

Research Article

Crystallization of Pure Ideas in the Works of Mana (Safavieh Architecture)

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ABSTRACT

Success of most old buildings in communicating with addressees and two-way fondness of space and addressees, as well as the failure of modern architecture in creating a sense of belonging to the place is the result of this study. Searching and finding factors affecting this immortality not only cause to deeper understanding the buildings and their creators, but also uncover metaphors and symbols used in them and they can be effective in creating different quality of space and today's places. The unique properties of Safavi architecture as an ultra-time valuable work and intellectual-philosophical space of that historical period caused to select this work to achieve the aim of this study. Research methodology in this study is a descriptive analytic method with combination of deductive and inductive approach and its theoretical foundation is debtor of intellectual-philosophical space ruling on that period that is affected by Sohrevardi's Hekmat-e-Eshragh (Illumination Wisdom) book and Mulla Sadra's ideas. The results indicate that having fondness of the human with the works of Safavieh, in terms of benefit from thought and creativity of their designers can be considered as a pure philosophy of life based on Islamic philosophy that is knew in addressees' mind based on worldview, perception and imagination.

Key words: Safavieh architecture, Eshragh-e-Sohrevardi, Mulla Sadra's ideas, expression tools.

INTRODUCTION

In the magnificent architecture of Safavieh it can be sought sustainability principles, although they do not have same appearance through expression manners and external factors, intra-actions and interactions that architectures or "sympathizers" benefit from them to deal the fact that they wanted to express it which is the Mana password of them according to the authors. «Inviting to recognize past culture it never means unconditional endorsement of them as much as repeating them again, but it is done in order to formulate, codify and coordinate ideas that are considered as a foundation of any new design. Some of the values in the daily life of citizens can

be transferred to others through physical elements and is considered as a determined socio-cultural link which shape homogenous mental spaces trough individuals' mind.» [1] (Quoted from Falamaki).

Most of the works of traditional art and architecture are anonymous and unsigned. Creating structures that can communicate with their addressees are the results of secret spirituality that architect deposit in his architecture unconsciously, therefore, in accordance with architecture like as art has message, the qualitative analysis of architectural works will be able to explain extra-time architectural mysteries by

considering factors affecting creating it and its interaction with the audience (thought, creativity, emotion and expression tools). So then after addressing overview of Safavi era and its architecture, from the top to down it will be dealt. That is in following effects of individuals' worldview of a society on perception, thought and culture, we seek motifs of thought and creativity ability of its architects and then expression tools will be discussed.

Theoretical Basis

«Failure to comply traditional buildings with the needs of contemporary life in terms of industrialization and deterioration situations of large cities in late nineteenth century need to a thorough review in organizing and processing human environment. Relying on the wisdom of criticism and taking some distance from the nature and blaming feelings and emotions cause to change this process to a serious problem. Current modern world with the motto of enlightenment and freedom not only not solve the problems of human, but also cause to inaction of apathy and his indifference.»[2]

John Ruskin: glory of a building rather than rely on its visual delight, rely on stimulating the hesitance and revelation in human mind. [2]

Architecture is the art of shaping human living space and is a means for manifestation of the highest creativity talents, it means art. Architecture is a means not goal, a means for Caliph of Allah can think of to meet his beloved. By studying architecture as art, in the form of sign and language concept, it is attempted to explore in domain of architecture's uncharted concept.

Safavi Era

«Safavi era was the best ground that provided flourish of intellectual life of Shia and caused to reproduction and growth of Iranian Islamic art in all the fields. This course is one of the most creative periods of Islamic arts and also Islamic philosophy and metaphysics. Different fields of art including literature, painting and music that find deep link with Shia and thought-philosophy schools, become the expression language of

occurring ideas of this religion. Written sources from this era prove the relationship between spirituality and Islamic thought on the one hand and art on the other hand proves that structure of Isfahan as utopia of Safavi government is based on legal and philosophical ideas of Isfahan and is the symbol of physical-spatial incarnation and embodiment of its concept. It can be said that Abbas King I better than all his predecessors could bring legendary prosperity for art: all forms and types of expression from architecture to miniature and carper weaving included Iranian preference and sensory which was both unique and origin. Abbas King by selecting Isfahan as capital of Iran, made it as a legendary center.»[3]

Safavi Architecture

«What has attract researchers at first sight of buildings architecture such as Imam Mosque of Isfahan, Sheikh Lotfollah Mosque and other monuments of this era and had spoken about it, are spatial miracle and then paints and pictures which was engraved on the walls of this architecture. As Astyrlin in this case in the book of *Isfahan, Paradise Image* expressed that: «Full discovering message mysteries of these buildings depends on discovering paintings that fills the large surfaces covered by tile. Are these paintings indicate decoration or imply some symbols? ... If these surfaces are to be seen as a mirror, they will be opened to nowhere.» In this case, Nasr writes: Islamic art manifests the objects' facts which are in the rejection of "hidden treasures" in the realm of physical existence. If we look at the door head of building like Shah Mosque in Isfahan, with its amazing geometric and arabesques pictures, we will testify this fact while we have manifesting intelligible world ahead in the world of tangible forms». [3] Ardalan in *the sense of unity in traditional architecture of Iran expression of Sufism*, he participate artist in the process of divine creation and considers imagination world like Mulla Sadra idea as intermediary between macrocosm (Paradise stage) and microcosm (The earth). Then, He interprets Isfahan architecture from this point.

