



## Investigating Shape Unifying Elements in Iranian - Islamic Architecture (Case Study: Isfahan Imam Khomeini (PHUB) Mosque)

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### ABSTRACT

*In two recent century in which Iranian Islamic Architecture has left and abandoned our cities, question is constantly on mind that how it possible to Iranian Architecture from disappearing and taking back to the years of flourishing and preventing digression of architects ,Architecture. In this study, it's attempted to bold the point that Architects being isolated and not being serious and lack of an attention to Iranian-Islamic culture has caused the poor Architecture design in our cities, not the old masterpieces, and presence of Architecture design that are traced back to eclectic and inferior cultures. So the responsibility for present Architects is compounded, because they have to stand against violent attacks of western culture in additions to trying their best to cover the shortcoming of designs by focusing on the Iranian-Islamic models. In the present study along investigating shape unifying elements of Isfahan Imam Khomeini Mosque , in descriptive and corn proactive and also case studies, is an attempted by using symbolism and symbol languages to bold the cornerstone ,basic element. Iranian-Islamic culture, that is, being altruistic and martyrdom. This cornerstone that distinguishes Shia religion from others is a red wine which along with green wing of Mahdavit moves humanity to a divine stance. Based on this concept, by focusing on elements used in old and historical eras, we hope to move to dynamic and blooming dignity of our native Architecture.*

**Keywords:** Culture, Unifying, symbolism, Iranian-Islamic Architecture, Isfahan Imam Khomeini mosque.

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### INTRODUCTION

Islamic art and Architecture through centuries and eras gradually had gathered frameworks, basics and codes. Islamic beliefs and history are the remarkable source of everlasting art of Islamic Revolution existing with Amount of Iranian-Islamic beliefs and traditions. It can be concluded that beauty recognition form of Islamic Revolution is pictured on the concept of divine relations between earth and sky. This approach is considered the most basic one in Islamic Revolution art. In addition, the element of being tangible and identity qualifying, both verbal and shape are other basic elements of Islamic - Revolution art. In other word, many divine symbols through years or in specific period of time are unified with martyrdom and take the form of tangible and read symbols. The other main factor is historical elements and religious myths. The most known and worthy conceptual element is Ashura history (Imam Hossein being martyred for saving Islam) these elements are demonstrated , implied and concrete, in Islamic revolution art.in these artworks. Imam Hossein alone with his horse, Pictures a pious and courageous solders, so the symbol of altruism and perseverance is illuminated. In other words, Ashura history, as a whole, is a demonstration of Islamic revolution and holy defense (during imposed war), that is every day may be considered as Ashura, and any land may be considered as Karbala. Typically, the

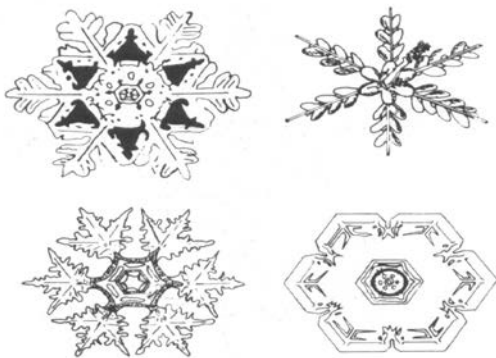
attitude to human being, distinguishes ideology revolutions, defining prosperity and happiness of human being roots from which concepts, human beings is formed through which specific values, who is a miserable person, and such ups and downs. In Islamic, human beings are not the center of values, but the whole eternity is created for them. So it's significantly important to consider culture, true religion and divine tradition. Therefore we can save our culture, identity, values and traditions via symbols, designs and buildings depicting Iranian-Islamic elements, Martyrdom, altruism and being courageous. So in our architectural imagination, it is needed to take account of unifying Islamic symbols. Nowadays, architects do not bother to care for traditions and abandoned rich cultural resources and follow in discriminately the western models. So we are to, referring to our valuable and precious national sources, revive our own native architecture and transfer the knowledge to modern architecture and not to be aimlessly surrendered to widely spreading western culture.

### 3- RESEARCH METHODOLOGY

Considering that purpose of present study is shape unifying elements in Imam Khomeini mosque in Isfahan. For this purpose descriptive method was applied by the researcher, this method allows the researcher to investigate and analyze the social reaction and human activities as a group of symbols to be used for recommending suggestions and strategies.

### 3- RESEARCH FINDINGS

**3-1- Unity in Islamic Art:** Art is the means of communication human life, moving toward felicity and happiness, both individual and whole society, a most needed and significant matter required for mankind communication (Toulestoy, 1997, p57). Basically Islamic art roots from Unitarianism that is, accepting unity and uniqueness of God. Theism and unitary is beyond words and terms and in holy Quran demonstrated abruptly in discontinuous letters. This crystal, frozen and crystalline is appeared in Islamic art. Traditional man considers the whole universe created by a unique entity and comes to the understanding that man and nature have commonalities that can be calculated by mathematics. On the other hand, the whole creation, natures are shapes accepting mathematics, geometry and symmetry.



