

**Research Article**

## **THE PATH OF THE MANIFESTATION OF MULTIPLICITY TOWARDS UNITY IN THE ISLAMIC DESIGNS**

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### **ABSTRACT**

The only way to perceive the Islamic patterns and their original meaning is to follow the religious concepts and also their feedback on these patterns. In this regard, we entered to the realm of mysticism through which the value of Islamic art could be searched so that the mystery of these patterns could be discovered. Also, to answer the questions about unity and multiplicity patterns we searched in to the origin of circle pattern, its true meaning, and hierarchical world of creation. We studied their objective aspect in relation to the Islamic beliefs as well. Afterwards, the concepts of the seven hierarchies and the order of being on the architectural patterns were studied. These patterns then were mentioned as the process for reminding human beings of their forgotten reality and also looking for the God which is the internal desire of each man to find out its original home so that through this way the unique sense of architecture and Islamic culture of Iran will be perceived. Study of traditional Islamic architecture opens a new horizon to the artists, especially architects.

**Keywords:** *Unity, Multiplicity, Manifestation of the Love of God, Notification, Salvation, Solace*

### **INTRODUCTION**

Art forms a journey from the appearance of the objects to their origins and from the origins to the original creator. Beautiful forms of art in all its various forms remind of the unity out of the plurality of the forms. The most fundamental principle of Mysticism and the deepest dimension of Islam is "unity in multiplicity". In addition to the manifestation of this phrase in the nature, it could be represented through the human artistic creativity as well is a symbolic representation. All elements of Islamic architecture are based belief either the simplest designs or the complex geometric designs and all of them have the best possible expression of unity.

Now the question is how a simple unity has created a complex multiplicity and how the man will understand the paradox between unity and multiplicity and to establish the relationship between them? Primarily each geometric design refers to a hidden truth.

The geometry of these motifs binds the material world to the world of sense. In fact, all of them carry not only quantities but also meaningful qualities such as the multiplicity of the endless creation which stems from the unity (multiplicity in unity). And so all the levels of the universe are bonded together by this life-giving geometry and beyond the universe are manifested materially and the material world is revealed as a metaphysical picture. With the above mentioned assumptions many questions can be easily answered such as: "The purpose of creating complex geometric designs on the walls of mosques and mausoleums which are planned centralized and also the hierarchical importance of them.

Now that in this society where the majority of the above mentioned thoughts are forgotten and also the man especially the artists neglect their place in the universe, the study of this issue is highly demanded in order to understand where the creator of the universe, God, and then the artist are located in this world. Thus a research with qualitative process historical - interpretation of the past and a basic result in the present aim, was formed with inductive logic.

### **Research Article**

In this research answer these questions for answering these questions first, the reason of using a circular form and Centralism in motifs is pointed that this topic has also been defined as the following:

- Fundamentals of Rotating Shapes
- Rotating geometric representation of the divine creation
- Spherical world as the divine
- Circle as a symbol of divinity in the stage of first will and determination
- Circle the best form for understanding the unity and manifestation of multiplicity
- Spherical diagrams of existence geometry
- Fundamental order of the circular world
- Cube of Kaaba and circumambulation, manifestation of the circle and Centralism and the hierarchy of seven
- Wide spherical space form of the pray (both centralism and hierarchy of seven)

And the hierarchy of the motifs described in the following topics:

- Seven steps of existence in the world
- Arc of ascent and descent of seven steps
- Sacred number seven

As a result, seven steps of existence have been expressed as a ascension to the main essence in the process of Islamic geometric patterns to reach the center.

### **Rotary geometric shapes and designs**

The combination of shapes and forms has something beyond their appearance; they can be a place for the eternal truth. In this way, some shapes and designs, remain by means of their eternal over time, one of these shapes is rotary form.

In Ikhwan epistles they consider various aspects for shapes: 1- Original Identity 2- Quality: Type of shape like circle and ... 3- Quantity: Length, Width and (Akkach, 2005) Qualitative aspects of geometry shapes are in terms of proportions and by which a space will have unity and harmony. Proportion rules are usually obtained from division of the circle into regular inscribed in circle shapes. All the proportions of a building eventually come from a circle which is a symbol of unity and covers all forms of possible existence (Burckhardt, 1370). In Ikhwan epistles geometry is also divided into four main sections: 1- Number Science: Includes unity principle or number one 2- Geometry Science: point principle 3- Astronomy Science: the movement of the Sun 4- Music Science: The principle of proportionality and equality (Akkach, 2005). In the meantime, we examine the science of number, geometry science and point principle.

### **Number Science: Including Unity Principle or Number One**

Science number and its geometry in the world is a reflection of unity in multiplicity or vice versa. Number one is the unity principle, and other phenomena in the universe (multiplicity) are all a reflection of this principle.

