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کارکرد و معماری بنای هارونیه توس

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## The Functioning and Architecture of the Haroonia Toos Building

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### Abstract

**Problem statement:** Among the various branches of architecture, the monuments of the tomb have a special place; therefore, the tombs after the mosques are the most common building in Iran and have rooted in the context and culture of Iran. The tomb's health of a large number of Characters, especially scholars and mystics are unknown, and even in many cases, the date of death and the place of death has not been considered. The Harmony building in the Old Town of Toos is one of the buildings where there is a lot of ambiguity about the exact operation and construction history.

**Purpose and method of the research:** The main topic in this article is the elimination of these ambiguities and the recognition of the Harmony building, by reviewing written and non-textual sources (library-documentary and field) and comparative study and comparing it with other similar and contemporary works. The type of research in this article is descriptive-analytic and historical content.

**The Result of the Research:** based on what has previously been mentioned, it can be concluded that Haroonia is a building that was built in the 8th century AD and during the rule of the Shi'ite ruler of Sarbadārs dynasty, in order to burial one of the ancients and dervishes of this dynasty. Political conflicts and power struggles and the early fall of Sarbadārs in the eighth century AH led to the unfinished construction, and after some time, its historical and religious signs were destroyed by subsequent governments, and it was recognized in Haroonia without any historical backing.

**Keywords:** *Khorasan, Toos, Tomb, Haroonia, Sarbadārs.*

### Introduction and the Statement of the Problem

The land of Iran during the Islamic era has

witnessed the creation of various architectural monuments that have been effective in the evolution and development of its architecture. Although the historical texts and materials in these buildings help to better understand them, however,

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there are many monumental buildings that are free from any historical material or documentary about its history, but it has to be uncovered by its scientific approach. The majesty of the Haroonia building proves its historical significance in the context of the historic events of the historic city of Toos, but today it is a building that is notorious about the history of its construction and its performance. So far, research activities have focused on describing its architecture. Analysis of its ambiguities in the context of the city's historical conditions and comparative study of its architecture with similar buildings and neighboring cultures has not been properly studied. The main question of this research is that what the basic function and identity of the Haroonia building is and in what period it was erected. The present research attempts to obtain a more accurate understanding of the function and identity of the building, with the emphasis on written and non-textual sources, and the period of its construction.

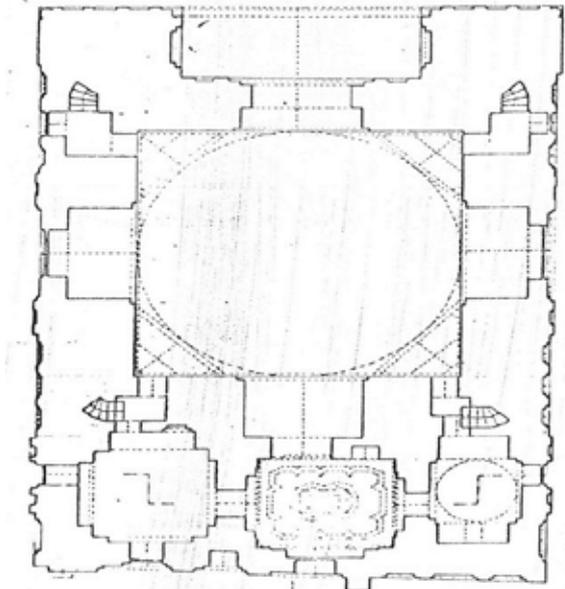
### Research background

In recent decades, research has been done in writing about the architecture of the Harmony building and its functioning and dating from Iranian and non-Iranian scholars. (Fig. 1, Map 1). Among the scholars such as Wilber (1986: 158-157) and Pop (Pop. 1938: 1702.1704), they have elaborated a fuller analysis of the building. Among Iranian researchers, in recent decades, people like Mohammad Mohit



Fig 1. Haroonia, Southern and Eastern View. Photo: Hossein Kouhestani.2017.

