



Philosophy of Aesthetics and Art in Islamic Architecture

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Abstract

Philosophical discussions of art and aesthetics are scarce in the Islamic intellectual and philosophical heritage. The aesthetics of Islamic art on the one hand is the product of the thinking and reflection of Islamic scholars and philosophers, such as Ghazali, Farabi, Ibn Sina and others in verses and hadiths and on the other hand, it is the result of a kind of intuitive understanding and action of artists who lived in the atmosphere of Islamic faith and thought. Islamic art is the common achievement of all Islamic nations; the contribution of Iranians has been very great. The art of these nations is the result of the presence of traditions and ethnic affiliations as well as the spirit of Islamic teachings. Beauty is a characteristic of human existence and the desire for it is a human characteristic, man always tries to consider beauty in his life and living spaces. The present study was based on library studies in the knowledge of aesthetics and art in order to achieve this goal. Therefore, identifying the criteria and principles of the beauty of Islamic architecture and art is of great importance. Therefore, applying the meanings and concepts of aesthetics and art in Islamic architecture will cause attention and return to the value system in accordance with Islamic identity in architecture. In this research, the relationship between philosophy and wisdom of aesthetics and art in Islamic architecture is investigated.

Keywords: *Philosophy; Aesthetics; Islamic Art; Islamic Architecture*

Introduction

Islamic philosophy, like Western philosophy, is based on the argumentative perception of the universe; But, as Nasr says, the argument as it is understood in Islamic philosophy is not exactly the same demonstration as it is now understood in terms of Western logic. There is an element of rational certainty and self-enlightenment in connection with the argument that the word demonstration, which is commonly used in its translation, lacks (Nasr: 2003, 157). Islamic philosophy does not understand the world; rather, removing the veil is from the perspective of the world and as Mulla Sadra says in his four travels: In order to achieve the resemblance to the burden of transcendence. Mulla Sadra believes that; Philosophy is the perfection of the human soul as vastly human as it is by knowing the facts, as they are in themselves, and ruling on their

existence through proof (Nasr 142: 2003). Thought or wisdom in Islamic philosophy for the purpose of perception and self-seeking is done in a way that should be called wisdom and not philosophy. Hence, Mulla Sadra has named his greatest book and one of the philosophical masterpieces of the Islamic world, *Al-Hikma Al-Muta'aliyyah*.... Abdul Hussein Zarrinkoob in his research on mysticism says that sometimes there is a belief that Philosophical thinking or thinking in Islam should be called theosophy rather than philosophical (Zarrinkoob, 1996). Therefore, in the study of the aesthetics of Islamic art, it is better to use the word wisdom instead of the word philosophy. A painter can paint his paintings in his house or studio. His freedom in what he wants to paint is limited to the size of the canvas after the painting is finished; the painting is put up for sale, just like any other product. The buyer will be the one who enjoys what is drawn and agrees with the price, but this is not the case in architecture. Many factors, such as usability, structure, strength, materials, financial issues, and finally construction criteria, limit this freedom. In architecture, unlike painting, aesthetics is not the only factor that should be considered (Black, 2005). To distinguish between good and bad, ugly and beautiful, knowledge of aesthetics is necessary to be able to comment on a work of art and determine its degree. To understand beauty, we must, on the one hand, perceive beauty and know how to perceive beauty and on the other hand, let's examine the beautiful phenomenon and its features the factors that are involved in understanding beauty are called aesthetic sense (Burkhart, 1997). Allameh Jafari says: Beauty is a set of drawings in which each of its components depicts its perfection without interfering with the other components. Croce considers beauty to be simplicity, harmony, unity while plurality. Every outstanding work in the history of art and architecture without a spiritual identity could not achieve a high and good position. The freedom of the architect is limited and in this narrow space he is also responsible for beautification and he also intends to create something beautiful, that is, to offer a kind of good architecture that meets our needs aesthetically (Tabatabai, 1991). Perhaps one of the most important manifestations of Islamic art is architecture, in particular, four-porch and columned mosques that represent the art of Islamic architecture (Anmaria et al., 2005). In Iran, most fire temples became mosques, including the Isfahan Grand Mosque during the Mansour Caliphate. In addition to adding a dome to the nave with the help of a step-by-step geometry and creating a porch that adds to its splendor, the Iranian mosque has unique features that include the softness and elegance in decorating the body inside and outside the building. However, the legacy of our predecessors and the experience left by them, along with the diversity and traditional experiences in the use of form and space, especially in the architecture of mosques, has been perfected for centuries and has achieved artistic maturity and technical durability. Demonstration of this can be clearly seen in a small, beautiful and elegant building such as the "Sheikh Lotfollah" mosque in Isfahan, which is at the peak of beauty, scientific perception and certainty. Beauty According to Islamic philosophers, the nature of beauty has been discussed in the context of their discussions about God and His attributes; Topics related to creation and inspired by neo-Platonic sources (Black, 2005). Farabi in his book "Medina Fazeleh (Utopia)" has a theory of beauty and believes: Beauty in everything has basically two aspects of cognitive existence: Each creature, the closer it gets to its perfection, the more beautiful it is and so he can argue that God, whose existence is the highest, is the most beautiful being. The beauty of God transcends all beauties, because it is innate, not acquired, but the beauty of the creature is not innate. Farabi believes that; pleasure and beauty are closely related to each other, and consequently, the pleasure of God, like His beauty, is beyond our comprehension. He argues that; the size of pleasure depends on the perception of beauty and is proportional to the amount of beauty of what is perceived with the increase of perceived ability in understanding beauty and aesthetic capacities, the amount of pleasure also increases (Farabi,