Science of number is governing the nature, that the human soul is a way to find unity. Numbers somehow impart the spirit on the soul and are principle of creatures and are the origin of all sciences. Each number has an inherent in Islam that this inner is an embodiment of unity that binds the number to the source. Number with its Pythagorean concept is identified by shapes in the sensible world, which that shapes become unite through their essence (Ardalan and Bakhtiar , 1380).

Geometry is the visual manifestation of creation and its underlying framework, form a visual expression of a way that reaches from unity to multiplicity (Soha, 1386). Sacred geometry is essentially symbolic and is the visual expression and constant fundamental principles that underlie human existence and the world (Soha, 1386). In the Islamic tradition, the words their selves as sounds, consonant letters and numbers get fundamental role, and inherently is the language of wisdom. Numbers, especially become a powerful symbolism which can be found in different forms understandable by each of the senses. Just that all numbers in the symbolism of mathematics and all forms of geometry dependent on the center. This kind of symbolism is a reflection of unity in multiplicity, or by the common and numerical relationship, reflecting multiplicity as an application of unity (Ardalan and Bakhtiar, 1380). Any number and shape, if

### Research Article

is looked at its symbolic meaning, becomes an echo of the unity and reflect of the quality, which lies at its original heart and is higher than any division and quality yet have taken all of them with a principled manner (Nasr, 1380). In the context of Islamic spirituality, there is a special relationship with qualitative mathematics with its Pythagorean concept, a relationship that arises from an emphasis on unity and wisdom on one hand and the eternal nature of spirituality on the other hand.

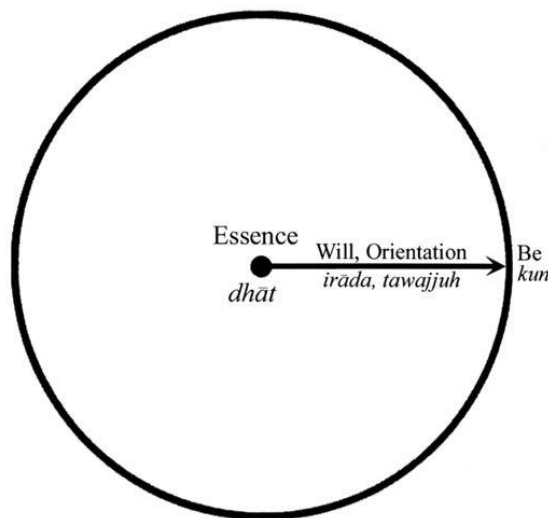
The mathematical nature of Islamic art so to speak is a manifestation of mathematics lies in the Quran and numerical symbolism of its words and letters. The application of clearly defined geometric spaces, very precise mathematical ratios, specified lines and volumes with precision of mathematics was a tool by which Islamic architectural space and the exterior surface will form. Thus the principle of unity was more explicit and space became sacred (Nasr, 1380). Muslim artists with the help of geometry have been able to express their visual image of very sublime and abstract concepts like the manifestation, like the manifestation of the divine nature in multiplicity (Rahmati, 1390). universe is created based on the geometry. Geometry of the universe separates unity from the multiplicity, and all the glorious things that are immersed in a coordinated rhythm. We sent with a specific predestination (Hajar, 21). As we see the verses (Ayat) of God, predestination in the words of God is the same geometry and geometry is the symbol of size (Nadimi, 1386). So the work of God is composing and forming according to the predestination as he said: Combined you in any way he wants. (8 Enfetar) And saw this power desirable for his Caliph. One of these divine compositions manifests in art. Geometry refers to the nature of the phenomena. Thus geometry, before being quantitative is an inherent quality (Nadimi, 1386). In fact, any regular geometric shape is a symbol of a divine attribute (Nasr, 1383).

#### Geometry Science: Point Principle (In Circle)

In the geometry science the circle symbolizes the infinite and all points on the circumference face toward the center. This description can be attributed to infinite creation of humanity (the points on the circle) all of which reflect the original creator (center of circle).

In the *Tawasin*, al-Hallaj refers to this as the point with the meaning of unity and in the middle of the circle is the meaning of truth (Akkach, 2005). In the Sufi teachings, in *Kitab al-Nuqta* (The Book of the Point), al-Jili presents a sophisticated exposition of the meaning of the point, seen as a potent symbol of the ultimate Reality (*haqiqat al-haqa\_iq*).

In the *Futuh* Ibn Arabi translates this creative triplicity into a geometrical form. He illustrates the triplicity of the divine creative act with reference to the circle: the center stands for the Essence, the radius for the Will, and the circumference for the coming into being by the word is! (Akkach, 2005).



