

## Sacred Concepts of Traditional Residential Architecture and its Revival in Iranian Modern Housing

MOZHGAN MORTEZAIE FAR<sup>1\*</sup> and FARID FOROUZANFAR<sup>2</sup>

<sup>1</sup>The MA architecture student, Islamic Azad University of Birjand, South khorasan, Iran.

<sup>2</sup>Ph.D of Architecture, Faculty member of Islamic Azad University of Birjand, South khorasan, Iran.

<http://dx.doi.org/10.12944/CWE.10.Special-Issue1.22>

(Received: November, 2014; Accepted: April, 2015)

### ABSTRACT

House is the first impression of world for human. Man tends to settlement instead of distribution through building a house. Iranian house is God's place based on inner content. Respect for sacred concepts in traditional architecture is due to respect for human and his. In the last half century, the house concept has changed and religious concepts are minimized by weakening the religious beliefs. Iranian traditional home becomes far from independent identity and goes toward uniformity that its origin includes West secularism and human-orientation. This is while; Iranian spiritual culture is against material culture of West. This paper recognizes sacred concepts of traditional residential architecture that is based on harmony between expressional aspect and spiritual message and identifies the manifestation of sacred issue in house. Also, it studies spiritual qualities of quietness that are mentioned in verse 80 of Surah Nahl "أَلَمْ نَجْعَلِ الْهَيْكَلَ لِلنَّاسِ لِأَيْمَانِنَا وَمَا وَدَّعْنَا لَهُ الْأُكُوفَ وَتُجْرِمُونَ" and other sacred concepts that refer to human origin as well as it reminds the spiritual world, including: Nature, space, privacy, transcendent order, bottom and surface hierarchy, orientation of house, that is based on principles derived from Islamic world in traditional residential architecture and houses are formed on this basis and restores it in modern housing in compliance with today's demands and using of recent facilities and achievements.

**Key words:** Traditional architecture, Spiritual concepts, Monotheistic world, Design system Introduction

### INTRODUCTION

Martin Heidegger, German contemporary philosopher has defined art term meaning creation, production and training: "Architecture is an art where creative talent of human reaches its peak integrity." It seems that architecture has more ability compared to other arts in comprehensive determination of an era human mood and expression of human inner and outer world (though symbolic and abstract) and presents quantity and quality of human life with specific language like a mirror, in addition to express the spiritual and material needs of them; house and housing are the most obvious manifestation of human architecture. Home is always quieter of human soul and body. Therefore, meaning importance of house is to create a sense of stability

in earth and universe. Thus, creation of house inside is not independent phenomenon from creating house itself, but the house is inside itself, but house inside will not be realized in the absence of human who come round and seat<sup>17</sup> Human has always sought to create concepts from his creation time so that he can release himself from earthly existence and seek supernatural support for himself. Therefore, he has declined ranks in order to achieve impossibilities and understanding and availability ranks and has improved his hand makes to create eternal memories in his reminder. Iranian house does not move in one direction of function but it is family development place as the most prominent position of society formation and it is a status for people movement towards origin due to its sacred character; according to many artists and Orientalists, expression of ideal

concepts, Iranian religious and ritual beliefs have made thinkable the special architecture aspects<sup>40</sup>.

### Home as center of individual world

House is arisen as dwelling and housing with thought and it recognizes human as mortal and as subject to being on earth, under sky and Saints (Heidegger, 2002). According to "Norberg-Schultz", house is a corner that we turn back there after experiencing different aspects of outer world we of the joint, that is, where the world will appear due to its immediacy. The concept of living is much more that establish in a square place. Human will know himself when he is settled and has established his existence in the world. Home is where four types of communications will be established: Relationship with God, with himself, with others and with nature.

