

Persian translation of this paper entitled:  
نقد معماری مسجد نصیرالملک شیراز براساس نصوص دینی  
is also published in this issue of journal.

## Architectural Criticism of Nasir Al-Molk Mosque in Shiraz Based on Religious Texts\*

Mohsen Akbarzadeh<sup>1</sup>, Marzieh Piravi Vanak<sup>\*\*2</sup>, Farhang Mozaffar<sup>3</sup>

1. PhD. Candidate in Islamic Architecture, Architecture Department, Art University of Isfahan, Iran.
2. Art Research Department, Art University of Isfahan, Iran.
3. Architecture Department, Iran University of Science and Technology, Tehran, Iran.

Received: 11/12/2017 ; revised: 17/11/2018 ; accepted: 02/12/2018 ; available online: 22/11/2019

### Abstract

**Problem statement:** Nasir al-Molk mosque, which is described in architectural writing resources as a distinct mosque, has become a tourism center in Shiraz for many years and seems to have lost its devotional function. This distinction from the mosques with a more historical dating in Shiraz results in the assumption that the architectural features of this mosque are the reason for this distinction. Characteristics that come with the change or emphasis of common patterns in traditional mosques, and field observations and reviewing the documents of related resources include the lack of elongation of the prayer hall perpendicular to the axis of the qibla, the aberration of the perception of the qibla, the maximum decorations in the space of worship and the likeness to non-Muslim patterns. In order to examine these characteristics that challenge the historic originality, it is necessary to refer to non-timely religious criteria, which goes beyond this feature, to ensure the devotional function of the mosque in an optimal way.

**Research objective:** Hence, the main purpose of this research is to judge and critique the distinctive features of the design of the Nasir al-Molk mosque in Shiraz based on religious criteria.

**Research method:** In the present article, using the verses of the Qur'an and narrations, especially those who refer to the construction of Masjid al-Nabi (The prophet's Mosque) by the prophet (pbuh), as criteria for criticism, the judgment of these four attributes in the mosque of Nasir al-Molk will be considered.

**Conclusion:** The findings show that the division of the prayer hall into the eastern and western parts, which contradicts the policies of the prayer hall design from the point of view of Islam, as well as the aberration from the axis of the qibla alongside the maximum decorations that damage the experience of the worshippers, and finally use the signs and patterns of imported architecture in the Qajar era prove that the effect of these features is to enhance the mosque's exhibit capabilities and, hence, reduce its worshipability.

**Keywords:** *Nasir al-Molk Mosque, Architectural Criticism, Religious Texts, Prayer hall, Decorations.*

\*\* This paper is extracted from Ph.D. thesis of "Mohsen Akbarzadeh", entitled "Systematic Criticism of the Mosque Architectural Design based on religious texts" which is conducted under supervision of

"Marzieh Piravi Vanak" and "Farhang Mozaffar" in Isafahan Art University in 2019.

\*\*Corresponding author: +989132881802, m.piravi@aui.ac.ir

### Problem statement

The director of the Tourism and Cultural Heritage Organization of Fars province has announced that more than 31,000 visitors have visited Nasir al-Molk Mosque during the Nowruz holidays (Tasnim, 2017). As in 2014, the mosque succeeded in obtaining a certificate of excellence in the TripAdvisor Audience Series through surveys (IQNA, 2015). The attention paid to this mosque in recent years and beyond other historical mosques can be a source of comparison and curiosity about the distinctive architectural position of this mosque. On the other hand, in the second volume of the book Encyclopedia of Islamic monuments of Iran dedicated to the mosques, there is a distinction between the design of this mosque and others:

“Different parts of this mosque are arranged in a way that is distinct from the plan of the Islamic mosques. Unlike the usual, in the total volume of the mosque, the qibla front has remained empty and the main sections of the mosque are located on the other sides of the courtyard. The orientation has caused the main mosque’s prayer hall to be located on the western side of the mosque instead of the qibla side, and the sanctuary is located not in the middle of the length, but in the Width of the prayer hall, which is not more than three arcs, thus has lost its visual effect” (Mollazadeh & Mohammadi, 1997, 217).

In spite of welcoming tourists and the distinction in designing this mosque in relation to other mosques, as well as the presence of the shrine of Imam Zadeh near the mosque, the unwillingness of local worshippers is contemplative. It is also worth considering that for the sake of ease of use by tourists and non-disturbance by the prayers, Shiraz Endowment and Charity Affairs, the trustee of this mosque, suspends the congregational prayers for three months annually in this mosque, and from two prayer halls of the mosque, the eastern prayer hall Works throughout the year as an exhibit, without concern for the local population’s demand for social and religious affiliation in the vicinity of the shrine of Shah-Cheragh (Akbarzadeh, 2016).

All of the above can be attributed to the attitude that the mosque Exhibitive capacities are dominant over its functional existence. Therefore, It can pave the way to study of the distinctive features in the design of this mosque compared with religious texts about the mosque, which provides and guarantees the realization of the functional aspects of the mosque. For this reason, in this article, by criticizing the distinguishing features of the Nasir al-Molk mosque design, which are: 1. Prayer hall’s spatial structure, 2. Perception aberration of the qibla, 3. The maximum decorations in the worship space, and 4. Arrangement of arrays and signs of the Non-Islamic nations; based on the existing religious doctrines, It is intended to evaluate these attributes is to benefit or damage the practice of worship, especially prayer, which is based on the observations made at the beginning of this section.

### Theoretical foundations

The idea that we must apply religious criteria to critique the worship space is necessary because of the changes that have taken place in the bodies of mosques over the past fourteen centuries, the effects of artistic styles, climatic characteristics, government demands, and sometimes sectarianism has affected the architecture of the mosque, which Recognizing them creates a preferential system that assumes that component as a constant element. Exemplary criteria for this proof not only are not valid in different times and places, and limit the scope of admission, but also they are not acceptable as reasonable measures. Because all of the above elements are not a unique factor in the distinction of a mosque from another building. What distinguishes the mosque from other buildings is the same religious characteristic that it seeks to respond to the unique function of the mosque, worship. Hence, religious criteria as a constant factor in criticizing and judging the design of mosques can cover a variety of time-spatial varieties. Since Islam, as an untimely phenomenon, explicitly states criteria for the physical characteristics of the

mosque (Nobahar, 2000, 238), in the critique of the changes made and the distinctive features of Nasir al-Molk's architectural design, referring to the verses, Traditions and prophet's Practical Tradition in the Masjid-al-Nabi project, one can judge these changes without prioritizing the a priori model. A judgment that, without the preference and timing for architectural decisions and arrangements in the erection of the mosque, addresses only the aspect of the feasibility of the optimal worship, as set forth in religious doctrines, which is a normative criticism (Otto, 2005, 51).

It is obvious that the mosque is the place where the believers are present and many of their social activities. Just that sitting in the mosque has been rewarded, and recommended to thinking reflects that the charm of the mosque's space is important.: "Sitting in the mosque is the Muslim's monkery, The believer's sitting place is mosque, and his resting place is his home" (Majlesi, 2009a, 380). But when it comes to evaluating narrations about the physical characteristics of the mosque, the role of prayer goes far beyond what is recommended elsewhere. It can be claimed that the mosque's distinction point, not just Matter of worshipping, but a special form of praying. The prophet Muhammad, in the hadith of the which is on the behalf of the God, states the signs of the believers as saying: "O disbelievers of me. If not, for the sake of the believers among you, who are friends for the sake of my glory, those who by their prayers, raise up the land and mosques for me, at the dawn for fear of me, they seek forgiveness, no doubt, I sent you my torment without hesitation" (Mohammadi Reyshahri, 2008, 31).