**Figure 1: The geometric representation of the divine creative command according to Ibn Arabi. (Akkach, 2005)**

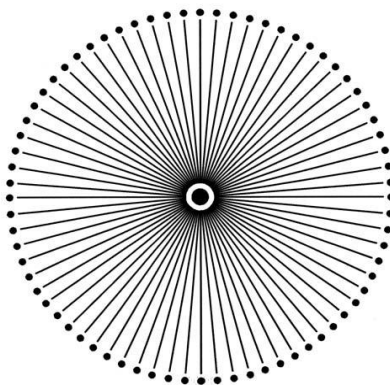
### Research Article

The point is being (*al-haqq*), the space outside the circumference is non-Being (Al Adam), or, say, darkness. (Akkach, 2005)

Traditional Man lives in the Islamic society according to divine law (sharia), In addition, the man, seeks the truth through path (Tariqat) which is as inner sharia realm. The relationship between truth and path and Sharia can best be indicated by a circle. Sharia is a circumference of the circle; path is the radius that is connected to the center, and the center is truth. The basic assuming of the path is that there is a hidden meaning in everything (Ardalan and Bakhtiar, 1380). Man who lives on the circle, should always be aware of the center and in life, his actions and thoughts should go towards its center (Nasr, 1383). Al-Hindi also introduces the world as divine command. As we see in the verse 29 of Al-Rahman surah: He is doing something at any moment (Akkach, 2005). Ibn Arabi considers circular shape representing the man going toward and coming from God. It is also expressed in verse 29 of A'raf surah: and unto him the whole matter will be returned (Akkach, 2005).

Contemplate and intuition of universe as manifestation is an acknowledgement of the return of one to one. All separation is unity, and otherness is all one. Such action is seeing God everywhere (Nasr, 1383) Circle is the tool maker for formation of human in microcosm, which started life as a spherical shape and sees the world with his eye spheres and closes down the full circle with his death (Ardalan and Bakhtiar, 1380). Ibn Arabi considers the center a point which is independent and self-sufficient, while rests of the points on its circumference are dependent on it. In the Quran we read in verse 15 of surah Fater: It is you who are in need of God”; while God is “the self-sufficient, the glorified (Akkach, 2005).

The point of the center relates to every point on the circumference by its same essence. For if it were to relate to one point on the circumference by other than that by which it relates to another, it would be divisible, and it would not be true that it is one, yet it is. So it relates to all the points, in spite of their multitude, by none other than its essence. It is certain then that multiplicity manifests from the one Essence without this Essence being multiplied (Akkach, 2005). And the circle is considered the best symbol of creation among other forms. (Figure 2)



**Figure 2: The circle as a symbol of divinity (Al-Vahiat) in the state of first determination (Akkach, 2005)**

#### ***Circle, the Best Form For Understanding the Unity And Manifestation of Multiplicity***

Human as honored creature in the universe is a reflection of the divine attributes in his inside. In fact, all human beings are the manifestation of multiplicity derived from the absolute unity. These statements emerge by geometry in arts and the best description of it is done by circular shapes.

God was and nothing with him; and he is now even as he was,” raises other related questions.<sup>45</sup> How could God remain as he was after creating the world? How could God, the one, when there was nothing with him remains the same one when the multitude of existents is associated with him (Akkach, 2005). Sufis has an analogy in this case. That man is the mirror image of God became a central theme in Sufi thought following al-Hallaj’s saying “I am the Truth,” (Akkach, 2005).

### **Research Article**

They consider plurality of points on the circumference of a circle as reflection of god forms in the mirror of creatures and thereby express that humans are like mirrors that are against God and reflect his attributes depending on their capacity. Through this relationship ontologically, the circle is the primary understandable symbol form of unity and the multiplicity originating from it. Circle has the intrinsic qualities of geometry and metaphysical reality for understanding the paradox of unity and multiplicity (Akkach, 2005).

Man should reflect the center of the circle on around the circle or reflect that origin in the next period of time and generations of history. He is substitute of God (Islamic interpretation Khalife of Allah). (Nasr, 1383) Yet the truth is, its manifestations numerous (Nasr, 1382). Countless manifestations of the human spirit is not only multiplicity, but also is the reflections of absolute unity (Nasr, 1382).

So our early question of how a complex multiplicity forms from a simple unity is answered. Thus we know why most artists in their work for the manifestation of the right essence use circular form and of course the visual system, of regular inscribed in a circle geometric image sequences, or regular inscribed in sphere multi surface image sequences, are better codes to express obscure inner Ahadiat - transition from Ahadiat or indivisible unity and expand to unity in multiplicity or multiplicity in unity does not exist (Burckhardt, 1376).

In Burckhardt thinking Islamic art is based on facts, a foundation expressed by a range of organized words together and in the center of these words is divine unity (Tohid).

These are as follows Divine Unity (Tohid), unity, multiplicity, discipline, science, beauty, and in this set of words unity at a particular place to give meaning to divine unity (Tohid). In fact Islamic art is an aesthetic and personal experience of unity and multiplicity of the world which in this experiment, all multiplicities in an innovative order become unity.

In this definition, Islamic art is in a way that can give the world light and joy and humans escape from the multiplicity of disturbing anxiety and pass and return to bright calm and pleasant endless unity (Rahnavard, 1389).

