

Original Research Article

Explanation of Mimesis Influenced by Sadra's Theory in the Creation of Urban Spaces and Architecture*

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Abstract

Problem statement: Contemplating the formation of the design in the designer's mind to create a sublime space is essential to provide the designers with a clear idea of how to create a desirable design aligned with human nature. The theories of Iranian polymaths have not been expressed as the philosophical theories of the West regarding the creation of space, while they have been proposed several centuries ago. The research attempts to answer two questions: What is the relationship between the mimesis of Sadra's theory and the architecture and the urban design methods, and how it can be in the creation of spaces.

Research objective: The current study aims to investigate the theory of Sadra as an Iranian philosopher with an emphasis on mimesis regarding reflection in the field of architecture and urban spaces. This research analyzes the notion of mimesis and its relationship with the spatial analogy. The goal is to explore the philosophical Iranian notions in the spaces such as the Bazaar and use them in modern design works.

Research method: The research method is comparative with content analysis, and its approach is semantics along with a case study. By categorizing data in the tables and matching notions together, the philosophical texts analyzed and accommodated spatial notions of an Iranian Bazaar. Contemporary works were compared with the Bazaar, and in the final analysis, the Bazaar was introduced as an archetype of the analogical design method.

Conclusion: The designer receives intuitive inspiration from the world of ideas and creates allegorical form in his imagination faculty by the mimesis. These inspirations give the limit existence of the designer of space in traditional architecture. The Iranian bazaar is a space with various functions that it has been formed through the mimesis and intuitive inspirations of the designer, which is accommodated with the analogical design method in architecture. Also, the Bazaar can be an archetype and a spatial analogical reference to the creation of desirable urban spaces. Therefore, one of Sadra's theories can be compared to the notions of architecture and urban spaces and explored regarding the relation between mimesis and the analogical design method or spatial analogy in architecture and urban design.

Keywords: *Iranian Bazaar, The mimesis, Sadra's theory, Analogical design.*

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Introduction and Problem Statement

Some traditional Iranian-Islamic designers' thoughts have been related to the domain of mysticism to create architecture and urban space that have had their origin in the Iranian wisdom of Khosravani. People including Mrs. Mary Boyce - have indicated the relation of the process of creation of urban spaces in ancient Iran based on the notions of Zoroastrian books and Firdausi's Shahnameh (Boyce, 2007). Thus, Valuable thoughts can transfer to the next periods to the creation of contemporary works. As the order, unity, and spatial continuity of Iranian architecture, have been taken and continued from the huge palace of Dariush in the Achaemenid period and maybe before that from the ziggurats or in the Parthian period, the dome, porch, and arches developed in the Sassanid period. Finally, interconnected perspectives and fluid spaces emerged in Iran, which was presented to the Arabs with the emergence and acceptance of Islam (Pope, 2003). Such a transfer based on theorizing the processes of space design of the local traditional works will provide the main foundation for contemporary designers. In the field of architecture and urban in the world, various theorizations and readings of philosophical notions have been done in space (Gardner, 2012), (Deleuze, 1994); (Lefebvre, 1991). But this study has been neglected by Iranian-Islamic philosophies. In other words, the interpretation or influence of famous theories of Iranian-Islamic polymaths in the creation of Iranian spaces has received less attention. Therefore, this article will deal with the impact of Sarda's theories, especially regarding the philosophy of the mimesis in the creation of architectural and urban spaces. The research relates to Sarda's theories, including mimesis (Maddahi, Hossenizadeh, Davoudi & Fathalikhani, 2017); (Taheri, 2009) and, (Ansarian, 2006), substantial motion, (Tajer, 2018); (Taqqeer, 2017); (Samiei, 2004); (Mahdavineja & Nagahani, 2011; Shafizadeh, KoochiGigloo & Abbasszadeh, 2018, 307), and gradation of existence, (&

Saremi, 2016), (Soleimani Sheijani, Khakpour & Reis Samii, 2014, 2014) can explore in the various documents. But the relationship of these notions with urban spaces and architecture has not been considered from the point of view of the fundamental notion of the spatial design process and methods. Although in existing studies, analogical design methods have been categorized and proposed in the theories of the contemporary design process in the West, the accommodation of the notion of mimesis influenced by the theories of philosophers with the analogical method and its explanation in the creation of urban spaces has not reported in any research so far. It is needless to understand the place of genuine Iranian-Islamic theories among the famous theories of the world, which is possible through comparative research. It is also important to try to explain the theories of Iranian-Islamic polymaths and accommodate them to the notions of architecture and urban spaces. In doing so, this research struggles to explain the sufficiency of the theory of Iranian-Islamic polymaths, including Sadra-Shirazi, and its reading in the spaces of architecture and urban spaces. For such a reading, to answer the research question, this study is composed of, a comparative method and analysis of texts and thoughts of philosophers, and information collected from texts and commentaries of experts. The library sources based on Sadra's books and interpretations of his theories were analyzed. contemporary works are compared with the Iranian traditional Bazaar. One of the main research findings is the relationship between Iranian philosophical theories and spatial notions in architecture and urban design. The innovation of the work is the correspondence between the notions and definitions of Iranian-Islamic philosophical mimesis and the spatial analogy in architecture and urban design with the case study of the Bazaar. In the following, an attempt has been made to consider the background, theoretical foundations, methodology, discussion, and conclusion of the research.

