Heritage List of UNESCO. From all the things were called takht-e-Jamshid on day is not remained anything except several columns, staircase and gate head. The amazement of these ruins even after 2,500 year

still shows superb art and unique architecture of Achaemenian. In order to perceive the importance of these ruins it is necessary to find out the secret of art and architecture of Achaemenian (Emami, 2011).

4.3 Case 2: Azadi (Shayad) Tower – Tehran (1971)

Azadi Tower is one of the symbols of Tehran (Figure 23) which is designed and constructed by an Iranian architect – Hosein Aamnat- with the name of Shahyad Aryamehr Tower (means King Memorial Tower) for the memorial of 2500-year-old ceremonies of the Iran's Imperial in 1970 by the command of Farah Pahlavi (Mohammad Reza shah Pahlavi's wife). This tower has become famous as Azadi (means freedom) Tower after the Islamic revolution in 1979. The cultural and art complex in underground of the tower is not used except as urban symbol both before and after the Islamic revolution (Noorkhani, 2012).

Azadi Tower in Iran is the sample of urban symbols that its featured architecture is the combination of architectural arches of before the Islam (Achaemenid Dynasty, 550-330 BCE and Sassanid Dynasty, 224-651 CE0) and after the Islam and its conversion to a beautiful symbol from the architectural perspective. In this design, the architect has noticed even the details of implementing the construction and the orders of stones in façade in order to convert components into a unity whole.

Azadi Square (Figure 23 & 26) with the area of 50,000 square meters after Naghsh-e-Jahan Square (Figure 25) with 89,600 square meters area is the largest square of Iran

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and Azadi Tower with forty eight meters height, which is the symbol of Tehran, is located on it (Norkhani,2012).

Figure 23. Aerial Map of Azadi square in Tehran (URL19)

Figure 24. The location of Tehran in Iran map. (URL11)

Figure 25. Naghshe Jahan Square in Isfahan. (URL20)

Figure 26. Azadi Square in Tehran. (URL21)

The opening of Shahyad Square during 2,500-year-old ceremonies of Persian Empire had a great reflection in Iranian media and many guests from all around the world came to visit this structure. But less than ten years after those ceremonies, with the start of liberal movements and struggles of people against empire system, Shahyad Square has been converted to a tryst of protests. Through protests and demonstrations of millions of people the name of this square has been changed in the history of Iran and Shahyad

Aryamehr became azadi. This function of Azadi Square has been continued in the aggregation of Islamic Republic of Iran until current time that it is the place for national and religious rites and ceremonies.

This square has been made like an ellipse, which the Azadi Tower is located in the center of it and on the sidelines of it there are two routes for automobiles that have been built on two floors. There are hexagonal sward crofts between the building of the Azadi Tower and trails around the square (Golabi, nd).

According to Hossein Amanat who was the architect of Azadi Square: The motifs in the field that formed flowers and crofts were inspired by the interior design of the Isfahan's Sheikh Lotfollah mosque's dome (Figure 27 & 28); while the circle geometry of it has been changed to an oval form. There are interesting logarithmic relationships in the geometry and dimensions of the Sheikh Lotf Allah mosque's dome that shows the deep knowledge of math of Iran's architects in last period (Hasani, 2007).

Figure 27. Sheikh Lotf Allah Mosque. Photo: (Mokhtarshahi Sani. R, 2006)

Figure 28. Sheikh Lotf Allah mosque. Photo: (Mokhtarshahi Sani. R, 2006)

The waterworks and fountain designs are inspired by Persian gardens. Similarly, the gradient of the field is designed carefully for a specific purpose. The Azadi Tower has a height limit of 45 meters because it is located near the Mehrabad Airport and it is impossible to construct it taller than this. But the architect wanted when one person gets closer to the building he or she goes up although taking the building up was not feasible. In order to solve the problem of height, the design team created a downhill in the field. It means when someone enters the field form the airport side he/she will get closer such a downward form and will reach to the circle waterworks and when he/she gets closer to the building he/she will go up. The ground below the tower is flat. Where the smoothness and the slope of the field arrive to each other they make interesting curved lines (Hasani, 2007).

4.3.1 History

History of Azadi tower dates back to the year 1966. In that year a contest has been conducted between architects for a symbol of identity for Iran and finally the design of a 24-year-old engineer Hosein Aamanat the graduated student from the College of Fine Arts of Tehran University has won and been selected for construction. The construction of Azadi Tower began in 1st of November 1969 and after twenty eight months works was put into operation called Shahyad Tower in 14th of January 1972 (Zohouri, 2009).

In order to perceive the architecture of Shahyad Tower it is necessary to view the common art orientation of Iran between years 1951 and 1961 that Iran had comparative freedom and Iranian could travel easily to western countries. In that era, the Iranian artists to react the knowledge and science in west they were determined to oppose western patterns and insist on their own cultural roots in order to dedicate a national

identity to their works. National identity was no longer merely a political issue, but was the original context of art discussions.

4.3.2 Concept

Unfortunately, none of the first sketches of Aamanat (Figure 29) has been remained except one small design, so it is difficult to follow the procedure of design from first idea until final one.
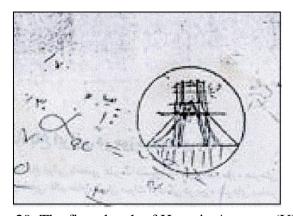

Figure 29. The first sketch of Hossein Amanat. (URL22)

The main concept of the project - four arches - is the eternal pattern of Persian architecture: four erected Columns that are covered with four-part dome. In Shahyad, columns in a complex system of curves twist and go up and finally reach the field that looks like a square in the highest point (Noorkhani, 2012). The history of this concept can be seen on the entrance of Tehran University (Figure 30) in smaller scale that Kourosh Farzami designed it on 1965 and was constructed on 1967 (Javaherian, 2012).

Figure 30. The Entrance of Tehran University. (URL22)

The plan of Shahyad Tower (Figure 31 & 33) shows four columns or in fact four buttresses that are not rectangles even have the twisted form like a wrench in plan.
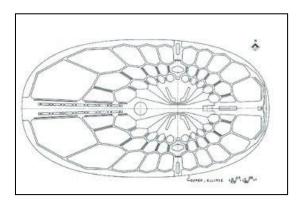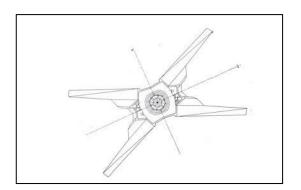

Figure 31. Plan of Azadi square. (URL22)

Figure 32. The roof pattern of Sheykh Lotfollah mosque. (URL22)

Figure 33. The plan of Tower (URL22)

Figure 34. Azadi Square. Photo by: Rolf Beni. (URL 22)

The plan of field is exactly copied from the roof of Sheikh lotf-allah Mosque (Figure 32), only instead of one circle there are two parts from two ellipse with different focuses here.

Geometric proportions (Figure 35) of the tower show it short and stout. In fact, if the tower was taller and the three horizontal circles were matched by vertical circles, certainly the raged of tower would be induced more and would not seem like this. However, due to the proximity to the airport tower height 45 meter imposed to Aamanat's plan would limit him. So what he could not achieve in height compensated with the extension of horizontal columns and majestic hollow images of below (Javaherian, 2012).
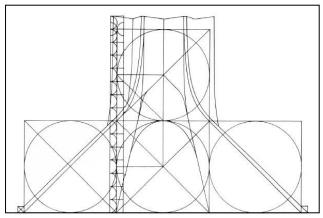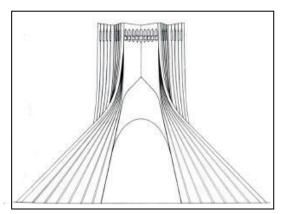

Figure 35. Geometric proportions. (URL22)

Views of the North – South (Figure 41) and East – West façade (Figure 36) are quite different. The east - west axis which is the main axis from the airport to the city the openness of bulkhead handsomely and with the inspiration of Kasra Arch (Figure 37) which was located on the entrance of Sasanid's Tisfoun Palace is designed like a sagittal

arch with this difference that bulkhead of Shahyad is wider in the point of intersection (Khorshidi, 2012).