Existence of circle returns to issue recommendations that unity is origin endpoint of reaching all scattering and multiplicities. In the icons group: circle symbolizes perfection, integrity and spirit of the time and balance and is the perfect geometric shape. This shape expresses the integrity of the human psyche in different aspects of the relationship between humans and nature. Symbolizes the creation of the universe, and continuous motion over the sky and has relationship with divinity (Olohiyat).

In the center of the circle all radiuses are coordinated to a point and the integrity of these lines in this central point is in its peak of perfection (Jafarnejad, 1381). Lines around the circle and the circle are free from multiplicity to reach unity (Tohid). Means rejection of the track and reaching closeness (Ghorb) which is the God (Naghizadeh, 1387).

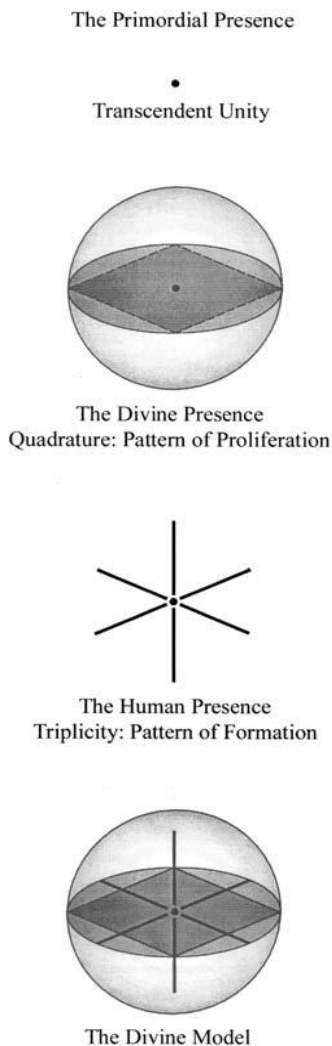
### **The Presence in Circular Geometry**

Generally we can describe eternal presence of God to creation of the world and human presence as a spherical diagram. These diagrams are the evidence for the importance of circular geometry shapes in different sciences.

Generally four types of presence can be defined: (Akkach, 2005)

- 1- Eternal Presence: These presence has the same meaning as verse 1 of Surah Tohid: Say: He is God, the One (ahad). This presence represents essence of God, which is not imaginable and Sufi has compared it with point (Akkach, 2005).
- 2- Divine Presence: This presence represents knowledge of God through his names and attributes (Akkach, 2005).
- 3- Human Presence: That represents the manifestation of seven attribute of God (life, speech, knowledge, hearing, vision, determination and strength) in honored creature.
- 4- Presence of Word (Vahy): That is the word of divine (God) (Figure 3)

**Research Article**



**Figure 3: Presence geometry diagram (Akkach, 2005)**

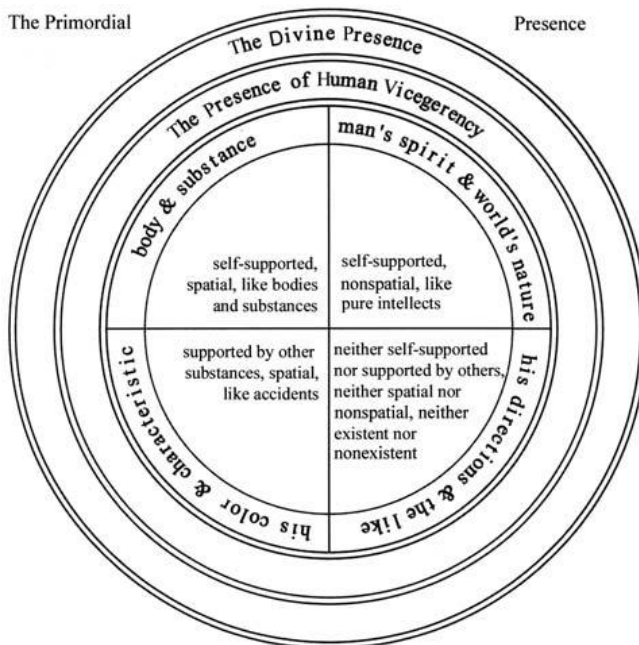
**The Fundamental Order Presence**

The relationship between presences in the world is inseparable. There is an exquisite order and truth among them that all of them are introduced as evidence of unity in multiplicity in the world.

Ibn Arabi counts human presence is intermediate between God and the world as the dividing line between shadow and sunlight counts (Akkach, 2005). He considers figure 4 they represent of the relationship between eternal, divine and human, presence which word (Vahy) presence is derived from. White background is not distinct, eternal presence and the outer of circle is God’s presence which actually defines presence man and the world.

Between God presence and universe, there is human presence that translates original unity into four basic parts. In this diagram Ibn Arabi shows symbolically principles of centrality and centrality, quadrature, rotating, composition and ... in infrastructure of existence. Where the centrality and being circular reflect the unity and multiplicity of the world and trinity and quadrature which are being three-dimensional and six-way diagram, remind the presence of human (Akkach, 2005).