In order not to be mistaken in commentary, we can also point out to his son: "According to Otban-Bin-Malek:"O prophet of Allah, the flood will cause separation between me and my tribal mosque. Come and pray in a place of my house so that I will place my mosque there. The prophet said: "We will do so soon." When the prophet of God came in, he said: "Where do you want to pray?" I pointed to a corner

of the house, the prophet of God came up and we also stood in a line behind him and he prayed with us two Rak'ats (Ibid, 233). Here it is clearly seen that prayer is the most important and distinctive factor in the distinction of a mosque from any other place. Whether in the major jurisprudential rulings or in cases where the question of the physical condition of the mosque is discussed, the meaning of prayer in that mosque and the quality of it are questionable: "According to Amro bin Jamie: From Imam Baqir (AS) I asked about prayers in the mosques that are painted". He said: "I do not like it, but today it does not harm you. If justice is established, you will see what it is going to do about it" (Hor-e-Ameli, 1994, 494). Imam (AS) here uses the term "harm" on the effect of the Mosque body on prayer, which indicates that the relation between the mosque and prayer is of necessity and observance of the rules of its submission is considered to be the physical condition of the mosque. As Islam considers the rest of the cases in the area of opinion and does not reject them. It is also the case that the fourteenth century mosque of the prophet (PBUH) in Shiraz during the Qajar period should only be manifested through the religious minimum, and the rest of the grounds should be based on the usual tradition of the architecture of the region. Nasir mosque does not differ much from the Qajar shirazi housing pattern in the same neighborhood due to their arches and their gradations. Just as the prophet's Mosque was. Due to the fact that the positive and negative qualities of the mosque in the major religious texts are centered on prayer, the level of theoretical critique of these texts should also be in keeping with these rules and do not interfere with the domain of architectural design authority and architectural spatial and temporal patterns, except for a discrepancy. In this case, the scope of criticism should be limited to the same misunderstanding and do not neglect the full refusal of that policy and architectural choice. It should be noted, therefore, that this approach takes into account a distinct angle from traditional morphological, stylistic or psychological studies,

and, consequently, will result in intangible results from these perspectives that do not undermine the values of other approaches. However, due to the fact that there is little precedent for criticizing the monuments of Iranian architecture and especially its mosques, and of course, the clarity of the content and the tone of religious texts, as well as the virtues and precautions contained in the jurisprudential treatises on many matters, including decorating is seen in the mosque, the position of this article seems to be radical, but it should be noted that the purpose of this study is to open the door to a kind of attitude that the continuation of the discussion in its direction can utilize the possibilities of modern scholars and architects to take advantage of the legacy of the previous architecture. Obviously, a full-scale critique of a building, especially a mosque, requires diverse, multiple and all-embracing views that using them even in a single building is out of the capacity of an article focused on a particular category of criteria. Hence, this article focuses solely on how these religious standards are applied to the sample, and cannot claim to be sufficiently comprehensible about this or similar generalizable examples, and is only a cut from a larger reality, not all of it.

### Literature review

In this section, firstly, with the review of examples of mosque architecture critique which is seen in verses and hadiths, the possibility and necessity of such a review are examined. and then reference to such a tradition has been pursued in some contemporary research. Also, the presence of Nasir al-Molk mosque in critical texts is examined, In order to distinguish this research from the similar cases at the end.

### History of theoretical and practical critique of the mosque in religious texts

In the verse 18, which is written on the inscription of many mosques, Allah says in the Surah, Toba, quoting the story of the mosque of Zarar:

“None should inhabit the mosques of Allah except those who believe in Allah and the Last Day,

establish their prayers and pay the obligatory charity, and fear none except Allah. May these be among the guided”.

This verse explicitly suggests that in the tradition of mosque, architects always regard sharia and faith as a preconceived technique, as it appears in their letter of intent (Nadimi, 1996, 19). But before this affirmative verse, in a critical verse, God has mentioned prohibitions prior to necessities:

“The idolaters do not have any right to establish (and patronize) the mosque of God while they testify against their souls to its disbelief. Their deeds are devoid of all virtue and they will live forever in hell fire”.

Accordingly, it is necessary to consider the position of a critical look at the construction of a mosque. Hence, there are many hadiths that the infallible, described the positive and negative qualities of the mosque's body, by details and sometimes reasons. These statements, which are mainly reciprocal of an objective case, are the richest examples of religious criticism surrounding the bodies of the mosques. For example, it is quoted that “One day, Abdullah-ibn-Ravaha and Abu Darda, two of the companions of the prophet (PBUH) were measuring a mosque with a straw”. The prophet (PBUH) asked about that and they said we intend to make the prophet's mosque in style of Levant buildings and decorate the domes and decorate it, and the cost of it was assembled by a number of Ansar, the prophet (PBUH) ordered to bring the straw, took the straw from them and went toward the mosque and threw it out, then he said: “Never, the mosque must be made of grass and wood, in the form of awning, like Moses' awnings, and work is closer than you think”. (Samhudi, 1985, 335, quoted from Nobahar, 2000, 252). In such quotes, the ideal sample is placed against the undesirable sample, and the innocent efforts to make a distinction between them are fully apparent. Apart from this example, in theoretical critique, various examples of practical critique are also found in the destruction and eradication of errors in the architecture of the mosques:

“Imam Ali (AS) came to a tall minaret and commanded them to ruin it, then he said:” “You must also build the minaret on the roof level of the mosque” (Yazdi Tabatabaie, 2013, 213). In this example, the innocent sovereignty of the state has created the power to reveal its critique in action. However, the theoretical and affirmative subrogation of a subject that reveals the true measure of that action is more than a destructive act. In some cases, the criterion is also prohibitive. Particularly in the cases where the talk of the other’s architecture is raised:

“When Imam Ali (AS) went to the sanctuary in the interior of the mosque, he broke it and said:” “These are like Jewish slaughterhouses” (Hor-e-Ameli, 1994, 510).

After the prophet (PBUH) and Imam Ali (AS), who were in the position of power and action, the Ahl-al-Bayt also commented on the various aspects of the mosque. Abu Hashim Jafari quotes Imam Hasan Asgari (AS) has saying “when Al-Qa’im Al-Muhammad (AS) revolt, he decrees to destroy the minarets and domes, because the construction of the altar and the minaret is an innovation in mosque construction, and no prophet and Imam has not built it in the mosque” (Majlesi, 2009b, 376). In this hadith, in addition to the typological criticism of a typical body in the mosques, the root of the presence legitimacy of the architecture elements is that they are taken of innocent practices, which is very much to be considered. Sometimes, with very delicate subjects or lacking social sensitivity, Ahl al-Bayt (AS) has just warned people without wasting their worship. Amr-Bin-Jomay asked Imam Baqir (AS), about a mosque that has paintings, and he replies: “I do not like this, but in our era it does not hurt you, if the justice was served, you would see that what would have done about it” (Hor-e-Ameli, 1994, 494).

It seems that the Ahl al-Bayt (AS) in these hadiths criticizes two confrontations. One of the attitudes that tried to do with the mosque with all the abilities and attributes of luxury, and the other course that

made the mosque look like the temples of other rituals. As the prophet (pbuh) said:

“Do not decorate your mosques with gold as Jews and Christians ornamented their temples with gold” (Noori, 1988, 372).

Imam Ali (AS) also said in a confrontation with a mosque in Kufa: “This mosque is like the temple of the Jews and Christians. The mosques should be built without a crenellation” (Hor-e-Ameli, 1994, 494).

These examples, which discourage a problem in the eyes of the innocent, are very effective in fixing a Criterion. An example is the repetition of the issue of distinction, which is about decorations, minarets, crenels and altars.

