

## A Review of Mazandaran (Religious, Historical Buildings-Saqqanefar)

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### ABSTRACT

The ever-green land of Mazandaran with the high mountains and green plains of the coast of Caspian Sea has enriched civilization and culture. Indeed, the researchers can not ignore the role of Mazandaran people in construction and fixation and development of intellectual identity and Iranian-Islamic culture. The study of these roles and their activity is used to review and improve Islamic-Iranian identity of people. "Mazandaran review" considered the study with the index features as: Subject: History and civilization, culture and literature, art and architecture, religion and etc.

**Aim:** Improving the awareness, religious, cultural and social identity, improving the public self-confidence (Mazandaran people), providing research grounds for development of the young researchers namely Mazandarani researchers.

**Audience:** All people namely educated young generation.

**KEYWORDS:** sustainable, historical architecture, Islamic culture, religion.

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### INTRODUCTION

During the history, the local architecture is combined with religious teachings and created famous works and besides showing technical abilities and artistic tastes of each culture and civilization, provided some purification for the soul and empathy with people. Valuable examples of various types of these works in the history of Iran are observed. Temples, religious shrines, mosques and holy places, each showed a unique manifestation of the residents of this land. According to the history, this tribe never kneel to the idols and they worshipped God at any time.

Although political entrance of Islam was made after about 3 centuries and via hard war to considerable resistances of the residents, the Muslim trend and Shia people in this land was done voluntarily based on wisdom and enlightenment. The first local government was formed with Shia formations by inviting from " Hassan Ibn Zeid Ibn Esmail Halib Al-Hejare Ibn Hassan Ibn Zeyd Ibn Hassan Ibn Ali (pbuh). The great men of Mazandaran in a letter to Hassan Zid called "Dai Kabir" wrote that he was invited to form an independent Shia government of central government in Tabarestan and by this government, they found the comfort people achieve the intellectual, cultural and religious growth consistent with local culture. Dai Kabir, was a brave ruler with good virtues and in 250 gh, made all Mazandaran under a Shia government as uniform. Thus, Shia government with justice of Alavian Zeidi was started in Mazandaran. The second period of Shiian government in Mazandaran was continued with Sadat Marashi ruling from 760 to 1002 gh in Amol, Sari and other locations in Mazandaran. The founder of this dynasty (Seyed Ghavam Al-Din Marashi) was called "Great Mir" was one of the grand sons of Imam Zeinolabedin (pbuh). His government in Mazandaran was based on Shia thinking. After the emergence of Safavid dynasty, Marashian were the tributary of central government. But Shah Tahmasb I took half of Mazandaran from Seyed Ghavam grand son and gave it to one of Safavid princes. Since then, by destruction of plain and mountain governments, Mazandaran like other regions in Iran were managed under the dominance of central government.

The investigation of such issues showed that the residents of this land despite historical events of Changiz and Teimour, ignoring the wide changes of central governments were living with comfort for a long time for local governments of Shia. The development of Shia religious traditions and rituals as Roze khani and Managheb Khani, Tazie, Pardekhami, cafeteria painting and etc in political space of Qajar kings government made protest in justice thoughts of shia. The influence of such thoughts was transferred from the government center (Tehran) to Mazandaran rapidly. In this period, architecture and local art of Mazandaran observed the new and important phenomenon in religious architecture (saqqanefar). The sudden and various presence of this building in central section of Mazandaran by presenting the decorations, forms and pure colors of each region took the attention of each

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viewer. The present study by a brief review investigate the causes of formation, structure, aesthetics and existing views about saqqanefar, the religious, cultural and artistic view.

### **Saqqanefar in the history**

The life of villagers in the proximity of rice fields created two-level wood structures and its example is seen in various parts of the world. The wood structures are used as recreation and night guard of agricultural products. In Mazandaran, this structure is recognized as (Nefar) or (Nepar). The similar examples of this structure are seen in Gilan called Kotam and there are different types with non-religious functions.

