

Original Research Article

In the Seeking of the Imagination from the Wisdom Perspective and Its Role in Iranian Art and Architecture

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Abstract

Problem statement: Imagination is one of the themes that have always been the focus of Iranian sages and philosophers, to the extent that without knowing the role of imagination, it is not possible to achieve a correct analysis of the manifestations of wisdom in Iranian architecture. The problem is that in many studies, researchers seek to understand works without considering Iranian wisdom and insight which are the basis of Iranian art and architecture. The understanding of Iranian architecture focused on Western philosophy, not only does not lead us to a correct understanding but also misrepresents it.

Research objective: Therefore, we seek to understand the concept of imagination from the Iranian wisdom perspective and its role in Iranian art and architecture, to achieve a correct understanding of the place and role of imagination and its impact in different parts of Iranian architecture. For this purpose, we attempt to investigate the place of imagination (theology, anthropology, and cosmology) based on wisdom, then discuss the conjunctive and disjunctive imagination and their characteristics, and finally, the role of imagination will be described around the two main pillars in the formation and reading of artwork or architecture, that is, the artist (the architect) and the audience of the work.

Research method: Therefore, this article is theoretically based on Iranian wisdom. The research design is qualitative and the research method is descriptive-analytical with a logical strategy.

Conclusion: In the conclusion based on the opinions of sages, the four principles of “regeneration of truth”, “sum of opposites”, “reflection of the truth” and “architecture, always endless” are based on imagination in Iranian art and architecture, and then the artistic and architectural models of these four principles are proposed and their examples will be presented.

Keywords: *Wisdom, Imagination, Conjunctive Imagination, Disjunctive Imagination, Iranian art, Architecture.*

Introduction

Khīyāl (imagination)¹ is one of the modes that have been the focus of sages since the beginning.

Imagination as an important concept has a high position in the course of Iranian wisdom. Many topics in the history of wisdom are described based on imagination. In wisdom, topics such as Kashf

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("unveiling"), the afterlife, Wahy (Revelation), simile, manifestation, etc. have always been understood by science. Many sages and philosophers, such as Farabi, Avicenna, Suhrawardi, Ibn Arabi, and Mulla Sadra, have discussed the concept of imagination. Although distinctions in the concept of imagination can be seen in the thought processes of sages and ruling debates, imagination and the realm of imagination have always been mentioned as one of the most important divine deposits, and sages have been searching for the relationship between imagination and reality. The importance of the place and the role of imagination in the arts is also significant. Art and architecture can never be achieved without imagination and daydreaming. This influence can be visible and explained both in the process of forming artwork and architecture, and traces of it can be seen in the smallest parts. The characteristics defined by sages for imagination can often be traced directly and indirectly to art and architecture. Although the studies that have been done in this regard so far have been significant, they have mostly not gone through the generalities and have only explained the role of imagination in the process of the formation of the arts. Therefore, the aim of this study is a more detailed reading of the concept of imagination, categorizing its features, and analyzing these features in Iranian architectural models and examples. Iranian architecture has always been a manifestation of different arts. In Iranian architecture, in addition to the architect who manifests his or her art through space, there are other arts such as calligraphy, miniature, tilework, brickwork, and even music. In this way, the art of architecture, perhaps in the most complete form possible, has become a place for the manifestation of the judgmental insight of architects, and by analyzing the role of imagination in it, one can achieve good results. An inquiry that can reveal the role of imagination from the perspective of wisdom in Iranian art and architecture.

Statement of the Problem

Today, many experts point to the crisis of meaning in two general and specific fields. In the general

field, contemporary man has suffered a crisis due to the departure and separation from spirituality and distance from these values, and in the specific field, contemporary art and architecture are facing a crisis of meaning due to the distance from spiritual art and architecture (Sahhaf, 2016). Regarding the crisis of meaning, it can be said that "the meaning of man as a traditional man is a bridge between heaven and earth, which contains the traditional attitude towards man, the opposite point of the new meaning of man is that he is a Promethean mortal creature who rebelled against the kingdom and tried to provide a divine role for itself" (Nasr, 2013, 106). Art and architecture, as the external manifestations of insight, have suffered a crisis of meaning and its connection with heaven has been cut off. In such a situation, by addressing the "imagination" that has the power to visualize spiritual things in the corporal world and intelligible abstraction to the sensible realm, we can hope to re-establish this connection. In divine vision, a person can visualize spiritual things in the corporal world through the power of imagination. Now that architecture has cut off its link from heaven and deals with the affairs of this world, it can be said that today's art and architecture have suffered a crisis of imagination. A crisis that itself manifests in different sectors. From the mere attention to profit and loss arising from the capitalist society in the formation of architectural works to the priorities of mere response to the physical needs of man, it determines the rank of the contemporary human imagination and in which way it benefits from architecture. Architects who empty of meaning and far from seeking the truths have become global. They focus their imagination on the worldly needs of their audience, and their work is devoid of abstract meanings in the realm of imagination. This is the lowest level of using imagination. This study tries to show that Iranian architects and artists have used their imagination in search of meaning and by discovering facts; they have tried to manifest them in code through the power of imagination. Therefore, the explanation of the role and manifestations of "imagination" in

Iranian architecture and the explanation of the ruling methodology based on the position of “imagination” will be the aim of this article.

Research Methods

Since this article looks at the concept of imagination, Iranian art, and architecture from the perspective of wisdom, naturally, the methodology of this research should also be done according to a judgmental attitude. As described in Fig. 1, this study consists of 3 general steps. At first, the definition of imagination from the perspective of sages and then its place in the judgmental insight through a descriptive-analytical method and library studies has been discussed. From a wisdom perspective, these two parts are explained with narrative knowledge, and at the end, imagination in art and architecture and the adaptation of philosophical principles and their architectural manifestations with the method of logical reasoning are discussed. It should be noted that from the wisdom perspective, this part has been done with intellectual knowledge.

Literature Review

Many experts in the field of architecture and wisdom have discussed the relationship between “imagination” and art and architecture. Among these studies, we can refer to the following references in Table 1 in defining the role of imagination in

art and architecture. In the related research about imagination to topics such as the typology of imagination in the design process (Amini, Flamaki & Karamati, 2019), the management of imagination in the design process (Akbari & Falamaki, 2018), the role of imagination in the design process training (Ahmadi Disfani, 2013), the role of geometry and imagination in the creation of architectural work (Amir Ashayeri, Belilan Asl, Sattarzadeh & Habib, 2020), the recognition of the place of imagination in architecture based on Masnavi-ye-Ma'navi (Nikravesht & Sabernezhad, 2019) has been discussed. By reviewing the research done in this field, we will find that the subject of “imagination” in wisdom and its manifestations in art and architecture has been in particular less discussed.

Therefore, in this article, while explaining the role of “imagination” in the formation process of art and architecture, we will also study and examine this concept in Iranian architectural patterns and examples.

