

# Patterns Retrieved from Islamic Wisdom in Iranian Islamic Architecture; Case Study Amir Flint of Yazd

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**ABSTRACT:** Various aspects of Iranian art, including architecture principles are the same in structure as well as the components of current concepts. These principles are derived from the knowledge and wisdom of Islamic Iran, Iranian historically associated with all aspects of life, their spiritual needs are met and have become part of their identity. Because of the onslaught of modernity in contemporary Iranian identity for the West, has faded. The aim of this study was to identify some principles and concepts through a comparative study of the structure of Iranian art and architecture is the art of looking through the lost architectural identity in Iran. In this research systematic approach has been used to investigate the structure of the software must pay. Many definitions have been proposed to explain Islamic architecture, the most material aspects and issues have been apparent. Architect is a business that promises spiritual growth and moral virtues, supernatural means of grace in the body possible. And acquiring a real understanding of the universe, God has to rank fi destruction, the wisdom of God to his rehabilitation. Approach to the provision of Islamic architecture, in principle, the endogenous approach, an attitude that may lead to a redefinition of the leading providers of Islamic architecture.

**Keywords:** Contemporary Architecture, Iranian Architecture, Islamic architecture, Islamic architecture philosophy, Yazd.

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## INTRODUCTION

Wisdom of Islamic architecture, including the recent issues that have received little attention and less attention is the integration of science and management. Imagine a team with no practical relevance to the issue of the wisdom of Islamic architecture Islamic architecture in the design process have been tried as stories and so it is quoted from to interpret ancestors. While the legal approach to architecture, the problem is the first step in the design process begins much before entering into such an environment is necessary moral and legal implications associated with the soul architect. Islamic architecture is the way to wisdom, faith and commitment to the teachings of the house is going to always be contemporary forever remain a dynamic process (Mahdavi Nejad, 2004).

Theoretical study of the physical characteristics of various Muslim cities of the review and analysis of the spaces and the individual elements of especially Abnieh Iranian religious - analysis of the construction and identity the concepts to internal / anonymous quality and objectivity to their implication in learning and in modern monism, spirituality and integrity depicting urban citizens. This approach is evocative of modern cities. Historic architecture of the city and is spoken in Iran and Islam. However, while the investigation and presentation of anatomy and physical and technical characteristics, The principles and concepts that govern them, and the impact of culture approach to the culture of the people who have accepted the work that is mentioned below. In this chapter definitions of Iranian architecture and the

different perspectives is clear to us that the wisdom of Islamic art, payments sanctity of religious buildings, religious buildings, and words such as: urban spatial organization, purpose, proportion, unity, integration, clarity and expressiveness of architecture, architectural integrity and certainty, we abstained architecture easy. Architecture is a process that combines art and science, taste, trust, faith, and special skills in line with the culture and history through the language of their time is telling. However, based on the theme of architecture and its predecessors, there is a reliance on experience (Kiani, 1379). One of the greatest aspects of Islamic architecture framework architecture is a true art. As one of the largest branches of Islamic architecture Islamic art has been a major portion of the characteristics of Islamic art at the time and that during periods of institutionalization (Mahdavi Nejad, 2004).

### Architecture and Iranian Wisdom

Islamic architecture is one of the biggest effects autopsy material is considered a true art. As one of the largest branches of Islamic architecture Islamic art has been a major portion of the characteristics of Islamic art at the time and that during periods of institutionalization. Historically, the first artistic architecture is able to adapt itself with Islamic concepts, will be welcomed by the Muslims. Muslim interest in art led to the insertion of a single Islamic Art Islamic religious concepts engage. It went so far that in the minds of most people hear the words Islamic art, the first thing to note is, Islamic architecture (welt, 1959).