Moreover, this approach has been extended to Shi’a jurists and is available in many jurisprudential books, some of which are also mentioned in the sources of this article, or even in some of the treatises of the operation or among the essays. For example, Sheikh Mohammad Hassan Jafari, in Jahar-e-Kalam, which is one of the most prominent sources of the shi’i jurisprudence, has criticized and analyzed the reasons for the use of gold in mosques, and, apart from the point of view, has also stated the rational reasons for this sanctity (Nobahar, 2000, 248).

### **Background of contemporary experiences in mosques criticism based on religious texts**

This approach is also seen in contemporary research on the subject of the mosque. Mahnaz Reieszadeh and Hossein Mofid in An article entitled: “Mosques in urban architecture and amortization deviation of qibla”, put a minor and recommended matter as the focus of research by Making criterion it over positive experiences in responding to this problem in the Iranian mosques (Reieszadeh & Mofid, 1999, 97). From this perspective, this article is a successful example of comparing religious experiences with physical principles. But it is not written down between this principle and other principles in architectural

preferences. Abbasali Akhtari speaks about “Islamic mosques and orientation” on the values of unity and congregation among Muslims, and uses religious texts to prove the necessity of mosques, but about the nature of the mosques or even the sub-physical characteristics which can affect the body, has not mentioned (Akhari, 2004). Nader Karimian Sardashti in the article “Maqsura in the mosque”, wrote one of the few examples of the mosque’s design critique based on religious texts (Karimian Sardashti, 1999, 480). In this article, after presenting a complete conceptualization of the glossary and identifying it in several themes in the architecture of the mosque, it considers the interpretation of Maqsura, which refers to the enclosed room as the altar, and compares it with that of the religious texts, has proved the injustice in the mosque. Mohammad Javad Mahdavejad and Mohammad Mashayekhi in the article “The design of the mosque based on social-cultural functions” analyzed the activity of the prophet’s mosque at the beginning of Islam and extracted the indicators as a criterion (Mahdavejad & Mashayekhi, 2010, 65). In this research, not only criteria have been derived based on the narrative and prophetic mosque design, but these functional attributes have been used as the standard of critique and analysis of the Iranian historic mosques. From this perspective, this article can be considered as a successful example of the application of religious principles in the study of the architecture of the mosques. Mahdi Hamzenejad, in his doctoral dissertation entitled “Conceptual Principles and Applied Strategies in Architectural Design of Religious Buildings in Shiite Attitudes, Case study: Conceptual Differences in the Design of mosque, grave, and Mosalla”. Referring to jurisprudence, to distinguish these three species, they extract the principles for their distinction from the point of view of the use of decorations (Hamzenejad, 2011). Also, Hamzenejad, along with Ma’edeh Arabi, in the article “Examining the Islamic Essence of Iran in contemporary modern mosques”, which studies

the case study of Tehran’s Vali e-Asr mosque, wrote one of the few examples of the architectural critique based on religious texts (Hamzenejad & Arabi, 2014, 47).

### **Historical Review of Nasir Al-Molk Mosque**

An overview of the studies on the Nasir al-Molk mosque in Shiraz shows that there is no scientific text in the general critique of this building or an analysis of this mosque based on religious texts. Major studies of this mosque have led to decorations, especially the colorful windows of the mosque. But the most relevant research in this field was done by Zahra Tavakkolian and Sarah Bahmani Kazerooni, entitled “Reviewing the Prayer hall order in Shiraz Historical Mosques”, which studies the proportions, elongation and position of Shiraz mosque prayer halls in relation to the yard by defining two species in the direction of Qibla and perpendicular to the Qibla, the distinction of Nasir al-Molk mosque Shiraz is well described in comparison to the Vakil mosque (Tavakolian & Bahmani Kazerooni, 2015, 89). This study, without judging the optimality and the advantages of these two approaches, only categorized and compiled similar examples.

### **Background Summary**

It can be concluded that the present article is based on the tradition of critique of mosques based on religious doctrines, which began from the time of the builder of the first mosque, who is prophet Muhammad (PBUH) and extended to the infallible Imams (AS), and in line with other studies pointed out in the middle section of the literature review, it sets its standards based on the practical and theoretical tradition of the Prophet (PBUH), and for the first time in the field of Iranian architecture research literature, criticized the Nasir Al-Molk Mosque, which has not been discussed previously. Obviously, the findings of this article, along with the analysis and findings of other research on this mosque, form a more complete image of this building, and the right

is that the general judgment about this building not to be limited to this article, but also to be dominated by all of this research literature.

### Research questions

- What elements in the architecture of the mosque of Nasir al-Molk disturb the worship, especially prayer?
- What evidence is given in religious texts as critique criteria for the architecture of Nasir al-Molk Mosque?
- How does the separation of the Prayer hall between the Eastern and Western sections affect the ranks of congregational prayers in the mosque?
- What are influences of the western prayer hall windows on the perception of the side of the Qibla in the prayers?
- What are influences of the maximum decorating of the tiling of the worship space, which will affect the space of prayer?
- What are the signs of the architecture and culture of non-Muslim communities in the design of the mosque?

### Main research hypothesis

Distinctive features of the architecture of the Nasir al-Molk mosque, differs from the criteria specified in the religious texts.

### Purpose of the research

Judgment and critique of the distinction features in architecture of Nasir al-Molk mosque based on religious criteria.

### Research Methodology

One of the prayer challenges that exists in research based on referrals to multiple or diverse sources is the Personalized organization of referring to resources and orientations by researchers. In such a case, their presuppositions and mental patterns can easily be formulated in the form of a scientific theory, and the researcher ignores the parts of the facts which are sometimes meaningful. Apart

from this, it is essential to have a mechanism for analysis and prioritization in order to deal with resources that have a plurality or multiple subject-specific levels. In such a situation, it is necessary to take advantage of the grounded theory that can organize the abundance of heterogeneous sources in a relatively equal chance for exploitation. Ronald Powell, who is an expert in this field, believes that “The grounded theory is a study that Benefits from inductive methods, the systematic development of classifications and theories, comprehensive analysis, descriptions and constant comparisons of collected data, in the phenomena” (Mansourian, 2006, quoted Rabbani & Abaszadeh, 2009, 185). To use this method, there is a detailed mechanism for explaining which, at first, requires the introduction and determination of resources.

In this study, Islamic texts such as verses and hadiths are referenced. The narratives in terms of exploitation in this study consist of two categories. First, narratives and hadiths have been quoted about the nature of the mosque from the infallibles (a), and other narratives and descriptive hadiths that express the nature of the prophet (s) and the infallible (AS) in the practical experiences of mosque. Masjid-al-Nabi, Qoba mosque, and Kufa mosque are among the mosques where the level of their descriptions is sufficient for visualization and architectural analysis (Jafarian, 2010, 231). Since the verification of the hadiths is a very specialized practice, and unscrupulous referencing can lead to misconceptions, all the hadiths used in this study are taken from two limited sources. The book of the mosque’s culture which written by Mohammad “Mohammadi Reyshahri”, in collaboration with “Morteza Khoshnasib”, And published by Dar al-Hadith Scientific Cultural Institute. This book is also available online with the possibility to search the text on the electronic database: [www.lib.eshia.ir](http://www.lib.eshia.ir). Since this institution is specialized in verifying the hadiths, as well as in the book under the guidance of an expert on genealogy of the hadith, it can be very close to this concern, as in the footnotes

of each hadith, the reference and the Narrator of it are carefully have been noted. Another source that has the same features and in addition to collecting hadiths , it has analyzed and studied them and is used in this study, is the two-volume version of the Mosque's image by "Rahim Nobahar", a faculty member of Shahid Beheshti University. Due to the accuracy in validating the hadiths and considering the specialty of the genealogy of the hadiths, it carefully examines the linguistic characteristics of the hadiths as well as the verification of the sources. On the other hand, there is a possibility of error in understanding Quranic verses and some terms. Therefore, it is necessary to use some valid interpretations. Accordingly, due to the more historical references mentioned in the commentary of Al-Mizan by "Mohammad Hussein Tabatabaei" Which is useful for this particular study, as well as the more detailed interpretation of the verses in this work, Interpretive source is selected in consultation with the authors of the two sources The hadith mentioned above.