1993). Because God is the most beautiful being and because his true action is formed in thinking of himself, therefore, the depth of her perception of her beauty should create an equally deep pleasure (Awani, 1995). Islamic culture, as one of the richest fields of human thought, has played a prominent role in shaping the various dimensions of Islamic society. In this sense, the rich Islamic art, which is intertwined with the delicacy of Islamic architecture, is considered as one of the aspects of monotheism (belief in the oneness of God) and the divine worldview because human beings are not one-dimensional beings and are inherently inclined to beauty and innovation, Architects have tried to create an original work imbued with spiritual meanings and themes in a material realm, relying on their experience, thoughts, and individual creations. As an aesthetic spirit on the one hand, and the manifestation of spirituality and other concepts on the other hand, contemporary human beings try to seek knowledge by traveling to Earth and Islamic architecture is considered as a display of human nature as well as a manifestation of reflection and existence in the depths of the human soul. It seems to be one of the most important elements of tourism. The aim of this study is to investigate the conceptual symbols in Islamic architecture derived from the Islamic worldview because the rich Islamic principles inspire Muslim architects; their thought and environment have been influenced by the Islamic worldview. The present article is written using a descriptive-analytical method. Results show that; Architectural elements in Iran were not created without considering Islamic ideology and we must consider the concepts, all the elements used have spirituality and divine symbols (Mahmoud Aghazadeh, 2018). Moreover, since God's perception of His beauty is an inner present, His pleasure, unlike ours, is not fragmented, but continuous. Farabi's views on beauty are influenced by neo-Platonic ideas. Farabi emphasizes the role of imagination in the creation of poetic work. He believes in the book *Ehsa al-Ulum* that; Representation of subjects is far "higher and superior" than their reality, as well as stimulating and informing the audience; This means that the poet is able to persuade his audience to change his perception of something by depicting something ugly. Farabi emphasizes a feature of art that was discussed under the title "audience persuasion", especially in the twentieth century (Izutsu, 1970). Ibn Sina believes that imagination can be contrary to what we believe, and gives the following example: If you are told that the honey you want to eat has been added to the yolk, you will most likely not want to eat it anymore. Even if you are absolutely sure that this allegory is completely false, he talks about beauty in his book "Treatise on Love". He outlines four principles about love for beauty. In the fourth principle, he defines beauty as the subject of love, both for the "rational soul" and for the "animal soul": Beauty is defined in order, composition and symmetry. In the animal soul, the love of beauty is purely natural and arises from the simple pleasure of understanding sensations but in the rational spirit, love is more beautifully associated with contemplation and finally, it is based on understanding the closeness of the object or subject of interest to God, that is, the first love. He believes that the sense of inner aesthetics is implanted in every sane person, who tends to perceive beauty. He says: Perceived beauty is valuable to intellectual beings to the extent that it has tamed the animal aspects and can make perception triumphant over feeling. These magnificent mansions can show the influence of different cultures within Islamic civilization. Roman-Byzantine elements, for example, can be seen in the architecture of North Africa and Islamic Spain, in the Al-Hamra Palace in Granada, or in the Dome of the Rock Mosque. The role of the dome in Islamic architecture is very significant and the dome has been used in Islamic architecture for centuries. The oldest surviving dome in the history of Islam is part of the Dome of the Rock, dating to 691 AD. Another significant dome belongs to the beautiful Taj Mahal building belonging to Indo-Iranian architecture from the 17th century. In the late nineteenth century, Islamic domes merged with Western architecture (Pirnia, 2013). Islamic art, especially Islamic architecture, is based on