Definitions of Imagination in the Course of Iranian Wisdom

In Iranian wisdom, “Farabi” [like Avicenna] denies the abstraction of imagination and considers all the powers related to the soul, other than the intellect power, to be material. Therefore, he believes that a human remains only as a partial intellect after death and his other powers are destroyed. Avicenna, along with him, considers imagination as a physical

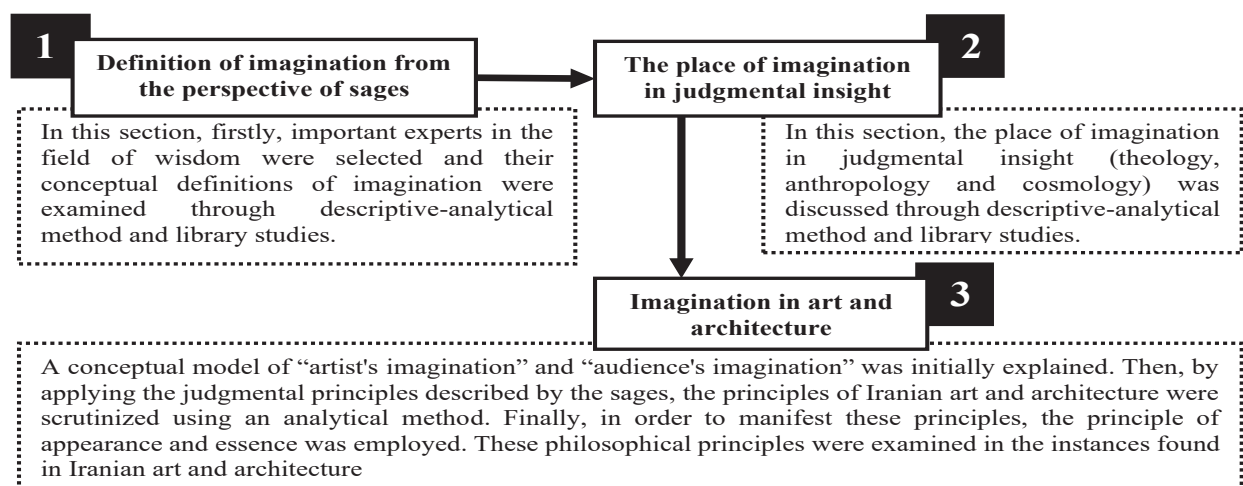


Fig. 1. Study steps and research method used in it. Source: Authors.

Table 1. The role of imagination from the perspective of experts.
Source: Authors.

| The expert | The role of "imagination" in art and architecture |
|--------------------------------------|--|
| Gholamhossein Ebrahimi Dinani | The artist's success in creating beauty depends on the power and purity of his imagination. The artist trains and cultivates his imagination; and his artwork comes out of this jar (Ebrahimi Dinani, 2002, 11). |
| Nasrollah Hekmat | Imagination is a power that shows beauty to a person. In this interpretation, art is the manifestation of human existence at a higher level of existence (Hekmat, 2005). |
| Mohammad Madadpour | Imagination is a power that can reveal the roles of the facts of the subtle world [realm of disjunctive imagination] in the world of intelligible. The role of the artist is to express the manifestations of imaginary forms and the import of the unseen through imagination in the world of intelligible (Madadpour, 2003). |
| Reza Elahimanesh and Mohammad Rudgar | The realm of the imaginary is a realm beyond man and a place of manifestation of reasonable truths in intelligible forms. Through the power of imagination, the Alam al-Jabarut (power) and the spiritual world to the mortal world (Elahimanesh & Rudger, 2014, 22). |
| Hossein Hashemnezhad | Imagination power is the source of art and its influence can be seen in all arts (Hashem Nezhad, 2016). |
| Hadi Nadimi | Artistic creativity originates from the artist's imagination power. Through sensual discovery and intuition, the artist narrates intelligible forms from the Imaginary world (Nadimi, 1999). |
| Mahboobeh Taheri and Mehdi Loni | The artist with his imagination creates an artwork with presence and taste. By doing this, the artist conveys his message to the audience through external senses (Taheri & Loni, 2017). |
| Mohammad Azarfar | The basis of artistic creation is the imagination power and the world of imagination. The artist discovers the facts through the inner eye (Azarfar, 2013). |
| Rasul Kamali Dolatabadi | Through attraction and inspiration, the artist refers from the conjunctive imagination to disjunctive imagination and transfers the role of meeting the truth to his art (Kamali Dolatabadi, 2017) |

power and consequently, he is committed to the non-existence of imagination and imaginary forms, although signs of a tendency towards abstraction imagination can be seen in some of his works. Suhrawardi solves many problems by citing the realm of imagination. Following Sheikh Al-Raeis in the corporeality of imagination, he considers imaginary forms as abstractions, remaining and existing in the realm of imaginary great or disjunctive imagination (Akbarian, 2009, 3-4).

After that, Ibn Arabi deals with the place of imagination in theoretical mysticism. In addition to thoughts about conjunctive imagination and disjunctive imagination, Ibn Arabi presents the topic of the imaginariness of the whole universe. "Ibn Arabi generalized this concept and showed that this concept is a good indicator of everything except God." (Chittick, 2014, 98).

"Meanwhile, Sadr al-Matalahin, unlike the previous philosophers, considers imagination to be an abstraction power (in the imaginary abstraction) and remaining for the survival of the soul, and to be more precise, the cause of the survival of the soul after separation from the body. In his opinion, all forms of imagination are in the home of the soul." (Akbarian, 2009, 20). Therefore, by examining the course of wisdom, we find out that imagination is first a corporal power in physical wisdom, then belongs to the world of imagination in the peripatetic school, and then belongs to the realm of imagination in the wisdom of the Rising Light (hekmat-e-eshrāq), and after that, as an exception to God himself in mystical wisdom, and then abstraction powers from material and body in the human soul in transcendent theosophy are introduced. Therefore, it can be analyzed that imagination among the sages in the course. Therefore, it can be analyzed that imagination among the sages in the course of wisdom is first considered more physical, and then over time it becomes an inner thing and the rest becomes a spiritual survival.

According to what was said about the course of imagination, the opinions of scholars can be summarized in Table. 2 (Palangi &

MohammadNezhad, 2019; Dinmohammadi & Hosseini Gheidari, 2014; Maftouni, 2013; Yazdani, 2011; Ahle Sarmadi, 2010; Abdollahi, 2010; Alavizadeh and Taghavi, 2009; Ahle Sarmadi, 2009; Maftouni & Faramarz Qaramaleki, 2007; Parvin Peyrovani, 2002).

The Place of Imagination in Judgmental Insight

In wisdom, “imagination” has a different hierarchy. On the one hand, imagination is defined as the except God and everything other than Him that has existence. In another sense, the world is imagined between the physical world (Nasut) and the spiritual world (Jabrut). In another sense, imagination is between the mortal world and Alam al-Jabarut (celestial power). In another sense, imagination is one of the powers of the soul. Also, some thinkers define imagination as synonymous with the same soul (ego). But the relationships among these definitions show that all these meanings refer to a general concept, and that is the existence and nature of imagination itself. Imagination, like other creatures, has a hierarchy. An order of it in the soul, an order belonging to the realm of the kingdom, and an order of it includes the whole being. According to the theology of mystical wisdom explained by Ibn Arabi, existence has five orders. According to this theology, it is in the highest order of the world of Hāhūt (the Apophatic realm), which is the place of God’s essence, and the lowest order is the mortal world t, which is the place of objects and sensations. The three worlds of the kingdom (the Kingdom of God), Jabarūt, (celestial Powers) the Lāhūt, and “the Realm of the Divine Theophany” are placed between these two worlds. Ibn Arabi developed the five “worlds” of Islamic mystical Cosmology namely “Hazarat Khams” (Nasr, 2015, 119). The hierarchy and characteristics of the five worlds are: “Nāsūt” or the world which is this “mortal world”, Malakūt, or the world of the angels, “the Kingdom of God”, which is also called the world of imagination or immaterial worlds, Jabarūt or the sphere of the Divine Omnipotence or celestial Powers and the Lāhūt, or “the Realm of the Divine Theophany” that reveals itself in its

Table 2. Definition of imagination from the perspective of sages.
Source: Authors.

