PSYCHOLOGY OF SPACE AND PLACE BASED ON THE ARCHITECTURAL TRANSCENDENCE IN IRANIAN- ISLAMIC ARCHITECTURE

[1]JAMAL-E-DINMAHDINEJAD, [2]ALI SADEGHI HABIB ABAD

[1]Assistant Professor in Department of Architecture, [2]Master of Architecture,
Shahid Rajaee Teacher Training University
E-mail: mahdinejad@srttu.edu

Abstract - Space is the most fundamental aspect of architecture which survivaldirectly depends on place survival. The origin of the space sense is placewhich has a close relationship. Architecture space, as one of the main carriers of the art,has a prominent place in society. The place and space were raised as a main subject in both philosophy and architecture and have devoted a significant part of literature of these two aspects of human thought to themselves. It can be said that the relationship between place and space and their impact on environmental psychology of architecture is the most basic requirement to understand the architecture and the transcendental sense of space to architecture. One of the objectives of this study is to examine thecharacteristics of the place in creating architectural space, which will be dealt with. This research method is descriptive - analytic and it is based on library documents, as well as interviews with experts in this field has helped us in this way. The question ahead is how the space in architecture can affect the audience feeling and how is important the position of place in the architectural space? A space in architecture is beautiful when the special attributes of space are in harmony with space operations. This is a principle which is evident in the study of traditional architecture. Identification of useful elements inthe sense of place and space can help us in creating a successful architecture. The positive energy emitted from the architecture space to the audience is controlled by architect and he can used it.

Keywords: Artspace, Place, Iranian - Islamic Architecture, Psychology of Space, Perception.

INTRODUCTION

Architecture is the most social human art. Apart from the collection of food, the presence of space, building and city in the past, today and future, are not absent a moment of everyday life of people and will not be. Human requires a space to protect him against the environmental impacts. This need has not changed from the beginning of life until today. The protective space or the architectural space is a center based on which all spatial communications are formed and measured. Spatial relationships between individuals is a complex system of tendency to proximity, escaping, ignoring, and disregarding etc., because architecture space cannot only be designed due to the mathematical space, but it is necessary that the space is designed to strengthen all social – psychological relations of human or at least they are not interrupted. Horizontal and increasing growth of cities along with increasing the population have raised the price of urban lands, their vertical growth and increasing urban population density. Inappropriate development of cities along with uncontrollable growth inrecent years and disregarding sustainable development by municipal managers results in numerous problems, especially for the third world cities and has put more responsibility on the shoulders of urban planners and architects. If architecture is in a manner that negatively affect the audience, there will be no place for comfort of people. The architectural space which is the most principle environment in relation to human beings should be considered and some researches should be done on the psychology of environment and the energy of places, and should be used by manufacturers. While many architects consider space as the nature of architecture and despite lots of issues on the importance of space in architecture, no definition about space in architecture is seen in dictionaries and encyclopedias. The lack of space in the architecture reference books is also quite significant and surprising. This may be due to the fact that treatment and application of use by architectures is so evident that they don't need to explain such a clear word, but this simple argument loses its credit when we understand that this term is relatively new in the long history of architecture and it was controversial in the past decades. On the contrary, due to its characteristics, the architecture begins from the abstraction world and leads to objectivity. The first architectural ideas can be born from completely abstract issues, such as the principles of project, geometric patterns or analytical diagrams of applications. Finally, the built environment is physical and artifact in which, in addition to training the mind, natural and biological human activities are also done, therefore, architectural space concerned at different stages of realization of a work. Considering the retroperitoneal space in the right place can help create a suitable space for the favorable impact of environmental psychology. All architectures consider space as the most important or one of the most important architectural elements. Architectural space, in a materialistic description is a place or container in which part of the activities related to human life occur in it, and thus architectural space has an unbroken relationship with life.

Methodology

In this study, while reviewing the conducted research on the sense of place and space, we study and review books, documents and articles on this subject and research method in this paper is based on qualitative and logical reasoning method. Also thedocumentary and desk study form the base for expression,analysis, description and interpretation of information contained in this paper. Qualitative research interprets circumstances and has a special emphasis on the researcher's role as a crucial element in the outcome of research and in following, it has taken advantage of interviews with experts.

Research hypothesis

By studying and recognizing the factors contributing to a sense of place and space, we can hypothesize that:

Using useful patterns and focusing on the sense of place in relation to the environmental psychology can convert place into a pleasing and effective space. So, the identification of useful components in a sense of place and space can help us in the creation of a successful architecture and can control the positive energy emanating from the architectural space to the audience by architect and use it well.