The main examples of these buildings are built in open area in a high place. Major plan or general map of the building is square or rectangle. The bottom level is an empty space and the upper storey has the distance of one storey from the earth. The bottom section is used to keep food, work tools and live stock. This part is connected the above storey by wooden ladder and this part is used for resting and guarding of field at night. The roof on this structure is built as four gradients to prevent rain to inside the building. Various types of this structure are recognized as xenenefar or xanenefar (dastinefar) and saqqanefar. saqqanefar is structure of Nefars of Mazandarani people fields as changed and by keeping the local features, presented new content, function and aesthetics. It can be said that saqqanefar is the upper section of this structure and the lower part is called Zir taxt and in the upper section, only water and tea is drunk.

### **The meanings of saqqanefar**

It seems that first part of saqqanefar term is derived of Saqqa, as mostly in saqqanefars, a big and oval dish is put for water that people drink water and remind the thirsty warriors of Karbala and curse the killers of Imam Hossein and martyrs of Karbala. The various names of the building in various regions of Mazandaran after changing use are including:

)saqnefar( and )saqqanefar(,) saxnefar(,) saxanefar(,) saqqatelar( )saqqatalar(

According to one of the researchers, Nepar is the old name of this building. Nepar is consisting of Napa and ar. Nep is Avesta word rooted in Vedayi period culture and is derived of the god of water (Rig Veda) as the god of apam panat. Nep or Nept is the Avesta term meaning water and fluid. Nep in Nepar means water and ar is acronym of a person who bring (Bahrami, 1992:34). It can be said that the term “Nepar/ bring water” is considered as “Shoupes” or “Night guards” guarding the field had the duty of bring water to all the fields. It seems that saqqanefar is called this as “saqqanefar” is the “nefar as the place of Saqa (someone who brings water). Thus, this naming has exact cause. This reasoning is strong when we know in this place, only water and tea are used for reception. In some regions, the function name of these buildings refers to Saqa of Karbala, Abolfazl (pbuh) and saqqanefars mostly stand beside “Hosseinie”. Sometimes, these buildings are called “Abolfazli” for this structure.

### **History**

According to the historical evidences and the view of researchers, saqqanefar emergence in central region of Mazandaran dates back to the late Safavid era and its growth refers to Qajar era. In the written books of more than 150 years ago, information of such building is not observed. But the history of the writings on the building emphasized on the fact that saqqanefar was built in Qjar era to the end of Naser Al-Din Shah and the paintings were modeling directly of cafeteria painting and due to the considerable similarity of the drawings and contents in these buildings, with stone publishing books of Qajar era, with an analytical and comparative view, we can say that the formation history of this building doesn't go beyond Naseri era and this history seems exact. Thus, the beginning of Qajarie (late century 12) is the beginning of saqqanefar formation in central Mazandaran. The ups and downs of the construction of these buildings were in Qajar era and later there was no interesting example.

### **Saqqanefar structure**

#### **Structural features**

The effect of local and natural features on the structure of saqqanefar –construction of which is based on agricultural Nefars, created a building consistent with the needs and local architecture of this region. Two storey, square plan, using the lower storey as for keeping the excess objects, open four directions of building, absolute use of wood and not using other materials all are features of Nefar but there are some features of saqqanefar making it distinctive. The various columns, complexity in decorations, different use of some components as Sarsar and Kumachesar, volume application of calligraphy and etc are the most important features putting this building as the best architecture works. The application of these elements is decorative at first but by its exact review, we know none of the elements in this building are decorative as prevention of “effortless principles” are the main features of Iranian architecture.

## **Architecture components**

For exact investigation of saqqanefar, its components are introduced:

### **Foundation**

Foundation of saqqanefar is done by “Segti” method. Segti is one of the traditional methods and after excavation, the column is put in the pit and some crushed stones fill around it and it is crushed. Then by crushing clay soil with mixed ash, the required compression to make the column fixed is created. Besides creation stability, this prevents the influence of humidity into the column base. In necessary cases, the column base is coated with tar to reduce decay.

