

# The Explanation of Architectural Components Affecting Monumental Tombs in Contemporary Iran

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## Abstract

Monumental tombs are among the most important monuments of contemporary Iran; they have become the symbol of different cities over time and attracted the attention of the audiences with various tastes. This study tries to explain the architectural components that affect the durability of these buildings and answers these questions: What are the architectural components of the emergence of form in monumental tombs in contemporary Iran that have had the greatest impact on the durability of audience's mind and does the construction of memorial of tombs based on ancient architectural components have a good result in the present eras? In this study, type of research is qualitative and the research tool is interview. These interviews were conducted based on the questions about eight monumental tombs of Society for the National Heritage of Iran; and cause in achieving a good result through qualitative content analysis. Many architectural components affecting the durability of these buildings are identified based on the gained results; they include ten different components: the impact of urban location, visual impact of form, use of familiar elements, visual impact of materials, use of perception concepts and conceptual elements, the impact of personality traits related to the monuments and audiences' tastes, and the need for an independent context and functional spaces. This study also evaluates the impact rate of these categories in the current period. Because of attaining through qualitative method, these results can be used by designers of these buildings to obtain a favorable quality.

**Keywords:** Monumental tombs, Architectural components, The durability of monumental tombs

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## 1. Introduction

The architecture of monumental tombs refers to the design of monuments on the tombs. These buildings are considered as monuments; so, they have more conceptual elements than others and also a symbolic function. Monumental tombs in contemporary Iran, in the first and second Pahlavi eras, were mostly allocated to the memorials of scientific, cultural and national celebrities; they form the most important part of eras of contemporary Iranian architecture. During the times, these buildings have become known as an architect's identification or a symbol of a city; this is one of the most important opportunities for architects to present a different structure in the history of Iranian architecture.

The architecture of monumental tombs should be considered as an effort to promote cultural level. All constructive elements of a ritual necessarily have a symbolic meaning (Burkhart, 1992), this consideration increases the importance of the issue. Also these kind of buildings are a part of city that can define the society. Its because Space and society are clearly interrelated in such a way that conceiving of the former without the latter as well as understanding society (Abdolazadeh Farda, 2018: 67). without its spatial components is impossible. Because of its background in Iran, this using has always been

considered as one of the most important architectural engineering branches. The entry of Islam into Iran not only did not reduce this kind of architecture but also caused changes in its structure that continued for many years. Monumental tombs have had a special place in the historical and cultural context of Iran and they are observed in all parts of the country. Monumental tombs, from small and simple to the grand and majestic tombs, have been known in terms of shape, function and with different names (Nazari Arshad, 2006). This tradition has gone so far that even in a society that due to the decision of the government of Reza Khan has been modernizing over the years, trying to move to the national nationalism and making a big evolution; tomb construction for literary and national celebrities was one of the most noticeable changes in the field of architecture and urbanism. This approach has come from the new era of architecture; The importance of monumental tombs in these eras is so much that the architects of these periods have been known more by these monuments. Monumental tombs for celebrities, in the first and second Pahlavi eras which are mainly related to poets' and artists' tombs, have been known as the most prominent monuments of each city that applied the design of famous architects; they principally designed and implemented by Society for the National Heritage of Iran. Over time, these collections have turned into prominent cultural and urban collections that

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expanded the cities to a greater variety of cultural and tourism levels. Their examples are the memorials of Hafez, Sa'di, Omar Khayyam, Ferdowsi, Kamal ol molk and Bou-Ali-Sina.n

- have had the greatest impact on the minds of audiences?
- What are the impacts of effective components on the survival of monumental tombs of national art association in the formation of monumental tombs in today's social context?

### **3. Research Objectives**

- Recognition of architectural components (including aesthetic components of form, materials and ornaments; materials; conceptual signs of the person; the location of the structure and functional components) which has the most impact on audience's mind.
- Investigating the impact of effective components on the durability of memorials of tomb of Society for the National Heritage in the success of tomb architecture with today's social context.

### **4. Research Methodology**

This article was conducted in qualitative research method. This method is a good way to obtain reliable and valid results. Data analysis was done through qualitative content analysis. This method is one of the research methods that is widely used today in the social sciences and beyond (Wikiversity and Birmingham, 2003). On the one hand, in its simplest form, this method derives the required concepts from the text under study; the concepts that are organized in the form of regular categories. Accordingly, this method has been used to evaluate this research; because, it can greatly extract the most amounts of concepts from the views of the audiences and analyse them. Content analysis method is based on the assumption that the meanings, priorities, attitudes, methods of understanding and organizing the world can be discovered by analysing linguistic messages. The purpose of this method is to compress and describe a phenomenon broadly; and the achievement of this analysis is the concepts or descriptive classes of the phenomenon. Usually; the purpose of these concepts or classes is to make a model, conceptual system, conceptual map or classes (Elo, 2008). Therefore, the result of this analysis is a set of information that was extracted by researchers from the views of the audiences and analysed from architectural point of view. The research data have been collected through oral interview. Interview questions were extracted from the criteria resulting from the variables of research process which qualitatively determine their impact on the research. At first, after field visit from monumental tombs of the respective period, 8 samples were selected as the studied examples (Descriptions and pictures of these buildings were included in the appendix). Sampling was purposeful; dispersion in the studied period, geographical distribution and the amount of influence based on personality traits of the person who buried in monumental

### **2. Research Questions**

- What are the architectural components of monumental tombs in contemporary Iran that

tombs are among the cases that were considered in selecting samples. In the next step, effective variables in the research including independent variable, dependent variable and modarator variable were identified and gauges defined based on the extracted criteria. The structure formation, research process and ultimately the final result are to examine the impact of different variables of the research on each other. In the other words, the impacts of "architectural components" as independent variables on "monumental tombs" are reviewed as dependent variables. Meanwhile, moderator variables as effective factors are divided into four general categories between independent and dependent variables including formation structure, conceptual elements, urban structure and context and functional structure. For better understanding, these variables have been described in the literature section of the research. These indicators have been derived by researchers based on field observations. Eventually, 20 questions were designed in the most rational format status for audiences. These questions not only include those which follow samples answer but also refer to the questions that make interviewees point of view on the monuments, that are possible to build at the present moment and the need to construct them, clear. The questions were developed; and after field observations, they were questioned to achieve extensive results. The interview was conducted in the form of centralized group and in groups of 6 to 8 people. Initially, the issue was clarified for interviewees; then oral and written satisfaction letter is taken from them for participation in the research. The condition for participating in interview was the lack of architectural education (due to the fact that the university education of architecture discarded the research process from popular standards, to a large extent) and field visit was at least two cases of samples. In this way, the criterion of credibility of interview which is equivalent to content validity was promoted. The questions were expressed simply and case-based and analytical responses of respondents partly affected the next questions. The interview continued until that the responses are repeated and saturated. The duration of each interview lasted between an hour to an hour and twenty minutes. The initial questions were asked about monumental tombs observed by respondents and their personal opinion on the buildings; and ultimately led to their analytical view. The interviews were recorded and then carefully typed. The original codes were extracted from the text of the interviews and then to be classified. The method of data analysis is content analysis with the deductive approach. The unit of analysis was total interviews and the text of interviews has been reviewed several times after typing; then, meaning units were selected from them in the form of paragraph and statements and the original codes extracted from them.

