

Islamic Architecture: A Comparative Study of Physical and mental growth of the elderly population based on behavioral patterns

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ABSTRACT

It should be obvious that the thesis tries to bring together two diverse forms of performances and two completely different forms of ritual traditions. Shades of golden tiles designs, a fact that is based on statements and symbolic example of the form. These statements reflect an ethnic mythology that is rooted in the beliefs of a nation. Many of these motifs appear in Iranian art refers to the esoteric wisdom. In Iranian history, the link is between art and literature. Many shades of golden tiles and Seljuk period based on the symbolic meaning of myths and purpose of their creation is the representation of spiritual concepts that designed by drawing and motif. The motifs creation process in Persian art often based on internal feedback of artists. in this paper, the theoretical basis of the designs are evaluated because the tiles are so dynamic and pervasive and creates motivation in aesthetic for human who appreciate the beauty of main object in the nature. An introduction should, at first, try to justify such an eclectic choice. The answer lays on the one hand the personal choice of the researcher and on the other, the fascination for an art form that symbolizes and represents the most complex and colorful form of Indian per formative tradition.

KEYWORDS: Iran, Guilan, architecture, Traditional Islamic arts, fine arts

Introduction:

This dissertation examines the impacts of social movements through a multi-layered study of the Iranian history of Traditional Visions of Alternative Sound Cultures in Islamic. By examining this historically important case, I clarify the process by which movements transform social structures and the constraints

movements face when they try to do so. The time period studied includes the expansion of Iranian dramatic history of Islam, the desegregation of public schools and the emergence of white-flight academies, and the rise and fall of federal Islamic programs. I use two major research strategies: (1) a quantitative analysis of county-level data and (2) three case studies.

Data have been collected from archives, interviews, newspapers, and published reports. This dissertation challenges the argument that movements are inconsequential. Some view federal agencies, courts, cultural parties, or traditional elites as the agents driving institutional change, but typically these groups acted in response to the leverage brought to bear by the Iranian history of Islam movement. The dramatic movement attempted to forge independent structures for sustaining challenges to local inequities and injustices. By propelling change in an array of local institutions, movement infrastructures had an enduring legacy in Iran and Traditional Visions of Alternative Sound Cultures in Islamic architecture.(shahriyaarim,1987:132)

What lead the human to various protests of life is related to substantive and main values. So, is seeking substantive intuition of these values. In his opinion, the objective study of the states and the different forms of thought and action in a society is possible, when we are able to study the dominant values in every community and through these values, make the states apprehensible, as such, consider the values as the main origin of events and artistic events and in his opinion the artistic things include manifestations or appearance of these values. In fact the values in each society have the nature of the sentence in which the visibility of these natures is the social events and states.(baizai,2001;14) So, what is changing in each society, is the appearance or events and the nature of these appearance is the very values being constant. In the perception of the base or the nature of art, he prioritizes the experience. In his opinion, the human has minded which not only include wisdom but also is a power being able to appreciate the nature directly. Intellectual action such as kindness, love, repentance, fear and so on is returned to artist mind, also.

Data indicate that although only 4.2 percent of practicing psychologists identify geropsychology as their primary focus of work, 39 percent of all psychologists report delivering services to adults over the age of 65 each week (APA, 2008). The number of adults age 65 and older is projected to soar to 72.1 million by 2030 — up from 40.3 million in 2010 (IOM, 2012). Without additional specialized educational and training opportunities, psychologists will be unable to meet the increasing demand for mental and behavioral health services as our nation's population ages (SAMHSA, 2007;56).

Visual study on various affairs and aspects of thought and action in a society is possible when we are able to study the values dominated on a society and be able to make things understandable. So, considers the values as principle source of artistic events and for him artistic affairs are demonstrations or emergence of these values, in fact, values in every society are considered as essence, which emergence is social affairs and events. So, what are changing in the society are events and emergences and essence of these emergences which are the values, are fixed. He prioritizes the experience in recognizing the essence or quality of art. For him, human has minded which not only is including the wisdom but also it is the power with idealization ability and is able to directly realize the essence. Mental attempts such as kindness, love, penitence, horror, etc are also related to the mind of artist.

Research method:

The idea of Iranian native places, especially, had a significant application in the study of Iranian traditional architecture. Those who are at the far end will stretch their hands towards the direction to symbolically indicate their participation. As the body enters the stage, the entire audience participates in the morning by beating their chests.

My analysis of the ritualistic elements in Tokamkhaani and Kirishnaytham was primarily based on the categories articulated by Szokolay: Following Szokolay, there are four perspectives from which rituals can be studied and understood.

- Structure: What rituals look and sound like, how they use space, who performs them, and how they are performed.
- Functions: What rituals accomplish for groups, cultures and individuals.
- Processes: The underlying dynamics driving rituals; how rituals enact and bring about change.
- Experiences: What it is like to be “in” a ritual .

I looked at the specific performative aspects of the art form. I followed Chelkowsky through the scene of Kasim’s wedding to realise the dynamics through which the audience comes to identify with the sacrifice of the beloved Imam. My analysis also looked at various elements of the performance. There is a detailed analysis of Tekieh, where the performance takes place. I have traced the development of the Tekieh through the centuries and used the description of Chelkowsky to denote the grand proportions the structure has achieved in the modern age.