## Philosophy of Art

Wisdom of Architecture degree in which human, material and spiritual needs are reflected in the dynamic excellence. The concept of Islamic Philosophy by Seyyed Hossein Nasr writes: "With these definitions is that Mulla in his Epistles, Wisdom is knowing intellectually gifted students in a learning process in such a way that the other soul to rituals become from which it is reflected in the cosmic hierarchy" (Nasr, 1997). What is the architecture of Iran - Islamic learning to be able to continue the traditional spiritual teachings, pure wisdom of the body and the material world, the language code will appear (Mahdavi Race, 2004). Our art and the function of each theory perspective, we can not ignore the art of hiding things to come in the backend has emerged. If this process is not hiding in the realization of the reach of any form of art is not actualized. If something does not manifest the truth of what we have called the act of artistic and other works of art, not art, not the artist, and the artist makes no sense at all (Rabiee, 2009). Religious art aesthetic experience of the transcendence of the divine and the sacred realm beyond the material, and the sky is issued (Rahnavard, 1999).

Seyyed Hossein Nasr, Islamic Art in the definition is to define wisdom. Between God and His nature as a product of Islamic Art is a product of nature and distinguish human equivalent Islamic art. The nature of God is mentioned. He is the lord of the vehicle and the nature of art is also the location of the unit. He is the definition of wisdom that could only knows knowledge is knowledge of Islamic art because it possesses a wisdom which eventually inspired him to return a call and says:

"If God or the nature of a vehicle is the fact that God is the creator of the creator, as one of the names of God, the creator. Coffee maker or artisan, and the meaning of art, the vehicle of the "unit" is, for the reason that it is a pure man, but a hero inspiration and wisdom, which arises, "He is" are returned ". Then his transcendent wisdom and spiritual nature of art in relation defines: "Islamic art is based on the knowledge that their spiritual nature. Teachers' knowledge of traditional Islamic art, it is called wisdom, spiritual wisdom, the knowledge of nature."

In Islam, spirituality and wisdom are inseparable from each other and are different aspects of one truth. Islamic art is based on nothing but the wisdom of their wise Muslim clergy. Art is nothing without wisdom, to quote Thomas Aquinas (ibid).

"Islamic art Muslims art is basically impossible. Islamic art is something where there is an ingredient of Islamic Thought It's the art form, not just the content, there is nothing in Islam and Islamic Thought" (Khamenei, 1981). "This art is based on esoteric science, but also their inner truth and supervisors of Islamic art thanks to the knowledge and enjoyment of the blessing by Mohammad (PBUH) is the sphere of hidden treasures of the things that makes you physically manifest" (Nasr, 1996).

In general, non-religious attitudes of intellectuals - the philosophical and the mystical and certainly unquestionable wisdom for Islamic art and Islamic art, nature and the divine and transcendent cians agree, most scholars of Islamic art are four approaches:

1 - impersonal approach in the field of Islamic art and other thinkers spoke Guenon and Burkhard and any other personal motive ruled out for Islamic art and yet the audience's emotions against private and art have been warned. In view of these thinkers motivated by personal or emotional barriers to direct attention to God (Rahnavard, 1999). Islamic art is based on the facts underlying the thinking Burkhard organized in the array of words together to express it in words the unity of God is at the center. In view of the fact Burkhard Islamic art and aesthetic experience is impersonal world of unity and plurality of the plurality of experience in all areas of creative chaos into unity (ibid).

2 - The second approach relies on first approach, inspired by Islamic art is sacred origins and destinations. Thinkers believe that the topic of Islamic Art, and the kingdom of the Sacred Realm and other topics and themes felt so full of life even tangible issues to achieve the Sacred Realm can not be the subject of Islamic art. In fact, no intermediary between man and God, the theme of art is sacred and not to any other respect, even if the whole nature of the relationships he has (ibid). That the expression of the sacred realm of the sensual and material worlds premier issue of the origin of life and the sacred realm of the spiritual world is the world of mental or sensual (Avini, Unique). "Burkhard an exaggerated insistence upon the symbolic expression of sacred art and sacred art of nature and the nature of the symbolic expression that counts. He suggests that art is sacred and divine mysteries of God reflects the industry is coded and ironic and allegorical. Because of this tendency of sacred art encryption can not be oriented by nature, but also that they are the objects of God's nature is revealed. This is an example of what should be on the practice of sacred art and the spirit of God except through the code and symbol, is an expression" (Rahnavard, 1999).