Worldview

According to engineer Ayatollahzadeh-Shirazi, feeling and thinking worldview and motivation are the main tools of human in building and creativities through enjoying nature’s privilege for saving and supremacy of life and of his existence in the moments and places. Since in the article on «reflection of the meanings derived from Islamic

worldview in designing architecture», Basis and principles of Islamic thought and worldview are selected as the extraction resource of meanings affecting architecture and some meanings like monotheism, unity in diversity and epiphany of the Lord in the creating universe expressed in detailed, therefore, by taking advantage of it, this topic has been written.

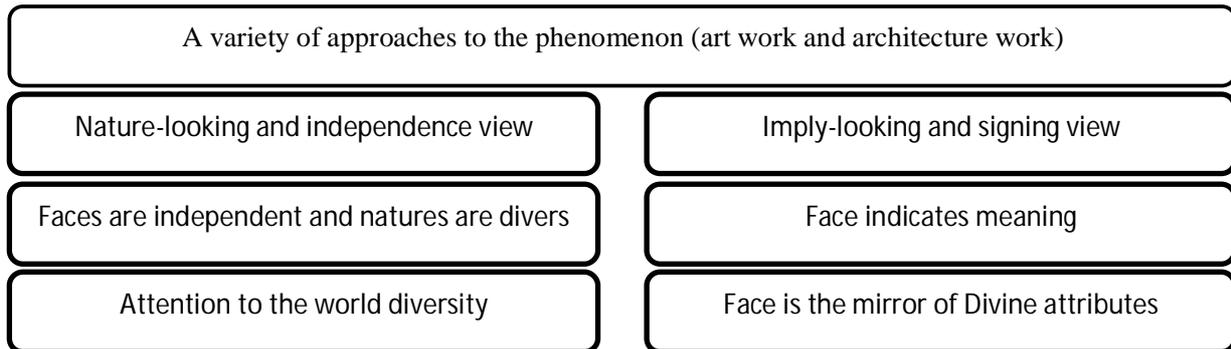


Figure 1: A variety of approaches to the phenomena of the world (Bemanian & Azimi, 2010)

From the perspective of Islamic philosophy, sensibilities of the world have two aspects; one of them is face world which is what we can see and the other one is the world of meaning and truth which is not seen by eyes. «Development of any meaning for human is in the form of a «face» which that meaning through it shows itself for them. Therefore, face world is meaning and meanings are the essence of appearance world which lead the man to the truth.» [4] (According to Sadr) in other words, one of the lost pillars in modernist architecture is the subject of meaning that can be met through triple pillars of efficiency, beauty (sustainability of constructor principles of Vitruvius architecture states in the first century BC). «Meaning-orientation» is an attitude in architecture designing which is dealing with the

world of meaning, before addressing the world of space is form and history. Spiritualities «do not see architecture in the body of it, but consider it as a manifestation of the mysterious meanings. Here object or work of art is a tool for implying meaning and spirituals messages. Researchers in this field, benefit from philosophy, theology and art words» [4] (quoted by Memarian). The characteristics of meaning-orientation attitude are mentioned in the diagram above. Meaning-orientation extends to a wide of human thinking and culture and a meaning-orientation researcher can benefit from various spheres of meanings. Therefore, the first step in explaining the meaning-orientation architecture is defining domain of meaning and intellectual foundations of the architecture.

Table 1: The characteristics of spiritual attitudes in the source architecture (Bemanian & Azimi, 2010)

The characteristics of spiritual attitudes		
Taking advantage of religious culture, mystical texts and philosophical resources	Understanding meaning behind body	Considering to symbolic aspects of space and forms of architecture to achieve the meanings

Meanings emanating from the Islamic worldview

The basic principles of thought and Islamic worldview can be effective in type of Muslim artist's attitude to the world and phenomenon generally and to architecture works especially. In this regard, the first and the most important source which is available for spiritual architecture is «The Holy Quran». Islamic mysticism and philosophy sources that are formed based on Quran texts, can be used by spiritual researchers.

Monotheism

«وَاللَّهُمُّ إِلَهُ وَاحِدٌ لَا إِلَهَ إِلَّا هُوَ الرَّحْمَنُ الرَّحِيمُ»: Your Allah is One Allah; there is no Allah save him, the Beneficent, the merciful. (The Cow, 163).