### **Column**

Column has special position in Iranian architecture from Akhamanid Apadana in Persian style to Shabestani mosques in Khorasani style. Column in saqqanefar architecture is important. Maybe because in this building “talar” is replaced by “Nefar” is the number of columns. The wooden timbers with square area build structural bases forming saqqanefar. The study of the best saqqanefars showed that the basement or “Zire Taqt” is built with six columns. In the second floor, based on the map form and area of the building, 12 to 14 columns are applied. The upper floor columns are installed based on aesthetic consistency and exact calculations based on the location of lower floor columns. Some theorists consider the special number of columns and repetition of these numbers based on the religious and ancient secrets and teachings. Number 12 shows 12 columns keeping the world and four columns of the corner of building as the sign of four columns keeping the sky. 12 is the number of year months and the number of stars of Al-Boruj region. Number 12 is based on the number of Imams and 14 are based on the number of infallibles in shia thinking. This thinking is empowered when we know saqqanefars have visual remembrance words and this shows the religious beliefs and the manufactures did their best to apply all their facilities to present the required contents (rooted in religion, nationality and local culture). There are various decorations on the columns of turnery to colored engravings. The carved area with thread cleft shapes, zig zag carving, square and circle volumes in the middle side of the column height and arabesque and pine plant forms are the decorations used in the head of columns.

### **Nal, Nalsar or Vashan**

Nal, Nahl or Vashan, is wooden timber forming horizontally the main structure of the ceiling and floor of the building. Nal is the horizontal column of saqqanefars doing bearing. The Nal is used in the ceiling of the building for Mazandarani artists and it is called Vashan Rizi. This part is lathed with square area and it does bearing. As this Nal tolerates more pressure, it is not formed or carved in order not to reduce its stability and to decorate it only by painting. This nal is called “Nal Sar”. Sarsar transfer the weight load of Plors to Nal.

### **Plor**

The width space between Nals is stabilized by thick wooden timbers called Plor. These timbers tolerate lower load compared to Nal and stabilize the structure component. In the middle sections of Plors, brief carving is used and it shows the light load it is tolerating. The increase of the number of Plors reduces their distance and it is effective in building stability. On the other hand, the increase of the number of Plors makes the ceiling heavier and more pressure is imposed on Nals and columns and the main structure of the building. The exact investigation of this structure showed the awareness of the manufactures to this problem. The empty space between the plors is covered by boards.

### **Column head or Kumachesar**

The main functions of Kumachesare and Sarsar is transferring the vertical loads to the columns, prevention of Nals bending, the increase of beauty and expressing super structural contents. The most important function of these two parts is keeping the ceiling and transferring force to increase the stability of the building. Kumachesar is the head of a wooden part located under Nal and on the column and it is the support of Nal. In terms of function, the increase of the length of Kumachesars provides the possibility that shorter Nal heads are used.

Kumachesars due to their nature (supporting the sarnal) are located in structure wall path and has no role in deepening the interior space and regulating its loads. Kumachesars and Sarsar are decorated mostly by volume carving. These carvings have various local names based on form considerations. Yusefnia introduced the form and names as “Ezhdehadahani”, “Oghabi”, “Golsar”, “Sirsar”, “Gavsar”, “Parandesar”, “Kalil Dozolfé and etc and being used by local artists in these engravings (Yusefnia, 2006:64).

The major form that is used to decorate Kumachesar is the dragon mouth forms inspired by illuminated manuscript and arabesque. This dragon mostly is engraved as swallowing the sun. This is applied mostly as the name “dragon mouth” is used for it. The special examples of decorations are applied on this part not being reported in another part of Iran architecture history, these decorations are wooden cuts of calligraphy and the bottom part of Kumachesars are some saqqanefars. In Saqatar of Kija in Babel Tekie, the term “Ya ghazi Al-hajat” is seen and in Saqatar of Marzanguy of Amol the term “Ya Abas Ibn Ali is seen. Kumachesar from the middle part as intersection with column is built in size, form and decorations in both sides of columns inside and outside is asymmetrical. This feature causes that calligraphy texts are read from inside and outside of the building and there is no difference between the people inside and outside in being inspired by the decorations and contents. The creative positive and negative spaces among the alphabets created most valuable visual effect indicating the artistic abilities of the builders of this building.