Necessity and importance of research

Various definitions presented so far for architecture often emphasize the importance of space in architecture, so that the common denominator of these definitions is in the definition of architecture as the art of organizing space; in other words, the main issue in architecture is how to organize the space using a variety of materials and methods so creative. One of the most important issues in the design of architecture is considering the environmental psychology and theimpact of space on the human psyche that has been disregarded nowadays, and ignoring this issue has a major impact on mood of society. The direct relationship between space and place and its impact on the environmental psychology of that building is so important that should be noted by architects and let userswho are every day exposed to the bustle of the city and the ravages of urban architecture, comfort by absorbing the positive energy emitted from the space, and place is considered as the place of comfort and positive.

Space

AsIranian dictionary, space is defined as: a vast place, spacious earth, wide area, a place where the earth planet occupies in the solar system. In both definitions, the term place is used which indicating that pace has place or it is the place that can go into it, so it is an empty place (Moein 2002).Space, eternal light, sky, ascent of sky (ascent of time), heaven, spatial, sphere, meta-temporal, cosmic, (usually three-dimensional) space, place, distance, (newspapers, etc.) placefor ads, (folk) freedom of practice, privacy, (mathematics) space, (Music) space or gap between the two carriers; (print andwriting) space between the two words or two lines (Aryanpour, 1998).

Identifyingthe man-made space in the context of nature has always been very easy. Nature and architecture both have order, but the order of these two are structurally quite different. The human uses general mental patterns to create space. As humans has developed the simpler scientific rules to understand the physical world, (which is formed in parallel but related to the physical world), the architectural space is also related to the practical world, but with a simpler order. The problem of our architecture starts with the university education. Studentstill doesn't know the different possibilities of spatial organizing of a single mass, such as the cube, but he is faced with difficult and complex projects such as hospitals, universities, and libraries. The influx of information and assumptions is so that because of the very short time, the students have tousemaquettes, so they won't obtain the technical skills necessary and nor they can understand theprinciples of organizing space. The concept of space – time in which the continuity of time is implicit in it, is realized by moving within the space. Architecture as a place which has a physical presence, can be lived, traveled or can be measured spatially and temporally. This means that the audience should walk in it to fully understand the architectural space and a spatial combination to be able to see it from different directions and movement requires time. Thus, time is changed into the fourth dimension in the perception of space. In other words, fourth dimension, i.e. time mobilize the space. The method by whichwe can significantly enter the fourth dimension (time) to the space is to focus on the evolution of space. Following the trajectory of building and transforming space let us to add a fourth dimension to our spatial understanding. On the one hand, we should examine the space in the context of the political and economic process of its producer. On the other hand, by seeing space as a social product, we can accommodate the fourth dimension in our understanding of space. Because the mobility in social relation only applying theconcept of space and time make it possible to enter such a mobility tosocial – space-made relations. The experience of living in space are among cases in which the time relies in.

Space in Architecture

Among theorists of modern architecture, Bruno Zeviand Sigfried Giedion include those who have comprehensively explored the concept of architectural space and tried to reflect its importance in architecture. Bruno Zvi introduces the architecture as the art of making space (Zevi, 1957). Naghizadeh and Aminzadeh also emphasized cultural factors and said that elements and factors forming cultures are the main factors in defining space (Naghizadeh and Aminzadeh, 2003). Bruno Zvi introduces the

architecture as the art ofspace and the space as the nature of architecture, but he does not specify the nature of the space in question. His understanding of space is realistic. In his opinion, it is not importance how the facades and walls of a home, church or castle are beautiful, they are just containers and shape the box, and the interior is containerized. The essence of architecture for Zavi is the meaningful organization of space through the process of limiting; so from this perspective, space is a matter with the same expansion that can be shaped by determining the scopes in thevarious ways. By generalizing the concept of architectural space, Bruno Zvidefines a new space called urban space. He believes thatthe spatial experience of architecture continues in city, in the streets, squares, alleys, parks, stadiums, backyards and anywhere that is man-made limit the gaps and creates indoor areas.