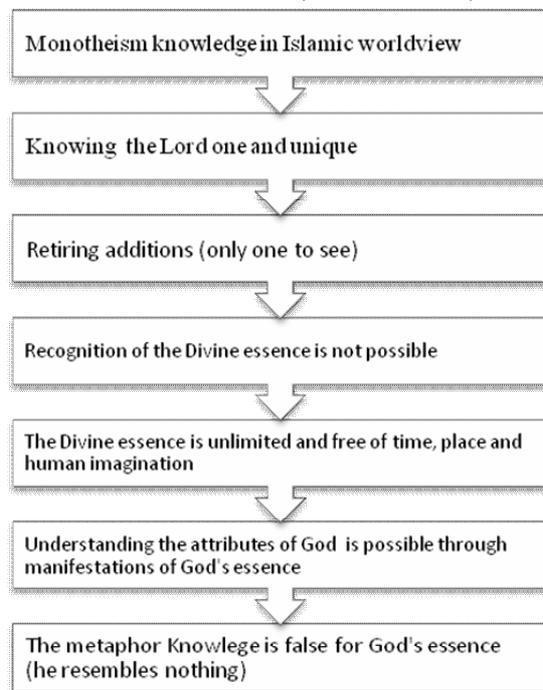


Figure 2: The meaning of monotheism in Islamic worldview

Putting monotheism meaning equal to unique, knowing God one and believing in the God's oneness were used. In Islamic mysticism, monotheism is considered as retiring additions and as «eyes see one and the heart does not know one.» [4] (Quoted by Saeedi)

Pantheism: «... فَأَيْنَمَا تُوَلُّوا فَثَمَّ وَجْهَ اللَّهِ»: Whithersoever ye turn, there is Allah's countenance. (The Cow, 115) In Islam, The rule

of monotheism principle was the origin of an important theory that is remembered as «Pantheism». «Unity: means oneness and being oneness and the meaning of existence is the truth of Allah's existence, Pantheism means existence of Allah is a fact and existence of the objects is the manifestations of Allah in the form of objects. The multiplicity of orders is the credit matters and because of the purpose of modernization of clement using, has external determinations. In the world, there is only one truth, on entity and one truth existence. Therefore, because of this presence and manifestation and determination ad evolution, diversity is found and the universe appears. So, both unity and diversity are true. Presence is unit and manifestation is numerous. The unity is in the essence and existence fact and diversity is in opportunity and appearance of it.»[4](Quoted by Saeedi)

Manifestation

Ebn Arabi based on thought and pantheism believes that the universe is the manifestation of Allah and Allah manifests himself in creating this world. Then, The Lord manifested in his essence, attributes and actions, the universe of creatures was created. God has two manifestations: the manifestation of absence and the manifestations of testimony. The manifestation of absence or the holly using is an identity that through it, God finds the merit of «هو» from himself. Then, «هو» is for him constantly and the manifestation of testimony or the holly using is where that Allah is manifested in the universe of testimony (creature) to be known: «و هو الذى يتجلى له فيعرفه». Basis of this manifestation in the universe of testimony in addition to the Quranic verse «اعطى كل شئ خلقه» (Ta ha, 50), is the famous saying «انى كنت كنزا مخفيا، اعرف [4] فاحببت ان اعرف» (Quoted by Balkhari)

Rosary of Creatures «يُسَبِّحُ لِلَّهِ مَا فِي السَّمَاوَاتِ وَمَا فِي ... التَّارُضِ»: What is in the heavens and on the earth, praise God ... (Friday, 1)

In explaining the meaning of the creatures' rosary can be said that «every creature ... loves upper existence and in fact, loves limitless existence and

suffered from presence of its existence and according to the same love and passion for a higher perfection and loving infinite perfection that is created from the very first moment, begins the movement ... and continues ... no creature in its evolution movement does not stop at any point and any degree of degrees of existence that is achieved is not quiet again» [4] (Quoted by Shojaee). So, in the Islamic vision, creatures praise continuously while are moving and are not quiet, though is not seen by physical senses and vision.

Thinking in the Divine verses and the order of creation

Indeed, in the creation of the heavens and the earth and the travel of night and day, are signs for wisdom people. (The Family of Imran, 190)

Many verses of Quran, call the men to think in the order of the universe and creations of the heavens, the earth, mountains, seas, animal and In Islamic vision, the phenomenon of universe are the sign of God and one of the ways for human who think to achieve monotheism and recognition of God is horizontal way of intellectual developing in the Divine verses. [4] (Quoted by Javadi Amoli)

Movement in the material world

« وَتَرَى الْجِبَالَ تَحْسَبُهَا جَامِدَةً وَهِيَ تَمُرُّ مَرَّ السَّحَابِ »: You see the mountains and suppose they are immobile, while they are moving like a cloud. (The Ant, 88)

One of the issues that Muslim philosophers have addressed is the issue of “time” and “movement”. What is obtained from the researches of Sadr-ol-Motahhelin is that the «time» is the amount of movement and where there is «move», there is also «time» and since material facts always are moving and reproducing in according to the essence movement and existences are mobile, the essence of material facts are reproducing and moving. Naturally, in all material facts, there is «time» and in the context of the nature of this fact, there is «time». [4] (Quoted by Shojaee)

Aspects of mystic man's behavior

In Islamic Sufism, there are four relations aspects for a mystic and seeker man:

The relations of mystic man with himself: the human being is a eternal creature and self-control and self-purification is important.