**Research Article**



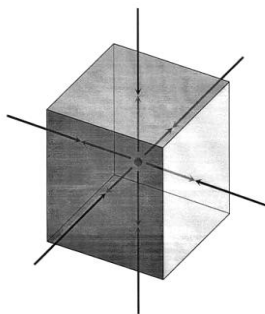
**Figure 4: The fundamental order of being according to Ibn Arabi (Insha al-Dawair) (Akkach, 2005)**

According to the fundamental word of Islam: There is no God but Allah, while the distinction between different levels of reality is reserved, everything is placed under immense cupola of high Ahadiat. As soon as the recognition of the thing finite itself, it can no longer be seen as a reality in the near infinite (Burckhardt, 1376).

**The Ka’bah cube and Tawaf performance** (manifestation of the circle, Centralism and the hierarchy of seven)

In the Hajj, Muslims do worships like Tawaf in Mecca. In this worship they rotate around the Ka'bah seven rounds and this circular turning of them is toward a specific goal and truth. This is the presence of geometry, in which circular motion of human beings is the principle of creation presence and humans and Ka'bah as a center in the middle, evokes the eternal principle.

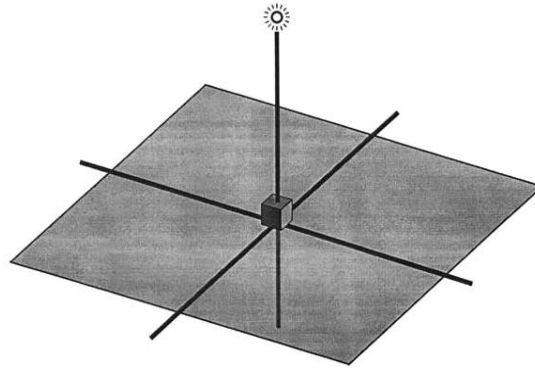
The Ka’bah cube is the manifestation of human presence (Figure 5). Some say the reason of turning seven rounds of Tawaf is due to the seven attributes of God that he has given human beings, (Akkach, 2005) but Ibn Arabi considers this seven turns around Ka’bah a match on planets rotation, which has the role ruling earth conditions and states in fact God uses as factors for regulating the affairs of the world through their influence on the natural elements in the human body and land (Akkach, 2005). They say the sky has a circular way because this case is symmetric to the center and has no beginning and no end (Ardalan & Bakhtiar, 1380).



**Figure 5: The Ka’bah cube, the manifestation of human presence**

**Research Article**

Qiblah is considered a horizontal link to connect people with center of world and connect them with a vertical axis to the center of Samaa (Akkach, 2005) (Figure 6). Ka’bah due to the vertical connection with the cosmic center is nearest place to heaven (Akkach, 2005). We can see the circular presence of humans around the Ka’bah so as in circular geometric motifs which all of its components has a special attention to the center.



**Figure 6: Ka’bah axial relationship with the Polar Star (Akkach, 2005, 184)**

Each space has a sacred center, which polarizes the space around it. Just like Mecca that for Muslims is the axial point on the earth which joins heaven and earth and accordingly it is the center of the earth and is the polarizer of all the space performing the highest Islamic obligation.

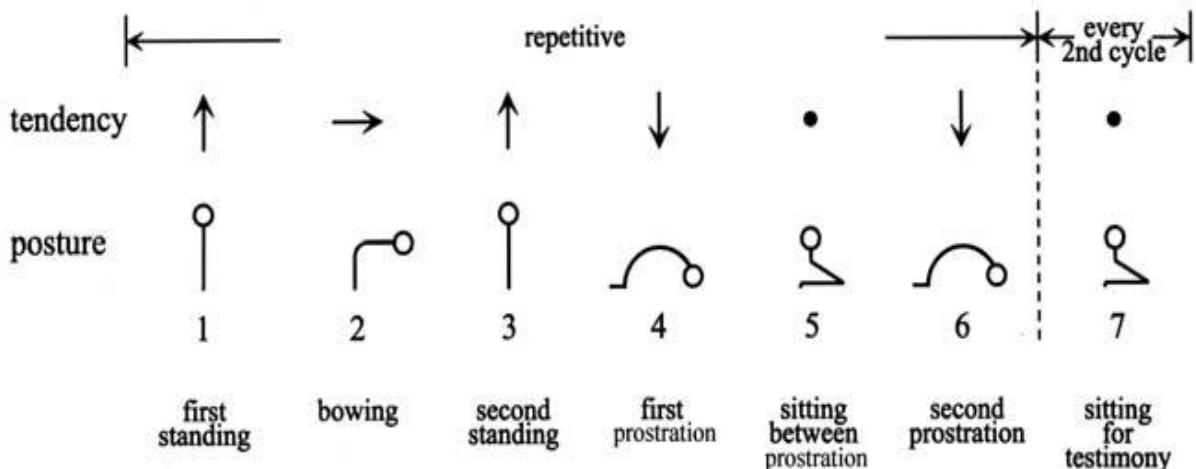
The accomplished space within the traditional architecture is seeking either make this center directly or induce it indirectly (By motifs and ...) (Nasr, 1380).

