

Typology of Development Projects of Shiite Shrines in the Process of their Contemporaneity

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Abstract

Due to the importance of the shrines and their development manner, employing Iranian Islamic indices in development plans is not identified and it is often taste-based. However, investigating the historical pattern, some defined and sustainable principles can be found whose application in shrine development seems more meritorious. Following the patterns of the previous garden-shrines can be considered as one of the appropriate approaches for development plan of historical shrines and monuments. Now, the present study seeks to examine different forms of contemporary development plans of the shrines and their relationship with the nature and also to investigate how nature is manifested in these monuments. The purpose of the study is to classify the development plans of the contemporary shrines in terms of the relationship between their interior and exterior environment. Accordingly, by defining some characteristics and criteria, the development plans are studied in terms of the type and the amount of importance given to the naturalism. The defined criteria include: the number and the extent of the courtyards, vision to the main dome in courtyards, diversity and aesthetics of the trees and plants, the proportion of the open spaces to the closed spaces, decoration and luxury of the courtyards, material richness, lighting and symbols and patterns. Then a quadruplet classification has been made regarding the fulfillment of these criteria. The study investigates some examples of the contemporary development plans using comparative analysis method and ultimately based on their relevant feature, they are placed in one of the defined types of the shrine courtyards, extrovert garden-shrine, introvert garden-shrine and within the context shrine.

Key words: Development Plan, Contemporary Shrine, Garden-Shrine, Naturalism

INTRODUCTION

The shrines of holy people can be considered as the main manifestations of Islamic architecture in Iran and the identity element of cities. The mausoleums and shrines of Imams' descendants, since past have been the visiting place of pilgrims and the place of presence and community participation of people in holding religious rituals and gaining peace through prayer and worship, and according to the community developments and restructuring of urban areas, in order to maintain the status of these places and for the benefit of people, implementing the community development projects in these areas is essential. Due to the importance given to preserving these sacred places, in many

cases, while maintaining their authenticity and centrality, it is necessary to implement some development plans so that the building of the holy shrine is the main objective of the project and everything is directed toward it. In this case, the identity and authenticity of the building will be preserved and there will be no disturbance in the plan. Tombs have undergone some changes in the course of their history. Among the most important architectural principles of the architecture in Islamic era which is taken into consideration in development of the shrines to establish Iranian Islamic identity is the necessity of the garden-shrine pattern. The pattern of the garden-shrine is associated with the notion of Garden of Eden that has been frequently noted in Islamic texts like the holy Koran and the words of elders. Now the comprehensive encyclopedia of shrines and holy places is used as the most comprehensive written work in the field of shrines. Among the Authored books on architectural history of tombs and mausoleums, "Shrines and Tombs", Ganjnameh in cyclopaedia of Iranian Islamic architecture, by Kambiz Haji Ghasemi, "Shrines of Imams' Descendants" by Ahmad Agha Sharif, "An Introduction to the Architecture of the Mausoleum Buildings of the Imams"

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descendants” by Mohammad Reza Majma can be mentioned. Among the cited sources in the field of shrines, the doctoral thesis of “The Conceptual and Practical Principles in Designing Religious Buildings in the Shiite Viewpoints” by Mehdi Hamzeh-Nejad in Iran University of Science and Technology can be named. Among the articles relevant to the subject of the present study, “The Organization and Architecture Development Plan of the of Holy Places (the Shrines of Imams’ Descendants): A Case Study on the Shrine of Seyyed Mohammad Kajajany in Tabriz” written by Hasan Sattari Sarebangholi and Najaf Abdollahiyan,

“Typology of the Islamic Shrines in Iran Based on Sacred Concepts of Metaphor, Purification, Beauty and Glory” by Mehdi Hamzeh-Nejad and Saba Khorasani Moghaddam and “The City and Religious Places” by Mohammad Naghizade and etc... can be mentioned.

This research aims to study the development plans of the contemporary shrines in terms of the patterns of the relationship between the exterior and interior environments of the shrine and to review them in terms of naturalism based on the specific characteristics. According to the position of the shrines in the Islamic community, it seems necessary to achieve a principle to classify different patterns in development plans of the contemporary shrines and also to improve these plans. This research attempts to examine the examples of contemporary development plans of the shrines by a typological investigation that is based on their naturalism criteria measurement. They are classified by investigating the realization of the mentioned characteristics in examples and conducting a comparative analysis and also employing analytical reasoning methods.

RESEARCH METHODOLOGY

In this research, the information and documentation in the field of garden-shrines and naturalism in shrines were gathered through documentary, library and field studies, and then based on Islamic principles and through analytical reasoning method, some criteria were defined to measure the realization of the necessary principles in development plan of the shrines. Afterwards, some samples of the development plans of the contemporary shrines were investigated based on the defined criteria through comparative analysis and finally four classification has been made through analytical reasoning method.