Eventually, the main classes (categories) were extracted from them.

According to qualitative research, interviews were continued until responses become saturated. After

interviewing with 32 persons, the responses reached to saturation stage and the interview was stopped. Interviewees were selected from different age groups and various university educations in table1.

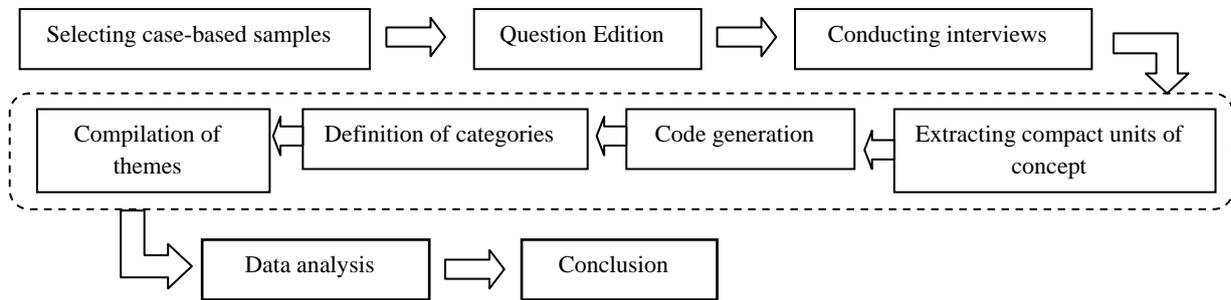


Fig. 1. Research model (Source: authors)

Table 1  
The characteristics of participants in interviews

Number/year	Characteristics
32	Number of participants
17 men and 15 women	Gender
32 years	Age average
4 people under diploma, 9 diploma, 9 bachelor, 8 masters and 2 people doctoral	Academic degree
Non-architecture disciplines	Field of study

## 5. Research Literature

Since, the goal in this research describes a phenomenon and also there is no extensive theoretical concepts regarding the concept of the research title, researchers have defined the factors effective in the relationship of variables based on field observations which are called moderator variables. These indicators are divided into four general categories, each of them has sub-collections.

### 5.1 Shape structure of monumental tombs

#### 5.1.1 Form of monumental tombs

The monuments are made for thousands of years and usually are the oldest and most famous signs of ancient civilizations. As societies become more organized, the monuments that were so great and their destruction impossible were considered as the signs of their civilization; for example, Egypt pyramids and Greek Parthenon (Paton, 1993). The architecture of monumental tombs were originally built in order to be memorialized, they often have a form of land and in some cases have become a symbol of a city during the time. In some cases, this form is visible from distant distance; so, it has become a sign. Often, most of these monuments were constructed on the field of square and circular shapes. In the review of visual bases, these two square shapes to be constructed from four sides and four equal angles, and a variety of

quadrilateral shapes are created by changing in its sides and angles. Opposite to the circle, the square is the symbol of firmness, strength, stagnation and rationality. This shape manifests the earth power and material; and at the same time, is the most beautiful geometric shape. Also, the circle is a perfect shape that shows eternal motion. Continuous and repeated movement in the nature such as coming day and night, weeks, months and years is called as the circulation of time and the high sky, all indicate that there is a proportion between circular shape and various forms of life and nature (Hosseini Rad, 2014:29).

#### 5.1.2 Monumental tombs decorations

In addition to the form, decorations and the way of applying materials are of the very important elements that have great influence on the conceptual representation of the monuments. Architectural decorations of these buildings has two effective attitudes; one of them is related to the history of the architecture of monumental tombs and their position and importance among urban structure and the other related to stylistic approach of these monuments which can be examined through the time period and the politics of Society for the National Heritage.

Thus, the aesthetic charms of Iranian architecture and the Islamic era can be observed in these buildings as well as the foot track of the simplistic principles of modern architecture. Sometimes, decorations can be used to introduce the symbols and signs in the monumental tombs; so from the symbolic point of view, they more impact on audience's mind. These decorations can become more durable in audience's mind by the form of geometry, Slim line and the body building color. A sample of these buildings is the monument of Kamal-ol-Molk in Neyshabur, tiling and its color was taken from the Islamic architecture. Most of the contemporary monumental tombs were presented with a new perspective towards the earlier times. This new perspective on beauty and decorations can be seen in the work of Seyhoun Houshang. He says: what I am constructing should match the needs of the program

as well as the client. Nothing should be constructed more or less than what is needed. I do not agree with a lot of decoration. Because, if the architecture is complete and beautiful on its own; it does not need any oil color and decoration. No matter how much we add decoration to the building; when the volumes and proportions are not beautiful, they will not affect its beauty. My purpose is simplicity. A good architecture should be like an excellent poem (simple, easy and impossible). I am escaping from messy and disorganized work (Seyhoun, 1962).

### *5.1.3 The materials of monumental tombs*

In modern times, the new materials played a significant role in the construction industry. Concrete, cement and iron eliminated the limitations of architects and contractors for traditional construction. Although the private sector played a major role in the development and procurement of materials with new standards, however, to invest in the factories such as cement, plaster or iron melting strongly needed the government assistance (Sobat Sani, 2013:39). Architectural expression is done by technology. The best technology used in those days was the reinforced concrete and iron which created a very detailed and profound development in Iranian architecture; perhaps the technology that managed the forms and shapes of architecture (Mohammadi Parsa, 2005::184). Contemporary monumental tombs were affected by this new materials and technology; and the new materials such as concrete are considered as the main material in the construction of many of them. Obviously, the materials used in these buildings have a significant visual and conceptual impact on the audiences. In some cases, the materials in these buildings used to induce concepts for more connection with the building. For example, in the construction of tomb of Nader Shah Afshar in Mashhad, concrete with bold molding prominences was used in order to show as much as possible the warrior character of Nader Shah.

