

**Professional scientific sessions for art, architecture and urban planning Thursday evenings**

**Held in: Conference hall of Herampey Consulting Engineers**

**Date: 25.05.2017**

**Title: Singing and space in Iranian spectacle.**

**Speakers and panel members: Qazal Rahmanpour and Nasser Habibian.**

The first speaker was Mrs. Q. Rahmanpour who explained singing and space in the Iranian spectacle are two components that have many common aspects. She said that in a study that she has realized, following the indications of Mr. A. Kamyabi Mask, she has studied new problems in art researches.

The study that Mrs. Q. Rahmanpour has realized has comprehended archeological documents, observing aspects of Iranian history that goes back to the third millennium B.C. The basic question is if in ancient Persia theatre existed as an artistic expression.

Considering that theatre is basically a western phenomenon, that appeared in Qajar era in Iran, there have always been two approaches. The first considered that theatre is a western art expression imported in Iran and the second believes that theatre existed in Iran before western influences. The problem is how to demonstrate the existence of theatre in Iran. Mrs. Rahmanpour expressed the idea that in a country like Iran that has a very ancient civilization and culture with different expressions, it's impossible that spectacle art did not exist. Mrs. Rahmanpour asserted that in Iran the art of spectacle existed, but not under the name of theatre, because it was a different type of presentation, like the Japanese, Chinese, Armenian, Georgian ..... After her studies the Iranian spectacle is a mixture of singing, dancing, body movements and ceremonies. These ceremonies included various programs dedicated to different events of different races and believes. She said that some of ceremonies components still are present in the Iranian presentations.

Through photographs Mrs. Rahmanpour presented the characteristics if the Iranian culture in collective dancing presentations and how different regions reflect the local components that distinguish their culture from other region. She explained that in Iran the researchers paid less attention to the dancing component paying more attention the singing content. She also reported cases, like Afghanistan, that once were part of ancient Iran.

What Mrs. Rahmanpour focused on was the fact that through cultural influence the Iranians succeeded to export and divulgate their culture in countries that they conquered during different eras of the story and maybe the cultural influence was more effective than political or military influence.

Mrs. Rahmanpour also presented the uses of collective dancing in other spheres that are not properly cultural. She explained how in the Iranian army the soldiers celebrated ceremonies before military operations and how these ceremonies helped them to be unified and fight under a collective flag and believe. She explained that often also women took part in these ceremonies,

giving a different sense to the celebration of the ceremonies. Unfortunately in Iran nobody studied and classified properly how many types of collective dances exist in Iran, meanwhile in other countries, like China, they gathered their cultural patrimony presenting it to their people as a heritage that must be preserved and transmitted to the future generations.

The second speaker was Mr. N. Habibian has begun his speech saying that in Iran the spectacle is related to the space and place. The theatre is related to the city as a space that lives on the base of power and government.

Talking about the theatre in Greece he said democracy born in theatre, because most of the people was nourished by the ideas that there were presented.

Talking about the Renaissance era he said that in this period a new movement and approach began to run in Europe, where the presentations have a new form and dimension like the presentations in Italy, that is considered by many the base of the Renaissance then shifted to other European countries and cultures. In this period the culture is directly linked to the material and economic wellness, so the better social and economic is reflected in the cultural status and position.

Talking about what happened in East and particularly in Iran Mr. Habibian explained that here in Iran the theatre and the popular presentations and ceremonies were closer to the people and the living spaces, having and developing an organic and natural relationship between the people and the artists. This relationship and culture has been oppressed during the Arab domination, that tried to cancel and destroy the Iranian cultural and popular heritage, to facilitate the domination and the assimilation.

Continuing his speech Mr. Habibian talked about the different eras in Iran and what was the role of the theatre in the social spectrum.

Talking about the present era he expressed the idea that at the present time the Iranian theatre has problems of location in the global context, what is its mission, from where it's coming and where it's going. In his opinion our presentations are based on traditional bases, but they are not strong enough to answer to the questions and problems that the society has today.