

## A Comparative Recognition of Shams-I-Tabrizi Ideas and Thoughts and Iranian Architectural Concepts

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### Abstract

The main objective of this study was to recognize and analyze the opinions of Shams-i-Tabrizi about the social institutions of its time based on his personal opinions and thoughts. This paper investigates the relations between Shams ideas and thoughts and Iranian architectural concepts. The current study, using logical reasoning in an inductive approach compares Shams-i-Tabrizi ideas and thoughts and Iran architectural properties by an introduction to the notion of Shams personality traits. Therefore, first we recognize and investigate the exalted personality of Shams. We are to achieve notions to help us in the process of this study with a proper understanding of Shams personality traits and life style and his view of the universe and the man. Another issue is to study Iranian architecture rooted in culture and history of the land so that to achieve its pure characteristics and the desired results. Finally, providing a comparative pattern, the result would suggest that almost a big part of Shams ideas and thoughts are consistent with the Iranian architecture especially in the Islamic era. This consistency is due to the theoretical foundations of the Iranian architecture derived from the principles of Sufism and Islam. In fact, we can find this adaptation in the ideas of Iranian - Islamic mystics and Iranian - Islamic architecture.

**Keywords:** Shams-i-Tabrizi, Shams, Symbol, Iranian Architecture

Man when came to relatively know himself and his own self found that he needs to communicate with other people for their growth and development (physical, mental, spiritual). The first primitive colonies were formed by establishing this communication. Now, the problem was the humans communicating language. The primitives have produced this communication in many ways with respect to their environmental conditions. Architecture is considered as a shared cultural - human and social- personal language due to the influence on different levels of society. Architecture is a form of language able to speak to the individuals and create a space where people can speak to their own and community. This study is an attempt to use architecture as a bridge between the present and the past regarding the cultural, social and personal aspects to provide cultural background and create space for the quarry about the past as well as the critical space in the society. The gist of the argument is that the development and expansion of a creative and intellectual culture with the historical background of the land based on criticism and quarry about the past and the tradition to create a space where men to Ned community can help to accomplish our mission as a person involved with himself, society and culture. Given the range of Shams thought throughout the history of the world, many people have tried to match his ideas with the various schools of thoughts in the courses of history, each of which have been successful for their part; though, some never have been successful due to a disregard for the other layers and dimensions of historical, cultural, religious and psychological space of society. Architecture, as a manmade work, is in close, tangible and controversial interconnection with general and specific audiences due to the pervasive influence on different levels of society (social, cultural, economic, political, psychological, and scientific); and that it is an artistic, social, cultural, and scientific work. Architecture is considered as a constructive force and visual perception stimulating factor in sociology referring the individual's to their

own inner layers. We aim to compare Shams ideas and character with Iranian architectural concepts with regard to brief clarification of the two central themes, namely Shams and architecture and review on the history of intellectual and philosophical foundations of architecture and Iran's cultural, political, and social backgrounds with an intellectual approach to route followed by Iran community.

## 1. Research Questions and Methods

- 1- Is there any relation between Shams-i-Tabrīzī ideas and character and Iranian architectural concepts?
- 2- Can step further to easier introduce the great mystic by implementing the ideas and thoughts of Shams-i-Tabrīzī and Iranian architectural concepts?

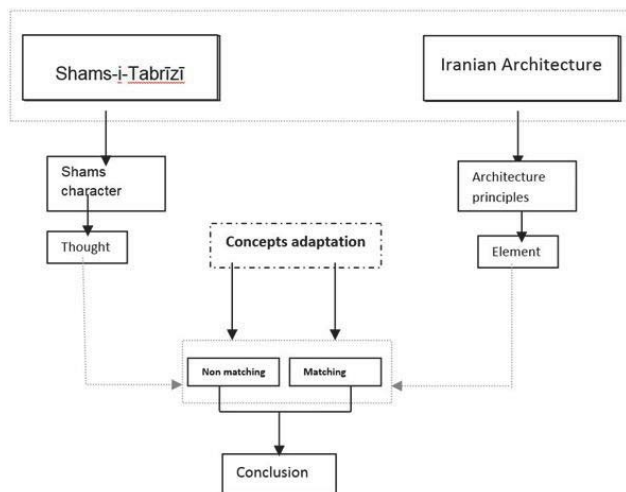


Figure 1. Inference Mechanisms and Methods, Source: Authors

## 2. Objectives of the Study

Since Shams-i-Tabrīzī has been an influential thinker, research into his character in order to familiarize people can be of importance. Although many studies have been done on Sham's life, none of them have dealt with the social aspects of his thoughts. This study aims at exploring the ideas of Shams-i-Tabrīzī regarding social institutions of his time. Moreover, the relationship between Shams' ideas and opinions and architectural concepts in Iran is investigated.

