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EXPRESSIONS OF ISLAMIC IDEAS AND FOUNDATIONS IN THE NOBLE IRANIAN-ISLAMIC ARCHITECTURE, (CASE STUDY: KHAN SCHOOL IN SHIRAZ)

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ABSTRACT

Architecture means creating and building and it is among the arts which culminates the talent of developing human creativity power. Architecture is related to religious-humanistic culture and idea more than any other art. Iranian architecture is one of the richest samples of native architecture in the world which achievements cannot be denied. Features such as the humanization, autarky, avoidance of absurdity, etc. are used as the main branches in architecture of buildings. Also, the art of architecture in mosque and school, like any other sacred art, has semantically an exterior and an esoteric form, that the Divine Beauty can be seen in unity between the two. A beauty that is empty of form, as all forms are expressed in it. But the question raises here how thought and meaning has entered the architecture, and how they take physical manifestation. This paper, while examining the impact of Islamic thought in Iran traditional urbanism, especially Islamic schools; briefly examines how Islamic thought is reflected in the form of a symbol in decorations and the physical characteristics of religious buildings, as well as their expression and impact in non-religious buildings are examined.

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In this study, using a combined descriptive-interpretative method, the architecture of Shiraz Khan School is surveyed. It is among the qualitative researches. Its data is obtained from the desk and documentary studies.

Keywords: Islamic foundations, Iranian valuable architecture, wisdom of art, ideas, Khan School in Shiraz.

1. INTRODUCTION

"The Islamic City" is derived from a strategic necessity. Establishing cities, how to manage them, and interaction of people with each other in Islam is a whole, dynamic, coordinated and meaningful complex, which will ultimately be translated into growth and excellence, and creation of habitat is based on nature in the service of humanity and human flourishing. The city is a live creature, and if does not comply from a growing unitary pattern, the inconsistency and incompatibility of its constituent elements and diverse human relationships will disrupt peace and mental health, and the local community will be a place of conflict and turmoil, and various social functions and roles will be slow and faltering.

The Islamic city features are the features expected by scientists and intellectuals for an ideal city. The idea of an Islamic city is not a new one, and the Prophet (PBUH) of Islam has stated part of the discussions of Islamic city based on the verses of the Qur'an and Islam's stated goals on the rights and duties of citizens and their morality, and applied much of them in his little chance to run the Islamic state. While city planning and building necessarily responded to local conditions, there are typical architectural features by which the Islamic city is distinguished. The most important of these is the congregational mosques, built to express and focus the religious commitment of the Muslim community and its solidarity. The commercial and administrative activities and associated buildings grew around this central symbol of the Islamic city. The creation of humanistic city and providing the context for growth and excellence of human leads to founding of the Islamic city.

Given that every religion should probed in its local environment, Islam was born in the land of Hijaz or current Saudi Arabia, and Iranian civilizations was one of the closest civilizations to it. In Hijaz, we are faced with an architecture called mosques, and after the arrival of Islam, Iran was also affected by it. Islamic art is the outermost and most tangible faces of Islam [2].

In the face of Islamic works, we see that all parts of the artwork are created so different from other artwork presented in the history of world art. As if the language of Muslim artistic in his narrative of the universe, has used special codes. Art is one way to know the universe. It is not possible to identify the different aspects of the universe, but through seeing and on the other hand, self-observations that directly depends on the point of view of the artist and his spiritual formation. Architecture is one of the effective arts to show public culture and its structural patterns in each period. Architecture is an effective art to show popular culture and its structural patterns in each period. On the one hand, when the society experiences familiar atmosphere, it builds the grounds of national self-confidence and more prosperity of people. On the other hand, the architecture forms a culture where individuals can play a role in the development of culture.