| Scholar | Definition of imagination | |
|-------------|--|--|
| Farabi | Imagination is a power for recreating and combining (Mimesis) sensory affairs after the absence of the object. | |
| Ibn Sina | Imagination is a physical power of restoration and initiates sensory images after the absence of the object | |
| Suhrawardi | Realm of Imagination (Hvargheli) | A realm higher than the mortal world as the place of the inhabitants of the suspended forms |
| | Conjunctive imagination | Imagination as one of human perceptive powers |
| | Disjunctive imagination | disjunctive imagination from the human soul (imaginary realm/world of angels) |
| Ibn Arabi | Khīyal-e Keyhani (cosmic imagination) | Everything that is except God himself is imagination, so the whole existence of imagination is in imagination. |
| | | |
| Mulla Sadra | Imagination is a power in the soul with the ability to perceive unseen things from the higher worlds | |

perfect attributes. Above all these is the Essence of the Divinity realm or Hāhūt, which is higher. These awālim (worlds), which are considered in terms of realization and attaining knowledge, encompass all levels and degrees of the world of existence, which consists of physical, emotional, and spiritual manifestations (Nasr, 2015, 119). In the explanation of this theology, it can be said, that the things that are in the lower order are forms and examples of the things that are in the higher order. Therefore, everything that is in the sensible world (alam shahadat), which is the lowest order, is an example of something that is in the imaginary world, it is a form that reflects the order of the imaginary, and each attribute is a dimension of the divine attributes and a state of the affairs of the Hazrat Asma and the Divine Essence in manifestation work. “The imaginary world is existentially the middle realm of contact between the pure sensible world and the world of pure spirituality” (Akbarian, 2009). In this way, the realm of imagination or the world of the kingdom is manifested in the world of powers and manifested in the world of Nāsūt, and at the same time it has the characteristics of both of them and it does not have the characteristics of any of them

and this is the property of border and purgatory, which is always in the order of “either/or” and “neither/nor” (Chittick, 2015, 114). William Chittick believes that imagination is the world that lies between the two main worlds that God created, that is, between the spiritual world and the corporal world. These two worlds due to paradox traits are opposite to each other; it means attributes such as light and dark, invisible and visible, inner and outer, unmanifested and manifested, noble and wise, and subtle and dirty. In each of the cases, the imagination is a purgatory between the two sides that has the characteristics of both (Chittick, 2015, 114). Therefore, one of the features of imagination is its ability to unite opposites. According to thinkers; it is the characteristic of imagination that makes a person gain knowledge of God. Otherwise, a person cannot know God at the level of his essence. But the imagination can gather He is/ He is not in one place and gives man the ability to know God based on His manifestation. Rumi writes in *Fīhi Mā Fīhi* (It Is What It Is) regarding the relationship between the world of Nāsūt, the world of Malakūt, and the world of Jabarūt : “The world of imagination is wider than the world of intelligible and forms, because the words of forms are born from imagination, and the world of imagination is also narrow compared to the world from which imagination is created” (Rumi, 2017, 153). So intelligible forms originate from imaginary forms originate from sensible, and imagination has a wider world than intelligible and sensible have a wider world than imagination.

(The realm of) phantasy is narrower than non-existence (potential existence):

On that account phantasy is the cause of pain.

(The realm of actual) existence, again, was (ever) narrower than (the realm of) phantasy:

Hence in it, the moon becomes like the moon that has waned.

Again, the existence of the world of sense and color is narrower (than this), for 'tis a narrow prison
(Rumi, 2000).

Mostly, the discoverer of the world of imagination is considered to be Suhrawardi. Henry Corbin believes in the discovery of Suhrawardi. The philosophical

peak of Suhrawardi is undoubtedly the one he invented on the topic of the intermediate world, which is the link between the pure intellect world and the material world that can be understood by our senses. This is the same world that is characterized by the term “Eghlim-e Hashtom (Eighth Climate)”.

“Imaginary world” also has the same meaning in its broad sense (Corbin, 1977, 175-176).

Among the other names that Suhrawardi mentions for the world of imagination, we can mention Neverland, Hurghelia, Suspended forms, Barzakh, (limbo), and Malakūt. Suhrawardi gave an independent existence to the world of imagination as a world between the spiritual world and the corporal world. In fact, according to Suhrawardi’s belief, there is a world independent of human existence at a higher level than the material world, and based on his spiritual talent, man finds the possibility of intuition and revelation of the forms of this world. Through his egoistic dimension and having the power of imagination, man can achieve suspended forms in this world according to the rank and position he has.

The concept of discovery in Iranian wisdom means the connection between the conjunctive imagination to the human ego to the disjunctive imagination world and visual intuition, which is either the manifestation of intellectual abstracts from the world higher than the world of imagination, that is, the world of power, or the discovery of secrets hidden in the intelligible forms in the world of Nāsūt that conjunctive imagination explores the subtle forms of these beings in the world of imagination. Other terms that Ibn Arabi uses [for this purpose]:

Knowledge is discovery, revelation, and taste (Chittick, 2015). This division and concepts around the world of imagination/disjunctive imagination are approved by sages after Suhrawardi and Ibn Arabi such as Mulla Sadra and have become one of the important foundations of wisdom insight. In a sense, imagination refers to a human power. The thinkers believe that the power of imagination in a person is heavenly. In heaven, the good (people) will appear before them whatever they want, and their will is

equal to creation; this is a manifestation of God's power and will that as soon as He wants something to be, He tells it to be, so it happens. The power of imagination is also the same in this realm. God has deposited the power of imagination in humans as a sign of His power and an example of the blessings of heaven; because in imagination, human will is equal to being imaginary. It is enough to will the existence of something in our imagination, so that the object will come into existence immediately, regardless of whether its objective and material existence is rationally possible or not. Imagination is a fluid power that cannot be stopped by anything (Ebrahimi Dinani, 2002, 10-11). Therefore, man has access to the imagination at any time and place. Nothing is objectified before it is imagined, and the position of imagination is directly related to what is imagined and then objectified outside. There is no stopping imagination. Loneliness requires the absence of physical elements, but the solitude that makes sense in the imaginary world does not necessarily need the loneliness of the body because it belongs to another order of physical and material forms. Solitude occurs in the bond between a person and the creator, and loneliness occurs in the physical separation of a person from other creatures. These are all the characteristics that humans have through imagination. To understand the relationship between imagination at the level of the world of imagination and imagination at the level of perceptive powers in the soul, it is necessary to define the human being and its levels in terms of wisdom. Then, by finding the relationship between the levels of the universe and the levels of man, we will achieve a deeper understanding of the concept of imagination. Mulla Sadra has explained his thoughts about the ranks of human beings in transcendent theosophy by summarizing and clarifying the opinions of sages and philosophers before him and exalting these views. According to Mulla Sadra, the ego(self) has many longitudinal levels, each of which is more complete than its lower level. The higher order of the self is the same as the intellectual order, according to which, the self is considered the

true evidence of general concepts and sensibles. Its middle level is the imaginary level, the perception of imaginary forms by the self is done based on this level, and at the end, there is the natural and sensual level of the self. (Shajari & Mohammadalizadeh, 2012, 16). In this way, imagination as a perceptive faculty belongs to the self. Regarding the relationship between the concept of imagination and the concept of self among sages, William Chittick believes that "imagination, in a slightly wider sense, refers to the realm of the self, that is, to a level of existence and perception, which is placed between the soul and the body" (Chittick 2015, 115).