## 3. The Importance and Necessity of Research

The importance of the subject needs to be investigated from several aspects:

- There is the need to conduct an extensive research into Shams-i-Tabrīzī high character to familiarize people with thoughts, words and ideas of the great mystic.
- Integrating Iranian architecture with Shams-i-Tabrīzī mystic ideas not only introduces Shams to researchers but also identifies and conserves Iranian architecture.

## 4. Methodology

This is a study with an analytical - comparison method in which library research data collecting methods was used. This method is a retrospective study. In order to study and analyze a series of dependent variables, we needed new variables (Independent variable). In addition, it is necessary to describe the phenomena before.

## 5. Literature Review

Shams-i-Tabrīzī is a great mystic has been known to anonymity even in his time, because he traveled without further notice. Naturally, there are few studies undertaken on him due to a lack of information. Most available information on Shams is obtained from Maulana poems and writings said and written on Shams and his separation, as well. Maulana writes about Shams in his book *Fishy ma fishy* or "It Is What It Is": "until the time of Mawlānā, no one was aware of him (Mawlānā, *Fishy Ma fishy*). There are also some composed poems in praise of Mawlānā and Shams in the modern era, but there is no architectural project named after him. Accordingly, the only serious movement is Shams Shrine design competition held by Maulana and Mirmiran Foundation. Furthermore, there are only two theses in this context that despite the reasonable theoretical foundations we find that there is a poor link between the theoretical principles of design and design process and the result is far from the theoretical foundations of design. On the other hand, there are some researches and commemorations on Persian mystics by foreign researchers and Iranian architects and theorists where one can find detailed information about these characters. Some examples are the Tomb of Hafez in Shiraz designed by André Godard with regard to Hafez Sufi ideas, or the Tomb of Omar Khayyam in Naishabur designed by Hoshang Seyhoon. Hence, we decided to introduce him to the world by examining the ideas of his great person.

### 5.1 *Shams-I-Tabrīzī*

Mohammed bin Ali bin Malikdad Tabrizi, known as Shams al-Din, or Shams-i-Tabrīzī is a renowned Persian-speaking Sufi Muslim of the seventh century AD. Late Jallaludin Homaiee cites without referencing that his descends go back to KiyāBuzurg-Ummīdsma'lli (died 1138). He loved to travel and spend a touring life. According to Aflaki: "mystic traveler's congregation called him "bird", due to the land travelling" (Riahi1996:28)

### 5.2 *Shams Sign Interpretation*

The name "Shams" actually is the name of the sun, and Shams sign interpretation or conversion to word helps to take advantage of its synonymous words. From now on, Mevlevican use the synonymous terms and metaphors with the same semantic functions as sun instead of the term Shams or Shams-i-Tabrīzī. Some of the words and phrases include "Khorshid", "Aftab", "Ghazal" and "Ghazal". At this stage, all verbal or semantic concepts associated with "the sun" are memories of Shams (Asiabadi, 2008:113).

The sign "Shams" interpreted as a word attracts all spiritual qualities and attributes of the sun which belong to the domain of language; and the qualities in the next ascending stage take the word "Shams" to the symbol phase. In the stage of symbol interpretation to word, paraphernalia, or so-called by scholars of rhetoric, connotations of sun ("Khorshid", and or "Aftab"), are not just connotations and paraphernalia of the sun but Shams Tabrizi connotations and paraphernalia, as well (Ibid, 114). *Shams-ul-Haq Tabrizi was born in Aries to well ripen us on the nature tree* (Forozanfar, 1997: 77).

In the world of human thought and in the realm of symbol and symbolism no symbol could benefit from semantic capacities as the "sun". "The sun manifests as a pleasant expression at anyone who tries to describe the glory of God, and in fact is one of the most common worldwide religious imagery in literature" (Schimmel, 2010:93). Another theme of the sun is the twin themes of "the sun and the moon" that in astrology are in symmetrical houses and in Lyrical Literature is used to exemplify the relationship between lovers. Mevlevi turns this twin into Shams-i-Tabrīzī and moon in accordance with the principle of "symbol interpretation to word" and cultivates multifaceted relations between them (Asiabadi, 2008: 129). These relations in the symbol level are reminiscent of his relationship with Muhammad Tabriz that its effects can be found in the following lines: *Do not narrate any story except that of Shams-ul-Haq Tabrizi; do not relate to the moon that we worship the sun.* (Forozanfar, 1997: 567)

### 5.3 *Shams-I-Tabrīzī Character*

#### 5.3.1 *Shams Words: Reflection of his Character*

"Shams words" mirror his complex introvert and self-centered character. It is ambiguous in spite of clarity; pleasant in spite of flogging. It is compact and short. It is elegant. It is replete with education and aspirations, so it cannot be widely ignored; but they must be lived with, contemplated in and reviewed. We should ignore its simple appearance and get to deep inside of it; to find the message and reach its theme and its aim that is to get close to something far away!

