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Original Research Article

Manner of the Presence of the Spiritual Matter in the Formation of Architecture (Islamic Architecture: from Negation to Affirmation)

Seyyed Amin Seyyedain*

Architecture Department, Astara Branch, Islamic Azad University, Astara, Iran.

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Abstract

This article investigates the concept of Islamic architecture and criticisms of the orientalist attitudes that have developed during the last two hundred years. The research aims to analyze the necessity of the presence of spirituality in architecture as a phenomenon, which instead of focusing on final answers and forms, pays attention to the process of problem-solving and fundamental needs. The theoretical framework of the article is in line with the criticism of the conventional discourse on Islamic architecture, the incomplete interpretation and application of which has led to the loss of the capability of this concept as an intellectual tradition and historical bio-experience. This view merely emphasizes the final product rather than the process and path. The main question of the research is how can Islamic architecture be redefined as a spiritual and problem-oriented process in a way that contributes to indigenous development and collective self-awareness. The present research attempts to put aside the rigid and ineffective meanings that have been added to the concept of Islamic architecture by adopting a philosophical approach in the form of an interpretive paradigm. The method of this research is phenomenological. This study drew upon external signs and sought to discover the meanings and inner meaning of Islamic architecture. The findings show that architecture, as one of the manifestations of civilization, needs to invoke spirituality in directing the development path; particularly to create a space that can meet the spiritual needs in the form of a container for meaning-based activities.

Keywords: *Architecture, Spirituality, the Concept of Islamic Architecture, Space.*

Introduction

Islamic architecture, as a specialized term in the academic literature of various disciplines of art and architecture, is discussed in different titles and is examined from various perspectives. Obviously the justified reason for these discussions is the probability of utilizing a kind of historical background, lived experience, and intellectual tradition. Though, sometimes these reviews and considerations have emphasized the formal and stylistic aspects that have

led to attempts to reproduce the organs, elements, and decorations relevant to Islamic architecture. Ultimately, this kind of attention has caused the emergence of a superficial but common perception and cognition of the concept of Islamic architecture, the result of which is the possibility of utilizing this concept as an intellectual tradition and historical living experience. A view that pays attention to the relevance, result, product, and project more than that to the path, process, and procedure. The impact of this neglect can be seen and tracked in more general areas

* Corresponding author: ameen.seyyedein@iaui.ac.ir, 0989391319261

of knowledge and society, politics, and construction. Especially as an important governmental concern for adopting and determining the direction of physical development has emerged and is being pursued concerning a concept called Iranian-Islamic architecture and art. Different aspects of this discussion, the damages and hidden possibilities in confronting the intervention of spirituality in terms of quality, encompass all the topics of the following article.

The developments of the last 50 years have led to a transformation in the contemporary human life world. A lack of understanding of the emergence of the new postmodern world would lead to comic or tragic actions. To prevent degeneration and impose of will on time, one must think in terms that are appropriate to the current life world (Abdolkarimi, as cited in Forji, 2015). The question that here arises is whether this transformation of the life-world affects the existing perception of the concept of Islamic architecture or not! Despite these fundamental changes, can we still rely on the previous inferences from Islamic architecture and extract a physical development pattern from that? The current perception of Islamic architecture is an understanding that stems from the inherited historical-geographic reality (being located among some predetermined possibilities). That is, Islamic architecture has importance and value only because it has a historical background and was established due to a historical event. This creates a situation of superiority that can lead to the disappearance of the concept of Islamic architecture, after trying to establish historical realities to repeat them comically. The function of Islamic architecture should be sought in the discovery of hidden truths and the liberation of hidden potentials in its concept - which is not possible except with a self-aware, critical, thoughtful, and impartial look.