3 - The third approach is associated with the concept of time. The views of the scholars of Islamic art is sacred and Meta season, while the other arts belonging to the mortal with all the features it has. Islamic art is the sacred itself, so the timing could not bear it. 4 - The fourth approach, based on the sacred art of aesthetic expression and the password is encrypted and abstract symbolism and symbols are agreeable to all thinkers, abstract or figurative terms of their pay dispute (ibid).

## The Art of Survival

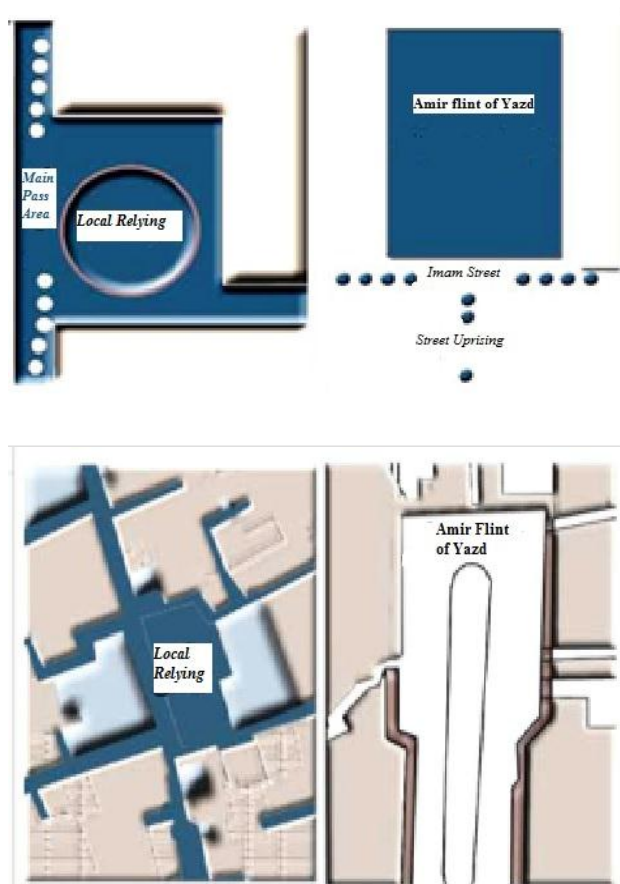
Even the simplest of Islamic art is that it was important to clarify the art of the Muslim world, with any degree of change, it is important to be clear as to how this art form and what are the key drivers in creating it. This is not just a matter of determining which features a monument in Islam, Islam represents nothing new that can only be caused. Must be determined whether there are features that have lasting effects on Islamic Art, Islamic or Pdydhnr nothing differently - Regional or temporary - of other artwork. Last word should mind the perspective of art mental motivation is to understand the mind (Grabar, 1999). One can also say (and it's confirmed artists Islam) is the art of making payments in accordance with nature objects, which contain the potential beauty, Because beauty comes from God, The artist just enough to reveal the beauty of the sun throws. According to the general understanding of

the art of art, the only way to honor the spiritual to the material (Burkhard, 2002).

The four elements of the preferred prayers at a mosque, the house of Muhammad as the first Islamic mosque in Medina, Avoiding and fixing organisms representing Arjmdntryn Quran as source of Islamic teachings, were the most important elements in the formation of Islamic art during his exile years (622 to 632 AD) until the death of the Prophet fell. Regardless into the house of the Prophet Mosque, which is partly why they are in place, the main thing is the state of the art theory; Mftvhh land forms and motifs of Islamic art through which one can reject the main characteristics of Middle Eastern art mid first century AH / seventh century AD. Outlined (Etynghavzen and Grabar, 1999).