RESULTS

Metaphor And Purification And Their Mode Of Realization In Sacred Buildings

Metaphor and purification are among the important mystical concepts that are realized in different ways.

“Metaphor” means using the manifestations that makes God understanding easier for human and causes to create a more intimate relationship with him”[1]. Therefore, in metaphorical buildings, the elements were used that creates the maximum amount of metaphor and manifests the attributes that makes the truth to be understood as easily and simply as human’s understanding. Such building will invite the audience to stay there. In contrast, a purificatory building seeks to make the Almighty free from the physical and metaphorical characteristics. Metaphorical similarity is also form by form reference. Providing appropriate ways to understand the manifestations of the concepts of goodness and beauty in architecture, is the responsibility of the architect. Thereby, from the world of sacred, concepts and unseen, he is inspired by the shape and he is trying to create a fantastic atmosphere full of sensible beauty by incarnating the visible manifestation of the divine power on Earth (Nature).

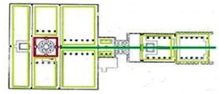

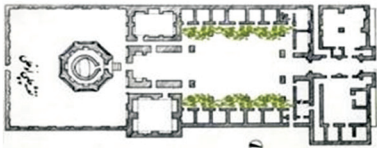
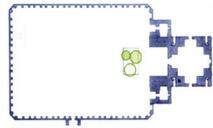
Naturalism In Shrines

Naturalists is also considered as one of the aspects of Metaphorical similarity. As the nature is located more remarkable, calculated and sequential in the context of the scheme, in fact it pays more attention to the nature that will ultimately more metaphorically similar. Paying attention and giving importance to the nature in some shrines date back to pre-Islamic period. “In the past, the ethic of benediction and religious ceremonies were held mostly in open spaces. The open spaces that were associated with natural elements such as water, plant, soil and etc. Benediction and prayer in such areas, added to the holiness and sacredness of these places” [4]. In shrines, the nature can be investigated in both Metaphor and purification aspects [Table 1]. The metaphorical nature contains beautiful and fascinating manifestations and it is a reminder of the beauty of heaven. In contrast, the purificatory nature contains less physical and material aspect. also metaphorical- purificatory shrines have a little relationship with trees and green nature and the metaphorical nature is not considered as the main elements organizing the shrine environment [2]. The factor that is achieved in relation to the metaphorically similar nature in shrines, is the access to the peaceful and quiet places that makes more pilgrims concentrated. Since concentration is necessary for a real and profound worship and pilgrimage; as a result, these shrines are considered as one of the best places for pilgrimage and they create a sense of belonging and stay in that place in the pilgrim.

Garden-shrine

Garden-shrine is a kind of garden in which often all or a part of the area was assigned to the tomb. There have been inadequate studies about the causes and the philosophy of the emergence of garden-shrine as well as its formation and development in Iran. According to Shahnameh by Ferdowsi, the history of constructing garden-shrine in

Table 1: Relationship of different types of shrines with the nature

Types of shrines	The feature associated with nature	The case sample
Metaphorically similar shrines	In metaphorically similar shrines, an artificial environment (the tomb) has been created by the highest respect and caution in dealing with nature. The artificial space locates itself quietly along with nature and by creating open spaces, it attempts to reconstruct and recreate the green environment inside, around the tomb and the surrounding areas as well. In these shrines, the vision to the building from the surrounding area is of more importance than the visibility of the surrounding area from the building.	 <p>The plan of Ghadamgah garden-shrine in Nishapur in connection with metaphorical nature of Timurid period. Due to its direct connection with the metaphorical nature (tree), this garden-shrine is regarded among the metaphorical shrines.</p>  <p>Reconstruction of the structure of Ghadamgah garden-shrine in Nishapur in Timurid period. The relationship with the green environment and trees and their impact on organization of open spaces is evident. As it is clear in the plan, the green nature surrounds the building of the tomb and it is well displayed in the courtyard.</p>
The metaphorically similar- similarity remover shrines	In these shrines, the relationship with nature is not neither as much as metaphorically similar shrines in which nature is regarded as the main elements of the shrine and nor like similarity remover shrines that lack natural elements (trees). What can be seen in these shrines is the minimum relationship has been established with trees and green nature in them.	 <p>The shrine of Chalabi Oghlo in Timurid period. This shrine has the minimum relationship with green nature, but unlike the similarity remover shrines, this relationship is not omitted and plays a minor role in the organization of the courtyard.</p>
Similarity remover shrines	The green nature which is a metaphorically similar manifestation of God's essence and whatever that is beautiful is not appeared in this type of shrines. What is of a great importance in similarity remover shrines is the particular attention that is given to the essence of God and therefore whatever that takes physical and material manifestation and reduces the level of attention toward the nature of God has been removed.	 <p>The shrine of Abu Bakr Taybadi in Timurid period. As it is obvious in the picture, in similarity remover shrines, the natural elements such as trees, have no impact on the organization and development of shrine space.</p>