Is it possible that in the age of essentialist criticism still adhere to and focus on an understanding of Islamic architecture in which Islam has an inherent role in this concept? How can one convince the

critics of essentialism, who probably see Islamic architecture as a cultural and linguistic construct? It was in the nineteenth century that the term "Islamic architecture" was first used to name the buildings that Western architects, travelers, and artists encountered. This led to the formation of a discipline called Islamic architectural studies. Knowing this, is there any escape but to redesign the concept of Islamic architecture through phenomenology (Rabbat, 2012)? The present article, initially from a negative perspective (negation and warning), aims to demonstrate a degree of complexity in understanding Islamic architecture by challenging the existing perception of that. The current concept of Islamic architecture does not have a clear function and deserves to be re-examined. In this regard, it seems necessary to address the essence of the concept of Islamic architecture, which has been established in the last two hundred years and is orientalist. The lexical status of the concept of Islamic architecture is the result of a European project of the post-Enlightenment era (ibid.). Where the identity-building element and the source of a nation's historical self-knowledge can lead to a violation of the intention. Islamic architecture, in the context of current literature, is the moment in which the East recognizes itself from the perspective of Western civilization (the ritual stage).

Research Background

In the literature written about the research area, two important and influential views on Islamic architecture might be seen, which are introduced below with a pathological approach. Finally, Table 1 taken from the books of experts in the field of Islamic architecture research has been presented:

A: Oleg Grabar, a contemporary French researcher, under the influence of Hegel's historical teachings, assumes Islamic architecture is a tool through which the soul passes its phenomenological evolution like other concepts. Thus, for Grabar, Islamic architecture is the result of human transition and a stage of becoming on the way of Becoming a complete

human being. In this sense, Islamic architecture is the product of its own cultural and historical conditions and requirements. Although Grabar's points and emphasizes in his works including the book "The Formation of Islamic Art" in identifying Islamic architecture from the perspective of the present article is very valuable and brings the approach of this article closer to Grabar's views, it should not be forgotten that Grabar's reference in defining and identifying Islamic architecture is yet history. That is why despite his progressive efforts, Islamic architecture is ultimately considered the product of a historical period that has passed and has been the only passage of human consciousness in its evolutionary process that will not be possible to reproduce. In the book entitled "The Formation of Islamic Art", Grabar emphasizes concepts such as the unique will of a tradition and culture (Islam) in a collective and self-conscious form in the formation of works of art that are woven based on threads left over from the classical era and the culture of new lands (Grabar, 1987).

In other words, Grabar considers Islamic architecture as a construction method that is a means of cultural expression in Muslim societies. That is, Muslims in the periods attributed to Islamic architecture have used architecture to express their Islamic values. Here it is obvious that Grabar considers Islamic architecture possible in periods when Islamic thought prevailed in the sphere of politics and governance. Therefore, it can be said that in Grabar's thought Islamic architecture is not a style, but rather a historical transition that has occurred and then has been passed through.

B: Titus Burckhardt, a Swedish traditionalist thinker, in his works including the book "Fundamentals of Islamic Art," considers Islamic architecture as an artistic style in which the architect is an artist who uses the knowledge of geometry as well as phenomena such as water, light, decorations, and architectural elements to embody mystical symbols. "Traditionalists, with a semantic approach, consider Islamic architecture in the form of transhistorical and transcendental rules, influenced by the essence of

Islam" (Jalali et al., 2020, 85). Burckhardt's emphasis on the order of form is derived from geometry, which leads to symbolism. With this perspective, Burckhardt has taken steps toward identifying other architectures: Native North American Architecture, Modern Architecture, White Architecture, Mexican Architecture, Peruvian Architecture, etc. It is evident that Burckhardt's approach has been to categorize concepts and extract their similarities and differences; in the meantime, their original functions have been basically neglected. Therefore, for Burckhardt, Islamic architecture is no longer a response to an anthropological problem, but a method for producing a unique form of art.

Meanwhile, other researchers have also studied the concept of Islamic architecture. For example, Necipoglu, in his book "Geometry and Decoration in Islamic Architecture", considers the historical and geographical conditions of different regions to be effective in the formation of Islamic architecture. For example, in the eastern regions of the Islamic realm, the use of wooden decorations and flexible materials is observed, whereas in the western regions, the use of stone and hard materials is observed (Necipoglu, 1996).