### *5.2 Conceptual elements of monumental tombs*

Human will be able to promote the personal status through symbolization; accordingly, he/she can achieve a social and purposeful life. Any human product can be considered as a symbol or tool for the purpose of organizing (meaning) the certain ratios between man and his/her environment; and non-linguistic behavior as much as linguistic behavior is dependent on structural symbolic systems (Schultz, 2007).

Since, monuments have more conceptual aspects than others and transmit concepts; they have more visual and mental impact on audiences compared to other buildings. Since, these buildings are in the form of tomb structure; this work gives more opportunity to the architect for processing personal signs of the deceased person. Consequently, the samples of contemporary monumental tombs have significantly presented conceptual elements related to the deceased person as well as the signs of Iranian architectures and the architecture of the Islamic

period. One of the most prominent example of these buildings is Khayyam tomb in Neyshabour, it has the highest rate of such signs; so that, all three personality traits of Khayyam (poet, astronomer and mathematician) can be observed in this tomb. Amir Bani Masoud (2009) writes about this building: The sides of this building continue straight up, they find indentation in the form of regular geometric shapes, then, they come together in almost cone shape and create a pseudo – dome at the top that its major part of it is lattice and hollow. These elements refer to scientific and astronomy characteristics of Khayyam.

### *5.3 The context of monumental tombs*

A part of durability of monuments in audience mind is because of locating in urban spaces. Symbols and elements are persistent signs which have been created over the years in the form of buildings, monuments and public passages. Such symbols were artistic reflection of human memories, events and beliefs which have sometimes manifested as social-cultural symbol and have sometimes expressed the designer' thoughts (Mirmoghtadaei, 2010:6). The placement of monumental tombs in urban landscapes and squares makes them as a sign in the audience's mind; from the point of view of tourism, it has the greatest impact on the definition of urban symbols. In the view of researchers, use of urban symbol as a tool to transfer meaning has been ordinary in all cultures and ages; in fact, it reminds a common memory to people of the city, and by visiting the monument sometimes this memory transfers to an alien tourist (Farvardin and Daliri, 2014:7). Whatever, the symbol is more unique and consistent with the values and characteristics of the past and present of the city and its people, its durability to be more in tourist mind and it will be easier to recall; at the same time, tourist desire to revisit this city increases (Sorour et al, 2015:123). A large part of monumental tombs has independent structure; this has separated them from the main structure of the city. However, most of them are recognizable from distant and act as urban signs, due to the ground-Caused form. Some of these samples, such as Abu Ali Sina tomb are located in urban squares; this has caused more visual effects on audiences. However, this building has also an independent context about 500 m<sup>2</sup> (Bani Masoud, 2004). On the other hand, most of monumental tombs have been used other than tomb (social uses); this has caused to create other spaces such as library, museum and other cultural spaces which have formed according to the needs of the time and in accordance to the theme of monumental tombs. Context also contain the society's principle's. Space and society have a relationship by way of intrinsic correspondence

between spatial conditions and human behaviour. This principle has a strong effect in design with space syntax (Safari & et al, 2018: 37). So it is so important to research about the relationship between Space and society to define how a monument can change it's context.

#### 5.4 The function of monumental tombs

One of the objectives of constructing monumental tombs in Iran is to create cultural spaces and spread culture among different classes of society. Therefore, many of these buildings have spaces other than monuments; in some cases they are considered as museum and in some cases merely as the architectural space belonging to the tomb. In the architecture of monumental tombs in contemporary Iran, in most cases, a large space has been dedicated to landscaping; sometimes, it has been designed based on Iranian gardening principles. This kind of attitude towards the location of building in the garden, although sometimes architectural space has not been defined for buildings, creates a space that is due to the placement of the monument in the considered context.

In most cases, these contexts have independent spaces for cultural activities which are separated from monumental space. Commercial utilizations are sometimes created by the creation of multiple utilizations around the collection (inside or outside the area). Therefore, in most cases, the placement of monumental tombs in the area gives the audience opportunity to contemplate rest and sometimes to recreate.

### 6. Findings of the Research

Data analysis unit in this article is the conducted interviews. The codes were randomly developed from semantic units in the form of interviewees sentences. Finally, the extracted codes are classified by various categories. Sentences have been selected in such a way that their central core expresses a concept which can convert into code. In the next step, the codes are classified into various formats of categories. Eventually, themes are extracted from categories and the final conclusion is obtained according to researchers' quality analysis.

Table 2  
Compact units of meaning and the developed codes (Source: authors)

Codes	Compact units of meaning
Urban location of monumental tombs as a tourism city impacts on more visiting from the building.	<ul style="list-style-type: none"> <li>• We went on trip by our family; we knew about the tombs of Hafez and Saadi in Shiraz; so, we went to visit them.</li> </ul>
New forms attract more attentions	<ul style="list-style-type: none"> <li>• Visiting the of tomb of Kamal-ol-molk was interesting for me</li> <li>• The crescent of the tomb of Kamal-ol-molk is interesting to me</li> </ul>
The connection between environment, building and the sense of space can be effective on decision for visiting it again	<ul style="list-style-type: none"> <li>• If I go to Shiraz, I will visit again the tombs of Saadi and Hafez</li> </ul>
The higher forms of the earth have more visual impacts	<ul style="list-style-type: none"> <li>• The height of the tomb of Bou Ali Sina is high, I would like to visit it</li> </ul>
Extensive forms have more visual impacts	<ul style="list-style-type: none"> <li>• Ferdowsi' greatness was interesting for me in my childhood</li> </ul>
Familiar decoration such as Islamic and traditional decoration make more connection between audience and building	<ul style="list-style-type: none"> <li>• Tiling of the tomb of Kamal-ol-Molk and its form is interesting for me, however I did not visit it before</li> </ul>
Readable signs with written content can be sustained in the mind.	<ul style="list-style-type: none"> <li>• There is a stone inside the tomb of Ferdowsi that his poems have been written on it, I remember it well</li> </ul>
More tangible visual signs like statues make the building memorable for audience	<ul style="list-style-type: none"> <li>• The space around Ferdowsi' tomb and statues inside the museum was interesting for me</li> </ul>
The resemblance to ancient architecture through influencing the aspects of national identity can affect more recognition and its relevance to the subject of the considered person in the monuments	<ul style="list-style-type: none"> <li>• It seems that the tomb of Ferdowsi is like the tomb of Cyrous</li> <li>• Shahnameh and Ferdowsi are important, because survived Iranian language; so, this tomb is like Pasargad</li> </ul>
Audiences of structural styles are considered	<ul style="list-style-type: none"> <li>• I would like to visit the tomb of Bou Ali Sina and its pillars</li> </ul>
The spread of environment affect the perception of audience	<ul style="list-style-type: none"> <li>• More open and high space in the tomb of Ferdowsi is interesting for me</li> </ul>
The concepts like symmetry are more familiar and perceptible aesthetic concepts	<ul style="list-style-type: none"> <li>• The tomb of Ferdowsi is beautiful from four sides, it has also symmetry</li> </ul>
The kind of materials and the way of using them in relation to the subject of building are of interest	<ul style="list-style-type: none"> <li>• The materials of Nader Shah tomb is interesting for me, somewhat rough</li> <li>• Nader Shah tomb is rough</li> </ul>
The conceptual relationship of architectural elements with the considered person in the monuments make a greater	<ul style="list-style-type: none"> <li>• Geometric shapes in the tomb of Khayyam are interesting for me</li> <li>• The tomb of Khayyam and the geometry and mathematics inside it</li> </ul>