2. TEACHING AND LEARNING (TALEEM AND TA'ALOM)

Ta'alom means to learn and acquire knowledge, as Taleem means teaching. Taleem and Ta'alom are derived from the term Elm (science) and one of its derivatives which is used in Taf'eel and Taffaol (Salasi Mazid) to convey the meaning of teaching and learning. The derivatives of Elm are frequently used in Quran. In many verses, God has introduced Himself as the teacher. For instance, in verse 2 of Ar-Rahman, He says: "He has taught the Koran." Or in Suran Al-Alaq verse 3, 4 and 5, He says: "Recite: And thy Lord is the Most Generous, (3) who taught by the Pen, (4) taught Man that he knew not. (5)"

It is a religious duty in Islam. The Prophet has said, "To seek knowledge is incumbent upon every Muslim. According to fully established hadiths which elucidate the meaning of this saying, knowledge here means the three principles of Islam. In addition to these principles, Muslims are expected to acquire knowledge of the subsidiary branches and the details of the injunctions and laws of Islam according to their individual circumstances and needs. Islam emphasizes on gaining knowledge. The Prophet of Islam (PBUH) stated scientists' pen is more excellent than blood of martyrs [3]. It is clear that acquiring knowledge of the principles of religion, even if it be in summary fashion, is possible to a certain extent for everyone. But acquiring detailed knowledge of the injunctions and laws of religion through use of the basic documents of the Book and the Sunnah and technical reasoning based upon them (or what is called demonstrative jurisprudence, is not possible for every Muslim. Only a few persons

have the capacity for demonstrative jurisprudence, nor is such acquiring of detailed knowledge required of everyone, for there are no injunctions in Islam requiring one to do what lies beyond his abilities.

The period from the beginning of the second century until the end of the third century can be considered as the most brilliant periods of mosque training courses. Scientific and intellectual progress achieved by Muslims on various issues in the course of Islamic history cause a significant impact on creating awareness and scientific movement in the mosques. Careful attention to the social and scientific meetings in famous mosques of the time is a testament to the dynamism and intellectual high fertility of the period of Islamic history. Here the history of some mosques and Islamic universities are referred: [6].

3. THE PROPHET'S MOSQUE IN MEDINA

Prophet's Mosque in Medina could be considered as the first scientific base of Islamic Science or seminary, where the prophet Muhammad (PBUH) founded the first circles of scientific discussions.

As mentioned in Sahih Bukhari, when the Prophet (PBUH) was sitting in the mosque, some people were sitting around him. Then three people came to him. Two of them went to him, and the third one went his way. The two men stood up in the service of the Prophet until found a place to sit among the audience, and the other was sitting on the back of the population. The tradition of discussion and study circles in the Prophet's Mosque developed rapidly after the development of science in Islamic society. A century later, at the age of Imam Sadiq (AS) -14 883 '- Mosque was a large University, and nearly four thousand students were trained. Not only sciences such as jurisprudence, interpretation, hadith, and ethics were trained there, but father of the chemistry, Jabir ibn Hayyan, who owns five hundred treatises on chemistry, was a graduate students in that mosque taught by Imam Sadiq (as).

4. THE GRAND MOSQUE (MASJID-AL-HARAM) IN MECCA

The Grand Mosque is older than Prophet Mosque in Medina. However, it was used in the Islamic goals after the conquest of Mecca in the eighth year of the lunar calendar. The Umayyads and Abbasids course was the most brilliant period of the education in this mosque.

The fatwa circle in the Mosque belonged respectively to Abdullah bin Abbas, Ata ibn Abi Riahi, Ibn Farah, Muslim ibn Khalid Ranji, and Saeed ibn Muhammad ibn Salim ibn Idris Shafi'i. Shafei issued fatwa since he was almost twenty.

5. KUFA MOSQUE

When Kufa was selected as the center of Islamic caliphate, the glory and prosperity of the mosque were increased, as far as the late Hassan Sadr believed all the techniques of Islam are originated from there. The Najashi, only in the mosque, hundred narrator and teachers were students of Imam Sadiq (AS).

At the beginning of the Abbasid, Kufa mosque was one of the most important centers of Islamic sciences and teachings and the center for the resolution of contracts, and stood up to competition with Basra mosque. According to Zaki Pasha, Basra and Kufa were similar to Oxford and Cambridge universities in terms of scientific and literary relations and competitions.