**Fig 1: Geometrical shapes existing in nature, indicating geometry symmetry rules and basics.**

The most significant problem for most of approaches is mixing true and exterior unity. According to Genon, the main problem of modernism is being trapped in exterior unity and lack of distinguishing between these two (True vs. exterior). Genon along with his theory of Armageddon considers having upside down form of traditions and all ancient concepts is the symbol of Armageddon, and considers uniformity vs. unity. And appearance of this poor uniformity can be seen in considering a fake similarity for whole mankind, automation and same form for all affairs. He insists that uniformity moves us away from unity. Uniformity is simplifying a thought louse of ideology and totality of a specific principle, while true unity is undividable and to the same extent complicated.

**3-2 Unity in Islamic architecture:** The main feature of traditional architecture is that it constantly keeps the spirit of traditions and it is demonstrated in architecture of holy place and building. As mentioned before traditional art and architecture have the account of beauty and elegance, because among many divine and godly feature, if focus on total and beyond limits existence of God (Nasr, 2001, p16). Traditional architecture is the result of demonstration of unity in the realm of pluralism and gives it the chance to experience the joy and happiness of being whole heartedly close to god. So the main concept of Islamic unity that is flourished in the Islamic artists' works (bourkehart, 1985, p87).

Islamic architecture purposes its purpose, as a support for Quran vision, on theism and principle of god uniqueness. Demonstration of beauty and elegance of god in colors and sounds, which are apparently exterior, but from inside goes deep down to beyond limitations and comes to a truth that is

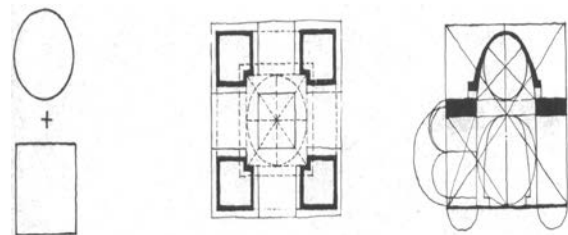
elegance and gorgeousness. (Nasr, 1996, page 194). The spirit and soul of traditional Moslem architect is internalized with Quran and its values along with Islamic poetry, designs and visual shapes, and prolong as long as traditional Islamic is alike (same, page 196).

Islamic considered nature as the place for worshipping, so Moslem architecture spread calmness, peace, unity and harmony into the veins of cities. So the root of Islamic architecture is purification of nature, symbolizing human internal and deep connection with god, and the essence of this the true nature of human bestowed by God (Nasr, 1996, p144).

**3-3- shape uniting elements in Islamic architecture:** Shape uniting elements in Islamic architecture is, changing or upturning square in to circle; geometry, centrality and empty space; -symmetry-balance, repetition and emphasis, proportions and Rhythm.

**- Upturning square (quadrangular) in to circle:**

In Islam circle, whole turning shape is the only one, being able to depict the glory of god, most buildings, having shape of circle or cube, remind double nature of sky and earth. As you can see kaaba in mecca, a black stone cube in white circle apron. The belief that circle is the only shape that can indicate the glory of god, decodes the concept that form shape can be specifically meaningful. Other forms cannot carry out such a meaning. Kaaba, the most honorable building in Islam, is in cubic form. A cube is connected to its center and all directions are in right proportion.



**Fig 2: upturning square into circle in Iran architecture (source: Ardalan, 2001, p 75).**

Four corners of kabba are toward four main dimensions, symbolizing four bases of universe on the earth. The center of mundane earth is where the axis or pivot of sky crosses it, and the act of hajis. Turning around the kabba, symbolizes earth turning around its center. (Boukhart, 1991, p 38). Based on this concept, this divine act or ritual is demonstrated in circle in architecture. Circle, although as a geometrical shape, but does not have a direction and tendency, as god has no direction or tendency. Actually it can be said that circle is a point that is spreaded in all of its range and kabba as a cube is a circle that had founded directions and dimensions. Ardalan and bakhtiar had discussed shape sand their mysteries in details. They stated, square turning into circle in this specific approach. Square is the most exterior demonstration of creation. Square is indicating earth and double polarity of Quran tidies, while circle is the symbol of quality. According to their interpretation changing circle in to square symbolizes the end of the world and life. Traditional architecture can be seen as the basic nature of turning circle in to square, the most integrated picture of creation, square as earth and circle as sky and this two, are merged by triangle which depicts both quantity and quality. The square of the earth is area in which rational mind is workable, to earthy essence into the circle of sky and unite them.

