

Phenomenological investigation in the event of archetype recognition in Islamic-Iranian architecture* (Cases study: Toopkhane square, Laleh park, shahzade garden, naqsh-e jahan square)

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Abstract

In recent years and mostly in the shadow of modernism thinking in architecture and urban fields, some buildings and contexts have been emerged which their developers are, more than anything proud of their Avant-Garde and unique creations and even their whimsical features. Insistence of modernists on creating environments with same standards and different characters for people, has led to bewilderment, chaos, confusion and triviality in modern urban environments. However with passing of the time and clarification of the issues related to developing constructions without paying attention to the culture and history of nations, the necessity of thematic review led to start of new investigation in searching original basis for constructions and environmental elements which could reconnect the people and their local environment. With the rise of discussions in Environmental Psychology, history, native culture and etc., Archetypes were proposed as one of the most important and determinative aspects in designing human-built environments. Archetypes are defined as 'The Basic, Original and Sustainable Ideas' which is the result of thousands of years of history, experience and human collective memory which has been stored in human's unconscious memory. Likewise in the cultural zone of Iran with all the past history, such basic ideas and various archetypes must have existed in order to integrate different social groups in this large and colorful society through relatively coherent set of environmental elements. Therefore this article is an effort to answer to the related questions; can the model and bipolar idea of 'Up-Down' be defined as an archetype or basic idea in Iran? Does the possible existence of this idea only belong to the past? Is this idea present at human environments and models of architectural and urban environments in the present time too? For this purpose, besides mentioning the meaning of Subjective/Objective axis of Up-Down and its vital relation with linguistic concepts, worthiness and behavioral patterns and templates of various local architecture environments, the existence of this archetype or basic idea is proved via research in different samples and cases and its application has also been analyzed here. The method used here is Descriptive Analysis, and in particular; Content Analysis and inferential Analysis. Research data have been quantified and analyzed using Cochran formula and the questionnaires have been distributed by random sampling method for each case, and the data has been descriptively analyzed. The results of the surveys show that our perception of traditional and even modern environments is still influenced by linguistic concepts and basic ideas and the Archetype mentioned in this research has an unmistakable presence in our life today.

Keywords

Archetype, Language-Up/Down, Idea- Mind, Human Built Space, Varhang.

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Introduction

In an era which experts have deprived people from even recognizing themselves through their extreme elitism, and when people don't even identify the most basic models and patterns which used to be part of their everyday life, there is a necessity for specifying ideas and also historic and native patterns in an accurate and scientific method in a way that they could be discussed in public in a new -meaning explicit rather than implicit- and common way (Alexander, 2007: 214).

In societies with very old history, some patterns have developed which are rooted in the deepest levels of their collective unconscious and conscious minds and are guiding many values, behaviors, expectations, priorities and favors in people (for example refer to Yung, 2005; Alexander, 2008; Barati, 1997). These models and patterns have an undeniable contribution towards shaping the space system and valuation of its whole. According to the description of Archetype or sustainable basic ideas, they can't only exist in a physical form. They are objective and subjective at the same time and while they are timeless, they are alive and dynamic in time. Also, besides the constraints and restrictions in a specific territory, they are boundless and infinite too. On the other hand experiences and records show that in a certain society, archetypes are supported by various cultural sectors and layers in different software and hardware forms. For instance Chines-Japanese garden pattern should be considered part of these eternal ideas. Because it organizes garden elements in a certain way and also for this type of space regulation it has a certain intellectual/cultural template, a type of spatial philosophy and ideology.

Meanwhile a question about the possible relation between these ideas, behaviors, value system, native language and human environment system rises, especially in architecture and urban space arrangement field. What was the rating of urban spaces and urban space designing system based on, in case the mentioned relation existed? Is this idea present in human living space and architectural

and urban space modeling? Accordingly the main hypothesis of this research is looking for a relation between subjective archetypes while finding out about how they objectify in architectural spaces; the method used here to reach the goal mentioned above in the research is Content Analysis and the aim is to collect historical data, review the documents and study Philology in Farsi language. Firstly the manner of relation between above elements should be apprehended qualitatively and then the relation should be explained by selecting areas of study in our country and also performing surveys using citizens who use different environments.

Addressing this issue could be an opportunity for future endeavors to discover and use existing cultural wealth and resources in architecture and human living environment arrangements which have been forgotten with the current developments of spaces without cultural identity which has been accepted as the current method these days.

The theoretical Framework

• Life, mobility and space sustainability

If life, in its meaning of mobility and sustainability is related to the created space, the 'Alive' word refers to communication and dialogue between human and the built space. In order that, when people don't establish a deep culture connection with elements and spaces in the society, it will be abandoned and destroyed over time. An alive and sustainable society has integrated individuals and groups in history, culture, language, valuation system beliefs, rituals and formalities and such, through collective morale and has created a relatively homogeneous phenomenon. An environment which evokes and strengthens the sense of being alive in people and society will also be dynamic and sustainable, because it is the cause of flowing collective morale in the living environments (Christopher Alexander, 2008). Surely this this situation has a tendency towards balance point and balance is the extremity that man has always been searching for it as a lost element in their history of living. The purpose of studying models

and archetypes is to show that in human societies, there is one joint and common language for a big number of phenomena including environmental and architectural elements, despite huge differences and personal differences (Evensen, 1987: 17).