### **Sirsar**

The balance function and structures of Kumachesar in the interior space of the building is for Sirsar. This component is under Plur and on the head of Nal and transfers the weight load inside the building to the outside and bearing walls. Like Kumachesar, Sirsar is symmetrical from the location on Nal and is uniform and crossing the Nal inside and outside of the structure and load transfer, increasing the height under ceiling and helping to reduce the column height. Thus, the manufactures by putting Sirsars on each other, increase the distance of putting ceiling Plurs to the column. To create positive visual aspect, the length of each Sirsar is increased to the lower Sirsar. Repeating this on the wall besides creating the real depth inside the structure creates façade secondary depth showing more heights besides the darkness under ceiling. Sirsars are used in two to four rows and their repetition rhythm is varied along the wall. Another value of this method besides increase the beauty is prevention of bending the Plurs. The high distance between two ends of plurs gradually lead to the bending of Plur and finally another feature “prevention of effortless aspects” is manifested in Iranian building as an element of the components of a structure has beauty and perfection of the efficiency at the same time. The external length of Sirsar creates steep surface to the outside preventing rain on the building body and the surrounding porch. This niche protrusion that is decorative is called “Chach”. The Chach protrusion is as it is the shade of building. In the interior space and in corners, Sirsars act as arched.

### **Support or Vavand**

Vavand is bracing. Vavand is mostly used in the second floor to support the building against the wind. Vavand is some timbers with low width as installed crossing on the columns and in four directions of the building resist wind and make the building more stable. In these components, there is no decoration.

### **Pardi or boarding**

Narrow and thin wood covering the empty space between the Plurs and this is called Pardi or board. The main view of the bottom and ceiling is formed by the boards. The flat surface of boards is the location of considerable decorations presented by live colors, religious, epic and ethical contents and the stories of manufacturers. The investigations showed that the paintings on the boards are done before being installed on the body. The combination of boards and “flashings” create some forms with positive function from visual views and dividing the space under ceiling. In some cases, a general story is narrated in wooden forms following the trend line of the event but without any special arrangement, the carpenter selects his favorite composition. But we can not talk about the presence of the painter artist during installation of boards. This probability is raised that maybe the painter artist is not the local residents of the region. In addition to apply the boards in the space under ceiling, the upper floor of saqqanefars is covered by these components.

### **Flashing or Patk**

Flashing is the narrow wooden parts that is used to cover the joint between two boards and uses symmetrical geometry carvings to decorate these parts. These decorations are mostly consistent with the engraved space under ceiling.

### **Parapet**

Parapet is narrow and long wood that is located with little difference from the nal of the structure bottom and separates the interior space from the surrounding porch. Sometimes geometry and plant simple paintings are used to decorate this part.

### **Fence**

The fences are used in the empty space between parapet and Nal of the floor of saqqanefar. The fences are used as thin parallel boards and sometimes Girih Tiles.

### **Lab Band**

Lab band is the board that is located horizontally on Sirsars and under Plurs and can cover the interior space and the ceiling with the building forehead is linked in this section.

### **Sholevar**

Like Labband, it can cover and is located as vertical between Nalsar and Labband. Sholesar besides covering the empty space, has consistent decorations with the building. Lab Band and Sholevar are two covering and decorative elements and like board, various decorative engravings are painted on them.

### **Porch or Gard Refagh**

Porch is the fixed component of all saqqanefars. A component with the width of less than 1m surrounding the saqqanefar. The entrance stairs into the second floor of Nefar is the beginning and end of this path. This section in a structural view stabilizes the second floor manifestation. Based on the protrusion of the ceiling, the surrounding porch is important in visual improvement of the building consistency. The porch bottom is covered by rectangle wood boards.

### **Hela**

The main framework of the cone ceiling structure of saqqanefar is defined by wooden beams called Hela. Four Hela are located as oblique from the center of the highest part of ceiling on four points of the building and boarding is one on them in order than the final ceiling cover has the main form. Sometimes on the ceiling boarding, there is Galeposh (a type of grass than is grown in swamp) or it is covered by pottery.

### **The applied materials**

The local material is one of the features of Iranian architecture. One of the important points in architecture of saqqanefar is that wood is the only construction material in saqqanefar. All the volume decorations and stabilities and even the nails of the connections of this structure are made of wood. The type of applied wood is selected of the local trees of the region as Azar/Azdar/Azad, Mars/Rash, Gerdo, Oja, Sur/Sarvkuhi, Sorkhdar, Mozi/Balut, Malj/ at type of elm tree.

Wood due to having special features as resistance to hit and tension, flexibility and formation via carving and good coloring is consistent with the structural function and content of the structure space.