In specialized glossary of architecture, the term space in the field of architecture and visual arts is defined as:"Space": expansive and comprehensive areas and defines a status or environment in physical and psychological aspects. Inall relations, shapes, color and movement is sometimes empty or negative and sometimes specifies the distance between elements, whether this distance is at surface or in depth which is embodied with perspective rules. The two-dimensional space has only length and width, the decorative space is restricted to length and width. Three-dimensional space includes depth, length and width. Four-dimensional space, in addition to the three dimensions, conveys the time aspect which is calledboundless space. It is an image in which the illusion of space is equal to the vastness in environment. The controlled space of building: parts of the interior space of building which is used by people and it is warn during times of cold, and cool during hot periods of the year. The heating conditions of these spaces in building should be in comfort zone. The building controlled space: parts of the interior of the building which is not necessary to be cold or warm in hot and cold times, like warehouses, parking that are restricted from three sides by walls, corridors and the like.Architectural space: a space which is limited by surfaces in different shapes and responds the determined functions that is the subject and essence of architecture. Architectural space: Architecture is the art and science of human living space, in other words: the architecture creates an environment that protects humans from natural factors and includes activities of human individual and social life and meets his material and spiritual needs. So it can be said that the space which is created in the vertical and horizontal surfaces is the main essence ofarchitecture, in other words, the main subject and it is in fact the essence of space architecture. A building is not just a set the length, width and depth, but a collection of different sizes of empty spaces that people can move and live in it (Seyyed Sadr, 2001). Bahreini said the most important characteristic of space is form (Bahreini, 1998). He expresses the concept of space in urban design as:in the process of designing, the concept of space is examined in relation to human and his behavior that is rooted in his culture. The desired concept is of course general and meanwhile, it tries to analyze the qualitative cultural issues affecting human behavior and changing it into space dimensions and form (ibid, 320). Following,Saremi indicates: I think the architecture deals with a mass of the volume per se, whichmasses have special form and we see the architectural mass at the first glance (Saremi, 1999).While, Chenig believes that the linear and paginal elements define space, says that in architecture, well-defined enclosed areas in spacecan be found in different levels. They are found inbuilding organization from a large field of city to the inner courtyard of a building and aroom (Chenig, 1998). Milani states that: A certain activity can introduce a space, but through the use of various elements without doing it, can createa suitable space to carry out activities that are not involved in understanding and defining the function. Architecture is a type of building space. This knowledge is realized by creation and construction of the space with the necessary and appropriate elements. Edward T. Hall, in explaining the coordinates of space emphasizesthe space perception through the senses (sight, hearing, smell, touch). On the same basis, the Eskimos living spaceis called audio-olfactory space (the role of eye sight sense is reduced in their environment due to the relative monotony of the sceneries). In an interview with the Dr. Mehdi Hojjat on the space, he pointed out that: "Spaceis not merely subjective, various spaces can be exemplified where different people with different personalities have similar perception and impact by it; because humans have common mentalities. For example, imagine a large and dark space which has massive, metallic and dark and hoarse walls; anyone who enters this space feel ballast and violence.



Figure 1: the sense of space is always connected with time and space, Naqsh Jahan Square, Isfahan, Iran

The mental image of an architectural space is all mentalities that the space stimuli creates for observers when it compares with his experience, objectives and intentions. In the process, mind creates a world he

feels in perceiving process. The perceived space of a person is not all the information around him (existing reality), but it is only part of it that affects the observer. In other words, the objectivity can be perceived that can lead in creating a mental picture of space. This perceivable objectivity is formed in the mind of the observer based on the sensory stimuli and personal, ethnic and social experiences and cultural context and aesthetic judgments, values, ideals and aspirations and eventually the mental picture. The ability to create mental images of space on the human mind is the ability in the architectural space that canlead to creating a sense of place. Architecture means creation and organization of spaces; the spaces that may each be inducer of a particular state in its audience. But what is important about the perception of architectural spaces isthat the maximum perception of architectural space is done through the eyes, of course, the role of other senses in perceivingsome spaces is important. Architecture of a building conceives a special ideaand requires to create the space to be able to portray this idea. This is his space that determines which wall appears with kind of material and in what color andwhere. Perhaps many people have the wrong impression thatthe architectural space is made by the walls, pillars and ceilings that have restricted it. While, this impression about the architectural space is totally wrong, because as mentioned in introduction, this is the nature of space that determines where an element is placed.

Place

The category of space and place in both philosophy and architecture are raised as a main issue and have devoted a bulk part of the literature of these two human thought aspects to themselves, space and place are the most important factors that supply the human identity needs. To put it clearer, delimitationof place and consequently the space, makes it possible for them that humans achieve required security and comfort for life with a sense of distinction, stability and belonging to a group. Enclosing space allows reviving past. Having a range and fence creates a feeling of completenessand in that, the space is distinguished from the surrounding space with a complete order. Fence distinguishes home from the surrounding and square is a room outside that both are common in quality of being enclosed. If the openness of space means it is empty and meaningless, enclosing is making it spacious. Span in general and wall specifically makes the spatial structure continuously visible. So, space is contiguous extensive, and building encloses it, that they establish a shape-ground relationship. If we remove this relationship, these two lose their identity ... the spatial shape is created following its meaning and the meaning of phenomenon is perceived in the field it is appeared (Tavalaee, 2008, p. 139, adopted from Schultz).