### The location of house in philosophers' thoughts

According to Boshlar, home is inside space; it's inside meaning and value is completed with outside, street, nature and world, and eventually all universes: What is interpreted as Macrocosm by philosophers before him<sup>17</sup>. He believes that the most sense of home is that it develops dream and is visionary protector<sup>17</sup> for this reason, "building" is inner sanctum for him; Plato believes that: now, we are living in this world and as we come from other world, we remember the things in that world and here we are constantly looking for familiar things. Then, we understand unconsciously and innately the secret of these phenomena and forms which are signs of their supreme sample<sup>13</sup>.

Heidegger refers to synonymous concepts of "residence" and "being" and says: "mortal human beings choose inhabitation while they choose sky as sky; submit their life to sun and moon, the stars, their ways to stars and their bless and problems to seasons" (Shuai, 1996)

### Looking at Iran architecture from "Iran Mysticism" point of view

Tradition includes non- changeable principles with heaven origin and their application in different periods of time and place. Meanwhile, it includes continuity of certain teachings and sacred forms that are litters for transferring these teachings to

humans and actualizing tradition lessons inside human (Ardalan, 1995). Tradition is the single fact that it heart and source of all truth. All traditions are land manifestations of heaven patterns which will be ultimately connected to primordial tradition stable pattern. In traditional view, human and universe can be understood as creator of sacred art "(Nasr). Tradition is always sacred, because human beings are created by God tradition like all creators<sup>29</sup>. One of God names in Islam is "Qods". God is holy and the world that is his act and creator is holy and human is sacred in essence of existence; art is an expression of sacred essence that is emerged in tradition. Traditional art is origin of sacred art, and traditional art stems from God who is first artist, and refers him<sup>29</sup>. Three features of sacred word are intended: The first feature is extra time and place feature of sacred; it is not a contract and humans have not established it, but it has been developed from beginning of world creation:

The second feature is its achievability by human. The human has ability of recognizing and perceive it by his soul, power of his understanding and hi subconscious. According to Shils, tradition is not only a product of physical processes of external world, tradition is not a product of a series of ecological and physiological requirements but it is beyond them. Source of tradition is sacred and what is traditional, is inseparable from sacred.

The third feature refers to origin of universe and God nature. It refers to one who has been creator of universe and has developed these laws. That is why human has ability to understand and receive secrets<sup>38</sup>.

Dr. Morteza Farhadi writes: Sacred objects and creatures have attracted each other, in contrary to magnetic law of physics where homonymous poles repel each other and non- homonymous poles attract each other<sup>18</sup>. "Monotheism approach of tradition includes not only whole architecture but it includes elements such as space, form, light, color and material which have created together an architectural form. (Ardalan) The monistic view does not anything outside of his field and does not consider an independent for non-divine and earthly matters<sup>29</sup>. Wisdom strategy of religious art refers to eternal truth, coded speech and aspects.

All of these arts are higher orders and centralism of common secrets. With the presence of center, different and distributed components in appearance become harmonic; they begin and come together, create whole Unit and in this way, refer to principle of unity<sup>12</sup>. Ardalan defines architecture as a bridge between tangible and intangible elements; he considers architectural aim as travel from body to soul<sup>34</sup>. Iranian architecture includes comprehensive system, in addition to various aspects of architecture, through representing concepts and providing possibility of experience. Iranian architecture is a conceptual architecture<sup>23</sup>; has a symbolic vision and tries to express and evoke deep feelings of eternal spiritual meanings in viewer<sup>5</sup>, who has prioritized divine sense over beauty and goodness sense in designing and implementing building<sup>1</sup>.

Given that human life in different cultures has created many common problems, moving towards Iranian house model appears very important. It is hoped these kind of research projects are small, but great steps towards light in order to redefine design patterns that are consistent with our own culture.

The religious and fundamental structure of architecture must be studied in order to recall Iranian architecture space system.