Unfortunately in today's technological world, many of the constructions are done with blind imitations, sole economical goals of builders and neglecting human and their needs which have replaced live, dynamic and sustainable buildings. So urban environment in our country, not only lacks the ability to redefine and remind individual, social and cultural identity of people living in urban areas, but it even does not give any opportunity to interact with others in urban environment for a chance to think or have social-cultural interactions.

• Archetype, Myth and Culture

Archetype is derived from the Greek word 'archery pops'. This word in Greek language had the definition of a model or template that was used as a reference to build different things (Madura, 1992). Also, in analytical psychology, those categories of conception forms and knowledge that have been inherited by a specific society have been called Archetype or Prototype (Maduro & Wheelwright, 1992). An archetype can be perceived like an inventory of augmentative intelligence or a hereditary effect which has been developed through accumulation of countless mental experiences which have been constantly repeated. Jung believes the eternal images or fundamental form of archetypes which belongs to the deepest level of the unconscious mind, is a type of talent or prior preparation for realizing an emotion driven universal human experience, a common myth or the general idea fusion of a fancy image (Jung, 1980: 47). These symbols and signs and even the archetypes, whether we recognize them or not, are one of the most important ways towards civilization and behaving according to the social conventions; every archetype or stable basic idea is a hidden structural tendency that represents the active contents and procedures of collective unconsciousness in the illustration of elementary

images. Similar to the most basic biological action, perhaps the most important elementary images in all eras and races are common (Tayyeb, 2000: 5-7). Archetypes and myths set the fate of a nation from the very early life. Thus, if myth could be illustrated as a form of primary and specific life; then it would not be only subjective or only objective matter; but it would stand exactly between these two. Movement and change of mythical representations in human's awareness must be an objective event (Casirer, 1999: 47).

One important and notable point is the relation between the basic ideas and myths. Some philosophers like Gustav Jung, basically recognize symbols and myths as the clear form of hidden archetypes (for example refer to: Ershad, 2007: 371). Maybe it could be said that archetypes are considered as a turning point for learning more about human spirit and psyche which have had a big effect on contemporary psychology, and with relying on this theory, it has been found out that our actions and behaviors are not only influenced after humans interact with outer world but ancient factors also have been inherited in people which affect their behaviors. Jung believes that collective unconscious is a set of past generation's experiences. Considering human's common ancestors, collective unconscious, unlike individual unconscious is the same in all people. This unconscious is part of the human heritage and the chain that links people with billion years of past experience (Javadi & Kadivar, 2002: 114). This topic might be one of the most important secrets of timelessness and immortality of archetypes. Casirer defines myth as a unifier force of a kind of recognition that is substantive and has a world of its own. This world is built in categories; categories which create scientific knowledge, that despite the same meaning, have a different pattern and model. So myth is a mean to objectify the world; and myth should be considered as a form of symbol; meaning it should be acknowledged and interpreted as a type of experience (Casirer, 1999: 9).

Because human built spaces in accordance with archetype are originated from history, myths and

culture, it makes them seem eternal and stable in the current time. But ordinary buildings which are developed through people's minds don't have a place in collective unconscious and are more dependent on individuals. This is an important issue that has been the center of attention in this essay. Archetypes or ancient patterns are images and sediments that have found their way into human unconsciousness through repetitive experiences of ancient human. In fact, archetypes are contents of human collective unconscious which are similar in all humans and members of a certain society. Archetypes can be found in myths, religions and religious rituals of different ethnic groups, dreams, imagination and artwork (especially literature) (Takdad, 1996). Therefore archetypes, as a cultural component, guides the societies towards ideals, wishes and deep, hidden and common desires, common beliefs, values and behavior patterns. Because at the end, cultural components in shape of life style and effect on collective behavior, would be identified as simulative and normative factors. These vital and motivational structures usually develop as objective and physical aspects (Including Pahlavaan, 1999: 13-14). Maybe this is the reason that makes humans feel alive when they face an archetype environment. This is not a biological feeling of being alive but social, historical and cultural feel of being alive. A type of this living phenomena could be considered as 'being present in the location' and floating in the past space and current time and at the same time, facing towards future and immortality (Golabchi, et al, 2012: 27-28). Finally, this procedure will result in formation of 'meaningfulness' of life and environment for human; a meaning that would link human to the cultural world. By connecting cultural meaning to nature, human will also organize their collective life; and with separating or linking life in this world and the other world, and in a complicated way would seek their happiness from organic connection of materialistic and spiritual culture (Pahlavaan, 1999: 12). According to Andrew Malrow, culture is the heritage and legacy of honor

and dignity of all people, but this dignity and honor is only recognizable in the form and language that the creators have given to it. This means that creation is inseparable from the culture that genius of creativity has developed it (Sattari, 1997: 40).

It should not be conceived that any ancient geometric form is a fundamental and sustainable idea. Archetypes have common spirit. This common spirit could lead to 'sacred' and 'immortality' of a building, environment or cultural behavioral patterns. So, admittedly shapes and forms related to archetypes, either in terms of stability or in terms of contents and meaning are sustainable (Golabchi, et al, 2012: 31). Human's efforts in taking advantage of old and fundamental cultural patterns is a means to liberation from the ignorance and darkness and achieving the brightness and clear thinking. Because humans are not only natural or social beings but also cultural beings - because humans, create a symbolic current situation and reality for themselves by using cultural meanings and patterns; and this is a base for their behavioral patterns and also the values and norms that he believes in. Therefore humans can be considered as creators of culture and at the same time creatures of the culture (Pahlavaan, 1999: 18-20).