Research Background and Theoretical Framework

Several studies have been conducted based on the theories of Iranian-Islamic polymaths such as Avicenna, Suhrawardi, and Mulla Sadra investigating the design of urban spaces and traditional Iranian architecture (Table 1). The results of the studies can be classified based on different approaches, such as traditionalism, (Nasr,1976); (Burekhardt,1986); (Lings,2005), (Guenon,2004), Hegelianism, (Davari Ardakani,2000), semiotics, (Grabar,1987), (Necipoglu,2000), Phenomenology, (Corbin,1966); (Eliade,2009). It is possible to compare the common spatial notions in the design process with philosophical-wisdom concepts. In the following section, an attempt has been made to summarize the topic. First, the philosophical-wisdom concepts are presented then the specific wisdom notions proposed by Sadra and the concepts related to the architectural and urban design process of this research are scrutinized.

• The notion of mimesis from a philosophical-wisdom point of view

From the point of view of the philosophy of art, the theories of imitation, mimesis, representation, new representation, interpretation, expression, formalism, and aesthetic experience can be reviewed in artists' depictions. For example, until the 19th century, mimesis was understood as what Plato and Aristotle had expressed. Plato considered works of art as the reflection of an object in water or a mirror (Plato, 2013). Aristotle's viewpoint was contrary to Plato's in approving art and rejecting the platonic ideas claimed by Plato and the creativity of the artist. According to Aristotle, in his mimesis, the artist combines what he understands from nature and the world around him with the faculty of his imagination and creates a work that is very different from the prototype. He is not the narrator of history or the reporter of Monism who records the world as it is, but by interfering with his emotions, and the feelings of his worldview, he draws the world as he wants (Aristotle, 1970). In Islamic philosophy, mimesis is defined by Farabi as the

representation of subjects through something higher or lower and their ability to affect the audience's esoteric and epistemic by resorting to the faculty of imagination (Farabi,1985). Avicenna believes that the purpose of mimesis is to arouse love or hatred towards someone or something and not to express the truth that the image created in imagination is different from the image created by mimesis. In mimesis, a novel image creates based on a new perception and feeling, and although its origin is in the past and mental memory, it has an independent identity (Avicina,1966). Khwaja Nasir-al-Din-Tusi in his book "Asass al -Eghtebas" considers mimesis to be a source of pleasure because, with its help, he can create things that are not possible in the sensory world, or do surprising things and cause others to surprise. In the meaning of mimesis, he says that mimesis expresses something, provided that it was not itself. It means to create similar to a phenomenon, it is not the same as the actual model and Simulated (Tusi,1989). Referring to the Iranian philosophical and wisdom theories, valuable buildings such as the complex of Bazaar were created. According to Muslim polymaths, everything that exists in the sensory world has an origin in the world of reason, and the form of idea in the world of idea and its material form in the world of sensory emerge (Kamalizadeh,2013). The creator of art understands the intuition of beauty in the world of the idea during his journey and creates art in the world of sensory. Therefore, aesthetics has a heavenly origin and the artist and his art of truth can present the truth of aesthetics of intellectual ideas in the world of sensory. Therefore, mimesis implies the similarity between reality and its representation.

• The notion of mimesis from the perspective of Sadra Shirazi

According to Sadra's mimesis in line with the same Iranian-Islamic notions. In the sublime wisdom of Sadra, the perception of an object or a phenomenon or art is such that, when the image of an object reflects in a mirror, the mirror is not a receiver but a creator. Knowledge and Epistemology are a kind of the genesis of Substantial. In this transformation and

Table 1. Notions related to mimesis from some books and articles. Source: Authors.