Figure 36. East-West Façade. (URL22)
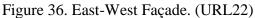
Figure 37. Taq-I Kisra. (URL22)

On the Sasanid's arch there is a semi-zigzag arch which is repeated in the north-west façade. But the interesting point in this design which is not seen before in Islamic Architecture is the edges of the arch that go wider in reaching the ground. The area between the two bulkheads consisting of rows of indented diamonds is reminder of Seyhoun design for the Tomb of Kamal-al-molk (Figure 40) (Zohouri, 2009).
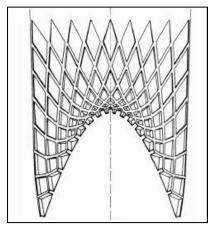
Figure 38. East-West section of Arc. (URL22)

Figure 39. Azadi Tower. Photo: (Houshangi. N,2012)

Figure 40. Kamalolmolk Tomb. Photo by: Hooman Sadr. (URL22)

Tile design inspired by the peacock's tail is Hossein Amanat' work,and its samples before Seyhoun's works can be seen in tiles of Vakil Mosque in Shiraz. North-west façade more extended and with the smaller bulkhead is the reminder of Saljughi Architecture, whereas there is no sample of it in Islamic Architecture since in reaching the ground becomes wider. The Twist of column (buttress) designed based on precise mathematical principles and achieve a natural or organic system. This is the genius of Persian architectural that is seen in many masterpieces of the past, and as many contemporary architects say, just Seyhoun's works could achieve this structural superior (Khorshidi, 2012).

Figure 41. North-South Façade. (URL22)
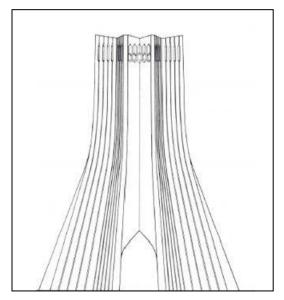

Figure 42. Azadi Tower. Photo: (Houshangi. N, 2012)

The most interesting point about the tower is that the tower has been designed without the basic columns or load bearing walls and actually is a self-reliant statue. Scale of the tower could easily convert it to an instance of an authoritarian architecture: four columns/ buttresses, each of them with dimension of 62×42 meters are fixed on the ground strongly and spin in order to become smaller and hold the roof. Luckily bands of cyan colored tiles rip a large mass of columns and give it a human scale. The subtle curves (Figure 43) on columns are created by these strips, which induce the soar to the sky and they show that they also are calculated based on the same mathematical order of previous diagram and it is a surprise that such a wonderful mathematical accuracy leads to such a natural and organic system. This mystery and secret of numbers are in Islamic Geometry (Javaherian, 2012).
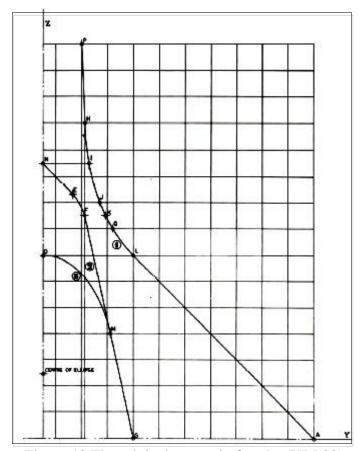
Figure 43.The original curves in façade. (URL22)

The crust of all columns/ buttresses which is Aamanat's design and Arup r Ove organized with a computer software, benefiting from a precise geometrical arrangement, is seemed like the scales of fish and totally organic (Golabi, nd).
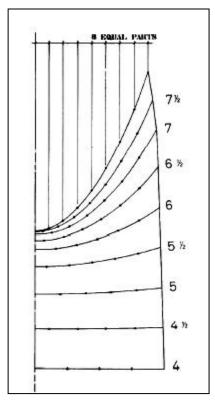
Figure 44. Conical division of main arc. (URL22)

The design of the main dome which is the support of the roof (Figure 45 & 46) and several other smaller domes (Figure 47) in the building are the modern stories of the Saljoughi's traditional domes. Amanat says these designs are inspired from Isfahan's Jame Mosque (Javaherian, 2012).
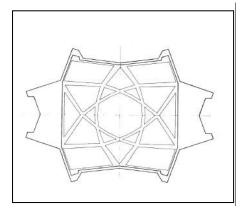
Figure 45. Reverse plan of roof on the 3th level. (URL22)

Figure 46. Pattern of roof on the 3th level. Photo by: Reza Najafian.(URL22)

54
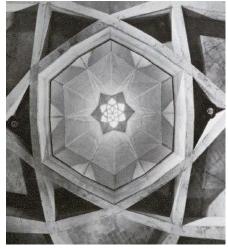
Figure 47. Small dome. Photo by: Reza Najafian. (URL22)

Figure 48. The roof of audio-visual rooms. Photo by: Reza Najafian. (URL22)

Finally, the designs of upper windows are reminder of towers of Saljoughi and Ghaznavi's period and mostly are compared with Toghrol Tower (Figure 49 & 50). The existence of window is attributed to number nine in Baha'I although Amanat says this decision is merely based on aesthetics (Khorshidi, 2012).
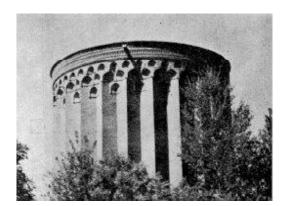
Figure 49. Tughrul Tower. (URL22)

Figure 50. Azadi Tower.Photo: (Houshangi. N, 2012)

4.3.3 Construction

In the 60s a computer program to determine the extent and exact location of each stone facade was an amazing work. Twenty five thousand pieces of stone in fifteen different sizes from forty centimeters to six meters is used in the facade. Some of them are

curved and others are not. Another technical innovation especially for that era and in Iran was the use exposed concrete with various colors and contexts for the interior crust. Compared with the prevailing architecture of that period in the West which exposed concrete was used in exterior façade, this work was valuable and innovative. Here you can see a figure of eight various designs and colors of concrete (Figure 51) (Zohouri, 2009).
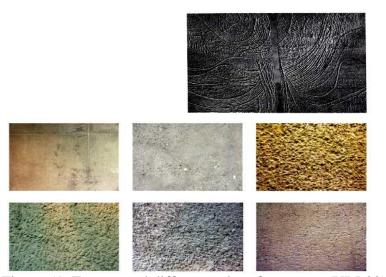
Figure 51. Texture and different color of concrete. (URL22)

As always, profile is more eloquent than any other plans of the building. Two columns/ buttresses for locating the stairs and two more ones for locating elevators was designed that go up in two different routes for compliance with the slope of columns (Javaherian, 2012).

Generally speaking, the building's contractor, Mohammad Pourfathi, has worked very accurate in performing the design with all its details and even applied modern construction techniques. The issue that Aamanat and Haghighi flaunt yet is that all

members of construction team were Iranian. In the time that foreigner experts were so active in Iran and with the employing them the construction could have gone forward, the architects' team of this project and Mohsen Foroughi as the main inspector, decided to have a pure Iranian team (except Structural maps that were designed by Arup r Ove). There is no place that innovational techniques and special creative plans cannot be seen. The tunnel of main entrance (Figure 52 & 53) itself is the masterpiece of structure engineering (Noorkhani, 2012).
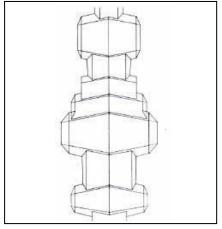
Figure 52. The plan of main entrance. (URL22)

Figure 53. Main entrance. Photo by: Reza Najafian. (URL22)

After the main entrance, there is a tunnel-form corridor (Figure 54 & 55) called the "Pishiniyan Passageway" that I prefer name "tunnels of history". Inside the wall of this corridor four huge showcases have been placed that Knoll International has designed them.