five principles: populism, self-sufficiency, avoiding futility, using modulus, and introspection, and undoubtedly Iranian Muslim artists have adhered to them more than others (Pirnia, 2013). Islamic art includes the visual arts created in the Islamic world (Marilyn et al., 2001). However, in some cases, these arts may not conform to the teachings and law of Islam but the influence of Islamic culture and region in it is well visible. Islamic art is one of the glorious periods in the history of art and one of the most valuable human achievements in the field of art. It includes various types of art such as Islamic architecture, calligraphy, painting, pottery, carpet weaving, Islamic embroidery and the like. Islamic art is not art that deals only with the religious issues of Islam. The term "Islamic" refers not only to religion but also to the rich and diverse culture of the peoples of the lands in which Islam is practiced. Islamic art often includes non-religious elements that are not forbidden by some Islamic scholars (Davis et al., 2007). Also, those concepts and cases of art that have emerged within Islamic societies under the influence of regional factors and indigenous culture are also called Islamic art. Islamic art was initially inspired by Roman art, early Christian art (especially Byzantine art), and Sassanid art and later it was inspired by the nomadic art of Central Asia. Chinese art has played a constructive role in Islamic painting, pottery, and Islamic textiles (Alexenberg Melvin, 2006). Let us see the principle of Christ Christ as the ruler of iconography and architecture. The architecture of churches, especially the Gothic churches, which are based on the structure of the cross, is an incarnation of Christ. Many of the triangular compositions of Renaissance paintings are based on the Trinity (Roger and Penny 1983). Since not much research has been done in the field of aesthetics and art in Islamic architecture, so the researcher, in terms of enriching the discussion in this field, conducts research with the aim of philosophy of aesthetics and art in Islamic architecture.

Methodology

This research is based on library studies and the method of collecting information in it is analytical and descriptive.

Aesthetic

The word aesthetics is originally Greek and means perception. The science of aesthetics, in the broadest sense of the word, examines the methods of feeling the environment and the position of the individual within it (Grotter, 2011). "Beauty" is defined in Webster's dictionary as: Characteristics of things, sounds, feelings, or rational concepts, and the like, which are perfectly formed and from the harmonious combination of various elements, satisfy or arouse the human feeling to a high degree (Webster, 1983 and 98). From the eighteenth century, the concept of beauty took on a more psychological aspect. Beauty is seen in relation to perception and the viewer was considered a part of this collection. Beauty is an eternal attraction, the art of which is the bridge between it and man. Perception of beauty is a divine gift and a mental base that leads to objectivity, and without it, art is a body without soul and without attraction (Ayvazian, 2002). Beauty has a relative meaning. Some beauties are seen by many and some by a few beautiful people. Beauty on the other hand has a structure that is sometimes understandable and sometimes not, sometimes the laws of beauty that dominate a phenomenon are called beauty, sometimes these rules are so complicated that only a beautiful phenomenon can be seen. Aesthetics is the

ability to better understand objects and change attitudes (Schwaneh, 2009). The word aesthetic has Greek roots and means to receive. In the book *Aesthetics in Aesthetic Architecture*, Grotter states: Aesthetics, in the broadest sense of the word, examines the methods of feeling the environment and the position of the individual within it. In other words, in the emergence and creation of aesthetics, three factors; the person or observer and its position (receiver), the architecture or artwork (sender) and the environment or context of the design (interface) are effective. The aesthetic purpose is to; Understand how the environment and the place of the person in the environment literally. In the eighteenth century, the meaning of beauty was paid more and more attention (Mehdinejad, 2016). Beauty was related to perceptions and in this process the observer was considered. Alexander Gottlieb Baumgarten equated the concept of aesthetics with ethics and logic. The same role that reason plays in the science of ethics is played by taste in the science of aesthetics. Taste, feeling and talent have recently entered the teachings of aesthetics. Thus, in the twentieth century, aesthetics became the science and philosophy of all beautiful designs and shapes. The more the recipient is able to form more schemas based on their ethnic characteristics and cultural structure, the higher his / her perception will be. Experience of knowledge and psychosocial factors are all effective in aesthetic evaluation. It is easier for the viewer to form a schema when the viewer is familiar with the style or fashion he is studying. A sense of aesthetics in man is achieved when the mind succeeds in discovering a relative order in a series of seemingly irregular and confused stimuli. As much as the schemas formed are based on the ethnic characteristics and cultural structure of a society, as a result, the perception of the people of the society towards it is perceived in higher layers; Experience, knowledge and psychosocial factors are effective factors in evaluating beauty (Grotter , 2011). What is the purpose of beauty? What is the reason for looking for beauty? This question can be answered from two perspectives: One is the philosophical-psychological perspective and the other is the information theory perspective. Sigmund Freud in his book "Unrest in Culture" describes the result of beauty as follows: "Life as it is given to us is very hard for us and brings with it unsolvable suffering and problems. To endure this life we need relief. Suffering is more than anything the result of our instincts not being satisfied. "According to Freud, one way of salvation and relief is for man to remove his dependence on the world and seek his satisfaction in the inner psychological processes. In this way, the goals of the instincts change in such a way that their satisfaction does not need the outside world. Freud considers the enjoyment of art as one of the possibilities of this dream satisfaction. Art and beauty have always been intertwined, and thus Freud indirectly sees beauty as a kind of soothing. Human need for beauty is definite. This is confirmed by the fact that human beings from the first days of creation have always tried to beautify their environment (Grotter , 2012). The basis of the argument for the necessity of beauty from the point of view of information theory is schema formation. By forming a schema, perception is regulated. When the aesthetic information of a message reaches a certain level, we recognize the body from which the message reached us as beautiful. It can be said that a beautiful thing makes a rich perception possible for us and this beauty makes us satisfied. Helmar Frank, one of the founders of information theory, lists four essential conditions that are not necessarily sufficient to feel beautiful: First; the facade of a building should allow the viewer to form a schema at least once, in other words, it must address at least two levels of perceptual levels while the information of one of them is less and the other is more than the maximum capacity of the mind. Secondly, the probability of occurrence of the sum of the different symbols presented is not equal in terms of calculation, because in such a case, the formation of a schema is not possible. Third, the amount of information at the highest level or top schema should not exceed 160 bytes because in this case, the mind can no longer consider all the information as a