The common and superficial idea of how Islamic architecture occurs is that the vacancy for spatial needs of architecture is loaded with Islamic atmosphere and its output will be called Islamic architecture. Apart from the present article which attempts to address the fact that basically outside the concept of architecture, it is not possible to seek a Plugin, in the above-mentioned case, the term "Islamic" in the concept of Islamic architecture will inevitably emerge in the form of formalistic changes. On the other hand, according to the opinions of some architectural experts such as Bruno Zevi, August Schmarsau (Gullberg, 2016), and Francis Ching, space is the fundamental concept in the definition of architecture. The contradiction in the emergence of Islamic architecture through form, in the face of the

fundamental matter of architecture which is space, calls the aforementioned perception into question. The current critical discourse, in contrast to the common perception described, pursues Islamic architecture not in the response and form stage, but in the process of problem analysis and need. It cannot be expected that architecture, which itself is a historical and temporal knowledge, can wear a sacred garment whenever it wants and find the possibility of sacred productions. To produce a spiritual space, inevitably spiritual needs are required in which architecture - the means for producing space - while being human and conventional, acts to create a container for activities that satisfy the needs derived from meaning.

By designing the correct need - in the form of a constructed effort and not a theological one - space can be made to serve a transcendent concept. In the process of forming an architectural space, the only criterion for evaluation is the quality of the created space (Seyyedein, 2021, 441).

Apart from the common and superficial perception of the concept of Islamic architecture, which reduces architecture to several stylistic-historical elements, organisms, and decorations, different definitions of Islamic art and architecture have been presented in some texts. The book "Grove's Art Culture" is an intelligent categorization known as architecture of the Islamic era in Muslim lands that results from

Table 1. A Brief Overview of Influential Perspectives on the Definition of Islamic Architecture. Source: Author.

Researcher's name	Book name	Definition of Islamic architecture	Year of publication	Difference from other views
Robert Hillenbrand	Islamic Architecture: Form, Function, and Meaning	A combination of form and function in the service of society	1994	Considering the relationship between architecture and society and its role in different cultures
Arthur Upham Pope	Survey of Persian Art	A combination of different arts and civilizations	1938	Special focus on Iranian art as part of Islamic architecture
Mohammad Karim Pirnia	Iranian architectural stylistics	Based on the climatic, cultural, and value characteristics of the society	1982	Focusing on climate change and Islamic values in design
Oleg Grabar	The Formation of Islamic Art	Focusing on religious and cultural needs in Islamic architecture	1973	An artistic look at the early formation of Islamic architecture
Guleru Nejiboglu	The Topkapi Scroll	Emphasizing the role of mathematics and geometry in decorative design	1995	Emphasis on geometric and scientific structures in Islamic architecture
Seyyed Hossein Nasr	Islamic Art and Spirituality	Iranian art demonstrates the general connection between spirituality and Islamic art	1987	A spiritual look at Iranian art
Titus Brookhart	Art of Islam: Language and Meaning	Considering Islamic architecture as symbolic and an artistic language	1976	Analysis of symbology and spiritual concepts in Islamic architecture
Andrew Peterson	Dictionary of Islamic Architecture	A comprehensive resource on the vocabulary and concepts of Islamic architecture	1996	Providing vocabulary meanings for researchers and designers
Donald Newton Wilbur	The Islamic Architecture of Iran and Turan: The Timurid Period	Focusing on the decorative and structural features of architectural examples from different periods	1955	Analysis of the specific architectural features of the Timurid period
Henry Corbin	En Islam iranien: Aspects spirituels et philosophiques	The connection between mysticism and philosophical concepts with Islamic art	1971	The evolution of Islamic philosophical and spiritual ideas centered on explaining a special role for Iranians
Richard Ettinghausen	The Art and Architecture of Islam 650-1250	The combination of artistic and social dimensions in Islamic architecture	1987	Special attention to different cultures and mutual influences
Richard Fry	Heritage of Persia	The role of Iranians in shaping Islamic architecture	1963	Investigating the influence of Iranian heritage on Islamic art

