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The Poetic Secret of Light of an Old Mosque

Mohammad Reza Javadi

Research Center for the Architecture of Environment
Tehran, Iran

Abstract: The old architectural culture of Iran belongs to architects rather than to builders. Architects who are not only familiar with the two worlds of perceptivity and rationality, but their chief source of inspiration stems from a third trend which they have come to call the "world of imagination"; a world that surpasses all that is perceptible and rational to make a phenomenon as everlasting as true work of art.

This paper attempts to describe some parts of the route that this reader has come across in his interpretation of the thousand-year-old mosque; a mosque that stands high amidst the intense light of the desert to reveal the poetical secret of light within the nature of the architectural space.

Thus it is that modern hermeneutics gains weight in terms of the comprehension discovery, and creation of different interpretations of an everlasting work of art as compared to interpretation and comprehension of a mono-interpretation of the work; and consequently, the architect, the reader, and the interpreter are placed in a state of intuitive perception in order to create, interpret or comprehend a work of art.

Introduction

A poet lapses into the world of imagination through his power of inspiration, and relates to the poem as a being, unaware and in a state of enticement. Thus, a poet is not aware of the meaning of his poetical work in ordinary sense but comprehend the poem in a state of unawareness and artistic intuition. An architect too derive his artistic creativity in such a state of intuition and unveil it with interpretive aptitude, in the form of a pure, eternal space, which is why his work of art is the reflection of the hidden and disguised aspect of the realm of imagination; a realm that surpasses logic and matter and is considered to be the source of artistic inspiration and creativity.

That which links an architect with a poet is the artistic creation of a phenomenon known as a "work of art" through which the architect is included in the category of artists. His responsibility, as an artist, is to place the phenomenon in a way that would unveil itself and prepare the ground for truth to emerge. He is the one who contributes to the disclosure of the phenomenon. Along this way a part of the architect's being that is the product of his awareness of the secrets of nature, man and architectural skillsmanship becomes concealed as a secret in the work. Thus, on the one hand, the architect's validity depends on manifestation of truth in his work, and on the other, on the secret that underlies it; and these two aspects contribute to making the work of art an everlasting one.

A reader also has a two-fold task. On the one hand, he has to remove the layers that conceal the truth in the work and contribute to its revelation, and on the other, to conceal a secret of his own that would be recovered by another reader, and this is as the game of hide and seek that enlivens the work.

A work is only discovered when the reader, along his path of creating "his own work" falls into a state of unawareness and artistic intuition and thus it is that the product of the work of the reader also becomes a work of art and separates his path from a mere description of the phenomenon.

Reading is the unveiling of the layers that conceal the truth, falling into the world of the work and establishing a free relationship with it in order to tie the being of the reader to the essence of truth in the work.[1-3] An internal dialogue free from past habits. The reader is faced with a series of presence's and disappearance in his encounter with the work, and at each particular instance, he experiences a balance between revelation and concealment.

Thus the selection of modern hermeneutics for perception, discovery, and creation of different meanings from an everlasting work against the final mono-interpretive comprehension and interpretation of a historic work gains significance. And in contrast to some single-minded theorists who put forth theories according to how they see the phenomena there are, theorists who adhere to this modern doctrine approach different phenomena in the way they truly exist.

Although today science and thought are more inclined towards single interpretation, yet in the realm of science there are such scholars as Heisenberg and Einstein who, by offering such theories of "Indeterminacy" and "Relativity", artistically shatter the mono-interpretive framework of science. Note the words Heisenberg uses in discussing his theory with Einstein: By speaking of simplicity and beauty, I introduce intuitive criteria in distinguishing the truth.[4]

This paper attempts to describe some parts of the route that the reader has had to follow in his encounter with the work and the moments in which he has almost reached the edge of the truth within it. The reader has tried to present the photographies that he has taken in a state of intuition and impatience. However, the "observing" of this photography requires careful consideration and perception.