single message. Fourth, there must be different possibilities for forming a schema. If not, the information loss will be 1, As a result, the novelty is zero and the message lacks information and leaves no room for beauty (Grotter, 2012).

Aesthetic Architecture

The definition of beauty and space is as varied as it is defined by the disciplines in which it plays a key role. From science and philosophy to art and architecture, the definition of any field to understand the beauty of space has often been simplified. As a result, it deprives us of access to new spaces whose definitions and perspectives, strategies and effects are on human beings, the aesthetic perception of space is rarely considered in any coherent way. Discussion: "Perception of beauty in architecture and human perception of space." In this research, an attempt has been made to reflect a new understanding of the meaning of beauty in architecture and thus, access to new definitions and understandings of aesthetic landscapes, strategies and aesthetic processes of perception in architecture. Some architectural works are aesthetically significant. According to some philosophers, part of this value stems from the appearance of such structures to perform the function for which they were built. This research digs into the dilemma of form, follows performance and argues that; one way is to understand the relationship between performance and aesthetic value in the concept, performance and beauty together, not the idea of performance versus beauty. The article tries to provide a better way to understand it (Alasmar, 2019). Perception of beauty is a multidimensional phenomenon that can activate our inner, outer senses, intellect and intuition. A series of studies by psychologists and other groups that have studied in this field, such as architects, designers and environmental psychologists, show that; First, the perception of beauty is a multidimensional phenomenon; Secondly! The symbolic quality of the environment is the most important factor in the perception of beauty; third, there is an intrinsic connection between formal and symbolic beauty. According to these studies, Aline Dizak has considered several features to be effective in perceiving the beauty of the environment (Tahabaz, 1998). Ever since he started architecture, man has also paid attention to his spiritual and esoteric needs and his sense of aesthetics. The first residential examples show the establishment of such a relationship. In other words, nature has been present in various cultures in a way related to aesthetics and architectural space (Ayuzian, 2002). The topic of aesthetics has its roots in the art and architecture of different cultures and nations. The branches of art and architecture of each country in accordance with the theoretical wisdom, tastes, ideals, beliefs, belief bases have emerged in a special way so that the identity structure and ethnic and national characteristics of different countries can be seen in it (Shad Qadvini, 2011). In modern times, beauty was defined in architecture by efficiency. Adolf Loos believes in this regard: "Beauty is the highest level of evolution for us "Because it is absolutely impossible for something that is not practical to be beautiful."(Grotter, 2012). He does not consider the beauty of architecture not only self-sufficient but it knows it in relation to the environment and believes that; An important part of the perception of beauty, that is, the perception of meaning, signs and symbols, in addition to being of special importance in aesthetic preferences, also determine the characteristics of the viewer's relationship with the place (Aminzadeh, 2011).

Beauty from the perspective of Islam

In a comprehensive definition of beauty from the perspective of Islamic sages and thinkers; "Beauty is a real existence that is perceived in the material world with material forms by the senses, in the rational world with conceptual attributes by the intellect and perception, and in the realm of the kingdom by the heart of the soul, in proportion to the power and appearance of existence and capacity of audiences." Therefore, it can be said that; From the Islamic point of view, in order to understand, recognize and apply beauty in architectural works, two areas of thought and action should be considered by strengthening the senses, intellect and soul in order to find the form and meaning of the works closer to each other (Nik Maram, 2014).