**Spherical spatial of the performance of pray** (Centralism and defining a hierarchy of seven)

In Islam, Muslims are obliged to fulfill the prayer like Namaz (Salat). This prayer which is introduced as one of the main pillars of religion, during it Muslims during their bowing and prostration before the God they talk with him.

This moves all have divine mysteries and secrets, which we describe below.

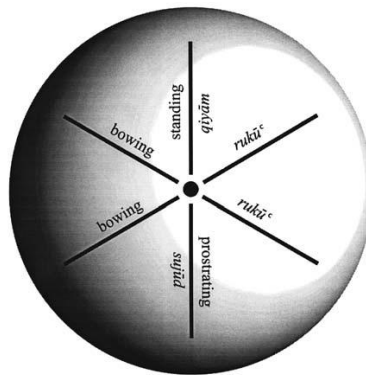
Body positions during the prayer (Salat) are a seven-movement which is repeated in each period. (Figure 7) The diagram of these movements can be drawn extensively in a circle (Akkach, 2005). This circle and directions inside it represents human presence (according to what previously has been said) and its tendency towards is the center the same oneness principle (Figure 8).



**Figure 7: Body Posture during pray (Salat) (Akkach, 2005)**



## Research Article



**Figure 8: Widespread drawing of the performance of the pray (Salat) (Akkach, 2005)**

### **Define a Hierarchy of Seven**

#### *Seven Steps of Existence*

The steps of existence in the universe start from the paramount level which the absolute principle and after different steps falls to human.

In fact in the universe we have seven steps of existence which according to some mystics can be defined as follows:

1) Transcendent Unity (Ahadyiat): This step includes the transcendental, absolutely and pure unity of God which is unknown and beyond human comprehension. This step is considered number one in the rational and geometric concepts and zero in the world of metaphysics. Ghazali in this case also consider it equal to whiteness and purity. In fact, the idea of unity is visible in it without having anything similar (Akkach, 2005).

2) Divine Solitude (Al Vahdeh): This step expresses the divine existence (isolation) and indicates the nature of God (science) and is the step before creation.

Sufis math the principle of geometry as the number one which is the principle of numbers to two levels. In Arabic unity (Vahdat) is characterized by two words:

A) Ahad like the verse 1 one of Surah Tohid: Say he is the unique Allah. This refers to the first step

B) Tohid like the verse 163 Surah Baqarah: Your God is one. This is the etymological root of second and third steps. In fact, these two steps are common in these terms.

3) Divine Uniqueness (Al Vahdaniyah): This step represents the oneness of God and the plan for the creation of the world

4) The World of Spirits (Al Arvah): The abstract of creatures of the world.

5) The World of Similitude (Al Misal): Consists the cosmic universe (without division)

6) The World of Bodies (Al Ajsam): Including the creation of creatures and plants.

7) The World of Man (Al Ensan): This step is the evolution of the previous stages (body + soul), includes honored of creatures, which the divine attributes emerged in him.

The last four steps include the creation process. These seven steps provide the conditions for recognition of the essence.

Al Handi divides these steps into three parts:

1. The primary purpose: Design of world as the divine order while the world is God's special attention and creates anyone he wants. These statements can be referred to verse 54 of Surah Roun: Creates what he wants.

2. The Secondary purpose: Design of world as none variable creature.

3. The external environment in the territory existence: Where the world is designed as an external existence.

These divisions are emphasis on Ghazali's sayings (The Three Mavatin) for a comparison of creation of the universe with the process of producing architecture. He considers the first two steps equal to the design process and creation of basic idea in the mind of the architect, in such a way that has not yet

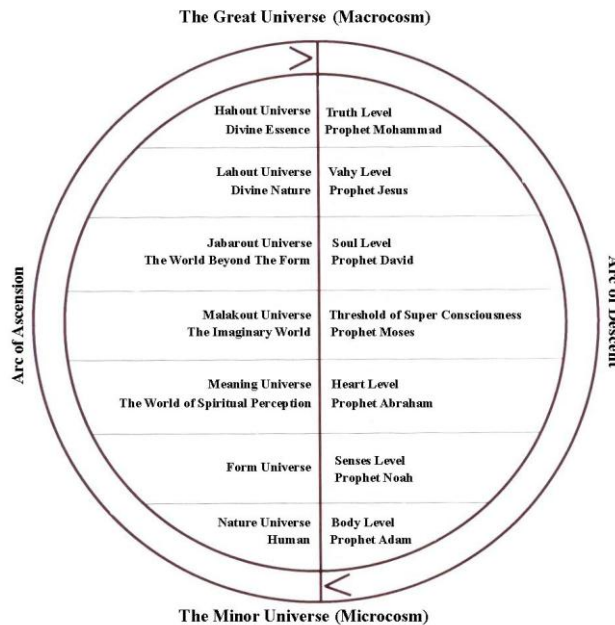
**Research Article**

manifest, and the third step equal to the construction of work (Akkach, 2005). In all traditions, the main axis is the reality of God as truth, accordingly, anything other than Him, is only relatively true. In other words, it has a hierarchical reality which starts from God and through multiple steps gets to the lowest level of reality which is the world of nature. (Nasr, 1382) In general, the creation of the universe starts from one and fell from many aspects of existence and ends to human (Ardalan and Bakhtiar, 1380).