Tabatabaee (1974: 10), Mehdi Seyyedi (1960: 26), Rajabali Labaf Khaniki (1999: 65), and Seyyed Mohsen Hosseini (1995: 49) have tried to investigate and The analysis of the ambiguities is based on which significant results have been obtained; also,



Map 1. Ground plan for the HarooniaBuilding. Source: Archives of the Cultural Heritage Department of Khorasan Razavi.

in recognition of the Harmony building, in 1354. There are excavations inside the building (F-Case: Archives of the Khorasan Razavi Heritage Bureau). Although HarooniaBuilding today is a monument in the middle of the city of Tabarran Toos, it can be deduced from a number of travel writings of the QĀJĀR period, such as Fraser (1825: 517) Khannikov (1996: 121) and Etemad al-Saltanah (1983: 181) By the QĀJĀR period, there were other architectural monuments around the building, including a minaret or four-story castle. The results of the recent excavations of the ancient Buddhists (Mousavi, 1991; Labaf Khaniki and Bakhtiari Shahri, 1996 and Tugraei, 2003) also emphasize in the context of the point. Overall, this point of the city of Tabarran Toos has been enclosed in a set of architectural monuments (Fig. 2). Specifically, the construction of these buildings was not beyond QĀJĀR.

In the QĀJĀR period, A Scottish travel writer and



transformation of the Haroonia building in order to determine the performance, identity and duration of the construction of this building, the research method is consistent with the descriptive-analytical methods and historical analysis, as a documentary and library study based on resources of written texts, especially historical and geographical and non-written sources and field studies.

### Morphology and architecture

“Haroonia” building is a dome with quadrangles and its exterior is composed of two sections of the body and the dome. The main dome is placed on a square-shaped space. Haroonia building is generally composed of three parts of the front of the arch, the dome of the house and three rooms on the north side. Thus, the building has an upright elevation of about 21 meters in the southern part, and now it is possible to enter and exit the interior through the entrance of this pre-arc.

The dome space of the house is in the form of a square and four monarchs are seen with an arch arranged in its four corners. There are also four spiral staircases in the quadrangle of the dome floor space that links the lower dome floor space to the corridor and the second floor corridor as well as the back door of the house (Map 1).

In the interior space of the dome of the house, in the transitional area, by creating a corner, the condition of converting the square map into octagonal and then the hexagonal dome space is provided. The dome is of a kind of domes of discrete domes with a height of about 25 meters. Inside the building, there are three relatively small rooms on the northern side and their connection to the corridors together, as well as the dome space of the house (Fig. 1).

Of the remarkable parts of the building, the outer face of the northern front includes a number of vaults, decorative lattice windows, and the presence of altar with muqarnas decorations and gypsum seals with the theme “Al-Dunya al-Sala”. No other architectural decorations used in the building are known to us. The image sources of the QĀJĀR period (Fig. 5)

and the works on the inside and outside of the exterior show evidence of the presence of gypsum arrays as muqarnas, and only a small amount of these decorations in the semi-dome segment is now exhibited.

### Function of the building

One of the assumptions made by a number of researchers is that Haroonia is the same monastery and the tomb of Muḥammad al-Ghazālī. Assuming acceptance of this function, the history of construction dates back to the years of the life of Muḥammad al-Ghazālī (505-450 A. D.) to the Seljuk regime. By reviewing the writings and opinions of tourists of QĀJĀR period, we find that none of them used this building as the tomb of Muḥammad al-Ghazālī. Although given that the travelers and figures such as ibn Baṭūṭah (1991: 469), Hāfiz Ebrū (n. d.: 56) and Fazlallah Khuneji (1971: 352-350) mentioned the tomb of Imam Muḥammad al-Ghazālī in Toos, some in the contemporary period have argued that this unique monument in the city of Toos is the tomb of Muḥammad al-Ghazālī. However, in this case, some historical texts emphasized that the tomb of Muḥammad al-Ghazālī is outside the city of Tabarran Toos.