(Sahebalzamani, 2008: 121). Shams words, as is self-confessedly, have two faces. It has an insider and outsider. A seemingly unrelated mask slides on the insider face. It is two-dimensional. It is double existent. It needs re-reading and re-mining (Khoshnevis, 1970: 85). "Shams words" are not edited. Most probably, he did not have written it all. Even if some of them written by him, he probably never paid attention to edit them, and he did not rewrite them. "Shams word" often begins without preamble. Without wandering, without waiting, without rolling stone and directly he runs towards goal, and Shams himself is aware and proud of his speech quality and reminisces: "Shams word" is erupted, spontaneous, wild, harsh, crashing, pounding, and sudden. However, occasionally ascends to the height of the sublime and magnificent melodic, ordered, tasteful and soft poetry. And here and there, there is much Persian poetry that loses their spirit facing with Shams lyrical prose appeal: "inhabitants of inhabited land, whatever they ask, they find an answer: ... response, in response, adverb in adverb, and details in details". "Shams" is reticent, tactful, and "audience selector", his words are not accessible everywhere. He does not talk to anyone at any time, but under conditions, and special affectation. (Sahebalzamani, 2008: 123)

"Shams" does not speak just for the sake of talking. He would not speak until there is something worthy of talking, or the time and place require speaking. However, when it is necessary to convey the message, he feels inside something to say, then, regardless of time and place, with a leading sense of responsibility, he speaks and says, and addresses his listeners, from beyond the centuries (Ibid: 126): "when there is something to say, and all the world beg me to stay reticent, even after thousands of years, this talk will reach whom that I desire"!

### 5.3.2 *Shams: Aggressive but Kind*

"Shams" is impatient, short-tempered, headstrong, aggressive, tough and inflexible. He has tested this aggressiveness and inflexibility as a teacher and school manager. When punishing, he no less alleviates any of his strictness. (Sahebalzamani, 2008: 139). However, no one could incite his anger intentionally, or in case of ignorance of mass toward him, even with all his disdain. Shams, in the depths of the heart, could not even tolerate to see the torture of the guiltiness (Khoshnevis, 1970: 115).

### 5.3.3 *Shams: Enemy of Imitation*

Actomorphs are introvert, self-reliant, independent, and evasive of mimicry and imitation. "Imitation" in his opinion is much worse than "hypocrisy of emergency". Corruption is rooted in imitation, because imitation means not to be yourself, to sell yourself, obey blindly, slavery, to be sheepish; it also means approved colonialism, encourage colonialism, tyranny propagation and sustenance to the tyrant! (Sahebalzamani, 2008: 140), hence as to Shams opinion the origin of any corruption that exist in the society is, more or less, imitation!

### 5.3.4 *Shams View on Joy and Happiness*

Joy is a desirable internal states of all human, but not identical to find it and understand its value. Shams-i-Tabrīzī, Maulana's beloved end, is one of the few mystics who have commended joy a lot with valuable information about its causes and motives.

### 5.3.5 *Shams View on Causes and Motives of Joy*

According to Shams there are a variety of incentives and factors causing joy to the extent that even the death that is associated with sadness for the man is replete with joy and verve. In addition, the desire to embrace death is critical for him. As we said, there are a range of factors and motivations of happiness that are out of this paper scope but one of the most important of them is Mystical dance "Sama", which is associated with happiness.

