An investigation on architectural design of monuments based on meaning of light in illuminationism

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Abstract

Light has a transcendental and particular position in Islamic philosophy and theology. Quran’s consideration and emphasis on this issue is not concealed to anyone and a great number of writings are dedicated to Islamic theology and wisdom experts’ attentions. Position of light in Islamic opinion is that thinkers have attributed its main foundation to a hidden fact. They have assigned light degrees of identities and the material world all derived from the primary source. Islamic thinkers and mystics concerned about this sign and notion of light include: Avicenna, Al-Ghazali, Ala ud-Duala Simnani, Najm al-Din Razi, Shahab al-Din Suhrewardi, etc. and this research is in regard with the question that how light is expressed in designing monumental buildings? In this paper, authors initially noticed definitions and beliefs in light and its importance via collecting library references and former studies through a descriptive-analytic approach and field research on Shia religious buildings, particularly Safavid mosques; then reality of light was explored according to performed studies and analyzes; and finally, solutions were proposed to achieve purpose of monuments’ architectural design completely made up of concepts. In entire Iranian theology, mysterious relation of describing the origin of the universe has been defined and recognized through and by light. Presence of light evokes entity in architectural work and light’s being demonstrates cause of existence. Light signifies existence by its presence and therefore, it revives architectural form by its qualitative entity.

Keywords: illuminationism, concepts of light, Suhrewardi, architecture of monuments, Islamic architecture.
1. Introduction

Light is the source of all existence. At the same time of hitting the surface of things, it shapes them and gives depth to them by accumulating shadow behind them. Light is the first condition for perception of any kind of vision. We do not see the space in absolute darkness, neither form nor color. The beauty seen by eyes is result of the beam of light, otherwise in darkness, beauty is meaningless. During different periods of history, the presence of light in various works of architecture, in addition to functional aspects, has always been focused and used as factor for lighting and vitality to daily activities; from spiritual aspects and in religions’ ideological issues (Mahdavinejad, Motavar, 2012, 33).

To reveal why the presence of light in belief and its role in life, followed by the quality of light in architecture, it is essential to reflect on several consistent ideas about light in the course of beliefs in Iran before and after Islam. Islamic architecture especially in Iran has a special emphasis on the light. Light in a mosque is embodied in material forms as light (Nour) verse in the Quran constantly reminds believers: Allah is the Light of the heavens and the earth. From this perspective, light is considered as the symbol of existence in Islamic architecture as use of light in Islamic architecture is a kind of alchemy in which architect manifests stone like light and creates sparkle and shine from the dark and cold stone (Madadpur, 1995, p. 271). In Islamic architecture, light was used so that it gave meaning to the space and dedicate it so that "with exposure to sacred spaces, human will rise to metaphysics" (Bemanian, 2007; p. 7).

Suhrawardi called his philosophy as illumination which means brightness and rise of sun. His school is both philosophy and mysticism. It is philosophy because he believes in wisdom, but he doesn’t consider wisdom as only source of knowledge. It is mysticism as he consider revelation and illumination are the noblest and highest phase in recognition. According to Suhrawardi different realities are nothing but light which are different in terms of intensity and weakness. Truth doesn’t need to be defined; because it always defines an unclear matter with something clear. While it is clear that nothing is clearer and brighter than light therefore, it can be defined by nothing else. The truth is that everything is revealed by the light, therefore it should be defined by it. Pure light that Suhrawardi called it as "light of lights" is the Divine Truth which light is infinite because of the intensity of light and grace. In describing the concept of light, Shaikh al-Ishraq "Master of Illumination" firstly provides the criterion of evidence, and represents that the concept of light is eligible to have this criteria. He writes: If in the universe, there is something that does not need to be defined and described, it should be apparent and clear and there is nothing more obvious and apparent than light in the universe, therefore, there is nothing needless of definition more than light. Elsewhere in explaining the issue, Sheikh says: Whenever you want to find a rule for light absolute, the rule is: light is actually the appearance and appears other beings and it is per se more evident than anything that emergence is in excess of its truth.  