employers' manifestation of piety or power which is focused on social concerns (Tabatabai, 2012, 653). This attempt is noteworthy on grounds of not providing a clear definition of Islamic architecture and also focusing architecture on its active and final cause. However, elsewhere, this culture defines Islamic art with a historical-geographical perspective: Islamic art is an art that was created by Muslim artists for employers in lands with a majority of Muslim residents or for purposes that are exclusive to an Islamic population or place (ibid., 758). In an attempt to make this definition comprehensive, and to avoid ambiguity, the author has added three objections to the scope, which seem to somehow contradict the definition presented.

In some studies, two main approaches to Islamic architecture have been examined from a methodological perspective: The first group includes approaches that view Islamic architecture and art as a phenomenon that arose at a certain point in history and geography and then declined with the spread of globalization and the dominance of modern civilization, except for those that adapted themselves with the spirit of modern civilization. The second group refers to Islamic traditionalists and textualists who claim to present a different version of architecture and art (Aminpoor et al., 2018, 86).

Materials and Methods

The present study is an attempt to remove rigid, hardened, and ineffective meanings from the concept of Islamic architecture. This study drew upon a philosophical approach in the interpretive paradigm which is in line with the abolition of a specific essence from the concept of Islamic architecture. Its emphasis is on the role of interpretation both in the formation of the dominant meaning of Islamic architecture and in freeing its possibilities and capabilities. With interpretation, one can comprehend something beyond the appearance of a phenomenon (Adabi, 2020). The process of formation of this article included first identifying the assumed and hardened axioms that

have deprived Islamic architecture of any possibility of openness to solving problems corresponding to the times, the essentialist perception that has finally determined the museumization of Islamic architecture, and third development of the areas in which Islamic architecture, as a role derived from the sacred, can be influential in the direction of physical development.

In this study, Islamic architecture as a phenomenon was recognized and described, and then its function was explained. A phenomenological strategy in which Islamic architecture is epochal, and the pre-historical propositions and beliefs surrounding them were deconstructed. Based on logical reasoning, pertinent literature was written in line with the purpose of the article.

Theoretical Foundations

Given the frequency of the term religion and spirituality in this research, it is necessary to clarify the concept of religion. One of the functions of religion can be sought in its ability to give meaning to all aspects of human life (Khoshkjan, 2021, 215). A collective semantic system that makes phenomena understandable. There are different approaches to religion, which include: religion as culture, theology, a set of practical rules, an object or subject of identification, ethics, ideology, possibility in the face of a person's specific way of being, etc. These approaches and the meanings derived from them shall never be considered as specific definitions of religion, rather they should be considered as a description and a function out of many functions of the phenomenon called religion; besides, this is an expression of the various fields in which the concept of religion is used (Abdolkarimi, 2015). The nature of religion, or in phenomenological terms, the essence or Eidos of religion and the religious matter should be sought in considering religion as a way of realizing human existence and an ontological matter.

Another important point is addressing the prevalence of outdatedness of the Islamic essence in the composition of Islamic architecture. The world