Figure 54. Tunnel of history. Photo by:Reza Najafian. (URL22)

Figure 55. Tunnel of history. Photo by: Reza Najafian. (URL22)

At the end of main entrance, central library and following the north corridor of library, there is the administrative unit.
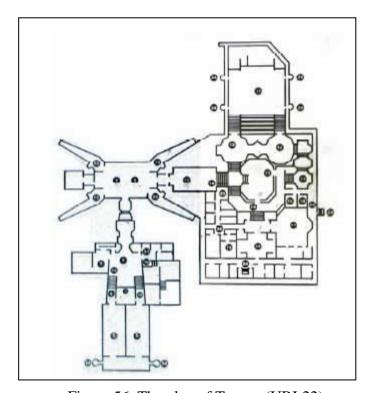
Figure 56. The plan of Tower. (URL22)

Finally, before finishing my discussion about the building of tower, it is necessary to point out one of the special details of this building that Hossein Amanat himself emphasized on it: there are several stone doors (Figure 57) in this tower with the

approximate weight of seven tons from the integrated Granite which spins on the metal axis (Noorkhani, 2012).

Figure 57. Axial stone doors. Photo by: Reza Najafian. (URL22)

Because Shahyad Tower has been designed and constructed with high speed and n three working shifts with love and interest and was the first experience of this design tam and since first experience always is mixed with poetic sentiment, building achieved special characteristics: if you stand under the main arch, you will feel the innovation, the new experience that you have never had in no memorial buildings (Golabi, nd).

4.4 Case 3: Si-o-se Pol - Isfahan

Si-o-se Pol which means thirty three bridges is the most massive structure on water in Isfahan (Figure 59) and Iran. Si-o-se Pol was a unique masterpiece from the works of Safavid Period that was the symbol of greatness and dynamism in Isfahan. This bridge which is located at the end of Chahar bagh-e Abbasi Street has been built with the materials such as brick and mortar on the Zayandeh Roud River in order to link the north of Isfahan to its south in the Safavid period. Archs and entrances of Si-o-se Pol that are its important properties were been separating the passageway of pedestrians from non-pedestrian (Shahed khatibi, 2012).

Figure 58. Arial photo from Si-o-se Pol. (URL23)

Figure 59. The location of Isfahan in Iran map. (URL11)

The other thing that can be said about Si-o-se Pol (Figure 60) is the "Abrizan" or "Abrizakan" ceremony which has being held next to Zayandehroud River and around the Si-o-se Pol. This ceremony has being held on the 3rd of July every year and people have being participated by sprinkling water and rosewater on each other. This bridge is called other names such as Pol-e-Shah-Abbasi, Pol-e-Allah-Verdikhan, Pol-e-Jolfa, Pol-e-Chehel-Cheshmeh and Pol-e-Si-o-Se-Cheshmeh. Nowadays, it is one of the sight-seeing of Isfahan and has lots of tourist attractions. It is considered as being a place for people from all over the world besides having its main function of being a bridge (Hatami, 2011).

This bridge had forty meshes, while today has remained only thirty three ones of it and the rest has been closed. The bridge has approximately 300 meters length and fourteen meters width and is in the list of first monuments which Shah-Abbas-e-Avval ordered to construct. The English explorers have defined the area of this bridge is about 490 yards

(Shahed Khatibi, 2012). At the time in which Isfahan was selected as the capital city of Safavids, in order to extend the city orientation toward the south and the important factor in urbanization in that plan was Chahar Bagh route which was constructed from Darvazeh Dolat toward the south and its length was about six kilometers. The street must cross the river and for this reason the architects of that age constructed Si-o-se Pol on the Zayandeh Roud River based on Chahar Bagh Route. For constructing this bridge some parts of the ground around the river and were dry were selected and then piling approach was done. This means in bridge's foundations or base some wells were mined. When the construction of this par has finished, the water of river has been directed other way with a huge excavation, and when the ground has been dried the other side of bridge has been started to construct (Rahimi, 2011).

Figure 60. Si-o-se Pol. Photo: (Mokhtarshahi Sani. R, 2006)

Now this question comes to the readers mind that why this bridge is so long. While the bridges usually are constructed on the less-width part of the rivers. The reason is architects wanted the river has great extension in width and less depth since it shows a great and interesting outlook. If you consider around the bridge, the cyan sky, this gold bridge, and Soffeh Mountain with violet and gray colors and unique curves all together create an attractive and amazing scene. Through this consideration, you will admire the locating and making the scene of builders (Molahoseini, 2009).

The structure of this bridge was started in 1632 by the order of Shah-Abbas-e-Avval and was performed by the supervision of his famous eldest commander named Allah-verdi-khan. In fact, this bridge has forty meshes originally, whereas it has solely thirty three meshes that it has become famous too this name. This bridge has very nice and harmonized architecture. There are also 555 curves on Si-o-Se Pol and the bridge has 303 indoor booths. In addition, in the upper deck in the middle of bridge two master places (Shahneshins) special for heads of government have been designed. The long order of its openings dedicated special prestige and dignity. There are passageways both sides of the bridge that can be seen across the bridge. In both sides of upper floor, two roofed corridor has been constructed that are safe shelters for pedestrians in both summer and winter. So, there is one passageway in upper floor and one roofed one in lower floor for visiting of visitors. Si-o-se Pol can be considered as the favorable result of technics in engineering and arts of architecture (Ashrafi, 2011).

The materials which are used in constructing this bridge are brick for upper floor and stone for lower floor. Si-o-se Pol is one of the masterpieces of Isfahan which many of

travelers and tourists have described it. One foreigner who has visited Si-o-se Pol at the end of Ghajar Period says about it: "this nice building which over the time its greatness and properties are intact yet is worthy to go Isfahan for seeing, while this is far away expectation that someone do the same thing even for the most beautiful bridge in the world" (Rahimi,2011).

4.5 Case 4: Naghsh-e-Jahan Square - Isfahan

Naghsh-e-Jahan Square is the large rectangle square (Figure 61) in Isfahan city (Figure 62) of Iran which is surrounded by monuments of Safavid Period. Although Naghsh-e-Jahan has origin earlier than Safavid Period it has been founded in today's form in Shah-Abbas Safavid's reign (Kazemi, 2011).

Figure 61. The aerial photo from Nghsh-e-Jahan square. (URL10)

Figure 62. The location of Isfahan in Iran map. (URL11)

This square was one of the largest squares in the world (seventeenth century AD). French knight Jean Chardin knew Naghsh-e-Jahan Square as the most beautiful square in the world. In the reign period of Shah-Abbas and his successors this square has been the place of Polo, military parades, lights and place of various exhibitions. Two Polo stone gates have still remained that shows the implementation of Polo matches in that

period. This square has been also the place of holding great Friday Markets. Chardin says over 50,000 lights have been turned on in ceremonies. Nowadays, it has been changed into public walkway and a place for Friday Prayer and any other national and religious traditions (Honarfar, 1971).

Naghsh-e-Jahan Square on the south side of Isfahan has been considered as the center of this city which had been selected as the capital of Iran in Safavid Period. In fact, this center shows the concept of unification and the connection between main activities of society under the control of religion. Above-mentioned activities such as worship, education, politic, business, production, sport and entertainment have been formed on its body.