Principles of Aesthetics in Islamic Architecture

Various attempts have been made to introduce principles and signs for beauty that have the necessary and sufficient characteristics to consider a work beautiful. After the studies and based on the observations and studies made among the buildings of the Islamic era, especially mosques and other religious buildings that are among the horn buildings in Iranian-Islamic architecture, the most widely used aesthetic elements in Iranian architecture - recognized Islamic. Unity in plurality is considered one of the important principles in this beauty. Beauty is basically relevant to human beings and is one of their natural and high-level needs. But like other qualities, it cannot be defined in words and must be received by perception. As stated, according to Islamic and psychological sources, man tends to be beautiful and always tries to consider the appearance of beauty in his life and living space. Therefore, identifying the aesthetic criteria of the architectural sector is very important. Dealing with beauty evokes emotions such as movement, attraction, love, peace and pleasure in human beings and affects their psyche (Nik Maram, 2013). Beauty is a bipolar phenomenon and there must be two conditions for achieving it: Beauty is an external phenomenon and is called the ability to perceive beauty, applying the principles and concepts of Islamic aesthetics can solve urban problems such as the destruction of the urban environment or visual and environmental pollution of urban spaces and increase the quantity and quality of aesthetics of urban spaces in various biological areas. It also raises the standard of morality - which has caused serious crises in contemporary cities. Trying to apply the aesthetic components of Islamic thought in contemporary urban spaces, in terms of addressing the meaning, while addressing the material world, can ultimately lead to a quantitative-qualitative and material-spiritual improvement of urban spaces. As it has been said, man tends to beauty and always tries to consider the appearance of beauty in his life and living spaces (Abedi and Mohammadian Yami, 2018). Therefore, applying the aesthetic criteria of the aesthetic sector is very important. Proportion and balance, scale, transparency, Repetition and rotation, symmetry, balance, centrality, harmony, similarity, diversity and contrast, order, order in disorder, movement and calm, light, water, color, form and face and decoration are the main factors in creating the beauty of buildings in Islamic architecture.

Perception of Beauty

Aesthetics, both natural and (art is the ultimate beauty in works of art) can be divided into sensory and material beauty, spiritual and moral beauty, imaginary and intellectual beauty by means of beauty tools and receivers and those beauties that are the result of the intervention of

the senses can be called sensory beauties. As an example, the perception of natural beauty through the senses is included in this rule. Beauties that are the result of moral action - such as courage, forgiveness, bravery, self-sacrifice - should be classified as intellectual and spiritual beauties. In Islamic verses and hadiths, many moral behaviors or actions are mentioned as beauty. Including: (the beauty of the believer is in piety), (beauty is doing good, leaving is giving thanks), the beauty of the world is the work of knowledge, (the beauty of science is its publication) (Ray Shahri, 1/146). The beauties mentioned in Islamic verses and hadiths have mainly analyzed beauty from this angle. (Especially in the Qur'an: Sura, 28, verse 6; Sura, 3, verse 14; Sura, 18, verse 6; Sura, 7 or 32; Sura, 47, verse 14; Sura, 12, verse 83; Sura, 8, verse 17; Sura, 4, verse 64; Sura, 50, verse 6 Sura 37: 6 verse 6 Sura 16 verse 6 (Quran). Imaginary and intellectual beauty is the source of the creation of art and works of art. The artist often achieves a pattern of taste and aesthetics through intuitive introduction, which is the criterion of the world of nature and being. The world is his goal and the world is trying to organize the world of details under the name of scientific logic. But the artist experiences the turning to intuitive perception of existence and nature in a way and sees that it is beyond the method of reasoning logic of the philosopher and the outside world. His model is the cosmic model whose dough was pledged to him on the Day of Judgment, and he builds it through imagination and manifests it in a work of art.

حالي خيال وصلت خوش ميدهد فرييم
تا خود چه نقش بازد اين عالم خيالي

(Shabestari1991)

Art

The origin of art in the Islamic view is: The joy of creation, the love of manifestation, and the worship of beauty. According to the verse "و علم آدم الاسماء كلها", man is the manifestation of the names of divine beauty and he has taught all names to man, like the power of creation; Because man has the breath of the divine spirit: « و نفخت فيه من روعي». The power of creation, which is one of the divine names, also exists in man, which is manifested in industry and art. Therefore, in every creation of man, there is a sign of beauty and it is the artist who, due to his greater aesthetic sensitivity than others, beauty in his act of creation has exceeded the limit of acquisition and has found the essence of nature (Fahimifar, 2010).

Monotheism, the Axis of Islamic Art

Since monotheism is the first principle and axis of Islamic beliefs, the reflection of this belief in Islamic art has caused "unity" to be a pillar of Islamic art. The aesthetics of Islamic art is based on plurality in unity and unity in plurality, which implies monotheism and the shape of the circle as a symbol of the universe, the center of which is the creator of the universe, is the central shape of the ornaments (In Islamic tiles, suns are an aesthetic sign of this feature). The shape of the circle is such that it directs the audience's gaze from the scatter to a point, which is its center. The aesthetic rules of the religious arts are based on their beliefs. For example, just as the axis of Islamic art is monotheism, the axis of Christian art is the Trinity. "Religious art is the manifestation of theological truths. Religious art must imitate the divine industry." Naturalism has no place in religious art. Islamic art is art that is fundamentally similar to religious art, like the symbolic spirit commonly found in religious art; but in turn there are differences that these

aesthetic differences are the result of differences that basically separate Islam from other religions (Fahimifar, 2009).