This is confirmed by the location of the Haroonia building located in the city center and outside the city. Among these texts, we can mention the writings of Fasyahuddin Khafi in the Majmal Fasihi (Khāfi, 1960: 247), Nozhat ol-Gholub by Ḥamdallāh Mustawfī (1983: 151), and the writings of Hāfiz Ebrū (Khāfi, 1991: 56). In this context, other sources such as the Tabaqat ol-Shafe’ieh by Ibn Sobki (Vol. 4: 101), Wafayāt al-a’yān by Ibn Khallikān (1988, 2: 37, 38), and Maraat al-Jannah by Ya’fai (1969: 569) all agree that Ghazālī was buried in the cemetery of Tabaran. Due to the fact that the cemeteries of Islamic cities were outside the city and the Haroonia building was in the center of Tabarran, then the Ghazālī tomb should not be located inside or around this building. In addition, in archaeological excavations around the Haroonia building, no sign has been found to indicate

the presence of a nearby cemetery. In the excavations of the Cultural Heritage Bureau of Khorasan Province, which took place outside Hesar-e Toos and in the distance of about 120 meters far from it, some of local authorities recognize it as the tomb of Ghazālī, led to the discovery of architectural remnants that is in line with The Bukhara Guesthouse's comments on Ghazālī Burnt Building (915 A. H.); (Labaf Khaniki, 1999: 67). The excavated building consists of two floors, the upper floor of which has been completely destroyed and the lower floor is of cross-like stone. The walls of the building are gypsum and have a green-tile altar. According to the available evidence, it might be said that it was a type of tower of tombs. In each case, based on what has been said, it seems that Haroonia is a different building than the monastery and the tomb of Ghazālī.

### Architectural history approach

In recent decades, some scholars such as Hertzfeld (1969: 10), Hill and Grabar (1996: 84, 85), Hillenbrand (1998: 357) have considered the building as a Seljuk monument without providing any documentary evidence. However, there are many doubts about the construction of the building during the rule of the Seljuk or Khwārezm-Shāhian. This is evident in two respects: first, the architecture's similarity to the monuments of the period after the Mongol invasion, or the same period of the Ilkhani, and in particular the tombstones of this period. The Wilberdre, in this case, mentions many characteristics that are indicative of the date of construction of the building in the 14th century (7th century AH). These characteristics include: corridor and exterior arcature (arrows), double dome, emphasis on vertical external Noqul, special way of dividing the outer walls with the use of arches and nuggets, as well as the thickness of the base of the half-pillars of the entrance facade (Wilber, 1365:158). All of these features are clearly visible in the Haroonia building. The similarity of architecture with buildings constructed after the seventh century AH shows evidence for the construction of the building after the Mongol invasion. The building of

Haroonia in its magnificent proportions, including the vertical slopes of the building, has similarities to the monument of Soltaniyeh; it is also comparable to the Dome of Jablilla of Kerman, belonging to the 7th century A. D., including in the temple, and also with the tomb of Baba Loghman Sarakhs, belonging to the eighth century.

The events and occurrences of the city of Toos are another proof of the construction of the building in the city of Toos after the attack of the Mongols, because the Mongols, during their attacks, plundered and burnt many mosques, schools, libraries and scientific centers of the city of Toos (Khorasani, 2007: 158). Consequently, it is very difficult to overlook the fact that, among all the important buildings and the city's index, before the Mongol invasion, only the Haroonia building remains healthy, without much damage to the building. Also, given the fact that the Mongols attacked the city three times (Joveini, V1: 114, 138: V2: 220), and even the fences of the city were destroyed (Ibid., 2: 220), it seems unlikely that the construction of Haroonia was preceded by the Mongol invasion during the Seljuk period, otherwise it would have been unlikely that the historians or writers of the 6th century AD, such as Sana'ani, Mohitat, or Abu Sayed, have not mentioned the brief of this monument in their works (Seyyidi, unpublished report: 21).

In the same vein, one can mention the writings of Atâ-Malek Joveini in *Tārīkh-i Jahāngushāy*, which states: "After the domination of the Mongols, the city was completely destroyed. There were Fifty houses which were not inhabited all around the city, and they were also dispersed one in every corner..." (Joveini, Vol. 3: 237 and 238). Regarding the writings of Atâ-Malek Joveini, it is clear that in 637 A. D. there was no visible and notable building in the city. Except for several residential houses, other buildings of the Toos in the Mongol invasion were destroyed and demolished. Consequently, if we designated the commence of the construction of the Haroonia building in 637 A. H., this would ultimately end in 791 A. D., because it was precisely in the

same year that MiranShah, Teymour's son, attacked the city through the rebellion of a commander of Jani Ghorbani tribe and destroyed and plundered the birch so that the city never saw its development and prosperity ever since.