The work of art chosen for this inquiry is the thousand-year-old Jame mosque of Ardestan, erected on the site of an already existing firetemple, which in the passage of time become a four-iwan mosque. During my first visit to the site some fifteen years ago, the magical atmosphere of the mosque chose me to visit, observe and study it for the years to come. It did not take long for the various aspects of the building to engage my attention: the discreet firetemple and the apparent mosque, the four-iwan plan of the mosque, the brick structure and facade, the plaster decorations, the location of the building within the neighbourhood, and the details related to the presence of natural lighting in the mosque's spaces. It was then that few questions took form in my mind:

- How would this building rank as a work of art?
- What is the truth concealed within it?
- How and by what means should one seek the truth of the work?

And finally, among the subjects mentioned above which serve as aspects of the being of this work of art, the existential relationship of the rays of sunlight with the lattices in the interior of the mosque were what attracted my attention above all else.

This mosque is situated amidst an abundance of light, intense heat and a wealth of energy from the sun in Kavir-e-Lut. The intensity of light and heat radiation have to be scaled down and become pleasant. In other words, in the presence of such "profusion", "scarcity" acts as the savior; that which would conceal profusion, intensity and abundance in its being only to reveal them later in the amount required.

The lattice is an element that softens light in space and modifies "intensity" to scarcity and then according to time, diffuses sunlight, light and heat in space as delicate poetry. The world of light controlled in this space is the subject revealed in the heart of the being of this desert mosque in such a particular manner as to reveal the secret of the being of the sun and the mosque's architects within the passage of time and place upon the curtain of brick.

The play of the shadows of sunlight behind the lattices diffuses a poetical melody throughout the space which denotes the secret of the solar system and the secret of man's existence.

Now "I", the reader, am a stranger suddenly dropping in and observing the world of light and shadows as it seems at first sight. At this stage, there is neither a dialogue existing between the text and the reader, nor is there an intuitive silence established between the two. I should have abandoned my world of habits and extricated myself not before the body of the work but amongst it. So that through a poetical consensus and mystical union, I would accomplish an end by means of another beginning and extract the secrets from the truth of the work.

In the first part of this paper, the truth of the work have been crystallized in a text that would evade description. Hence, the path for the transformation of the work from a mere object[5] is followed until it becomes a work of art. And the processes by which matter is made into brick and lattice, the combination of know-how and art, the organic relationship between whole and parts, the shift between reason, sense, and imagination, and the quantitative and qualitative changes of matter are disclosed.

Impressions begin to be taken from the time of becoming present in the work and end with the revelation of the three interpretive terms. Then writing begins by comprehending the three terms and considering the impressions carefully and continues on to the presence in the context of the work.

In the second part, the truth of the work is acquired from the impressionists expression which is the product of the long presence of the reader in the context of the work.

Thus, the impressions primarily emerge from the heart of the work's being and then three "terms" bear them along and finally, the reading of the work is accomplished in the present text.

This is why you should not listen to this text through your habits and do not await any commotion. Rest in between the words and surrender yourself to the world of imagination and let my words and impressions travel over the transparency of your warm being like a cool breeze and let silence prevail in you. The purpose of this paper is to give flight to your thoughts in a poetical atmosphere and not to land you upon brick perforations.

The Jamè Mosque of Ardestan

On the edge of Dasht-I-Kavir in Iran, in the Historic town of Ardestan, at the center of the Mahal neighbourhood, a one-thousand year-old mosque has emerged beside a seminary, a public bath, a cistern and the remains of a Husseinieh(2), a caravanserai and a marketplace. The ruins of the fortress and the firetemple also existed until the close of the last century but were later converted into a garden now known as the "Bagh Ghalee" or literally the garden of the fortress (Fig. 1).