### Research Steps

Considering the step-by-step approach of background theory in the cases where the use of multiple sources requires a comparative approach (Abaszadeh & Hosseinpour, 2011, 156), the staging of this research in order to extract the critique of the source of religious texts has been done as follows:

- Searching the key words of the mosque's literature in the text of the Qur'an and their initial classification
- Searching for hadiths with the field of architecture in the two sources of this hadith and categorizing them in line with the findings of the first step
- Literature of the Al-Nabi Mosque, Qoba Mosque and Kufa Mosque with the aim of drawing a comparable architectural image and reviewing similar research papers in this field.
- Focusing on the adaptive findings of the first three steps and categorizing them From the whole to the component, which resulted in two functional and

perceptual sections.

- Comparative findings of the fourth step with fatwa and sharia verses of operational statements, considering the principle of subjection<sup>1</sup>.
- Categorization of axes with analytical development of the encoded findings in step 4, the result of which is summarized in the (Table 1):
- Functional classification of the formal and semantic criteria of each of the categories of the fifth step to review case examples.

It should be noted that facing of the set of categories above as criteria of critique, with a case study, all of these issues may not be relevant to the creation of the problem or lack sufficient narrative. Therefore, in studying of each case, first, a descriptive survey of the building should be considered, the fields of using these criteria are measured and then the problem is created and the appropriate hypothesis is considered. In contrast to the examples of many of the historical and contemporary mosques discussed in this macro research, fifteen case studies were selected for more comprehensive analysis based on the phenomenon of phenomenological aggregation in their design and structure, one of the most summarized and the most well-known ones who have the opportunity to process a paper is Nasir al-Molk Mosque in Shiraz. This selection, based on the specification reviewed in the context of the issue, intends to deal only with the critical aspects of the mosque with religious texts. If the limitations of the article were allowed, it would be possible to consider the adaptation of the mosque to the tradition prophet Muhammad (PBUH) is also concerned with the outcome of which would definitely give a more complete picture of the proportion of this mosque with religious texts. Also, from the set of criteria in Table 1, the four criteria of prayer hall perpendicular to the center of the qibla, perception aberration of the qibla, the maximum decorations in the space of worship, and the unification of the arrays and signs of the non-Muslim nations have a proper validity and a more relevant significance of the assessment, and the relevant questions were



Table 1. Fourth step extraction categories: Authors.

Functional ordering components	Perceptual ordering components
<ul style="list-style-type: none"> <li>• correct direction of qibla</li> <li>• The longest side of the mosque towards the qibla</li> <li>• Prolonging the first rank</li> <li>• The priority of prolonging the ranks on plurality</li> <li>• Prayer hall stretch perpendicular to the center of the qibla</li> <li>• Maximum geometric symmetry of prayer ranks</li> <li>• No interference between entrance and ranks</li> <li>• Maximum population density of all mosques</li> <li>• Superiority of the yard area towards prayer hall</li> <li>• The geometric order of the mosque plan</li> <li>• Spatial and functional development</li> <li>• The continuum of urban activity</li> </ul>	<ul style="list-style-type: none"> <li>• No decoration in the worship space</li> <li>• Aesthetic priority of the crowd</li> <li>• Space non-polarization</li> <li>• Perceptual orientation of qibla side</li> <li>• Removing visual urban arrays</li> <li>• Observing the clean skyline</li> <li>• Not similarity with arrays and signs of uncertain nations</li> <li>• Cognitive memory-based system</li> <li>• Social identification system</li> <li>• The urban semantic center</li> </ul>

adjusted accordingly. However, it was possible to meet other criteria, which did not result in effective results due to the lower incidence in this sample.

### Prayer hall's spatial structure

In this section, in order to understand the attribute applied to the mosque's spatial structure, a reference is made to the principles of Prayer hall design from the perspective of Islam, which has received its space skeleton from the structure of the prayer ranks.

In the first verse of Surah al-Safat, God will take the following oath:

“By the aligners aligning”

The interpretation of this verse draws our attention to the importance of the rank and its quality. In order to express the quality of the rank, this term implies that the rank has an exaggerated quality in addition to its appearance. In expressing this escalation, it is also mentioned in Sura al-Saf in verse 4 that:

“Surely Allah loves those who fight in His way in ranks like if they were firm and compact wall”

This verse describes the ranks as a continuity. Therefore, it is clear that the disconnection of ranks other than those that religiously eliminates the connection destroys the essence and meaning of the Integrated constructed building. In the verses 165

and 166 of Sura al-Safat, the line-up feature along with the proverb says: “We stand in ranks, and we glorify God”.

There are many hadiths regarding the ranks of prayer from the Prophet (PBUH):

“If people would know what rewards of saying Azan and take on the first line of the Congregational Prayer, they would draw for that”

“Equalize the lines of the prayer of the congregation, so that equalizing the ranks is an accomplishment of prayer” (Majlesi, 2009a, 200)

“The Messenger of Allah (PBUH) took the shoulders of the prayers in the prayers of the congregation and ordered them, and said:” “Be equal and orderly, not irregular and separate from each other, that your hearts will be separated from each other” (Boroujerdi, 2011, 470).

Some of the main points of the text of these hadiths can be deduced. First, virtue is the first line of prayer, the second is the continuity of the ranks, and the third, the prophet (pbuh) defines the rank based on the shoulders, emphasizing the transverse aspect of the ranks. The first line of virtue has made it possible to choose the square shape in the geometry of the mosque, which is located in front of the Qibla wall, to give the maximum possible length to the first line of prayer (Aliabadi, 2001, 556; Qaraati; Qaraati &

Niassari, 1999, 427 & Tarasoli, 1999, 172). Among the two possible policies for organizing the prayer ranks, one is to add the length of ranks and decrease the number of ranks, and the other is to reduce the number of ranks by lengthening the ranks. Choosing the Messenger of Allah, that is based on the Qibla principle and pure geometry, prioritizes the situation by transposing the ranks towards the Qibla axis, and creating a longer rank (Fig. 1).

This style is then seen in other mosques, especially in the mosques of Shiraz, as we are faced with Vakil mosque in a short distance from Nasir al-Molk Mosque, so that if we look at the motifs on the pillars of Vakil mosque. We will realize that the architect of Nasir al-Molk mosque has carefully considered the building of the Vakil mosque (Fig. 2).

In Vakil mosque, this preference is also recognizable in spatial organization. But we face a fundamental difference in comparison with the Nasir al-Molk mosque (Tavakolian & Bahmani Kazerooni, 2015, 99). In both of the following images, which shows the ratio of the prayer hall and courtyard position, the direction of the qibla is highlighted on the top of the image. It is observed that the Vakil mosque, based on the tradition of the arabic mosque, in accordance with the teachings of Islam, placed the

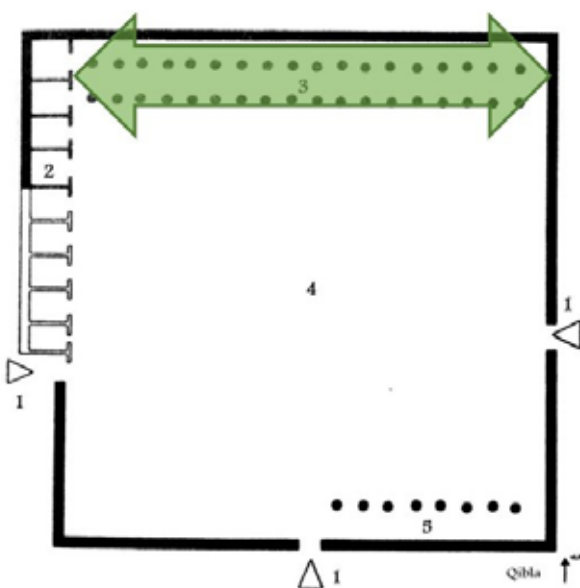


Fig. 1. 1. Entrances, 2-Rooms, 3. Prayer hall, 4. Courtyard, 5. Soffah. Source: Hillenbrand, 2008 & Pirnia, 2001.

prayer hall's elongation perpendicularly on the qibla axis, so that the first rank of prayer would be prolonged longer. But the Nasir al-Molk Mosque, by separating two prayer hall, has reduced the capacity of a larger crowd of worshipers. Also, the elongation of space is parallel to the qibla axis, which means that in both prayer hall, only three gates for the first rank are available. These two injuries, namely the separating prayer hall and the misplaced orientation, completely reversed the Islamic teachings, affect the mosque's spatial structure. (Fig. 3).