### **Decorations**

#### **Decorations and engravings**

Decoration is inseparable part of saqqanefar. The application of special colors, images and abstracts, manifest and effective emotions, presenting new volume forms in Sirsars and Kumachesars, historical and epic narrations, presentation of positive and negative spaces showed the high artistic creativity and technique of the manufactures of these works. Coloring the roles and personalities in these works, showed high understanding of the artists of these works. Applying light colors and not showing the face of infallibles. Using dark and red colors for guilty people, pagans and the enemies of the infallibles are the features of painting of this structure. In coloring, avoiding contrast in designing the avoidance of natural perspective are other general visual features of this structure. In this section, the engravings in the decorations were analyzed briefly. It can be said that most of the discussions are based on Phd thesis of Dr. Fatane Mahmoodi as "the image contents of the art of Qajar in the engravings of saqqanefar of Mazandaran.

### **The visual contents of saqqanefar**

As the historical and religious buildings are dispersed in all over Mazandaran villages, they have common contents. Most of the buildings that are close from spatial and temporal aspects have common roles. In a subject classification, the applied contents are in religious or non-religious groups. The non-religious engravings are more various. Some engravings of routine life (engravings of human being during working, hunting and playing), mythological and epic engravings as the battle between Rostam and Div, Zahak Mardush, Old and speaker creatures, supernatural creatures and even romantic stories as digging the mountain of Farhad are these contents. The inter-text relations between the engravings and old literal and epic texts as Shahname Ferdosi, Kelile o Demne, Ghabusname, Khosro Shirin, Leili o Majnoon, Shirin and Farhad. Here sometimes in imaging, some contents of contemporary time of the artist is seen and some images of Qjar kings and soldiers.

### **Religious engravings and contents**

The religious engravings of saqqanefars about the family of the Prophet (pbuh), Karbala event, the second life (reward and punishment of human being deeds) and some angles of fertility and raining. Here, most of the engravings, calligraphy and poems were about Ashura.

The stories of the life of religious personalities are the interesting contents of the artists and there are various images of the Prophets and Imamans (pbuh) on the body of saqqanefar. Rahimzade in a classification "personality-based" and in the framework of "situation" considered these engraving in the groups that are mentioned later (Rahimzade, 2003:60-63).

a. The engravings of the prophets on Baragh, Yunes (pbuh) into the fish, Soleiman (pbuh) sitting on the best while many animals and birds and dives are at his service.

b. The engravings of infallible Imams (pbuh) like Shamayel of Imam Ali (pbuh), Imam Hassan (pbuh), Imam Hossein (pbuh) and Imam Sajad.

c. The engravings of the family of the prophet (pbuh) namely about Karbala event with major part of the engravings. In this type of paintings, the major content is dedicated to Abolfazl (pbuh). The images have symbolic image of local aesthetic values.

The religious personalities in most cases have similar image with the characters of epic and methological stories. What is considered artistically is using a type of "status perspective or deepening" in drawing the character of Imaman (pbuh) as the images are created bigger than other characters. Thus, to define the religious characters of normal people, the details of the face are not drawn and sometimes by circle of light instead of the face or around the head of people, they were drawn. Other religious contents that are used in decoration of saqqanefars is the image of the destiny of slaves in doom day based on the verses, traditions and Ahadis. These images include the death to entering the paradise or hell and using the graces of heaven or being punished in hell. The presence of "Nakir and Monker" on the dead body of the people, the time of seeing the field of deeds, guilty people in hell as are taken to the punishment place by punishment angels. The heaven dwellers and the angels to be at service of the good doers or evil doers and some faces of them are show as some examples of divine beauty are some images of this content.

The angles as the administrators of the commands of God in the afterlife are one of the contents of saqqanefars. These supernatural people are depicted as "Malak Hejab", "Malak with land", Malak of Baran", "Malak of Rahmat" Malak with the scale of justice in the hand and "Malak of Lut city" and etc. These angles have crown and the details of their face is bigger. The implicit reasons of these images are manifested with mentioning the name and titles beside them. Among the images of angles, the image of Ezrail, Jebreil, Esrafil and Mikayil are observed.