**Arc of Ascent and Descent of Seven Steps**

When human achieved the wonders inside him and polished his soul, then he can walk to the reality through the mystical journey. There are several ways for this journey, one of which is exploring the art and Islamic motifs which binds man to the superior worlds.

All of humans can ascend to the Throne of God by their inherent potential that almighty God through his seven divine attributes gave humans. This ascension takes place within seven steps that you can see in figure 9:



**Figure 9: Arc of ascent and descent of seven steps (Ardalan & Bakhtiar, 1380)**

They are: Hahout universe (Divine Essence), Lahout Universe (Divine Nature), Jabarout Universe (the world beyond the form), Malakout Universe (the imaginary), Meaning Universe (the world of spiritual perception), Form Universe, Nature Universe (Human) (Ardalan and Bakhtiar, 1380).

The principle of hierarchical universe and journey of unity in multiplicity, in the manifestation of hidden truth and revealing the beauty of creatures, including artworks, one by one show themselves. (Ghasemi, 1386) Person in the journey to the truth, for the perfection of the embodiment of human, can ascend to the first level of truth which is Ahadiyat level. Accordingly, the artwork is the task of understanding beauty and descent of it from higher universe to the tangible universe. It means, the artist covers the truth in the material veil to become visible (Ghasemi, 1386).

**The Sacred Number Seven**

The number seven has long been discussed at various times. Number seven is considered one the sacred numbers. Prior to this we reviewed the application of it in the seven steps of existence and ascension, now we refer to some review of it in some texts:

-Manifestation diagram of number 7 in holy Quran: For hell 7 seas, Companions of the cave (Ashabe Kahaf) to number 7 and or Aad nation 7 days suffering from plague, in Surah Baqarah 7 spikes are mentioned, Shams has sworn to seven things, Pharaoh's dream of 7 fat cows and 7 skinny cows and 7 wet spikes and 7 dry spikes and Joseph interpretation of 7 years of plenty and 7 years of famine.

**Research Article**

-Jilly states the number of heavens and earth is seven. (Nasr (a), 1383) Ibn Arabi also sees the number of heavens and earth in seven. As we also read in the verse 12 of Surah Talaq: God is the one who created seven heavens and like those heavens (from seven levels) created the earth (Akkach, 2005).

-7 steps ladder as fundamental of 7 steps of search in Kashf Al Asrar.

-The concept of oneness and unity of 3 and 4. Number 3 a symbol of light and unity and number 4 symbol of 4 seasons and the 4 elements.

-Imam Fakhr Razi states in the Great Commentary (Tafsir Kabir) when they refer to number 7 they get multiple will of it (Jafar nezhad, 1381).

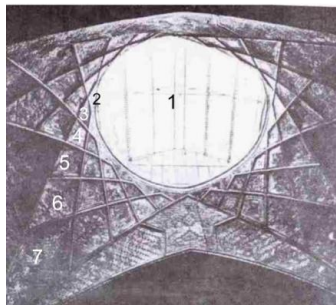
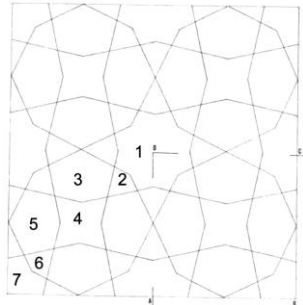
Naser Khosrow starts his writing with the principle that anything in the tangible world is an effect of a reality in the intangible world, concludes that there should be seven levels of angels to correspond with seven planets (Nasr, 1383).