The imagination of self-belongs of the human is the same idea that is conjunctive imagination near the sages. Therefore, conjunctive imagination is described under anthropology, and disjunctive imagination under wisdom-based cosmology. Mulla Sadra believes that the three worlds of Nāsūt Jabarūt and Malakūt correspond to the three levels of body, soul, and self. It is for this purpose that man in this world can achieve ideal forms without material in the world of imagination through the process of self-improvement. Mulla Sadra believes that "just as existence is at the same unity, it has infinite levels and grades this plurality is unique to the three general worlds, i.e. material, imagination, and intellect, so man, while maintaining his identity and unity, has many and infinite levels whose general levels are the ecstasy of sense, the ecstasy of imagination and the ecstasy of intellect (Shajari & Mohammadalizadeh, 2012). A person's sense is similar to the material world, his imagination is similar to the world of imagination, and his intellect is similar to the world of intellect; because the small world (that is, human) has everything that the big world. (ibid., 19). Therefore, man can open his inner eyes (self) towards the Kingdom of God, as he is in the mortal world through his corporal state, by going to perfection and giving originality to the interior through inner discovery and intuition. Just as the world of imagination of purgatory and the adder of two worlds of celestial powers and the mortal world are in one place, the self, which

is the place of imagination, is also the intermediary between the body and the soul. Scholars and sages believe that imagination, as the essence of the soul, shows the point where the active life of the intellect meets the effects and remnants of sensory perception, unseen facts enter the imagination as images of dreams, and intelligible forms appear in the form of imagination and it is placed in the perspective of self. Consciousness and unconsciousness, depth and surface, meaning and words, spirit and mud, inside and outside, appearance and inner, all mix each other and become one (Chittick, 2014, 99). In this sense, the inherent characteristic of imagination is generally the sum of opposites. Whether these opposites are the mortal world and the world of powers, whether it is intelligible forms and sensible, or whether it is physical or spiritual dimensions. Among the other characteristics of imagination in the eyes of sages and scholars is to embody the meanings and abstract the intelligible to sensible. According to this definition, [imagination] is the power that establishes a connection between spiritual and physical things. On the one hand, it “abstracts” physical things that are tangible and stores them in memory. On the other hand, it embodies the abstraction of things that are perceived by the heart and gives them form and shape (Chittick, 2015). Therefore, imagination becomes a bridge between the exterior and the interior, without which change transformation, and movement in the ascending and descending arcs would never have been possible for humans. According to this concept, imagination has the task of “manifestation” on the one hand and “interpretation” on the other hand. According to what has been said, through the self, a person can have imaginary perception in the world of imagination (Malakūt), through the body, he can perceive sensory perceptions in the corporal world (Nasut), and through the soul, he can perceive sensible things in the spiritual world (Jabarūt). Therefore, based on the position of “imagination”, the correspondence between the three fields of Cosmology, anthropology, and perceptive powers can be drawn as Fig. 2.

Conjunctive Imagination-Disjunctive

One of the important divisions in explaining the place of imagination in wisdom, which has always been approved by sages, is the discussion of the division of imagination into two types: conjunctive imagination and disjunctive imagination. Ibn Arabi, in his description of disjunctive imagination, believes that disjunctive imagination is the realm of purgatory and the world of truths and combinations, in which the Unity of Being is manifested in whatever form it may be, and in that case, the angels of the clergy appear in different forms. In that [disjunctive imagination], the meanings are reduced to the forms and formats of the senses, and in that position, the human being is revealed in forms and enters in any way he wants (Ibn Arabi & Mahmood Al-Gharab, 2016). In Ibn Arabi's view, the separated imagination corresponds to the Eighth Sphere according to Sohrawardi. Mulla Sadra, by elucidating the three dimensions of human existence, refers to the correlation between the self and the world of the celestial realm. But the difference between conjunctive imagination and disjunctive imagination is that conjunctive imagination disappears with the departure of the imaginer and disjunctive imagination is the immanence and the innate level that is always receptive to meanings and spirits and embodies them with its properties (ibid.). According to sages and scholars, disjunctive imagination is the place of manifestation of meanings in forms, and conjunctive imagination is the means for man to reach and achieve these forms. This relationship is explained by the fact that disjunctive imagination and conjunctive imagination have the same existence and only differ in degrees. The position of Conjunctive imagination and disjunctive imagination It can be seen in Fig. 3. Therefore, in the view of wisdom, imagination consists of two orders:

Conjunctive Imagination-disjunctive in this foundation is continuous in a person and its place is the ego. In this context, imagination becomes inseparable from the Non-Existent. In philosophy, imagination is closely related to the concept of the soul. Connected imagination originates from the

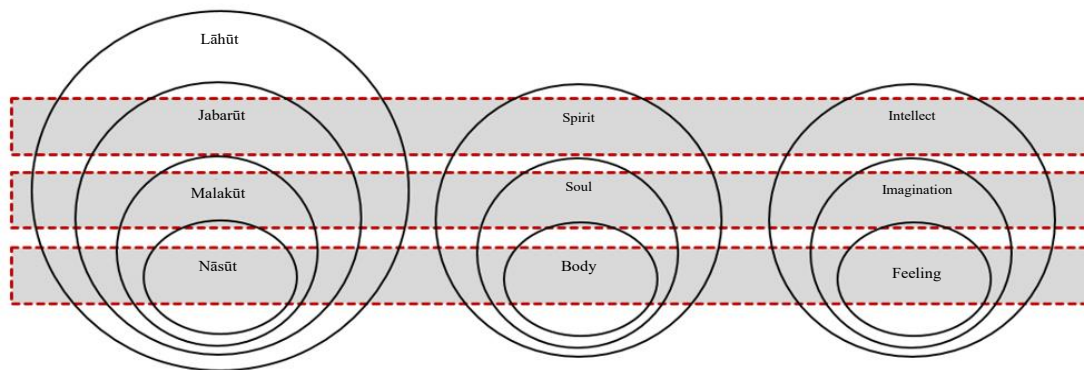


Fig. 2. Correspondence between the levels of the world, the levels of humans and the levels of perception. Source: Authors.

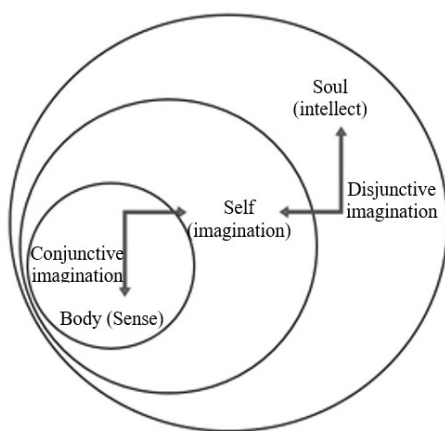


Fig. 3. The position of Conjunctive imagination-disjunctive imagination. Source: Authors.

separated imagination. In the wisdom of imagination, it is very close to the same self. Conjunctive imagination originates from disjunctive imagination.

Disjunctive imagination - Imagination on this basis exists separately from humans and is connected with our external perception. The disjunctive imagination is always ready to accept themes and spirit. In the wisdom of disjunctive imagination, it is the world of imagination or the Kingdom of God. Disjunctive imagination is the source of conjunctive imagination. Disjunctive imagination-Imagination on this basis exists separately from humans and is connected with our external perception. The disjunctive imagination is always ready to accept themes and spirit. In the wisdom of disjunctive imagination, it is the world of imagination or the Kingdom of God. Disjunctive imagination is the source of conjunctive imagination.