\[\text{1 Collection of writings, vol. 2, Hikmat al-Ishraq, p 106}\]
\[\text{2 Ibid, p. 133.}\]
1.1 Research method

Authors with credible sources and analyzing the meanings of light in different religions and its impact on mosques in Islamic periods as well as light in the philosophy of master of illumination, has extracted its meanings and examined it as field research in case studies. For this purpose, with a qualitative approach, case study was used. The method of this study is descriptive - analytical and based on documentary, library and electronic sources.

1.2 The necessity and importance of research

Islamic architecture, especially in Iran has a particular emphasis on light. Inside a mosque is similar to light that is reflected as material forms and is reminiscent of the verse Nour. In Iran, due to the intense glare of sunlight in most areas of this land and air transparency in the highlands, the experience of the light and need to live in bright spaces was as part of the lives of Iranians in the history. Light is an outstanding Iranian architectural element, not as a physical component, but as a symbol of the divine wisdom and symbol of existence. Light is a spiritual presence which has penetrated in the hard material and changed it to a sacred form and makes it beautiful which is the place of human psyche state which essence is rooted in the world of light, a world which is nothing but spirit world. Component of light and its meanings in past architecture, in addition to the aesthetic discussion, has discussed issues such as environmental psychology and gives meaning to architectural space to fit its essence. This creates an identity preserved in the body of building. Hence, the necessity happens that despite the hidden values in architecture of past and their valuable concepts; with correct use of past architecture, we can present a proper model for modern architecture to witness architecture with identity for our country Iran.

2. Focus on meanings of light

Light in Dehkhoda dictionary means, lighting, ablaze, glowing, luminous, is a quality perceived by the sense of sight. Luminosity, effect, vision in the eye (Dehkhoda, 2005); and in Amid dictionary it means brightness, blazing, bright light or sunlight, against darkness (Amid, 1983). Light for the Saffarids is the presence of right. In other words, his appearance per se in science is called Shams (Sajjad, 1983). Light has been revered in religions. In Zoroastrianism, interpretation of life, angelology and sacred fire is based on the light. In Judaism, the first God is light and in Christianity, Jesus Christ is the word "light" or God, light or father of lights and resides in light. In Islam, the emphasis is on the spirituality of light. The light in mysticism with imitations of the Koran, is considered as a name of the divine names and is referred to the manifestations of God in the name of "apparent" i.e. the existence of all beings and sometimes on what reveals the hidden from divine science and divine devotion that excludes all except God out of the heart. Light in prose and poetry in Persian literature has been used in different ways.  

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3 Art and architecture of mosques, a group of writers, published by Resanesh, vol. 1, p. 291, 2005
Iranians always fight darkness and considering light therefore forms the basis of their art and since the proximity of evil is with the dark shadow of the physical world, the origin of darkness and Mazda which is close to spiritual world is the source of light (Madadpur, 2004, p. 166).

3. Nature of light in architecture

Light in most cultures is a symbol of excellence, soar, reaching perfection, growth and confidence and many other excellent properties (Naebi et al., 2007). Like the works of famous painters in different periods, the art of halo around the head of holy figures is a symbol of excellence and the goal of achieving perfection and special thought of those great people (Naebi, 2002).

As a result of shining the Divine light into the body of material, i.e. the human soul that man reaches spiritual growth, so to display this parable in the architecture of the religious buildings often are used as an evident evidence independent of other elements and concepts in the building so that its rays are visible clearly within the body of material. Deep dark spaces of medieval churches and Islamic mosques decorated with light have been able to convey a sense of spirituality. Humans in such spaces which are light with a dimmed light by observing obscure shadows of volumes and things in their mind complete the images, and with this, they go into a trance which as a result a closeness to the source of existence awakens within him.