Keywords	Title	Year and publisher	Author
A wise and reasonable union Principality of existence genesis of Substantial	Avicenna and the visionary Recitals	1966 Sophiyanashr	Corbin
Sacred knowledge Intuitive reason	Sacred Art in Persian Culture	1976 Golgonooza press.	Nasr
Traditional cosmologies	Art of Islam: Language and Meaning	1986 Soroush.	Burckhardt
Knowing the theoretical and practical aspects of geometric patterns	Geometry and Ornament in Islamic Architecture	2000 Rowzanehnash	Necipoglu
sequence, unity, repeated elements of inner focus, mathematical calculations, use of accuracy of related units, modules (choosing a Human Height as a scale of measurement), symbolism	A Survey of Persian Art from Prehistoric Times to the Present	2003 Akhtaran	Pope
Matching the viewpoints of philosophers	Comparative Philosophy	2004 Saghi	Davari Ardakani
Imagination faculty, rational faculty, faculty of delusion, the world of idea, the world of imagination transcendence, the world of sensible entities, disconnected and connected imagination	A Short History of Outlooks on Mimesis	2009 . Adab pazhuhi	Taheri
The world of intuitive, the world of the imagination the world of sensible existent, objective, entities, existence, quiddities, the world of sensory, imagination, rational, perception of senses, Intuitive perception	Reviewing the principles and goals of Iranian architecture using Molla Sadra's intellectual point of view	2014 Tarbiat Modares University Press	Soleimani Shijani, Khakpour & Rais Samii
Noor al-Anvar, existential levels, repetition and rhythm, unity, introversion Patterns of nature Reasonable, imaginary, sensory Aesthetics	Investigation of the urban design thought of Sheikh Shahabuddin Suhravardi	2016 Journal of Social Theories of Muslim Thinkers (JSTMT)	Mahdianpou Saremi
simile, allegorical and representation, decoding, the invention (creation from nothing), creation (creation from the matter), mimesis of sensations, imagination faculty, mimesis, intelligible entities	Essay on levels of creativity based on transcendental wisdom	2017 Studies in Islam and Psychology	Maddahi, et al.
Perception	Explaining the Process of Human Perception and Its Role in the Quality of Creating Architectural Works based on the Principles of Transcendental Wisdom	2017 Journal of Researches in Islamic Architecture	Taghdir

Rest of Table 1.

Keywords	Title	Year and publisher	Author
Creating abstract images genesis	A Comparative Notion of the Substantial Motion Of Mullah Sadra with the Rules of Geometric Patterns And Knotting Designs In the Art Based on the Approach of Equivalence Matching.	2018 Journal of Religion and Mysticism	Shafizadeh, Kohil & Abbasszadeh
Art is not only a reflection of society but also interacts with it	Social History of Art	1951 Routledge	Hauser
Symbol	Holy and unholy	1959 Scientific Cultural Publications	Eliade
Immaterial schemas symbols of spirit	Sense of unity	1973 Nashre-Khak	Ardalan & Bakhtiar
He divides ornament into writing, geometry, nature, and architecture, which are mediators between the object, observer, supporter, and even the creator of the work.	Manifestation of Meaning in Islamic Art	1996 New Haven: Yale University Press	Graber
The quiddity of man and his annihilation	Man, and His Becoming according to Vedanta	2004 Sophia perennis	Gunon
The meaning and secret of symbols and symbols	Return to spirituality	2005 Fons Vitae	Lings

evolution of the soul, with every thought, it finds a new existence (Taghdir,2017). As Farabi and Avisina, who related the levels of essence to the levels of Existence, Sadra, also linked perceptions to three categories, i.e., sensory, imaginary, and intellectual perception, and to the idea, imagination, and reasonable worlds. Sadra believes in the theory of the wise, the reason, and the reasonable union that these are not independent of each other and in the act of perception, the incident that happens is that an existent emerges that is the act of essence. At the same time, this existence is a kind of existence of the perceptible object it is in the container of perception; it is a kind of existence for the perceiving essence. The faculty of perception is nothing but the essence itself in the order of action and influence (ibid.). Therefore, from Sadra’s theory, mimesis requires the union of the wise and

reasonable or the artist with his work. It means that the artist becomes one with his work. mimesis form through sensory perceptions and imagination. That is, the perceptions obtain through intuition enter the faculty of imagination and emergence (Sadr-al-Din-Shirazi,2004). These artworks of his existence in the world of ideas, and the artist reveals this work through his imagination, which is separate from illusion and gives it a limited existence. Illumination, reasoning, and inspiration are the three basic principles on which transcendental wisdom is based (Nasr, 1976). In Table 3 the notion of mimesis from Mulla Sadra’s point of view and its conceptual results and vocabulary are summarized.

• Analogical design method in architecture and urban spaces

The notion of “qiyas” in Farsi is multi-semantics. But in this research, it means the analogical design

Table 2. Definitions of mimesis through the lenses of the philosophers' theories and understanding its associated notions. Source: Taheri,2009.