**- Geometry:**

In investigating architectural art, we can see that the concrete loose is the profession of the architect and the science which is dealt with is geometry in traditional architecture geometry, unlike modern engineering, is focused on quality rather than quantity. This can be seen in proportion and harmony rules, that a structure observing these rules get its precious unity. Traditionally, the rules of proportion is based on dividing circle over the square shape drew inside and tangent on it's the (circle) borders. So all dimensions of a structure is derived from circle the is the clear and vivid code of unity. Holding in all items of universe. All elbowed domes remind us of design and mentioned metaphor. (Boukharth 1991, page 75). Slime designs (specific design consisting snail shape loose with various flowers used in moldings or plaster works) are against graphic art and same how Denys it. By changing a surface colored one or in painting using dark shadow and light, this decoration prevent deep understanding of I in design. Any confirmation and proven concept if followed by a contradiction and any contradiction by a confirmation. Al together, Slime design is logical and weighted, mathematical based and musical. And based on the spirit and soul of Islam, Slime design is a balance between drunkenness of love and awareness of intellect.

**- Centrality and empty space:**

Parallel feature with introversion, is the centrality in architecture space. The movement of scat element to a central unity can be. Seen everywhere in Islamic architecture. Yard, mosques, schools and caravansary demonstrate this though for idea (scattered elements to unite at the center). Movement line of middle and edge to the center is uniting varieties and differences. The internal space at the center is balancing all activities and considered the turning point. The general axle structure in Hasht Behesht (English heaven, a balanced design in I Iranian architecture) caused in the whole and in details. Like many other irani architecture, moving from one space (room) to another one is through the middle space (joint). The reality is that the essence of Irani - Islamic architecture. Embodied a universe in any of its very particles. That its highest point (climax) is the center that put the constant turning and of the world and tern of life. In Islamic architecture the vaulted structure is the symbol of unity of sky and earth that is the rectangle base symbolizes earth and the vaulted structure stands for the sky. So different shapes confined in a circle states the movement from pluralism to unity concept (Boukharth, 1990, p 137).

**- Symmetry:**

Symmetry is one of the basic principles in irani architecture with difference demonstrations (Naderi, 1995, p.72) Naderi with a special definition considered it as an extreme tendency and said: one of the extreme focuses of Irani architecture is symmetry. Most of models like four dimension porch (Ivan), four dimension vault (Soafe), eight dimension entrance (Hashti) are based on symmetry. Symmetry is traced back to human understanding of nature and his other body. Symmetry creates a static order and a guide understanding. Symmetry and along with it all conceptual elements are part of beauty recognition loose in Irani architecture. But many scholars consider symmetry as a necessity for consolidation and standing of a culture. As diba said: symmetrical design is the climax of a well-organized intellect and thinking that moves forward with an orderly rhythem (Diba, 1999, 102). Navaei and Hajghasemi put symmetry in 3 categories, in design, level in volume level and visual facet level, each of them les its own specific rules and regulations in Islamic architecture. In church the surface symmetry is one-axel, but in Islamic architecture is

sometimes two-axel or four-axel. Also, volume symmetry in Islamic architecture is meant as internal space symmetry, and form symmetry in " " is mostly in facet level. So Islamic structure are kept by committed architects who tried their best to show pluralism in unity. But some architects take principle with more caution and do not take is as a total concept and sheik zeinoddin is one of those cautious architects. Instead of symmetry, he took geometrical evolution (complement) into account and insist that plain and perfect component and complete and perfect over all or entire structure, without limiting the whole, is the feature of Irani architecture therefore, in Irani ARCHITECTURE WE ARE DEALING WITH AN ABSOLUTE GEOMETRICAL SYSTEM that if it does not have symmetry in one part, it is balanced and harmonic in a way.

**- Balance:**

Crack to crack of Moghrans (a high building with pictured and designed roof) is pair oriented and seeking for its pair (complement), the metaphor of one who finding his/her compatible pair, becomes one with the pair, and again this time along with the pair look for a complementing pair, and this pair wanting continues to come to a definite balance. Each design has its own balance.

This command/requirement (seeking for pour) is true for other irani architecture design, like roundel (Shamse), yazdi, cornice (Katibeh), cantilever, and knot. Also it's compatible with the definition and description of Ghonavi - sometime as sky pairing or figure-five pairing or divine pairing, and it's the desert of getting to balance. In Iran traditional architecture, designing mosque, without regular shape, is sacred and balance along with symmetry is before the eyes of visitors.

**- Repetition and emphasis:**

Here a moment is hidden which to be mentioned, can be a merit, however Iranian art and Islamic intellect is replete with such a moment, and that is, "Rhythem", harmony and "change of harmony in an architecture complex, even in urban architecture, are the root from and impacted by "repetition" and "emphasis" or continuing and holding. These are the secrets that cause moving toward balance, and the one that according to artists and masons makes the structure sweet and visiting worthy. Repetition and emphasis is not merely in architecture, but you can see it poetry, music and painting, here repetition is generative and embody the sense of life and "emphasis" "grounds" being continuous and gives the direction to it.