Ancient samples showed that overall light is present in the design and construction of Iranian architecture figures (Mahdavinejad, 2002, p. 24). "Because transparency is accompanied with light, one should expect that the most important work in architecture is done by light. As it is. It can be said that none of the world's outstanding architectural periods before the modern period, failed to take advantage as Iranian architecture benefited from the light. Light does not cross the architecture. But it is mixed with truth and nature. Light in this architecture have not an applied task. Its role even isn’t limited even to the beauty of creation, but light creates the architect's truth and is present where the excellence of material to light is formed in the architecture, and creates an adventure that embodies the deep target of architecture i.e. the transformation of matter into light. The higher purpose of the architecture philosophically in the evolutionary direction of the matter to spirit and architecturally reducing the material and increasing space and in the poetic words is transformation of matter into light. In valuable Islamic-Iranian architecture, light had an important place. So, Islamic artists have always attempted to take full advantage of light in creation as a symbol close to the unity of God. Also, Iranian architectural spaces are full of visual and spiritual effects of light, which the manifestation of the spiritual and decorative aspects can be seen in architecture of mosques as the most significant Islamic monuments (Bemanian and Nikoudel, 2014).

4. Effect of light in the perception of architectural space

The concept of space is one of the fundamental concepts in architecture and its scope covers all existence. Light is the key to understanding the space that directly affects the quality of
understanding space (Pirfan, 2005, p. 125). Light is the source of all existence. As light hits the surface of things, it forms them and by accumulating shadows behind them gives depth to them (Ziabakhsh and Mokhtabad Emraei, 2010). Light is the creator of ratios which organize the world. Although it is the source of all existence, it is never a static resource. Light with its ongoing transformations has vibrational motion and rebuilds the world continuously. (Tadao Ando, 2004, p. 115) With daily rising and setting sun, day and night are emerged and our perception of urban and space architecture is completely different. Visual perception depends on light and with no light, color and form are not significant. The two change with the change in the light. Light is the main factor of quality, dynamism and vitality of the architectural space and enjoys a special place among the constituent elements of space in terms of the qualitative and symbolic concepts and in terms of practical function. Light and shadows on surfaces cause sharp contrasts and gave them dimensions and create textures and designs.

5. Sheikh Shahabuddin Suhrawardi

Sheikh Shahabuddin Suhrawardi is one of the most prominent figures in Islamic Hikmat and Iranian culture and a shining emerald among all the sages of the universe. In 549 AH, he was born in the village of Suhraward in Zanjan. He studied in Maragheh and his instructor was Majd-ulDin Jebeli and taught him the principles of jurisprudence. In the same city and in the presence of the master, he was classmate with Fakhr Razi. Suhrawardi went from Maragheh to Isfahan to complete his education and information and in the city, he became familiar with Sheikhoraees thoughts and opinions who at that time was at the height of fame. After finishing his formal education, he journeyed and mixed his travels with spiritual and mystical conduct. For a while, he accompanied Sofia and in the meantime he passed in austerity and struggle with self and in solitude he thought and passed his time in asceticism and worship, so that he was granted the higher places of seekers and sages best levels and achieved the greatness and the miracles. Suhrawardi trips gradually were extended to Anatolia and then Syria, and he entered the city of Aleppo. There he met Malek Zaher son of Saladin Ayoubi Muslims’ well-known ruler. Malek Zaher was fascinated by Shhabeddin and asked him to stay in his palace. Where Sheikh Ishraq was suffered injustice by religious authorities and they considered some of his statements dangerous for Islam. They asked his death and when Malek Zaher rejected, they complain to Salahuddin. Salahuddin threatened his son to resign or to follow religious leaders. Thus, Shahabuddin Suhrawardi was imprisoned there in 587 AH (1191) and murdered when he was 38. Although, the sun of life of young illuminist sage was rapidly set, but at the same short life, he left valuable works in philosophy and mysticism that despite the lapse of more than eight centuries of his death, the name and works of Suhrawardi still shines on the apex of philosophy and mysticism.