**CONCLUSION**

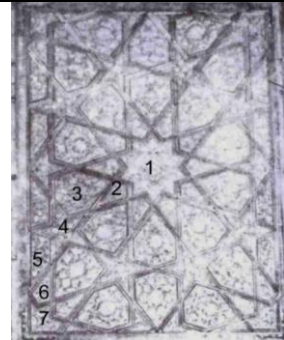
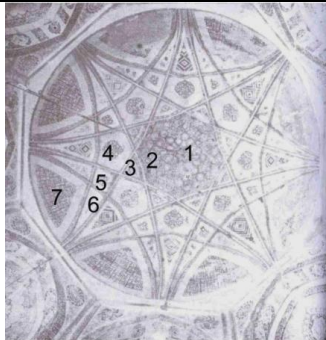
***The Ascent in the Seven- Stage Designs***

Mysticism has entrusted the spirit of unity, depth of meaning, felicity in discourse, long lasting beauty and comprehensive culture in our body works. The essence of this moral philosophy is unity. Love is its path. Its highest point, peak, is Connection and its goal is infinity. What we understand by multiple senses is allowed to be different. The truth is the unity which is understandable through love, with the eye of heart, the depletion of self, and attains Contact (Abolqasemi, 1383). These designs symbolize an amazing degree of reflection and meditation in which one finds unity in diversity and diversity in unity (Burckhardt, 1370). Creating geometric forms that are symmetric with respect to the centers, the artist symbolizes unity in the unity which is the first principle of Islam.

As all human beings are the same against God and have no advantage except piety in Islam, each artistic symbol and architectural bodies in all areas should manifest this fact. So in the Islamic architectural forms, one can arch a stage of self-discovery through these arcs, firstly. Then after finding himself, one can achieve God in the apex of the arc (Nejad, 1381). The form is the Lower world and the Secret is the upper one. In this regard, the Secret is like a meaningful ladder where one can ascend the essence of existence (Nadimi, 1386). These forms and templates are the symbols of the creator. This artwork is a reflection of the forms "Mesal world ".The kingdom is a place where traditional forms reflect it (Ardalan and Bakhtiar, 1380). All arts create awareness off the need to think of some way to the divine truth. Especially architecture that represents a plurality of means and ways of achieving unity in diversity ( Ardalan and Bakhtiar , 1380 ), regarding the same motifs under the domes, Ibn Araby suggest that these designs are the reverse trend of "unity in diversity " in the descending arc and " diversity in unity " in the ascending arc and somehow remind the divine names . Although the trend of these designs is towards diversity, they depict and pinpoint one truth (Ghasemi, 1386). We can consider the hierarchy of designs as the reflection of the ascent of the seven motifs. The designs are ascending such that the plurality of design (creation of the world) ascends toward the central unity (the essence). In fact, the designs reflect the stage of existence and turn one from this earthly being to its original home. In the following examples, the designs manifest the essence of the seven mystical steps (figures 10-13).

	
<p>Figure 10: Eight four-leaf node (Shrbaf, 1385)</p>	<p>Figure 11: Timcheh Mahdieh Tehran Bazaar (Shrbaf, 1385)</p>

**Research Article**

	
<p>Figure 12: Torbatejam (Shrbaf, 1385)</p>	<p>Figure 13: Prince Hussein Qazvin (Shrbaf, 1385)</p>

Now, in the end, we can give a clear answer to the first question as the purpose of creating complex geometric patterns on the walls of mosques. These designs attract the attention towards the center representing the internal structure of the physical concept. In other words, the goal is to depict this world against the eternal fact and salivation. In sum, the aim is to achieve the calmness and peace which a man is created to attain it and finally being as surrender to the will of God, providence.

**Finally**

The Islamic visual art is the visual reflection of revelation and nothing else. That is, the Islamic art stems from the fact and the Essence of Quran and not from the surface meaning or appearance of it (Avini quoted Burckhardt, 1370). The art of the architecture holds the main position among the arts shaping the human environment and make it ready to fall thanks to it.

The Islamic holy Architecture is the Crystallization of Islamic spirituality and the key to understanding this spirituality. Thanks to this spirituality, the atmosphere creating this architecture makes a shelter where a man can gain benefit not only from the peace and harmony of the nature but of divine Paradise that is the manifestation of his nature. There is a Paradise in the depth and the center of human where echoing the presence of God. Because the heart of a devout is the empyream of GOD (Nasr, 1375). It should be said that these inscriptions and designs remind of a thread guiding and coordinating the whole world, like time that systemize our life. And this thread is the presence of God and nothing else (Rahmati, 1390). The King of the traditional sciences declares that God is the right and an infinite absolute. The complete goodness and blessing exist due to name of God and the whole world is moving toward him. The knowledge of art is a kind of enumeration and the goal of the artist is to remind human beings of the status of this world and converting him to the excellence position. If the architect artist adjusts his design to the mystical and divine idea attributed to the main creator and in the end to the man as the best creatures, and thinks in a unify trend in this pluralistic world and realizes his position in this world and tends to the geometry of universe, then his architecture will be turned into timeless and placeless architecture joining to eternity and eternal value. In this way, the society will be light again and the indignity and meaningless will be effaced. Understanding the value of existence causes the manifestation of love and creativity inside the artist. Through this way his created designs and spaces become valuable. Revelation to the code of numbers and forms is like a spiritual ladder leading people to the world of His Holiness and salvation that is suitable for the man. In fact, to the peace that man is created to achieve it. But this step can be gained just when one can recognize holiness and make himself as a surrender to the Providence provided that one realize his essence firstly.

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**Research Article**

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