The Unity of Existence and Iranian Islamic Art

The school of unity of existence is one of the most important mystical and philosophical schools, which, although attributed to Ibn Arabi (1240-1165 AD), but it must be said that this concept has practically existed among mystics such as Hallaj for many years before him. Ibn Arabi's theory of unity of existence for Islamic thinkers, especially for Iranian philosophers and mystics between the thirteenth and sixteenth and seventeenth centuries AD (ie, when put. The school of unity of existence in Iranian and Islamic art and artists also had many influences. Toshi Hiko Izutsu writes: "One of the most important characteristics of Iranian thought is the indefatigable search to find something eternal and absolute beyond the world of relativity and transience" (Izutsu 2015).

Islamic Art and Mysticism

The need for methodology in the field of Islamic sciences, including Islamic art, is inevitable, which makes it possible to judge and judge the nature of Islamic art and theoretical questions about it. Scholars in this field have paid attention to various methods and each of them has looked at this category based on a specific method; the use of many methods has led to different results and some conflicts and differences in judging the nature of Islamic art based on this important issue. Among these methods in the field of Islamic art that thinkers have used are two methods of phenomenology and historiography. Psychological phenomenology under the influence of Husserl philosophy is one of the important strategies in understanding Islamic art that has been used by Orientalist artists and theologians in recent decades. This method, along with historiography, benefits from two philosophical currents, Husserl's phenomenology and Hegel's philosophy of history, respectively. Each of these approaches refers to specific angles and aspects of what Islamic art is and have strengths and weaknesses compared to each other (Mousavi, 2015). In view of the above-mentioned issues, one can find the answer to the question why Islamic-Iranian art is so intertwined with mysticism. Mysticism is the attainment of absolute existence (and not merely reasoning perception) through conduct (practical mysticism), and this is the path in which the artist moves. Achieving the truth through the perfection of the soul and the reflection of this experience in works of art is what the artist does and reflects his practical experiences of the degree of existence in art. Art is a kind of knowledge; but not merely argumentative knowledge, but a kind of mystical and intuitive knowledge. The basis of argumentative knowledge is the intellect, and the basis of intuitive and artistic knowledge is the heart, so the more refined the heart, the more and more it works in the perception of beauty. Hence, mystics have often manifested their mania in art. I am a half poet and I do not know what poetry is (Fahimifar, 2009).

The Relationship Between the Mind and the Outside of the Mind in Islamic Art

Perception of beauty depends on creating a relationship between the mind and the outside of the external mind (object). Contrary to the view of experience, the mind is not a blank slate that simply transforms the perceptions of the senses into meaning. Rather, it has tendencies that affect the type of sensory perceptions. Here the mind is not merely in its conventional sense in

philosophy, that is, the power to transform the data of the senses into concepts. Rather, it means intellect or soul, and therefore this mind or soul, depending on what level of transcendence or degeneration it is, acts differently in the type of perception and perception of the external matter. Differences in the aesthetic tendencies of nations, tribes, and even individuals in a society are rooted in differences in the functioning of the mind or soul over the perceptions of the senses (Lillian et al., 2009).

Demonstrating the Beauty of God in Islamic Art

The hadith "ان الله جميل و يحب الجمال" (God is beautiful and loves beauty) indicates the absolute beauty of God. We read in the Holy Quran « هو الله الخالق البارء المصور له الاسماء الحسني » . God is the source of goodness and beauty and the work of art as a creature of the artist, because it deals with beauty, by showing beauty, indicates God Almighty and His beauties (Ibn Tawus, 1975). According to the hadith "كتب الله الاحسان علي كل شيء" ، God has ordained goodness and beauty for everything. As a result, every object has a sign of the beauty of God. "Goodness" means both the act of goodness and beauty. Therefore, objects and creatures are both beautiful and good. Accordingly, unlike philosophers such as Aristotle and Kant who separate art and good and distinguish between the two, it must be said that art can be good, good or useful, and beautiful. If the artist shows the beauty of things in a way that signifies God Almighty, the result is religious art. The divine attribute of a work of art is eliminated when it goes beyond God instead of signifying God, which is the result of the intervention of the artist's sensibilities (Zarrinkoob, 1996).