**- Proportions:**

Traditional Islamic architecture in which all people are interested and has quality that is so pleasant, and it cannot be designed like these days, is an actually based on right proportions. It means that the master architect was aware of the basic rhythmic proportion and applied in mosque design. For geometrical proportions in Iranian architecture, there is not too much evidence for such a proportions except a few items. Four-figure roof of Niasar (Chahar taghi Niasar) in Kashan from the beginning of Sasanian dynasty and the tomb of Ismail Samani in Bokhara are mentioned and investigated in Iranian architecture book, some items are mentioned in poop collection, showing the importance of proportion in Iranian architecture.

**- Rhythm:**

Organizing and ordering environmental stimuli is one of main responsibilities of architectural art, usually resulting in a kind of rhythm, for this, rarely you can find style of architecture which has not taken architecture into account, conformity between rhythms is required for the understanding the whole

entity and essence. Art has several demonstrations, each art is introduced using its special instrument, but tall arts are connected via a specific phenomenon in ups and downs of verbal arts, poetry, and music. Rhythm is a significant instrument for showing feelings. According to beauty identifying experts, arts are all same in content, are at least inseparable, because at last, they are depicting our inner world. Rhythmic human, expressing his/her artistic feelings, cannot be out of a Rhythm, and cannot disobey a world wind art principal. (Mahmoodian, 1992, p 26-27)

**3-4- Untily in Islamic .Iranian thought:** If we nameol the Iranian culture foundation Islamic world and the fundamental pillar of Islam as is , and Nobooly has chispute, Tohid (theism) , we must observe its presence and influence as the goal of any action and practic , especially in human and artistic isswes. through the history of Islam, Iran have been one of the main center of Islamic art, and in Iranian architecture one of the richest areas of expressions is Tohid which is the most funola mental prinaiples of the Islamic troolition and this architecture has worked hard to combine all of its features for unity (or : to achieve unity). Classical cwlture founalation of a society or quilization recognizeal by its art. Mystic, extract and spirit of Iranian theismic cultrue, is unity that always searching for the truth and recognition of Divirle unity that is soothing in life. Iranian muslims monotheistic thinking. With directioning of muHiPlicy has it in unity: that one can see clear examples (or: mainfrestation, withers) in figure that Iranian arts shows. This Unitarianism was owt spread in Iranian though and life and gives meaning to it. Although worldviews and cultures were promoting (or: propounding) certain types of art, but they rejeteal some branches of art. Ot in better words, there were no place for their growth. For instance, Iranian unitarian thinking, spacially after Islam, never shows willingness to sculpturing and at minimum, never bring it up as am Islamic art. While Christians accept pointing art as on holy one. Conversely it Iranian civilization arts lilue calligraphy and Rubricate has grown. Calligraphy as a spiritual tremor has surroundead all the arts and muslims society. Calligraphy is beautiful and it inspires the wisdom and spirituality and mentom, principles of Iran. Or in One word, is a shrine for visiting God, Rubricate also is of arts that has a high position among Great Islamic civilization, for synchronization with Islamic culture. This way which has graphs that are free of live animals; reach its peah in de coration of Holy Book.

**3.5. Checking the unity elements in Esfahans Emam mosques architecture:**

**Conversion of square to circle:** In all the parts one can see the conversion of square to circle. With more accurately in de tails, we reach To the point that where ever it was necessary architect has delicately changed the all forms by elemens Sreh as Karbandee and Mogharnas , that such de formation is space has accwred such masterfully that only in This analysis one can imagine them separately, but people see it as an entire unit.

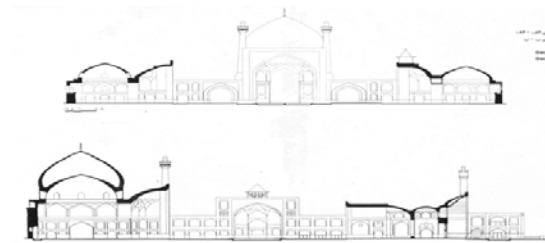


Fig 3. Cut out of view of Esfahans Emam khomeinis mosque.