• Subjective – Objective valuation of space

As it is recognizable in the previous mentioned issues, eternal patterns are seen somehow in almost all of the societies. Archetypes have always been effective in formation of value, behavioral and spatial systems. Likewise, in all parts of Iran certain local archetypes have always existed. The intended Archetype or Basic Idea in this research too, is seen in different subjective and objective forms, from the legendary underground city of 'var-jam-kard' to different urban and rural sub spaces. For this reason for introduction and explanation of theoretical notion based on dipole axis relationship model of 'up and down', and specially explain the manner of objectification of this cultural/subjective pattern in some of the traditional environments in Iran Story of var-jam-kard in Avesta: A story has been

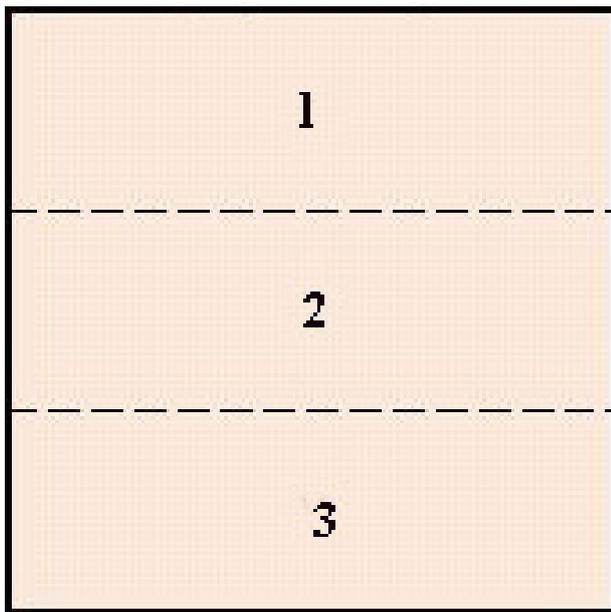


Fig. 1. Divided place of varejamkard. Source: Saeidnia, 2003.

narrated in the Vandidad part of Avesta, the holy book of Zoroastrians in which god orders Jamshid, Iran's legendary King to build an underground city due to the harsh upcoming winter and find a pair of all creatures to shelter in the city and save them from annihilation (Saeidnia, 2003). In this command, Jamshid is asked to divide the city into Up- Middle-Down. This city has been called 'var-jamkard' which means the city that Jamshid has founded (Pourdavood, 2008). In analysis of ancient Iranian archetypes, the world is divided into 3 parts as shown below (Bahar, 1999).

- Sublime (light and purity and salvation) world or shining world
- Empty world located in between (the intersection) the two worlds
- Nether world (darkness and weakness)

Therefore, the word 'var' also means shelter, city and garden in Farsi language (Barati, 2014). 'Var' is also synonymous with splendor, upon and up. Not only in Zoroastrians religion but all liability specially abrahamic religions, they all agree that religion and religiosity and religious beliefs are the main factors of rescuing men from 'darkness', as a

symbol of ignorance and misguidance and tyranny, while guiding them towards 'light' as a symbol of knowledge and salvation (for example refer to: verse 257 Baghareh and verse 6 Ebraheem). Combined words of revelation in Quran carry a certain depth that will lead to many questions and queries in a thinker and educated person and make them explore and search further. In collection of Quran verses, the words 'light and darkness' have a different sparkle. The word light is represents the origin of light, creator of the world and developmental and legislative guidance of the world; the world is meaningless without light and different things would not be distinguished and recognized. Darkness is representative of gloom, oppression, bullying, discrimination, injustice, sins and etc. Also in interpretation of Quran, darkness represents the severity and frequency of dimness (Majma-al-Bahrain, Vol, 6: 109). So in different verses of Quran, it has been promised to men and women that Quran will take them from darkness to light (for example verse 1 Ebraheem, verse 16 Almaedeh, verse 43 Al-Ahzab, verse 9 Al-Hadid, and verse 11 Etlagh); (Fig. 2).

In the event of this fundamental belief, the seven stage Islamic mystical journey is reagent of a theoretical and scientific trend that starts from 'down' and follows continuously to 'up'. If the seven stages of mysticism are looked at closely, this trend is seen



Fig. 2. Symbol of journey. Source: www.inapply.com.

clearly: quest, love, wisdom, disdain, monotheism and poverty and annihilation.

Here, we are facing a mental phenomenon with an axis with two poles: ‘up’ (as a symbol of luminary, sacred and desirable matter) and ‘down’ as (terrestrial, inferior and undesirable).