6. AUTONOMY OF SCHOOLS AND MOSQUES

From the fourth century onwards was developed to help Islamic culture, so that in this century teaching and learning in the courtyard of the mosque was transferred to independent schools, and independent schools were founded. However, the education and training aspect of mosques was also maintained.

7. NISHABOUR AS IRAN’S SCIENTIFIC CENTER

The study of history is apparent from the fourth century school was founded in major cities.

The most important city in those days as the center of Iran's scientific and high schools was the city of Nishabour. In the first half of the fourth century there was the famous schools in Nishabour, including Bayhaqieh School. The school was built by order of Imam Hasan Muhammad Shoaib AlBayhaqi, a Shafei Mufti. After him, Hasan Ali bin Hussein Beyhaqi, Islamic famous scientist, taught in the school. He further boosted the school, and divided leisure activities in the school into three parts: A destination for teaching and learning, and the other for spelling hadiths, and the third part for preaching and propagating Islam.

The school had considered all sciences. Imam Abumaaly Abdul Malik Juwayni (d, 478), Ghazali's master, was a student of this school, and learned the principles and jurisprudence from Askaf Esfarayeni.

8. NIZAMIEH AND AUTONOMY OF SCHOOLS

According to research, the building schools independent of mosques in Islamic countries started as early as the fourth century, and the claim that Baghdad Nezamieh was the first Islamic school, and Nizam al-Mulk was founder of the first schools in Islam is wrong, and certainly Baghdad Nezamieh was not the first Islamic school. Scientist minister, Nizam al-Mulk Tusi - killed in the year 485 - quite unprecedented founded schools during his ministry. Schools across the Muslim world; Baghdad, Basra, Mosul, Isfahan, Nishabour, Balkh, Herat, Bukhara, Merv, Amol and Tabarestan. The schools were called Nezamieh in the name of Nizam al-Mulk.

A Nezamiyeh building in Baghdad was magnificent and awesome, and Nizam al-Mulk spent two hundred thousand dinars to build it, and in the surrounding markets were dedicated to school, and bath and shops were added to it, and each year, the amount of fifteen thousand dinars were spent for teachers and students. The school had six thousand students living and studying in various disciplines. To teach in a Nezamiyeh in Baghdad, great scientists such as Abu Ishaq al Shirazi, Ibn Sabbagh and Abu Neyshabouri known as the "Mutewalli" of al-Ghazali were employed. Managers of this school were also chosen from among the best scientists. Great care was also taken in choosing the library.

One of the librarians was Abu Zakaria, scholar and preacher who later became one of the school teachers. Admitted by some historians, Nishabour Nezamiyeh was built before Baghdad Nezamiyeh, and Imam al-Haramain, Abdul Malik Juwayni taught there, and every day hundred of scientists attended in his courses.

9. NATURE FROM THE PERSPECTIVE OF QURAN

Since the beginning of the creation of man, nature has been the Most Merciful companion to him/her. With reference to the history of science, it is found that the appearance of most of sciences is rooted in nature. Today, it is proven in psychology and sociology that nature as a

kind friend, is the most effective factor in ethics and the nature of people around the world. People in areas of high yielding learn generosity and generosity of nature, and the effort and hard work is the lesson of nature in the desert areas. Another point is that many of the religious leaders consider the nature as human teacher, and believe that man can not only take many lessons from nature, but also can learn moral, intellectual and spiritual principles from it [7]. God in the Holy Quran referred to the various lessons of nature, and ordered to journey around the world and think of the nature to use its teachings.

"Nature is conquered by human." Also, in the Holy Quran, it is stated that man is the successor and caliph of God on earth. Accordingly, when a human sits down to watch the greatness and wonders of nature, and sees a light of its, understands the pride and dignity of his/her position, since he/she knows that all these impressive phenomena are in his/her service, and his position deserves to be the successor of God

10. INTERACTION OF ARCHITECTURE WITH NATURE

Empathy and respect for nature has deep cultural roots, and peaceful coexistence of man and nature in traditional architecture Iran architecture is quite evident. Many references in scripture about the plant, light and nature components and finally the allegory of Heaven has led the architecture of the multilateral nature, and semi-open/semi-closed spaces be placed in a hierarchical process as if are always motivated to respect and preserve the blessings of God which is manifested in the heart of nature and its elements and components. Iranian architecture harmonious balance between the buildings and the natural environment is obvious, as one of the things that has been both soul and empathy. Sense and knowledge of those who create architectural works of the period caused the physical elements in space to indicate their presence, and their application was a response to the environment.