Imagination and Art

Art can have meaning as long as it is connected with the imaginary world. When the artist turns to

the interior through the perfection of self, he can achieve real forms in the world of imagination. The more refined the artist's self is and the more refined the mirror of his soul is, the closer his imagination will find an image closer to the truth in the world of imagination. And when the imagination of the artist tries to perceive the world of imagination and connect to it through purifying and tazkiyat al-nafs, (sanctification) and turning to the interior of objects, his art also deals with the sensual incarnation and embodiment of this perception and connection, and his art is an instantaneity of the world of imagination and will be high- universes. This instantaneity is perceived in the audience, who is also aligned and empathetic with the artist, and has put his imagination on the side of the disjunctive imagination. According to the thinkers, "the artist portrays his inner soul on the outer world. The receptive mind of the viewer, stimulated by his sensory inputs, internalizes the forms and completes the cycle of communication (Bakhtiar & Ardalan 1973, 10). In this case, the artwork becomes a bridge that connects the self from the corporal level to the spiritual level. With the knowledge of the correspondence of soul, self, and body with intellect, imagination, and sense in Iranian wisdom, we read in one of the encyclopedias of the Brethren of Purity (Rasā'il Ikhwān al-ṣafā'): Intellect is a simple and spiritual essence, in which all the forms of beings lie without being piled up and colliding with each other. The intellect spreads these forms on the whole soul repeatedly. The self, in one moment, receives the forms, and in the other moment,

it spreads them on the material (Chittick, 2013). This is a process that takes place on the self of the spiritual artist and vice versa for the audience self in search of the meaning of the artwork. In this way, the process of perfection of self and inner purification is necessary for achieving and benefiting from spiritual art, both for the artist and the audience of the artwork. The main principle in the movement towards the perfection of self is the originality of the internal dimensions in front of the appearances. Afzal ad-Din Maragi Kashani (Baba Afdal) writes in his description of Inside and Outside: "Know that you were created from two things": One is the external body, which is called "body" and can be seen with the external eye. The other inner meanings are "soul" "heart" and "anima" and they can be recognized by inner insight and cannot be seen by the outer eye (ibid, 192) and in the perfection of the self and the originality of the inside versus the outside, he writes:

"And your truth is the inner meaning... everything that can be seen with this eye is from this world, which is called the Sensible world (alam shahadat). And the truth of the heart is not from this world, and it has come to this strange world... and the knowledge of His truth and the knowledge of His attributes is the key to the knowledge of God Almighty.

Therefore, strive in that to know him [the inner being], which is a very precious gem and is of the kind of angels' gems, and his main mine and material is the Presence of Divinity, and it is there and it will return to it" (ibid., 192).

Therefore, "code" is a way for the artist's ego to express, but what he expresses depends on the order of his ego. The position of the ego is determined depending on where it is between the body and soul, meaning and body, light and darkness. Experts believe that an artist, like other people, deals with all levels of perception, but because he is an artist, he works with imaginary perception in artistic creation. This is why what an artist creates depends on imaginative power. And the degree of dignity of the artwork depends on the dignity of the artist's imagination forms. If the reign of imagination falls into the hands of lust

and anger instead of intellect; the world is destroyed. The artist's success in creating beauty depends on the power and purity of his imagination. The artist trains and nurtures his imagination power, depending on how the subject is; and his work of art comes out of this jar (Ebrahimi Dinani, 2002, 11). Cultivation of conjunctive imagination becomes possible when it is placed on the side of disjunctive imagination. Understanding the world of imagination with the power of imagination causes the self to be among the variables of Nasuti by understanding its afterlife in search of constants.

By understanding the world of imagination, the self of the artist realizes the mortality of the material forms of things in contrast to the permanence of the divine forms of things, and on this basis, the artist tries to remind others of this truth discovered in his imagination through his art. For this purpose, the artist transforms the meanings discovered by himself, which lack form and object, into subtle forms through imagining with the power of imagination in the imaginary world. Then he objectifies these forms through his artwork. This entire process is possible through code. The code is the artist's means and method of judgment in conveying meanings that lack form and material. Symbolic forms become codes that the audience must search in the world of imagination to understand and discover their origin.

This process is called interpretation. Interpretation means reaching from material forms to abstract meanings. The method of the wise artist involves the use of symbols and codes, and the audience of these works, through the method of interpretation, discerns the inner truth of these creations. In this way, the main idea of doctrine [for the artist and the audience of the artwork] is that everything has a hidden meaning.

Everything has an outer meaning and an inner meaning. Every external form is defined by an inner truth which is its hidden and inner essence. To fully understand everything, in addition to searching for its external and ephemeral truth, it is also necessary to find its inner and eternal truth, which contains the eternal beauty of every object. This is possible through

interpretation. Interpretation is the bridge between the outside and the inside (Bakhtiar & Ardalan, 2011, 35). One of the important features of imagination is the partial incarnation of meanings and the abstraction of intelligible into sensible. According to this concept, the artist will seek the incarnations of the meanings in the majority of artwork, and the audience will seek the abstraction of the artwork to reach the meaning and interior of the artwork, and thus the cycle of the ascending arc and the descending arc in art is completed. Another point to pay attention to is the discussion of purity of perception. A person does not have the power to receive God based on his essence. Therefore, knowing the truth for an artist is always knowledge based on imagination and based - the level of preparation of his ego. The level and basis of the artist's ego are always changing and evolving. The concept of substantial motion in the transcendent theosophy and the concept of cosmic imagination in Ibn Arabi's mystical wisdom are based on this constant change and transformation of man and all existence (except God).

Mulla Sadra believes that the truth of everything that exists is far from the pollution of the times. It is a possible perfection that can be achieved, but when it is achieved, it turns from truth to reality, becomes physical, and again, it sends the truth far away and keeps it in glory so that the person fascinated by excellence does not stop striving. Therefore, efforts and tools all inform about "disparity" and not connection; because "it does not reach the one who intends to receive it who is the absolute truth" (Ebrahimi, 2015, 117).

Also, Ibn Arabi describes the purity of the manifestation of truth on the human self as follows: God never appears with the same face to two people or in the same way twice, and everyone has their own special manifestation. A person sees God in himself. When God reveals himself to someone with a face, he appears to him with another face in the second manifestation, so that person gets to know something with the second manifestation, which he did not achieve in the first manifestation (Miraakhoori, 2017,

286). Therefore, the truth is never manifested in the same way in two souls, and it is not manifested in the same way in both of them.

The manifestation of truth in the soul of the artist and its incarnation in the world of material has an example and a secret of truth, while its interpretation and discovery by the audience of this work of art leads to a unique manifestation for him. Although this manifestation is the manifestation of the truth, it is presented to the audience based on imagination and based on the level of their ego. According to these concepts, we find out that the task of the artist is to visualize the truths in the world of Nasut, to guide and remove the neglect of Nasut people towards the truth. Therefore, the work of art will become a place to remember the truth. It is in this way that the artist can be effective in the process of people reaching the truth. On this basis, the work of art will be the manifestation of truth. A manifestation that is not outside but in solitude and inside people. The forms in art are numerous due to the plurality of the manifestation of the truth on souls, but all these forms have a single and one-sided meaning. Like the infinity of radii in a circle, all of which are oriented towards the central point, but each of them is different from each other. The understanding of this infinite abstraction, and its visualization in the mortal world of the senses, is achieved only through "imagination". According to what has been said, the relationship between the artist, the work of art, and the audience of art can be depicted according to the ascending arc and the descending arc.

Manifestation: it means the manifestation of the truth through the imagination of the artist. Manifestation in Dehkhoda Dictionary means "appearing, revealing and appearing of the essence and attributes of divinity and spirit". In the Amid Dictionary, manifestation is also defined as "the light of the revelation that appears on the heart of the ascetic, the light of the truth in the heart of the seeker after going through the steps of the method". At this level, the artist is ready to receive and manifest the divine names through the connection

of his imagination to the world of imagination with inner purity and giving his heart to the path of truth. This light, which is emitted from Nour el Anwar, passes through abstraction meanings and sets foot in the world of imagination, and the artist, by opening his eyes, sees these forms in the world of imagination.