For full understanding of every issue, every inner and eternal truth should be perceived besides the external and momentary truth. Any external form is defined by an external truth which is the hidden and inner essence. The appearance of the form is tangible which only stresses on quantitative and material feature which is easily understood. But the inside, shows the qualitative and fundamental side of everything. In this research the assertion is based on the fact that this bipolar symbolic axis in Iranian society and culture, as an eternal template and image, in different spatial-behavioral forms, has been repeated and constantly produced and reproduced itself in history; and this matter has not been random and sectional. Some examples have described below (Fig. 3):

- In Iranian rooms, usually the entry door and surroundings is deemed as ‘down’ and the counterpoint of that is the space at the back of room which is deemed as ‘up’. This bipolar idea is used more seriously in formal dealings especially in the

family gatherings. People with higher age and social or academic credit and etc. will be located at the top of the room as a sign of respect (for example Mortezaei, 1988; Barati, 2004). This theme is seen in room layout and other architectural spaces. The mentioned pattern has a complete subjective/objective form and has always been used as a system and criterion for valuation (Fig. 4).

- In Mosques special Iranian Mosques, the entry door of mosque and bedchamber is considered ‘down’ and on the opposite location, the sanctuary is considered ‘up’. In Iranian original mosques, Sheikh Lutfollah in Isfahan city has demonstrated this space valuation in an interesting and unique way, with extending the path from the square entry and developing a tangible spatial rotation; so that eventually, the visitor has to enter exactly from the down point to bedchamber. In Iranian culture, a prayer mat or a food tablecloth also have up and down parts (Fig. 5).

- Gardens: Another example of a spatial shape which is retrieved from archetype or Iranian sustainable fundamental idea is gardens. Original Iranian gardens from the beginning to modern times are a clear example of establishment of the ‘up-down’ bipolar idea. The entry to gardens is always considered as down and the palace at the end of the gardens is considered as up (Barati, 2004);(Fig. 6).

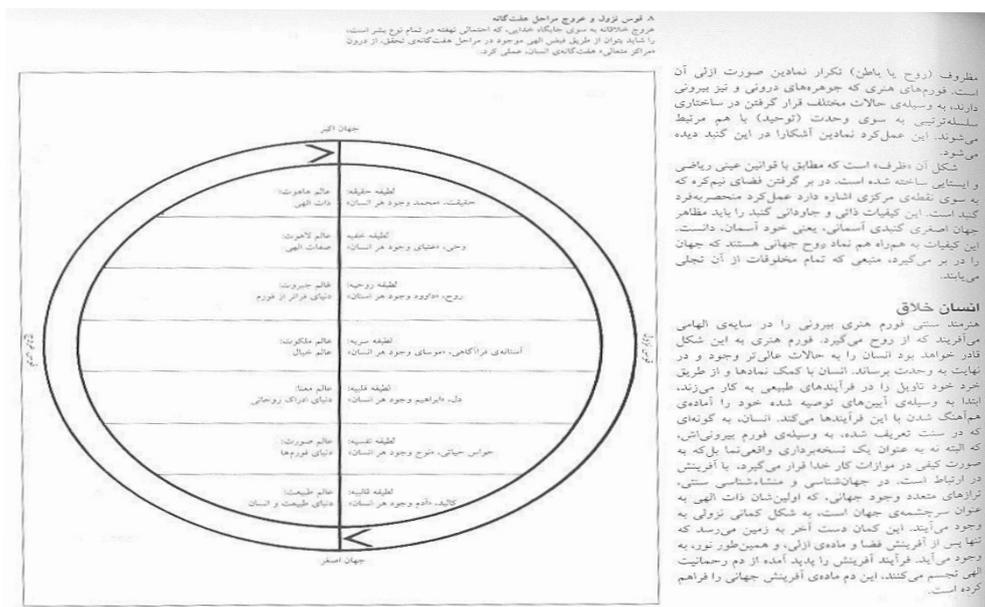


Fig. 3. Seven steps of ascend. Source: Ardalan, 2011.



Fig. 4. Pattern of up/down in family relationship

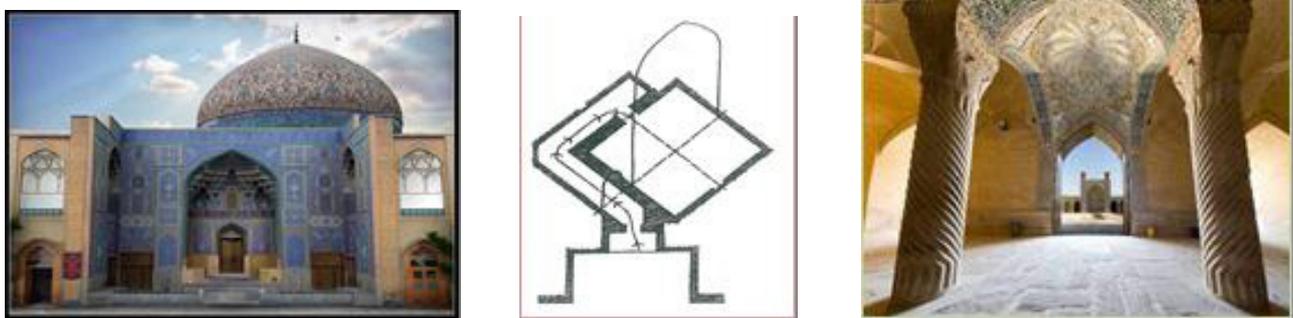


Fig. 5. pattern of up/down in masque. www.nbpars.ir & soughateshiraz.ir

Theoretical model of research

Even if we ignore the above evident, or argue that looking up (for example to sky, mountain tops and etc.) has always been a sign of superiority and purity for all human societies; but various evidence show

that Farsi language and Iranian valuation and moral system, have a particular focus on bipolar Up-Down pattern. This special view has been illustrated clearly in Farsi language. In Farsi, ‘far’ or Farrah or khorreh means up, fortune, luck, sky and auspiciousness