Therefore, Naghsh-e-Jahan Square has been recognized as the identity of Isfahan and identity of the culture of Islamic period of Iran. After Islamic revolution, this square by keeping its previous identity became a place for political demonstrations and national and religious rites of Iranians.

Naghsh-e-Jahan Square (Figure 63) was registered in the Iranian National Indexes on 28th January and on May 1979 was one of first Iranian indexes that were registered as International Heritage Site of UNESCO.

Figure 63. Outlook of Naghsh-e-jahan square. (URL24)

4.5.1 Features and Characteristics

Naghsh-e-Jahan Square is a rectangle square with 507 meters length and 158 meters width in the center of Isfahan. The orientation of the length of the square has 25.11 degree compared with north-south axis and has exactly 135 degrees (90+45) compared with the direction of Qibla. According to the existence of two religious bulidings of Shekh Loto-al-lah Mosque and Jame'-eAbbasi Mosque on souther and eastern sides, selecting this direction for square is wisely and logical and has a continuous geometric relation. There are 200 two-floor chambers around the square. In addition, four monuments of Ali-Ghapou (on western side), Jam'e-e-Abbasi Mosque (on southern side), Sheikh Lotf-al-lah Mosque (on eastern side) and Gheysariyeh Entrance (on north side) are also having been built on the middle of these four sides (Kazemi, 2011).

4.5.2 Jam'e-e-Abbasi (Imam) Mosque

Jam'e-e-Abbasi mosque (Figure 64) is the most important mosque that has been remained form the Safavid Period in Iran. Construction of this mosque has started in

1020 AH and its final decoration has finished in 1047 AH in the Shah-Soleiman's reign time (equal to 1612-1630 AD). The architecture of this mosque is Professor Ali Akbar Isfahani. Height of this square's dome is 52 meters, height of main minarets is 48 meters and height of entrance minarets is 42 meters (Soltanzadeh, 2011).

Featured characteristics of this mosque are very beautiful and artistic tile works, the relation of visual architecture of the mosque and its quad minarets with the square, inequality of square's axis with Qibla and its correction on entrance corridors and reflection of the sound under the mosque's dome (Soltani, 2009).

Figure 64. Imam Mosque in Naghsh-e-Jahan Square.
Photo: (Mokhtarshahi Sani. R, 2006)

4.5.3 Gheysariyeh Gate

Gheysariyeh Gate (Figure 65) is the entrance of Isfahan's old market on the north side of Naghsh-e-Jahan Square that has been constructed in Safavid era. This structure in the near past years had three floors but it has only two floors now. Its third floor that is

destroyed constituted of music room (Naqareh khaneh) that they announced the times of the day through music. This gate opens to the great market of Isfahan and was the main route of the Isfahan's market in the past. Gheysariyeh gate has had four doors, one main entrance and one pool that its pool became a small garden in 1961 but is recovered now (Aleahmad, 2011).

Figure 65. Gheysariyeh Gate in Naghsh-e-Jahan Square. (URL25)

4.5.4 Ali Qapu

Ali Qapu (Figure 66) is the building that in fact was the main entrance of Safavid's Governmental Palace (Dolatkhaneh) and at first has had a simple form and during the time of Shah-Abbas' reign several floors has been added to it in the reign time of second Shah-Abbas columned porch has been added to it. This structure is located on the west side of Naghsh-e-Jahan Square and opposite the Sheikh Lotfollah Mosque. Its height is 36 meters and has six floors that one can reach to them through caracole (spiral staircase) (Soltani, 2009).

Figure 66. Ali Qapu palace in Naghsh-e-Jahan Square.
Photo: (Mokhtarshahi Sani. R, 2006)

The featured properties of this structure are the reflection of voice and sound in entrance place, very nice hall, main hall for music and 53 rooms as living rooms, meeting room, Governmental Palace and the place for accommodating guests and ambassadors. The structure of the building is based on bearing walls and wooden shafts and columns. Ali Qapu building with 36 meters height from the ground of Isfahan's market was the highest building in Isfahan until several decades ago. Because of additions and supplements from each side has a different façade in a way that from the front view of the Naghsh-e-Jahan square is two floors, from the back view is five floors, from two side views is three floors by considering ground floor as the first floor (Bavandian, 2009).

4.5.5 Sheikh Lotfollah Mosque

Sheikh Lotfollah Mosque (Figure 67) is one of the other buildings around the square that is located on the east side of the square. The construction of this building has been started in 1602 AD by the order of Shah-Abbas and has finished in 1619 AD. The

construction of this mosque lasted eighteen years and the architect of this building was Professor Mohammadreza Isfahani (Shahrejerdi, 2011).

Figure 67. Sheikh Lotfollah Mosque in Naghsh-e-Jahan Square.
Photo: (Mokhtarshahi Sani. R, 2006)

Sheikh Lotfollah is one of the most beautiful historical works in Isfahan that is located on the east side of Naghsh-e-Jahan square and opposite the Ali Qapu building. This building is unusual because it does not neither have minaret nor entrance yard and also has staircase. Inside and outside of the unique dome of this monument that is considers as one of the most beautiful dome in the world is covered with precious diaphoretic tiles. Foreign archaeologists have commended the greatness of the architecture of this mosque. Using natural light and beautiful colors altogether are the examples of impressive characteristics of this building. One of the characteristics of this building is its 45-degree spin that has with the north-west axis. This spin is because of the reason that mosques in Iranian-Islamic architecture are being designed in a way when one

enters the yard stands in front of the Qibla. The creator of this building has solved this dichotomy through this spin, although no flection and angle can be seen from outside the mosque (Tahvilian, 2012).

4.6 Case 5: Fin Garden – Isfahan (Kashan)

Kashan's Fin Garden (Figure 68) is the name of an Iranian garden that Fin Bath is also located in it. This garden is located nine kilometers far away the center of Kashan (Figure 69) at the current Amir Kabir Street in old small village. Also, Soleimaniyeh fountain and a plain with gentle slope are near this garden. After several-year efforts, finally UNESCO in 2011 registered Fin Garden that Fin Bath is also in its complex in the UNESCO World Heritage List. History and antiquity of Fin Garden and its monuments backs to Safavid Period in Iran. The area of garden is approximately 23,000 square meters and it consists of one central yard that is closured through walls, bulwarks and cylindrical fences. Compared with lots of the same Iranian gardens, the Fin Garden is irrigated with a large amount of water (Eskandari, 2011).

Figure 68. The aerial photo of Fin garden. (URL26)

Figure 69. The location of Kashan in Iran map. (URL11)

The existence of water and tree which are dynamic elements near the monuments which are permanent architectural elements dedicate live identity to this cultural and historical work. Fin Garden is one of the most important examples of Persian Gardens that is still alive and well-stable. This garden also presents creating cultural landscape well. Cultural landscape is a geographical region that its outlook is the result of joint work of human and nature. Long relation between man and his environment leads to cultural interaction and proximity between these two and in order to preserve variety and diversity of this interaction cultural landscapes are recorded as world heritage (Shahrejerdi, 2011).

Here the elements which had highlighting role at the design of Fin Garden will be investigated. In designing Fin Garden (Figure 70), water was the most basic element. Water exists in forms of stagnant in the pool opposite the pavilion and Safavid pool-house, fluid in runnels, eruptive in fountains and boiling. Each of the different forms of water in this garden resembles a particular concept. Abundant water and its flow in runnels with cyan color tiles in the environment which water is really scarce in it and the trees with widespread shadows in a large contrast with dry desert and inhospitable nature are extended back of the walls and fences of garden. The reasons of designing pools and fountains are: 1) providing calmness and relaxation; because watching into water dedicates relaxation to human, 2) for cooling the weather in summer, and 3) the harmony and music of water dedicate calmness to human especially non-residential regions (Ramzan Mahi, 2012).