5.1. Philosophy of Illumination

Islamic philosophers are divided into two categories: peripatetic philosophers and illumination philosophers. The leader of the Islamic illumination philosophers is Sheikh Shahabuddin
Suhrwardi one of the scholars of the sixth century, and the head of the Islamic Peripatetic philosophers is Sheikhoraees Abu Ali ibn Sina.

The word illumination means light, but in philosophical terminology means revelation, illumination or rise of reason lights and overflow of them on the human soul. The meaning of illumination philosophy is the philosophy founded by master of illumination Shahabuddin Suhrwardi (549 AD). In terms of master of illumination, philosopher is he who in addition to mastery in formal logic and philosophical foundations can purify his soul and pass the phases of spiritual perfection and find the talent of manifestation of Divine Light. In his book he emphasizes his philosophy is for those who follow intuition of truths in upper world in addition to the wisdom of debate and argument and he considers the condition for understanding his philosophy as the radiation of divine rays on the heart of reader and urges those who just want mere philosophical discussion and don’t seek divine theosophy and discovery are better to go to peripatetic philosophy. Shaykh al-Ishraq believe the Illuminati work will not settle but with light injuries. It should be noted that master of illumination, like all philosophers, rise philosophical debate as argument. In the preface of Hikmat al-Ishraq he said: I’ve written books as peripatetic method and collected their rules briefly, but at the same time I state that this book is written in a different way.

The remarkable thing is that master of illumination even in this book adheres to the element of argument and reasoning. He emphasizes that this book, although are not collected through thought, but when proving them, I have used argument and reason search method. Clearly, this suggests that he also accepts that philosophical work takes shape when the argument is adduced and without saying it and giving reasons based on reasonable rules, whatever word is, it is not a philosophy. Finally, in terms of Sheikh Ishraq a philosophy that in all steps relies on reason will not afford to solve all the problems of philosophy and understanding the truth of world and will not be the true meaning of wisdom.

One of the things that was famous after master of illumination is that Plato was the head of Eshraghiyan dynasty. This statement is in fact a statement of master of illumination. It was he who first claimed Plato is the leader of philosophy of illumination, but the reality is that the philosophy of Sheikh Ishraq both in method and in content is significantly different from the philosophy of Plato. Perhaps it can be said that in problem is like Plato that the two philosophers have similar comments, otherwise in many cases master of illumination has opinions rather than Plato’s. Martyr Morteza Motahhari believed the issue that Plato such as master of illumination was a pro of spiritual journey, and considered inner struggle and austerity as the important parts of philosophy is very doubtful. In his view, it is not obvious if Plato in his time, or even at times

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5 Ref: ibid, p 10.
6 Ref: ibid.
close to his time was considered as a pro of inner illumination and it is not even obvious the word peripatetic was exclusively referred to Aristotle and his followers. 

6. Concepts of light in terms of Sheikh Ishraq

According to Suhrawardi, different realities are nothing other than light which are different in terms of intensity. The truth is that everything is revealed by the light and therefore it should be defined by it, so Suhrawardi ontology is based on the light and it is good in this occasion, to express the properties of light in the wisdom of Suhrawardi.