Plant in Iranian architecture induces a specific culture that Eight Paradise Palace and Gardens of Persia best example for understanding the impact of plant and green nature on Iranian architecture.

Soil has always been associated with our architecture, and the nature and materiality of Iranian architecture is made of soil, and this element is not seen in European architecture.

11. SACRED SYMBOLISM

Colors and other patterns in decorations in Islamic art have certain implications, and applied arts in Islamic architecture are often emerged based on religious and spiritual teachings and revelations. Islamic art is palpably outermost face of Islam. Islamic art, is a symbolic and cryptic language, and the secrets and symbols carry meaning inherent in the art. The only way to check the meaning of Islamic art and artistic works is to check these symbols and secrets. Another important point in the debate about art and symbols of Islam is the fact that these secrets have divine origin. In Islamic architecture, symbolism is generally done in two ways. The first method is to make the forms tangible example, in which the quality of a form is to audience in a way that is understandable to the natural senses. Using images of Garden of Eden, the mirror, light and shadow are examples of this illustration of paradise. Another method, that is the more excellent and mysterious is "the rise of the idea to the universe of forms" or moving beyond the sensible world, that is possible by the help of reason. Rational thinking in this context means the search for internal and mental relationships between different elements of architecture [9].

According to Sadat Hosseini, "The language of art is the symbolic and cryptic language. Code or symbol is a means to express the idea or concept that has been missing for our senses and is unknowable and invisible, since human language is analytical, logical and rational, in consistency with human reason, and fails to understand the intuitive concepts beyond the reason. This is where the symbolism is used for spiritual truth and eternal expression. "Testimony to the unseen" is one of the distinctive features of Islamic art. In the same way, due to the immateriality of the fundamentals, "symbolism" is growing. "Oneness" and diversity in unity and unity in diversity are the fundamental principle of Islamic art that are understandable in all symbols of Islamic art. Islamic architecture is of the origins of the emergence of Islamic symbols. Architecture of the mosques (religious architecture) is one of the most important field, where many symbolic unseen-based features can be observed and explained.

12. HARMONY IN ISLAMIC ARCHITECTURE

The bond between man, architecture, and the universe is the foundation of the recognition of

traditional Islamic architecture, that extends the rules of sacred architecture of the mosque to virtually every other building, and finally, to the design of towns and cities. This bond stems from divine law and is continued through it. Throughout the whole history of architecture, the concept of harmony has been the subject of numerous studies and long-lasting discussions. Harmony may be defined as a correspondence between parts, the result of the composition (or the division) of a whole into consonant parts. Its ancient link with music, where 'agreeable' combinations of sounds can be read as mathematical relationships, seems to seal the connection between harmony and mathematics. In art and architecture, however, this correspondence is not easily described. Although it is undeniable that a link between architecture and geometry (and therefore mathematics in general) exists, in different periods the nature of this connection has been identified and judged in different ways. Principles and rules of Islamic architecture is the dominant architecture and sustainable architecture have the same principles:

♣ symmetry

♣ golden proportions Iran

♣ module and scale

♣ whole and part (geometric homogeneity)

♣ specific numbers: numbers used in architecture in different ways, and in the most noble form, has symbolic application. Symbol, is mysterious successor of a concept and image that is unconsciously perceived.

♣ Hidden geometry: "In architecture, there is a system that holds everything like a metaphor for the spiritual world, and gives dignity to each based on the intrinsic merit. The ancient architects' insistence on the use of geometry in all aspects of design, puts the idea in mind that we should not suffice to application of the geometry outward. Direct and indirect references to the inner geometry of the buildings are supporting this idea. This order reminds a kind of symmetry and balance in the buildings ". In this context, Ghal'eh Dokhtar in Firouzabad can be noted [15].