recognition and effectiveness	are interesting for me
The structure of the form creates various inferences from the building	<ul style="list-style-type: none"> <li>• I want to know why the tomb of Bou Ali Sina is like a pencil</li> </ul>
Visual concepts of shapes and their semantic understanding make connection between the considered person in the monuments and his/her audience	<ul style="list-style-type: none"> <li>• It seems that the tomb of Ferdowsi is suitable because he was a hard worker; so, his monument is also stable</li> </ul>
Urban location and the placement of monumental tombs in urban squares provide more opportunities to be visited	<ul style="list-style-type: none"> <li>• The tomb of Bou Ali is in the middle of city; so, you can visit it more</li> </ul>
The complexity of the form and contemplation in understanding is attractive to the audience	<ul style="list-style-type: none"> <li>• I thought that the tomb of Bou Ali Sina is more complicated but it is simple and is not attractive for me</li> </ul>
The sense of the surroundings with the feature of the considered person in the monuments creates a good sense and thus a memorable environment	<ul style="list-style-type: none"> <li>• The tomb of Saadi is interesting ; it has the design of nightingale and flowering, they are suitable for his poems</li> <li>• I also liked the sense of Saadi' tomb, perhaps since we read so much Saadi' book</li> </ul>
Color has a great impact on the durability of the building in mind and its attractiveness	<ul style="list-style-type: none"> <li>• The color of the tomb of Kamal – ol – Molk is like painting</li> </ul>
Audiences see the signs and look for their relationship with recognition from the considered person in the monument.	<ul style="list-style-type: none"> <li>• The tomb of Nader Shah is like a castle; it creates a sense of castle not a tomb for a poet</li> </ul>
Geometric shapes and their relationship with recognizing the works of the considered person in the monument affect more perception of audience	<ul style="list-style-type: none"> <li>• It seems that the tomb of Ferdosi is suitable, square is a symbol of endurance, the pillars with the written poem on it are also suitable</li> <li>• Ferdowsi' square form and his poems are suitable</li> </ul>
The audiences adapt the forms to familiar concepts (for example: visible concepts like objects)	<ul style="list-style-type: none"> <li>• I have not visited the tomb of Ouhadi, but it is suitable and similar to book</li> <li>• The tomb of Ouhadi is similar to book and suitable for his job</li> </ul>
The sense of place and spaces around the building impact on the way of interaction with environment	<ul style="list-style-type: none"> <li>• In terms of its sense, Hafezieh was interesting for me. In my opinion its architecture is not fascinating</li> <li>• The passage at the back of Hafezieh was more attractive than itself; in my opinion, space creation in the front of this building has much more spiritual sense</li> </ul>
Audiences look for the signs of personal characteristics of the considered form in the monuments	<ul style="list-style-type: none"> <li>• The tomb of Kamal – Ol – Molk is also similar to painting</li> </ul>
Similarity with more familiar monuments makes a question in audiences' mind	<ul style="list-style-type: none"> <li>• The tomb of Saadi and Hafez is similar to mosque, a question to be raised in my mind</li> <li>• Hafezieh is mystic like a mosque</li> <li>• The tomb of Hafez is like Sunni mosques</li> </ul>
The relationship between form, decorations and materials are regarded by audience due to the importance of the considered person personality	<ul style="list-style-type: none"> <li>• Nader Shah job can be guessed and understood that he was not a poet</li> </ul>
National characters are important for people and there is an expectation to design monuments for them	<ul style="list-style-type: none"> <li>• Takhti had a great personality and it was required to construct a very good monument for introducing his character</li> </ul>
Different locations of monuments are dependent on various groups or events	<ul style="list-style-type: none"> <li>• A commercial building or something else should be constructed instead of Placko building</li> </ul>
The characters with different political, social, sporting and cultural approaches are important among people and there is an expectation to design monuments for them	<ul style="list-style-type: none"> <li>• An exaggeration always occurs; for example, it happens too much for some people</li> </ul>
It is observed a need for an applied space related to the considered person	<ul style="list-style-type: none"> <li>• An applied space is better; so, in the day related to him a ceremony can be held to remember him</li> </ul>
Cultural characters and celebrities have different positions in people's mind	<ul style="list-style-type: none"> <li>• I visited the tombs of Saadi and Hafez for this reason</li> </ul>
Popular simplicity and beauty in the monuments are considered as positive features of them	<ul style="list-style-type: none"> <li>• Simplicity and beauty of Bou Ali Sina tomb are interesting for me</li> </ul>
Visual beauty of materials is considered	<ul style="list-style-type: none"> <li>• The stones used in the tomb of Ferdosi is very beautiful</li> </ul>
The signs and symbols are understandable for audiences	<ul style="list-style-type: none"> <li>• The tomb of Khayyam is like a wineglass</li> </ul>
Audiences evaluate the monuments based on popular art	<ul style="list-style-type: none"> <li>• The tomb of Saadi is not artistic</li> </ul>