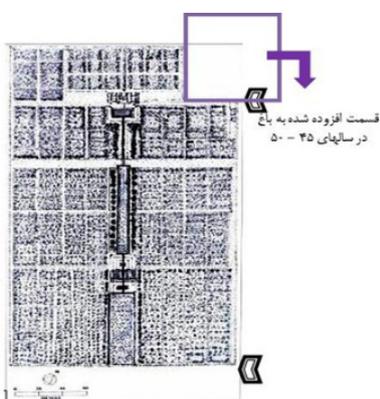


Fig. 6. Pattern of up/down in garden. Source: Arianpour, 1986.

and it is about paradise? gem and gift of god (Zarshenash, 2001: 389-392). On the other hand 'hang' or aahang' means attempt, turning and flying. So 'fargang, farreh-hang or faraahang' actually means intention and determination 'splendor=up= ascent= pomp= perfection= light=blaze and god's power (Barati, 2004; Zarshenas, 2001). This concept illustrates that a phenomenon that has the intention to move towards perfection and achieving the highest position possible, is praised in Iranian way of life. Such metaphorical and symbolic form of space is seen clearly in mosques, traditional gymnasiums, houses, gardens and a lot of traditional Iranian architectural environments. For example Shahzadeh Kerman Garden (as an ideal form of archetype and basic idea of space division in original Iranian architecture) has a lower area including threshold and entry and the building, and central area which includes steep water path and a stairway to the source of ground water, and finally an upper area including originated dock and majestic and beautiful palace gardens. If there should be an attempt to nominate this Iranian archetype, the best option would be 'varahang or varhang'. This name has a close relationship with the word farhang (which means culture); and on the other hand the word 'var' which is also used in var-jam-kard is reminiscent of this old and mythical case. So varhang has two poles and three subjective/objective parts in total which consists of: 'doorway and threshold', and landing place or 'landing-point', which is the entry and the beginning of the space. The second part is called 'midpoint' which is the area between threshold and rising- point, meaning the space between up and down. And finally last part or 'up' could be called 'rising-point'. So the words in the treasure of Farsi language, describe this archetype very well (Dehkhoda, 1996, Vol, 12: 18935-18942). As the meanings of the words show, 'land' and 'down' also mean disembark, enter and descent. These meanings are the opposite of rise and ascent. On the other hand, 'in-between' and 'midpoint', refer to the space between two points, and also have other conceptual meanings such as 'appearing' and

'becoming visible' and also 'heart', 'mind', 'human nature' and 'existence'. 'Middle' and 'midpoint' are the space interval between inferior and superior location like earth and sky, and also the interval between two spiritual matters like life and death, and existing and not existing or between good and evil. Finally, the words 'faraz' and 'farazgah' mean up and height, and also 'contact', 'adjacent' and 'presence'. One of its compounds is 'faraz-aamadeh' which means emerged and created.

As said above, the mentioned pattern shows a dipole axis with one pole as 'up and ascent' and the other pole is 'descent or down' in which some central arena have been defined to link the two axis together; of course without scientific attention to the role of language in this field, discovering the mentioned method would be impossible (for example Barati & Zarringalam, 2012). According to what has been said, the meanings of some words that represent the mentioned pattern are precisely described below:

- Up: Synonym to 'above', 'splendor', 'upon', 'var', 'top', 'on', 'super', 'sublime', 'eminence' and the opposite of 'downhill', 'beneath', 'land' and 'down'. Up and its synonyms have also been used in words 'serra', 'palace' and 'house'-specially the upper parts of the locations. Up is also referred to anything that is located on 'supreme and above', like upper part of the assembly. It also means 'sky', 'upper world' and 'highest chief', metaphorically. In Farsi language up also has the meaning of 'start', 'first', 'thorax', 'tip', 'presence', 'upper part of the assembly-versus threshold and doorways', 'length=longitude', 'height=elevation and elation-versus inferiority and depth' and also 'hills and mountains' which are all used frequently. 'Splendor' is also synonym to 'pomp' and 'grandeur' which are similar to justice and bale. (Dehkhoda, 1998, Vol. 3).
- Down: As mentioned before 'down' is the opposite of 'up'. Down is also synonym to under, lower, land, downhill, subordinate, inferior, domain, below, threshold and doorway (entrance of home, mosque, garden and etc.). The word 'down' could also be considered as 'earth versus sky' because in

Farsi language as falling down means descending (Dehkhoda, 1998, Vol. 4)

- Under: It is the opposite of ‘up’, meaning ‘below’ which in Pahlavi language it is called ‘azir’, ‘azher’ and ‘hach-aazar’. It also means subject, low, bottom, land and slope; which are opposite of top, upside, above, splendor, var and upon. Error and sin, ruined and desolate and despicable and weak are also metaphor for the word ‘under’ (Dehkhoda, 1998, Vol. 9).

The words above have been studied by only referring to Dehkhoda lexicon for the purpose on maintaining the briefness. Referring to other lexicons would probably show that these meanings exist even in a deeper area. The words ‘up’ and ‘ascent’ in this writing are the opposite of down, descent and downhill. Yet, the word ascent refers to high degree of eminence and sky and light, and in a way ascension and perfection; while down and descent, indicates land, weakness and fall.