The writings of Hâfiz Ebrû (Joveyni, 1958: 178, 179), as well as the owner of the work of *Rawzat aş-safâ'* (Ibid: 175), portray a niche of these horrendous events. So limited the city of Toos became after the attack of Miran Shah that Muhail al-Din was named after A'fad al-Ghazali, who lived in birch in the early nineteenth century, not living in birch, but living in the village of Islamiyya Toos (Samarqandi, n. d: 434), a village, now in the middle of the city of Toos. According to the written sources, the city's ruinous situation continued in various periods during the Timurid, Safavid, Qājār and even now. Therefore, it is very unlikely that, given the wretched condition of this city after the attack of Miran Shah, such a magnificent building was created in a desolate, deserted, and partly vacant city. During these hundred and fifty years, between 637 and 791 B. C., especially in the 8th century A. D. the Toos had a fluctuated history. The city was usually throned by various governments and families, including The Janni Ghorbani, Sarbadārs and Al Kart. The remarkable point is the unfinished building of Haroonia in terms of construction, which can be attributed to the political conflicts of the unstable Governments of the 8th century A. D.

### The unfinished architecture of the Building

There are various reasons why this building remained unfinished. The brickwork of the building with various-sized and uneven bricks shows that this kind of brickwork has never been an indication of completed facet of this magnificent building. On the other hand, the scrutinization of the building reveals that the coating had been made of architectural materials, especially under the anchor or parts that were less exposed to atmosphere (Fig. 4). This suggests that the architect intends to cover the bricks with other materials, the building was prepared for

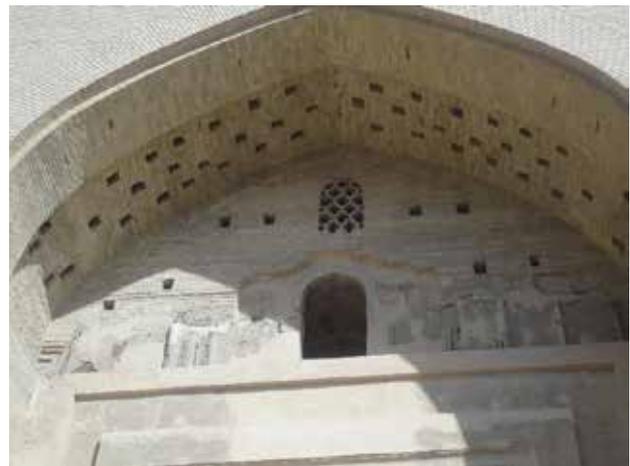


Fig 4. Gypsum coating below the Haroonia entrance door. Photo: Hossein Kouhestani.2017.

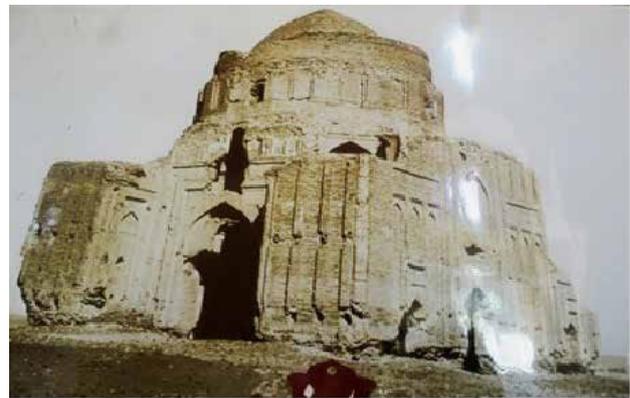


Fig5. Haroonia, East and South Facade. Source: Nāşer al-Dīn Shāh, 1975: 131.