### **Hidden plan of sacred concepts in Iranian traditional homes**

Some psychoanalysts have referred house like mother's womb where baby is still there, as if, baby is wrapped in its tight guard<sup>17</sup>. It is believed in religious communities that human has an overlaid reveal form and a hidden divine nature that are consistent with each other and are inseparable. Similarly architecture has a direct relationship with human, therefore it has an overlaid reveal form and a hidden divine nature; the hidden nature of architecture leads to human perfection. So, land aspect of housing meets the required functions of human and human dimension and its spiritual nature meets moral beliefs of its inhabitants. This aspect of housing must be consistent with divine aspect of residents that is formed based on God-orientation. The apparent meaning of Revelation includes

hidden meaning and any external manifestation of an apparent and obvious form refers to a hidden and inner nature<sup>6</sup>. Religious people naturally have human desires that bring him to divine perfection<sup>20</sup>. So, he's housing must be designed in harmony with human wills and help in achieving perfection.

### **Historical housing natures**

According to religious views, human has been created specifically and has nature that leads him toward completion of defects and perfection. Human reaches to divine perfection based on nature of human desires. The innate desires of humans are the area of mental and emotional affairs which have direct effects on human behaviors and completion (Motahari, 2001). God taught human the names "æ Úáã Åã ÇáÇÓãÇÁ ~áãÇ" (Baqara/31) in order to reach truth and divine perfection using these names. Human does not need housing with these characteristics, not as shelter but as a place that helps him to reach clean inner nature. Traditional human considers world as a combination of Microcosm and macrocosm that each of them are divided into three parts of body, soul and spirit<sup>6</sup>. Traditional religion and art are not criticizable and interpretable; they can be decoded and paraphrased. Traditional art and architecture based on this sense show their nature due to decoding and paraphrasing; decoding means that spirit of artists and architects have the same opinion that have created these works after submerge; understanding and discovering these secrets is possible through studying hidden symbols and meanings. Manufacturers of Iran traditional architecture considered this universe as higher rank world's edge and considered both of them as a blaze. Traditional architecture viewed his job sacred, because considered his position in a sacred hierarchy through which he connected to "Architect of Universe".

All of these concepts can be considered as controller of meaning and concept of "from him" and "to him" that are derived from Quran (ÇäÇ Çááã æ äÇ Çáã ÑÇÌÚæä). As Jami said All are like mirrors and divine is appeared or divine light is like mirror and presents anything According to researcher who is Hadid Albasar Anyone is another's mirror



where heaven and earth are combined and is site of government and God power. Perpendicularity of home must be found in polarization of underground and upstairs. Roof offers its existence reason: it covers human who is concerned about sun and rain. Even a visionary person, dreams on roof rationally: sharp roof splits clouds; as if thoughts are clear along with that direction. The underground is the "dark existence" of home, the existence that is in line with hidden forces<sup>17</sup>.

### Surface

Surfaces can perform dual functions. They can limit shape physically and can make wide and infinite ground spaces; they can guide human soul to upper ranks of reality that are created beyond human created spaces through evolution and development of their characteristics<sup>6</sup>. Excellence and originality of surfaces through transforming its matter is the main aim of surfaces arrangement. Gravity and the weight of material can be removed only in this way. Floor surfaces, walls and ceilings refer to specific aim and each of them refers to specific mystical concept<sup>6</sup>. In architectural framework, simple horizontal surface of floor and complex surface of roof are both credits that the former refers to reality and the latter refers to fact. Complex ceiling displays unity level compared to simple floor. The roof is made of several layers and is symbol of ranks that people must pass them in order to rise to throne<sup>11</sup>.

Every surface is surrounded by a high surface. Door is manifested by walls, wall is manifested by ceiling and ceiling is manifested by sky and all of them are manifested as unique set in a hierarchy. Floor is manifested as horizontal aspect in architecture and is like neutral ground and surface where microcosm is placed. Wall is mystery and metaphor of spatial third and transcendent dimension where the vertical direction corresponds with existence axis. The wall is synonym of human, and spirit place will be special. The vertical ascending of form in order to receive attraction weight in opposite direction is an example of wall plan and recalls the rise of human soul and its connection to whole existence<sup>6</sup>. Ardalan describes symbolic concept of roof as below: "Marquee is small version of universe, heavens, that is Spirit location; a point where ascendance arc is realized and descending arc begins its journey."<sup>5</sup>