#### 5.3.5.1 *Sama*

Sama in Shams attitude and behavior is of the extent that requires extensive study. But here we study its relation to joy. Sama literally means, listening, hearing, song and hymn. In terms of Sofia, Sama is the ceremony of ecstasy, dancing and clapping by Sofis individually or collectively (Asiabadi, 2008: 134). Sama has been devised to preserve a happy state, and in fact has a close relationship with joy. Shams thinks that throwing the cloak during samais the price that Sufi

pays to gain *wajd*, which is a trance-like state of ecstasy: "we believe throwing the cloak during Sama has no reversion, although the cloak worth thousands of treasures, otherwise it had been a swindle. That is I thought the ecstasy worth my cloak, now I reconsidered and I am sad, it does not worth" (Ibid: 136). In Maulana Sama the hand toward the sky is the symbol of being blessed by the origin of the universe, and the hand downward is the symbol of generosity toward all creatures and the man here is an intermediary. Sama wear is also important; a white dress with a long skirt symbolizing the soul or spiritual world that brings Angels to mind (Abumahbub, 2007: 202). Sufis perceived various educational functions for Samain accordance with the important role of Sama in seekers' education including: creating exuberance for getting out of apathy, the effect on the listener and stimulating his affections and making him closer to sanctum –world. (Heidarkhani, 1995: 150)

#### 5.3.5.2 Irony<sup>1</sup>

The dominant element in the "Articles" is Shams humorous sarcasm attitude to society and the discourse of his era. Ironic attitude represents a lifestyle and is a way of being and understanding the world. An individual with such an understanding, according to Hegel, is an elite. Hence, in the area of intellectual issues, irony is the main method of dealing with reality (Pormozafari, 2010:153). Shams-i-Tabrīzī adopting this attitude in contrast with the institutions and discourses of the time, not only recklessly states their weaknesses and deviations but smashes them together.

Shams-i-Tabrīzī has carefully considered and understood its time matters from a stance above others due to experiencing social and intellectual chemistry of religious discourse of the time. He criticizes people with his ironic attitude and language against all their reasonable logical looks and draws his audience attention to many facts. (Ibid: 154)

#### 5.3.5.3 Shams Humor

Shams humor is the specific tune of his words. Backgrounding, questioning, layouting, dramatizing, wake-up calling, motivation boosting, Socratic outcome seeking, pride hurting accompanied by pleasant humor, and critical look and sometimes plotting a majestic sorrow, a superman pride, impressive expression and deep thought all shine in Shams unedited words (Sahebalzamani, 2008: 131). Shams humor is never in vain, rarely fun and for the simple passage of time. In other words, "humor for the sake of humor" is not considered by Shams. His humor, "two-dimensional theory of Shams in figurative literature" is passed from one to another for educational purpose, taking lessons and thought provoking. (Khoshnevis, 1970: 131)

#### 5.3.6 Features of Shams-I-Tabrīzī Mystical Language

Mystical language of a variety is the language the mystics use to express their spiritual, emotional, and personal experiences. The study of

Shams mystical language in his "Articles" makes us familiar with the world of mystics and leads to a better understanding of his teachings, as well.

#### 5.3.6.1 Narration

Shams throughout the book "Articles" deals with the narration. In this great narration Shams fluid mind constantly travels from space to another, this transfer of space occurs as a result of colorful associations and is narrated naturally and away from the classical grammatical tradition; as if meaning and concepts travel through his mind to his tongue as incidents in stories of stream of consciousness without any logical order (Razi and Rahimi, 2008: 206). The presence of more than 120 narrations in "Articles" suggests Shams attention to the importance of stories in teaching Sufi concepts and simplifying them. Among main characteristics of Shams narratives are that they are short and Minimalistic that may result from his hasty spirit and desire to promptly transfer their message to an audience most constitute so lay men.

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<sup>1</sup> Generally is a figure of speech by which the writer or poet expresses contrast, between what the expectations of a situation are and what the case is really. The word in West literature is derived from the name of a conventional character (Nic: a conventional character) known as Iron, (Nic.Iron). In Persian literature the term is used to define humor (Nic: humor) and sometimes to refer to ridicule and sarcasm. Despite many similarities, Irony is more comprehensive than satire and mockery; although used in the various forms of humorous poetry and literature, a suitable equivalent has not been found to refer to it.

### 5.3.6.2 *Colloquialism*

Shams, like many Sufis in the first century AH, found the warmth and panacea of companionship with Sheikh more penetrating than dead letters in books and splendid writings. He did not show interest in scholastic teachings and only cared for speech (Razi and Rahimi, 2008: 210). Shams apparently believed that oral language is closer to human thinking than written language, therefore, preferring the oral language to written word, he said: "I never get used to writing; the words remain on me since I do not write them, and give me over again every moment" (Khoshnevis, 1970: 225).

### 5.3.6.3 *Exegesis*

Shams language in "Articles" is simple and clear, but the thematic scope of his words consists of exotic and the mysterious concepts. From the mystic view, especially that of Shams, the universe phenomena constitutes of covered and inner layers more profound and elegant than their appearance. They believe the meaning is Meta-material and realized well when they understood by intuition or expression (Razi&Rahimi, 2008: 211).