13. KHAN SCHOOL IN SHIRAZ

This historical monument is situated in Shiraz city, constructed in Safavid period. This place,

which used to be a theological school, has been restored several times. This building was constructed by governor of Shiraz, Allahverdi Khan Afshar, and generalissimo of Shah Abbas Safavid. After his death, his son, the famous commander of Iran, Imam Qoli Khan, completed the work of the building in 1024 Hijri. The area of the place which is built in introverted style is 7686 square meters, and the building is in an area of 5003 square meters in two floors. The building had hundred rooms to accommodate students, sow seventy are left, and the school courtyard is decorated with an octagonal pool in the center and 4 garden on its four sides with orange and palm trees. The courtyard length is 51 meters and width is 45 meters. Entrance is decorated with tiles in seven colors with excellent detail and impressive height, and plants and flowers on tiles are masterpieces of tiling art and architecture. Above the entrance, an inscription with the Thuluth line is written in bold, indicating the great taste of noble Iranian artists

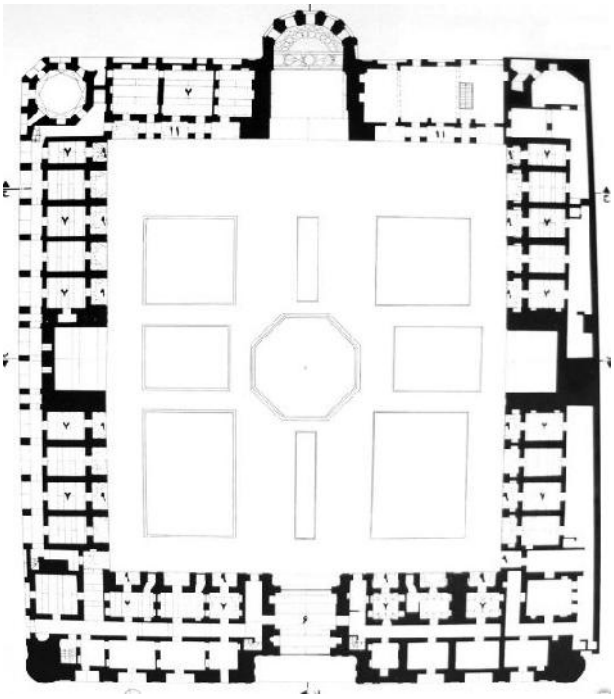

Fig.1. Plan of Khan School in Shiraz, Iran

School entrance corridor is a porch with an azure dome ceiling tiled with plants and flowers. During construction, and until the Zand era, on both sides of the western side of the school, there were two tall minarets decorated with brick and tile, destroyed due to the prevailing state to the Arg of Karim Khan Zand. Tiling of the roof of the school is like in Isfahan Sheikh

Lotfollah Mosque. Quranic verses are pictured on the edge of the roof in great Thuluth, in its inscription written in the year 1024. A large hall is located above the corridor, that once Hakim Mulla Sadra taught enlightenment philosophy there. In the 4 sides of the courtyard, 4 arches re decorated with tiles, and only the west entrance is recently refurbished.

Fig.2. The Khan School, Shiraz, Iran

One reason for the reputation of the school is that Mulla Sadra taught enlightenment philosophy there, and just the same time, the school was raised as one of the most important scientific centers in Iran. However, it may interest you to know that the most important features of the Khan school is application of holy or sacred numbers in it. The school has five *Madrases* (teaching position) with the intention of the sacred number five as the five Islamic holy persons, one of the rooms belonged to Mulla Sadra and four others to other teachers. In addition, two rooms in the school along with classrooms outside form sum of 14 rooms. This was not accidental, but the figures in the construction were selected with previous planning.