Schultz's interpretation of the spirit of place points out that the buildings can enternalize the relationships with the environment. He tries to understand the principles to build the place in order to link the past with future. To this end, he should know the pre-existing rules and act within it. Protection of the spirit of the place means objectifying its essence in the new historical context which are always being novelized. In other words, the spirit of place implies that "what is a thing and what it want to be." But this does not mean that we imitate the old practices, but tomake the identity of place and its interpretation in new ways possible. In that case, we can speak of the living tradition (ibid., pp. 140 and 141, with the tabloid from Schultz). Identity pf place is considered as one of the communication ways between human and place through culture, historical background, collective memories, type and nature of construction technology, performances, signs, forms, and urban symbols, and visual and physical features. (Aminzadeh, 2006)

Place attachment is a sense that we find where we are fully familiar and the place identity is associated with the physical environment. In many cases, these seems to be mixed with each other and cannot be differentiated. In fact, with the place attachment progress over time, a sense of local identity is formed, but their difference is in the conscious that is related to each of them. It seems that place identity focuses on a level of conscious that doesn't lead in place attachment. For example, we feel attachment to our childhood home, meanwhile, we find our identity in the city of our paternal city. Person imagination ofhis life place signifies its components constituting that place (Schultz, 2008, p. 430). Man in the face of one of the factors constituting hisidentity feel the same and considers the objective as the continuing of his mentality, this factor can be a space. Each space is an external and independent of mindexistence, but in the perception changes into a subjective phenomenon (place). (Pakzad, 2010, p. 71). The relation between man and place is formed based on the evaluation of the place. The concept of environmental assessment means valuing spatial imagination of man about the perceived space and, in addition to the personal experiences and expectations of users of that space. Kanter, by presenting a model, explains the places and the sense ofplace as a result of association between three interconnected activities, meaning (mental - objective image) andphysical features of place. In this model, the physical factors improve meaning and activities by quality of design, and by meeting the living, psychological, social needs of human results in a series of perceptions, satisfaction and finally, creating a sense of place. Physical features affect the emotions and valuingcompared to place and converts the compatibility between environmental capabilities and human needs as acriterionfor the interpretation of the relation between man and place.

Perception

How to perceive the environment is one of the issues that arises in the case of man and environment relationship. In fact, movement in architectural space give the man the opportunities to receive new experiences and perceptions of architectural space. Architecture, with a set of feelings and ideas to live better is a physical process that is appeared in the form of construction and creation of buildings for different functions and meeting the needs such aslife, safety, comfort, and numerous other human needs.Inevitable similarities in construction of various communities over the millennia, and according to common requirements has created relatively similar patterns and human understanding of this process depends completely on his space understandingtools.

When in the field of art, perception in general form is discussed, it means that we are considering the content of the art that is what should be understood by the audience (Haspers and Scruton, 2006). Information we receive from the phenomena generally and from architecture particularly is divided in two levels: the aesthetic and semantic information. These two types of information are complementary to each other. The aesthetic informationaffect our feelings more and have an emotional aspects, while the semantic information transfer the message and information. This type of information could be considered as relevant to the topic of cognitive perception inpsychology. Gruter believes that the aesthetic information of perception in architecture are perceived by semanticfeelings and information by consciousness (Gruter, 2007). The range of diagnosis of sensory organs and personal abilities and characteristics and other factors also play an important role in determining the feel and perception. By tools, we mean natural and physical facilities of human, and in fact it is the five senses of sight and smell, and so on. The five senses are the factor and connector of perception and understanding with environment and brings us a relatively perfect understanding (Nadaf fard, 2000)

Several schools have tried to explain howhuman understands his behavior in the environment or from the environment. The most important school which have a profound impact on the environmental theories and designing, is Gestalt psychologyschool (Hochberg, 1964 Koffka), compatible or exchangeable psychological perspective (Ittelson, 1960) and James Gibson's ecological psychology school (Gibson, 1966, 1979).

Meaning

Various theories on the quiddity of meaning are presented. In "meaning imaginary theory", meaning is a "subjective identity" and a mental picture thatis upraised in the minds of individuals. In the "referential theory meaning", meaning of a word is in fact its external benchmark. Bertrand Russell considers sentences as concept which is more abstract that mental image and calls it "proposition". Thus, the meaning of a sentence is not a subjective isolated and unshareable identity which relies onindividualsubjectivity, but a subjective concept and a shareable issue that others understand and analyze it.(Lycan, 2008; 68)

What distinguishes the idea of Derrida, as the founder ofDeconstruction, from other theories on the meaning is the lack of acceptance of congruity separation ofevidence from referent. He basically doesn't believe in something called "meaning" which in identity and congruity, is distinct from the word. In terms of Derrida, word as evidence doesn't refer meaning, but the evidence goes back to another evidence. That is, evidence doesn't imply referent; but evidence implies other evidence. He writes: meaning of meaningis infinite implications, the endless referral of an evidence to another evidence.Its energy is a kind of endless and pureambiguitywhich doesn'tmean referent, but it involves it in the uninterrupted economy system, in a way that implies constantly andpostpones it. (Derrida, 1978: 25). Meaning is the presence of a supernatural reality in the universe. Eternality intime has no limits in place and has an unmeasurable nature that is emanated in a shroud called form. Form is the arena and place ofemergence of meaning nature which has acertain scale and capacity.