Calligraphy in Islam is the art that is considered due to keeping the verses and traditions of fourteen infallibles. Calligraphy is the worshipping and its observing is "imagery remembrance" and then it is perceived in the heart. The reemergence that only God hears it and it is considered the highest remembrances. In saqqanefars, the sacred texts are in the ceiling spaces as unavailable in order that the people without ablution can not touch it. Some verses of Qadr, Yas and Ayatolkorsi, etc are the contents that are used in calligraphy. What is considered in Persian texts is stophe poem of Mohtasham Kashani about Karbala with the "باز این چه شورش است که در خلق عالم است" and some poems about the victory of Abolfazl (pbuh). The visual and symbolic imagination "Shamse/sun" has important position in Iran art and it considered by the artists in long periods. This engraving has many symbolic concepts. Before Islam, complete sun was the symbol of the hole by which divine light was on earth. Sun in Islamic period (before Islam) is combined with other engravings. The most common are the combination of "lion and sun", "sun and Simorgh" and "Sun and peacock". Among the combinations, above all is the combination of "lion and sun". The oldest symbolic concept is the engraving of "lion and sun", it is the astrological concept of this engraving. According to astrologists, when sun star is in "lion symbol month" is the comfort and safety time. Thus, the engraving "sun and lion" is considered as fortunate symbol by the artists and astrologists. The religious concept of this engraving after Seljukian period was considered as the symbol of Shia in religious objects and places. From this period, sun and lion was the symbol of Mohamamd and Ali (pbuh). Sun is applied variously in saqqanefars. From the combination of some suns to the face into the mouth of two dragons or in combination with lion. The recognized samples and sun are based on national and ethnical thoughts and the samples without faces and its combination with lion is based on religious teachings.

Illustration of Ashura epic is one of the main contents of decorating the saqqanefars. In Shia religion, the great event of "Ashura" is one of the most important historical events. The repetition of this event is promoting virtues of infallibles and reminding their sacrifice to protect religion and tyranny opposition ideals. These places are combined with the Karbala events and the hero and bravery of Abolfazl (pbuh) in Ashura. Various engravings of the events of Tasua, fighting of Abolfazl (pbuh), Ashura day and some of the events after Ashura are referred: The burnt tents and headless dead bodies, mourning of the people on Martyrs of Karbala, the movement of the Carvan of prisoners with the supervision of the brave woman of the history, Zeinab (pbuh) and etc are the contents taken into attention of most of the painters of these wooden structures, the sacrifice of Abolfazl Al-Abas, Qamar Banihashem, the hero whose sacrifices cause construction of these buildings. The plant decorations in decorating the saqqanefars have supernatural beauty and it can be classified in religious engravings. Natural beauty in the images of saqqanefars (generally Islamic art) are allusion of Misal world made by the abilities of the artists in these buildings. In the existing plant engravings in

saqqanefars, being away from the tangible nature and going to the world beyond it are seen with allusive images of geometry, plant, Islamic and Khatayi forms and ties. The mythical birds and animals added the supernatural feature of the engravings. The inspiration of the artists in creating the works are their Misal images guiding the engravings to the abstraction and inner image of the objects. The engraving of Sarv tree that in Iranian symbol has some meanings as freedom, youth and green and in Tashayo, it is a symbol of youth, bravery of Ali Akbar and is observed as symbolic in the images. The plant engravings are abstract decorated with the flower and fruit.

Geometry engravings are other decorating elements of the buildings. These engravings are in religious and literal images. The drawings under ceiling, on the Nals and other sections are the engravings in arrangement of the construction elements. Some forms as diamond, square, circles and cross forms are seen in this structure. Sometimes these figures are turned into some symbols of places. Kosar pond is one of the engravings as diamond. Other forms as fairy tales are seen rarely and due to the few numbers can not dedicate special group.