### Organization of Urban Space

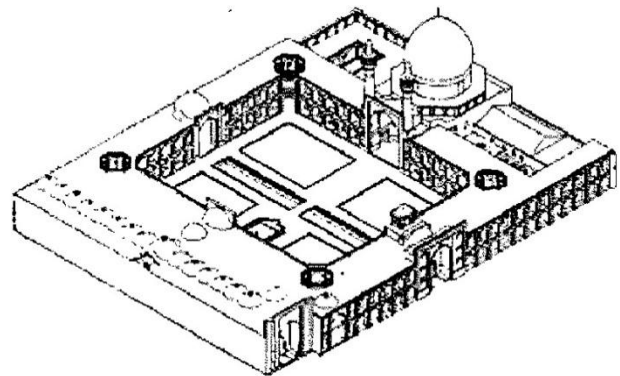
To realize the position of elements on the city square, the old mosque and the mosque should know that the city had been divided in the past few quarters. Every city, every neighborhood has a small one or a few centers. Iran is based on the principle that the body of the old city are links between elements include space downtown, community centers, through a series of spaces and connecting elements, and the main passage, leaning and religious site (Figures 1 and 2).



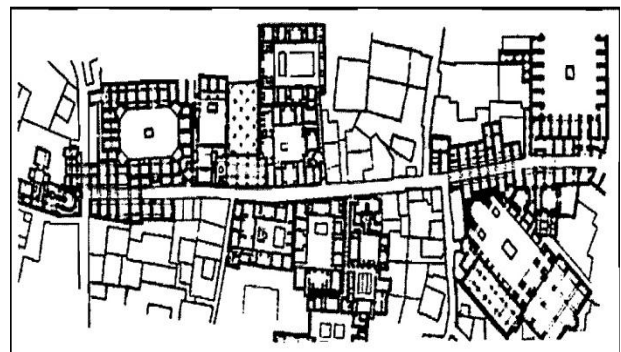
**Figure 1:** System quality, environment, urban space, the morphological, Yazd

**Objectivity:** Like all creatures of the material world, each created for a specific purpose, and all their limbs as a targeted system with a defined structure

around the organs controlled by - that is, the nucleus or main – located, It is also targeted Iranian Islamic architecture and purposefulness in place and making a space around a center or axis to show off everyone's attention. For example, where a building like a mosque, a house or inn is desired, the central space of the courtyard, dome, hall and so on; In cases where a city is considered a market order or orders as the main focus of the neighborhood and all the spaces have Him. In these lines, there are places that will emphasize the center of a target, such as inns or religious in order Timcheh in urban markets. These centers focus areas such as multiple-thread Tasbihi gathered and diffraction and scattering them in the order they are to be prevented (Figures 2 and 3) (Tahbaz, 2004).



**Figure 2.** Chahar Bagh School "organization focused introverted" (Source: Soltanzadeh, 1985)



**Figure 3.** The part of the market, a central organization (Source: Soltanzadeh, 1985)

**Geometry and fitness:** Golden proportion with radicals 2, 3 and 5 Tnasbaty such earlier artists who used the most common proportions classical period are counted. Experience has shown that the ratio of the length and width of a rectangle is equal to the golden ratio rectangle appears appropriate and This means that the closest form, the most common form in which a man thinks in his mind, is (Allsopp, 1999).

One of the golden rectangle, the shape is good. It should be noted that this does not mean that all the rectangles, shapes and sounds of the golden ratio have. For example, the Baroque period, conscious of such proportions that they avoid certain areas because the main objective was to create tension. On one hand, the need for human readability and simplicity is a way to have a clear vision and comfort. The variety and drought are the necessities of life (Figure 4).