National identity and national cultural signs are very important for audience and are considered among positive features	<ul style="list-style-type: none"> <li>• The tomb of Ferdowsi is similar to Choghaznabil and related to Iran</li> </ul>
The concepts to form buildings are contemplated	<ul style="list-style-type: none"> <li>• It is obvious in the tomb of Kamal – Ol – Molk , Khayyam and Bou – Ali – Sina that there are thoughts behind</li> </ul>
The ideological view of people about the characteristics of the considered characters in the monuments impacts on the situation and background of constructing monuments	<ul style="list-style-type: none"> <li>• The bodies of great people are not important but their thoughts are; their thoughts should be indicated by a symbol not by a tomb, people want to develop the thoughts not bodies</li> </ul>
Now, the role of monumental tombs is very important in culture making and social definition	<ul style="list-style-type: none"> <li>• A symbol can be a messenger, it can determine society thoughts; sometimes, a person is not important by itself but his symbol is important</li> </ul>
Multi-functional monuments are very effective on informing people	<ul style="list-style-type: none"> <li>• The symbol has a symbolic dimension but the kind of use impacts on culture and spreads it.</li> </ul>
The strategic position of the fields for the construction of monuments is greatly appreciated	<ul style="list-style-type: none"> <li>• Tehran is very attractive, perhaps these monuments are seen less in this city</li> <li>• Most of these monuments are located in the townships; because, people go on trip and visit these symbols</li> </ul>
People consider religious views very influential on the formation of monuments	<ul style="list-style-type: none"> <li>• In a religious manner, the statue is not religious</li> </ul>
Practical and informative spaces are very attractive for audience	<ul style="list-style-type: none"> <li>• I like inside the space of Nader Shah tomb very much</li> </ul>
Direct reference to the subject of monuments and direct perception by audience	<ul style="list-style-type: none"> <li>• Kamal – Ol – Molk was a painter but I do not see even a painting here</li> <li>• This monument do not induce a sense for a painter</li> </ul>
Architectural components expressing the importance of characters (the height and broadness) can be used in the building in different ways	<ul style="list-style-type: none"> <li>• When we want to introduce one by a monument; the great size of this place is very influential; may be its location inside the ground; in my opinion, the height and broadness of the building is very important</li> </ul>
It is very important that different social classes can connect with the monuments	<ul style="list-style-type: none"> <li>• Its relation to personality is right; but we cannot say that the majority of people have a high level of understanding and direct reference is very important to introduce the characters</li> <li>• The monument should be constructed in such a way that public have a good understanding of them; because all people are not architects</li> </ul>
Designing with perceptual layers in different levels makes the monument understandable for all people	<ul style="list-style-type: none"> <li>• The monument should have different understandable symbols for wide range of society</li> <li>• The monument should be constructed in such a way that an architect has architectural perception, a poet poetic perception and you have nationalist perception</li> </ul>
Popular visual beauty and its relationship with Iranian and Islamic motifs has a great influence on the durability in audience's mind and the monument relationship with him/her	<ul style="list-style-type: none"> <li>• Inside the dome of Hafezieh is very beautiful</li> </ul>
Form features are related to the durability in mind and making memorable moments	<ul style="list-style-type: none"> <li>• The tombs of Khayyam and Bou–Ali–Sina remain in visitor's mind</li> </ul>
Ideological change in social structure and the importance of different social structures impacts on the selection of various locations	<ul style="list-style-type: none"> <li>• Tomb construction is not reasonable; today, nobody goes to graveyard for knowing someone</li> </ul>
Much attention should be paid to the spiritual and mystical effect of monuments	<ul style="list-style-type: none"> <li>• I like to have a spiritual relationship</li> </ul>
Various locations for the context of monuments construction in accordance with the characters are different	<ul style="list-style-type: none"> <li>• It is not important where are the national characters such as Amir Kabir and Sattar Khan placed</li> </ul>

In addition to the codes extracted from conceptual units, 3

codes were extracted from total text of interviews as follows;

Table 3

The codes extracted from interviews text (Source: authors)

The durability of building name in the mind of audience has a good relationship with the city location. So that, recognizing the monuments; people know the location of it	The monuments in which audiences only observed the images, the form and color have been considered as one of the most important factors of attraction	Visiting the monuments and their images greatly influence on audiences' recognition from different cities
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After identifying compact conceptual units and codes; the codes are classified in different categories according to their common features. Accordingly, due to the increased power of interpretation; the categories are understood in a logical relationship with each other. 71 codes specified among interviews texts can be classified in different components.

The first category is “The importance of the context and urban position”; the following codes are its subcategories. This component refers to this subject that in designing

monumental tombs, to pay attention to urban position and context is among the cases that have various influences on different samples. Also, this category is divided into four sub-categories that make the topics referred in the main category more obvious. Finally, sub-categories refer to two themes that, based on research questions, two topics of “how urban situation impacts on the durability of existing buildings” and “its importance in designing new buildings” are studied.

Table 4

Categories and themes related to the context and urban position (Source: authors)

Category	Codes	Subcategory	Themes
The importance of context and urban position	Urban position of monumental tombs as a tourism city impacts on more visiting from the building	The relationship between urban position and the durability of monuments in the mind	The impact of urban position on the durability of monumental tombs in the mind of audience
	Urban position and the placement of monumental tomb in squares provide more opportunities for visiting.		
	The durability of buildings name in the mind of audience has a good relationship with the location of monuments. So that, recognizing the monuments; people know the location of it		
	Visiting from the buildings has a great impact on the recognition of cities by audiences and through images.	The relationship between visual effects of the buildings and recognizing	
	Strategic position of the contexts to construct the monuments has a great impact on welcoming them as well as cities	The relationship between urban position of new monuments and their	The impact of urban position and the context in designing new monuments
	Various locations of monuments are depending on the characters	The impact of urban position and its relationship with new monuments	
	Various locations of monuments are depending on the group or events		

The next category is “Visual impact of forms”. In different ways, architectural forms can impact on the audience positively or negatively. This greatly influences on making audience’s memorable moments from the building and its durability in his/her mind. On the one side, it can attract audiences who have not visited some monuments.

This category is divided into three subcategories, this make the main category more obvious. The theme of this category is related to the buildings currently being designed and also the existing monumental tombs. In other words, architectural components of the form impact on the existing and currently being designed monumental tombs

Table 5  
Categories and themes of visual impact of the forms (Source: authors)

Category	Codes	Subcategory	Themes
Visual impact of forms	Forms and colors are among the most important attractive factors in the monuments in which audiences only observed the images	The impact of visual beauty of forms	Visual impact of forms in the existing buildings as well as currently designed monuments influences on audience through identical components
	Popular simplicity and beauty in the monuments are considered as positive features of them		
	Geometric shapes and their relationship with recognizing the works of the considered person in the monument affect more perception of audience		
	Massive forms have more visual impact	Visual impact of forms dimensions	
	Visual impact of tall and the Ground-Caused forms is more		
	Form structure makes different perceptions from the building	Conceptual impact of forms	
	Form features are related to the durability in mind and making memorable moments		
	The complexity of the form and contemplation in understanding is attractive to the audience		
	New forms attract more attention and create questions for the audience		
	The audiences adapt the forms with familiar concepts (such as observable concepts like objects)		
The relationship between form, decoration and materials is regarded by the audience due to the importance of the considered person			
“Use of familiar Iranian, Islamic and traditional elements” is another defined category. This category includes the codes that refer to the extent and impact of familiar elements in audiences’ mind. These elements contain decorations, writings and forms that make monumental	tomb beautiful for the audience. This category includes three subcategories that separate popular beauty, decorative elements and familiar form in monumental tombs from each other. This category is also divisible into two themes.		