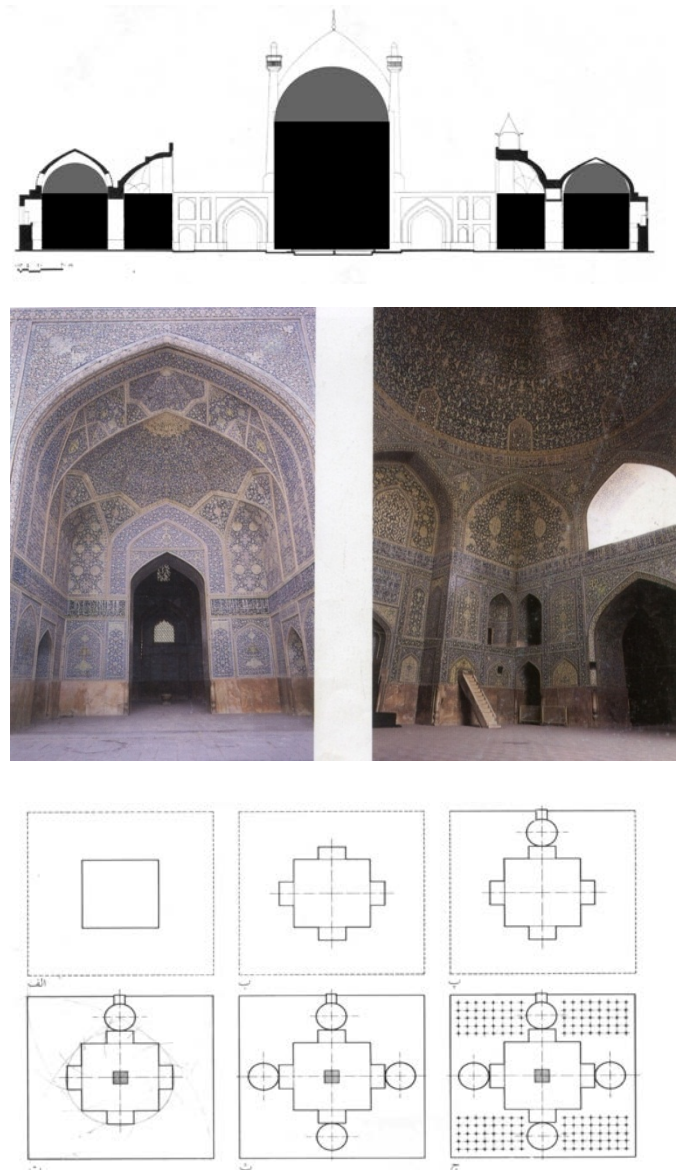


Fig 4. Conversion of square to circle by triangle in dome of Esfahans mosque.

- **Geometry:** different stages of form in four porchs courtyard mosque of Iranian type: a) place of yoral, b) four porchs cruciform (or: cruciate) plan. c) How accession of prayer room with dome and pres by tery. d) Accession of central pool spacial for ablution, e) accession of three-by-harem at the back of porchs. f) Accession of Cehelsotoon talar near prayer room and North dome. Schema porchs roof of Emams mosque :
  - a) Top of the North porchs triangle cover, that its design is composed of two squares based on each other with 45-degree angle.
  - b) The roof covering of the west porch that its design is composed of two squars based or each other with 45-degree angle.
  - c) The roof covering of the west porch that its design is composed of halfa ten sides with 36-degree angle.

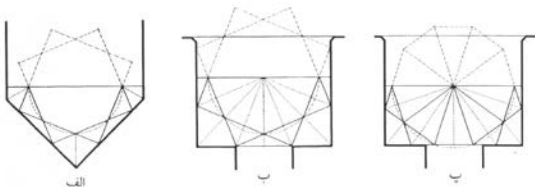


Fig 5. Schemas of porch roof in Isfahans mosque

The clarity of geometric shapes in two floors arches, and parity of lines in this architecture that no Structures are involved, and it seems that a peace of factory metal construction is curved of a unity Mass, here is in perfect. Within (inside) the bow (or: arch) of archs, in both floors of vault, is completely Sooth and glossy. If we bring out the shapes used in plan, well findy as follows. Of course it should be noted that these shapes are used in non-level way and in this two. Dimensional image we see them as flat, that in this way a main (or: key) shape, which is triangle, its role in conversion of square to circle was determined. Because it is place in mid-level and has the main role in connection between square and circle. One of the mogharnas parts and floor tiles that are known as kgajeh neshin. Gives spirit to the mosque. Pay attention to perfection mode of helix bands tools. Near distance and flat level of mogharnas chearly shows the effect of geometric precision and machining of them and the hives that covering the arch cancave wall.



fig 6: Dimage of Esfahan's mosque

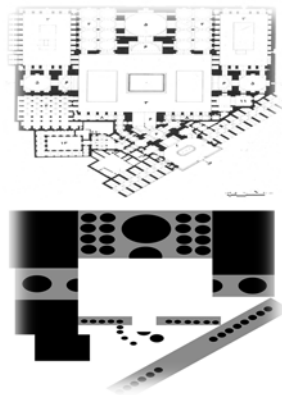


fig 7: Esfahan's Emam mosque's plan

- **Center and (empty) space:** Location of spaces around an empty space can be seen in all parts. This space is so significant that can never be treating as a simple yard. Actually the, mean in mosque yard, is not an open porch or a place like Roman's courtyard in christion way that its role is only as a prayer room. Conversely, as the decoration of tiling shows, it seems the yard is the heart, source and center of the mosque. As if everything of building is organized of this central zone. So the Iranian mosque yard is something more than nartex (an open corridor, a place with luxurious decoration for muslims to pray God. The magnitude and extend of valve that is to the heavenly world, the world wished the faithfuls (or: muslims). Is opened and if the Blue alone couers the yard. Mosque courtyard is a place with cosmic features that must treat is as a ball That Roof of heaven's its dome. From this view, four porchs can be treated as four candles that support this ended - less dome (In the middle of this courtyard-hall) the pool that works as a mirror is located. Actually when a person stands near the pool, can see there Flection of arches around the yard, large porch formation and also the heaven's roof. Here the shape finds a new meaning. Mosque, thet two cross axis set its direction, Sudalenly finds vertical axis that with the passing through the center of pool, and it connects ground and heaven by eternal and pure waters. A Side from the four directions, there are two other directions which one moves to azimuth and the other to the opposite point, zenith. If we look the following figures, we notice that, in solid parts, building is darkening. With accuracy we can see in darken parts all the figures are irregular (or: not regular). Now act against above, so we can see about the all figures have regular geo metrical shapes. These regular shapes are heart and centor of architecture. Heart of Iranian architecture is empty (or: Null).