Iran likely dates back to pre-Islamic periods [5]. It seems that most garden-shrines that exist in Iran, were deformed and became the current garden-shrines. Mosalla (prayer hall) shrine in Naein or Ghadamgah in Neishabour can be considered as such garden-shrines [7]. The shrine of Shah Nematollah Vali in Mahan, Kerman or the holy shrine of Hazrat Masoumeh in Qom which was made up of four courtyards, are also considered as garden-shrines [8]. One of the most iconic architectural designs in Iran, that is Chaharbagh, along with the design of Hashtbehesht (meaning eight paradises) which is regarded as the most complicated architecture of the Islamic world in the past, both were used in some of the most awesome garden-shrines [6]. In the contemporary architecture of Iran, the reappearance of the Persian garden and garden- tomb pattern also indicate the importance of this concept in

the mind of the contemporary Iranian human (especially designers).

Garden as the effigy of heaven, has always been a sanctuary among Iranian beliefs. Studies show that the symbolic attributes and concepts related to gardening, have a cultural basis and religious hues and take its characteristics from the ideal paradise characteristics of the religion and rituals ruling the communities. These differences will lead to different spatial patterns at any point in time. Iranian civilization during the prevalence and spread of Mithraic, Zoroastrianism and Zoroastrians religions and rituals, sanctified it by a special interpretation of the nature. But by arrival of Islam religion, sanctification of nature was replaced by a respect for the nature and consequently, significant physical changes in terms of

extroversion - introversion, driven layout, location, number of pavilion floors and etc were made in the Persian gardens [3].

Now, by defining naturalism indices in development projects of shrines, these indices in samples of these schemes are investigated on different scales.

The Shrine Of Imam Ali In Contemporary Era

In the present era, the latest repairs and decorations of the shrine have been made. The latest repairs of the mausoleum and the mirror works of the shrine and the porches have been conducted by the year 1991 AH. Now, the holy shrine has a large courtyard and the shrines of Imam Ali, the Prophet Noah and the Prophet Adam are located in the middle of the courtyard. The shrine development now is in progress and it will last until about 2018 AH.

The number and extent of the courtyards: given the perspective that was given from the shrine complex, the hierarchy of reaching to the shrine is completely obvious. Finally, passing through spaces such as museums, library and open spaces on the shrine complex, pilgrims can reach to its main courtyard that is the Hazrat Fatima (SA) courtyard. As it is clear in [Figure 1], this courtyard is very large and extensive. The metaphorical design of this project is completely evident.

The vision to the main dome in courtyards: In the current position, the shrine building and the golden dome and its minarets are taller than the surrounding buildings and they have height indexes. The vision to the main dome in the courtyard is easily and simply possible [Figure 2]. In the first development plan, by opening an axis and in the other one, by opening two axis, the height indexes of the shrine is more evident; It helps the building to be more metaphorical.

Diversity and aesthetics of trees and plants: The existence of trees with their particular arrangement and geometry, have given a special effect to the shrine and its environment and have added to its self-glorification. The trees of the shrine complex do not contain diversity and they are the palm trees that are the local trees of the area.

The proportion of the open spaces to the closed spaces: In the development project of the holy shrine, the use of nature as a metaphoric element causing happiness is observed that has created a strong axis in the direction of the holy shrine of Imam Ali [Figure 3]. An appropriate integration of open and closed spaces and creating an attraction toward the main environment of the shrine by the created central and green axis can be seen in this scheme.



Figure 1: Imam Ali shrine complex has a main highly extensive courtyard that is that is known as Hazrat Fatima (SA) courtyard. (Source: author)



Figure 2: The main dome of Imam Ali shrine complex is located in the central axis of the complex and the direct vision toward it, is possible from the main courtyard. (Source: author)



Figure 3: The appropriate combination of open and closed spaces and its impact on the proper organization of the complex is observed. (Source: author)

Decoration and luxury of the courtyards: According to the [Figure 4] of the shrine, the courtyard space is full of tile-works. The porch, and also its dome and minaret with rich materials, show the extreme level of metaphor. However, as it can be seen in the development, most of

its material are bricks and a small amount of decoration has been used and the new parts can be regarded as metaphorical-purificatory.