The relationship between the mystic person and the Lord: legal and sensible beauties and generally everything should not be a veil between the seeker and God.

The relationship between the mystic person and the present universe: the present universe leads the mystic human to its God through three ways and forwards it to divine court. These three ways are:

Glory of the universe,

Glory of the universe's lawfulness,

The sense of living in the nature's world,

One of the basic conditions for entry into Islamic Sufism is the attitude changing to the world around and considering existence world as a large temple to see the presence of God and leading to infinite blaze.

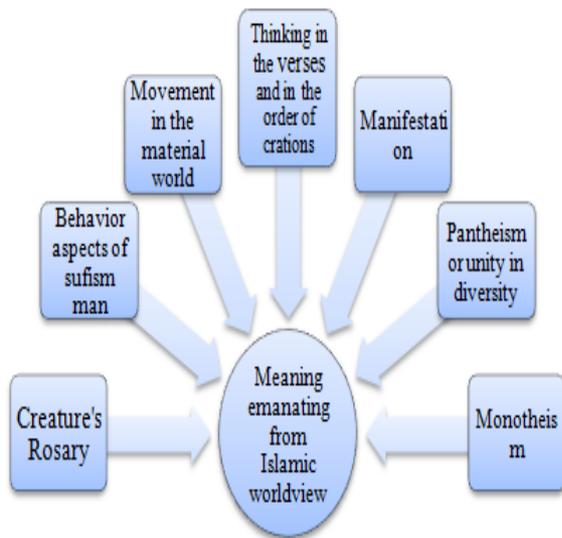
The relations of the man with congener: building positive relationships with congeners and lack of social isolation is one of the important aspects of behavior from the perspective of Islamic Sufism. [4] (Quoted by Jafari)

Perception

Perception includes two definitions of terminology and conceptual. In the terminology definition derived from the dictionaries, especially with emphasis on its meaning and usage in the former literature, perception means reaching and physical connection, sophistication and maturity [5] and “understanding and child's reaching to maturity and fruit reaching to maturity” (Kashf-al-Ghat, quoted by Dekhoda) and receiving and understanding (Moeen Dictionary) based on: perception is the product and the process. The subjective perception of action has external manifestation and has continuity.

Perception among the most philosophers has two main sorts as “sensory perception” (resulted from receiving appearance senses) and “intellectual perception” (resulted from esoteric receiving for completing sensory data). [4] (Quoted by Fakhori) In some ideas, it increased to four sorts and mentioned as the stages of perception.

Figure 3: Meaning emanating from Islamic worldview (Bemanian & Azimi, 2010)



Bu Ali Sina in addition to providing a definition of perception that is derived from wisdom attitude to the universe defines apperception as “forming appearance by the fact of object in mind” [4] (Quoted by Faali). He considers perception as a result of a process (one-way process) and based on abstraction, Shahabaddin Sohrawardi considers the fact of perception as “effectiveness of mental faculties” and considers “intuitive perceptions” as the only way of receiving the facts of universe by articulating a kind of knowledge that is the result of revelation and internal intuition and leads to present science. But Mulla Sadra considers perception as an issuance process that essence in every stages of perception finds a perceptual appearance appropriate to that process which is an evolution form of former appearance. He believes that the relation of perception in the process of perception is recreating every moment. [4] (Quoted by Mulla Sadra)

In philosophical thoughts (relative consensus), perception stages along with the explanation of characteristics are the type of function and mental result of separated stage. «Sensory perception» is the first stage in which its origin is the sensory organ’s influence that due to it form of the material and part of seeming characteristics are abstracted and sensory form goes to the next step.

In “imaginative perception”, it is not necessary the presence of the object and perceived mental form is preserved in mental powers. This imaginary form is abstracted from the materials. However, physical links will be with him «illusory perception». In the next step, abstraction will be more complete and the condition of physical links’ association and complications will disappear. «Illusory perception» is the perception of meaning and subtle fact, but it is «minor». In the last step or «rational perception», abstraction reaches the highest stage of perfection and general and single rational form is derived and the main essence of phenomenon is appeared. This stage is the highest stage of perception. «Theory of Excellence» by Mulla Sadra which came in completing the theory of abstraction is explained with emphasizing on issuance nature of perception (based on the definition of perception by Mulla Sadra). This means that every time more completed form than previous perceptual form is invented by oneself. [4] (Quoted by Faali) So, in the process of perception, human essence every moment and every level is constantly recreating perceptual forms and this view is a representation of theory of substantial movement by Mulla Sadra which is represented in the levels of perception of by developmental movement of forms and essences. [6]

Philosophical definitions of such features are counted:

- Having process nature and separable levels
- Shaping the phenomena form in mind due to perception
- Reception of effect of self-perceived one from perceiver as the main condition
- The emergence of subjective forms in conformity with the external object
- Abstraction and development of mental form by its reproduction

Imagination

Allegory in Islamic art and architecture has a deep connection with the belief in the world. Decorative pictures always have deep meaning in

Islamic art. Picturing the paradise that the Muslim artist achieves observing it in his discovery and intuition, tells the story of it. The most obvious examples of eras that belief in the paradigm world apparently is visible, is the government of Safavi Shia. Shia believes the other world named purgatory in which discovery and intuition show the paradise of macrocosm and beliefs that by participating in downward of creation, it can be incarnated on the earth. This belief was remained in the ideas of Safavi's philosophers. Belief in other world called "Paradigm world" rooted in "Platonic allegory" and after tracing thought in the mind of philosophers, especially in the mind of illumination philosophers was transferred to this era and was interpreted. People like "Astrylen" and "Carbon" focused on its interpretation by decoding looking of this work. Allegory in the architecture of Isfahan which was formed based on the Islamic wisdom has a tendency to belief in paradigm world. Many people stated the symbols of the city as the signs of paradise imagination in the minds of its creatures. [3]

Allegory

Literally meaning of allegory is a narrative which was called covered, so that takes another meaning(s). In other words, it is the description of something. It is sub-cover of something else in which benefits from different symbols to achieve final goals. Allegory in Islamic Sufism and wisdom in its discovery and intuition is debtor of paradigm world or according to Ebn Arabi is the territory of «imagination holiness». From the perspective of Henry Carbon, the allegory is a kind of passage through theoretical regulation (illustration) into actual event (fact). [3]

The place of paradigm world in the Islamic worlds

In perspective of Islamic Sufism, the universe is formed in the hierarchy from top to bottom and reciprocal movement. Process of fact distance consists of two arcs that mean to move away from unity to plurality or facial nominal expression of God in which cause to creation of the universe. Its reverse process means move away from plurality

to unity is the manifestation of God's names that depose existence from the creatures. According to Ebn Arabi, truth in a five-stage hierarchy known as five holiness is decreased from the place of oneness to the sensible place. The first three stages of existence including essence world, names and attributes world, acts world are the out of perception. The first stage of existing place is "undermost" or the oneness of existing mere and has not any appointing. This stage of place is the place essence of "لاهورت" or "unseen place of God" and essence place of Allah. [3] (Quoted by Ashtiani)

- Second, "Almanach stage" is the first appointing of Allah, the place of "arched frame" or the appearance of Allah's name that is named high style, Great Spirit, logos, mother of the book or Mohammadia truth. The human truth exists in this stage that there is no intermediary between that and Allah. The place that seeker's movement as a full human can be made up to this stage. [3] (Quoted by Ashtiani)
- Third stage is or "Heaven world" means manifestation of existence by the name of light. This kind of manifestation is known as compassionate essence in which everything can be exist by it. The heaven world or the place of acts holiness consists of all written facts on reserved tablet. As the pen as a symbol of logos writes letters and words manifesting spiritual events and of the world on the tablet. This book is equivalent to actualization of content in pen.
- Forth, paradigm world or imagination world which is intermediary among the three spiritual worlds including "لاهورت" (divinity), "جبروت" (Almanach) and "ملكوت" (Kingdom of heaven).
- In the fifth stage, there is imperceptibly or ناسوت (Temporality) consists of human world, mineral stages of plant and animal and also stars and heavens and what is in the stages of object and sensible phenomenon.

Consequently, allegory in the Islamic architecture is formed on this basis that:

In the central point of this universe, the man is the last degradation of existence. In the downward that creation of God is made, God is the origin and source, while in the upward the man is the starting point for moving.

Every world is the mirror of its upper world in these stages. Based on the holy states "كنت كنزاً مخفياً..." truth because of loving manifestation of its hidden treasure demanded to a mirror for seeing its face and observing its attributes. Then, every world is the mirror and lover of its upper world. This means Almanach is the manifestation of divinity and Temporality is the manifestation of paradigm world. The final border of the central point is formed as the undermost place by its environmental frame which is the figuration of arc frame, in other words, is limiter and determiner of empty space. This border in all spaces is like threshold between inside and outside and is a border between inside and outside. [3]

Paradigm World based on Mulla Sadra's Idea

As it stated, belief in another world is rooted deeply in philosophers' beliefs and thought in Safavi era. Sohrevardi in his theories in addition to explain majestic wisdom of Iran was affected by Greek philosophers' thought such as Plato and addressed this issue. (As quoted by Ebrahimi Dinani) After him Islamic philosophers like Sadrol Motahelin Mulla Sadra explained it in Safavi era, deeply. Mulla Sadra like Sohrevardi considers imagination power as the valves of paradigm world, but their differences started from when Sohrevardi does not consider paradigm world as the result of imagination power, he considers imagination as a valves of that and separated from essence, while Mulla Sadra considers imagination power as the place of establishing imagination world. Therefore, paradigm world is connected to the physical world in his view. «In some discussion he stated in the book entitled Essence, believes that the man's imagination power is paradigm-maker and finally, he concluded that all forms of purgatory provided

from the own human area in ascent arc. Ascent purgatory of everyone is self-made and all human beings by exiting this world stem into the world that make it themselves. In other words, he proves paradigm world through imagination world. He accepts ascending, absolute and useful imagination world through the feature of world making and believes that what will be his purgatory tomorrow and otherworldly spaces of life are virtues habits, products, forms and his own compositions and finally, it is his inner formation that is visualized». [3] (Quoted by Sheikhol Eslami)