Figure 70. Fin garden. (URL27)

Second element is the plant coverage of this complex which the most important vegetation of it consist of 579 cypresses and eleven plantains. By considering the antiquity of these trees it seems that shadowing and evergreen cypress had important role for the design of garden and planting limited number of plantains in the garden is applied only for increasing the visual quality (Shahrejerdi, 2011).

The monumental element is the last and the most influencing factor in creation of this garden. In first draft of designing garden, preserving symmetry has had special importance. Gradually and by intervention of kings this symmetry has been reduced. This departure of symmetry can be seen in both traffic routes of the garden and monuments which have been added after Safavid period (Ramzan Mahi, 2012).

This monument that is called Hammam-e-Finn (Finn Bath) is famous for Mirza Taghi Khan Amir-Kabir's being killed adventure who was the prime minister of Naser-al-din the Ghajar's king on 10th January 1852. In the south part of the garden there are two

bathes which are called small bath and large bath. The small bath is constructed by works of Safavid Period in the same time of first monument of Fin Garden. The large bath is constructed in Ghajariyeh Period by Fathali-shah. Large bath was for use of seigneurs and small bath was specialized for the use of servants. Each bath consists of entrance, stove, fountain, a main place in bath (Khazine), cleaning space and rooms for changing clothes. There are channels on the floor of bath for the purpose of changing the water of the main place (Khazine) and tanks. The walls of bath have been covered with special humid insulation from sand, lime or mortar. This bath has lots of corridors and lobbies and benefits from a nice architecture (Eskandari, 2011).

4.7 Case 6: Milad Tower – Tehran (2007)

Milad Tower with 435 meters height is the tallest tower in Iran that was built in 2007. The upper section of it as the head of tower has twelve-floor large pod and its roof is 315 meters higher. Under this section there are elevators and stairs in order to reach upper parts.

Figure 71. Aerial map of Milad tower in Tehran. (URL28)

Figure 72. Location of Tehran in Iran map. (URL11)

In recent years, the construction industry has been grown in both quantitative and qualitative dimensions in Iran, and exquisite and exclusive effects such as Milad Tower have been depicted in this industry. The tallest towers in the world are important since they can be served in several purposes. This represents to implement such multi-purposes projects the country should benefit from high potential in all technical and engineering fields.

The components of Milad Tower Complex beside independent functions have mutual effects with each other by which it is able to solve some of the problems in Tehran; even can solve a number of problems of Iran. Milad Tower from the perspective of urban architecture because of benefiting from its indexes is an exclusive symbol to indicate national power and volition of people in Islamic Republic.

This complex has numerous places with different uses which is also an entertainment and sight-seeing place for holding concerts and theatres. Also, many political, cultural, social, scientific, etc. conferences are held in its halls every day. "Milad Tower is the sixth tallest tower (Figure 73) in the world after the Guangzhou TV and Sightseeing Tower in Guangzhou, CN Tower in Toronto, Ostankino Tower in Moscow, Oriental Pearl Tower in Shanghai and the Tokyo Skytre"(Burke, Elliott, 2008).
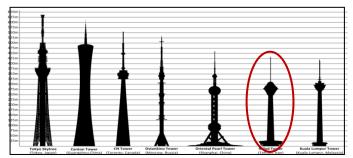
Figure 73. Tallest towers in the world. (URL29)

Actually Milad Tower is a complex with the aim of responding to the needs of businesses in the world which has globalized indexes in current century by suggesting facilities which put and combine the five factors of information, trade, convention, communication and accommodation all together in one unit place. In addition, the other featured parts of this tower are a parking with 27000 square meters area, a large and modern section as computer and telecommunication unit, a center for commercial affairs and works, a scientific and cultural unit, a section for exhibiting and presenting products as show room, an exhibition lounge, a specialized library and an administrative unit. The best of Milad Tower has an octagonal shape which is the symbol of traditional Persian architecture (Iran Daily, July 14, 2012).

Figure 74. Outlook of Milad Tower. (URL30)

Figure 75. Head Milad Tower. (URL30)

Dr. M. R. Hafezi designed the tower and Boland Payeh Co's team constructed it. Miald Tower is a multi-purpose tower which provides facilities of broad casting, wireless access, communication, traffic control and aerology. Foundation, base structure, main shaft, head building, and antenna mast (Figure 76) are the components of Milad Tower. The main shaft by itself has a central shaft and four legs and central shaft also has two nested octagons. The legs consist of varying hollow trapezoidal sections that disappear at the 240-meter height. The diameter of main shaft is twenty four meters at ground level and decreases gradually to seventeen meters at 240-meter height. The central shaft extends up to 315-meter height. The head building is from 247.5-meter height to the level of 315 meters. The antenna mast is a steal 120-meter antenna which begins from the top of head building to the height of 435 meters (Zafarani, et al. 2008)
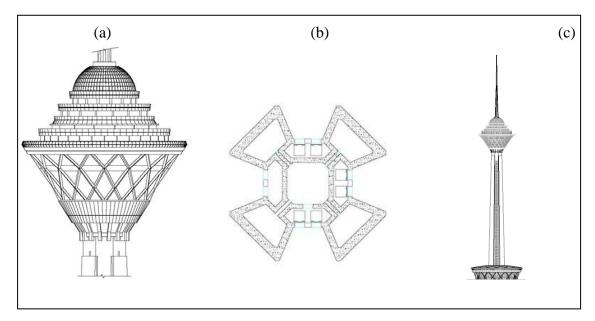

Figure 76. Milad Tower: (a) Head structure; (b) Shaft section at zero level; (c) Configuration. (Zafarani. H, et al. 2008)

4.7.1 Concept

The idea of constructing a telecommunication tower in Tehran has been suggested in early ninetieth decade, then accurate studies for the assessment of possibility of construction and the how of construction were done and finally this plan was started in 1996. This multi-purpose tower has been constructed with the aim of constructing a monumental building and as a symbol of Tehran and for fulfilling telecommunication requirements of Tehran. Among all suggested designs for the architecture of the tower, at last a design was selected to be more compatible with Iranian and Islamic architecture and can link old traditions and modern technology of architecture and show the Iranian-Islamic noble culture to the world (Abbasi, 2008).

4.7.2 Components

Five main parts of Milad Tower are foundation, transition or lobby structure, shaft, head building and antenna mast. The lobby structure by itself has six floors which its first three floors have 63 trade centers, eleven food stores, one cafeteria and an exhibition for commercial products (Iran Daily, July 14, 2012).

There are official unit and installation section and a data center in the first and second underground floors. Entrance and reception are located in ground floor. The shaft consists of a concrete structure with 315 meters height from ground floor. There are six high speed elevators on three different sides in order to transfer visitors to the head structure. These elevators have 7 meters per second speed. Also, there is an emergency staircase on four different sides. The head structure consists of a steel structure with 25000 tons weight that has also twelve floors (Iran Daily, July 14, 2012).

Milad Tower consists of five unique places for visitors that feature it as an entertainment complex beside its function of telecommunication as below:

a.   Observation Deck: The third floor of Milad Tower consists of observation deck (Figure 77) which is the first public floor that offers a great outlook in an enclosed area that has 20-meter high windows. From Observation Deck one can reach to Cafeteria, Revolving Restaurant and Art Gallery (Figure 78) by stairs (Iran Daily, July 14, 2012).