It may seem that this break tradition that damages the communication and spatial advantages of the mosque is in line with the benefits of the climate. But it must be noted that in the temperate climate of Shiraz, having two prayer halls is not so advantageous in this way, and if so, the two southern and northern prayer halls will be much more suitable than the two eastern and western prayer halls, which according to the hour of prayer, practically lack the natural light advantage. According to this plan, it seems that this longitudinal spatial structure in the Prayer halls is influenced by the longitudinal structure of the churches. The same pattern that appears in the churches prayer hall, through the colorful windows, opens out, is used this time by the Iranian architect in an introvert structure. As if they had a church divided into two, and moved right half to the left of the courtyard and the left half to the right of the courtyard (Fig. 4).



Fig. 2. Comparison between Vakil mosque (right) and Nasir al-Molk mosque (left) prayer halls. Source: Authors.

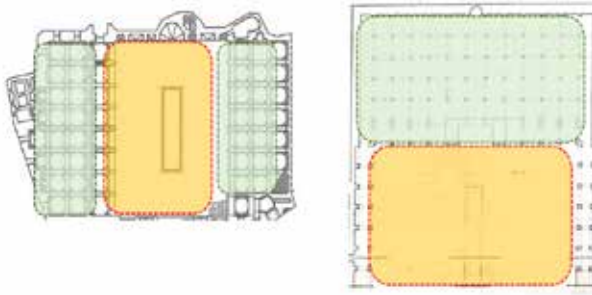


Fig.3. Comparison between Vakil mosque (right) and Nasir al-Molk mosque (left). Source: Authors.

Obviously, this proposition is so controversial. But there are a few points that can justify this view. If we look at the famous and distinctive windows of the mosque, the use of which has not been preceded by mosques with such an appearance, we see the same structure seen in the churches of France and England. Two countries that have the most commercial and cultural relations in the southern region with Shiraz traders during the Qajar period, and of course the term “Postcard Architecture<sup>2</sup>” is one of the key words for speculation about the evolution of architecture during the Qajar era. The question now is whether the architectural design of this building is influenced by the visual effects and Westernism during Qajar era?

The witness may be the mosque’s decoration, which will be dealt with.

### perception aberration of the qibla side

In verse 145 of al-Baqara, Allah says:

“Even if you were to bring all kinds of authoritative proof to the People of the Book, they still would not accept your Qibla, nor would you accept theirs, nor would they accept the others. Were you to follow their desires after all the knowledge that came to you, you would certainly be one of the unjust”.

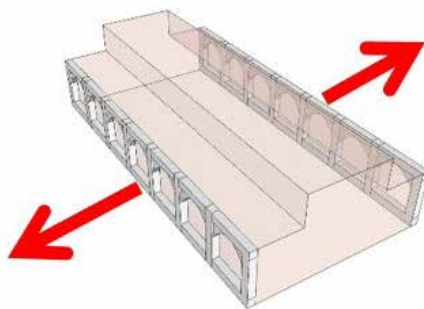
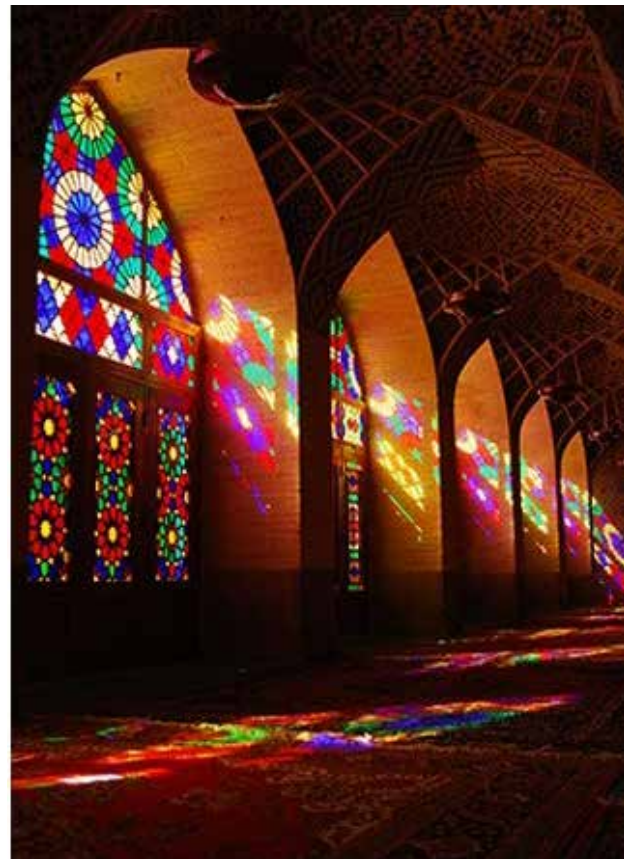
It is understood from this verse that the qibla is described as the agent of the distinction between the prophet and his opponents and the observance of the qibla from consciousness that explains the boundary between the believers and the people of the book. If we accept the qibla as a Muslim indicator, then obviously we must accept its impact as a

condition for the Islamic being and the faithfulness of a building. In the mosque of the Prophet, the Qibla wall, without any openings, serves as a characteristic of worship and is considered to be the main element of space directing. Noqrekar in his article points out “The Architecture of the Mosque from Concept to Body”: “This behavior continued in the countries conquered by Islam, and by turning a wall towards the qibla, the temples of the previous religions converted into a mosque” (Noqrekar, 1999, 227). Also, in the new mosques, the most important issue was the determination of the Qibla’s wall. It is concluded that the position towards the qibla and the importance of this position should be regarded as the most obvious and basic approach to the construction of mosques.

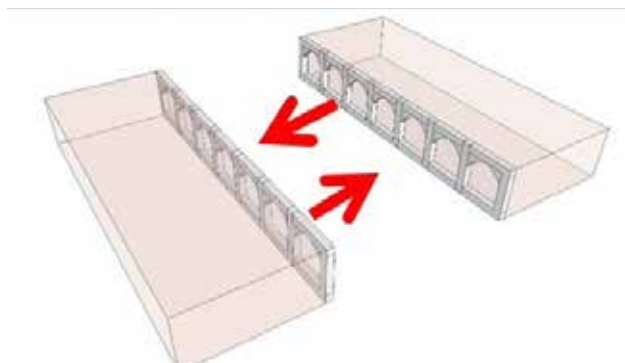
Beside this positive subject toward the qibla, one of the Islamic jurisprudential issues is that, reading prayers in front of the open door, the passageway, the face of the image, and so on is prohibited<sup>3</sup>. It seems that Islam does not agree with any motivation factors would attract the attention of the worshipers. Therefore, the Islamic perspective can be formulated so that in the mosque’s space, attention must be paid to the qibla, and there is no other stimulus that would detract from this attention.