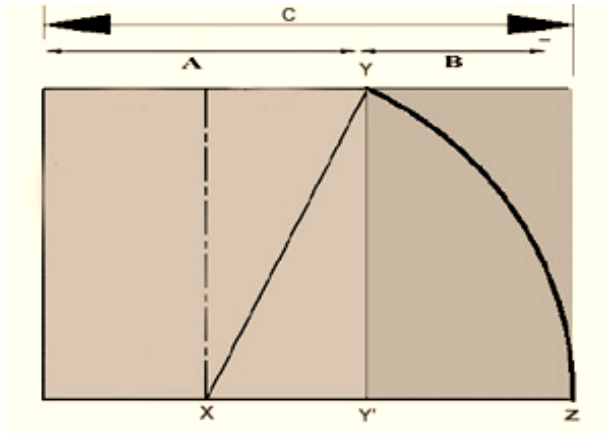


Figure 4. The Golden Rectangle

Religious buildings, and considering the size of the specified proportions of the device and is designed to fit. This is the start of a building project design and site selection for the yard and home spaces, proportions and height to determine the decorations spaces to be seen (Figure 5). It has been observed that the size and proportions of the Islamic architecture of certain standard of beauty, harmony and must comply Pymvn follows Tnasbaty tunable devices (conveyor section 64, the golden proportions, etc.) is the (ibid). The preferred proportions and is clearly preferable to the mosque, so that minor components are sacrificed in favor of the main components. Traditional societies in the past two contiguous "sacred geometry" used for self-regulatory environment. But today's technology-based order, without contact with the spiritual needs of the will, he was succeeded by the former regime and lifestyle and wishes form (Rappaport, 1987).

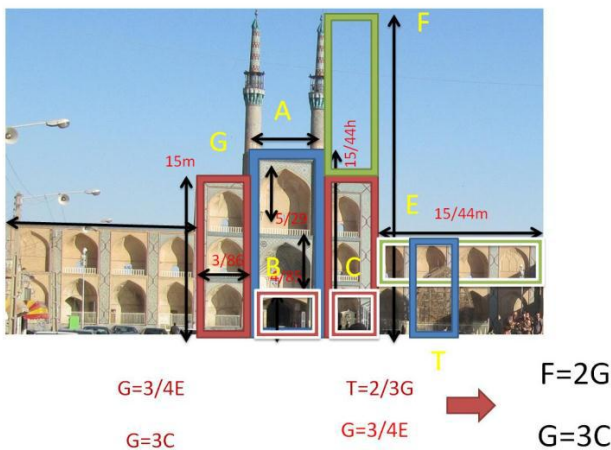


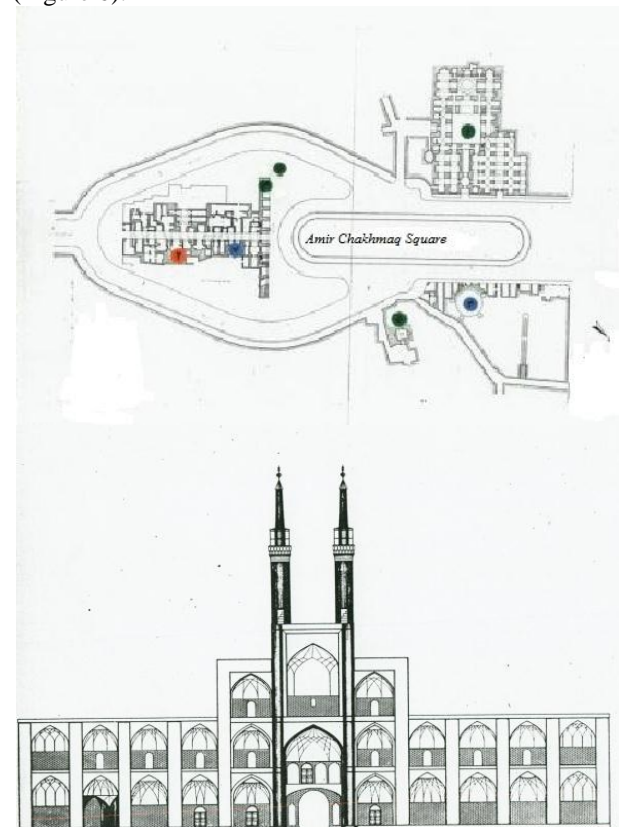
Figure 5. Fitness on Amir flint / Yazd

**The principle of monism (Centralism):** Roots, stems, branches and leaves, the tree will form the plurality and diversity, unity creates the tree. The key issue that needs to be considered in Islamic arts phrase, "Unity". Because of the diversity of Muslim artist is going to achieve unity. Selected geometric designs and arabesques and Khtayy and minimal use of human motifs and designs on a point of unity, emphasis is based on (Shaterian, 2011). In Islamic culture, Islamic studies scholar based dome gives a vivid manifestation. Features of the center circle and the sphere are the symbolic