According to many references to light transcendent dignity which is mentioned in the Koran and the Hadith; dogmatists and leading scholars of Iran considered a special place for light in the daily lives of Muslims. Alauddoleh Semnani, eighth century mystic, states the special place in the life of a religious seeker as: "Every member of the seeker has a special light and for prayer has a light and ablation has a massive light which makes the dark quiet place bright, and the light is like the full sun which will appear before the forehead of seeker and his lights are more smooth and came out of color." (Alauddoleh Semnani, 2004, pp. 310-308). "In Islamic philosophy, Farabi, Ibn Sina and Ghazali thought of light more than others, but none as Suhrawardi used this meaning and none of his works is void of this idea. In terms of Suhrawardi, all aspects of life and levels of knowledge and the beginning and end of the universe of prosperity for people are part of evolutions of light and all lights are a manifestation of the Light of Lights. Any light makes the light lower than itself visible and all over the world is made of light and strengthened by it. Suhrawardi put this light system in the entire body of his thought and wisdom, and at the same time by choosing light as the basis of his philosophy combined the idea of "summum bonum" of Plato and "issue and grace" of neo-Platonic, and Greek intellects and separate, Amshaspandan, gods and Iranian angelology and the discussion of angels in Islam, illumination and revelation in mysticism and verses and traditions, so that his "illumination wisdom" is compatible with all of them." (Noorbakhsh, 2009, p. 39).

Shahab al-Din Yahya Suhrawardi who knows himself "as the resuscitator of the wisdom of Mashareq", founded a school that on one hand is combined with the philosophy of Ibn Sina and on the other hand with the mysticism of Ibn Arabi. This was poured into the mold of Shi'ism and in fact it found a buffer zone between philosophy and mysticism. In fact, Suhrawardi's works are a treasure of wisdom where the secrets of multiple heritages like Zoroastrianism, Pythagoras, Plato and Hermes are added to Islamic symbols and allegories. However, his world is an Iranian world on which horizon some pre-Islamic allegories and symbols can be seen. Discussion on optics is one of the essential elements of the philosophy of illumination and if Suhrawardi's philosophy of illumination is called "light wisdom" is not far from reality. This philosophy is based on the fact of light and darkness and the reason for choosing its name is the literally meaning of light and illumination. Light is the origin and nature of all things. It is necessary being, pure bonum and obvious and needless of definition. Definition is not possible, because it

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8 Ref: Introduction to Islamic science, logic, philosophy, Morteza Motahhari, (Qom, Sadra, n.d.), pp. 142-144.
is clearer and more evident that everything. But also to define other things, we need light to make them clear by light. Suhrwardi says "the light is what illuminates others. Sun is light, moon is light and torch is light. Not in the sense that they are bright per se, but means that they shine others." Suhrwardi considers the fire as the substitute of lights, while part of the reason why Iranian consider the issue is related to the same subject, the other part is attributed to the role that light and fire have in human life and activity.

"Master of illumination by mentioning and explaining the meaning of height like "glory" which is the most fundamental part of his philosophy (especially in the case of bright man), founded a new concept in the "philosophy of Light". In his view, "glory (kharah) is a light emitted from the divine and some people are superior to others." Kharah or "glory" for Suhrwardi is as eternal emission of lights of lights among the entire world, the seeker must be able to see the light" (Hassan Bolkhari, 2005, 6-5). "Existence is the most important problem of philosopher. This importance is assigned to light in the wisdom of Suhrwardi. In this wisdom, light is needless of definition and more evident than anything and is inherently apparent and appearing others. Light in the wisdom of Suhrwardi is obvious and needless of definition and object is needless of description and definition, and nothing is more evident and brighter than light in the universe. So, nothing is needless of definition as light. Indeed, light is extensive, and has no gender, season and introduction because reagent should be more apparent than reagent and as stated, nothing is more evident than what its truth is like emergence. Light only appears per se and other objects also appear in the light of its development "(Noorbakhsh, 2009, p. 48).

Sheikh knows light as the unit truth and the difference observed in its levels is considered nothing but defect and perfection in the light truth (Ebrahimi Dinani, 1986, p. 279). Master of illumination believes in existence in light of light and in his view, any of the creatures, based on their functionality and degree of closeness are in a specified order that should pass these order to get closer to God and become closer to the light source. Dynasty of world existence system for master of illumination is complex and detailed. Creatures in the universe which are originated from light of lights, are analyzed from different aspects. The hierarchy of creatures are different with each other, as a result the criterion for the different in degrees of creatures is the light each have and the light is the knowledge and perception (Bolkhari Qehi, 2009, p. 126). So, he proposed a theory known as gradation of light which is based on the same fact and place the creatures in different levels of brightness. The logic of gradation is the logic of orders in which the hierarchy are linked to each other and there is no gap between its orders (Khatami, 2011, pp. 160-161). In Hikmat al-Ishraq, to express his philosophical thoughts Suhrwardi referred to verse, "God is light of heavens and earth" and Hadith of Light "indeed, Allah is seventy seven Hijab of light ..." and has used the term "Light of Lights" to describe God (Sajjadi, according to Suhrwardi, 1998, pp. 268-269).