Material richness: According to the images, using fine and rich materials such as gold and the magnificent tile-works and decorations in the main courtyard of the Imam Ali shrine is observed. Simpler and less luxury materials such as bricks have been used in the new parts of development plan.

Lighting: In the space of the rotunda of the shrine, no vault light has been used and for the lighting, lights and lamps have been used metaphorically. The beautiful lighting of the dome and the minarets of the shrine and the yard added to the spirituality of the site [Figure 5]. In the development plan no action was taken for the inside light grasp of the rotunda and in designing Hazrate Fatima (SA) Bedchamber, a vault light has been employed that causes the metaphorical space of the bedchamber.



Figure 4: Unlike developed spaces which are really simple and less luxurious, the decoration and luxury of the main court of the shrine can be evidently seen. (Source: author)



Figure 5: In Imam Ali (AS) shrine complex, the dome and its minaret shine with golden lightning among beautiful white lights of the complex. (Source: author)

Symbols and patterns: Domes, gold minarets and the shrine are semiotic elements in the holy shrine of Imam Ali and the supplementary spaces are more symbolic in development plan. The Pattern of development plan of the shrine is based on the model of Islamic shrines and garden-shrines and it has a regular and symmetric geometry that is hierarchical.

Development Plan Of The Shrine Of Hazrat Masoumeh (SA)

The Holy shrine of Hazrat Masoumeh (SA) can be known as a beautiful complex of Persian and Islamic traditional arts that nowadays appears like a unique museum in the center of the city of Qom. The centrality of Qom as the publisher of Shiite Islamic culture, along with other geographic, political, social and economic factors causes this city to be increasingly developed in various aspects. In this regard, and with the particular attention of the authorities, a project called “The development plan around the holy shrine of Hazrat Masoumeh (SA)” was adopted in the Supreme Council for Planning and Architecture of Iran in 1992 on April 3rd and the organization of beautification, improvement and renovation of around the holy shrine of Hazrat Masoumeh was established under the supervision of the Municipality of Qom.

The number and the extent of the courtyards:

the development project of the holy shrine of Hazrat Masoumeh (SA) in Qom, began in early 2002 and it became operational with the infrastructure of 55 thousand square meters in July 2005. The shrine complex consists of four courtyard that the large Fatemi Courtyard in the eastern development has not been yet completed. The courtyards of the shrine complex include: Northern development (Imam Khomeini Square), the vision of Javadol-Aemeh Courtyard – the context of the Western entrance of the shrine of Hazrat Masoumeh (SA), Imam Khomeini Bedchamber and Sahebazaman Courtyard and ... (Southern development) and the large Fatemi Courtyard and Library and Museum of the mausoleum and ... (The shrine to shrine plan in Eastern development).

The vision to the main dome in courtyards:

Due to the essential distinction of the shrine of Hazrat Masoumeh (SA), a criticism to the entrance contexts such as Imam Khomeini Square is leveled. However, the spaces like Imam Khomeini Bedchamber, correctly have found a less distinction in comparison to the

dome and the shrine of the tomb. Generally, Due to the height of the dome and the shrine of tomb, the vision to the dome is possible in the most of the courtyards of the complex [Figure 6].

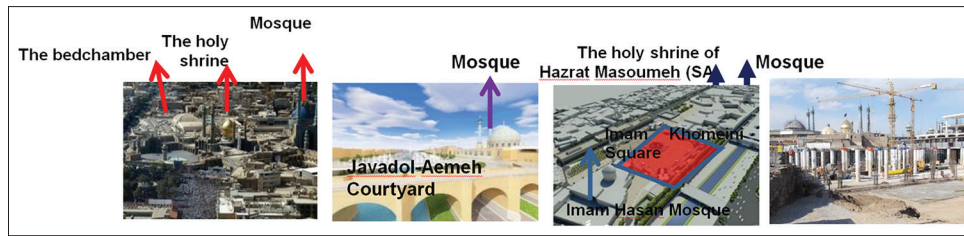


Figure 6: Imam Khomeini Square and Javadol-Aemeh Courtyard have a high physiognomic distinction due to the existence of the Mosque. Imam Khomeini Bedchamber and Sahebazaman Courtyard has a relatively low distinction. (Source: author)



Figure 7: Based on pictures, from right to left respectively, metaphorically similar naturalism in Southern development is much less than the Western and Northern development. (Source: author)

Diversity and aesthetics of trees and plants: In shrines, the metaphorically similar nature can be well use.