### 5.3.6.4 *Being Rhythmic*

One of the most important musical elements of Shams words is the echoed words. Shams repeats words and words combinations using pulpit eloquence methods differently, while repeating the mystical thoughts and beliefs, so that to increase the role of persuasive speech by rising melodious music of words. One of the recurring styles consistent with his simple and natural language is to repeat the Conjunction word "Vave". Repeating this word makes reader feel a pleasant rhythm at the end of each sentence before falling at the end and rising at the beginning of the next sentence and enjoy the regular rise and fall of successive sentences (Razi&Rahimi, 2008: 212).

### 5.3.6.5 *Perfect Man Portraited by Shams*

Some aspects of a perfect character or condition to achieve a perfect human maturity according to Shams are as follows: Scholarity, insight, consciousness, self-restraint, generosity and devotion, sacrifice, liberation and independence, originality and creativity (Farahmandian, 2007:33). Shams knows that the perfect man in his condition is very rare. But nonetheless, a perfect man is not a Platonic example of an imaginary and abstract one. The perfect man can be the purpose of education. Anyone can compare himself with perfect man dimensions, make up for their shortcomings and build a better and more complete character.

## 5.4 *Dynamic Principles of Iranian Architecture*

### 5.4.1 *Order and Unity*

Order of the universe has inspired Iranian architects and the original architecture has tried to regulate human environments. Iranian architecture is the expression of unity in diversity and working for a world of unity in diversity that is achieved by adopting component based on ordered systems. Our architecture is all the discipline and adornments. Complete geometric regularity is current in all parts of it. Shapes selection, spaces designs, their combinations, views, levels split, volume, etc., are all in the most possible perfect geometrical forms. Iranian architecture is the symbol of a hosting community with the most obvious symbol of internal open spaces like a central courtyard, and most of context including residential areas to religious tracts and so ... is designed to be introverted with a central courtyard. (Rajabi, Safahen: 121). Everything is presented in absolute health, consistency and integrity. The adornment of discipline and integrity are clearly shown in the entire component, from minors to majors.

### 5.4.2 *Attention to Internal and External Aspects of Iranian Architecture (Introspection)*

Human relationship with his compositions and cultural, natural and environmental factors is one of the most important aspects of human authentication, for instance, a part of human identity develops in his living environment (Naghizade, 2008: 51). Basically, people's beliefs and values have been involved in organizing various parts of the building and in

particular, traditional houses. One of these values is respect for private life and privacy that has made Iranian architecture introverted. (Azizi, Bahraminejad: 2). Introversion has been the main feature of Iranian architecture for long; our architecture is the architecture of courtyards. The foundation and basis of space creation in this architectural is the outdoor open space. An open enclosed space that covers inside from the outside and puts sky view in a frame with regular shape, size and proportions and along with the water pool, fountain, trees, flowers and greenery transfers into a "yard" that is a lifesaver. Yard integrates components and is the living, beating heart of the building. Central yard is always embodied the principles of spatial order and is a united



**Figure 2.** Pirniya House, Nain, Central Courtyard, And Source: The authors

#### 5.4.3 *Niaresh (Building static and technology) and Geometry*

Niaresh is the knowledge of static, building technology and materials. Architects were very attentive to Niaresh and did not find it apart from beauty. They found the size and span of coverage by experiencing all obtained based on Niaresh (Pirniya, 2008: 29). The size is adjustable in this architecture, and geometry provides guidance on basic fitness and coordination of architecture. Geometry and Niaresh play essential and close role at all stages of the development of a work of architecture. Geometry and Niaresh, using measure, are determinants and guidance to achieve the desired results by dimensions and sizes control. (Abulqasemi, 1995: 3) Geometry may be all architects tool in the creation of architectural context. The way to deal with this general alphabet of architecture gives the works diverse themes.

#### 5.4.4 *Bond with Nature*

Harmony with nature and its sustainable energy application such as light and wind, and its main elements as water and soil and plant have been used properly as environmental friendly in the past architecture. Iranian architecture has provided nature and climate with an architectural response. The comfort of space was of importance in all courses.