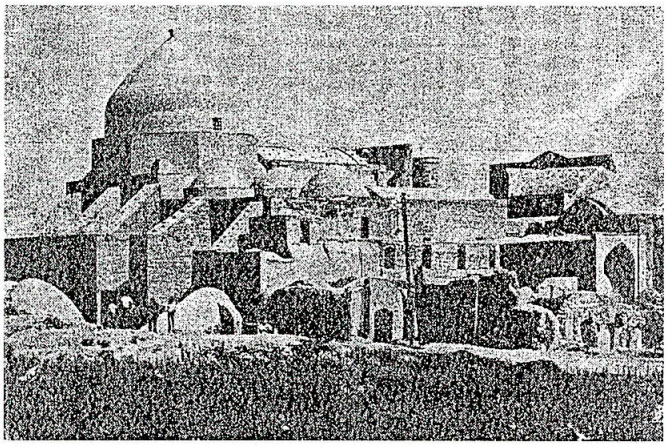


Fig. 1: South-east view of the mosque.

Archaeological studies on mosques throughout the last few decades indicate that the original nucleus of the mosque was founded between the 8-10 century AD on a site covered by buildings most likely belonging to the Sassanid period. The original mosque consisted of such spaces as a central courtyard, colonnaded shabestans (naves) on all four sides of the building; and as recent observations have confirmed, the existing plan of the mosque has been developed periodically. However, the construction periods for the mosque as indicated by historical tablets date back to the 12-17 century A. D.[6]

Appearance of Truth in the Curtain of Brick

The emergence of the presence of the lattice is the liberation of the part of the wall that excels in art and skillsmanship at its surface, depth and height in order to become the birthplace of the softening of light in the desert, the passage of the cool breeze, and the exchange of eye contact between people. The presence of this very simple element is invigorated and accomplishes a sort of poetical balance. The lattice is like a brick curtain that illuminates the space in the mosque, adjusting the light and enabling the respiration of the body of space (Fig. 2).

The latticework, this architectural element, situated in the surrounding walls of the mosque is an organic constituent that has originated from the designer's world of imagination and the heart of circumstances in artistic manner and collectively performs many functions (Fig. 3):

- Defining the mosque's boundary
- Presentation of the characteristic of the desert building
- Movement of the cool breeze through spaces in the mosque
- Visual contact between the interior and the exterior
- Manifestation of spatial transparency
- Relationship between the light of faith, the light in the heart of the believer and sunlight
- The play of sun rays

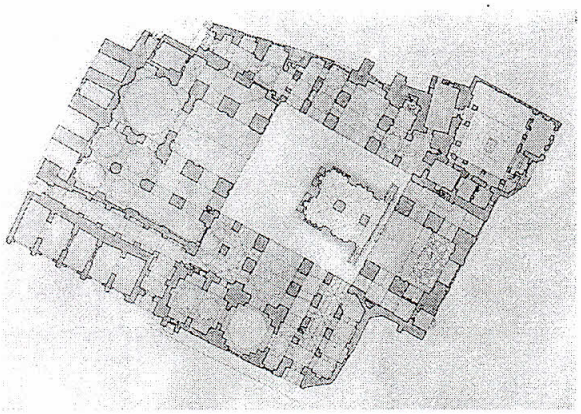


Fig. 2: Main floor plan.

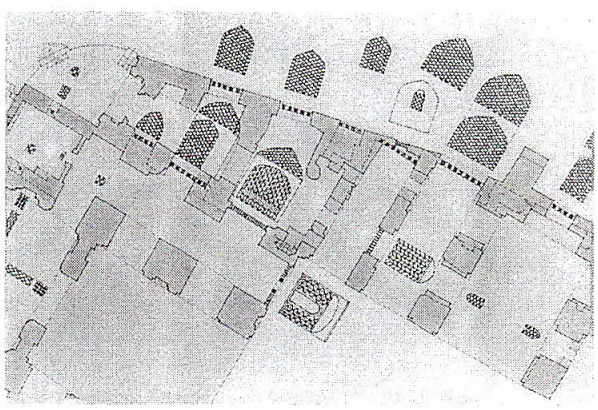


Fig. 3: Latticework on the west corner.

In this part, the seventh point is included to.

Although the brick curtain creates, under uniform light conditions such as in cloudy weather, a novel composition of very simple and harmonious patterns in the brick texture, it is considered as a functional and key element in the coordination of the mosque with the climate, yet the revelation of the latticeworks under the influence of light radiating from the sun, from dawn to dusk, at appropriate times, and in different seasons, and the movement of the observer convert them into a work which discloses truth if properly studied (Fig. 4).