Suhrwardi divides objects into what is in fact light and what in fact is not light and each are needless or based on nature or causing body for others. Indeed, there are four modes: (1) pure abstract light (per se for itself) 2. Causing light (per se for others) 3. Purgatory or darkness essence (body) 4. Dark body (cause) (Kamalizadeh, 2010, p. 36). By analyzing the thoughts of
Suhrawardi and studying resources, four components are considered as keywords to philosophy of master of illumination on light and its place in the universe, the four components are: light, light order (hierarchy), value (value of light and value of whatever in universe) and darkness which are defined in the table below by master of illumination:

Table 1: keywords of ideas of Shaykh Ishraq and their definitions, (Bemanian, et al., 2014)

<table>
<thead>
<tr>
<th>Thought of Sheikh Ishraq</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Light</td>
<td>Light is the truth of the universe, light is knowledge and awareness.</td>
</tr>
<tr>
<td>Light order</td>
<td>Light has different orders, everything in the universe has a degree of light which ranks it in the universe.</td>
</tr>
<tr>
<td>The value of all things in the universe</td>
<td>The value of any object in the universe depends on its relationship with abstract light. The closer to the Light of Lights, it is more valuable, in fact, the closeness is as the knowledge and awareness.</td>
</tr>
<tr>
<td>Darkness</td>
<td>Darkness does not exist alone. What in which there is no sign of light of lights, is darkness. In fact, the absence of light, wisdom and knowledge gives existence to the darkness.</td>
</tr>
</tbody>
</table>

Table 2: Highlights of Suhrawardi's thought system can be summarized in the table below (set by: authors)

<table>
<thead>
<tr>
<th>Nature is principle.</th>
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</thead>
<tbody>
<tr>
<td>Nature is light.</td>
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<tr>
<td>Light is principle.</td>
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</tbody>
</table>

Light is the origin and nature of all things. It is necessary being, it is pure bonum and needless of definition.

Light is a unit truth which includes both apparent and visible light and inward and invisible light.

Fire is brother of light and its dignity is due to light and is caliph of God on earth and the most similar to the soul. About superiority of fire over the other elements, it says: "his movement is supreme and his temperature is complete and is closer to the nature of life.

"La ilaha illa Ana: the highest level of Tawhid and above it is "Everything will be destroyed except His Face".

Suhrwardi knows the self-existent as the light of lights and describes all the stages which are
 issued from the light of lights, using the word "light".

The difference is in the intensity of light, not the light quality.

Love has three phases: metaphor, purification, mortality.

Faith, love and sorrow are three brothers as three mirrors.

Mirror is a sign of the world that is the world of artists. So Suhrawardi belongs to mirror. In his view, mirror is the only existent that is allowed to say “I’m sun” in face of the sun.

Interest and respect in Zoroaster and Plato.

Belief in the universe of angels and goddess.

7. Manifestation of light in Islamic architecture of "Mosques"

The first manifestation of the Iranian and Islamic art is the mosque that is a space and place for connection of Light of Lights (Bemanian, Alinasab, 2011, 543). Architects in building mosque, as a symbol of religious architecture have also included the symbolic concept of it (Kashmiri et al., 2013).