is infinite, and each of its phenomena possesses countless attributes. However, as finite beings, humans cannot fully comprehend the infinite world and its numerous diverse phenomena. Consequently, human knowledge, due to its intrinsic limitations, is inherently selective. Humans invariably choose specific attributes and aspects from the myriad possibilities based on subjective projections and interpretations (Abdolkarimi, 2018, 289). Metaphysics serves as the epistemological foundation established by philosophers to construct their frameworks of thought on that. It articulates the relationships between binary components. In contrast, the metaphysics of the postmodern era rejects binary frameworks (such as man-woman, good-bad, etc.), resulting in a vague and spectral understanding in which essence does not exist; as essence is tied to binary systems, and postmodernism fundamentally opposes essentialism. In this context, signifiers only refer to each other and there is no specific signified (Dokhanchi, 2020). All concepts and actions—including reason, humanity, thought, rights, and femininity as well as art—are historical concepts and are not fixed (زاویه‌نشینی علوم...، 2018). Therefore, within the tradition of postmodern thought, a discernible principle emerges that states the negation of any essence and the rejection of dualistic approaches. Applying a postmodern outlook to the analysis of Islamic architecture, the necessity of moving away from historical Aristotelian and essentialist interpretations of Islamic architecture is observed. It's clarified that the Islamic concept is considered an essence of architecture in the "Islamic architecture" composition. This effort will lead to the prevailing perception of Islamic architecture being studied and reviewed in a critical approach. Islamic architecture itself has been shaped by the influence of linguistic structures and cultural constructions influenced by Orientalism!

To comply with the philosophical premises of the discussion, it is necessary to discuss its possibility

prior to explaining the necessity of the research. Possibility is a category that includes necessity. In fact, for possibility, every issue needs necessity and universality. In the beginning, we must answer the question of whether Islamic architecture or any other Islamic matter is fundamentally possible or not. Since this discussion is a recent and challenging discussion in contemporary philosophical and jurisprudential discourses in Iranian universities, and since despite the philosophical approach of the present article, this article is anyway categorized in an interdisciplinary field related to architecture, the possibility of Islamic architecture has been assumed. On the other hand, we must get to clarity with the being an adjective (style and method) or an adjunct (essence) of the word Islamic in the composition of Islamic architecture. If Islam is considered as it is meant by traditionalists and continental thinkers, then it will mainly include mysticism, tariqa, and Eastern rituals. However, if the term Islam is attributed to theology, jurisprudence, and dominant discourse of the era of Islamic rule based on the religion of Islam, then it appears in complete contradiction with the previous discourse. The contradiction between Sharia and Tariqa is unprecedented.

Discussion

• The possibility of Islamic architecture

Does this research seek to make Islamic architecture seem impossible or to present it as having no functionality? To answer this question it is necessary to delve into the difference between the realm of art and the realm of knowledge. Scientists are going to describe the world. They examine the relationships dominating natural phenomena and explain natural mechanisms. In fact, scientists attempt to develop the functionality of the world and discover the laws of nature through descriptive science. In Kant's Critique of Pure Reason, descriptive science and a posteriori authorial judgments are expressed in the sensory intuition (experience and object) of the sciences

(cognitive and descriptive of the existing situation). On the other hand, there is the realm of art and design. In this realm, description does not have the dominant position. The artist seeks to find out how the world should be or to explain how it is. Art deals with dos and don'ts in a normative horizon where values and norms are drawn in a rule-based approach. Design is essentially prescriptive, while science is often descriptive (Lawson, 2012, 147). Immanuel Kant, in his book entitled "Critique of Practical Reason" searches for norms, dos, and don'ts that are the foundation of ethics and morality in a priori compositional judgment (combined or extended, as opposed to analytical or explanatory judgments (Kant, 2016, 72)), because issuing a judgment on such matters – which are in the field of moral dos and don'ts – cannot be sought in the field of experience. This is a critical effort and an attempt to prefer one thing over another, like the functioning of law.

The result is that if architecture has an artistic function and if the artist's task is to normatively draw the horizons ahead of human life, architecture deals with norms and values. According to Kant, values should be a priori. A priori (transcendental) in the "Critique of Pure Reason" means prior authorial decrees. It is obvious that one of the sources of extracting values throughout human history has been religion, deity, and the sacred. Therefore, architecture, to regulate and harmonize the human living space in this approach, will have no escape chance from referring to a normative and value source such as religion.