Figure 77. Observation Deck of Milad Tower. (URL31)

Figure 78. Art gallery of Milad Tower. (URL32)

b.   Art Gallery: It is located in the fifth floor of head structure. There are valuable visual art works in this place and it is aimed by management to introduce these art works to those who are interested in them (Iran Daily, July 14, 2012).

c.   International Convention Center: International convention centers consist of seven conference halls and a 700-square meters exhibition space, a lobby, two restrooms, a radio and television studio, a training room and reception services (Iran Daily, July 14, 2012).

d.   International hotel: There is a five-star hotel in this tower with 52000 square meters area which has been established to give services to local and international guests, global tourists, and to accommodate political guests attending conventions and other guests of different meetings (Iran Daily, July 14, 2012).

e.   World Trade Center: This center with 40000 square meters area consist of different section for transacting national and global commercial businesses, a space for exhibitions that is for presenting products and services and space for holding technical and scientific conventions and meetings (Iran Daily, July 14, 2012).

4.8 Finding and Results

The questions of this questionnaire (Appendix 2) are proposed based on current research question in order to find out desirable conclusion parallel to the aim study. This questionnaire consists of eight questions in multiple choice format, evaluation question and explanation ones. 50 people with Iranian nationality and in various ages from inside and outside of Iran filled out these questionnaires. The aim of proposing each question and yield results of questions are investigated and analyzed and exhibited in charts and diagrams.

The first question (Figure 79) of questionnaire is about the relation between one building and national identity. This question is proposed as general question and the aim of asking this question was whether the relation between a building and national identity is sensible for respondents. According to the below chart, the 90% positive idea is a

confirmation of this issue that a building can be effective in creating a national identity

of a society or a country.
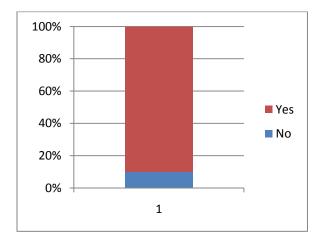
Figure 79. Question1: In your opinion is there
any relation between national identity and
monumental building?

Second question (Figure 80) of the questionnaire has approximately the same concept as

first question with these differences that it does not have the general form and it

expressed in the scale of Iran and monumental buildings are asked. The result of this

question is also positive like previous question and confirms the role of monumental

buildings on creating national identity and culture.
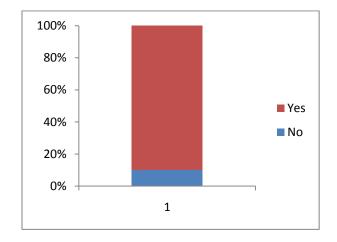
Figure 80. Question.2: Does monumental
building of Iran represent Iranian identity?

Third question (Figure 81) investigates how and in what approach creates national identity. Five answers were proposed in evaluating form for this question, and the aim of this question was to find out the most influential item on national identity and the choices were with passing the time one monumental building is considered as an indicator of national identity, from the beginning was constructed for this reason, applying advanced technology features a building and creates an identity to compete against identity crisis, and the policies of a government in introducing the building to people, various nations can highlight the roles of the impacts of that building on people's culture, and the last proposed answer was if an especial event occurs around a building, it can register the building in the list of monuments which make a part of national identity of people.

In the below figure five diagrams for five answers are traced. As it can be seen "through passing the time" choice with dark blue – diagram is the most frequent answer between others and is located in the higher level compared to other choices. The second most influential reason is "the governments' polices in introducing building to people and different nations" that with little difference with "occurring special event around the monumental building" choice is located in higher level. The "constructing for this reason" and "advanced technology" choices are located in the same level below other three choices.
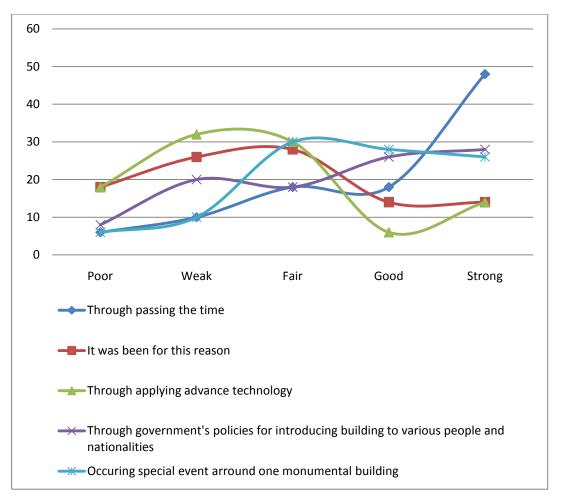
Figure 81. Question3: How does monumental architecture create national identity?

But the considerable point in the analysis of this question is that if the marks of 3, 4, and 5 which are good marks are accumulated the order that has been gained in previous analysis would be changed in such a way that "occurring an special event" choice will be located in the same level of the "through passing the time" choice in the highest rank compared to other choices. And the other factors to make a monumental building as an indicator of national identity are respectively "the policies of governments", "constructing for this aim from the beginning" and "advanced technology" choices (Figure 82).
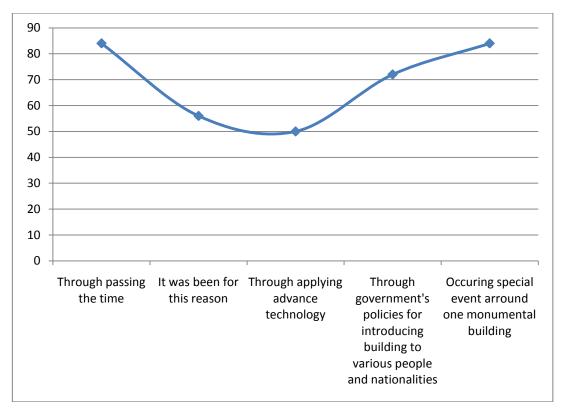
Figure 82. Sum up of marks 3, 4, 5 for each effective factor to create identity

The aim of part "a" of fourth question (Figure 83) is to know with which monumental buildings the people can relate more and accept it as an influential building on national identity. According to obtained results in this ranking Takht-e-Jamshid with 76 percent votes was placed in higher level and after it Si-o-se Pol, Naghsh-e-Jahan and Shahyad Square respectively 14, 6, and 4 percent were located in next levels and Fin Bathroom in Kashan and Milad Tower with no votes were placed in last level.
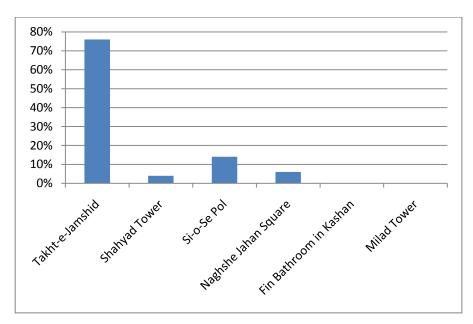
Figure 83. Question 4 (a): Which monumental building in Iran does come in to your mind firstly?

The considerable point is that the conclusion of this question is the reason for the truth of pervious question. In previous conclusion the factor of time (Figure 84) has gained the most important element in creating national identity. So, Takht-e-Jamshid with 2500 years antiquity is the best and the most famous monument in introducing the identity of Iran.
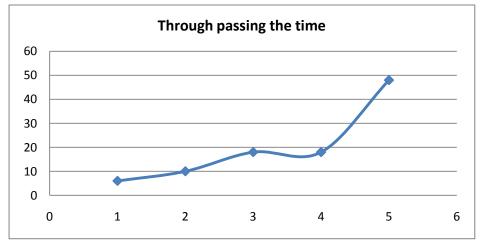
Figure 84. Diagram of passing the time factor

In part "b" of fourth question (Figure 85) the factor of being historical of one monument with 60 percent vote is realized as the most important factor in selecting one monumental building. 18 percent of respondents mentioned the events around a monument as their reason for their choosing. Only two percent choose the building in choices because of modernity, while no building was selected because of religious aspects. 20 percent of answers were in explanation form that most of these explanation answers can also be categorized in historical concepts. Among these explanation answers there was one interesting answer. Its respondent had told Takht-e-Jamshid had been a modern structure with 2500 years antiquity and it is considerable how a complex could have been modern while it had been constructed 2500 years ago.
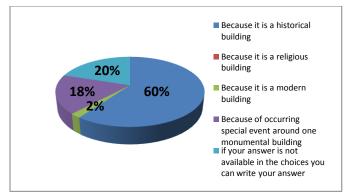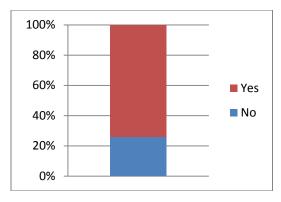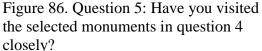
Figure 85. Question 4(b): What is your reason for this choice?