چون غرض آمد هنر پوشیده شد
صد حجاب از دل به سوي دیده شد

(Shabestari1991)

Islamic art imitates the truth and the emphasis on the artist's sensuality obscures this truth. One of the characteristics of religious and Islamic art is the implicit relationship between art and reality. God is the same as absolute truth and beauty, and the artist discovers the truth in his vast scope by drawing beauty. But secular and non-divine art is not compatible with truth. The artist must be the magazine of truth in order to be able to show it. The Qur'an says: « لايمسه الا المطهرون » (They do not touch it except the pure). Art that shows the truth must have the ability to touch and understand the truth. The perception of this truth is accompanied by joy and happiness, because it is accompanied by discovery and intuition and so the perception of beauty, which is itself a kind of discovery, is often joy. Therefore, the essence of art is associated with happiness and is a kind of happiness and recreation (Awani, 1996).

Islamic Architecture

Islamic architecture is derived from the language of the Qur'an and shows the depth and richness of Islamic civilization by using the spirit of spirituality. This is so that the belief in monotheism and faith in the teachings of Islam as the aesthetic idea of Islam is manifested in Islamic architecture. Islamic art and architecture refers to the art and architecture of the lands of the Middle East, North Africa, North India and Spain, which came under Muslim rule from the beginning of the seventh century AD. The centrality of the Qur'an in Islamic culture and the special charm of the Arabic calligraphy caused the use of written words, especially Qur'anic verses, as inscriptions in mosques, As well as calligraphic decorations and their methods in all branches of Islamic art (Alimardani et al., 2012). The identity of Islamic architecture is the same

all over the world despite the linguistic and civilizational diversity, and this diversity is seen from China to the Atlantic despite the multiplicity of cultures. Although the Romans and other tribes also had architecture, Islamic architecture had its own characteristics. Another feature of Islamic architecture is the decoration that the Prophet's Mosque as the first Islamic building with Islamic architecture has this feature and many examples of such works can be seen in different cities of Iran as well as mosques and religious places (Mehdinejad 2016). In architecture, construction means in order to perform social duty and service. Such as building residential, religious or educational places but in architecture, the emphasis is on the use of artistic masterpieces and decorative achievements on walls, ceilings, columns, windows and doors, and even gardens and ponds are combined with the art of architecture to increase the impact on the viewer (Soleimani and Mandgari, 2016). The art of Islamic architecture was developed due to the existence of brilliant architects who carried out innovative activities by observing a series of special principles that confirmed the tact and type of religious view of the person; In fact, this type of architecture was based on ideas, experiences and initiatives that the architect used. This issue led to diversity in Islamic architecture and considering that this architecture originated from the language of the Qur'an, it showed the depth and richness of Islamic civilization by using the spirit of spirituality (Mehdi Nejad, 2016). A quick look at the definitions provided for architectural design proves that the various definitions mentioned according to historical documents such as books, itineraries, pictures and inscriptions can be divided into two main groups. First, architectural designs were introduced as an art form and the designer was an artist. Apparently, the buildings in the first group use various decorations or some unique shapes. In addition, they are not specifically for humans, and they can be considered as monuments, tombs and tombs. As a result, people had a direct connection to the building. On the other hand, the second group consists of buildings that are used as houses, mosques, schools (madrasas), houses (caravanserais) and bazaars. Obviously, builders and architects paid close attention to topography and structure and preferred technique to aesthetics (Ismaili, 2014). The identity of Islamic architecture is the same all over the world despite the linguistic and civilizational diversity, and this diversity is seen from China to the Atlantic despite the multiplicity of cultures. Although the Romans and other tribes also had architecture, Islamic architecture had its own characteristics. Another feature of Islamic architecture is decoration, which the Prophet's Mosque, as the first Islamic building with Islamic architecture, had this feature (Grotter, 2011). Although in the time of the Holy Prophet (PBUH) its roof was made of palm branches and was not built based on decorative elements, but in the time of Walid bin Abdul Malik, Islamic architecture was used using mosaics with very beautiful and various spiritual colors. In the art of Islamic architecture, Quranic verses were mostly used as the most prominent innovations of Islamic Art. Inscriptions of Quranic verses were used on ceilings, walls or columns and were decorated in a special way (Fahimifar, 2010). One of the most prominent and ancient beautiful lines decorated with Islamic architecture is inside the Dome of the Rock, where Quranic verses are written in Kufic script and decorated with mosaics. Unity and diversity in Islamic architecture is perhaps one of its most prominent features. In fact, art before language and literature in human life was a means of communication (Diba, 2009). When civilization came into being, there was a serious upsurge in the presentation of existing skills, which is now clearly visible in Islamic and non-Islamic countries, some of which date back to the seventh millennium BC. Unity and diversity in Islamic architecture is perhaps one of its most prominent features. This unity is a fundamental factor in the development and formation of the identity of Islamic architecture and religious institutions (Melvin, 2006). So that the methods of Islamic architecture have been different in each of the Islamic countries, but unity is well observed in them. Even in

the religious buildings that were built in the style of Islamic architecture in Paris, London, Munich and other European cities, the Islamic identity is quite clear and shows that; Islam spread in Europe and Muslims, especially Islamic architects, played the most important role in presenting Islamic civilization and identity but the important and remarkable point is that other civilizations use Islamic art and architecture, they have borrowed, but although they are trying to integrate the art of Islamic architecture into their system, but the Islamic arts, including Islamic architecture, calligraphy and decorations, rely on the authority and invention of Muslims, and we have an example of these decorations and architectural arts. We see in Isfahan, Baghdad, Damascus, Cairo, Qairwan which dates back to 15 centuries ago to the history of Islamic civilization and it is not possible to attribute it to any ruler or government (Sattari Sarbanqoli, 2014).