• Islamic architecture in the realm of mass media and the visual world

The level of access to information, that is perception, affects the way and nature of inferences. These inferences affect decision-making and feelings. In Rumi's story of the elephant in the dark room, everyone touched a part of the elephant's body and the inference appeared partial and thus incorrect. This inference did not cause him to feel afraid. In today's world, the addressees are often in a state of incomplete

awareness (perception) about a phenomenon. The addressees' decision-making and feelings about that phenomenon are based on awareness derived from an acquired knowledge of the environment that is not sufficiently convincing. The media can change the audience's perception and shape their awareness about a phenomenon. Here, the media is meant, especially its advanced form with the emergence of mass communication networks since the early 21st century, i.e. the year 2000.

It should be noted that the form of constructed awareness does not naturally and necessarily correspond to data, and facts and is mostly focused on the goals of media owners and authorities involved in that to be able to take a measure on perceptual-cognitive management of society. In fact, perceptions and awareness resulting from limited, incomplete, or biased access to information rely on the emotional construction of reality. To forge their concept in the language realm assumptions from the semantic and emotional spectrum are required. For example, the level of terror of crime occurrence, the level of desire for immigration, etc., which according to what has been said, are different from the concepts of crime rate, migration rate, etc., though they are sometimes used interchangeably in general and specialized discourse. Therefore, it seems necessary to examine and criticize the existing media-oriented understanding of Islamic architecture in various social, political, and academic fields. Because in case Islamic architecture is considered a vision for the development of society in the physical realm, its semantic prevalence in this quality might be harmful. In "The Society of the Future", Giorgio Agamben states that our whole world has turned into an image and a scene. The world has become assimilated into itself, thus separating the human agent from its traditional initiative. That is, the whole world can now be experienced as an image, and we can no longer experience ourselves in the world because its space has now become an image. What experiences

have disappeared? Everything has become an image. Experience no longer has the character of experience (Wall, 2021). This shows the danger of reducing the world to its image and also of reducing the truth of a concept to its reality. This is very impressive when faced with the concept of Islamic architecture. Islamic architecture appears as an image in the mind and literature, and the overall truth, historical aspect, and structural aspects of that are ignored.

• **The contrast of nature and culture**

One of the functions of the Sharia is to regulate the relationship between man and nature and to create a kind of harmony between these two. The emergence of civilizational manifestations is achieved by negating nature because civilization is a cultural matter and is in opposition to natural affairs. To liberate the transcendent abilities of man, which distinguish him from animals, the negation of nature is necessary. This negation is the basis for the emergence and recognition of human names and attributes. This guarantees man's free will and his humanity. To understand this issue, referring to the story of the fall, the forbidden fruit, the tree of life, and punishment would be a solution (Dokhanchi, as cited in Jivegi School of Humanities, 2021). Certainly, Sharia is considered a cultural matter in that it intervenes in the natural state of man and acts in favor of changing from its primitive state to development.

Architecture is actually the changes that humans make in the natural environment to satisfy their needs. Thus, to build a cultural thing like architecture as a symptom of civilization, it is necessary to negate Sharia. From this perspective, the occurrence of Islamic architecture seems impossible. But architecture, after its formation, needs to call upon something transcendent. Civilization, after its formation, also needs to call upon Sharia to restore the lost harmony between the liberated and born potentials that are irregular and unequal. Therefore, the Sharia is called upon to regulate the names and attributes (Ibn Arabi, 2019) that have been

revealed and brought to the fore. If this is not done, perhaps only the ground for the emergence of some characteristics, traits, and capabilities would have been prepared. Perhaps many names and attributes are suppressed or subordinated to other forces and names and are left unused in the shadow of oblivion.

Islamic architecture, as a transcendental matter, has a foothold in the field of meaning. Hence, the concept of place here has priority over architectural space. After realization, architecture (space) can invoke the Sharia to evoke memories and create meaning in its role as a container for social events or personal life (place). On the other hand, if architecture cannot make a living as an art within the framework of a specific political economy, it would not find a necessity to respond to the physical needs and questions of society (the current state of our architecture). In this case, architecture can only connect itself to the general public through the bureaucratic system (administrative), service tariffs, building permits, etc. To generate income, the masses of architects move towards architecture specific to the elite and design luxurious buildings for the wealthy. Some also approach sideline professions and economies such as materials, implementation, education, etc. This is where something spiritual and transcendent can be called upon, dose intervention, and give an agenda.