### Tendency towards creativity and innovation

Every man has creativity and innovation ability according to his original nature. "Creativity is like reason and logical powers is part of "ÇÍÓã ÇáÊPæìã "or" best case" that human is created on that basis "(Louis Myshvn, 2001). God attributes have been manifested in human since human has God face and God successor on Earth. Muslim artist is invented from "ÈÏÛ ÇáÓãæÇÊ æ ÇáÇÑÖ" and there are no sign sensual aspects, individuality, personal tastes and emotions in any case<sup>29</sup>. God attributes are provided in Qur'an: "ãæ Çááã ÇáÍÇáP ; ÇáÈÇÑÆ ; ÇáãÕæÑ áã ÇáÇÓãÇÁ ÇáÍÓàì" (Hashr/24) three words of "ÍÇáP ; ÈÇÑÆ æ ãÕæÑ" involves creation with different credits. Human is created based on God form, focuses on creativity and innovation due to his nature. Mohamad Ghazzali considers divine creation and human creation based on a common example and considers human creativity as a response to God's creativity. It is said that architecture draws all components of a house on white paper and then builds home according to model. His act is similar to God action; God has drawn the plan of heaven and earth and in summary, the initial version of universe from beginning to end and then brings into existence as a prototype. (Ghazali, 1985)

Since the meaning is appeared on face I see by my eyes to face And meaning will be appeared on surface (Ohad Aldin Kermani) This world is like a surface

### The way of covering visibility and creating privacy

One of the most important principles that are recommended in family and social relationships is to cover visibility and create privacy, where he says: Say to believer men and women, prevent their eyes from seeing strangers and their ornaments, except what is obvious. Traditional architecture has designed house entrance as to be example of Hijab Verse. He separated outside realm from private sector of house through designing porch in entrance. Another example of privacy and mental relaxation is introspective and inward design of houses. Iranian people are person-centered, introspective in his private area, and have the sense of ownership and responsibility in the midst of his four walls and considers freedom as his right, but he is strongly

bound by strict social conventions outside the house<sup>2</sup>.

### The way of orientation

According to religious beliefs, achieving heart calm is not possible, unless the person reaches peace physically and spiritually. Traditional architect adopts a suitable climate direction (object comfort) and religious direction (life or mental relief) in order to make comfortable life both physically and mentally. Houses overlook to yard that is south faces sun<sup>6</sup>. At any time of year, we can find a corner of house where open it's to residents of house. Iranian homes are full of peace that recalls heaven safe booths<sup>12</sup>. Human searches truth based on his human nature and seeks to find the truth that where does he come from and where he will go; he searches an opportunity and a position in order to think. Home is a place of stop and pause, human returns necessarily him there and he is more or less forced to think<sup>12</sup>. Traditional architect tries to create a sense of reflection in housing. People can answer question of "where" through putting themselves in a meaningful way<sup>6</sup>. The architect directs housing towards God. According to Kasiyer, the four- direction contrast of space in basic cosmology that depends on light and dark is as support of world understanding and explanation. Eliyade has considered orientation as founder of world and live in its real sense<sup>22</sup>.

### Relaxation

A feature of house that has been emphasized in Islamic civilization and accordingly houses has been formed is stillness and relaxation: "æÇááá ÌÚá á~ã äã ÈìæË~ã Ó~ãÇ" (Al-Nahl / 80). God made your houses as a source of your comfort." Relaxation or "Ó~làã æ ØãÆäìlàã" according to Qur'an becomes more pronounced in Islamic perspective and its various manifestations in daily life of every Muslim through recalling that word of Islam is derived from "Óáã" root meaning peace and tranquility as religion integrity<sup>12</sup>. Traditional architecture has used the holiness of mosques in housing design in order to make houses as symbol and source of relaxation. The understanding of space and shape that is transfered by mosque can be felt at home. In fact, God is everywhere and all the earth is mosque from its original nature<sup>5</sup>. Repeating sacred place pattern in home evokes holiness and love at home. Also,

the possibility of access to house inside has been canceled through designing homes as inward, and house center is protected from from street noise and relaxation is provided for household through separation and independence of house from its surrounding buildings<sup>12</sup>.