Architecture has always helped man to signify himself. Thanks to the architecture, he obtained a base in space and time, so he considers something beyond the practical and economic needs and considers the meaning of existence, the meaning of existence originate from natural, human and spiritual phenomena and are perceived as discipline and character. Therefore, the architecture experience this meaning spatially. Spatial formsin architecture are neither Euclidean nor Einsteinian. But it meansplace, approach and scope; in other words, the concrete structure of the human environment. So the architecture cannot be explained through geometric concepts or semeiotics. Architecture should be understood within the framework of significant forms (symbolic). As such, the architecture is part of the history of existence meaning. According to Schultz, human today hardly requires to obtain "the architecture as something tangible" (Kheikhah, Mirror of imagination 2, p. 137). Husserl firms concept in the logic that imagines the expression (meaning) independent from the symbolic connection, but, according to Derrida, there isa kind inherent interconnectedness between meaning (expression) and itssigns. Meaning can never be considered separated from linguistics and semeiotics and itshistory. These contexts are a system of reference which refers the self-presence of meaningand tries to show the inherent link of meaning and signs.



Figure 2: Hafeziyeh Tomb, Shiraz, Iran
When you pass our tomb, ask for help, * which will bethe pantheon of rogueof the worldwide

Spiritual space

Sacred space is a defined space which existence depends on its interpretation as sacred space with ability to be distinct from other spaces, because it is in direct contact with the worlds of human thought. Sacred space attracts the audience attention to the forms of objects and actions in them, and given it meaning proportionate to the belief in it and it becomes a center to organize its surroundings in relation to it, and regulate the thought and attitudes of person and society related to it by repeating beliefs through impact of itself and its organizational environment. Since man is limited in time and space and limited to material creates sacred space with the concept of sacred and spiritual phenomenon to show its beyond. He tried to manifest the intangible in tangible. Sacred place is the places for relationship with divine beings and therefore it is considered as the habitats of divine power, for example, it is a very close relationship in many religions between visiting holy places and healing of disease, mentally and physically and this is indicative of exposure with divine power in holy places. In places sacred, one can reach salvation. Sacred place is often a visual metaphor for a religious world. The relationship between regulating the space and ordering the human life is a natural one. Sacred places are the reason for restriction of natural maps to direct the life and shaping the world. They regulate the space and this is done by regulating place and what is inside it (Burrton, 1998). Some believe that spirituality is the experiences and manifestations of soul in a peer and dynamic process that reflect the faith in God or a infinite power, the connection (to a person, others, nature or God) and integrity of all human dimension (Meraviglia, 1999). Discussion about spirituality leads to the fact that spirituality is a subjective, vague and polar issue. At one end of the spectrum, the spirituality is seen as synonymous with religion, while at the other end of the spectrum, it is used for all unfaithful people (Smith, 2004). Spirituality is a quality beyond religious affiliation, and it tries to inspire, respect, fear, meaning and purpose (Murray, 1989). So everyone should be looking for something which brings hima personal comfort, hope, meaning and inner peace. In this regard, it is said that many people achieve spirituality through religion, some throughmusic, art or connection with nature.