But what happened in the main prayer hall of the Nasir al-Molk mosque is a situation other than this. Halo colored windows shine light from the left into space and spread the color of the hue, diverting the person’s look to the left or at least attracting attention and sensation towards that side. While the Qibla front, which is located at the end of Prayer hall and should be the focus of attention, lies in the darkness resulting from the optical contrast of the windows. In other words, in the perceptual and sensual aspect, the main prayer hall windows, by aberration of the qibla side, have confiscated the space quality of the hall design in favor of visual representation. The following image is taken without the use of a camera flash and does not illuminate the electrical sources that were not at the time of the mosque construction (Fig. 5).

Along with the effects of colored windows on the



A



B

Fig. 4. The relationship between the organization of space and light, The relationship between the organization of space and light in the Nasir al-Molk image of the Cathedral of Washington. Source: Authors.

A: Cathedral of Washington. Source: Wikipedia. B: Nasir al-Molk mosque. Source: Author's archive.

main prayer hall of the mosque, the main stimulus affecting the decentralization of the worshipers is the maximum amount of decorations in this space. Although most of the Iranian mosques have diverse decorations, in many cases, these decorations reveal more in the courtyard, dome and dome

walls, porches, entrance doors and on minarets, lowered in the prayer hall or in general, eliminated. Islamic teachings are also about minimizing material and attracting people's attention to facts beyond the material. Because the visual perception process is based on the amount of irritability from

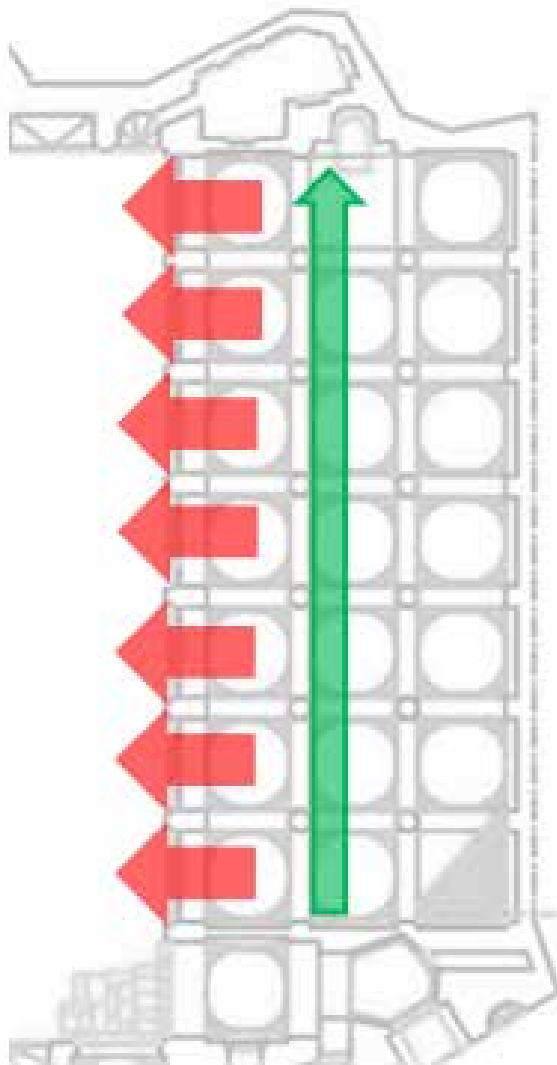


Fig. 5. perception aberration of the qibla side. Source: Authors.

the environmental data, it can be exacerbated. Accordingly, if the amount of information that is transmitted from the environment is more than

adequate<sup>4</sup>, the human imagination is activated to make the visual design of the environment complete with mental designs (Grutter, 2011, 29). The result is the focus on environmental arrays and the lack of focus on matters beyond the environment and location. What affects the sanctuary and prayer hall, carpet and prayer rug. Such an approach would make the mosque ceremonial and decoration. Thus, in verses 33-35, the Zokhrof sura says:

“And were it not that all people had been a single nation, We would certainly have assigned to those who disbelieve in the Beneficent Allah (to make) of silver the roofs of their houses and the stairs by which they ascend.”

“with doors to their houses and couches on which to rest”

“ And (other) embellishments of gold; and all this is naught but provision of this world’s life, and the hereafter is with your Lord only for those who guard (against evil)”.

The prophet of Islam, either in the mosque architecture or even in the architecture of the rooms that were part of the mosque, disagreed with any decorations, and in response to a companions who were willing to devote their property and skills to decorating the mosque, introduced the mosque as a simple building like a Prophet Moses tent. In the hadith it is said to them:

“Whenever you see the Qur’ans and mosques decorating and raising the minarets, the Qur’an is being sung by poetry and singing and mosques, the believer at that time are rarer than pure red gold; their mosques adorned, their bodies are clean, but their hearts are more polluted than slaughter” (Nobahar, 2000, 243).

Also, they say in another hadith:

“When a society is ruined, they begin to gild and decorate the mosques” (Ibid.).

And elsewhere they explicitly state:

“I have been commanded the construction of simple mosques without luxuries” (Mohammadi Reyshahri, 2008, 47)

Roof and wall tiles that match the color palette of the

windows and their reflection on the floor tile of the prayer hall or of the Persian red carpets of traditional colors, link the system of colors and motifs to each other and turns space into an exhibition space that needs to be searched for in its presence, not in the unseen world. The rate of visiting by domestic and foreign tourists for long-term photography in this space has caused the decision of the custodians to shut down the congregational prayers for three months so that there would not be any interruption in watching this charming building. Although this kind of tourism during the construction of the mosque was not preceded, this does not diminish the intention of the designers and makers of this space to attract public attention to the decoration of the mosque. The result is that the purpose of the construction of space seems to be completely transformed, and the attention has been paid to the impact on the audience rather than on religious themes. Verse 18 of the Surah Al-Toba, written on the inscription of many mosques, says:

“No one should inhabit the mosques of Allah except those who believe in Allah and the Last Day, establish their prayers and pay obligatory charity, and fear no one except Allah. May these be among the guided”.

This verse explicitly suggests that in the tradition of mosque, architects always regard sharia and faith as a preconceived technique, as it appears in their letter of intent (Nadimi, 1996, 70). It can be deduced from the set of these conditions that the mosque's body should reflect the conditions stated in the verse, since the product of its makers and, on the other hand, affect the audience of the mosque. From this perspective, changing the targeting of a worship space in such a way that the main function is not overshadowed cannot be verified from a religious standpoint.

### Likeness to non-Muslims

Also, in verse 17 of the Sura Al-Toba, it is expressly stated:

“The idolaters do not have any right to establish (and patronize) the mosque of God while they testify against their souls to its disbelief. Their

deeds are devoid of all virtue and they will live forever in hell fire”.

Looking at them, the circumstances of revelation of these verses shows that in the ninth year of hejira, considering the ability of polytheists to build, this question was posed among the Muslims, why should not use the technical ability of the polytheists to build the mosque. The clear objection of the prophet (PBUH), based on these verses, expresses his precision in this matter (Bemanian, 2001, 97). On the other hand, in order to forbid some patterns and decorations, such as the use of crenels in the mosques, his argument was based on the similarity of these forms with the temples of the Jews:

“I see that you make your mosque with crenels after me, just as Jews, build their synagogues and Christians make their church with crenels”.

Also Imam Mohammad Baqir (AS) narrates that Ali (AS) saw a mosque with crenels in Kufa. He said: It seems to be the church! Indeed, mosques are built without crenel.

He also says in another hadith that when Al-Qa'im (aj) stands up, he will go to Kufa to destroy four mosques in it. So he destroys the crenel of every mosque, and it will be without crenel.

(Mohammadi Reyshahri, 2008, 46).