expression of the inherent characteristics domes are fully realized. The cross symbolizes the unity of the Spirit, which is the peak of the arch, or if there is a downward extension, or contraction and rising, toward the unity (Ardalan and Bakhtiar, 2011). Although the ultimate objective theory of motivation and cognition, and limited fundamental rule of the universe goes back to the "unity" is. Unity in two general trends in theory and all Tfkrmadaranh man is involved, which means between ontological and epistemological aspects related to unity and it can be demonstrated with a simple equation:

The unity of sovereign  $\longrightarrow$  existence  
Seeking unity of knowledge

As the fundamental unity of the human being, within and around him, and the researcher (Iranmanesh, 2005). Spatial unity in the body of religious buildings and the systems we have defined a functional Sakhtmayh (Figure 6).



Pictures 6: the unity of form and space intelligence collection Amir flint/ Yazd

**Introversion:** Introspection is associated with features such knowledge in all aspects of Persian art, words and deeds are Iranians. As each arc is used in Persian architecture, Although the climax leads to a point of order, but returns again his eyes down, Even the music is a music Gryanh makes a person think and relax and people close to the inside (Pournazeri, 2008). Basically the structure and organization of various organs, especially the traditional home of the Iranian people's belief that they have taken within the meaning of glory, valuing life and respecting the dignity of Iranians that this kind of architecture Iran is introverted. Iranian architecture is organized around one or more organs of the college building, the building is separated from the outside world and only a vestibule that connects the two.

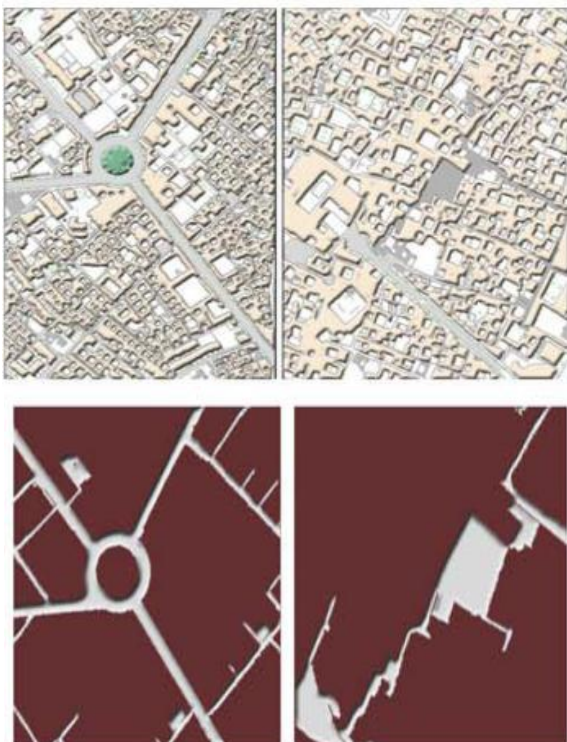
Introspective atmosphere is like a warm embrace from every side of the road is closed (Figure 7) (Pirnia, 2005).



**Figure 7:** Introspection tissue City / Yazd

**Architecture of openness and expressiveness:**

Islamic Iranian architecture, religious buildings, architectural precision, expressiveness and psychological. The architectural complexity of their core all at once to get a whole plan to ease the audience is placed. Man does not feel the confusion is not lost. Element is always a sign that your gauge and place to find it. And the composition of the atmosphere is clear and smooth, nested and does not meander, although the spatial qualities and meanings of the mysterious and complex (Figure 8).