The goal of fifth question (Figure 86) was investigating if respondents have seen their selected building in question 4 closely. 76 percent of them had seen their selected monuments before, while 24 percent had not seen them. And in question six (Figure 87) had been asked if visiting monument closely had been effective on their selection that 56 percent of them was agree that it was important in their selection but 44 percent believed that it did not have any impact on their selection.

Figure 86. Question 5: Have you visited the selected monuments in question 4 closely?
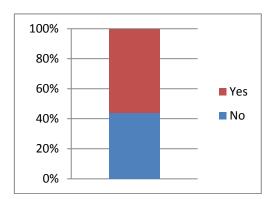
Figure 87. Question 6: Does visiting monuments closely influence your choice?

In the seventh question (Figure 88) it has been asked that which of the monumental buildings in Iran have the most highlighted role in introducing Iranian Identity. This question is in evaluating form and the obtained results show Takht-e-Jamshid is located in first place and among other choices is the most valuable monument in creating Iranian Identity. An interesting point in this question is if marks 3, 4 and 5 (which are good marks) are added for each choice they would show except Takht-e-Jamshid and Si-o-Se Pol which are ranked in first and second place, the ranking of other monuments in comparison with the obtained results of question four have differences and respectively Milad Tower, Shahyad Square, Finn Garden and Naghsh-e-Jahan Square have the most important effects in introducing Iranian Identity. Milad Tower and Finn Garden in the fourth question were two monuments which have not been selected even by one respondent, while in the results of this question Milad Tower can be seen in third place and Finn Garden in fifth place. Therefore, if Iranian people think about monumental buildings of Iran, Milad Tower will not be come to their mind but by the

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selected policies of government in featuring one building and by passing the time it can

be introduced as monumental building.
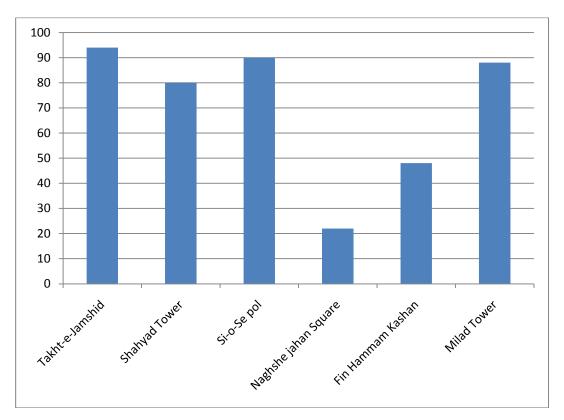
Figure 88. Question 7: Evaluate each mentioned monumental building from 1 to 5
from the viewpoint of showing Iranian Identity?

In this ranking that Finn Garden is placed in higher place rather than Naghsh-e-Jahan

Square it shows that historical concept of a building is gained through passing the time

is stronger factor compared to religious concept of that building and it states that

religion is not a good indicator for Iranian Identity.

Last Question (Figure 89) is about solving the issue of the crisis of identity by featuring

a monumental building in the countries. The related chart to this question by showing

52 percent positive answers is the proof to this important issue.

The result of question 8

48% 52%

Yes
No
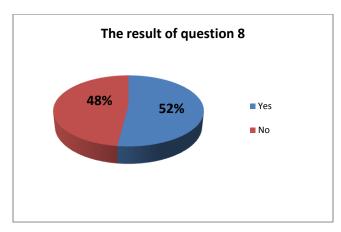
Figure 89. Question 8: Does solving the problems of identity crisis in developing countries move parallel to featuring monumental building in these countries?

Chapter 5

CONCLUSION

Achieving identity in architecture, especially in national level, is an important issue in the contemporary architecture. Generally, meaningful and memorable places are effective in the process of linking a place to its users ,and achieving some certain levels of identity.

Different experts have considered various factors related to the environmental identity. For example, Lynch (1960) considers two important functions for identity; first one is the function can be called sense of cognition. In other words, identity dedicates human being the potency of cognition and helps him to perceive the environment. If environment lacks the sense of cognition and distinguishing, it cannot be perceived properly and cannot be linked to its users. The other function that Lynch (1960) mentions is the emotional function of environmental identity. According to Rappaport (in Ghotbi, 2008), identity is the potency to distinguish one element from the other elements. He enumerates identity as one the characteristics of the environment which does not vary in different circumstances. These characteristics can be physical characteristics such as shape, dimension, decoration, construction style and etc. Or can be current special activities or the functions of an environment (Ghotbi, 2008). Alexander (1979) is one of the other philosophers who has discussed about environmental identity. In his opinion, identity is manifested in the environment when a

natural and logical relation between individual and environment has been achieved. He believes between individual and the environment of his life no relation and no sense of mind belonging will be made, unless he has potency in deep cognition and distinguishing and has the capacity to perceive it rather than other environments (Alexander, 1979). Walter Bohr states identity is same big and small differences that leads distinguishing of place and the clearance of an environment and creates the sense of attachment (Ghotbi, 2008).

But to answer the question about the role of monumental buildings in the creation of national identity it is necessary to view architecture from two viewpoints. The first one is the general viewpoint which considers the architecture as the meaning of constructing; restricting the space, making shelter, which such view generally has less to do with identity in architecture. Therefore, in order to discuss about identity in the architecture it is necessary to view to this issue from the other viewpoint containing the value of characteristics of architecture. The identity of an architectural work usually is evaluated by the element of ideas and its effects from its cultural and social characteristics.

Based on the findings of this study, three factors of "aesthetic", "knowledge" and "the origin of design" can be seen in all great works of architecture which left from the past, the ones for contemporary era that have linkage to the past and those have advanced technology.

The study showed that "time" is very important factor in giving national identity to monumental structures. Such factor, however, is out of architects' control. The second

important factor is the "policy of governments" in introducing one monumental building to the people or to the people as the symbol of national identity. Although the importance of the role of governments and their manipulating power cannot be ignored, but it is the weaker factor rather than "time". The other factors such as "applying post-modern technology in constructing a structure" or "occurring a special event around one structure" or "constructing a building with the aim of having a monument" can be effective to create a national identity, too. It has to be stated that among three above–mentioned factors "occurring a special event" are the most effective one to create national identity rather than the others.

Therefore, according to the obtained results from the literature review and analysis on case studies, Takht-e-Jamshid historical complex by gaining more credits by Iranians can stand as the symbol of national identity for Iranians rather than the other important structures which are Naghsh-e jahan square in Isfahan, Si-o-se Pol, hammam-e-Fin in Kashan, Milad tower and Azadi square. By considering that "time-passing" had the most effect on creating national identity, Takht-e-Jamshid historical complex with 2500 years antiquity, is the confirmation of this finding. The second effective monumental building on Iranian identity is Si-o-Se Pol which is a historical monument and is one of the most beautiful bridges in Iran and even in the world that is exposed to the destructions unfortunately.

An interesting and discussing point is that Milad tower has been constructed at first with the aim of being a monumental building during the recent decades. Although government and media have proposed this structure as the symbol of national identity,

but it is ranked in third place according to the results gained in this study. Although people do not believe that Milad Tower is a crucial effective monumental building on Iranian identity, they have accepted it as one of the important monumental buildings through the policies that government have been set to feature this structure. This building may probably can play roles in introducing Iranian identity in the future by the factor of "time-passing".