#### 5.4.5 *Water*

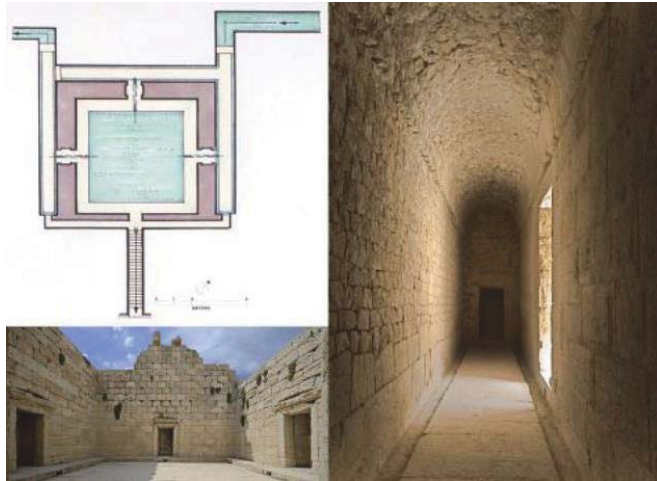
Water is the most obvious symbol of life with an explicit reference to the origin of life. In different territories, according to the climate and culture, water was a center of attention and emphasis in specific aspects. Water abundance is a sign of affluence and birth. Purity and cleanliness of the water is the allegory of chastity that its sanctity not only cleans human body but also the spirit. In pre-Islamic era, the architecture came to the water and rested next to it ;later on, identifying and understanding the physical behavior of water and its relationship, analogy and role humans added water into the architecture and reflected centralization and unity in the regular appearance of icons in Iranian architecture (Ilka, 2012: 108).

**Table 1**

Historical period	Principles	Sanctified water evidence	Physical Evidence
Elamite	Goddess	Piniker Goddess	ChoghaZanbil
Achaemenian	Trinity of Gods	Anahita (Nahid)	Anahita Temples
Parthians	Trinity of Gods	Anahita (Nahid)	Anahita Temples
Sasanian	Zoroastrianism	Praise Water in fifth Yashts	Establishment of fire temples along the water

Evaluation of the sanctity of the water element in the Iranian ancient culture (pre-Islamic), Source: Shahcheraghi, 13

The formation of centrality and unity in the body of water in architecture goes back to *Sasanian* period in the fire temple of *Azargashanasb* which is reflected in the *Anahita* Temple in *Bishapour* that continues perfectly to the Islamic era, so that water turns into an integral part of architecture.



**Figure 3.** Temple of Anahita in Bishapour, Source: The authors

#### 5.4.6 Tree

According to the mystics, all the plants of the garden devote themselves to God and prayer, and in this sense they are like the angels who merely praise God. Rumi says: "Trees are praying and birds are chanting in praise of God and violet bent the head in prostrate. "In the words of mystics trees open arms to the sky, and since Button wood leaf has been likened to a man's hand, this tree is usually taken liturgist to the prayer in garden plants worshipers. Trees, in autumn when lose their leaves resemble a perfect mystic in prayer and supplication with extreme poverty in the presence of God without mundane like and external affiliation and as a result, free from sorrow and thought. Mystics find tree as an example and symbol of evolution and renewal. (Zamani et al, 2009: 32)According to the spiritual foundations, each tree is a symbol of their own. Therefore, Iranian garden is an evergreen space full of symbols that reminds one of set of beliefs.

**Table 2**

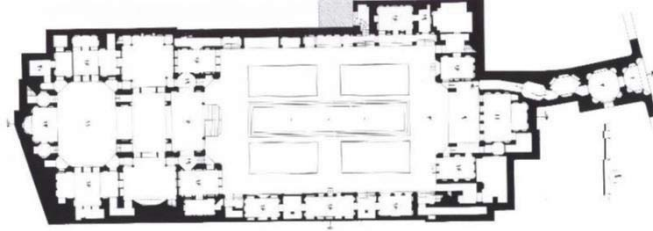
Trees planted in the Iranian garden	Symbolic and mystical concepts	Trees functions
Buttonwood	Splendor and Science	Shadowing, Prevent the spread of fever and disease
Pine	Truth, Verticality, Fertility, Longevity, Faith	Evergreen tree, garden protected in the winds of winter
Cedar	Death, a symbol of elegance and freshness	Green shading throughout year
Tabrizi	All Pairs symbol, yin and yang, lunar and solar calendar	rapid growth and use of its wood

Symbolic meaning of trees and their functional study, source: Zamani, et al. 2009



#### 5.4.7 Hierarchy

The concept of hierarchy understood as the concept of continuity to the concept of the architecture. Continuity does not relate to large and small space. Human is bond with conceptual chain utilizing innate sensitivity to pay attention to a complex set and then brings together disparate elements to percept and find spatial concepts and underlying message. The architectural hierarchy is significantly associated with the concept of privacy. Privacy creates atmosphere of different functions and moods and divide them into general, semi-general, private and or semi-private in the social scene. The fields are distinctly separated in architecture with their large-scale appearances to create inside and outside areas, and several yards with separate entrance and in small-scale through the construction of or semi-fixed elements that prevent direct access or visibility, such as mat, curtain, grid wall, and the colored or opaque glass. (Shayan&Gharipoor, 2007:184)