• **The efficient cause of Islamic architecture and the justice-oriented function**

According to the critique of the concept of Islamic architecture, it can be stated that there is an "architect" who enjoys insight, wisdom, and environmental wisdom on current relations in the national and international arena. This architect (the efficient cause of architecture) can generate a codified literature of the justice-oriented project of art in the national arena and considers dealing with the relations of the culture industry and mainstream literature in the international domain. Besides meeting the needs of his audience, the architect attempts to pay attention to the context in dominant discourses. Perceiving the principles of

architecture in each concept and being far from the capitalist, fashionable, unoriginal, ideological, and mass-produced concepts can provide a clear path toward the realization of transcendent architecture and Islamic architecture (Seyyedini, 2021, 433). The present paper is taken from the book “Dialectic of Enlightenment: Urban Housing Schemes”, designed to maintain the individual as a supposedly independent unit in a small, clean house, which can make him more and more subservient to his enemy, namely, the absolute power of the capitalist system. The inhabitants of these houses as producers and consumers, are drawn to the center of the city in search of jobs and pleasure. So, all living units are manifested in the form of well-organized complexes. The clear unity of the microcosm and the macrocosm encounter men with a model of their own culture: this false identity of the general and the particular issue. All the components of mass culture are the same under the monopoly system, and the lines of the artificial framework of this culture gradually become apparent (Horkheimer & Adorno, 2017, 145).

Indeed, as architecture plays the role of art cannot produce a spiritual work solely based on a self-conscious motive, because it cannot manifest the Islamic essence within itself. However, it can have a conscious confrontation with the dominant apparatus at different levels. This confrontation reveals the appropriate aspects (compromise, confrontation in different aspects of architecture, negation, affirmation, etc.) by invoking the spiritual affair.

• The goal of art and architecture - the function of Islamic architecture in attaining the goals

In the era of technology and modernity, art is the best choice. The more severe the oppression in a community, the more widespread would be the excess aggression against the oppression. On the other hand, Freud believes that repression increases with the progress of civilization, and the excess of aggression and violence also increases. In other words, the more developed the civilization, the higher the destructiveness (destroying oneself or

others) (Mordani, 2022). According to Adorno, the most important function and role of art is its “critical” function and its “liberating” role in analyzing and criticizing structures of domination and oppression (Shahandeh & Nozari, 2013, 35). Some insights and ideas are expressed in music, art, and literature that cannot be described or conveyed in any other ways. A new dimension is created in the various forms of art and beauty that are either suppressed or prohibited in the world of reality. It means that images of human existence and nature that are no longer trapped in the constriction of the rules and norms of the oppressive principle of realism and - even at the price of death – make efforts for realization and liberation. The message of art and literature is that the world is true as lovers of every age and time perceive it. The world is as King Lear, Antony, and Cleopatra experienced it. Art can be imagined as separated from the established principle of realism and at the same time resorts to the image of liberation (Mordani, 2022). If the mentioned image of the purpose of art and the possibility of generating freedom through art is admitted, the necessity of attaining the realization of architecture as the art of regulating the space of individual and social life can be inevitable. On the other hand, if the spiritual affair is assumed to be a path to be released from the rigid orders resulting from unequal economic systems, Islamic architecture can be considered a manifestation of this freedom.

• The necessity of accessing the humanities and theory for the qualitative explanation of Islamic architecture

The unconscious acts like language. That is, it includes metaphor and metonym. Dream is a metaphor or a metaphor of the reality of life. Dreams can also be a metaphor or a metaphor of a transcendental matter. Thus, it manifests content that can be interpreted to reach its latent content (Dokhanchi, 2020). City, as a container for the occurrence of architecture or a building, can act as a subject of interpretation and commentary from

this view. Based on the conventional division in the history of art, architecture is art. So, its imaginary and immaterial aspects should be found in the realm of the unconscious. The pathology of the unconscious of architecture presents important possibilities for perceiving what architecture is. This goal is achieved through humanities and theory. By examining the signs of the collective unconscious, we can recognize the roots of the inefficiency of the current conditions. The goal of architectural criticism besides the general examination of form and aesthetics is to define the identity of the unconscious of today's architecture. Indeed, to explain interpreting from this perspective, it is required to understand the form and its basics.