Features of paradigm world from the perspective of Sadrol Motahelin

- Purgatory is between the mind and body world.
- Forms the intellectual essence and takes object from the physical essence.
- This world in existence world is in both ascent and descent arc.
- Assembling and emission of good acts incarnation and punishment can be explained through this way. Because abstracts do not have length and width and wide comparing the paradise with the heaven and the earth indicates that belong to the abstract world but is possible. Imam Hussein quoted that martyrs and God meet every morning and evening, abstractions world do not have morning and evening. Thus, this meeting shall belong to purgatory which is between this world and latterend. [3] (Quoted by Sheikhol Eslami)

According to Mulla Sadra, this world is made by own man and the man who seeks paradise, he created it in his paradigm. But his references for building paradigm world are Quran, stories and quotes that Shia refers it. Therefore, architecture and urban planning of this era are interpreted by some researchers like Styrlin through reference to verses and narrations. [3]

Expression tool

Expression is the identifying or manifesting something and its aim is transferring something to someone that perhaps can be transferred, perceived and felt by using familiar and common

signs of recognizing that between him and others. Expression makes sense when a “be” related to hidden land but belong to a “person” intend to be presence for “someone”- even own- to its own or others can communicate with it. Therefore, depending on its lasting thought in what range has the ability of expressing, indicating and recognizing, finds different tools. It can be said that whatever the tools of expressing meanings and concepts for occurring in outer world and sharing with others. In this case, Christopher Alexander says «Language is the picture of life that by connection among patterns indicates how the different components of the life could be paired and how can they find concept in space, clearly». [7]

Symbol and Mystery

We face to three categories in our relation and dealing with human addressee and dealing with people around our selves: manifestation, symbol and entity; what knowledge we found it, is symbol and manifestation or appearance and entity or event.» [4] (Quoted by Reshadat)

Literally, symbol means manifestation and representative. [8] As well as the word representative means monitor and the word manifestation means sign. In the case of mystery meaning, gesture refers to hidden mystery. [8] Symbol refers to something that cannot be expressed in other ways; it means concepts cannot be expressed by direct language, they expressed in a symbolic form. Mystery or symbol is a tool for expressing or concept which is hidden for us. In general, according to Jalal Sattari’s theory in the book entitled *Mystery Thinking and Sacred Art*, mystery with symbol is the perceptual and evident expression that should be replaced with something secret and hidden. Titus Burckhardt also pointed to this matter that: «Symbol is not an ambiguous matter with a result of emotional orientation, symbol is the language of soul. From the seminal perspective, around the world is mystery and symbol. Certainly, expressing sacred and metaphysical issue that does not fit within the framework of limited and earthy material use the

symbol to be expressed and transferred. Symbols existence follows reverse tendency that undermost is the supreme manifestation ... the relationship between symbol and origin is to nearby of the relationship between leaf of tree and root. [9] Symbol is a tool for expressing in aspects of giving meaning to the truth. Artists and architects by enjoying attitude to natural and post-natural world, present their creativity according to culture, religion traditions by using local tools and materials. The most important symbols used are numbers code, colors, shapes and forms manifestation in the buildings.

Numbers Code

«Science number rules over nature. In Islamic thought every number has essence and conscience that make distinguishing it from others. This essence is an embodiment of unity that links number to its origin, continuously.» [9] Enjoying the holly numbers like 7, 1, 3 or the numbers of verses of The Holly Quran or Abjad letters in using the components of Islamic architecture can be seen frequently in construction of space. It is used the number eight by inspiring from the verse (وَالْمَلَكُ عَلَىٰ أَرْجَائِهَا وَيَحْمِلُ عَرْشَ رَبِّكَ فَوْقَهُمْ يَوْمَئِذٍ ثَمَانِيَةَ) And the angels are in the heaven and eight angels keep the throne of your Lord on their head on that day). The paradise described in The Quran is eight-sided. Accordingly, eight doors were made for heaven that its eighth door is repentance door and always is open. This octagonal space is one of the most familiar architectural spaces. The most beautiful tangible manifestation of the sense of conceptualization can be found in *Hasht Behesht* (Eight-Heaven).