Case study

- Research methodology

The studies conducted in this article include historical-cultural research and studies which review the literature of forming urban spaces order in relation to archetypes and myths. These researches have been done by using valid and reliable documents so by this way general and common features of historical events and phenomena and their causes can be explained. Therefore the approach which has been used in this research is the qualitative approach and also the content analysis – communication studies has been applied as the primary method of this research.

Content analyze is one of the main methods of studies which has been considered more by researchers in recent years. (Kerlinger in Harrison, 2003) provides a comprehensive definition of this method:

“Content analyze is a method of studying and analyzing communications in a systematic objective and qualitative way for measuring the variables” (Sarmad, et al, 2006). In this method instead of directly observing people’s behavior or asking them to answer questions or interviewing them, the researcher chooses communication system which the people create and seeks his/her answers among them. In content analyze, the researcher analyzes the produced messages and is trying to find an answer for the research questions. The content analyze method provides various opportunities for human and social scientists for systematic use of most extended materials related to human affairs - that is content of communication (Keripendorf, 2007). Content analyze also is being used to infer cultural aspects of the message to approach the objectives (goals) which is followed in the research. (Taleqani, 2008: 95-96) For investigating the reflection of the archetype has been presented here; and also the way it objectified as an accepted model for people this research continued by a rather vast survey in which 850 people have been questioned in four different Iranian spaces two of which traditional and the other two modern ones. These four spaces and the number of questionnaires distributed in them are: Toopkhane square in Tehran (222), Naqsh-e jahan square in Isfahan (202), Laleh park in Tehran (220) and Shahzade garden in Mahan (206). It should be mentioned that due to the uncertainty of the population size, for calculating the sample size Cochran formula was used. An average of (226) questionnaires was determined for each space when pilot section questionnaires were eliminated (Table. 1).

- Cognition of research areas

In this inquiry 4 spaces selected in order to find out to what extent the archetype can affect them both objectively and subjectively. Therefore, two cases

Table 1. Volume of sample of study. Source: authors.

Naqsh-e- jahan square	Shahzade garden	Laleh park	Toopkhane square	
202	206	220	222	volue of sample of study

of these areas (Toopkhane square and Laleh park) are examples of contemporary and modern urban context and two other cases (shahzade garden and naqsh-e-jahan square) are examples of old and historical spaces. Here these 4 spaces will be explored:

- Toopkhane square: Imam Khomeini square (previous names: Toopkhane square, Sepah square) is the name of a square located in the center of Tehran. This square, in its primary shape was built in 1284 A. D. by Amirkabir's order (the Qajar famous prime minister) and from that time on the buildings surrounding the square have been reconstructed frequently.

Nowadays the square has turned into a modern commercial and administrative center. Toopkhane square has an east- west orientation. It has a rectangular figure with 220 meters length and 110 meters width which exactly follows the proportion recommended in the Renaissance and Baroque era. After the destruction of the initial regular (orderly) and monotonously structures the police station was built on the west side and on the east side the royal bank of Iran was established. Also the municipality and telegraph office were built respectively on the north and the south side. Later on the traffic department was built on the south west side of the square. The royal bank building was transformed and the new building of the commercial bank (Tejarat) was established instead. The traditional building of telegraph (telegraph khaneh) has been already destroyed and replaced by a modern style building for the Ministry of Post and Telegraph

and Telephone. The old building of municipality of Tehran also destroyed and replaced by bus terminal in the north. In the east side of the square recently the main underground station was built (Fig. 7).

- Laleh park: This park is one of the largest green spaces in Tehran. The plan of the park was prepared by the famous French designer "Zhoofe" with the help of other Iranian designers. Laleh Park is located in district 6 of Tehran and is 35 hectares. The park is surrounded by Fatemi Street in the north, Keshavarz boulevard from the south, from west by Karegar Street and from the east by Hejab street. The south east part of the park is designed in a Japanese style and includes fountains and spiral rivulets. In the north side of the park an area with chess table has been considered. The basketball and volleyball courts are located on the north side as well. In addition, in this park there are other facilities including a puppet theatre, a library for children and teenagers and a mosque. Also there are statues of renowned and famous scholars such as Omar-e-Khayam and Abooreyhan-e-Birooni across the park (Fig. 8).

- Shaahzaadeh garden of Mahan: This garden is an example of Iranian "ruller house - garden" which is based on a 5.5 hectare rectangular north-south oriented land. The main form of the garden is rectangular with a 1 to 4 ratio (proportion). The length of the garden is 407 m and the width is 122 m. The garden has a picturesque and rather simple and linear entrance architecture in two floor. The second floor has been dedicated for living and to host (for servants, guards,...). The rest of the housekeeping