### **Non-religious contents and engravings**

Important group of the engravings in saqqanefars has non-religious contents. This title refers to the issues their goal is not expressing the religious events and they include other ethical, ethnical and mythological or routine life. This section includes a range of old stories of the story of kings to the routine life of the artist and 12 months. The epics include mythic, national, religious, hero and mystical, poem contents as romantic poem and elegy, the contents of the stories, legends, common people beliefs and routine life and historical realities as festival, historical wars and game, the face of the kings and war of Qajar soldiers are some examples. The narrated stories in these works are selected of the story of kings and Nezami poems. It seems that the direct effect of Chap Sangi books and Pardekhani in café teria of Qajar and mobile Pardekhans made such images. The mythological stories had symbolic language in expressing the old desires of people. Ferdoosi in recreated the mythological stories with that time language in Shahname. The recreation of the images ten centuries later showed the repetition of stagnation of people and the attempt of the mind of the theorists for awakening when these images are linked with routine life of people and observed the prosperity of the ethical and human values. This connection is occurred in saqqanefars. The artist in saqqanefars recreates the myths that in a significant silence starts the attempt to awaken the society and it was the symbol of its era. By the features of all local arts, he combined, innovated and changed the images and contents to express the main message of the myth and hero in the framework of time and place.

### **Study of content and function**

Saqqanefars is a type of religious architecture that is built to meet the demands of followers in a short time in the framework of ethnical culture of Mazandaran. In Tashayo, Hosseini, and holy shrines of the great men are some examples. In these works, we are not with the important features of holy architecture. Saqqanefars are second group buildings. The various decorations and functions are the features of this group. The formation of other rules and local requirements are the features of these works that are in opposition to the religious teachings. For example, mosques are built for the use of all Muslims from any gender, nation and age. Even based on Tashayo religious teachings, during prayer, there is no distinction between the people sitting in various rows. But in saqqanefars, old people and women can not go to the second floor and by considering this point that entering this place is difficult in terms of path and stairs gradient for old people and women, it seems that these rules have educational meaningful aspect. The behavioral investigations showed that these limitations are observed mostly from the forbidden groups than others force as cleaning these buildings is done by local women. Also, women use this place for Nazri. As it was said, the main function of saqqanefar is in mourning of Moharam and as Karbala event mourning is done for one month formally, the rest of the time is dedicated to women and this banning is a type of meaning and ethical contract for educational aspects. The general obedience of saqqanefars of local and climatic architecture and the main root of architecture of this place caused this is affected by the past architecture and it is transferred to future. Although the best features of the decorations in this structure caused that in content study and reason, it is referred to the old times and old myths as the roots of formation of the primary samples of Nefars, but the important point is the analytical view to the building. In the investigation of the features of the architecture works in the world we can see that by eliminating the building, with size and the consistency, the general form in the viewer shows the holy issue. The architectural investigation of most of the mosques, churches, Zigorats and the eastern religion temples and even the local people in USA emphasized on the issue that superiority feeling alone is good for showing the holy items and purification of the soul. The decoration of these buildings is done based on the Misal beauties not reflecting the natural beauties. The evidences showed that although the main function of saqqanefars is implementing the religious principles and this structure shows a religious building, their main function is teaching. The creation of limitations in gender and age of allowed people to be present in the second floor and the type of stories narrating showed this item. Indeed, the ethical contents including religious teachings, national myths and effective historical and local events

and etc via engravings and short reference of their terms on the walls of these religious buildings are considered that for the beauty of the engravings and colors, the existing space spirituality is increased and encourage people to think in the presented teachings. Thus, in decorations, we observed the presence of various forms of human, animal, plant and geometry engravings to cover a wide range of values and viewers. As it was said, these buildings are located beside Tekie and Hosseinie and this shows the meaningful dependency.

If we know the structural goal of saqqanefars only transferring religious teachings of Ashura day as martyrdom, prayer, courage, bravery and freedom and etc, this structure is used in full unity between the matter and meaning, the applied materials in buildings and the structural aim of the structure. This structural perfection is the result of the appropriate link between ethnical culture and religious beliefs and as none of them are sacrificed for another one, each one made another one excellent. Thus, in an increasing overlapping, double structure and content are created being considered as a new type of architecture with religious and ethical function. This structure is completely consistent with mood, culture, literacy, religion and time of formation. This caused that by producing the first samples; the presented model is repeated rapidly in the neighboring regions and is reconstructed.

The images of saqqanefars are visual texts that are used for illiterate low literate people as narrating religious, ethical, national and hero teachings. In visiting the saqqanefars, religious events, mythological and legendary stories and etc are recreated and a type of purification and training are done at the same time. This process is less observed in religious structure. Indeed, saqqanefars is a great masterpiece in Tashayo art and architecture and it is a review of the recreation of Iranian architecture values in contemporary era.

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