Although Iranian-Islamic identity has been the indicator for national identity after Islamic revolution on 1978, according to the findings of this study, being historical that is obtained by "passing the time" is stronger factor in achieving national identity rather than being "religious". Based on this finding, in Naghsh-e-Jahan square of Isfahan which is one of the complexes that represents Iranian identity the element of religious is highlighted the most among other structures of case study, whereas it is observed in the analysis on questionnaire it is located on the last place.

However, emphasis on the value of "time-passing" in creation of national identity for monumental structures does not mean to repeat the history by copying historical buildings, because by repeating the history its meaning would not be repeated and only a superficial form of it can be repeated which is not enough to create identity.

In addition, creation of traditional architecture was based on the needs of ancient eras and reconstructing them in current era is not harmonized with the needs of contemporary period. In order to revive identity in contemporary era visitors' material and spiritual needs, distinguish environment with all its continental and environmental characteristics

and get familiar with the available techniques and technology. Monuments are considered by two groups – power and ordinary people. Each group's approach toward monumental architecture can be different. Although minority of authority might emphasis on certain buildings the majority of ordinary people might follow another monumental structure as the symbol of national identity. For further study, it is suggested to find out the relation of monumental architecture with both groups of government and ordinary people, because based on findings of this study it is concluded that the relation between monumental architecture and government is different from relation between monumental architecture and ordinary people.

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APPENDIX

Appendix 1- The List of Monumental Buildings or Complexes Based on Poll

نام اثر	تعداد/ Number of voters/ ارا	The Name of Monument
تخت جمشید	21	Takht-e Jamshid
برج شهیاد	11	Shahyad Tower
سی و سه پل	10	Si-o-se Pol
میدان نقش جهان	8	Naghshe Jahan Square
حمام فین کاشان	8	Fin Bathroom in Kashan
مسجد جامع اصفهان	6	Jameh Mosque of Isfahan
مسجد امام اصفهان	6	Imam Mosque of Isfahan
برج میلاد	6	Milad Tower
باغ ارم	5	Eram Garden
مقبره کوروش	5	Tomb of Cyrus
چهل ستون	5	Chehel Sotoun
عالی قاپو	4	Ali Qapu
مسجد شیخ لطف الله	3	Sheikh Lotf Allah Mosque
موزه هنرهای معاصر	3	Tehran Museum of Contemporary Art
منار جنبون اصفهان	3	Manar Jonban in Isfehan
چغازنبیل	3	Chogha Zanbil
ارگ بم	3	Arg-é Bam
کاخ گلستان	3	Golestan Palace
حافظیه	2	Tomb of Hafez
سر در دانشگاه تهران	2	University of Tehran main entrance
ارامگاه بوعلی همدان	2	Tomb of Avicenna in Hamedan
بنای امیر چخماق یزد	2	Amir Chakmaq Complex
کلاه فرهنگی رشت	2	Kolah Farangi Edifice in Rasht
باغ شازده ماهان	2	Shazdeh Garden
کندوان	2	Kandovan
معبد اناهیتا	2	Temple of Anahita
گنبد سلطانیه	2	Gonbad-e Soltanieh
قلعه الموت	2	Alamut Castle
مسجد نصیر المک شیراز	2	Nasir al-Mulk Mosque
مجموعه سر در باغ ملی	2	Bagh-e Melli Complex
مسجد جامع قزوین	2	Jame Mosque of Qazvin
گنبد قابوس	2	Gonbad-e Qabus (tower)

ارگ کریم خان زند		2	Arg of Karim Khan
پارک ال گلی تبریز		2	El-Gölü Park
شهرداری تبریز		2	Municipality of Tabriz
تیمچه های بازار کاشان		1	Kashan Bazaar
ارامگاه فردوسی		1	Tomb of Ferdowsi
بافت قدیمی شهر بوشهر		1	old texture of Bushehr
اتشکده ی زرتشت		1	Zoroaster Fire Temple
مجلس شورای اسلامی ایران		1	Iranian parliament
قلعه فلک الافلاک		1	Falak-ol-Aflak Castle
شهرداری رشت		1	Municipality of Rasht
اداره ی پست رشت		1	Rasht post office
ساختمان میرزا کوچک خان		1	Mirza Kuchak Khan Building
گرمابه حاج اقا بزرگ		1	haj agha bozorg Bathroom
بند قیصر		1	Band-e Kaisar
کاخ سعد اباد		1	Sa'dabad Palace
خانه طباطبایی در کاشان		1	Tabatabaei House in Kashan
نقش رستم		1	Naqsh-e Rustam
بیستون		1	Bisotun
هشت بهشت		1	Hasht Behesht Palace
آرامگاه سعدی شیرازی		1	Tomb of Saadi Shirazi
پل دختر		1	Pol-e Dokhtar
اتشکده ی نیاسر		1	Niasar-Four Arches
مسجد کبود تبریز		1	Blue Mosque, Tabriz
کاروانسرای گنجعلی خان تبریز		1	Ganjali Khan Complex
مسجد گوهر شاد مشهد		1	Goharshad Mosque
موزه ایران باستان		1	National Museum of Iran
بازار قزوین		1	Qazvin Bazar
ابیانه کاشان		1	Abyaneh
بازار وکیل		1	Vakil Bazaar
تئاتر شهر تهران		1	Theater of Tehran
مجموعه ورزشی رفسنجان		1	Rafsanjan Sport Complex
هتل قدیمی رامسر		1	Ramsar's old hotel
خانه بروجردی کاشان		1	Borujerdis House
آرامگاه بابا طاهر		1	Tomb of Baba Tahir
ساختمان صندوق پس انداز بانک ملی ایران		1	Building saving case of Melli bank

Appendix 2-Questionnaire

This questionnaire is for the thesis of graduate program in E.M.U University with the subject of "the relation between monumental architecture and national identity". This explanation is necessary to mention that the buildings or the complexes that are available in multiple questions are selected based on survey on general Iranian people.

Personal information	Age:	Gender:	Male ○	Female ○

1. In your opinion does any relation between national identity and (monumental) building?

     a) Yes b)No

2. Does monumental building of Iran represent Iranian identity?
     a) Yes b) No

3. How does monumental architecture create national identity? (Evaluate each mentioned monumental building from 1 to 5)

		1	2	3	4	5
a	Through passing the time					
b	It was been built for this reason					
c	Through applying advanced technology					
d	Through government's policies for introducing building to various people and nationalities					
e	Occurring special event around one monumental building					

4. A. Which monumental building in Iran does come in to your mind firstly?

a)Takht-e Jamshid   b) Shahyad Tower   c) Si-o-se Pol   d) Naghshe Jahan Square   e) Fin Bathroom in Kashan   f) Milad Tower

B. What is your reason for this choice?

a) Because it is a historical building

b) Because it is a religious building

c) Because it is a modern building

d) Because of occurring special event around one monumental building

e) if your answer is not available in the choices you can write your answer…………………………………………………………………………………………

………………………………………………………………………………………………

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……………………………………………………………………………………..

5. Have you visited the selected monuments in question 4 closely?

a)Yes   b) No

6. Does visiting the monuments closely influence your choice?

a)Yes   b) No

7. Evaluate each mentioned monumental building from 1 to 5 from the viewpoint of showing Iranian Identity.

	The name of monument	1	2	3	4	5
a	Takht-e Jamshid					
b	Shahyad Tower					
c	Si-o-se Pol					
d	Naghshe Jahan Square					
e	Fin Bathroom in Kashan					
f	Milad Tower					

8. Does solving the problems of identity crisis in developing countries move parallel to featuring monumental buildings in these countries?

a)Yes   b) No