The school building is a cube without relying on other sites, that in fact reminds mental and sacred Kaaba, its expression is observed in the entrance to the school building sized ten, twelve and sixteen meters, just like Holy Kaaba size, and the criterion (gold portion) is observed in different corners of the school, and this huge building is very elegant and well proportioned with dimensions and fit and beautiful combination. The school has a central courtyard inside and four wooded garden or green space around it, and rooms from two sides - inside and outside – delectably are surrounded it. This new green space was applied to the school for the first time, wished to be a paradise for scholars and scientists. Like other schools,

if being looked from the outside, it does not look like a suburban Caravanserais for trade, or a defensive fortress for war. In fact, if it is looked from the outside like inside, the unique glory will attract humans to visualize the spiritual pleasures of paradise in this world, and extend the analogy incarnate manifestation of religion in society in the light of the Shi'ite thought. The school has a new plan beyond its time, and suggest that the prevailing environment has passed adventures behind, and there is no chaos there, but intellectual peace and security shadows it.

14. SHIITE THOUGHT IN KHAN SCHOOL

Khan school is the only school, where in the midst of developing Shia school of thought in the Safavid, a teacher taught as its head who was not only jurist and religious teacher, but a mathematician, engineer, architect, and chemist, Shaykh Baha' al-Din Muhammad ibn Husayn al-'Amili was who lived in Jabal Amel in a village called Jebah. Shaykh Baha al-Din's fame was due to his excellent command of mathematics, architecture and geometry. According to his permission, Mirdamad’s son in-law was selected to teach as the head of the school. The school was a center for all intellectual and traditional sciences, and in a little while, the seekers of knowledge of each part of the world came to the school, to learn the science and techniques that were taught and discussed there. So that future agents of Dar-ul-saltana, despite the desire for other trends of thoughts, accepted the scientific excellence of the school on other areas of the country, and embraced and adopted Shiraz as Dar-ul-elm. About the features and characteristics of school construction it must be said that it shows the behavioral characteristics of its architecture who has combined science and art so initiatively that requirements of the local culture are considered, and storms of accidents and narrow-mindedness could not reduce its importance.

15. HOLY FIGURES

Khan school’s architect intended to begin to work with the name of God. The number of windows is 92, the number of the holy name of the Prophet Muhammad (pbuh). On the other hand the total number of rooms, porches, hallways, stairs, minarets, the main elements considered and yet retain their symbolic, is 92, and the total number of main elements of pavilions, school hallways, stairs and porch, as each has a symbolic effect, is 110, number of

the name of Imam Ali (AS), and the Sadra teaching place has 32 rooms each has 14 doors. The building has 72 rooms, 12 corridors, 5 Madras in each floor, 4 Ivan, a mosque, a chronology school, and two, that were destroyed by a group of narrow-minded and ignorant people in brutal raids on charges of Shiism, and there is still no man with ambition to make it as the tallest minarets rise in the sky.

Table 1. Numbers in Khan school

Articles in websites	*Numbers (according to Pirnia)*	*Elements forming the building*
92	72	***Chamber***
5	5	***Madras***
4	.....	***Porch***
4	.....	***Minaret***
2	.....	***Stairs***
4	4	***Room***
.....	14	***Outside rooms***

16. DECORATIONS AND ORNAMENTS

Kufic is the oldest calligraphic form of the various Arabic scripts and consists of a modified form of the old Nabataean script. Kufic is the oldest calligraphic form of the various Arabic scripts and consists of a modified form of the old Nabataean script. However, the prevalent script in inscriptions of this period was widely used, especially in Persian societies, until being replaced by the Nastaʿlīq script, a combination of Ta'liq and Naskh.

The most important characteristics of design in the Safavid period is following from the rules of symmetry, reflection, repetition and geometric order. Islamic art projects are a kind of traditional Persian designs, that while having beauty and grace in various applications and on various buildings and monuments, follow a set of rules and artistic principles and formic mathematics.

1. Calligraphy and script

Script is a tool to record the Word of God to mankind. The calligraphy is the art in the Islamic world and has been used almost all Islamic monuments such as mosques, inns, and even at the residences. The use of script and calligraphy architectural decoration is inform of inscriptions and tiling, on which Quranic verses

are written. Calligraphic inscriptions and the tile work is directly related to geometry, the same tool with the help of which human reason is seeking to understand the divine order. Thus, in Islamic calligraphy fonts have fixed size, spacing, and proportions.