Intuition: It is the concept of intuition and imagination of facts by the artist. In the Dehkhoda Dictionary, Intuition means “appearance, manifestation, presence of the heart, and the world of intuition to the world of visibility and what can be seen, and discovery and intuition to the removal of the veil”. In the Amid Dictionary, intuition is also defined as “revealing the truth in the heart, seeing the truth in the mind”. At this level, the artist has witnessed the manifested forms, which become visible forms for him with the link between the forms stored in the artist’s self. These forms change from one ego to another because they depend on the level of the artist’s self and become visible and observable in each ego.

Incarnation and imaginary: it means the embodiment of the facts observed by the artist. In Dehkhoda Dictionary, imaginary means “to consider, to make an illusory reality”. In the Amid Dictionary, it means “appearing physically in front of the eyes and creating an image of something in the mind”. Also, the Moin Encyclopedic Dictionary refers to the conception and the embodiment of a deity or spirit in some earthly form. At this level, the artist imagines and visualizes what he has observed with the eyes of the heart in his imagination, and then, through his correspondence with the world of Nāsūt, in the corporal order, through the material, he embodies this form into something tangible. Here, the artwork has a definite spatial and temporal dimension in the Nāsūt, (mortal world), and it is perceived by everyone through the five senses.

Interpretation: it means returning the appearance of the artwork to its interior, by the audience. In the Dehkhoda Dictionary means “to return it, back to something, and to interpret the word to express what the word returns to”. In the Amid Dictionary,

it is also defined as “turning the word and making it look contrary to its meaning”. In this order, the audience of the artwork based on the position of their ego seeks to return the work of art embodied in the world of Nasut to the order from which it was manifested. This way is possible by returning the appearance of the work of art to its interior. The artist describes these inner affairs as symbols and codes in his artwork, even though it cannot be said. These unspeakable things are the same divine manifestations in the heart of the artist of the spiritual seeker, who by observing it in his imagination and visualizing it in the world of Nasut, has put a sign of truth in his work.

Discovery: it means the perception of the meaning manifested and hidden in an artwork, which the artist put in his work through code, by the audience. In Dehkhoda Dictionary it means “finding the truth, revealing the truth, revealing the secret, opening the secret”. In the Amid Dictionary, discovery means “finding out something that was unknown before”. In this case, after the interpretation of the artwork, the audience will follow the interior of the work. This revelation takes place in the shadow of the audience’s ego. Because the position of the ego is influential in realizing and discovering the truth. The truth is the same, but since a person can never understand the truth based on the root and essence, this knowledge is formed in the mirror of the audience’s ego, and everyone finds the truth according to their own ego.

Analysis and presentation of opinion: Imagination and symbols in art and architecture

After investigating the influence of the authorities of the ego and the place of imagination in the discovery of architecture by the artist and the audience of the artwork, now we will examine the principles that are influential due to the place of imagination in art and architecture. Four principles of regeneration of truth, sum of opposites, reflection of truth, and the infinity of art and architecture are proposed considering the place of imagination in Iranian art and architecture. Also, the objective manifestation of each of these four principles in Iranian art and architecture is presented.

Regeneration of Truth

Man is always regenerating truth, in the mirror of his ego, through imagination. In wisdom, it is also called mimesis regeneration. Man is only based on the imagination that can bear the weight of the sadness of distance and separation from the beloved. Through imagination, a person recreates the truth in every manifestation and at every moment, based on the rank of his ego. This regenerated example from the model is both he and he is not. From the point of view of the intellect, which understands God in transcendence, this regeneration is making love with idols. But from the point of view of imagination, which understands God in analogy, the imagination of the beloved is nothing less than the beloved himself.

*O faces of life and face of life
you have broken all idol market*

*We think because your imagination was the idol
so idolatry became obligatory.*

*Love makes faces in parting
the time of link is unimaginably slow*


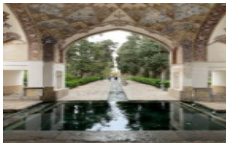



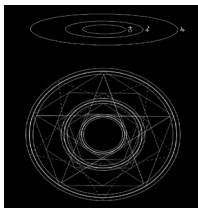

As it was said, man is not able to understand the root of truth. Like a tree, a person sees the signs and manifestations of its root in the stem and leaves and believes that the truth of the existence of this plurality is due to a unity and true existence under the soil. But the root can only be visualized through imagination. Also, it is the sun that man sees everything through its light, but he cannot look directly at the sun, and if the sun gets a little closer to man, based on his creation, man will not be able to bear this approach and will be destroyed. So, imagination is a blessing that God has given to man so that he can make love with his lover at any level of knowledge about the truth. Therefore, the imagination visualizes the truth every time, based on the manifestation of the truth in that foundation, the truth is revealed to the artist based on his attributes. Through imagination, the artist perceives this manifestation in allegory based on his rank. Then the imagination imagines this manifestation in the mirror of the imaginary soul. This idea is embodied in this world through the position that the world of Nasut gives to the artist in embodying and binding this imaginary form.

In this way, imagination becomes a bridge between the spiritual world and the corporal world. Meanwhile, the artist has been able to regenerate the truth in the corporal world. Like what God has done in creation. Because the whole of the regenerated existence is the truth (God's essence) based on His names. Man can create based on imagination. But the difference is that in the creation of existence, God creates all things from nothingness, but man discovers and then incarnates what exists from God but does not have an external existence. On this basis, the art created by the artist is both God's creation and not God's creation. It was based on the creation of God, and based on the re-creation in the mirror of man's imagination, it is not his creation. This is the imaginary truth.

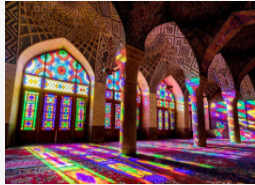
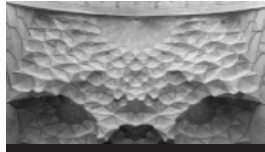
*The thought took me to a garden at dawn
a garden that is not out of the world and not in it.*

One of the arts in which the regeneration of the existing elements is always very understandable and studied is the art of Iranian painting. Regeneration in the art of Iranian painting makes all the elements that are displayed on the painting page always remain in purgatory in terms of the world in which these elements exist. Man, as the most perfect creation of God, tries to regenerate the elements of the mortal world as God's creations and signs, this time using his imagination and connecting the conjunctive imagination to the disjunctive imagination in the most subtle way possible to regenerate (imitate) his creations. But these regenerated elements are naturally created in the intermediate order. In such a way that they cannot be considered the same as the previous elements are not present in existence, nor can it be said that these elements have another existence. Because on the one hand, humans cannot create ex nihilo like God, and on the other hand, in the process of creating a work of art, the artist, through attaining visions and contemplation of suspended forms in the celestial realm, perceives forms through another intuition in their imagination. In this way, the elements in Iranian paintings, at the same time as they use the conjunctive imagination and the elements present in the world of Nasut, but due to the connection and vision of the world of imagination

Table 3. The concept of truth regeneration and its manifestation in art and architecture. Source: Authors.