Special effects are achieved with rather particular subtlety through the composition of sunlight and shade repairing a context for the reception of dramatically beautiful and passionate scenes through the play of the blades of sunlight in well proportioned shadows.

The time of sunlight radiation, the angle with which the sun shines on the latticework and the station of the observer in space in relation to the sun and the latticework are correlated factors that ought to be borne in mind.

Nevertheless, in order to perceive this brick curtain as a work of art in architecture, one ought to abandon oneself in the presence of the work (Fig. 5).

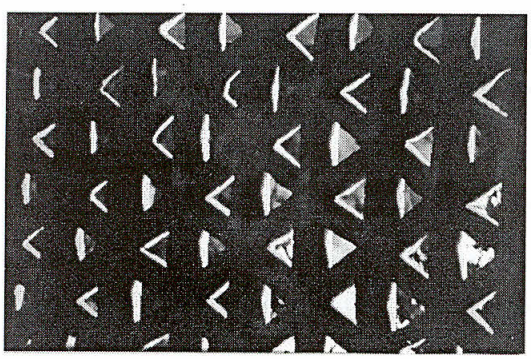


Fig. 4: Gold trimmed brick.

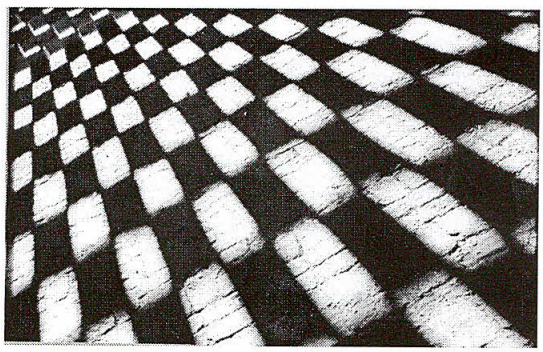


Fig. 5: The eastern sunrise

Therefore, the brick curtain that displays itself as an architectural element in the heart of the lateral walls of the mosque lies on the one hand, between the sun and the observer, and on the other hand, it is a context for portraying the dimensions of the being of the rays of sunlight in the architectural space and in the chosen time.

First: The Material Structure of the Latticework

Bricks are the units constituting the material that composes the latticework based on a simple design that covers an opening in the wall by the help of plaster as mortar, or in other words, it softens hardness and gives transparency to space. The mud brick has been made of soil, water, and energy consumed by the brickmaker (Fig.6). These elements are in bondage with the sun and derive energy from it. A special type of soil is mixed with water and the mud is sufficiently kneaded and taken out of the mould and left to dry in the sun or baked in a furnace in order to make bricks. This seemingly simple process has a certain technical/artistic complexity.

A "solid", or to be more explicit, a "proper" brick is one that has been created for a special purpose. Each part of a building, from the foundation to the wall, the partitions, the ceiling, the dome and the lattice work call for a particular brick of its own that differs according to climate and even to different cultures. The brick used for building a structure brick differs from a brick used for decorating or the facade or for covering a surface. Of course, one may go even further and say that the shape of a brick

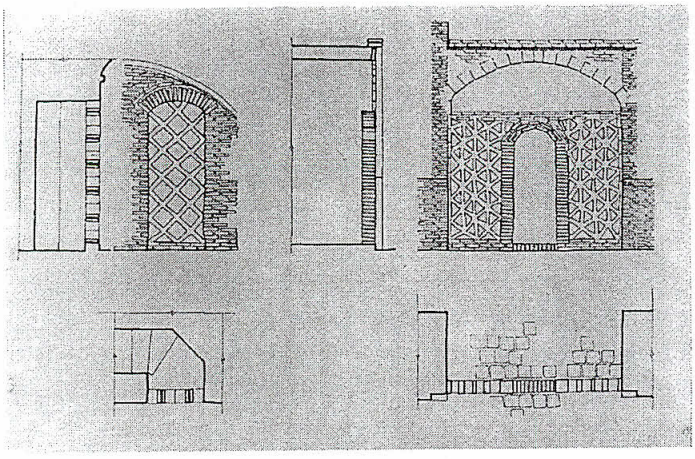


Fig. 6: Entrance latticework.

dome determines the type of brick used for it and many types of bricks may be employed in the same dome from its drum to its terminal (Fig.7). That is why the brickmaker ought to be well acquainted with the secrets of his profession so as to produce a combination of both through an artistic/technical process.