• **The dialectic of process and product**

To understand the position of spirituality in the success of attaining the goals of a vision, it is not required to refer to the rules and jurisprudence. Existentialist philosophers have regarded the lack of meaning to be the basis for the nihilism of human life narratives. This meaning is likely to be destroyed in modernity, and this can be sought in the theories of Nietzsche, Husserl, and Heidegger to Schopenhauer and Plato. A rich literature saturated, consolidated, and mixed with Islam has been realized over many centuries in Iranian society. This will have consciously gathered various sciences of philosophy, art, literature, politics, architecture, etc., and has taken a good position in the collective unconscious of a nation and should not be exposed to indifference, misunderstanding, and ignorance. Based on this aspect, it seems that we can not escape from Islamic architecture. Without the presence or desire for the sacred, we cannot manifest a concept such as architecture in justice and beauty. To build a physical development perspective, identity, accent, direction, distinguishing aspect, and roadmap requires the existence of a spiritual affair.

Various movements are found around the world in which referring to the spiritual and setting the world of meaning as a model to select the direction of physical development is considered a necessary item. Some theorists consider the disconnection and

separation of man from the sacred world to be one of the causes of many contemporary problems and crises: Quinlan Terry, English architect: We are victims of an insatiable technology that truly uses the earth's resources. We have a problem that no one can solve. Everyone has found that these new entities bring great public disasters for their interests. Human progress and development have forced harmless species of animals and plants to be destroyed. However, these rarest and most harmless species are creative gifts from God's art that remind us of the fear of Him. "The fear of God is the beginning of wisdom," and we have lost this fear and because of this, we have become foolish (Jenks & Krupp, 2018, 250).

Conclusion

As mentioned, although the concept of Islamic architecture is not meaningful in its own common perception, there is no escape from the presence of the spiritual affair for the possibility of determining the direction of physical development and context-oriented architecture. It means that spiritual affair guarantees the qualities of architecture, after determining its technical requirements and specialized conditions. The necessity and possibility of the presence of spiritual norms for the formation of physical development are explained using philosophical methods and by referring to the necessities of the prior affair. The mechanism of the role of the spiritual affair - Islam in this study- to organize architecture makes sense in the necessity of using values. Physical development and architecture as the apparent factors of civilization, in cultural, economic, and political competitions, should be committed to attaining a transcendent goal, and the necessity of calling on the spiritual affair is felt for its reorganization. As mentioned, the spiritual spatial requirements of the audience can lead to the emergence of spiritual architecture. The forms that have been presented to respond to the spiritual spatial needs of their audience in their own time-space (historicity) and cannot be reproduced exist in the

history of Iranian architecture. Indeed, these needs encounter architecture in their essence stage. So, there is a need, and an activity is performed to satisfy that need, and a space is created for that activity to occur. So, the need implies the essence, content, and subject. Thus, based on this mechanism and referring to the formalist theory of the definition of art, the creation of space can result in the creation of architectural forms. The important issue here is the considerable change that has occurred in human thinking and his view of the world due to the developments of the Age of Enlightenment. The transition from the world of tradition, modern and postmodern life, the destruction of value-creating systems, etc., has raised some questions about the possibility of the emergence of spirituality in the current world. Therefore, the possibility of extracting spiritual requirements for the possibility of responding to a form resulting in the creation of space (As shown in the diagram (need» activity»»»» form-space) - cannot be imagined as in the pre-modern world.

Conflict of Interest Statement

The author declares that there is no conflict of interest in the conduct of this research.

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