However, in the shrine of Hazrat Masoumeh (SA), less attention has been paid toward this point. The Trees existing in the shrine are limited and they not arranged with any luxury and special graces. In fact, the existence of these natural elements such as trees and plants somehow can be considered effective in creating pleasure and giving vitality to the shrine. As can be seen in [Figure 7], in Javadol-Aemeh Courtyard (western development of the shrine) and Imam Khomeini Square (Northern Development of the shrine), the beauty and vegetation diversity and green environment have been regarded to some extent. Metaphorically similar naturalism is seen in these two courtyards more than the other ones.

The proportion of the open spaces to the closed spaces: The development project of the sanctuary is seen in different images and from different aspects. The negative spaces are completely dominant among the positive spaces and the existence of such open spaces makes this enormous complex to be better organized [Figure 6].

Decoration and luxury of the courtyards: Any kind of decoration and fine and rich materials such as gold and silver and great and magnificent ornaments were used in the holy shrine of Hazrat Masoumeh (SA). Therefore, for the shrine to be especially distinct, it is necessary that the decorations and ornaments of the developed parts, at the same time that are great and magnificent, they should have less metaphorical similarity than the holy shrine that the issue is beautifully responsive in all of them, especially Imam Khomeini Bedchamber. Magnificent ornamentation and plaster works and the use of white color and

also simplicity, at the same time that glorifies Imam Khomeini Bedchamber, it indicates beauty and metaphorical similarity causing happiness and modesty. As can be seen in [Figure 8], the decoration in Imam Khomeini Square except the facade of the Imam Hassan Askari Mosque, at the same time that has metaphorical similarity, it is quite modern. The ornamentation and the decorations of plaster-works, brick-works and tile-works in different parts of Sahebazaman Courtyard indicate metaphorical similarity in this part of the development that approached to the metaphorical similarity of the Grand Mosque and the holy shrine. While in the Javadol-Aemeh Courtyard, the ornamentation in the facade of the Grand Mosque and Feyziye School and the library have the metaphorical similarity of the past, the beddings, are the completely modern furniture and it is not ornamented.

Material richness: In the holy shrine of Hazrat Masoumeh (SA), the fine materials such as gold and silver and prolific and magnificent decorations were used. While the Materials of the developed parts are beautiful and glorious, they have less glorification than the holy shrine.

Lighting: Lighting of the Southern development of the shrine and in particular yard Imam Khomeini Bedchamber in addition to this function, it is meaning oriented and metaphorical similarity is beautifully

used in the interior space of the Bedchamber using light. As it can be seen in Imam Khomeini Square and Javadol-Aemeh Courtyard. In general, the lighting of the negative spaces (Square and courtyard) that appears at night is white so that the golden light of the dome of the shrine is still more beautiful and spiritual. In the positive spaces in addition to meaning oriented and natural light that is functional during day time, a beautiful and spiritual



Figure 8: In pictures, respectively from right to left, the decorations and ornamentalities of Sahebazaman Courtyard – the entrance threshold to Imam Khomeini bedchamber, Imam Khomeini Square and Javadol-Aemeh Courtyard are seen. (Source: author)



Figure 9: In pictures respectively from right, Imam Khomeini Courtyard, Javadol-Aemeh Courtyard and Imam Khomeini Squares are seen in a spiritual lighting and metaphorically similar function. Lighting in Imam Khomeini Square attracted more attention than the other developments and courtyards. (Source: author)

combination of white and yellow lights is seen at night [Figure 9].

Symbols and patterns: Maximum simulation, metaphorically similar fantasy, indentations and protrusions of the building, the diversity and abundance of spaces, very precise proportions in the shrine of Hazrat Masoumeh (SA), is evident. Imam Khomeini Bedchamber has computation, geometry and proportions, therefore it is symbolic. In the western development (Javadol-Aemeh Courtyard) like Sahebazaman Courtyard, the dome and the minarets of the Grand Mosque and the shrine become symbols and space creation of this part of development alone suggests its symbolism. But in the Northern development (Imam Khomeini Square), the shrine complex afar become symbols and Imam Hassan Askari Mosque in North of the square is a prominent symbol. And the space creation of the square is used symbolic both in the center and around it.

Holy Shrine of Imam Khomeini

The shrine of seyed Ruhollah Khomeini that is known as “Imam Mausoleum” is a building located in the cemetery (known as Behesht-e-Zahra) in Tehran. Now other extensive (massive) complexes have been built along it including the university, museum and the “Sun City”. The construction of this shrine and its adjacent complexes, after his burial, which has been recorded in the Guinness Book of Records as the most crowded funeral of the history in which more than 10 million people (of the 40 million population of that time in Iran) attended, began with the responsibility of Construction Jihad and Revolutionary Guards of Iran and it is still in progress. Parviz MoayedAhd (Mohammad Tehrani) is the architect of the main parts of the shrine.