Table 6  
The categories and themes for use of familiar Iranian, Islamic and traditional elements (Source: authors)

Category	Codes	Subcategory	Themes
The use of familiar Iranian, Islamic and traditional elements	Familiar decorations such as Islamic and traditional decoration creates more contact with the buildings	The impact of familiar decorative elements on the durability in the mind	The impact of using familiar Iranian, Islamic and traditional elements on the durability of monumental tombs in audience’s mind
	The durability of the building in the mind can be created by readable signs with written context and text		
	Similarity with more familiar buildings creates question for the audiences		
	Because of impact on the aspects of national identity, similarity with ancient architecture can influence on more recognition and its relationship with the subject of the considered person in the monument.	The impact of similarity with familiar buildings on the durability in the mind	
	National identity and national cultural symbols are very important to the audience and are considered as positive features		
	Popular visual beauty and its relationship with Iranian and Islamic motifs impact greatly on the durability on audience’s mind		
		The relationship between popular beauty and familiar elements	The impact of using familiar Iranian, Islamic and traditional elements on welcoming of new buildings

“Materials and type of structure and their impacts on audience’s relationship with monumental tomb” is the next category. This category refers to visual impact of materials and type of structure and how do they affect the

durability of building in the mind. This category includes two subcategories separating materials and structure and also contains a theme; they refer to both currently designed buildings and the existing monumental tombs.

Table 7

The categories and themes relative to visual impact of materials and structure (Source: authors)

Category	Codes	Subcategory	Themes
Visual impact of materials and structure	Type and the way of using materials and the subject of building are of interest	Visual impact of materials on audience's relationship with the buildings	Visual impact of materials and structure in the existing buildings as well as currently designed monuments influences on audience through identical components
	Visual beauty of materials is of interest		
	Audiences pay attention to structural styles	The impact of kind of structure on audience's relationship with the buildings	

” Visual and figurative concepts affecting on the understanding and durability of monumental tombs” study the impact of forms and their relationship with the perception of audience. This category includes three

subcategories separating visual and conceptual perceptions from the concepts related to geometric shapes and colors as well as the concepts such as symmetry. This category contains two themes.

Table 8

The categories and themes related to visual and figurative concepts affecting on the understanding and durability of monumental tombs (Source: authors)

Category	Codes	Subcategory	Themes
Visual and perception concepts affecting on the understanding and durability of memorial of tombs (symmetry and asymmetry, geometric forms)	In aesthetic science, the concepts such as symmetry are more understandable and familiar	Perceptual concepts affecting the understanding and durability of memorial of tombs	The impact of using visual and figurative concepts affecting the understanding and durability of monumental tombs in audience's mind
	More tangible visual signs such as statue make the building memorable for audience.	Visual and figurative concepts affecting the understanding and durability of memorial of tombs	
	Color impacts on the durability of building in the mind as well as its attraction		
	Visual concepts of forms and their semantic understanding is related to the considered person in monumental tombs		
	Architectural components expressing the importance of characters (the height and broadness) can be used in the building in different ways	Communication of visual concepts related to scale with the scale of importance in the considered person in the monuments	The impact of using visual and figurative concepts affecting the understanding and durability of monumental tombs on audience's welcoming from new buildings

“The use of conceptual elements and understandable signs for the audience” includes the concepts that create questions for audience; the audiences contemplate in the buildings to follow the answer. These concepts lead audiences towards different degrees of understanding from

the building. The subcategory of this category refers to the extent to which the signs affect the understanding of the audience from the building as well as the importance of their perception by the different groups of society.

Table 9

The categories and themes related to conceptual elements and understandable signs for audience (Source: authors)

Category	Codes	Subcategory	Themes
The use of conceptual elements and understandable signs for audience	Conceptual relationship of architectural elements with the considered person in the monument creates a greater understanding and effectiveness of building	The use of conceptual elements and understandable signs for relationship of audience with the building	The impact of using conceptual elements and understandable signs on audience and their relationship with the existing monumental toms
	The concept of forming the buildings are contemplated		
	The audiences follow the signs and symbols in the buildings; because they are understandable for them		
	The audiences observe the signs and looking for their relationship with the considered person in the monument	The use of conceptual elements and understandable signs for understanding of different classes of society	The impact of using conceptual elements and understandable signs on audience and their relationship with currently designed monumental toms
	Direct reference to the subject of monuments and direct perception by audience		
	Designing with perceptual layers in different levels makes the monument understandable for all people		
	Communication and better perception of the building are very important to people with different perceptions and all classes of society		

“Independent contexts and the surroundings of the monumental toms” refers to the extent to which the independent environments around the monumental toms impact on audience’s relationship with the building. This

category includes two subcategories related to the spatial sense and broadness scale of Independent contexts of monumental toms.

Table 10

The categories and themes related to Independent contexts and the surroundings around the monumental toms (Source: authors)

Category	Codes	Subcategory	Themes
Independent contexts and the surroundings of the monumental toms	The relationship between the environment and building as well as the spatial sense can impact on making memorable moments and decision again for visiting	The relationship between Independent contexts, the surroundings around the monuments and the spatial sense	The impact of Independent contexts, the surroundings around the monumental toms in the existing buildings as well as currently designed buildings through identical components affecting the audience
	The spatial sense and the surroundings around the building influence on the way it makes relationship with the environment		
	The spatial sense of the surroundings around the building and the characteristics of the considered person in the monument influence on making favorable sense and therefore memorable moments		
	The spread of environment impacta on audience’s perception from building	The relationship between Independent contexts, the surroundings around the monuments and its broadness	

“Personality traits of the considered person or persons” clarify the importance of personality of the considered person or persons in the monumental toms. This

component does not have any subcomponent; because, it itself refers to the importance of the subject in an expansive manner. Also, this component is divisible into two themes.

Table 11

The categories and themes related to personality traits of the considered person or persons in the monumental tombs (Source: authors)

Category	Codes	Themes
personality traits of the considered person or persons in the monumental tombs	National characters are important among people and there is an expectation to design monuments for them	The importance of personality traits of the considered person or persons in the monumental tombs in currently designed buildings
	The characters with different political, social, sporting and cultural approaches are important among people and there is an expectation to design monuments for them	
	Cultural characters and celebrities have different positions in people's mind	The importance of personality traits of the considered person or persons in the monumental tombs in the existing buildings
Sometimes, these attributes have a high impact on audience's perception of the building; so that, a different perceptions may take place for a meaning. This category		mostly involves audiences' welcoming from characters with a variety of approaches. The impact of audiences' taste approach is in the existing buildings and currently designed buildings.