Sometimes religious architecture is considered as sacred space. Norman L. Conesone of the famous architects stated that the aim of religious architecture is clarifying the boundary between matter and mind, body and spirit. Robert Schuler one of the Protestant ministers pointed out that if a person wants to stay mentally healthy should take advantage of natural space, the space that is considered for us as humans.Free air is like a garden.But meanwhile,Richard Kirchhoff, professor of religion and history at Northwestern University said that entering areligious building is a metaphor ofentering a spiritual ties.He pointed out that we can analyze the sacred space bya factor that affect this spiritual process.The length pf this space is an emphasis on community and return to religious practices; and its invocation space indicates the request and hearing theanswer, and its public formsis to gather and promote a sense of intimacy and participation in prayer. Sacred architecture of Islam before anything is manifested in the existence of the mosque which is the visualization and recreation and repetition of coordination, order and tranquility in nature, this relationship is not only external but also has linked the mosque to the principles and rhythms of nature through an internal link and allies the environment of mosque with the eternal sacred space (Nasr, 1996). In Islam, unity of nature, both in the macrocosm (the universe) and the microcosm (man) is the manifestation of divine unity, in other words, the world is a manifestation of the divine... "Unity", the basis for the unity of science and spirituality, is the relationship between God and the world, between Creator and creature, between divine source and earthly expression. In this process, the relationship of form and meaning (outside and inside) generally, and symbolism particularly, play an important role ... outside and insideare twoinseparable concepts, their existencecannot beconsidered separable as a "unit" phenomenon (Aminzadeh, 2000). In urban planning and Iranian architecture, there are general rules from the general structure of the city to the building context of anadjunct transition, the logic of growth is organic, continuous, different from Euclidean geometry and similar to fractal geometry, while the single/independent buildings are stationary and has a geometric layout (Afshar Naderi, 1995). The quite geometric architecture (inside) of mosques with its extraordinary dimensions is placed in the intricate and organic context of the towns like thegeometric patterns of carpet are placed inside a series of organic (floral) patterns. The geometry is essentially the

unifying component of element and general (Afshar Naderi, 1995).

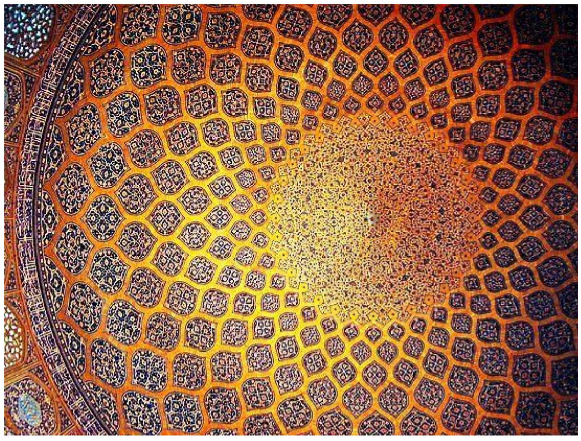


Figure 3: The transcendent pattern of Sheikh Lotfullah dome, Naqsh Jahan Square, Isfahan, Iran

Environmental psychology of Islamic architecture

Environmental psychology of the human behavior is so that it is related to the everyday life in the physical environment (Craik, 1970). Environmental psychology studies the cognitive roles of person in relation with its environment and follows the values, meanings and environmental priorities. The key for any definition of the environment is in the fact that the environment has a "surrounding" characteristics. This leads to the conceptual problems and terminology in understanding the meaning that it is given to it when using the term environment (Porteous, 1977).

According to Dr. Mohammad Karim Pirnia, the principles of Iranian traditional architecture are the principles and values that is primarily rooted in the divine and spiritual beliefs of Iranians and secondly, without historical interruption, and as a result of practice and modernism of Iranians in connection with other civilizations are based on the Islamic and Iranian worldview and in a context of culture and with dynamism and filtration and ongoing evolution are the guide of creators of outstanding architectural and urban works and secondly, they can be remembered as fixed principles. The features that will not be old and declined, such as anthropology, avoidance of idleness, egotism and introversion are mentioned for the architectures. Also, the "balance, integrity and unity" are considered as the manifest architectural indicators and traits such as "brightness, clarity, moderation and dignity" and "unity and integrity" and "balances". Moreover, in Islamic and cultural texts of Iranians, some attributes are raised for architecture and lives of Iranians that are timeless and placeless attributes and only their manifestation will be different according to facilities available and the environmental and cultural conditions (Naghizadeh, fine arts, No. 4 and 5). Despite the diversity in form, the Iranian traditional arts speak about one meaning and refer to common concepts that are created by Iranian and Islamic beliefs. In general, the religious art is based on symbolism and the artist language is figurative. Architecture is one of the positions of the manifestation of symbols especially in Iran (Farshid-Nick, 2009)

The space made by Iranians in architecture was based on imaginary and universe findings. In this process, all the elements are at the depth and nothing is created by fleeting lust. In this system, "what exists" is the reflection and key to "what should be done" and "the absolute existence". These systems can ensure the quality presented in the architecture of Iran that are both seen in the main and subsidiary parts of the construction; and has created a set of open, closed and semi- open and relevant to each other. These systems follow an overall sub-rolecalled" concept hierarchy" which both in architecture and in urban planning, it puts together the spaces and access to them based on the degree and importance (Taghvai, 2007). Since the human is not a one-dimensional beings and naturally tends to beauty and innovation, we must strive to build a work rich in spiritual concepts and contents in a materialistic structure by relying on experiences, thoughts, spirit of aesthetic and spiritual manifestation.