Notions from the author's point of view	Definition of mimesis	Author
Imitation	He considered the function of musical art to imitate and represent the movement of the sky and heavenly bodies (nature).	Pythagoras (500 to 569 BC).
Modeling based on nature	For the first time, he used the word mimesis to imitate the working methods of nature. He commented in this regard: Human work is an imitation of nature. We imitate spiders in weaving, swallows in house building, and birds in singing. Do.	Democritus (370-460 BC)
Creativity	Mimesis meant representing the appearances of things.	Socrates, Plato, and Aristotle
Discovery of the laws of nature	The work of an artist is not just an imitation of nature; he discovers the rules governing nature in creating beauty and independently uses them for a new creation. Art is the manifestation of a single truth that belongs to a single order.	Plotin
Memesis = imitation	The first polymath in the Islamic world used the Arabic equivalent of "Mohakat" for the term Mimesis.	Abu Bashar Mati (254-324 AH)
Audience Something higher or lower subject Imagination faculty	Their representation of the subjects uses something higher or lower and its ability to affect the taste and knowledge of the audience by resorting to the power of imagination.	Farabi (257-339 AH)
Arousing sensory of the audience The image in the imagination The image in "Mohakat" mental memory independent identity	The purpose of mimesis is to arouse liking or distaste for someone or something, not to simply state the truth. The image created in mind is different from the image created by mimesis. In mimesis, a novel image is created based on a new perception and feeling, and although its origin is in the past and mental memory, it has an independent identity.	Avicenna (428-370 AH)
Imagination simile, metaphor, and allegory	Al-Farabi and Avicenna, consider the basis of mimesis to be imagination, but with more explanation about poetic mimesis, he considers imagination in poetry to be synonymous with simile, metaphor, and allegory.	Ibn Rushd Qurtubi (520-595 AH)
Imagination Soul Sensations Nature, habit, and art	Imitation is something that is not the same, it is such as the image of the natural animal, and indeed the imagination is the mimesis of the soul to the essence of the senses. The reasons for imitation are three things: nature, habit, and art.	Khwaja Nasir al-Din Tusi (628-598 AH)
Laws of nature Appearances of nature	Art should imitate the laws of nature, not its appearances.	Alberti (15th century)
Nature Mimesis of God	It is God who is imitated in nature.	Michelangelo (15th century)
talents of human the rational human soul similarities creation	He considers mimesis to be one of the special talents of human beings and considers its best emergence and expression by the rational human soul. He believes that it is nature that creates similarities, only human being perceives them.	Walter Benjamin (1895-1942)
Mimesis is the main line of the new theories finding new schema from the nature	Mimesis is the main line of his theory of deconstruction.	Jacques Derrida (1930-2004)

Table 3. Mimesis of Mulla Sadra’s perspective of view and its conceptual results. Source: Authors.

Conceptual vocabulary	Conceptual results	Mimesis from Mulla Sadra’s point of view
Invention	Creative representation	Man, who has a fluid existence, stands at the common border between the rational and sensory worlds. He perceives some truths from the higher levels of the world and uses his senses to understand and receive some truths from the intuitive world. Therefore, the forms that are imprinted on the essence of the artist are his findings in two ways: the forms that have been inspired or guessed from the supreme principles of the world and the forms that he has through observation and sensory perception. He has created a world of sensory and his mind.
Unity of gradation	A real artist, to create sublime works of art, with the substantial motion of the soul and the intensity of existence, breaks free from the bondage of sense and matter and the platform of imagination to the world of rational truths and his journey to the truth through the mediation of imagination again. He gives form and by returning to creation, he represents his findings	
Similar to nature	An artist’s work, especially an existentially perfect artist, in addition to being a representation and mimesis of nature or human actions, is also a representation of the supreme truths of creation	
The substantial motion of the form of imagination		
Existential intensity		
Existent of fluid		
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method which uses in the creation of architectural space and urban design. In the design process, an analogy can provide four modes: symbolic, direct, personal, and fantasy. According to Gordon and Broadbent, it may do directly by using objective facts from science, art, and technology, or by using symbols according to the essence, notions, and related symbols (Bastani & Mahmoodi, 2020,73). By criticizing more than thirty-two types of design methods, Rezaei finds the origin of the analogy method and compares it with other western-contemporary design methods. He refers to theorists such as Geoffrey Bardabent and McGinty, who have provided the analogical design method directly it is considered the analogy to be general and to measure the validity of the final form in the composition span according to its responsiveness

to the components of the analysis span in space design. The analogical method from direct, objective, and internal to indirect, subjective, and external spectrum reveals other design methods. In a similar way, analogy, for example, in the field of literature, is a type of objective(close, clear) metaphor or subjective one (far, hidden) It can consider equivalent to the notions of representation, Expression, and aesthetic experience in the philosophy of art (Batoie & Rezaei, 2016); (Rezaei, 2014a, 71);(Rezaei, 2014a, 266-270); (Batoie & Rezaei, 2016). According to Lawson, in architecture, the comparative design method is a method of comparing the design with other fields to create a new solution. Visual analogy uses to find a structure for the project, with the help of examples