These examples indicate that the Prophet (pbuh) was opposed by non-believers interference, both in constructive role and in style. Therefore, it can be emphasized on these two principles that the construction of the mosque is not in the competence of non-believers, nor is it appropriate to use their architectural approaches to the construction of the mosque. A look at the behavior of the Umayyad in eliminating the Masjid Al-Nabi pattern, decorating and adding high minarets to it and other mosques to compete with the Eastern Rome is a clear example of such interference (Seyfiyan, 2000, 101).

Abdolmajid Sharifzadeh writes in the book “Wall painting in Iran” about Nasir al-Molk mosque:

“Compared to this Qajar mosque and the mosques of the Safavid dynasty and even Zandieh, we observe a major change in the attitude of thinking and the more

intense influence of the West in it. The mosques of this period lack the spiritual space that has been created during the Safavid period using abstract paintings and celestial colors. The yellow, red, and orange colors made Qajar period tiles more spicy and the designs of flowers and pots, and especially landscape-based, using perspective in the wrong way influenced by western paintings, have created a material space, and there is no news from that spiritual and ideational environment of the Safavid mosques, or very little, and we are witnessing a lack of spiritual thinking” (Sharifzadeh 2002, 147).

Although such approaches have maximized the use of color during the Qajar period, the use of this color palette with a spectrum of colors like red and pink also exacerbates the hypothesis of resemblance with churches.

Perhaps so far the designer has been accused of Westernization based on probability and structural similarities, but there is a point in this mosque that no fair thinker can deny. The use of human and animal motifs, although in the tradition of Iranian mosque decoration, has not been customary until this time, But what is most evident about the paintings used in the Nasir al-Molk mosque is the most reckless use of painting in its Western style (Zare, Parva & Hosseini, 2015, 3) (Fig. 6). Exploiting the perspective and portraying Western buildings reveals that undoubtedly the mental and value system of the mosque builders is influenced by Western attitudes and Western experiences in creating worship spaces. Therefore, the appearance of similarity to non-muslims and infidels in this mosque can be regarded as definite.

### Findings

The findings from the above-mentioned components can be summarized in the Table 2.

### Conclusion

The analysis shows that in all four cases, the characteristics of the mosque’s plan were in conflict with the religious criteria and damaged the worship function of space. Reducing the capacity of

worshippers in general and especially in the first rank, the decrease in the quality of focus on prayer is due to the maximum decorations and aberration from the Qibla side for these reasons, also, the cultural invasion of the worship space due to the similarity of the non-Muslims is one of the issues that affect the quality of the mosque. Therefore, what is now the theme of the mosque, the tourism preference for prayer, and whether in the past, when the mosque’s reputation was not due to events and religious background but due to its appearances, the architecture of the mosque of Nasir al-Molk has contradicted the religious texts. Is. The contradictions listed in Table 2 are against the evidence of religious texts. However, it should be noted that these contradictions do not mean a comprehensive contradiction between the religious texts and the architecture of this mosque, and the cases of conformity are much more than contradictions. It is also inappropriate to take into account the apparent religious rules for receiving and interpreting the nature of the mosque in an ineffective and illogical way. Therefore, it is necessary for the results of this research to be analyzed and extended in the scope of the findings and consciously remain at the micro level and not become judgments about the totality of a building or a species.



Fig. 6. Nasir al-Molk mosque Tile. Source: Authors.

### Future Studies

It should be noted that the genealogy of such a situation should be the subject of independent research. Also, repeating the Prayer hall pattern of this mosque in a few other mosques should be considered in another study. The issue of decoration in mosques, which is accepted as a historical custom, is a multifaceted aspect that has analyzed various angles beyond what

is in the religious doctrine and is a criterion of action in this study, which can pave the way for discussion. It should be noted that what is considered in the present condition of the mosque is more or less easily detectable in many other mosques, and an article focused on a specific sample is not enough and it is necessary that in subsequent researches, the generalizability of these findings will be discussed.

Table 2. Adaptation of criteria and instances. Source: Authors.

Critical topics	Nasir Al-Molk Mosque Situation	Islam's view	Supporter texts
<b>Skeleton of prayer hall</b>	•East-West disconnection in prayer hall •Prayer hall stretch in the parallel axis of the qibla	•Prayer hall Continuity •Perpendicular development of the qibla axis	• Sura al-Safat verse 1- 165-166 • Surah al-Saf 4th verse • 3 prophetic Hadiths about the virtues of the first line and equalizing and homogenizing the ranks
<b>Qibla Axis</b>	•Aberration of the perception of the qibla through eastern colored windows	•Focus on the qibla side •Removal of decentralization elements	• Sura al-Baqara, verse 145 • Jurisprudential rulings about the disruptive motives of prayer
<b>Decoration</b>	•Maximal decorations in Prayer hall of worship space	•Negation of decorations in the exclusive atmosphere of praying reading	• Sura al-Zokhrof of verse 33-35 • Sura al-Toba of verse 18 • 4 prophetic Hadiths about the negation of the decoration in the mosque and its simplification
<b>similarity to non-muslims</b>	•Utilize the structure and signs of churches in the prayer hall plan and tile motifs	•Denial of common signs of Christianity, Judaism, Polytheists and infidels	• Sura al-Toba of verse 17 • 1 prophetic hadith and 2 hadiths from Imam Mohammad Baqir (AS) about the distinction of the mosque with the church and the synagogue

### Endnotes

1. Subjection is against the intensity of action and in the sense of a religious agreement with a religious or rational proof, although there has actually been no agreement, such as requiring a duty to believe in it, but not actually obligatory. In other words, subjection is an agreement of belief, if that belief is not in agreement. This principle is used in cases where the believer is in a number of different judgments, and chooses the most rigorous and conservative one among them in order to ensure that no error has been committed from him )Principles of Law, 2010, 269).
2. The postcard architecture is a term used by architectural historians to explain the type of eclectic extensions of the Qajar era. This is an expression that represents imported tastes, and in some cases there are historical implications that the form of buildings was determined by the employer for an Iranian architect through a building postcard from the employer (Nersicians & Luks, 2009, 109)
3. This topic can be found in the various sharia references. In order to purify and according to the conventional referral structure in the operational treatises, mention is made of the name of the reference and the number of the sentence in the practical treatise: Ayatollah Khomeini (898) Ayatollah Vahid Khorasani (907) Ayatollah

Safi Golpayegani (907) Ayatollah Sobhani (753) Ayatollah Noori Hamedani (899) Ayatollah Makarim Shirazi (821) Ayatollah Alavi Gorgani (907) Ayatollah Sistani (307).  
4. 160 bit

### Reference List

- Abaszadeh, M & Hosseinpour, I. (2011). Karbord-e taslis dar pazhohesh-ha-ye keyfi ba takid bar roykard-e nazariye-ye zamine-ei [Application of Trinity in Qualitative Researches with Emphasis on Subjective Theory Approach]. *Journal of Humanities Methodology*, (67),147-166.
- Akbarzadeh, M. (2016). *Serghat-e se mah va panj kashi-ye haft rang az masjed-e nasirolmolk-e shiraz* [Stealing three months' praying and five tiles from Nasir al-Molk mosque in Shiraz]. Retrieved: (<http://memari.online/122/1395/05/03/nasirolmolk-shiraz-mosque-tourism/>).