According to Burckhardt, Islamic art, especially where it is linked to the worship of God creates a space where worshipping is done properly. A place opened to angels’ mercy and closed to dark temptations of the devil (Burckhardt, 1987). Nothing in Islamic architecture is an indicator of force and pressure; there is no effort and no contradiction between heaven and earth; or, in other words a human in a mosque does not feel that the sky will fall from above (Burckhardt, 1987, 58). Light in religions especially in Islamic architecture has a special place; as if the light is embodied in material forms inside a mosque. As light (Nour) verse in the Quran remind believers: "God is the light of heavens and the earth."

Light is a symbol of manifestation of Islamic wisdom in the body of the Iranian buildings (Mehdi Nejad, 2004, p. 59). "Islamic architecture particularly in Iran has a special emphasis on light. Inside a mosque is similar to light that is crystallized as material form and is reminiscent of the verse Light. In Iran, because of the intense glare of sunlight in most areas of this land and air transparency in the highlands, the experience of light and need to live in bright spaces was as a part of the lives of Iranians in the history. Light is an outstanding architectural element in Iran and not as a physical component, but as a symbol of divine wisdom and symbol of existence." Light is a spiritual presence that is penetrated in the hardness of the matter and changed it into a noble form that makes it beautiful and deserves to be where the human spirit establish that his essence is rooted in the world of light, the universe other than the world of spirit."

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9 Art and architecture of mosques, a group of writers, published by Resanesh, vol. 1, p. 291, 2005
Light role in Islamic architecture has a wide emphasis on the principle of manifestation. Light is responsible for clearing the matter and reducing the rigidity and coldness of building. The volume of space is essential in Iranian Islamic architectural lighting. In this space, and unlevelled surface, reflection of light on surfaces with the same colors, creates shades of color with various highlights and space and environment with diverse degrees of dark to bright will be shone endlessly and from any perspective, the loom is a new emergence. Lighting in the mosque bedchamber is designed in the service of space so that it helps causing contrast in human perspective.

Table 3: Light semantic features in Islamic architecture (set by: authors)

<table>
<thead>
<tr>
<th>Islamic architecture especially in Iran has a special emphasis on the light. As if the light in a mosque is embodied in material forms as light (Nour) verse in the Quran constantly reminds believers: Allah is the Light of the heavens and the earth.</th>
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</thead>
<tbody>
<tr>
<td>Other crucial elements such as water, soil and air (the four elements) are also of fundamental importance in life but never became important as light.</td>
</tr>
<tr>
<td>Titus Burckhardt, including experts in Islamic architecture refers to the role of light.</td>
</tr>
<tr>
<td>In this way the light which presence is a &quot;reminiscent&quot; of the presence of God, the light which is &quot;life-giving&quot; and &quot;emergent&quot;;</td>
</tr>
<tr>
<td>&quot;No symbol of light is close to unity of God. So, that is why Islamic artists are trying to use this factor in their works.&quot; (Burckhardt 1987, p. 87)</td>
</tr>
<tr>
<td>According to Islamic Iranians believe, the presence of light in architectural space is the expression of the divine presence.</td>
</tr>
<tr>
<td>Even in pre-Islamic temple and after it, in the mosques as a holy place, it is done as an expression of truth due to the presence of light.</td>
</tr>
</tbody>
</table>

Table 4: Light attitudes towards diversity of spaces (set by: authors)

<table>
<thead>
<tr>
<th>The architectural work with all its components is the place of the presence of light and factors such as &quot;brightness&quot; and &quot;changes in the intensity of light,&quot; and also &quot;light direction&quot; that corresponds to the light behavior along with properties given to the work, gives a qualitative value to the presence of light and it is reviewed in this section.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Circulation of light in the dome of home, as the main worship space in Iranian architecture (Mahvash, 2014, p. 322)</td>
</tr>
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</table>
Corridor, light in addition to the qualitative presence has a role in providing light and defining space also is responsible for defining and directing space. (Mahvash, 2014, p. 327)