**Figure 8:** Quality System Environment / clarity and expressiveness of urban design and / Yazd

**Architectural integrity and certainty:**

Architecture of Iran - Islamic religious buildings, the integrity, certainty and regularity of adornment. All in all it is a flow of geometric order. Shapes, spaces, their compounds, Views, surfaces, volumes are all in the most perfect manner possible geometries (Figure 9 and 10).

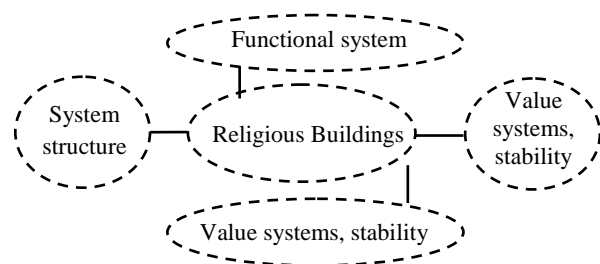


**Figure 9:** Agha Bozorg Mosque in Kashan (order and adornment / careless and indifferent)



**Figure 10:** Reliance Amir flint Yazd (order and adornment / careless and indifferent)

Approximation and uncertainty and instability in their perversity and deficiencies in all of the component, and a component of the order and integrity of the adornment is clearly taking place. It is only in the order form and composition, and the surface areas and volumes are not designed to work in all design decisions are based criterion. The chart and table below the diagram of a system, the concept of religious buildings in Iran - Islamic pay (Diagram 1 and Table 1).



**Diagram 1:** Diagram of the communication architecture of religious buildings in Iran – Islamic

**Table 1.** The system architecture of religious buildings in Iran – Islamic

Rate / sustainability	Build a great system / structure	Functional system	Physical system
Logic and Thought	Niyarehsh	Occupancy level of	Visual detection
Creativity	Open and closed / light and heavy	Privacy and Spiritual Values	After the recess, protrusion
Phenomenology location	Complex structure / unity in diversity	Communications Council	The central courtyard
Settlement system	Decorating dependent / Karbdy, Moghamas, ...	Structural linguistics	Proportions
Environmental comfort	Building boom brought	Spatial Intelligence	Unity formal / formal creation
Cause and Effect	Coherent framework	Visual-spatial coherence	Effects of physical / environmental

**Architecture negligence and indifferent:**

Architecture of Iran - Islamic religious buildings, such as the easy Saadi is impossible. Simple yet profound and complicated. But apparently the easiest way possible modes of hidden layers of meaning and mystery and so are you unless you Mvanst and intimacy that are not understood. His one-day lovers do not want to not show them (Rabiee, 2009).

**CONCLUSION**

Arts of the Islamic architecture as one of the richest land, is a relic of the ancestral home of his nature have been removed, and though we have paid little attention to it, Rich in contemporary doctrine that raised doubts about the precious heritage, What can be said clearly structured and glorious Islamic architecture of Iran, The traditional wisdom of the spirit of the architecture.

After reading a few of the thousands password secret Iranian architecture analysis - to understand the implications of the body at a mean concentration of religious monuments we realized that architecture is a terrestrially exposed, and a secret spiritual menology is, So that all aspects of human life that exists in our search architecture. If the interpretation Mulla art "industry joke" to call the scrutiny of religious buildings for these industries clearly demonstrate that we can include mysticism, diversity in unity and unity in diversity, logic, principles Niyarehsh, continuity, pound open and closed, sobriety and moderation, and the role of color, elegance and subtlety, the company line, empathize with water, preferred and preference, Traht and clearness, completeness and finality, careless and indifferent and ... So the moral structure would lead to architectural identity.

To avoid the multiplicity of modern cities requires the application of concepts and skills to shape our identity over buildings in modern cities is partly integrated in the body of architectural identities Iran - Islamic Directive let. Thus, understanding the characteristics, qualities and values of Iranian architecture - especially Islamic religious buildings is important for us to get rid of the situation today and Architecture apt for the future of this land ever need.

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