its final decoration, which was probably a tile. As in the old images of this building, including the images related to the Qājār period, the decorative trim is seen below the front of the entrance to the building (Fig. 5). Of other reasons why the building is unfinished is its simplicity and being free of any decorations in the various drawings, nuggets and frames that are seen on different sides of the building. In addition to the reinforcement aspect, these architectural elements are considered to be the perfect place for decoration, which are abandoned in a simple and uniform manner in Haroonia building. In the same vein, Wilber thinks that the existence of Noql implying that an external decoration was considered, but never done (Wilber, 1986: 158); (Fig. 6).

building is one of the things that, due to its high altitude and good visibility, could be a good place

for artists to decorate it, but this area also left plain and without decoration. Also, the inner chambers of the north side of the building, the altar of the exterior of the north and the presence of four entrances in every four sides of building indicate that the current building is part of a set that could not be built. E'temād-al-Salṭana, who also visited the building during the Qājār period, referred to it as an unfinished construction site, and writes: "In this mansion, the prevailing suspicion is that it was about to be built as the tomb, and its mansion was no completely



Fig. 6. Arches and Noql of the Eastern Side. Photo: Hossein Kouhestani.2017.

finished, the tile was not completely used, which is why this building was not completed, not that it was finished and then destroyed" (E'temād-al-Salṭana, 1983: 181).

Also, the presence of an altar or a decorative shelf in the northern part reinforces the likelihood of a mosque connecting to the Haroonia building in the past, as Frazer also mentions the presence of a an altar near the building during the Qājār period. In sum, Although Haroonia building today is seen as a monolithic single construction, but the study and analysis of the architecture suggests that this section was originally designed as part of a collection. There are three rooms in the northern part of the building, an altar in the outside of the building, four entrances on the four sides of the building, and the unfinished architecture of the building, suggesting

that the current building is only part of a collection that could be constructed. In addition, archaeological



Fig 7. Remains of the mosque adjacent to the Haroonia building. Photo: Hossein Kouhestani.2017.

excavations in the 1980s have succeeded in discovering the remains of a large mosque, which was probably part of the Haroonia architecture in periods of time (Fig. 7).

## Discussion

By examining the historical texts and based on the writings of Dawlatshāh Samarqandī, doing much searched in this city, we can find the early history of the construction of the Haroonia building, and also the reason for the unfinished construction of the building in the short period of Shi'ite rule of Sarbadārs who were totally dominant over the period from 756 to 766 A. H. (Samarqandi, n. d: 317).

At the beginning of the rule, Sarbadārs had been trying to attract more people through the development of the city of Toos. The practice of development and civilization began with the repair of the devastation of the JaaniGhorbani government (Ibid.). Certainly, the positive reflection of these activities could be used as a supportive and ideological supporter of the long-term political-religious goals of the Leaders of Sarbadārs. Also, given the important role of Toos in the power struggle and power conflicts of the 8th century A. D. Sarbadārs, after the death of the most respected Darvīsh and Sheikhs of the city, put building a mausoleum for these people in the top

priority of their government's construction work, to not only coordinate its policies with the people of the city in honoring and respecting these sheikhs but also to be able to secure the spiritual support of the people for their religious government as a result of this behavior. The construction of such structures should, of course, be one of the long-term goals of Sarbadārs in Toos because this requires the high cost, the continuity of government and the decisive support of the government for the construction of such buildings.

On the other hand, the architecture of the building indicates that this building should have been constructed in the era of the overthrow of a Shi'a rule in Toos. Considering the altar of the Northeastern side of the building which is behind the main building, which is the dome of the house, In fact, according to Sunni beliefs, the mosque or prayer house should never be placed behind or back of a tombstone, based on the hadith of "لعن الله اليه و داتخذوا قبور انبيائهم مساجد". As a result, Sunni disbelieves this type of architecture according to their traditions. This is not forbidden in the Shiite religion. At the same time, due to the internal gap among the Sovereign rulers over power and the lack of support for the people because of the power-seeking measures carried out by the religious agent, this government soon ended in the path of weakness and decadence.