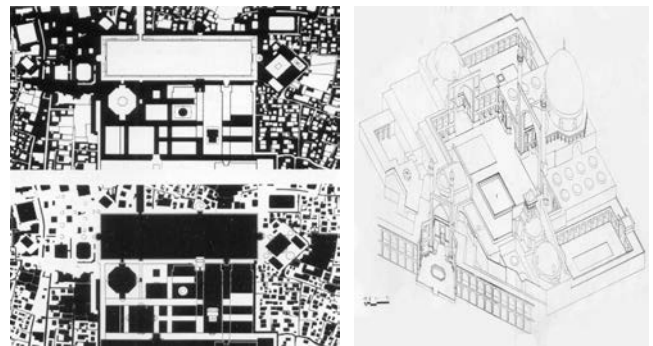


fig 8: Dimage of Esfahan's mosque  
fig 9: Esfahan's Emam mosque's plan

- **Symmetry:** It is likely possible that similar from structures of two arts, may be exchanged. An architecture collection (Esfahan's Emam's mosque and square) and a painting (Iranian miniator, 1520). Comparision between these two arts is interting, that similar intellectual properties of two arts are shown, causeto reciprocal links between 2-D level and mass and 3-D volume. Sensory and perceptual games not only in this example, but also in most Iranian architecture one clear.

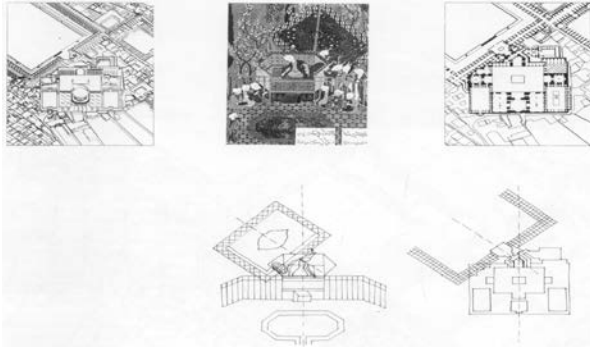


Fig 10. Esfahan's Imam's mosque and Iranian miniator, both in safaavid era, 17 century.

Symmetry in total, asymmetry in detail (or: part). Avoidance of repetition and diversity searching in uniting can be seen through Imam's mosque's yard. For although, in first glance, building enjoys the Perfect symmetry in entrance axis, actually such a symmetry doesn't exist. Porches are not similar. East Porch is higher than west one and especially their arching way is different. With a view in all parts we can see Islamic- Iranian architecture like other creatures of almighty God. Is not in absolute symmetry. But as we will explain. Will very subtle tricks (or : strategies) change this symmetry to asymmetry.



Fig 11: Esfahan's Imam's mosque, Eastern front og yard.

To avoid (avoidance of) any restriction and absence of true (or: actual) schema which entrance door and Sow them great porch that both have a pair of minarets, makes a sight ship for westerns which is follows the laws of classical symmetric. Actually Iranian spirit like any person, is willing to submit the universal symmetric laws which originate from his body the symmetry can also be seen in porch and in composition of decorative tile frame. Except this, Iranian also seek diversity, stimulus and life. However the entrance is mode based or symmetric structures, versus, inscriptions one a symmetric in Composition of building. But in a deeper view, as we saw, it turns out that the symmetric head has some Asymmetric elaboration). Clove (or: carnation) and buttercup flowers around a roe have widespread their foliage symmetrically on Tile frame all og there colorful words, are as actual that no one can imitate them.



Fig 12: parts of square miles of a vault of Esfahan's Imam's mosque.

- **Balance:** Harmonic balance among building and environment is in this architecture and live creatures of nature, there is empathy. With reflection of building image in water, reality and vitality seen as if they are inextricably intertwined. The reflection made a vertical axis that create this balance, and four porches as if they four pillars of sky dome are made is this clear center that willy-nilly except the meaning they carry, has a prodigious effect of a building sight balance between the horizontal arms of the cross and vertical army, cannot be by change. This harmony allows to create cruciform structures caused by intersection of the axes on each go the four facades of the yard. It can concluded from this point, the space balance (or: flush) that caused by intersection of axes by composition of real image andurituall one that are reflected or waters, can create a unit. The sky dome. Which its image reflect on water, change to a circle that an individual in its center see himself in an heart of structure with a right angle, He is a space center with no up and down.