Table 12

The categories and themes related to audiences' taste and personality approaches (Source: authors)

Category	Codes	Subcategory	Themes
Audiences' taste and personality approaches	Much attention should be paid to the spiritual and mystical impact of monumental tombs	The impact of people's religious approach on their relationship with the buildings	Audiences' taste and personality approaches on currently designed buildings
	People consider that religious views greatly impact on the formation of monuments		
	Audiences evaluate the building according to popular art	The impact of people's artistic taste on their relationship with the buildings	

The categories of "functional architecture spaces for the purpose of creating culture" refer to functional spaces related to the subject of the monument in which an activity can be done. According to interviewees' views, if these activities are related to the considered character in the monument, it can have a great impact on their recognition by people. This component has two subcategories and a theme

Table 13

The categories and themes related to functional architecture spaces for the purpose of creating culture in the monumental tombs (Source: authors)

Category	Codes	Subcategory	Themes
Functional architecture spaces for the purpose of creating culture in the monumental tombs	Currently, the role of monumental tombs is very important in creating culture and social definitions	The importance of creating culture in the monumental tombs	The importance of creating culture and its relationship with application spaces in the collections of monumental tombs
	Practical and informative spaces are very attractive for audiences	The impact of application spaces on creating culture in the monumental tombs	
	Multi-functional monuments are very effective on informing people		
	It is observed that an application space is required in relationship with the approach of the considered person		

## 7. Conclusion

As stated, the codes extracted from interviews texts have been classified into 10 general categories; and as needed, each of which refer to the subcategories. Accordingly, the components affecting the durability of monumental tombs

in contemporary Iran can be divided into two general classes: the components related to the existing monumental tombs and currently designed monumental tombs, and a theme in relation to both classes.

The first theme is related to the components affecting the durability of the existing monumental tombs; some of

them also impact on currently designed monumental tombs; therefore, these components form the major components of the durability of these buildings.

- Due to traveling to the cities and visiting the monuments; audiences recall the place of these buildings to a large extent. Accordingly, the strategic location and tourism of the cities have a great influence on the durability of monuments. On the other hand, sometimes; recognizing the characteristics of the considered person in the monuments help to identify the cities and locations of these buildings. So, in some cases, people travel to a city just to visit the monumental tomb of the considered person. Therefore, this relationship can be considered as a mutual relationship.
- The second component is the impact rate of form on the durability of monumental tombs. The form is examined by audiences in many ways; then, recorded and become durable in their memory, based on their analysis and perception. Popular beauty, color, decorations, simplicity and complexity and geometry are considered by the audience that looks for their relationship with the considered person in the monument. This search for relationship can also lead them to evaluate the building.
- The next component is related to the impact rate of familiar elements and forms. The more familiar national and Islamic elements that audiences have already seen or recognized will make it possible to memorize the monumental tombs better; in this case, they search for their relationship with the considered person in the building. In audiences' view, as the elements are more familiar, the monument is more beautiful.
- The audiences know visual impact of materials and their relationship with the subject of monument as well as visual beauty of materials, including the elements that affect their durability. This component is one of the components and very influential on currently constructed buildings; the audiences considered it as one of the most important elements in the construction of monumental tombs.
- Visual elements such as statue, visual and perceptual concepts related to geometric shapes and the concepts like symmetry make communication with the audience; in the way that, they contemplates on their application.
- The use of symbols and conceptual signs in relation to the characteristics of the considered person in monumental tomb greatly affects their durability. This effect is so that the audiences consider it as the primary requirement for the design of monumental tombs. These concepts are more important in the design of monumental tombs than those with other functions. The audiences consider the conceptual relationship between monuments and the designed characters or events very influential.
- Independent contexts and the environment around the monumental tombs are very influential on

both the existing buildings and the buildings that are currently possible to design. Sometimes, independent contexts makes better connection between the audience and monument; so, the environment around the building and its spatial sense are considered more effective than building. (This component has the greatest impact on Hafezieh and Saadia buildings). In other words; in wider spaces, audiences have more opportunity to make connection with this building. Meanwhile, the impact of contexts on urban structure is important; because, the buildings have more opportunities to be visited but not opportunities for making more connections between the audience and building.

- The audiences evaluate the characteristics traits of the considered person or persons in the monumental tombs, in terms of appropriateness or inappropriateness.
- Taste and personality approaches of audiences are also very influential on both existing buildings and currently designed buildings. The amount of knowledge and information of individuals and their taste impact on the popularity of the considered characters in the monuments as well as the durability of monumental tombs; in the way that the rate of their durability to become more varied.
- On the one side, the existence of functional spaces associated with monuments makes it possible to know more about the buildings and the considered characters in the monuments; and on the other side, it can also be very influential on currently designed monuments, due to the role of monumental tombs in creating culture and social definitions. According to the audiences' view; the rate of need for these uses in currently designs has a more significant role, but the role of symbolic elements in their durability cannot be ignored. Also, the use of these spaces can be related to the uses such as museum, educational and research spaces and other related uses. So, this component is very important in both existing buildings and currently designed buildings.
- The second theme is associated to the buildings that should currently be designed. This theme refers to the components influencing on the creation of current monuments.
- The importance of urban context and position in the monuments that can be designed at the present time indicates that it is no longer necessary to place the monuments on the tombs; their position can be different according to the considered character or event. This position may be related to geographical scales in different cities (the birthplace of the characters or a specific event that is related to the characters) or to the urban position of different places that are any way related to a person or event. Also, the placement of monuments in the cities can attract audiences to these cities.
- From audiences' view, use of Islamic and Iranian familiar elements is effective and important in relation

to popular beauty and use of elements associated to personality or event.

- The audiences' view to express the magnitude of the characters in the monuments is summarized in their great size and broadness. Accordingly, it can be said that they look for the signs to express the importance of event or the popularity of the considered person in the monuments.

- Use of conceptual elements in the present monuments to make the building understandable for different classes of the society can impact on the durability of the building for all levels of society.

- The characteristic traits of the considered person or persons in the monumental tombs are among the components that their impacts are evident on all other components. The subject of "making communication between all components and the considered person in the monuments" can greatly affect the effectiveness and durability of components. Because of the considered person in the monuments as well as the design of the buildings for them; the audiences often visit the monuments.