| Inside (Conduct) | Outside (Form) |
|---|--|
| Regeneration of the elements of existence such as clouds, trees, fire, sky, stars, angels, etc. in Persian architectural miniatures and ornaments |  <p>Miraj miniature by Sultan Muhammad Nagargar</p> |
| Regeneration of the spiritual paradise in the corporal world in an allegorical form in Persian carpets and gardens (see. Ansari & Mahmoodi-Nejad, 2007; Mahmoodi-Nejad, Pour-Ja'far, Bermaniyan & Ansari, 2007) |  <p>Kashan Fin Garden. Source: Authors.</p> |
| Symbolic regeneration of natural events in an allegorical form in Persian art and architectural ornaments (see. Ebrahimi, 2010) |  <p>Natural decorations like trees in the yard of Haj Agha Ali's house in Rafsanjan (Zabeti, n.d)</p> |
| Symbolic regeneration of the universe focusing on oneself and searching within man and reaching the unity of character and form in an allegorical format in the mandala design in Persian art and architecture (Sepehri, 2021). |  <p>Shah Nematollah Vali Shrine- Kerman (Sepehri, 2021, 4).</p> |
| Symbolic regeneration of human levels (body, self, and soul) in three geometries: Quadrilateral, Hexagon, octagonal, and circle in the form of fire temples and domes (Vosoughzadeh, Hassanipanah & Alikhani, 2016) |  <p>Niyasar Chahar-Taqi Fire Temples</p> |
| Symbolic regeneration of cosmic order and harmony in an allegorical format in geometric knots in Persian architectural decorations ornaments |  <p>Geometric principles used in the solar system (Critchlow, (2012, 380</p>  <p>The roof of the portico of the Dome of Soltaniyeh</p> |

Rest of Table 3.

| Inside (Conduct) | Outside (Form) |
|---|---|
| The symbolic regeneration of the manifestation and plurality of the unity truth in the world of Nasut in an allegorical format in the sash and the creation of a plurality of visible lights from the invisible single light in Persian architecture. |  <p>(Setavin, 2021)</p> |
| A symbolic regeneration of the process of spiritual perfection from the material world to unity in the spiritual world in an allegorical format in Persian architecture |  <p>Jame'a Mosque of Isfahan (Alaçam, Güzelci, Gürer & Bacınoğlu, 2017, 5)</p> |

through the connection of the artist's imagination to the world of imagination, this time they appear in Iranian painting differently than what can be seen with the inner eye because in fact these creatures of God are regenerated in the imagination of the artist.

It can be seen in Table 3 The concept of truth regeneration and its manifestation in art and architecture.

• Sum of opposites

As mentioned before, one of the important features of imagination is the Sum of opposites.

The position of this feature is important to the extent that reaching the truth from the point of view of wisdom brings together opposites and reaches unity from plurality. Because He is the only has no opposite and He is the only absolute unique. In other words, He is the only one, so to reach Him, man must be able to achieve unity among opposites. Existence can be considered as truth (He order) because of its manifestation, and because none of the creations of existence can reach the status of its creator, existence can be considered (He is not) as permissible. Imagination imagines the truth for itself at every level through analogy, but this truth embodied in the imagination is based on his credit and not on his credit. In other words, the truth is revealed to man only behind the curtain and through His attributes, and not based on own essence. Even if God manifests to humans based on His essence, humans cannot record

the manifestation of the Lord based on His essence. On the other hand, the only thing that does not accept relativity and is absolute is God's essence. All beings have their existence based on the need for God's existence and do not have self-existence.

Don't be fooled by the wisdom of his description that he is a sum of opponents

What an incoherent combination, you have to be forced to do it

Because you don't have the strength of nature, open your eyes to attributes

Because you don't see the aimless, His light is between the directions.

So here the artist and the spiritual architect try to be together in his work of art through the imagination of gathering opposites. In this way, the artist gives unity to his artwork. Because this work is an allegory of the truth that is comprehensive between opposites, it is both the beginning and the end, it is both the first and the last, it is both above and below. In fact, the artist and spiritual architect tries to visualize the absolute truth in the world of Nasut until his art always brings together opposites and is an example of that irrelatable truth in both his and other ranks. Imagination-based art seeks to combine opposites such as meaning and body, physical space and spiritual space, empty space and full space, darkness, and light, bottom and top, and meaning and body in one place. This is one of the forms that is manifested in artworks by benefiting from the features of imagination.

Hidden things, then, are manifested by means of their opposite; since God hath no opposite, He is hidden; The Light of God hath no opposite in (all) existence, that by means of that opposite, it should be possible to make Him manifest

Also, imagination is the boundary between the spiritual world and the corporal world. A border that is the interface between these two worlds and has characteristics of both them. This characteristic of imagination being a border makes imagination while remaining in the order of both this and that, a purgatory between two corporal and spiritual worlds, which is neither this nor that. Border and purgatory,

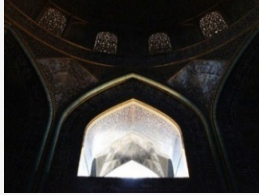
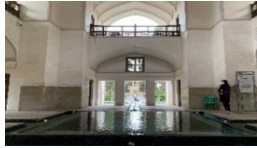
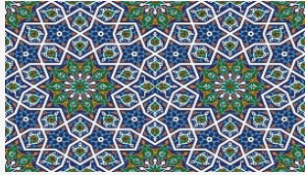

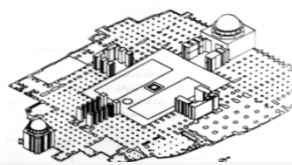
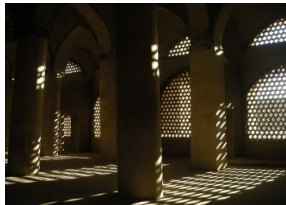
while separator, is also a collector of two opposites. The position of the disjunctive imagination world of imagination (Malakūt, the world of the angels) in mystical cosmology is defined and explained on this basis. In this way, imagination in art and architecture, while it is a collector of opposites, the position of the border is also of special importance in it. This is the reason why attention to marginalia always has a high place in the decoration of Persian art and architecture. Also, while the border separator two worlds from each other, it is the field of connecting two worlds. In a sense, art and architecture are across borders. Because spiritual art and architecture always seek to guide Nāsūt people and connect them from the corporal world to the spiritual world. In this way, all the components and elements in spiritual art and architecture become a bridge to cross the border between the lower world and the higher world. Therefore, art and architecture are full of imagination. It can be seen in [Table 4](#) Concepts related to the sum of opposites and its manifestation in art and architecture.

“O! Joining, you are the source of happiness which is the faces, the meanings”

• The Reflection of the truth

All existence is His manifestation, which has appeared in names, attributes, forms, bodies, etc. God wanted to be known, so He created. Therefore, the creations are always reflecting Him. A reflection of yourself for yourself. God sees His reflection in the mirror of existence, and man and the world find him in their reflection in the mirror of truth. A reflection of yourself for yourself. Since the whole existence is a reflection of Him and not Himself, then the whole existence is Imagination, and the Imagination that is with man is an Imagination within an Imagination. Imagination seeks to recognize the images reflected in the mirror of truth. God Himself advises us to know His signs in existence (His reflection in the mirror of existence) to know Himself. Therefore, in order not to remain in oblivion for a moment, man tries to remove the darkness of the mirror of his soul and find the light of truth in the mirror of his soul, and

Table 4. Concepts related to the sum of opposites and its manifestation in art and architecture. Source: Authors.