### Trends towards beauty

Human is manifestation of divine names and attributes "æááá ÇáÇÓãÇÁ ÇáÍÓàì" (Araf/180), and all divine names and attributes have been taught by verse of "Úáã ÂÏã ÇáÇÓãÇÁ ~ãâÇ" (Baqara/31). Human depicts the beauty of God. Hence, its origin is beyond human<sup>26</sup>. Work is traditional architecture of revealing true beauty that lies within material and spiritual integrity. "The essence of art is beauty and beauty is related to beautiful soul of beautiful object compared to objective and physical conditions of beautiful object or its exterior effect (inner aspect or internal consistency); this is called heaven and divine quality in Islamic religion"<sup>21</sup>. The architect paraphrases natural beauty in his designs or according to explanation of Burakah: "He opens his soul doors to non-individual beauty" Burckhardt, 1997).

The beauty of house is result of various factors that one of them is geometry, proportion, light and color.

### Geometry and proportion

Geometry is determinant and controller factor of size and guidance of achieving the desired results using attention to need; not only the physical and physical-motion needs, but spiritual and mental-emotional needs. "Geometry deals with rational proportions. Dimensions follow each other; they are as multiple of each other and need each other" (Abolqasemi, 2004). Subjectivity reaches objectivity and spiritual reaches materialism through geometry. It starts from unity and returns its original unity after passing expressions and manifestations<sup>6</sup>. Traditional architecture needs a litter in order to transform its mind into objectivity and to get a sense of nature from innate desires into material world. The secret can be seen in the geometry and hierarchical structure of spaces around yard and in the geometry of shaping of three-door, five-door rooms. The appearance of three-door room is golden rectangle geometry, but



the reality includes sacred number of 3\*3\*5 and five-door room is spreading of door one side and reaching number five, which is again as Islamic holy figure. All activities of life in these rooms face to Qiblah or perpendicular to it. Yard square is not mere quadrangle; it is symbol of stability, perfection and reflection of heaven Square Temple<sup>6</sup>.

**Order**

Symmetrical order is final discipline and is an allegory of perfect and complete existence and is different from “standard” and “modular system” in new architecture that is meaningless.

**Exterior facet**

According to religion, failure to furnish the facade reveals to the importance of nature compared to appearance in Islam and shows that more emphasis is put on internal and spiritual dimensions compared to outer and material dimensions of Muslim life<sup>9</sup>. The first feature of faced is the presence of symmetry that represents the uniqueness and centrality of God (Mazlumi, 1987). In most of traditional facades, divisions were in odd (3-doors), (5 doors), (7 doors) (Zoalfqazadh, 2006). The unity retention is due to faith in God oneness. In modern times, art represents new stages of human fall from his holy standard and is a major element in achieving this falling<sup>26</sup>. Iranian human suffers from full understanding of tradition and is incapable of accepting absolute modernity, since he wants to be child of his time, yet he is traditional individual, because he adheres to traditional norms and standards and reproduces them unconsciously. He has no choice but to accept the fact that he is located halfway between tradition and modernity (Jahanbeglo, 2000).

**Using light and color**

The Holy Quran says: “Çááá äæÑ ÇáÓæÇÊ æ ÇáÇÑÖ ï äËÁ äæÑâ “(Noor<sup>22</sup>), this means that God is light of heavens and earth and facts have been emerged by this light that was not previously apparent. Light in appearance universe is manifestation of other “ÙÇáÑÇ áäÝÓá äÙáÑÇáÚÏÑâ “(Tabatabai, Bit). The light in center represents divine. Light is the most important characteristic of Iranian architecture, not only as a material object but as a symbol of divine wisdom<sup>5</sup>. Traditional

architecture has repeated God’s action and true divine knowledge using divine revelations and passing light through colored glasses without space in order to light believers’ homes. Light is secret and example of Higher Realms reality, it is secret of hidden beauty that combines color and geometry and directs space to perfection.