In the same days, the Sunni rule of The Kurt dynasty rose in Herat and, Herat's military decreed on the necessity of eliminating the Shi'i religion in the lands of the Sarbadārs (Azhand, 1984 : 32). In the Kurt dynasty attacks, Toos was among the cities seized. Consequently, many of the religious signs of the Leaders of Sarbadārs were destroyed and many of their civil works in the city remained unfinished. One of these unfinished projects can be considered as a magnificent building that was built by the government in order to bury one of the most desperate sheikhs of the city, which is referred to as the Haroonia building. As the field studies show, the building had four entrances in its four different

parts in the past, which now except for the pre-arc entrance, the other three entrances with decorative lattice windows and abnormal brick walls have been restored in recent decades.



Fig. 8. The outer altar of the northern face of the building. Photo: Hossein Kouhestani.2017.

The presence of four entrances on different sides of the building can indicate that there are probably other architectural spaces around the building, especially the northern side, where the altar or arches are still visible (Fig. 8).

With the fall of the short-term rule of Sarbadārs by Kurt dynasty in 766 AH, the possibility of completing this huge building was never provided. In the same vein, the religious beliefs of the dominant government of Kurt dynasty caused the destruction of religious or historical signs of this city, and this caused the construction of the building in the following periods to fall into a state of ambiguity and anonymity and many unanswered questions about its function and its date to be born. Some time later, the fall of the State of Kurt dynasty

by Miran Shah (in 791 A. H.) and the mass murder and plunder of the city of Toos by him led to the impossibility of transferring the identity of the buried person to the building through oral narratives of the people of the city, and the age or function of the building also was forgotten. Other factors further undermined the function and the true age of the Haroonia building, including the transfer of water from the city of Toos to Mashhad in the two Timurid and Safavid periods, which accelerated the process of destruction of the city. The significance of the city of Mashhad, especially during the Safavid period, was influenced by Imam Reza's shrine as a result of its government's religious policy in giving more and more importance to the Imāms and Imāmzādeh (Imām-born), and the negligence of the monastery of sheikhs and mystics, once again the city of Toos and a single monument of it was forgotten.

Few people left the city preferred living near the tomb of Imam Reza and the developing city and of Mashhad to living in a desolate and deserted city. As the first visitor mentioning this building specifically in 1821, was completely unaware of the function and name of the building. This process has been named according to the writings of other tourists of the Qajar period, and even by tourists and scholars, and as a result of which different functions have been assumed for this building, perhaps the last of which is the "Haroon-Rasheed Prison". Diez, who for the first time in the last century reviewed this construction, writes: "Of course, we do not know anything about the history, date, and roots of the Dome of Toos" (Diez, 1918: 62-55).

However, based on the narrations and oral traditions of the Toos people, some writings by the tourists of the Qājār period as well as the archaeological exploration within the building (Naderi, 1975), it can be said that since the beginning of the construction in the 8th century A. H., Haroonia has always been regarded as a tombstone of the most favorable people even if the buried person in the building was unknown to them.

Buildings that have religious features and have been religiously fulfilled and meet the spiritual needs of the people have always been in the process of being restored, completed and annexed, and have enjoyed a Popular status amongst the people and have many similarities with the architecture of the Harmony building, including the tomb of Abolfazl Sarakhsi in Sarakhs (Seljuk period), the tomb of Ala ud-Daula Simnani (Ilkhani period), the tomb of Baba Loghman in Sarakhs (8th Century Ghar), the tomb of Amirhossein ibnTughluq Takin in the Samarqand Shah Zand (777 A. H.), Shirin Baki's Tomb in Samarqand (787 A. H.), the tomb of Bojan Gholi Khan in Bukhara (in Timurid Period) Tomb of Khwaja Abdullah Ansari in Gazargah, Herat (Zarangvarnah) from the beginning of the Timurid period, the tomb and Khajeh Vahid al-Din in Herat (from the 9th century B. C.) and Qasim Anvar shrine in the Torbat- e Jam (late 9th century A. H.). Of the remarkable elements of the architecture is the arch, or the entrance, which attracts the attention of the visitor in the first place. The arch of this building is comparable to that of the Arabah tomb in Tim (367 A. H.), the tomb of Abolfazl Sarakhsi (from the Seljuk period), the tomb of Baba Loghamn in Sarakhs (8th century A. H.), as well as the monuments of the Timurid period, such as Khajeh Vahid al-Din monastery in Herat, the tomb of Toorabag Kanoom in Urgench, Molana mosque in Tāybād, Ulugh Beg Mosque in Samarkand, the tomb of Sheikh Ahmad Jam, Mosalli, and Shirdar Mosque in Mashhad (1025 A. H.), and finally the tomb of Ibrahim Razavi in Mashhad (Safavid period).