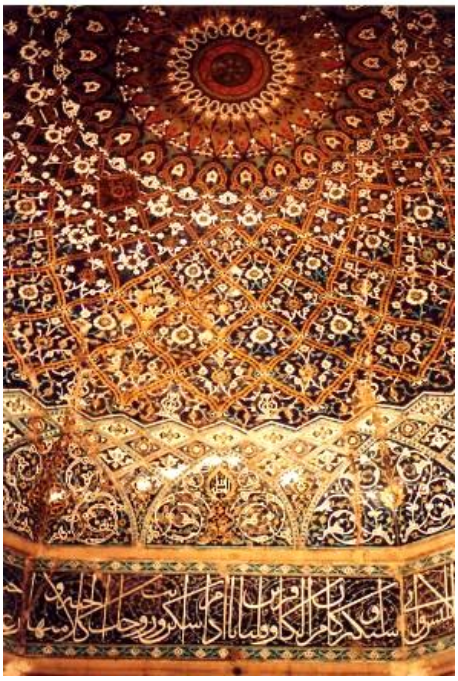

Fig.3. Ornaments of Khan school, Shiraz

2. The plant and geometric motifs (arabesque)

The arabesque is a form of artistic decoration consisting of surface decorations based on rhythmic linear patterns of scrolling and interlacing foliage, tendrils or plain lines, often combined with other elements. It usually consists of a single design which can be 'tiled' or seamlessly repeated as many times as desired. Within the very wide range of Eurasian decorative art that includes motifs matching this basic definition the term "arabesque" is used consistently as a technical term by art historians to describe only elements of the decoration found in two phases. Arabesques, sometimes as the main theme is used in interior decorating domes. The interior dome is reminiscent of the celestial sphere, and in its head leads to the center and unit, when these designs are intertwined arabesque, the concept of unity is inspired.

Fig.4. Ornaments of Khan school, Shiraz

3. Shamseh (sun)

"Shamseh in Islamic art is inspired by the role of the sun, which is mainly introduced generally by the arabesque, Hatay, inscriptions, geometric designs, and sometimes with animal motifs, like fish or bird. This role in most of the decorative arts in religious works, like gilding the first page of the Qur'an, decorated inside and outside the dome, mosques, etc. or in other arts such as illustration, carpet, metal tools, pottery, etc.. "[17].

In some literary sources, the sun is a symbol of the Prophet of Islam, Muhammad (PBUH). This idea may be obtained of verse 174 of Surah Al-Nisa: O mankind, there has come to you a conclusive proof from your Lord, and We have sent down to you a clear light [17]. .

17. CONCLUSION

Islam did not present an unchanging physical body for architecture, but provided principles for environment, human relationship with each other, the relationship between man and nature, man and God, and the relationship between man and his artifact. Unfortunately, this is one of the deficiencies that architecture today is not based on the historical past in the field of academic teaching, and lecturer have learned western architectural styles, and students have tended to western architecture. Artists and architects should pay attention to culture and art inspired by the Quran in their construction, but unfortunately, most of the architecture academic space is not inspired by Islamic Architecture using the Quranic worldview, so that enjoying the spirit of original Iranian and Islamic art and original thinking, the students create the constructions. Islamic architecture is what it made by the wise architect, and does not have introverted definition, and is a dependent definition connected to its creator.

In our country, Iran, cities must maintain their Islamic-Iranian reputation in every way. In addition, we should be inherited to past patterns, for the implementation of Islamic Iranian city buildings, urban advertises are necessary to comply with these principles. Everyone must respect these principles in the cities, and does not only refer to buildings and their facades. In addition to the building facades, indoor maps should also follow the Islamic-Iranian principles, and Iranian Culture and Islamic pattern should be considered in construction of houses. In Islamic architecture, paying attention to the private and public spheres and the separation of public and private spaces is important, while the modern architecture does not considers separation of these spheres.

18. P.s.

[13]http://www.irane7000saale.com/pdf-Iran-7000/Ganjine-PDF-IranShenasi/Pajoohesh IranShenasi/Namaad-Khorshid-(Irane7000saale).pdf»

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