**CONCLUSION**

Traditional architecture considers its inner tendency to love through considering religious bases and their reflections in symbols and forms that have divine origin. Traditional architecture takes earthy examples of his industrial form Supreme Heaven examples, which are derived from religion and hide in its implied meanings. Thus, all other trends such as truth, beauty, goodness and wisdom, creativity and innovation can be found in the housing that tends to love and worship. Traditional architecture provides hidden truths as secrets within the architecture in the form of material objects. Therefore, an architecture is pleasant who makes possible the best adaptation of form and meaning through selection and application of appropriate and worthy of mysteries. The Traditional houses are formed on the basis of religious beliefs and their hidden meanings are appeared . It proved that traditional home has two types of drawings. A clear drawing of residents’ functional needs and hide drawing has been created from innate desires of faith and Meta knowledge of architecture. Traditional house reaches its perfection when the two reveal and hide drawings comply with each other and its hidden drawing is like divine hidden drawing. Space system of Iranian architecture has provided hidden meaning of form and initial idea of architecture in architect. The architecture space system has conceptual hierarchy features and has been emerged in central and axis forms. West cosmology made empty everything for him as meaning and truth and created dark future for him through introducing death as the end of everything. So that human has no way in this culture except neglecting himself and ignoring life realities. We must start with settlement method and principles in order to reconcile with the past through using recent achievements and facilities and not blindly imitation. In this context, and given the need to represent the Iranian identity in line with life concept and related

concepts and values, that on the one hand, they are maintained as tradition in Iranian culture as relationship between people and interaction with

space, and on the other hand, they are updated in today's form and must be passed in order to achieve Iranian model home.

## REFERENCES

1. Abolqasemi Latif, Omrani Pur Ali. Iranian Islamic architecture and art Housing and Urbanization Department. (Tehran, 2005)
2. Ahmadi Farhad. City - House central yard, City-Stable. City- ritual house. *Journal of art alchemy*, 41(15), 90-113(2005).
3. Ahmadi Farhad. Separation and Contact in Iran traditional architecture. *Journal of art alchemy*, 3(2012)
4. Akarmi Gholamreza. Tradition, art, architecture. *Journal of Sofe*, 3(2004)
5. Ardalan. Nader, Bakhtiyar. Lale. Unity sense (mystical tradition of Iranian architecture), Translated by Hamid Shahrokh. (Tehran, Khak Publication, 2011)
6. Ardalan. Nader. Traditional concepts of Iran architecture and urbanization. *Journal of architecture and art*, 2(1987)
7. Bavandiyan Alireza. Cultural and artistic thoughts. (Mashhad, Shamlu Publication, 2008)
8. Bolkhari Qohi Hasan. Sacred architecture; embodying the principle of correspondence between world and human. *Journal of art alchemy*, 8(2), (2013)
9. Bemaniyan M, Gholami Rostam. N, Rahmat Panah. J. Identification components of Iranian houses traditional architecture (Case sample - Rasoulia house, Yazd) Two Study- Scientific *Journal- Islamic Art*, 13(7), 55- 68(2010)
10. Dibonov Edward. New thinking : using horizontal thinking in seepage of new ideas. Translator: Zia Aldin Rezakhani. (Tehran, Kavir Publication, 1997)
11. Eslami S. Gh, Rad Mahnush. Sh. The recognition of horizontality principle in Islamic Architecture. *Art alchemy*. 3(2012)
12. Farzanyar Hamid. On house threshold. *Journal of Sofa*, 5(2)(1992)
13. Gader Pustin. Sophie's World. Translated by Kamshad H. (Tehran, Niloufar, 1996)
14. George Balandid. View of modern anthropology on changing sacred issue in traditional societies- translated by Hushang Farhikhte, *particular culture paper on cultural invasion*, 29(1998)
15. Habib Farah, Naderi. M, Foruzan Gohar, Hamide. Consequential conference on urban fabric and identity discourse (urban fabric subordinate of identity or identity subordinate of urban fabric). *Journal of Urban identity*, 3(2)(2008)
16. Habibi S. Mohsen. From flux to city. (Tehran University, 2007)
17. Hashemi M. Ali. Gaston Boshlar and architectural imagination. *Abadi Journal*, 23(2008)
18. Khosravi M. Bagher. Water in culture, art and architecture. *Journal of Art and Architecture*, 42pp 112-120(1999)
19. Lulervlr Robert. Sacred Geometry. Translator : Hayede Mo'ayyeri. (Scientific and cultural publication. 1989)
20. Motahari Morteza. Monotheistic world. (Tehran Sadra Publication, 2001)
21. Motahari, Elhami, Mojtaba. Religious art in Burkhard opinions. *Journal of Khiyal, Art Academy Tehran*, 16(2005)
22. Mircha Eliade. Holy and unholy- translated by Nasrallah Zangui. (Tehran, Soroush Publication, 1996)
23. Mir. Miran Hadi. What lessons can be taken from traditional architecture. *Abadi. Department of Housing and Urbanization*, 23(1996)
24. Nayebi Fereshte. Life in yard, Iran's traditional courtyard houses (Esfahan. kashan. tehran Compilation) . (Nozhat publication, 2002)
25. Nasr S. Hussein. Art and Spirituality in Islam. Translated by Rahim Ghasemian. (Office of religious art studies, 1996)
26. Nasr S. Hussein. Wisdom and spirituality. Translation : Enshalallah Rahmati. (Suhrawardi Office of Research and Publication, 2001)
27. Naghizadeh Mohammed. Essay on nature of Islamic art and architecture in Iran. *Book of Art Moon*, No103 and 104(2007)
28. Naghizadeh Mohammed. Spiritual