Originality and Tangible Identity of Islamic Architecture

The heritage of Islamic architecture is considered a wealth of civilization that has maintained its special characteristics based on its spiritual and religious view according to the conditions of the era and civilizational developments. Since the art of architecture represents a cultural and civilizational identity with innovative and beautiful features, the originality of Islamic architecture should be sought in the religion of Islam. Therefore, Islamic architecture developed and grew significantly in a short time and now, with the passage of centuries and the creation of modern Western architecture, the original Islamic architecture has retained its beauty and innovation and the signs of Islamic civilization and culture are significantly visible in it. The art of Islamic architecture is an art that is based on religion and the first sparks of its development were when the Muslims were conquering a country, they spread not only Islamic thought but also Islamic architecture among the conquered countries, because the basis of these conquests was the development of Islamic thought and the emergence of aesthetic thought. Therefore, it can be said that; Islamic architecture is an independent architecture that incorporates all the elements of architectural beauty by considering Islamic features in a way that depicts Islamic identity and culture (Darab, 1999).

Spiritual Illustration in Islamic Architecture

When God created man in the best way, He gave him wisdom and knowledge to discover the secret of existence through it, and this is the goal of civilization, that is, civilization seeks the continuous discovery of the mysteries of existence, and man's relationship with existence is an epistemological relationship that arises from man's relationship with God, which is the relationship of friendship and worship. Islamic thought in all Islamic arts, including architecture and illustration, created a new movement that the science of Islamic aesthetics evolved under the thought of Islamic Art. Islamic arts have clear religious civilization characteristics that were used in Islamic cities. Another feature of Islamic architecture was that; the buildings of the city were built towards the Qibla, and they paid great attention to the fact that the houses and buildings were not taller than the garlands and domes of the mosques, which shows the architectural commitment to Islam and religious beliefs. Islamic architecture reflecting the historical and civilizational values of Muslims, the use of Islamic art in buildings and structures was not an issue that Islamic law emphasized and was not a common method of religious education. Rather, in order to defend their beliefs and the truthfulness of God's word, Muslim artists presented images of religious hadiths, Quranic verses, and the Prophetic tradition, which were performed

for religious purposes. Illustration in Islamic arts, especially Islamic architecture, on the walls of palaces or next to the pages of manuscripts in various ways in order to serve the values of Muslims and their history and civilization. This is while Islamic arts and with regard to Islamic buildings provided conditions for presenting the values of Islam; For example, the Kaaba was the first mansion to present the idea of monotheism. The pilgrimage of millions of Muslims around it is a reason to serve human values in Islam. Centuries after its construction, it is still a place for the unity of Muslims and is a sacred place that God and Muslims have cherished throughout history. Therefore, the mosque as an Islamic and religious building should have been considered in terms of architecture, the best Islamic architects and artists, emphasizing the religious values of the mosque, paid more attention to the rich initiatives of Islamic architecture than other buildings, in such a way that each part of the mosque has a special architecture and appearance to this religious place.

Conclusion

Therefore, Islamic art has often focused on creating beauty with abstract motifs and the use of letters and due to the relative limitations of other arts such as painting, sculpture, music, and sometimes even their prohibition, Muslims were led to develop different styles in abstract fields. In Islamic art, we come across many repetitive elements, such as the use of geometric designs or abstract drawings of flowers and plants, which are known as Islamic. Islamic motifs in Islamic art are often used as a symbol of the infinite nature that is the creation of God; beauty is primarily relevant to man and is part of his innate and high needs. But like other qualities, it cannot be defined in words and must be received by face perception. As stated, according to Islamic sources and psychology, man tends to be beautiful and he always tries to consider the appearance of beauty in his life and living space. Therefore, identifying the aesthetic criteria of the architectural sector is very important. Trying to apply the aesthetic components of Islamic thought in contemporary urban spaces, in terms of addressing the meaning, while addressing the material world, can ultimately lead to a quantitative-qualitative and material-spiritual improvement of urban spaces. As it has been said, man tends to beauty and always tries to consider the appearance of beauty in his life and living spaces. Therefore, applying the criteria of art and beauty of Islamic architecture is very important.

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