Fig. 7. Tehran Toopkhaneh Square. Source: www.iichs.org & safarnevis.com

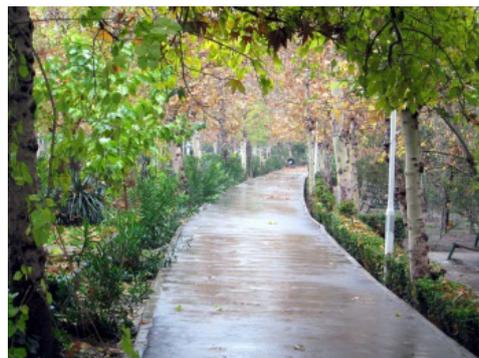
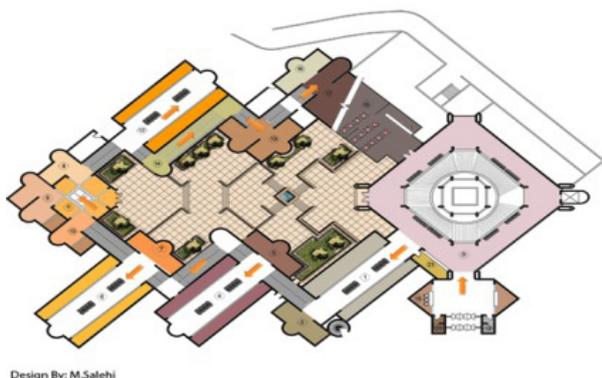


Fig. 8. Tehran Laleh park’s plan an views. Source: salman.mohammadi.ir

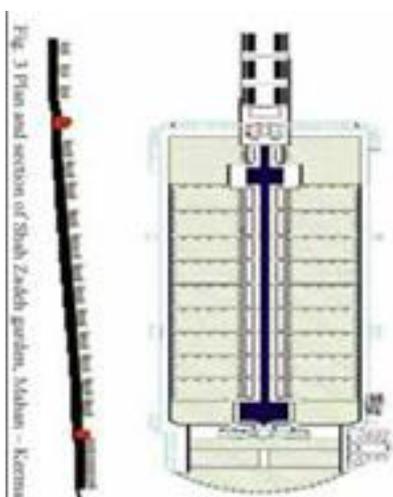


Fig. 9. Shaahzadeh garden’s plan and views. Source: www.tabnak.ir397 & tourismiran.tebyan.net

buildings are distributed in different part of the garden near the walls. The main building is the kooshk that is the permanent or seasonal settlement of the landlord (owner) which is located on far north (top/upper end) of the garden. Kooshk has also two floors for living and serves as guest house too (Fig. 9).

- Naqsh -e Jahaan square: The Naghsh - e Jahaan square was registered at the national heritage list on the 28th of January 1935. The square which is 500 meters long and 165 meters wide is close to 85000 square meters. Surrounding the square are the greatest and most famous historical structures in Isfahan and in the world such as Imam (previously Shah) Great Mosque in the south, Sheikh Lotfollah

Mosque in the east, Aliqapou Palace in the west, and Great Bazar Entrance in the north (Fig. 10).

• Research data analysis

As mentioned above, a questionnaire was used to assess the research question. The questionnaire asked respondents to a space inside it, up and down recognize? All those who questioned were indirectly accepted the existence of the value system in the interpretation of Iran’s space position (top - bottom). At the same time, total respondents about whether or not this particular feature in the four spaces have to be answered as follows (Table 2):

Thus, a relatively modern spaces compared to traditional spaces of less qualified “top-down” were detected. The number of pros and cons is almost

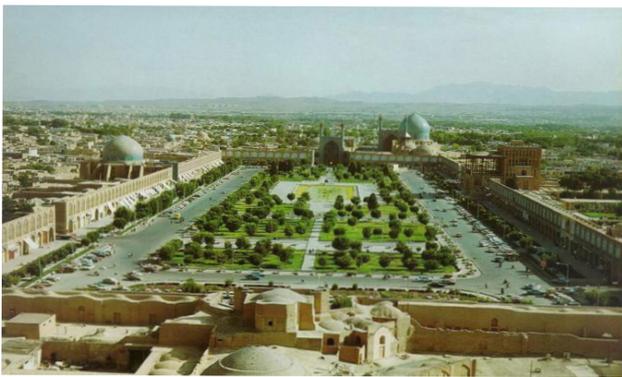


Fig. 10. Isfahan Naqsh-e Jahan square. Source: www.isfp.ir.

the opposite. It was found that while respondents acknowledge the existence of such a model, but cannot attribute it to modern spaces. The fact is quite different in the case of traditional spaces.

Another important point is that even where there is a group of respondents believe dipole pattern “varhang” in modern spaces. But the eligibility of high and low in these spaces with each other and with the group associated with the traditional spaces seems quite uncertain.

In the case of Toopkhane square amongst those people who considered the Varhang pattern for this space when asked about which part they thought is up or down and why 35 said north, 13 said south, 6 said west, 5 said east and 15 said the middle represents “up”. In return 30 said south, 6 said west and 5 said east represents “down”. The rest of the answers were miscellaneous. These respondents used (applied) attributes such as “cultured”, “quiet”, “clean” and “cordial” for the part of the square which was considered the top part. While the part of the square that was known as the bottom owns qualities such as “busy”, “chaotic”, “dirty” and so on (etc).

In the case of Naqsh-e jahan square, as a similar space sample against Toopkhane square, the same questions were asked. From all the respondents that considered an up-down pattern for the square 59 said the Imam mosque, 23 said the Aliqhapoo palace, 11 said the Sheikh lotfolla mosque, and finally 8 said the entrance of Qheissarieh is the top section of the square. There were also two miscellaneous answers. The reasons which the respondents mentioned for choosing “up” are also interesting.