Decorative arts in religious buildings are a sign of the revelation and harmonic colors and shapes and ascending and descending arcs that show the mystery of creation, each give the audience a spiritual and mental relaxation, for example, the eight -sided dome frame is an allegory of the Divine seat and the world of angels and the square base is a symbol of the physical world on earth or the Muqarnas structure here is a reflection of the samples of sky, descending heavenly home to the earth and heaven crystallization in the form of land. Iranian arc moves upward and transcends to the sky and the western arch has an internal movement to the heart. Because sacred art is a reflection of the paranormal reality of the form universe that have all heavenly origin, the tongue is incapable of describing it, so parable is entered and code is not a contractual term, but according to a essence rule, it shows its typical form or its godhead (Burckhardt, 81, 1968).Moving in the Muqarnas and grids all point to this code and are used in the most exquisite forms of religious buildings such as mosques. (Burkhart, 85, 1986) The use of two-dimensional shapes such as squares, circles and three-dimensional shapes such as cubes and spheres in Islamic architecture are allegory of earth and sky. Characteristics of Islamic art is that it is always compatible with the spirit of Islam and this compliance are at least manifested in its main manifestations such as architecture of sacred places. Islamic art concerns aesthetic, because of all the divine attributes manifesting in this world, it reflects the absolute being. Burckhardt states somewhere else that "Islamic art is the concept which name shows it, without any ambiguity". Islamic art, for thinkers is a

very valuable support of spiritual life and a high opportunity for recalling Divine facts. (Nasr, 190, 1996) Islamic Art originates from the Islamic aesthetics that is in turn themain topic of theosophy and the art of Muslim, knowingly or unknowingly uses such a perspective and creates with such a perspective. (Khazaei, 27, 2003)

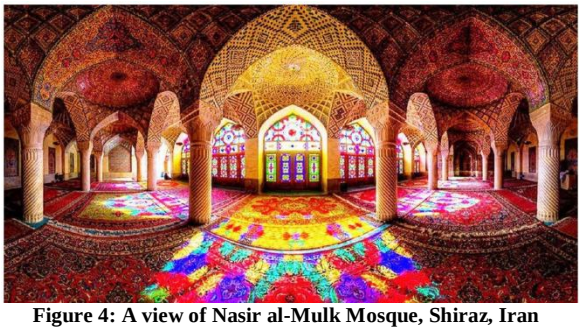


Figure 4: A view of Nasir al-Mulk Mosque, Shiraz, Iran

DISCUSSION AND CONCLUSION

Referring the eternal truth in city and sacred and religious architecture is done through symbols and secrets and the key to all of them from this perspective is the centric and transcendental order. Perception of space in any period is defined within the scope of subjectivity and humanity in its time, with the vision, the distinction of styles in architecture suggests the limit and definition of space. Architecture is promoted by defining the pause and movement spaces on a dynamic structure. Space is the context of activity and they are in interaction, perception of total special logic in architecture is possible through movement and by spending time like music. So, architecture is expression of space and guiding the spatial communications and the meaning of passing time, activities and events, space promote the space to the stage of place. A space in architecture is beautiful when the specific attributes of space is in harmony with the performances of space (harmony of form and function) and this is the principle that is completely obvious in the study of traditional architecture. The meaning of coordination and consistency between form and function in architecture is based on the overall philosophical impression of harmony between "form and content" in understanding andany artistic expression. To understand the traditional concepts of architecture and urban planning, we should well understand the certain view culture that these concepts are created within it. On the other hand, environment also is among the influencing factors in this process, because human soul is under the impact of environment and his behavioral frameworks are formed and ultimately turned into the social beliefs. So the space that Iranians used to create was founded on both intellectual and cosmological findings. In this process all elements of it would lose their materialistic characteristics and brought into depths and nothing of it would be the product of desire and transient events. In this system all "that is" is the reflection and the symbol of the "absolute being" and as a whole the religious art is based on symbolism and the language of the artist is the allegorical language.

REFERENCES

[1] Moein, Mohammad, 2002. Moein Persian Dictionary, one volume based on six-volume dictionary ofDr. Mohammad Moein, Amir Kabir Press Institute.

[2] Aryanpur Kashani, Manouchehr and Delgoshaei, Bahram, 1998, Pishro and Arianpour comprehensive dictionary, English / Persian (six volumes), Jahan-Rayaneh, Vol. 5, Tehran.

[3] Naghizadeh, Mohammad, Aminzadeh, Behnaz, 2003, the qualitative space, architecture and city, Farhang magazine, No. 4, pp. 98-119.