inside or outside the architecture. Chris Abel listed fifteen analogical models in architectural design, and these models divide into two categories of Form and process analogies. Hetta Kapinen divided it into three categories (mathematical, objective, eclectic) and Kenneth Formpent and Peter Collins divided it into four categories (biological, mechanical, nutritional, and linguistic). The difference between analogy with metaphor and simulation is in the feature of direct representation versus indirect representation. However, this method has been considered to correspond to metaphorical, simulation, even collage, and other methods. Because design based on the analogical method or spatial analogy can consider the common origin as the way of spatial analogy and the basis of the thoughts forming design and most methods of spatial design (Rezaei, 2014a); (Aeini, Afzalian, Etesam, Shariat rad, 2022). Therefore, it is emphasized in this research that the notion is revealing ideas by creating space and finding form in the process of architectural and urban design, which is related to the notion of mimesis. An artist, architect, or city planner, with the help of analogy or representation, creates the images in his faculty of imagination in a material form. signified different categories in the field of design process are based on cases such as objective-subjective, direct-indirect, rationalism-empiricism, process-product, and paradigm and tools (Rezaei, 2014a, pp261-289), (Modirrousta, Norouz Borazjani & Rezaei, 2022). But if he does not understand these inspirations and intuitions correctly, creation and innovation will not happen, and will only create forms without content.

As the meaningful imitation in Iranian Bazar has been explained by the complete adaptation of spatial typology to social interactions, even with the theories of Christopher Alexander's living centers (Hatefishojae, Islami & Rezaei, 2021).

Research method

This research explored different points of view

by referring to library references (Iranian-Islamic philosophy including Mullah Sadra and design process literature), interviewing, and classifying codes into three categories (open, axial, and selective codes). By analyzing the data, the contents were classified into tables, and the philosophical notions were connected to the spatial notions. Data collection was based on notions and topics, and the process of data collection, ordering, and data analysis was taken place at the same time, by emphasizing the viewpoint of Mulla Sadra, then the corresponding concepts were categorized in the table. In the last column of the tables, the authors collected the concepts from valid library resources, and the significance of the concepts was extracted in the form of conceptual words. In this research, the approach of semantics was used to explain the main concepts of content analysis based on the theories on the mimesis, and the meaning of analogy in architectural and urban design. To increase the reliability of the results, the notions after comparison and analysis were confirmed in the case study. The Bazaar, an Iranian-Islamic space, was selected as the case study. The spatial components of the Bazaar were identified and explained. At the same time, some works of contemporary spaces (including the cultural heritage building and the Faculty of Management) also were explored by the comparative study method. In this research, contemporary cases were selected of which the Bazaar was an archetype and were designed based on an analogical method. In the final analysis, the spaces of Bazaar were identified as archetypes that emerged with the method of spatial analogy or mimesis.

Analysis and Discussion

The open, axial, and selective codes between philosophical and spatial notions indicate that the interpretation of mimesis in Sadra's philosophy semantically is in line with the design method of objective-subjective analogy. Spatial analogy in the design process is synonymous with representation

Table 4. Reflection on the notion of mimesis in urban planning and architecture (based on selected coding). Source: Authors.

Physical results	Reflection in space	Semantic results	Tools and resources	The main notion
Creation of space	Analogy, metaphor, simulation, visualization, symbol, mystery	Creating images of idea, diversity	The faculty of rational, the faculty of imagination, creation, innovation	mimesis

and revelation. The same thing can understand from mimesis. So, the notion of mimesis in architecture and urban design can compare with analogical, metaphorical, and simulation design (Table 4). Table 4 shows that the image gives a reflection of objective beauty (such as simulating the shape of the hexagon, spider houses, and other animal wonders) and mental beauty (such as metaphors in nature) and serves as an attractive model to architects. Tools and resources are the notions of mimesis that lead to the production or creation of space in architecture and urban design. So, by combining the analogical method with the notion of mimesis (Fig. 2), architectural and urban spaces can be read or interpreted. According to the reviewed background and basics, the spatial analogy is the famous design method with representation meaning. Aesthetics is a branch of the Philosophy of art, in the design process; an analogy can interpret from an objective to a subjective degree, corresponding to representation to expression (Fig 1).

The Reading of an Iranian Bazaar Space (a Case Study) with the Notions of Sadra Mimesis and Spatial Analogy

In this research, the Bazaar was introduced as an archetype that has emerged with a spatial analogy. This mental analogy is based on Sadra’s point of view that the designer imitates images of ideas in his faculty of imagination and an Iranian Bazaar becomes a reference for mimesis in creating new spaces. The interpretation of the traditionalist philosophers as Nasr or architects as Ardalan and Bakhtiar confirmed it. thus, according to their viewpoints, the world of idea with the help of mimesis and spatial analogy have emerged

in the Iranian Bazaar. Squares and corridors are transitional spaces of the Bazaar that expand the movement and encourage passers to move while inviting them to other spaces (Hatefishojae, Islami & Rezaei, 2021). As the constant wayfarer moves to reach the unit truth, like as the mentor and guide that push him forward. These squares and corridors can interpret as guides to move a person to other stages.