- Akhtari, A. (2004). Mosques Construction and Islamic Approaches. *Mosque Journal*, 81, 60-70.
- Aliabadi, M. (2001). The architectural embodiment of the unity of Shariah's patterns of behavior in the diversity and variety of forms. *Proceedings of the 2nd Mosque Architecture Conference*. 1st Volume. Tehran: Iranian Art University.
- Bemanian, M. (2001). Taghvay-e elahi va memari-ye masjid [Divine Reverence and Architecture of Mosques]. *Proceedings of the 2nd Mosque Architecture Conference*. 1st Volume. Tehran: Iranian Art University.
- Boroujerdi, M. (2011). *Jame-e ahadis-e shiie* [The Comprehensive Shia Hadith], 6th Edition. (M. Mahouri & A. Hosseini Trans.) Tehran: Culture Publication.
- Dictionary of Principles. (2009). *Islamic Propaganda Department*. Qom: Islamic Studies and Culture Center.
- Grutter, J. (2011). *Architectural Aesthetics*. (J. Pakzad & A. Homayoun trans.). Tehran: Shahid Beheshti University
- Hamzenejad, M. (2011). *Conceptual Principles and Practical Strategies in Designing the Architecture of Religious Buildings in Shia Attitudes (Case Study: Conceptual Differences in the Design of Mosque, Mazar and Mosala)*. Doctoral dissertation., Tehran: Library of the University of Science and Technology (Digital).
- Hamzenejad, M. & Arabi, M. (2014). Barresi-ye esalat Islami-ye Irani dar masajed-e nogaray-e moaser [Investigating the Islamic Originality of Iran in Contemporary Modern Mosques]. *Journal of Studies on Iranian-Islamic City*, (15), 42-61.
- Hillenbrand, R. (2008). *Islamic Architecture*. (B. Shirazi, Trans.). Tehran: Rozaneh Publication.
- Hor-e-Ameli, M. (1994). *Vasayelol shiie* [Al-Shia belongings]. Volume 3. Book 31 from The rules of Mosque. Qom: Al-Albeit al-Haya al-Torath institute publishing.
- IQNA. (2015). *Commemoration of the International Mosque Day in the most beautiful Fars Mosque*. Retrieved: <http://iqna.ir/00FEpi>.
- Jafarian, R. (2010). *Asar-e Islami-ye makke va madineh* [Islamic works of Mecca and Medina]. Tehran: Mashar publishing.
- Karimian Sardashti, N. (1999). Maghsore dar masjid [Maqsura in the Mosque]. *Proceedings of the 1st Mosque Architecture Conference*. Isfahan: Art University.
- Majlesi, M. (2009a). *Behar al- Anvar*, Vol 83. Islamiyah Tehran: Darolkotob.
- Majlesi, M. (2009b). *Behar al- Anvar* [Behar al-Anvar]. volume 88. Tehran: Islamiyah Darolkotob.
- Mahdavejad, M. & Mashayekhi, M. (2010). Bayeste-ha-ye tarrahi masjid bar mabnay-e karkard-ha-ye farhangi- ejtemaei [Designing mosques based on social cultural functions]. *Armanshahr Journal* (5), 65-67.
- Mohammadi Reyshahri, M. (2008). *Farhang name-ye masjid* [Mosque Encyclopedia]. Qom: Dar al-Hadith Publishing.
- Mollazadeh, K. & Mohammadi, M. (1997). *Encyclopedia of Iranian Monuments in Islamic Period*. Tehran: Hoze-ye Honari.
- Nadimi, H. (1996). The Chivalry and Architects, A Review of Chivalrous Letters Architects, Builders and Affiliates. *Soffeh Journal*, (21), 51-79
- Nersicians, E. & Luks, A. (2009). The role of Armenian Iranian Society in the emergence of modern architecture in Tehran. *Journal of Social Studies*, (2), 104-117.
- Nobahar, R. (2000). *Memari-ye masjid az didghah-e moton-e dini* [Architecture of the Mosque from the Viewpoint of Religious Texts]. Proceedings of the 2nd Architecture Conference of Mosque. Isfahan: Art University.
- Noori, M. (1988). *Mustadrak al-Vasayel*. Volume 3. Qom: Al-Albeit al-Haya al-Torath institute publishing.
- Noqrekar, A. (1999). *Memari masjid az mafhom ta kalbad* [Mosque Architecture from Concept to Body]. Proceedings of the 2nd Architecture Conference of Mosque. Isfahan: Art University.
- Otto, W. (2005). *Architecture and critical imagination*. (A. Anjomshoa, Trans.). Tehran: Publication of the Academy of Arts.
- Pirnia, M. (2001). *Stylistics of Islamic Architecture*. Tehran: Publication of Memar.
- Qaraati, T., Qaraati, A. & Niassari, A. (1999). *Rahnama-ye tarrahi-ye masajed* [Guide for the Design of Mosques]. Proceedings of the 1st Mosque Architecture Conference. Isfahan: Art University.
- Rabbani, A. & Abaszadeh, M. (2009). Roykard-e nazariyeye zamineei ravesh-e sakht ya narm [Theory of Subjective Approach, Hard or Soft Method]. *Journal of Applied Sociology. Tehran*, 36(4), 169-183.
- Reiszadeh, M. & Mofid, H. (1999). Masjed dar memari-ye shahri va estehlak-e enheraf-e gheble [Mosque in Urban Architecture and Deafness Deviation of the Qibla]. *Proceedings of the 2nd Architecture Conference of Mosque*. Isfahan: Art University.
- Samhoudi, A. (1985). *vafa al- vafa be-l akhbar dar al-mustafa* [Wafa al-Wafa be-Akhbar Dar al-Mustafa]. Beirut: Dar al-Kotob al-Elamiyah Publication,
- Seyfiyan, M. (2000). Religious Texts and Human Role in Mosque Architecture. *HONAR-HA-YE ZIBA-MEMARI VA SHAHRSAZI*, (8), 100-108.
- Sharifzadeh, A. (2002). *Divarnegari dar Iran (ghajar va zand)* [Wall Paintings in Iran (Zand and Qajar)]. Tehran: Publishing House of the Cultural Heritage Organization of Tehran.
- Shirazi, F. (1983). *Asar al-Ajam*, Vol. 2. Tehran: Yasavoli Publishing.

- Tabatabaei, M. (2003). *Al-Mizan commentary*. Qom: Islamic publications office.
- Tarasoli, M. (1999). *Nokati darbare-ye memari-ye masajed az didgah-e ayat va revayat* [Notes on the architecture of the mosques from the perspective of the verses and narrations]. Proceedings of the conference on the architecture of the mosque. 1st Volume. Isfahan: Art University.
- Tasnim. (2017). *The statistics of visits to the tourist and religious places of Fars province exceeded 9.5 million*. Retrieved: (<http://tn.ai/1377897>).
- Tavakolian, Z. & Bahmani Kazeroni, S. (2015). Examining the Layout of the Yard in the Historical Mosques of Shiraz. *Journal of Islamic Architecture Research. Iran University of Science and Technology*, 3(3), 89-103.
- Yazdi Tabatabaie, M. (2013). *Al-Orvat al-Vosqa*. Tehran: Dina Publication.
- Zare, Z., Parva, M. & Hosseini, F. (2015). *Tasir-e naghashi-ye garb bar honar-e kashi-ye haft rangiy-e ivan-e jonobi-ye masjid-e nasirolmolk* [The Impact of Western Painting on the Art of the Seven Colors Tile of the South Gate of Nasir al-Molk Mosque]. Tehran: International Conference on Civil and Architecture in the Third Millennium.

#### COPYRIGHTS

Copyright for this article is retained by the author(s), with publication rights granted to the Bagh-e Nazar Journal. This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution License (<https://creativecommons.org/licenses/by/4.0/>).



#### HOW TO CITE THIS ARTICLE

Akbarzadeh, M., Piravi Vanak, M. & Mozaffar, F. (2019). *Architectural Criticism of Nasir al-Molk Mosque in Shiraz Based on Religious Texts*. *Bagh-e Nazar*, 16(78), 57-74.

DOI: 10.22034/bagh.2019.104311.3283

URL: [http://www.bagh-sj.com/article\\_96565\\_en.html](http://www.bagh-sj.com/article_96565_en.html)