Shapes

Iranian architects invented an art in shaping that now we see different interpretation of the Muslim scientists and researchers by looking at the past works. Taking advantage of square, circle, six- and octagon shapes or *Shamseh* forms has a strong conceptual message in Islamic architecture. The strong mystery of square linking as a symbol of religion and circle and as the mystery of the sky causing this ascendancy and initiation that all

existence created from a particular truth but invisible and will be returned to that. Rule and underlying design of mosque buildings have a square shape which ensures strength, posture and stability of building and the land plot. By constructing the dome that is the symbol of heaven, manifests the sanctity of almighty worlds. This rectangular and circular structure that manifests the points of peaks and valleys with the best composition shows the ascendancy of designer's thought. [10]

The most prominent expression of the interaction circle and square is in traditional art of Mandela with painting world that were represented in different forms in all human cultures. Mandela as a reflection of the world and global processes within all beings acts by numbers and geometry. He begins with unity, moves through manifestations and returns to unity again. Mandela affected by peacock design (the bird of paradise), the dome of Sheikh Lotfollah Mosque in Isfahan is one of the most beautiful places of manifestation of geometry recognition by Iranian architects in creating spatial focus for transition to self to know God, spread in space through a central point and preserve the unity of creatures by making microcosm.

Eslimi

Eslimis reproduce God's cosmic processes, primarily, through nature. Because nature is based on rhythm, Eslimi is a rhythmic concept. Eslimi reflects movement that is clear in regular event of attributes, elements and phenomenon. Therefore, it has periodic feature. This rhythm is the manifestation of the time. From that point of view, motifs are created as wave or a combination of flux and cycle in the sequence of time. Motifs as musical sounds do not come after each other based on time, they present definite order that is rhythmic in terms of their structure and impact. Spiral branches that extend from a central node like cosmic trees and lattice forms are a praise of paradise's garden. [9]

Calligraphy

By using a complete collection of phrases, naturalistic forms is obtained than geometric forms. A timeless quality is motivated by calligraphy that gives this ability to it to fit itself in every kinds of enviable decorative level. The presence of calligraphy blows life into the combinations if manifested as the God's word, By Quran's signs it highlights specific concepts and by placing in transferring area between the dome and its square basis changes their shapes with its sublime forms.

Shamseh

Shamseh has role in many art works of Islam. This role is diversity in unity and unity in diversity. Diversity is the manifestation of God's attributes which emerges as many forms in this role and is emitted from a unity center. **Geometry**

According to «Balkhari » in Islamic science Geometry has a close link with the concept of «Qadr» (Value) in the Quran. Engineering in the field of Islamic art is the re-creator of paradigm world forms in both abstract and material aspect. Abstract aspect indicates itself in the form of abstract and material aspect in the form of architecture is a symbol of concept that is emerged. Geometry and proportion is a way for presence of the symbol and meaning. What makes unity in diversity is the existence of value and balance (symmetry and fitness). The spiritual nature of the universe in a form which is full of order and beauty can be exemplified. Circular shape is the only full shape from the perspective of Islamic art which is able to express the glory of the Lord. Building which often has circular and cube-shaped shrine shape embodies the duality of the heaven and the earth. Geometry is a tool to regulate the architecture and establish the coherent relation of building's component with each other.

Light and Color

Light and color are used for revolving and behavior in Islamic Sufism. External lights and colors in the material world have Divine inner in the unseen worlds. Color is the cause of light emergence, because light is visible through the color. Mulla Sadra states: look at the sunlight

which is the Divine example in the tangible worlds that how is colorable with the color of glass. However, it has not any color in its essence and their differences are because of intensity of radiation and its defect.



Figure 4: The image of the underneath space of Sheikh Lotfollah dome (Reference: authors, 2015) Then, everyone makes a pause in glasses and colors of it, it is covered for them the true landed light. The light is hidden from him, like a person that says the natures are real matters and are more original in the existence universe and things are abstract and mental. Therefore, everyone that observes the colors of light and knows that they are glasses and light does not have color itself, the light appear for him and he knows that the orders are the things that appear in the upscale form based on the color of upscale talent. Like a person that says the orders of things are the necessary true light radiation and the Divine manifestations that appear in upscale form and color is the possible colorable nature and based on its mood form, necessary Divine guides are covered and hidden. [11]

Light Light as the most non-material tangible element of nature there is always in Iranian architecture. In fact, it is the sign of the sublime universe and spiritual space. In the era of traditional architecture, the manner of considering light affected by Islamic thought reached its highest degree and was known as the manifestation of holiness and spiritual world.