**Figure 4.** Borujerdiha House, Kashan, Home Plans, Source: The authors

#### 5.4.8 Ambiguity and Associations

Association is a sort of environment perception. That is how the environment is reminded. Plants winding movement abstraction in the designs of carpets, fine plasters and tailings in Islamic decorative art are metaphors for universe existence moving. Iranian architectural spaces are associated with the abstract forms and patterns decorations. The presence of water in the pool in the courtyard and stained glass sash windows are the metaphor of colorful nature, as well as designs of carpets, ties between the plaster and bricks, and miniature landscapes all tangled and twisted perspectives enliven the image of Iranian architectural spaces. (Shayan&Gharipoor, 2007)

#### 5.4.9 Solitude

Personal life and its sanctity is one of the Iranians beliefs, this, in a way made Iranian architecture introverted. Creating a space for solitude and thinking has always been a part of Iranian architecture. Hence, to design a house we need to communicate with our origin and nature. This is done to our sense of security and comfort. (Azizi, Bahraminejad: 3) The courtyard in Iranian traditional homes is located in the center and the buildings and rooms are segregated around the yard. Exterior spaces facing the street are simply built while most decorations are applied to the interior space. Monuments and traditional buildings designed in such a way to provide residents with the utmost privacy and comfort.



**Figure 5.** The Abbasian House, Kashan, the view of a courtyard, Source: The authors

Central courtyard area with a pool of water has embraced the buildings around it. Walls, columns and porch decorations next to gardens full of flowers provide comfort for people. Silence, tranquility and large space of traditional houses

provide residents with solitude and help them to free themselves from concerns and never-ending commotion outside the house and achieve deep relaxation with its quiet some.

#### 5.4.9.1 Shape

The shape is obtained as a result of space limitation by building. The numbers determine the number of spatial units, and geometry represents the individuation of the numbers. Creating shapes with regard to metaphysics of numbers and their dimensions reaches the world of examples and forms. Thus mathematics which follows reasonable path of wisdom is the vehicle for association by the elite language of wisdom. (Ardalan&Bakhtiar, 2011: 51) In traditional architecture, like all traditional arts, nothing is ever depleted by meaning, and the meaning is nothing but spirituality, just as the words "meaning" in both Arabic and Farsi implies the two concepts, namely the meaning and spirituality.

#### 5.4.9.2 Square

According to the Euclidean geometry of lines, 4 in the static form is a square, and when dynamic provides cross. The most static figures are square in 4 and cube in 6, representing most embodied forms and static aspect of creation (Ardalan&Bakhtiar, 2011: 59). Moreover, square represents cosmos in Islamic cosmology and indicates the four elements that are the founder of the material universe in Islamic ideology (Bolkhari, 2005: 8).

#### 5.4.9.3 Circle (Sphere)

If the square is the symbol represents the earth, the material and embodiment, the circle symbolizes infinity, perfection and integrity (Bolkhari, 2005: 9). Circle or sphere as the most complete shape is a symbol of general lightness and mobility of spirit. Dome and conical bodies are consistent with the maximum mobility. Thus they have unstable expansion forms that at the same kinship with spaces attributable to the sublime, in many ways, they also have the ability to move along various lines. (Ardalan&Bakhtiar, 2011: 59) On the other hand, circle represents self and mental integrity. However, as Professor Young also mentioned, circle and sphere can be assumed as the symbol of most important aspect of life that is unity and integrity; moreover, symbolizing the spirit of pure abstraction as well. Circle symbolizes eternity since it has no beginning and end points (Jung, 2012: 368).

#### 5.4.9.4 Mapping the Universe (Mandala)

The most obvious explanation of the interaction between circle and square in traditional art can be found in Mandala or Mapping the universe being appeared in many figurines in diversity of human cultures. Mandala is a Sanskrit term meaning lexically the "circle". The term refers to geometric shapes of square or circle or a combination of both that in Hindu and Buddhist religious traditions are as sacred geometry in the basic construction of the temple and the religious art. These symbols play special roles in the ontology (mysticism), rituals and religious practices, especially in Hinduism and Buddhism and Esoteric Buddhism and the Japanese Tibetan Lamaism. (Zekrgo, 2000: 91) The Sanskrit word "mandala" in Persian reads as "Mendel" or "*Mendeleh*" (Bolkhari, 2005: 9)



**Figure 6.** An outline of the mandala on the circle, Source: The authors

Any building, whether religious or non-religious, that is built on the mandala archetype is the unconscious projection image to the outside world. Town, castle or temple each symbolize psychic unity, and thus leave the particular influence on those who enter or live on them (Jung, 2012: 371). One of the most important factors that make the tomb designs

resembling Mandala is a major axis in the center of the building. It is the grave where the deceased person is buried and from that point he disappeared from his home land to the other world.