Comprehensive health care services respond effectively to the needs of their patients not just in terms of treatment of health problems but also by addressing overall well-being by understanding, informing, involving, counselling and respecting the individual. By contrast, the history of health care for people with learning disabilities has been characterised by a lack of communication and poor understanding of their ordinary and special needs. There have been many barriers to access to health services that most members of the population take for granted. In addition, people with learning disabilities have many special health care needs that also have to be addressed. Therefore, person-centred services must be aware of the wide range of needs to which they must be able to respond while treating each person as an individual.(eliade,1959:12)

In the fourth chapter, developed this idea of spectator participation using various theoretical concepts and reached at the confluence of this participatory performance and cathartic effects that they have on the spectators. The analysis also looked at various theatrical elements of Tokamkhaani including makeup, costumes, stage design, etc.

My third chapter had the performance of the ritualistic folk art form Kirishnaytham at its centre. Kirishnaytham, the ancient temple art form of Kerala, has its roots in the religious myth that symbolises the victory of the divine over the evil. A went to the etymological roots of the term and found the legends and myths that form the background of the performances. The chapter provides a detailed retelling of the myth and its many variations, drawing upon various textual and other sources.

The third chapter further analysed the performance structure of Kirishnaytham and went through the various stages of the performance—from the rituals that precede the actual performances, through the various episodes till the rituals that conclude the ritual performance. I have given detailed and graphic descriptions of all the major characters and their narratives.

Discussion:

This element of the performance has also been looked at in terms of the various techniques that the performance evolves that take the spectators to the role of performers. Also, the analysis looked at the embedded caste and religious structures that play out in the performance of Kirishnaytham.

The last chapter of this work analysed Tokamkhaani and Kirishnaytham and looked at the divergences and similarities between the two ritual performances. This was a tricky exercise as i was looking at two forms that had completely divergent context s and histories, and it was impossible to de-contextualise them or take them out of the deeply religious structures in which they were embedded. Instead of doing a historic

comparative study I chose to look at various elements of performance using a range of theoretical frameworks.

How the performance of rituals actualises the abstract. I analysed how the art forms used conventions of theatre to achieve this. In this context, I analysed the marriage scene in Tokamkhaani and the use of lighting and other elements in Kirishnaytham. Especially in the case of Kirishnaytham, I have shown how stage setting and use of light and the effective use of costumes and makeup find their full use in the actualisation of the myth that hardly has any historic validity. I have specifically discussed the actualisation of the mythic figure of Kali. The entry of Kali uses the distribution light to the fullest extent. The bright torches, as they reflect on the bright colours of her costume, produce a psychedelic effect which converts the magic into the mundane.

Increasing diversity in the older population will affect the provision of mental health/substance use services, requiring training in the provision of culturally competent care in the coming decades (APA, 2009). Psychologists have been at the forefront of research and development of interventions and assessment tools to address the special needs of diverse elders. Older Americans underutilize mental health services for a variety of reasons, including: inadequate insurance coverage; a shortage of trained geriatric mental health providers; lack of coordination among primary care, mental health and aging service providers; stigma surrounding mental health and its treatment; denial of problems; and access barriers such as transportation (Bartels et al., 2004:34).

I looked at the possibilities of improvisation within the strictly codified performances like Kirishnaytham and Tokamkhaani. Unlike the latter, Kirishnaytham allows for improvisation. It allows for a separate performance text that evolves in the actual performance. This led me to the question how this “deformation”, as Pavis calls it, manages to convey the codes without interruption, considering that the ritual performances are highly codified. This led me to a discussion of the cultural specificities of ritual performances and the dangers of de-contextualisation. Pavis’s theories regarding the space-temporal equations have also been applied in the study of these two art forms.

Conclusion and Results:

My explorations into the two art forms have taken me to a deeper understanding of ritual performances themselves and their deep roots in our cultural and religious consciousness. These are performances that appeal to our collective consciousness and bind us together as communities and they collectivise our disparate individual identities. We have deep yearnings to be part of a crowd, to become one of the spectators rather than the lone audience. stage emerges from one or more traditions' involvement in change processes and their attempts to recognize and resolve the contradictions involved in such efforts.

The performer stands outside the performance to interrogate the plot disturbing the spectators out of their cathartic reverie. This is aimed at making the performance a vehicle of social change. The performance is opened to historical intervention and involvement from the part of the audience.

The aging population continues growing in number, diversity and mental health needs. Estimating the current mental health workforce serving older adults remains challenging. Nonetheless, a common consensus is the current workforce is insufficient to meet current and anticipated future demand.

This publication is designed to provide psychologists and other health care practitioners with resources, tools and information to enhance their work with older adults (defined as persons 65 years of age and older). It is intended to serve as a resource in response to the Institute on Medicine's 2011 report, "The Geriatric Mental Health and Substance Use Workforce: In Whose Hands?" that highlights the necessity of increasing the geriatric workforce to address mental health and substance use needs of older adults.(menon,1979:174)

Faith therefore lends itself well to a dialectical perspective in which the researcher uncovers the contradictions involved and explores how contradictions shape the adoption process. This approach leads to an understanding in which faith facilitates swift and productive adoption of theatre-based innovations while at the same time implicates tensions that endanger further diffusion and the long-term sustainability of the innovation.

Nutritional and metabolic diseases, cardiovascular diseases, viral diseases, respiratory tract diseases, musculoskeletal diseases, sexual dysfunction, pregnancy complications, stomatognathic diseases, and possibly obesity-related cancers are, compared to the general population, more prevalent among people with SMI. It seems that lifestyle as well as treatment specific factors account for much of the increased risk for most of these physical diseases. Moreover, there is sufficient evidence that people with SMI are less likely to receive standard levels of care for most of these diseases. Lifestyle factors, relatively easy to measure, are barely considered for screening; baseline testing of numerous important physical parameters is insufficiently performed. Besides modifiable lifestyle factors and side effects of psychotropic medications, access to and quality of health care remains to be improved for individuals with SMI.

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