- role of nature in emergence of Islamic life, Inspired by Nature To create Islamic life. *Proceedings of First Conference on Islam and environment*, (1999)
29. Nowruzi Talab A.Reza . Islamic art's place in modern society: the conflict between tradition and modernity. *Arts and Architecture magazine*,7(2004)
  30. Norberg-Schulz, Kristian. The origins of modern movement, Translated by Mohammad Reza Jodat. (Shahidi Publication, 2007)
  31. Pirnia Mohammad Karim. Islamic architecture of Iran, Introduction to Islamic Architecture Codification : gholam hosein memarian. (University of Science and Technology, 2001)
  32. Rajabali Mazlumi. Opening to Eden garden. (SID Islamic Press of Art University, 1987)
  33. Sadeq Pei Nahid. Architecture: Configuration of traditional architecture in order to access modern architecture. *Rural housing and environment*, 120(2007)
  34. Shayan Hamidreza. Criteria defining identity of Iranian contemporary architecture: The creation of theoretical framework for structuring the votes of Iranian contemporary thinkers on identity. *Journal of Abadi*, 7(2011)
  35. Shariati Ali. Islamology 1. (Qalam Publication, 2009)
  36. Soltanzade Hussein. Input spaces of Iranian traditional architecture. (Municipality Social and Cultural Affairs, 1993)
  37. Taghvaei Vida. latent space system of Iranian architecture and its structure Fine. *Art Magazine*, 30, 43-52(2007)
  38. Tahbaz Mansura. Footprints of sanctity in Iranian Islamic architecture. *Journal of Sofe*, 39(2004)
  39. Tahbaz Mansura. Holy figure. *Journal of Sofe*, 38(2004)
  40. Tahuri Nir. Bridge: A way to Heaven. *Journal of Khiyal*, 2(2002)
  41. Titus Burckhardt. Spirit of Islamic art, Translated by Awani Gholamreza. *Proceedings of spiritual art* (Office of religious art, 1994)
  42. Zoalfarqarzade. Dynamic principle of Iranian past architecture. *Third Congress of Iranian Architectural and Urbanization History*. 14 -15 april. (Arg Bam Kerman, Cultural Heritage Organization, 2006)