In this "Rasteh", one reaches «Timche» and «Qeisariyeh», where there is an emphasis on the visual movement of the eye upwards and to the center of the dome of «Timche». The light shines into this space from the middle of the dome and the arches tend towards the light in bowing and joining the light. In the Bazaar, connecting spaces such as mosques where the narrow spaces of the bazaar expand in their courtyards and the movement of the eyes again draw the eye to the central pond in the middle of the courtyard. then the expansion of the wayfarer’s mind leads him to the water which is a symbol of purity and a sign of a mirror and leads him to the image of the ideal world which is in the world of sensory and finally connecting the Bazaar to the external «Rasteh» from the inside to Outside and joining the neighborhoods and becoming one with the city, which is the manifestation of the Transcendent wisdom in Four travels of Sadra. And mimesis here is giving a form of sensory ideas from the world. An artist, architect, or city designer provides the mimesis to creating. From Sadra’s theory, this mimesis requires the union of the wise and reasonable or the artist with his work, that is, the artist becomes one with his work, and these mimeses can be through his sensory perceptions and the use of his imagination (Nasr, 1976). It means to reveal the perceptions that he obtains

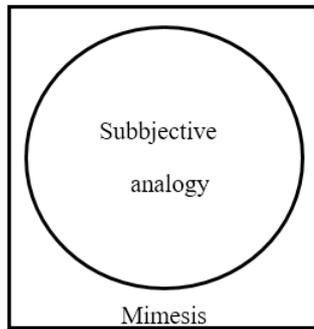


Fig. 1. Relation between mimesis and analogies. Source: authors.

through intuition and entered into his imagination. These artworks are of his existence in the world of ideas, and the artist reveals this work through his imagination, which is separate from delusion and gives it a limited existence. The forms in this analogy or mimesis in mysticism, and because of substantial motion that exists between the faculty of imagination and reason are in motion, and the essence of the artist, due to the strength that exists, is placed in the order that receives forms of ideas from the origin as its existential capacity, the meaning form in the artist's faculty of imagination and he creates it for the audience by using symbols and metaphors. That is, the forms that emerged in his imagination from the world of ideas are providing mimesis with symbols. The wider the existential dimensions of the creator of the work, the more his work of art will be beyond time and space and more eternal, and a work of art existed in the world of intuition before the creation of that work, and its creator doesn't create the work from anything. rather, he gives limited existence to it from nothing relative and isn't like the absolute creator who creates creatures from nothing. And this work of art has two dimensions of existence positive that its existence has objectivity in the outside world, while its Positive aspect implies the knowledge of its creator (Soleimani Sheijani et al., 2014). The normative opinions of designers depend on their beliefs and perspective of the universe and how to guide the design process. The triple spatial characteristics of dynamism, fluidity, and pause

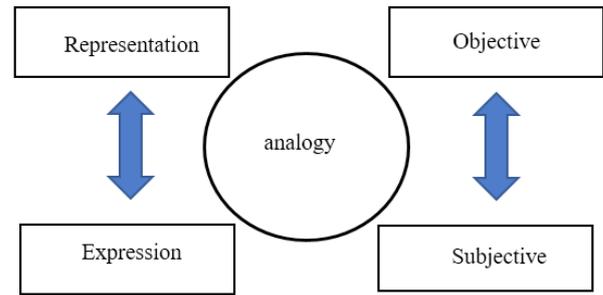


Fig. 2. Classification of analogy from Objective to Subjective from representation to Expression. Source: Rezaei, 2014 a.

lead the observer's perceptual experience from the lowest levels to the most complete. Mulla Sadra also believed in three levels of perception (Asefi, Shajari & Selkhi Khasraaghi, 2017). Relying on the implications of Sadra the ability to provide mimesis to intellectual cases with the faculty of imagination and visualize them in the images of the idea, is the ability to multiply one. Imagination is the interface between reason and sense. The role of analogy is the rational forms of revelation and the representation of the truths of the higher and lower worlds. Khamenei says that just as God creates the world, thus the essence creates matters inside of itself, and just as God is the guardian of the creature that has been created in the outside world, the essence is also the guardian of its phenomena. Based on this, creativity is the common point between God and man (Maddahi, Hosseinizadeh, Davoudi & Fathalikhani, 2017). In traditional Iranian spaces, the notions beyond the decorations reflect in the space, they are also in line with the functions of the building, like modern Western buildings. If this meaning of mysticism is correctly entered into the urban spaces by the artist-designer, a valuable space will be created corresponding with the true essence. And this is the time when he considers "Hurqalya» or the Utopia that is worthy of the essence of humans and accepts that he is designing for human existence, who is the successor of God on earth, and not just human bodies. When this attitude and perspective are institutionalized, the works that emerge will be