[4] Naghizadeh, Mohammad, The relationship between"tradition of Iran architecture" and "modernity" and "modernism", Fine Arts Magazine, No. 7, pp. 88-90.

[5] Bahreini, Seyyed Hossein, 1998. Urban design process, Tehran University.

[6] Saremi, Ali-Akbar, 1999. About the modern architecture of Iran, Journal of Architecture and urban planning, No. 50 and 51, pp. 171-173.

[7] Ching, Francis D. K., 1998, Architecture, form, space and order, translated by Gharagozlou Zahra, Tehran University.

[8] Tavalaee, Novin, 2008, "The form of a coherent city", Tehran, Amir Kabir.

[9] Pakzad, Jahanshah, "The journey ofthoughts in urban planning", Vol. 2, Tehran publication - Kobe, 2010.

[10] Aminzadeh, Behnaz, 2006, "Assessment of aesthetics and identity of place", Journal of urban identity, No. 7, Tehran.

[11] MasoudKheirkhah, "mirror of fantasy", No. 2, Review: A glance on the book, "meaning in West architecture", Missed in Iranian lives.

[12] Rashidian, Abdulkarim - article "Derrida and Husserl's theory of meaning." PhD in philosophy from Sorbonne University, associate professor in Shahid Beheshti University.

[13] Afshar Naderi. Kamran, 1995, "Juxtaposition of opposites in Iranian architecture", Tehran, Abadi Journal, Vol. 5, No. 57, Department of Urban Development and Architecture of Department of Housing and Urban Development.

[14] Aminzadeh. Behnaz, 2000, "Wisdom of contacting with nature in the cities of Muslims", Tehran, Safeh magazine. 10th year. No. 75, Shahid Beheshti University.

[15] Nasr. Seyyed Hossein, 1996, Islamic art and spirituality, Tehran, translated by: Rahim Ghasemian. Publications of Religious Studies Office.

[16] Borton, Joel, 1998, sacred space, translated by Majid Mohammadi, Name Farhang publication, 8th Year, No. 1.

[17] Haspers, John,Scruton, Roger,2006, the philosophy of art and aesthetics. Translated by YaghoubAznd, Tehran University Press.

[18] Groter, Jörg Kurt, 2007. Aesthetics in architecture, translated by Jahanshah Pakzad and Abdulreza Hmayoun, Shahid Beheshti University, Tehran.

[19] Nadaf-fard, Shirzad. 2000. Theoreticaland practical principles of blind feeling and perception of architecture in the form of training camp for the blind.

[20] Farshid-Nik, Farzaneh, Afhami, Reza, Ayatollahi. Habibollah, 2009, "recognizing the sign of the altar carpet, reflecting the architecture of the mosque in the carpet pattern", research –scientific Journal of Academic Association of Iranian carpets, No. 9 - 25.

[21] Taghvai, Vida, 2007, PhD. thesis titled "Review of architecture existence orders, with reference to the aesthetics geometry in architecture of the Safavid" under the guidance of Dr. Mehdi Hojjat and Darab Diba. Tehran.

[22] Sadr, Seyyed Abulqasem, 2001, Encyclopedia of architecture and urbanism (illustrated). Edited by Mohsen Nikbakht, Tehran: Azadeh Press.

[23] Burckhardt, Titus.Intervention on principles and practices of religious art, spiritual art proceedings, Tehran: Religious Studies of Arts, 1968.
[24] Burckhardt, Titus, Islamic art of speech and expression. Translated by: Masoud Rajab Nia, Tehran: Soroush, 1986.
[25] Nasr, Seyyed Hossein.Wisdom and spirituality. Translated by: HashemGhasemian, Tehran: Office of Religious Studies, 1996.
[26] Khazaei, Mohammad, Proceedings of the First Conference on Islamic Art, Islamic Art Studies Institute, 2003.
[27] Derrida, Jacques, speech and phenomena, north western university press. 1978.
[28] Murray RB, Zentner JB.1989, Nursing concepts for health promotion. Prentice Hall: London.
[29] Meraviglia MG.1999, Critical analysis of spirituality and its empirical indicators: Prayer and meaning in life. Journal of Holistic Nursing, 17: 18-33.
[30] Smith J, McSherry W.2004, Spirituality and child development: a concept analysis. Journal of Advanced Nursing, 45: 307-315.
[31] Hochberg, julian, 1964, Perception, Englewood Cliffs, NJ: Prentice-Hall.
[32] Ittelson, W. S. 1960, Visual Space Perception, New York: Springer.
[33] Gibson, J, J, 1977, the Senses Considered as Perceptual Systems, Boston: Houghto.
[34] Porteous, J.D. 1977, Environment and Behavior: planning and everyday urban life. Reading, MA: Addison-Wesley.