The secret of hydrogen being converted into helium is the great secret of the solar system and tiny rays of sunlight convey this secret to the earth. Thus, the brickmaker benefits from this secret and places it in the brick and the architect should also be familiar with the secret of the brick and the role of the sun and the desert building and man so that he may build the latticework in such a way that it would display these secrets within it. So, there is a secret in everything and anyone who wishes to benefit from it should know its secret in order to be able to employ it everlastingly. The truth of any work is in discovering the secret that it bears.

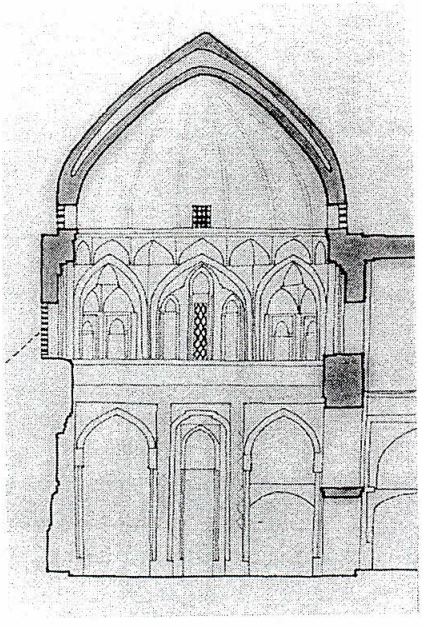


Fig. 7: Latticework at the base of dome.

The brick that has created the latticework in the Jame mosque of Ardestan is about 25 cm in length and 12 cm or 25 cm in width and 5 cm in thickness. The hands of the brickmaker are familiar with such a dimension and this is the brick that turns around easily in the brickmaker's hands and one that is appropriate for building the lattices. This brick is set simply in the openings on the four sides of the mosque from the foot of the walls up to the base of the dome creating the novel patterns of the latticework. The dimensions of the openings are from 60 cm by 70 cm to 420 by 320 (Fig.8).

With the seasonal shift of the sun, the essence of the seasons is spread into the space, and the nature surrounding the mosque is transformed; so is the space behind the lattices also effected by this change. The various lattices on the east side of the mosque that lead to open space attempt to reflect the manifestations of the sun into the interior space as far as possible. The western front lattices which open, for the most part, towards alleyways and pomegranate orchards spread the colors of sunset towards the outer space. The openings to the north at the top of the site frame the blue desert sky creating a railing of lattices in the middle and admit the leaves of the pomegranate trees and the public eye at the bottom: and the very few lattices on the south side set the diagonal and tall pillars of light in the dark space which help to distinguish the "time" of day from within the enclosed space(Fig.9). From sunrise to sunset the rays of sunlight cast different scenes upon the lattices.

These brick lattices which have, in the process of time, practically become thornily hand crafted, are indebted to the hands of the brickmaker. Water and soil bear the secret of earth's creation, and sunlight and the secret of thermal energy. The brickmaker knows the secret of the being of man and nature and has become privy to the secrets of soil, water and energy within the area of his activity in order to produce the bricks. Thus the lattices are indebted to the bricks and the bricks to the brickmaker for preparing the brick screens that would act as the sensational landing place of the blades of sunlight.