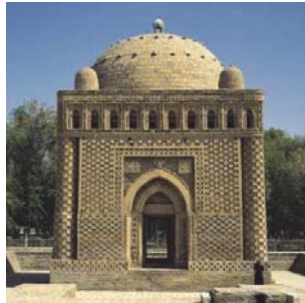


Figure 7. Amir Ismail Samani Tomb, Source: Authors

## 6. Result

### 1. Comparative Study of Iranian architecture concepts and Shams ideas and thoughts

According to a brief clarification of two central themes namely Shams and Iranian architecture and review of the history of intellectual and philosophical foundations of the architecture, this impression may be that there is a common ground between the aforementioned concepts and thoughts of Shams.

Table 3

Shams ideas	Measures	Iranian architectural concepts	Measures
Self-centrism	dubleexistant, introvert, self-reliant, independent	Introversion	Regulation of building organ around one or more courtyards, the Elements of the building inside it
Satire	Never in vain, not simple for fun, humor as a way of speaking	Reticency	Avoid wasted work in building and waste
Symbolism	The use of the divine words and elements of meaning	Symbolic vision	Use of divine meanings and characteristics Symbolic numbers, colors, light and...
Silence	In time speaking, In time silence, Because of Shams extreme introversion	Solitude	The basic principle of the architecture, the causes of the formation of introverted Iranian Architecture
Sama	Listening, hearing, and hymn singing, Ecstasy and Stomp. Being blessed by God, Symbol of generosity to all creatures. Closely related to happiness	Joy and Immortality	Use of water and plants especially the cypress together, the garden at the macro scale and central courtyard at the micro scale
Perfect man	Self-restraint, Generosity, dedication, independence, Originality and creativity.	Mandala	The two elements combine and form a complete, Circle, square, symbol of the perfect man
Irony	Lifestyle, elite stance in the method of dealing with reality	Flexibility	various buildings and urban organs used variously like the mosque-school
Narration	Short and minimalistic, the desire to rapidly transfer messages	Hierarchy	The use of different elements to create a graded space, porch, Corridors, courtyards. .
Colloquialism	Preference for oral language over written language, Preference for speech over writing, Shams language closeness to slang and everyday speech	People orientation	Proportionality between the organs of the human body and construction, architecture for people
Exegesis	Simple and clear language with mysterious and ambiguous concepts	Ambiguity and association	The beautiful and simple abstractions and metaphorical elements in decorating, such as Mogharnas, plants depicted in tiling
Rhythmic	The use of repetition in speaking, Conjunction "vave" excessive use	Rythem	The use of repetition in design, arch views, and a domed cover on the market and...

Comparative table of Shams ideas and thoughts and Iranian architectural concepts, Source: The authors

## 7. Conclusions

Iran has its own unique traditional architectural concepts, so that even the smallest part in a monument carries special meaning. Consequently, understanding this architecture is affected by the concepts, meanings, and everything that our ancestors have left for us. On the other hand, the presence of such great people as Shams-i-Tabrīzī and his ideas and thoughts has considerably influenced in the shaping of the culture of this land. Islamic Mystics namely Shams-i-Tabrīzī and Mawlānā Jalaluddin Mohammad Balkhi has stated their mystical findings in a simple language. It might be thought that religious mystic's ideas are not applicable to human and the architecture resulted from his thought. However, based on the material presented in the article, we see that most of the ideas and opinions of Shams are in accordance with Iranian architectural concepts especially that of Islamic era. The reason for this consistency is the theoretical foundations of the Iranian architecture derived from the principles of Sufism and Islam. In fact, we can find this consistency in the ideas of most Iranian-Islamic mystics and Iranian Islamic Architecture. One of the main clearly seen similarities between the two areas is people orientation and or public orientation. Nevertheless, the views, opinions and beliefs in Islamic Mysticism is comparable with the views emerged in Art and Architecture in the affected areas that sought recognition of their spiritual universe through mystical phenomenological models.

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