Alternation of light and shadow and in other words, the frequency of space and mass in Iranian mosques bedchambers (Mahvash, 2014, p. 325)

In addition to the functional and formal roles, the porch can be considered as a modulator of "light" on a large scale. Light as a factor to define spatial relationships and movement. Implied determination of the direction of movement that by the presence of light in the darkness is stronger. (Mahvash, 2014, p. 329)

Use of light in emphasizing on a special direction like the direction of Mecca, entrance, ..., using the ability to change the light direction in inducing dynamics of space (creating different experiences of a fixed space through light); (Mahvash, 2014, p 337)

8. Manifestation of the concepts in the body of architecture of monuments

A monument is a building built to commemorate a person or an important event (memorial), or for a social group as an important cultural heritage or monument or simply is an example of historic architecture. Monuments are built for thousands of years and are often the oldest and most famous signs of ancient civilizations. Establishing monuments has a long history in Iran. Naqsh-e Rostam in Shiraz and the tomb of Cyrus are a sign of the antiquity of such Qaboos and Radekan and affirm it. In modern times, the monumental buildings are designed and built by architects to celebrate the cultural and historical figures, including architects is Houshang Seihoun.
“Monuments are a category of architectural functions that are built to evoke collective memories of a society or celebrate a special character in the history of a nation, victims of an accident, perhaps a kind of natural disaster, war, terrorist attack or reminisce of a specific location such as a city. The physical appearance of these buildings can sometimes be a as a sculpture (like the Statue of Liberty in New York), a memorial site in the heart of an urban landscape as public open space (such as World War II Memorial in Washington D. C.), a building with a heavy physical appearance (such as the Eiffel Tower in Paris) or a component of nature such as mountains (including Mount Damavand in Tehran).” (Zarghami et al., 2014).

The memorials consist of two aspects in particular that the two are called formal and semantic aspects. In the formation of meaning of monument, first a concept related to the topic is chosen. Then, the abstract concept with using different succession at different longitudinal and transverse axes orders of semantic layers, becomes more tangible so its ability to visualize it’s the formal memorial increases. In the formation of formal aspect of monument, the most abstract concept of language system created by rhetorical techniques in a creative process developed to the idea of monument in the material system of architecture, so the two aspects of sign with a litigant link are placed next to each other. Expression and understanding of this relationship is influenced by the cultural context of language use and is not connected to objective reality (Sojoodi, 2008).

In today's world, monuments in fact reflect the sociology and psychology (psychological) needs of a society in the urban landscape that these needs can be defined as democracy, human rights, representing victims of an accident, a collective memory, social commemoration ceremony for the victims, protection of history against the falsification and information exchange between generations and cultures (Gurler, 2012). Public monuments are preserved by transferring the past to future and to help people to remember and avoid changing and distorting history and historical events for future and not only transmit information to tourists and young people in particular, but also create a chance to express sympathy with the pains and wounds resulting from past events that are visited (Brett, 2007).

9. Discussion and Conclusion

Light is applied in different architectural periods and various styles of architecture, with a specific and defined purpose. The process passed by the contemporary architecture gradually goes to the direction that the light began to lose its sensory and spiritual place. This is the responsibility of the architect to use light and shadow, light and dark, openings in building walls so that they do not interfere with daily activities, and also induce a good feeling in the observer.

Table 5: Extracting key points from concepts and conducted researches, (set by: authors)

| Monuments and memorials are held to commemorate people or considerable events. |
| The basic prevailing idea in monumental buildings is Persian Garden (with emphasis on main parts of the site). |
| Such buildings normally consists of space or the main elements of monuments and cultural, |

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<th>administrative, service and support spaces.</th>
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<td>We can say that most of the elements raised are designed as vertical elements which are a sign of stability and viability along with rigor of person or subject.</td>
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<tr>
<td>The tombs build for figures and celebrities are often the same form.</td>
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<tr>
<td>Historical monuments always have signs associated with a person or subject.</td>
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