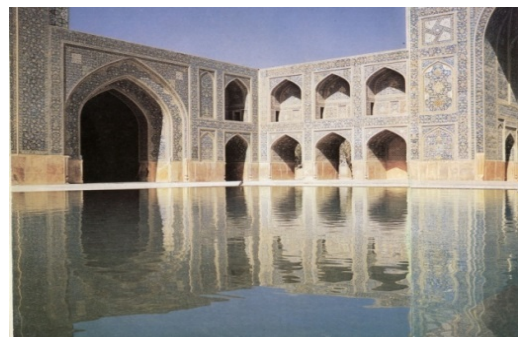
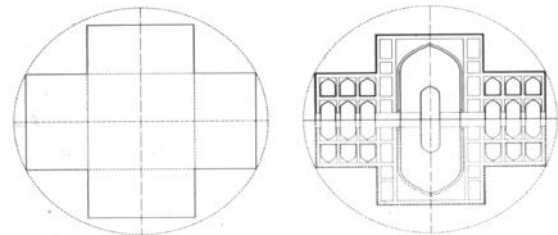
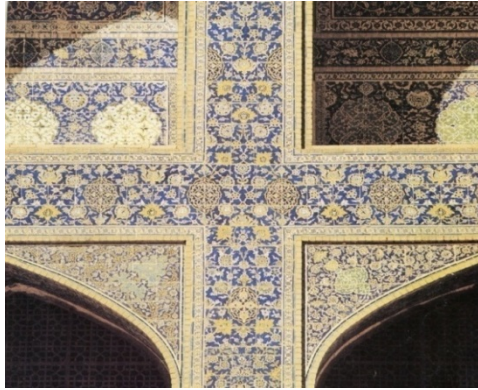


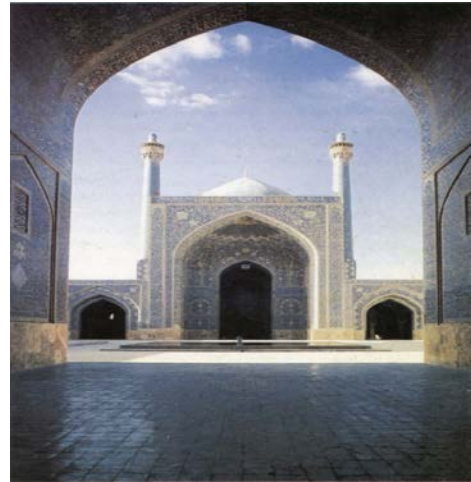
Fig 13: Balance in Esfahan's Imam's mosque.



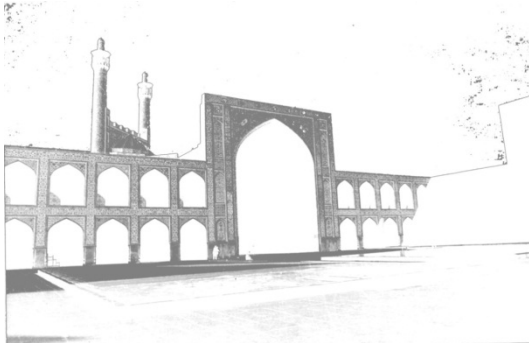
**Fig 14: part of decoration of vaults around the yard of Esfahan's Imam mosque**

Large view clearly shows the glory decoration of plants from distant. The contrast between scrutinize Precision and strength of geometrical structures is severe so shah mosque is the exceptional balance of structures.

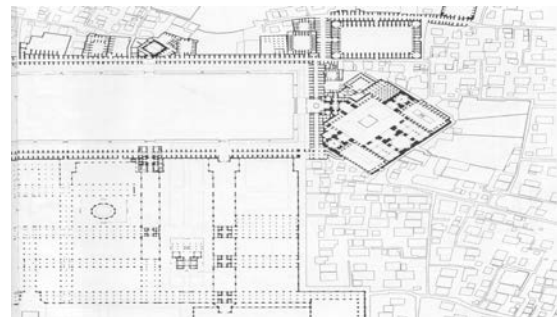
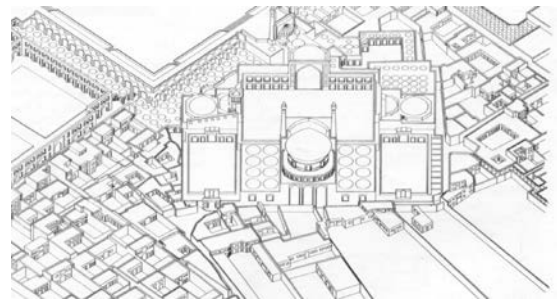
- **Repetition and emphasis:** The architecture talent and skills is noteworthy. That for showing better-gbry of entrance made use of Emphasis in square and main prayer room in porches.