The number and the extent of the courtyards: The East and West courtyards with the area of 120 thousand

square meters was designed and implemented. These two courtyards that are respectively known as Martyrs and Agha Mostafa are supplemented by two large yards. The center of the holy shrine is a space with dimensions of 126×126 that is completely square shape and it is divided into 42×42 meters. It has four canvas and four enormous entrance and the holy shrine is in the center of the middle square [Figure 10].

The vision to the main dome in courtyards: As can be seen in [Figure 10], according to the high distinction of the holy shrine of Imam Khomeini and the existence of 5 high domes and the minarets, and due to the

centrality of the main dome and being in the centerline of the courtyards, the vision to the dome from the courtyards is completely clear and notable.

Diversity and aesthetics of trees and plants: The role of trees in vitalizing the shrine complex and its beautification is completely obvious in [Figure 11]. However, the luxury used in plants, trees and etc. is in a balanced level.

The proportion of the open spaces to the closed spaces: the open spaces around the shrine and its courtyards in the site plan can be seen [Figure 12]. Having the largest area of the green environment and benefiting from the water, the shrine of Imam Khomeini has the highest metaphorical similarity.

Decoration and luxury of the courtyards: The elements of naturalism with the balanced level of ornamentation make the building of the shrine more glorious. They are used in the complex in a way that the effective presence of the nature including trees, plants and water is thoroughly observed. Holy Shrine of Imam, by having not highly glorious ornamentation and a combination of modern

and traditional designs, yet simple and also with the least particularity is among the moderate shrine.

Material richness: Unlike many shrines, in the building of the holy shrine of Imam Khomeini, no gold and silver



Figure 10: The holy shrine of Imam khomeini has two large East and West courtyards namely Martyrs and AghaMostafa courtyards. (Source: author)



Figure 11: In the complex of the holy shrine of Imam Khomeini, the existence of the trees and the green environments enliven and beautify the shrine space. However, excessive ornamentation and luxury is avoided. (Source: author)



Figure 12: In the complex of the holy shrine of Imam Khomeini, the wide open spaces around the shrine and its courtyard is completely dominant in comparison with the closed space. (Source: author)

and jewelry or precious materials have not been used. The materials used in the landscaping and the building of the shrine are all simple and with little luxuries. Among the materials used in the interior spaces, colored tiles used in domes and the mirror-works and the decorations of the interior inlaid works can be named. The internal cosmetic effects, has been created mostly through painting on plaster that was common in Safavi period.

Lighting: As it is obvious in [Figure 13], the lighting of the interior space of the shrine, in addition to being functional, it is also meaning oriented and the metaphorical similarity is beautifully used in inside space

using lighting. Because of the centralization quality of the shrine and also the openings under the dome and the benefit from the natural light, it is placed in the category of metaphorically similar lights.

Symbols and patterns: Islamic architectural style using specific and modern materials and geometry makes the complex of the Imam Khomeini shrine a symbol that attracts every pilgrim. The use of Iranian

and Islamic original patterns is quite evident. The Geometric pattern of the plan of the complex from the right side is composed of regular and symmetrical corners. The architecture and the overall shape of the

shrine suggested by the Imam's son, Seyyed Ahmad Khomeini (RA), is the symbol of the Ashura Revolution of Sayyid al-Shuhada and his supporters and it is also a symbol of canvas and Shiite architecture.

Basically, the selected numbers in the architecture of the shrine complex are the numbers chosen with a specific symbol. The number of 5 domes indicates Panj-tan Aal-e Aba. The eight columns under the first dome is derived from the eighth Imam who has a high position in our religion. The decorations on the door are also octet shamse (sun signs). The turquoise color of the domes is the other symbolic element of the complex.

Development plan of the shrine of Hossein ibn-i-Musa al-Kazim (AS)

The holy shrine of Hazrat Hossein ibn-i-Musa al-Kazim (AS) is located in Tabas, Iran. The building of this shrine was destroyed by the earthquake in Tabas in 1978. After the Islamic Revolution, Astan Quds Razavi (also known as Astan-e-Qods or AQR) took the responsibility of its reconstruction and development. According to this design, the development and creation of cultural, religious and residential sites have been considered; all around the monument, some porches and rooms and many facilities



Figure 13: The lighting in bedchamber, the interior and exterior space of the complex of the holy shrine of Imam Khomeini is respectively observed in the Pictures that represent the lighting metaphorical similarity of the complex. (Source: author)

has been established for the welfare of pilgrims and also for other religious and cultural purposes. Moreover, a large area has been allocated to the green space all around the monument.