The double-hinged domes of Ilkhani, whose purpose in addition to adding to the magnificence of the building, was the protection of the building and the lower dome, caused by atmospheric influences, were initially used in the Seljuk period in buildings such as the tomb of Kharghan (486 A. H.) and the tomb of Sultan Sanjar, and later this element of architecture was fully used in the Ilkhane period.

Tombstones whose objective samples are the

Bayazid Bastami, the Sheikh Ahmad Jahan Shah, Shah Nematollah Vali and Sheikh Safi al-Din Ardebili, were mainly influenced and developed by the spiritual character of the deceased. In the same vein, it seems that the construction of such a collection around the dome of the house of Haroonia building was as a tombstone for the government of the Sarbedarans and Toos people, as the presence of three rooms on the north side of the dome of the house indicates that the architect intends to develop the building based on the respect of the buried person. In the early exploration of these three rooms of the dome of the house two distinct points are as follows:

1. Considering the relatively small dimensions of these rooms, it can be deduced that these rooms are more private than the original space of the building or the dome of the house.
2. Considering the two altars that are located in the northern side of the room and the middle part of the room, one can see the sanctity aspect of this three-room suite of Haroonia building complex, because unquestionably the altar is a sacred phenomenon of Islamic art. However, the early fall of Sarbedaran prevented them from doing so. At the same time, it seems that one of the reasons for the durability of Haroonia building up to nowadays is the people's attention to the spirituality of the person buried in the building.

### Conclusion

With the arrival of the Sarbedaran in the eighth century AH and their dominance over the city of Toos, under their political-religious support, new motives for the development and prosperity of the city began, and they used the positive reflection of these activities to achieve their long-term political-religious goals.

By making an appropriate piece of work for their sheikhs and religious elders, they were able to obtain the spiritual support of the Toos people for their religious government. The early fall of Sarbedaran as a result of internal conflicts and being defeated by the rulers of Kurt dynasty led to the unfinished stay

of many civilian and urban development activities. With the fall of the Sarbedarn in 766 A. H., no one ever completed the construction of the Haroonia building, and the religious thoughts of the Kurt dynasty destroyed the religious or historical signs of the building, which led Toos people to move to Mashhad, and accordingly Haroonia building was completely abandoned and fell under ambiguity in terms of functioning and dating, so that according to the latest written sources, during the Qājār period, different names have been attributed to this building, which are, of course, allegoric and fictitious.

In terms of architecture, the comparison of Haroonia with buildings of this type also shows that this building is comparable with many tomb buildings dating back to the 8th century A. D. in terms of design, especially in Khorasan. This has shown many interactions in the architecture of buildings, and in particular the tombstones, in the geographical area of Khorasan, and it is certainly indicative of the widespread architectural ties of the various regions of Great Khorasan in this era. At the same time, some of the architectural elements of Haroonia building have been influenced by a number of buildings dating back to the 8th century A. D. and it influenced many of the buildings built since afterwards.

The magnificent dome of the Haroonia building is also a perfect example of the double-hinged domes of Ilkani Period. The dome of this building is one of the important examples of the period of the Ilkhani in terms of size, architectural suitability, magnitude and height, and the division of the exterior. After this period, Double-hinged domes were used as an element and the main principle in Iranian architecture in many monuments of the Timurid and Safavid periods.

Haroonia's exterior facade, following the architectural tradition of Iran, and especially the Islamic period, has made the arches, nuqols is beyond simplicity and monotonic, and the architect has been able to use these architectural elements

simultaneously as decorative elements.

In the end, it must be stated that due to its important role in attracting to and supporting the people of the city of Tous for the religious leadership of Sarbedarans in the political developments of that time, Haroonia building was properly designed and constructed in terms of balancing, fit and elegance in general and in particular. therefore, the power struggles left this artistic masterpiece forever unfinished.

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