**Fig 16: emphasis on mosque's entrance and presence of Imam's mosque in city spaces**



**Fig 15 : repetition of components and emphasis of Imam's mosque ntrances**



**Fig 17: repetition in directing the location of near buillings and emphasis on Qibla direction in Imam's mosque.**

**Fig 18: repetition of apart domes and emphasis or mid-dome in Imam's mosque.**

- **Proportions:** In ckeking the yard map, existence harmony of pool dimensions and porches and hall cannot be by accident. truely, dentatiiov of their small porch, (North,east,west) and eastern and western domes, are at the same width as central pool while the dentation of southern great porch and prayer room's dome, width, is as the same as lengh of the pool. Therefore, all the great dimensions of mosque emanate central width and length. That's mean, water, is the essence and source of facades. The proportion of Pythagoras rectangular sides is 3 and 4 and its diagonal is 5. Proportion of human size and porch can be seen. If we see the written parts. We notice that where human scale is over, writtens are installed and we use sizes that that are not person, functional aspect and they have meaning to consider.

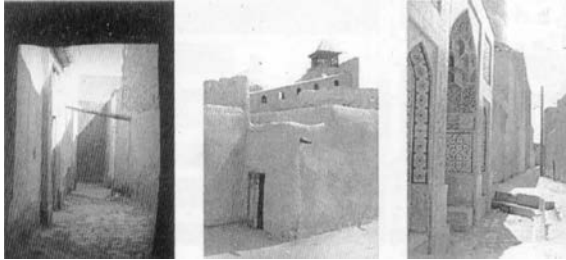


Fig19 : Esfahan's Emam's mosque, entrance of alleys.

When we walk in these labyrinth alleys, we consider even a great building such as Emam's mosque as a Small part. City's alley live stairway of a house leading to a room ends to a public central yard.

- **Rhythm:** Harmony and Rhythm can be seen in bedchamber near southern mosque dome. Esfahan's Emam's Mosque, trees, grass and foca; point of smaller porchs, draw the viewer into the inner courtyard of that they are the creator of secondary rhythm. These rhythms. creator of secondary rhythm.

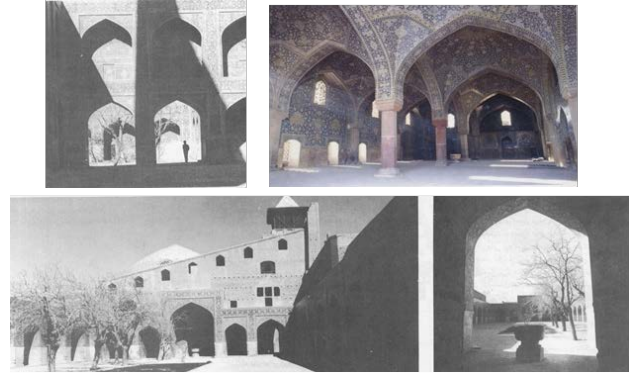


Fig 20 : Esfahan's Emam's mosque, entrance of alleys.

4- CONCLUSION

Art and the faith are inextrecally intertwined in Islam and artist cancreat (things) in the frame- work of principles and speeihc criteria. Main principle of Islam is Tohid. In this regard, it also can be main Principle of Islamic art and nature of Islamic architecture. Relating this unity to a religions feeling can be Known as the obligatory (or:necessary) condition for clarity due to uniting. But intellectual intuition. Which is a power more extensive than reasoning and thinking that is related to intuition of eternal truth, Cannot be ignored as a sufficient condition. From Islam's view point Divine synthesis more than other Things, is manifestation of Divine unity, unity in plural harmony, and is manifest in system and balance. And beauty itself contains all the aspects. From Islam's perspective, beauty basically is luster of Gendered truth. Which truth can be above the Divine unity to sentence unity by beauty of universe is the same as wisdom? For a Muslim artist, emersion of uniting in plurality and reversion of plurality to unity that means Tohid, is the most impotent mystery. But is it other than that, that main road in ascension is to reach uniting. It is the true meaning of Traditional Iranian Islamic Art. In traditional civilization, special unexchangeable principles exist, that through the passing of time and place broad, that over shadow on this civilization. Although the shape is limit and sentenced to time and place but with real presence on time exonerate from history prison and become eternal. As we said, which truth except Tonic can be that mighty and with this truth Divine presence in art and architecture can be manifest. To present such a concept in art, no language can be used except mystery one to achieve this way in architecture, we attain series of aspects. Whether which we attain from direct sources or which we obtain through research process. Maybe we can say, we can reoch unity in form, by considering them. Such as technioques that were survey in Esfahan's Emam's mosque. Live having a geometrical base in project, the language of specific form for opening and changing wall to roof. So to show the nature of uniting in lower positions some aspects are found which show their origins. At the end, it can be understood (or understand) if in presenting quality (state) of figures, we precede the quality between elemints, following items, must be consider: Balance, symmetry, proportion clarity, Density, contrast, repetition, Abruplness, Rhythm, Hierarchy, conformity, Hindrance, Emphasis, Enclosure, Narrow ness, wideniss, succession, concentration.

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