The number and extent of the courtyards: The vast and magnificent courtyard of the shrine along with the rooms and the surrounding's big facades are 44322 square meters. This courtyard has six entrance facades that has been completely mirrored. On top of each side of the courtyard, four long and beautiful minaret were erected.

The vision to the main dome in courtyards: In the tomb of Hossein ibn-i-Musa al-Kazim (AS), all trajectories and visual corridors are located toward the dome. The existence of the shrine in the center of the plan causing focus creation. The placement of the building in the center of the complex and the distinct elements such as long minarets and high facades used in building make the shrine prominent so that the vision to the main dome in the courtyard is completely direct and easily possible [Figure 14].

Diversity and aesthetics of trees and plants: On the site of the shrine of Hossein ibn-i-Musa al-Kazim (AS) and in the courtyards of the complex, the local trees and the green environment were used to increase the happiness in the space. The trees of the shrine complex are the palm trees that are native to the region.

The role of the trees in vitalizing and beautifying the shrine complex is completely evident. However, the luxury used in plants and trees and etc. is modest.

The proportion of the open spaces to the closed spaces: As it can be seen in the "Bird's Eye View" image of the holy shrine complex [Figure 15], the open spaces around and in the middle part and different areas of the complex lead to a suitable spatial organization of the complex. Moreover, introversion in the building is provided by the privacy that have arisen around it and the existence of the shrine in the center of the plan causing focus creation.

Decoration and luxury of the courtyards: Excellent elements of structure, grandeur and glory in appearance,



Figure 14: The vision to the main dome in the courtyard of the shrine of Hossein ibn-i-Musa al-Kazim (AS), due to the placement of the shrine in the centerline and the center of the complex and its high altitude distinction, is directly possible. (Source: author)

color richness, the highest decorations, blessedness, master stroke and elegance and. all cause the shrine of Hossein ibn-i-Musa al-Kazim (AS) to be known as the overcome of the form over semantics and to be regarded as the symbol and sign of religious architecture. The decent and orderly manner of the naturalistic elements added the glory of the complex.

Material richness: The materials used in the shrine of Hossein ibn-i-Musa al-Kazim (AS) are all beautiful and elegant. The tile-works of the shrine building, the stones used in bedding and the decorative elements used in the landscape and ... all were established with excellent elements of structure. In this complex, extreme ornamentations, gilding and tile works has been used that has created metaphorical similarity in the work [Figure 14].

Lighting: As it is obvious in [Figure 16], in the shrine in Tabas, the use of light is more spiritual and forms an imaginative metaphorical similarity. The beautiful lighting of the shrine at night adding on the spirituality of the space and causing more manifestation and effect. In general, the lighting of the landscape and the courtyard is also beautifully done.

Symbols and patterns: Square and rectangular forms and regular geometric patterns were used in the plan of the shrine [Figure 17]. Moreover, the use of Iranian and



Figure 15: In the shrine of the Hossein ibn-i-Musa al-Kazim (AS), the largest area of the complex is devoted to the open space. (Source: author)



Figure 16: The Lighting in the shrine of Hossein ibn-i-Musa al-Kazim (AS) is in such a way that the shrine building and its dome is beautifully shone at night and creates a romantic and spiritual atmosphere. (Source: author)



Figure 17: The plan pattern of the shrine of the Hossein ibn-i-Musa al-Kazim (AS) is derived from Persian architectural patterns. The use of symbolic colors and elements is one of the distinct features of this complex. (Source: author)

Islamic architectural elements like arches and facades and other symbolic elements in the shrine complex is visible.

CONCLUSION

Considering the achievement of this study, it can be said that in the area of shrine development projects based on the extent of attention paid to their naturalism, no specific action has been taken so far. Most of the studies have been done in the area of examining the history of the monuments' architecture. In the article "The Organization and Architecture Development Plan of the of Holy Places (the Shrines of Imams' Descendants): A Case Study on the Shrine of Seyyed Mohammad Kajajany in Tabriz" written by Hasan Sattari Sarebangholi and Najaf Abdollahiyan, it was mostly dealt with introducing the important development projects in different national, regional, and. scales while their details and patterns were not mentioned. Moreover, the article "Typology of the Islamic Shrines in Iran Based on Sacred Concepts of Metaphor, Purification, Beauty and Glory" by Mehdi Hamzeh-Nejad and Saba Khorasani Moghaddam is an example of typology based on the concepts of mysticism; but in the present study, the typology is given based on the relationship between the inside and outside space of the shrines and the amount of attention to naturalism in shrines, which no study had been done in this area so far.

Through the studies that have been conducted on the development plans of the shrines and the extent of the attention paid to the naturalism in them, we can have a fourfold classification based on the pattern of the relationship between the inside and outside space of the shrine, that their characteristics are briefly mentioned in [table 2].