The ones who chose mosques as “up” noted that being sacred and heavenly, spiritual dependence, avoiding worldly matters and etc were the reasons of their choice. Being the center of power and the shah’s living place, etc is why some chose Aliqhapoo.

Also for specifying “down” 69 said the entrance of Gheissarieh, 7 said the Imam mosque, 4 said the Sheikh lotfolla mosque and 4 said the Aliqhapoo represents down in this square. This group mentioned the attachment to worldly and unspiritual matters, being on the south side and about the other monuments their positions as the reasons of their choice. The rest of the answers were miscellaneous.

The same survey was conducted for Laleh Park in Tehran. Similar to Toopkhane square, the people also experienced confusion??? About modern space, Of the total people who believed the Varhang pattern is compatible for this green space, 33 said the square and the fountain center, 17 said the north entrance of the park and 4 said the Keshavarz boulevard in the south is the top section. This group thought the existence of water, peace, quiet; luxury shops, happiness and beauty were the qualities of the top.

Amongst the total respondents 31 said the south entrance, 6 said the south fountain, 9 said Keshavarz Boulevard and 5 said the south side of the park and the east and west streets represents “down” in this park. For describing the features of “down” respondents also expressed phrases such as: bustle and traffic, polluted, and disordered.

In the case of Shahzade garden in Mahan Kerman it seems that people had clearer views. Amongst those who believed in the existence of the Varhang

Table 2. The results of polls. Source: authors.

SPACE NAME	YES	PERCENT	NO	PERCENT
Toopkhane square	75	34.72	141	65.27
Laleh Park	61	27.98	157	72.01
Naqhshe jahan square	104	51.48	98	48.51
Shahzade garden	148	71.84	58	28.15

pattern in this garden 125 thought that the monument at the end of the garden (Kooshk) is the top side and is considered the creek water source and the highest spot in the garden. These respondents recognized features such as greatness and glory, inviting, dominating the entire garden, relaxing, spirituality, aesthetic and eye-catching for the “top” part of the garden. On the other side, the respondents mainly (47 people) thought that the entrance of the garden should be considered as “down”. The characteristics of “down” is also interesting according to this group. They mentioned features such as being plain, darkness, and impossibility of a broad understanding and overlooking of the whole garden.

The result of these questionnaires shows that the respondents in this research accepted the basic idea

of Varhang up-down pattern in various cities and spaces. But in modern spaces people faced doubt and obscurity in adapting this pattern with the spaces. This uncertainty does not apply for traditional spaces. Although basically respondents didn’t believe the possibility of adapting this pattern (Varhang) to modern space Therefore a few of the respondents have mentioned the existence of up-down bipolar axis in Toopkhane square and Laleh Park. Whereas the opposite happened about Naqhshe jahan square and Shahzade garden On the other hand in all cases the respondents tried to relate highly positive features and characteristics to “top” parts but with relating negative features to “down” parts they described it as a problematic and incomplete matter which is a very important subject.

Conclusion

The ancient and vernacular societies like Iran have produced several models and maybe local archetypes and transfer them from one generation to others as a valuable heritage. One of these historico-traditional models is a three section model by which Iranian people have created structured spaces with particular spatial classification and ranking. Archetypes can be used to esteem not only objective elements but for subjective matters. Society needs value system to distinguish between “right” and “wrong” by using some historical models and conceptions as acceptable and reliable criterion. This vital and affective role has made them sustained over the time both in software and hardware forms. This is why some of these models, concepts and archetypes endure to present time. According to these reasoning we can consider above mentioned model as an original, fundamental and sustained Iranian archetype which can be used to design, understand and provide people – environmental correct interrelate with identified built environment.

The mythical and archetypal notion in eastern world view actually is a kind of human attempt to dominate his/her own nature as a way to achieve his/her ideals in an acceptable, believable, agreeable, adapted into the people’s instinct, comforting, hopeful and also calmative route. Therefore, one can argue that the most significant application of the ancient and historical models is helping human kind to follow a reliable guidance. None of the human societies can ignore this definer matter. So, all societies and cultures, gradually, and according to “try and error” system, have stored their most important values into the myths, symbols, and models they believe are correct and vital to sustain human life/environment. This is why even modern and developed societies nowadays need this models and symbols and conceptions while are believing into scientific world view. Therefore, this notion can affect political, social, economic and environmental affairs. We can conclude that acculturated human beings have lived in the world of symbolic models, archetypes, and myths through the

history. Consequently, we can consider myths, historic/cultural models, symbols and archetypes as human basic needs. What has been called “varhang” in this research, that is a Three sectioned (top/up – middle – down/bottom) subjective/objective sustained local archetype, not only can help to understand/recognize/explore the historic Iranian built environments, but also to design and organize our future acceptable and promising future. Vrahang presents the people’s for pure perfection, both subjectively and objectively. What is supposed to guide people from darkness to the light, from unawareness into the wisdom, excellence and perfection? Varhang as a basic model can be used for re-producing and re-creating culturally adapted as well as identified urban spaces by planners and designers in Iran. Because of capacity of varhang to create integration between people and subjective and objective elements it will open up the public participation and acculturated environmental organization methods. This can be a save way to achieve post – modern urbanization/civilization our society severely need.

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