valuable spaces (Latifi & Ghalandarian, 2016). Urban space, in its contraction and its integrated set, turns to unity and sameness, turns to combination and homogeneity. In this gathering and uniformity, the whole has a unique identity and presents a special personality, regardless of how combined its components and elements are. The components and elements in this overall identity lose color and become unified, and the urban space in its expansion tends to multiplicity, and diversity tends to break down, and diversity, each component, and element is independent of other components and elements of identity, personality, and meaning. Each component becomes general in its comparison (Habibi, 1998). In the methods of architectural design and urban planning, analogy, metaphor, and simulation determine the relationship between phenomena and produce space. This relationship between the Bazaar and new urban spaces is abstract. If the designer, with his deep understanding of the philosophy of the creation of an Iranian Bazaar, uses it as a reference for analogy, metaphor, or simulation in the creation of new spaces, he chooses an essence design method. In the essence method, the designer tries to discover the essence of the most important topic of the project plan and program and shape the design by focusing on it (Rezaei, 2014b). The designer must deal with the more subjective aspect of the Bazaar space rather than its objective aspects. As a result of placing the Bazaar as a model, the designer uses it as a reference for objective comparison in the production and reproduction of urban spaces. In some contemporary Iranian urban spaces, we see spaces similar to the collection of the Bazaar. In an Iranian bazaar, such as the Vakil bazaar, the rows of the bazaar become multiplicity with the increase of arches, partitions, and half-domes, and at the intersection of the rows, a pause space appears called «Charsooq», which is the factor of connection and unity with other elements of the bazaar, and this multiplicity and unity corresponds to Sadra's theory cause the expansion and

development of the urban space. After the narrow spaces of "Rasteh» and «Dalan», Sara, which is an expanded space appears, this space is another factor of the unity and integrity of the spaces, the buildings around Naqsh-E-Jahan Square in Isfahan are also in such a way that the spaces separate their functions and the Bazaar locate on one side of this square and the square becomes as a lobby that creates an expanded space for the buildings around it. The bazaar becomes a model in the formation of contemporary (Fig. 3). The patterns in the Iranian Bazaar repeat in different cities and the layout of the spaces repeats in different ways with symmetry (Ardalan & Bakhtiar, 2013). They combine in the following forms. (a, a, a, a,) or (aba,aca, aba,...acba,adea,...) buildings connected to the Bazaar are part of the urban complex and it is not separated from the rest of the city and they form an integrated whole. The single buildings connect to the Bazaar are also not separate spaces, but in combination with each other and organic growth, they find a wavy state. In different historical periods, the Bazaar continue its life as a living whole with the rule of continuity, the means of indicating unity in the Bazaar through the arrangement of spaces in the Bazaar and its surrounding complex by aggregation, balanced distribution of spaces and creating balance, observing horizontal and vertical hierarchies, Repetition of specific patterns and creation of symmetry, similarity, diversity of patterns and the use of basic patterns in the Bazaar (the three-part pattern of connection, transition, and climax, which is the introduction, and ending). For example, the entrance space includes: the square in front of the Bazaar building, and the connected space includes: the porch, the entrance to the bazaar, the hall, the mosque, and the «Garm-a-beh» in the urban complex of the Bazaar. The entry spaces and the passages are the corridor, the square, and the «Rasteh" of the Bazaar, which are the connecting points of the spaces and the points of contact, and the «Timche» of the Bazaar is the rear or peak



Fig. 3. Shiraz's Vakil Bazaar and «Naqsh-e Jahan» Square are models in the formation of contemporary urban complexes such as «Azadi-square». Source: www.emaratkhorshid.com

space. The earthy color of the bazaar, which is reflected in the whole bazaar from the combination of the colors of the bricks, shows humility and is from multiplicity to existential unity. Symbolic forms such as domes, vaults, and arches are inspired by eternal patterns and face upwards.

Reading a case study of contemporary spaces with the help of spatial comparison with the Bazaar. In the works of contemporary designers, such as the spaces of the cultural heritage building, the designer creates space by analogy with the function and spaces of the Bazaar. The architect tries to draw the audience to his different parts by creating movement. In addition to creating the administrative and educational department, there are handicraft workshops in the hall where some people are working, and the tension that brings people to the open space after passing through the narrow spaces. The expansion leads to the spatial explosion that is the courtyard of the mosque, and the «Timche» in Iranian the Bazaar, in other words, the Iranian Bazaar also becomes

a comparative reference for the formation of this space. The designer creates a handicraft workshop in the building of cultural heritage (design of the former Ministry of Culture and Art) (Fig. 4). The old life of Iran occurs in the bazaar, where the art of the master craftsman is one side of it is a tile workshop, the other side is a weaving workshop and a carpet weaving workshop, instrument making, and silver work, four meters down from the street like Qazvin Mosque, Agha Mosque of the Kashan has a yard and the designer has not filled the level difference. There is access to the courtyard from all entrances. On the right side is an amphitheater that was supposed to be a radio station, they enter again through a vestibule as the Persian Bazaar "caravanserai», on the left side of the bazaar, after entering it and passing the arches of the Bazaar, there is a store, that is, the center of the «caravanserai», which has a very large dome and an exhibition place for holding Local and performing dances shows. From this main and bigger hall, enter the bazaar lines again, which include fabric