| Inside (Conduct) | Outside (Form) |
|--|---|
| The sum of opposites inside and outside, inner yard and outer yard, upstairs and downstairs, summer residence and winter residence, darkness and light in Iranian architecture. |  <p>Sheikh Lotfollah Mosque (Tahbaz, (Humani Rad & Tamleh, 2015, 18</p> |
| The sum of opposites of external and internal elements in the placement of water in the middle of the indoor |  <p>Kashan Fin Garden. Source: Authors.</p> |
| The sum of opposites between plant motifs and geometric motifs as two different decorations |  <p>An example of decorations in Persian architecture</p> |
| The sum of the opposites of full and empty space in reaching unity in the composition of Persian architectural space |  <p>Plan of Ribat of Sharaf (Zamani & Akbari, 2022</p> |
| The sum of the opposites of outdoor and indoor in intermediate spaces such as porch, portico, terrace, frontage, etc. as the gate and border between inside (corporeal world) and outside (spiritual world) in Iranian architecture. |  <p>The pattern of four porches in the Jameh Mosque of Isfahan (Nemati & Shahlaei, (2015, 84</p> |
| The sum of the opposites of extending the semi-open/ semi-closed visual vision in the design of mesh walls and hedges in Iranian architecture |  <p>Jameh Mosque of Isfahan</p> |

by visualizing it in sensory forms, it reflects the sky on earth. In this regard, the artist also tries to reflect the light of truth in the world of Nāsūt by cleaning the rust from the mirror of his soul and self-purifying his soul. This reflection is the embodiment of the imagination in sensory forms. These sensory forms are the same poem for the poet, the same speech for the philosopher, the same picture for the Painter, the same sound for the musician, the same line for the calligrapher, and the same space for the architect. In this way, art and architecture are a reflection of him.

“When your heart is cleansed of everything you think you are, you’ll see yourself as an old beloved soul.

It’s not possible to see yourself without a mirror so gaze at the beloved; let his face become your mirror.”

“This face is an excuse, he is the light of the sky Don’t forget his character and face, he’s happy, dear.”

The forms that are reflected in Iranian art and architecture have a place in the realm of imagination (disjunctive imagination, Malakūt, the world of the angels). On the other hand, just like the reflected image of a person in a mirror, it can neither be called the person himself nor other than him. The images reflected in Iranian art and architecture also have such a position and are a symbol of forms suspended in the realm of imagination. This concept can be found in the blue mirror in Iranian architecture. Another type of reflection is the reflection of a person to himself. To know him, man must know himself, so his reflection becomes a symbol of self-knowledge. In a sense, on this basis, imagination wants to know itself through imagination. Self-knowledge, for oneself and in oneself. This is the same cognitive base that mystics refer to as the mystic’s confusion.

His form has passed away and he has become a mirror: naught is there but the form (image) of the face of another. And if you see an ugly face (in that mirror), ’tis you; and if you see Jesus and Mary, ’tis you. He is neither this nor that: he is simple (pure and free from attributes of self): he has placed your image before you. It can be seen in Table 5 Concepts related to the reflection of truth and its manifestation in art and architecture.

• Architecture, always endless

Existence is always changing. As one of these beings, human beings are constantly evolving and renewing themselves. On this basis, the whole existence is imagination. This transformation and development in a person is permanent and there is no permanent stop for it, even in sleep, the soul of a person is always changing and in every stage, it finds a different manifestation of the truth compared to the previous stage. In this way, there is never a permanent home for imagination and it is always going and becoming. Man's path towards the truth is endless. Because man can never understand His essence, because man's capacity against God's greatness cannot bear knowing Him based on truth. Therefore, in every manifestation, in every breath, a person has an imaginary truth. Imagination transforms the truth into reality based on the order of the ego and visualizes it in sensory forms. Since God's manifestation is unique in every foundation, the visualization of reality by the unique souls of the truth in every ego and every breath of the presence of the soul is also unique. This is because everyone talks about the same truth, but its embodiment in the world of Nasut in the form of speech, poetry, painting, or architecture is unique. Even due to the transformation of the ego in each breath, the visualization of the reality in that breath from the truth in the imagination of the self will be unique in each breath compared to its previous and subsequent stages. According to this literature, the transformative will never reach the changeless. Therefore, art and architecture are always changing and transforming, and they will never reach its root, which is the absolute truth. In this sense, art and architecture are always endless, but this issue never means being impartial. In this way, art and architecture in this regard become only temporary abodes for souls seeking truth, in this endless way, towards infinite truth.

In this path of love, every drop of night dew (sin) is a hundred fiery waves:




Alas! Explanation, or revelation, this subtlety (of love) -- hath not

It can be seen in Table 6 The concept of architecture, always endless, and its manifestations in Persian art and architecture.

Conclusion

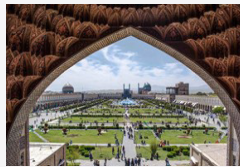
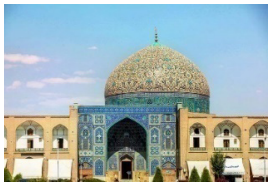
Imagination never stops and is with a person every moment from the beginning of life.

Table 5. Concepts related to the reflection of truth and its manifestation in art and architecture. Source: Authors.

| Inside (Conduct) | Outside (Form) |
|--|---|
| The reflection of heaven (the symbol of the spiritual world, the symbol of God) in the water (the symbol of the corporal world, one of the constituent elements of the material world) |  |
| The reflection of the image of the building in the water as a symbol of imaginary forms without material in the disjunctive imagination. |  |
| A person's reflection in water and a mirror as a symbol of self-knowledge (self-knowledge in the position of imagination) |  |

Tabatabaei Historical House -Kashan. Source: Authors.

Table 6. The concept of architecture, always endless, and its manifestations in Persian art and architecture. Source: Authors.

| Inside (Conduct) | Outside (Form) |
|---|---|
| Endlessness in the continuity of physical and visual motion in Persian architectural spaces (extension of open visual vision, infinity of field motion, Ambulatory, Charmei, portico, etc.) |  |
| Endlessness in indeterminate spaces (empty) at the end point of Iranian architecture as a symbol of the endlessness of architecture (connecting the final point of the center of the dome to the sky, empty space and solitude in Iranian architecture) through the flight of imagination |  |

Sheikh Lotfollah Mosque

According to Ibn Arabi, man is human because of imagination, and if it were not for imagination, we wouldn't exist either. Therefore, such an important matter, which cannot be spent without it, has naturally had a very important place and role in the formation of artworks and architecture.

But the place of imagination, with all its breadth, plays the role of a mediator between the visions (inside) and the work of art or architecture (outside), and to understand the features and principles of the work, one must understand the vision of the architect. Since this also requires a journey from the outside to the inside, it is not possible without imagination. In fact, here we have to find the role of imagination in the imagination of the artist or architect, through their imagination, which is embodied in the corporal world. Undoubtedly, this will not be a quantitative or argumentative matter, and it can only be achieved through imagination, discovery, and inner intuition. But as long as imagination is placed on the side of truth, all these are measured with a center that can be the criterion of knowledge and the correctness of our analysis and keep us away from illusion. Finally, it is important to know that this knowledge, no matter how error-free it is, was made in the imagination of the writers of these lines. It is hoped that we have shed some light on the sublime meanings of the art and architecture of this land and clarified the role of these works in the progress towards the truth.

Endnotes

1. Here, the "Khiyal" is a concept based Judgmental and mystical insight, which refers to one of the powers of the ego power. but while the word imagination is the best translation for this, it is based on the anthropology of Western philosophy and has fundamental differences with the concept of imagination from the perspective of wisdom and mysticism. For this reason, in this text, although "Khiyal" is translated as imagination, it should be kept in mind that this word does not convey all the semantic dimensions of imagination. Perhaps it can be said that the word of imagination can be a suitable translation for this word only up to the level of imagination, and at higher levels, imagination should be understood as a unique word.

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