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Appendix(1)

Table1

The features of monumental tombs specimens (source: authors), (Fig. source: authors)

Name/ year	Architect	Descriptions	Image
Tomb of Khayyam(1963)	Hoshang Seyhoun	<p>The monumental tomb of Omar Khayyam has been designed by the engineer Hoshang Seyhoun. Conceptual elements have been used to a large extent in the construction of this building; so, in terms of architecture and construction, this building has become one of the most important buildings in its time (Bani Masoud, 2009:283).</p> <p>Hoshang Seyhoun says about design of this building: A speech has been come from Khayyam in Char Maghaleh Arouzi "I wish my tomb will be where that in spring fall flowers on it"; so, I selected a place in the garden with 3meters difference in height towards apricot trees.</p> <p>Khayyam was a mathematician, astronomer and scholar; I tried to manifest these three characteristics in his tomb. I considered ten bases for the tomb, 10was the first two digit number and the basis of many of the numbers; based on particular mathematical model, two blades rises diagonally from each base and collide with other blades and come down on the opposite base.</p> <p>All these diagonal blades cut each other off in the vertical axis. The resulting complex level has been created by a mathematical formula that is a branch of Khayyam mathematics. On the other hand, the intersection of the blades at the roof of the tomb creates a star which is considered as a symbol of Khayyam astronomy (Bani Masoud, 2004). In this building, Khayyam poems have been used in the rhombuses created from geometry.</p>	
Tomb of Bou Ali Sina (1951)	Hoshang Seyhoun	<p>Monumental tomb of Bou Ali Sina is a combination of two architectural styles of ancient Iran and Iran after Islam. The style of Gonbad-e- Qaboos tower has been inspired to design this collection. Seyhoun says about this building: "All factors of this building are composed of many geometric and symbolic shapes. The square is the basis of this building. The tomb itself is located in the middle of a square hall, circular staircase and twelve bases of monumental tower surrounded the tomb around the circle of staircase. The external shape of this building has two parts: the lower part which includes the entrance to the tomb, library, meeting and reception hall; and the upper part that is monumental tower. There is a porch with ten pillars inside a garden around this building and in the bottom of the building on the side of the entrance. Each pillar is a mark of a century and ten centuries refer to a millennium of Buo Ali Sina (Bani Masoud, 2004).</p>	
Tomb of Saadi(1951)	Mohsen Foroughi	<p>The design of Saadi's monumental tomb has been presented and implemented by Mohsen Foroughi. With the collaboration of Ali Akbar Sadeghi and by inspiration of traditional architecture elements, he has designed the tomb. The main building is the monumental tomb with two porches perpendicular to each other, the tomb of Sheikh-e-Ajal (Saadi Shirazi) is located at the corner of these porches; and the tomb of Shurideh (Fasih-ol-Molk), the deceased and famous poet of the last century in Shiraz, located at the western end of the eastern-western porch.</p> <p>The glory of the mansion has been increased by the black stones of foundations and special red stones that are mounted to the pillars in front of the porch and carved masterfully (Bahrololoumi, 1976).</p>	
Tomb of Kamal -ol-Molk(1963)	Hoshang Seyhoun	<p>This structure consists of two square modules (peymun) that make a rectangle with the proportion of 1 to 2. Seyhoun says about this building and his designing idea: "On the map, this building consists of two square meters with the proportion 1 to 2. One arc has been considered for each unit that's mean that for each square side in the facade of building, six arches have been constructed on four sides of rectangle. In addition to these two diameters, each square forms two other arches that intersect each other from inside. Then, four arches have been constructed from inside; in total, they forms ten arches. Cone geometric shapes have been formed at the top by immediate collision of arches and their coverings; the shapes with mosaic tile decorations on them are geometric innovations, they are reminded the architecture of Kashan, the place of Kamal-ol-Molk's growth(Seyhoun, 1996). The decorations used in the tomb of Kamal-ol-Molk are mosaic tile decorations that their motifs have been used on the curved surfaces of the façade and they become smaller towards the line of the symmetry of arches.</p>	

<p><b>Tomb of Nader Shah Afshar(1963)</b></p>	<p>Hoshang Seyhoun</p>	<p>Monumental tomb of Nader Shah Afshar is another building that has been designed by Hoshang Seyhoun. This collection includes two museums and a statue. Seyhoun says about this building: "This building is designed based on two basic geometric shapes, namely, square and triangle. The hall of tomb consists of two closed red stone walls in the form of square and in the section of pillar is open. The tombstone of Nader is placed on the corner of this square towards the outside of building. The angle, refuge and openness of the hall indicate the scene of war, defense and attack. The concept of war has been induced by the red color of two walls, and different battles of Nader have been indicated by the projections Prominence with different stone dimensions coming out from the wall. The pillars around the hall have been designed from squares map of the base and above the pillar and have 45 degrees rotation to each other; consequently, eight triangles with four bases at the top and four bases in the bottom are the signs of Nader hat (Seyhoun, 1996). Reinforced concrete has been used in construction of this complex.</p>	
<p><b>Tomb of Ferdowsi(1935)</b></p>	<p>Karim Taherzadeh Behzad and Houshang Seyhoun</p>	<p>The monumental tomb of Ferdowsi has been constructed by a design from Karim Taherzadeh Behzad. This design has been derived from Cyrus tomb in Pasargad. The tomb's building is perfectly symmetrical and is located on the tomb platform. This building has a cubic shape at an altitude of 18 meters and is located on the platforms up to 40 meters in height. The decorations of the tomb are entirely of stone. The extruded pillars in the shape of Jamshidi's bed pillars are located in the four corners of this cube shape. The rectangles with 4 meters long and 1.5 meters wide are located on the four sides of this building and 47 distiches from this poet have been carved on them in Nastaliq calligraphy (Bahrololoumi, 1977:473). After 30 years; with some modifications and the addition of some parts to this building, the initial design has been restored by Houshang Seyhoun.</p>	
<p><b>Andre Godar(1937)</b></p>	<p>Tomb of Hafez Shirazi</p>	<p>The monumental tombs complex of Hafezieh in Shiraz is one of the monumental tombs in which many semiotics concepts have been used. This complex has 4 courtyards on the four sides and a pavilion with octagon background in the center that the tomb is located under it. The exterior façade of tomb's dome is in the shape of whirling dervishes' hat and represents rotating dome of the sky. Inside the dome has been covered with tile. In this complex, the number eight has frequently been used.</p>	
<p><b>Hossein Jodati(1974)</b></p>	<p>Tomb of Ohadi Maraghei</p>	<p>The monumental tomb of Ohadi Maraghei has been constructed in a square background and on a rocky platform; the level of the tomb is three steps above the garden level. The façade of this building is symmetric and its dimension is at the same level from all four sides. The building's size has become smaller from the base to the top. The materials used in this building are transparent concretes. This monumental tomb is a combination of modern architecture and the elements of Islamic architecture such as Islamic arches.</p>	