Fig. 4. Former Ministry of Culture and Art building in compare with Vakil Bazaar. Source: Webinar of the Architecture Center of the fifth meeting (signs of our architecture) with a presentation. Source: Author’s Archive.

weaving, carpet weaving, and tile work, just like the bazaar, where the spaces separate the functions. From the entrance they enter, they pass through the courtyard and enter another street. The cultural heritage building guides people through the space to witness activities such as fabric weaving, and carpet weaving, just like the Bazaar, a place of learning, a place to sell, and the work of master craftsmen. Iranian Bazaars such as Shiraz Bazaar and Tehran Bazaar have been intertwined with people’s lives. People pass through these bazaars every day when they want to go to school or mosque. Iranian bazaar is an archetype of comparative reference in contemporary buildings such as the University of Business Administration (Fig. 5) the designer of this space admits that this idea is his mind to allow the «Rasteh» of the city in such a way as to bring urban life into the complex. Not only those who study there but also students of other faculties can pass through the yard and observe what is happening there. In the contemporary period, many universities in the world are designed in such a way that the student learns from what is happening in the rest of the faculties inform according to the speech of Hossein Amanat (the architect of these buildings),

Kiafar stated that the entrance to the Faculty of Business Administration of Tehran University is like the entrance to a mosque (Fig. 6). This creates a hole and pulls the audience in as if the building wants to hug the audience. The yard is a fundamental element in Iranian buildings and acts like a microclimate. When the designer starts his work, he is in a very dark world, then he has to discover something. The philosophy of the initial design of the university is that the designer finds the courtyard that is bright in the dark. The courtyards are for the library, teaching, and entrance.

Conclusion

Mimesis influenced by Sadra-Shirazi’s theories is accommodated by other Iranian-Islamic wisdom and analogical design that make it possible to read and create architecture and urban spaces. The designer chooses various subjects in his mind, changes them in his imagination, works on them, and creates a plan that is neither a mere invention nor an imitation, and sometimes he achieves these changes with intuitive inspirations. As in the analysis of Bazaar, one can understand that philosophical mimesis can be used in the creation



Fig. 5. Faculty of Management, University of Tehran. Source: Webinar of the Architecture Center of the fifth meeting (signs of our architecture) with a presentation. Source: Author’s Archive.



Fig. 6. A comparison of the head in the school of management and the head in the mosque- Image. source: Webinar of the Architecture Center of the fifth meeting (signs of our architecture) with a presentation. Source: Author’s Archive.

of new architectural and urban spaces. The current research explained, explained Sadra’s mimesis and its connection with analogies by comparative method, content analysis, and interpretation of texts, as it was shown the way for the interpretation of traditional and modern architecture and urban spaces. As in contemporary spaces, some designers try to use this archetype. Bazaar has been a base or an analogical reference for some contemporary projects in Iran such as Harvard Graduate School of Design. Bazaar is a space with Iranian identity, one of the original achievements of Iranian civilization to the world. Transferring the deep philosophical notions of its design is essential in creating new and valuable works. This transition takes place

through spatial analogy. The spatial analogy is the same as the mimesis in Iranian mysticism. The intuitions and inspirations are in the designer’s faculty of imagination and give the limited existence to the new spaces that it has existed in the world of ideas. It does not invent a space but discovers or represents it and these inspirations emerge correctly in the Iranian Bazaar. The Bazaar gathers different functions together, pulls the forces into it, and with the vestibules, "Charsooqs», «corridors», and «Rastehs», it spreads to the whole city and indicates integration and unity. Bazaar as a space corresponding to Iranian philosophy can become a valuable reference in creating other spaces. The complex of Iranian Bazaar spaces as an archetype is a reference for objective

analogy in the formation of new spaces. It is possible to transfer this feeling of being in the Iranian Bazaar in other spaces, and this feeling with stereotypical impressions of Iranian buildings and the incorrect copy of its architectural elements such as arches, and domes in new buildings, not only does not improve the space but also damages it. Although the elements of Iranian Islamic architecture are limited, the composition of each building is different while having common characteristics, such as poetry. Although the words and rules are common, in different poems only some become immortal and touch the heart. Therefore, with the special combination of elements creates spaces.

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