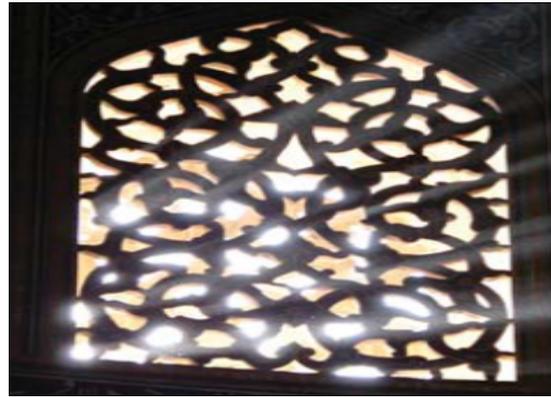


Figure 5: The image of louvers of Sheikh Lotfollah dome (References: authors, 2015)

Light is a philosophic metaphor, therefore light explanation from Islamic philosophers vision occurred necessary. Dibaji in light place essay in illumination wisdom says: light is consists of truth and objectiveness that have two appearance places (in nobles and human likeness world). The man by illuminative addition of himself recognize their truth and physical objects and in this recognition is active not ashamed. The recognized object that has own objectiveness from light recognized the human soul that is blind. Sheikh-e-Eshragh with the appearance virtually composing than mystical meditation with light reached to the meaning of reality and recognition that has freshness. He at the same time that believe to the separation of mind world and hope world, call them two appearances from object reality, in this kind that between appearances is duality but there is case different. The light also can suggest the concrete of the reality the mind and even permits the lands of existence material, abandon that which is material but it isn't bright and introduced the entire world with differences to reality. Islamic philosophy alliance is in this meaning that all of likeness world forms is kind of light and in one word philosopher and Gnostic and ingenious in own climbing excursion and mystical ascension with decorated from article and after entrance to lightly area experienced. The light play binary impression in architecture also makes the observation and policy possible and also with third element position attained perfection the

geometry and color ogling herby obtain high partnership in stability poem.

«Kazemi» and «Kalantari» in spiritual expression tools in mosque architecture with emphasis in Islamic ideology is in this believing that interested from light ability in transfer of message and space perception in below cases:

- A) The light is a sign from creature
- b) Variety creation and dealing with space continuation
- C) Managing for spirituality sense
- D) Managing to direction-giving fixing
- E) Emphasis in special subject
- F) Emphasis in space unity

The light explanation forms in architecture make possible for the above mentioned direction-giving with light and shadow reflection, defeat and contrast and serviced the time that is fourth degree of space and in spaces succession the separation(separation from material world) transfer(passage of moral and material world) and connection(arrived to the moral world) have basic role.

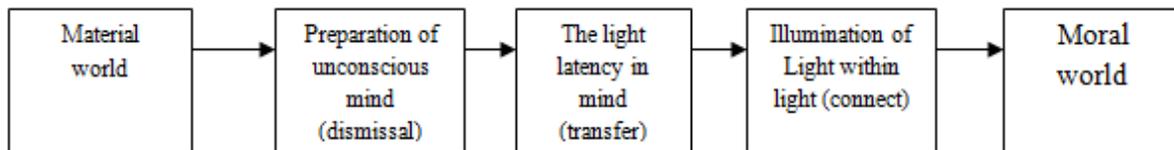


Figure 6: The meaning of unity in Islamic worldview (Bemanian & Azimi, 2010)

Color:

Color element is other important elements that have symbolic and mysterious meaning in many civilizations.

Henry Carbon explanation in Iranian knowledge color changed to the indicator to Gnostic that by this mean judge own numinous-luminous place. It's beyond the time and just color world is the director of sightseeing and behavior. If all of world be summary in one meaning with two climbing and descend sightseeing manifestation, in this case light is the symbol of existence progress in facts framework(descend arc) and color is the symbol of return to current luminosity in light nature(climbing arc). Color in the

incarnation limit from colorless is the means for the traditional human that be reach to the crowd place.

Previous observations proportional with wisdom level and spiritual clearness is conventionally different. These differences are shown self with color. In first degree the white light appears that is Islamic indication. In second degree the yellow light appears that is sign of faith and belief appears. In fourth degree the green light appears that is safety sign. In fifth degree the blue light appears that is certitude indication. In sixth degree the red light appears that is indication that is nature light, too. These lights are possible whether contemporaneous or as after each other and successive and whether collective or as singleness finds the optical aspect according to the state of that moment. (Quoted by Shaygan).

CONCLUSION:

Reviewing the ancients inheritance the to their spiritual essence is the witness to creation buildings that without pointing to the architect name particulars, his individual interest and group

belonging denotes to higher existence in real word can connecting to himself addresser. The connecting that today collect and observe from Iran architecture traditions is the concealment spirituality that architect unconsciously deposit in own architecture. Since in past time people heartily were in interact with places and environment has identity for them and belonging sense to environment is seen to remarkable form. Of today mankind is wordless and his connecting with world is abstract. What is needed the re-discovery world is as the generality that formed from real quality. In this case the man again will become familiar with environment. The place identify mixed up with human identify and in the times that human be possessing of identify and virtually according to pure thoughts to

environment formed with identity, the architect can with connecting the external and internal aspects of himself existence find an opportunity to perfection by his effects. The necessary term for this kind of situation is the recognition of external and internal aspects. Indifference to the above mentioned subjects are from important agents of empty existence and consequently that's manifestation in artistic traditions and is among of architecture, in this order present environmental crisis is narrate from one human crisis and when its hope to be better that our recognition from human and world were keep aloof from present situation.

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