Despite the importance of the shrines as one of the most important and most valuable historical heritage, there is still need to do more study and research in the different areas related to them, in order to identify and introduce them. Moreover, with regard to the original Islamic and Iranian patterns no action has taken place on the application of the appropriate patterns for the implementation of the development projects. Given the importance of the shrines and their development plans, it is suggested that more detailed studies be done in relation to the original Islamic pattern and the necessity of using them in shrine development plans.

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Table 2: Typology of the development plans of the shrines according to the pattern of the relationship between the interior and exterior space of the shrine based on the realization of the naturalism indexes (Source: author)

The types based on the pattern of relationship between interior and exterior environment of the shrine				Indexes of determining the amount of attention to naturalism
Within the context shrine	The introvert garden-shrine	The extrovert garden-shrine	Courtyard of the shrine	
No court yard, Limited space compared to the other types	Numerous court yards, limited Courtyard area in comparison with the two types of 'Courtyard of the shrine 'and 'The extrovert garden-shrine'	Generally includes a wide area and landscape, Having more spatial opening space than the other types and with no separate yards	Usually with numerous court yards, High spatial scope, Often with distinct hierarchy	The number and the extent of the coutyards
An easy viewing acces to the shrine building based on the limited scope of the area	The Direct view to the main dome in the courtyards, according to the altitude distinction of the dome	The placement of the dome and the main building at the shrine's centerline and the direct view toward it	the direct view to the main and high dome of the shrine from the most court yards of the complex	Vision to the main dome in the court yards
Lack of benefiting and connection with nature	Less variety and beauty in trees and plants compared with the extrovert type	Numerous variety of trees and plants and flowers, More Vitality and beauty of the shrine's space	Low consideration towards the use of the metaphorically similar nature according to the high spatial scope, The lack of variety of trees and plants	Diversity and aesthetics of the trees and the plants
Dominance of the closed space and lack of using the open space	Lower proportuion of open space to the closed space compared to the extrovert type	Complete dominance of the open space, In most of the samples, the closed space includes the shrine's building	Dominance of the open spaces, The appropriate integration of the open and the closed spaces and its effect on complex organization	The proportion of the open to the closed spaces
Lack of decoration and luxury	Moderate extent of decoration and away from extremism	The moderate amount of decoration and ornamentation and far from extremism, More glorification of the shrine due to the existence of the naturalism elements	Generally includes so much decoration and ornaments in the main court yard of the shrine and less decoration and luxury in the other court yards	Decoration and luxury of the courtyards
Often includes materials simpler than the other types	Beauty and yet simplicity of the materials used in the building and the shrine's court yard, Lack of using the expensive materials such as gold and silver	Beauty and yet simplicity of the materials used in the shrine's building, landscape and pavement and floor forming, Lack of using the expensive materials such as gold and silver	Using fine materials, such as gold and silver, Prolific and magnificent ornaments in the main courtyard and Simpler and less luxurious materials in the other courtyards.	Material Richness
Metaphorically similar and often simpler lighting of the shrine compared to the other types	Metaphorically similar lighting in shrine complex , Emphasis lighting of the shrine's building	Metaphorically similar lighting, Emphasis lighting on the shrine's building and its more manifestations at night, lighting of landscape and green spaces	The metaphorical use of light, Elegant and beautiful lighting, With an emphasis on the holy shrine building and Adding to the space spirituality of the shrine by the use of lighting	Lighting
Using patterns and signs of Islamic and Iranian architecture in most of the samples	Using the regular geometry in the plan and the landscape of the complex, Open space is appeared in the form of introverted courtyards.	Using the patterns and symbols of Iranian and Islamic architecture usually includes signs and symbolic elements	The existence of the signs and symbolic elements (including minarets, dome, etc.), Using original and valuable Islamic patterns in the shrine complex	Symbols and patterns

(Contd...)

Table 2: (Continued)

The types based on the pattern of relationship between interior and exterior environment of the shrine				Indexes of determining the amount of attention to naturalism
Within the context shrine	The introvert garden-shrine	The extrovert garden-shrine	Courtyard of the shrine	
It includes most of the samples of the development plans in local scale.	The shrine of Hossein ibn-i-Musa in Tabas, The development plan of Imamzadeh (Imams' descendants) Agha-Ali-Abbas and Mohammad in Isfahan	Imam Khomeini shrine, The shrine of Seyyed-Hamzeh in Kashmar, The development plan of the shrine of Imamzade (Imams' descendants) Abdullah of Amol and etc.	Imam Reza shrine, Hazrat Masoumeh, Imam Ali shrine and etc.	Case study

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