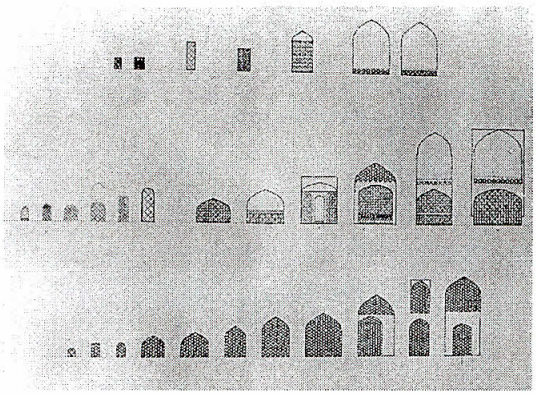


Fig. 8: Prototype of latticework.

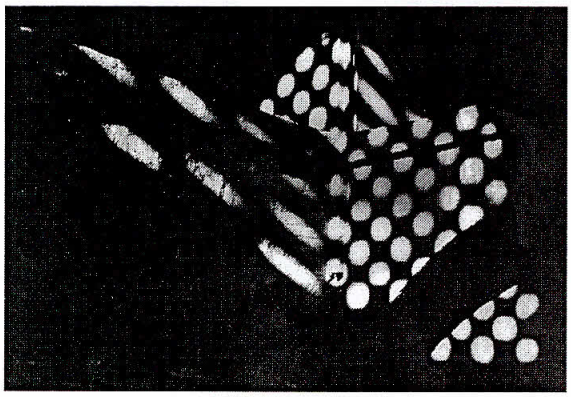


Fig. 9: Sun rays from the south.

The lattices soften the sunlight and then convey it to the interior space. They are responsible for the sunlight creating the shadows behind them, shadows that assume a different shape each and every moment. The lattice is responsible for poetically reflecting the sunlight in space (Fig. 10).

The desert sun discloses its secret to the lattice everyday from sunrise to sunset, and the lattice becomes indebted to the sun and repays its debt when the blades of sunlight are transferred next to the strips of shadow on to the background. The shadow-and-sun space is indebted to the lattice that poetically distributes the desert sunlight in space. The poetical space repays its debt only when it displays the nature of sunlight upon the context of time in the being of space to pacify their beings and place them in a balanced space and involve them in the truth of the artistic work of a lattice that has mysteriously epitomized nature and man within it. Soil and water may be considered as objects and their being objects in themselves can be evidently perceived. But the energy spent by the brickmaker is

not an object although it is spent on the brick (Fig. 11). Here the brickmaker plays a rather larger role in the process by which the end product is achieved than the water and soil; and the brickmaker's energy has, by combining a number of things, produced a brick that started off with a quantitative combination and reached a higher level of qualitative composition and it is now a brick that is used as material in a work such as the brick curtain. In other terms, the rawness of the water, soil and energy reached a fresh stage in the perfection of the brick to make something else out of themselves and enter into another stage.

Therefore, in the brick lies the manpower of the brickmaker who at least is skilled in brickmaking and at most is an attendant to the art of brickmaking, meaning that the brickmaker's energy sometimes employs his skill and at other times his art and at times he makes use of both. Here the brick is not merely an object. On the one hand, the brick bears with it the water and soil as the objectivity of the object, and on the other hand, the skilled manpower of the brickmaker. That is to say that the brick starts off as an object and is then enhanced into a sort of work. Although the brick is thought to be complete in itself, yet, it is possible to point out a path that it has to follow in order to be able to invigorate itself as a work. Therefore, the path that it follows towards perfecting the architectural space of the mosque has been selected as the constructive element within the latticework. Thus, the nature of the brick as an object in the latticework is enhanced and liberated in order to achieve free manifestation in its combination with light (Fig.12).

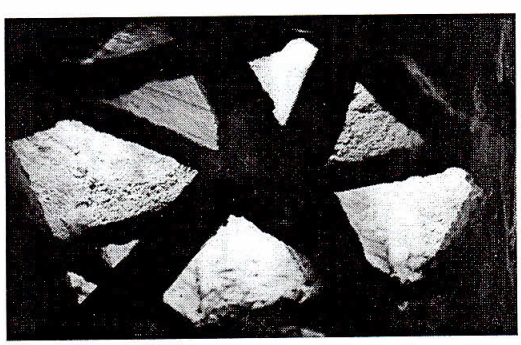


Fig. 10: Light in the hexagon.

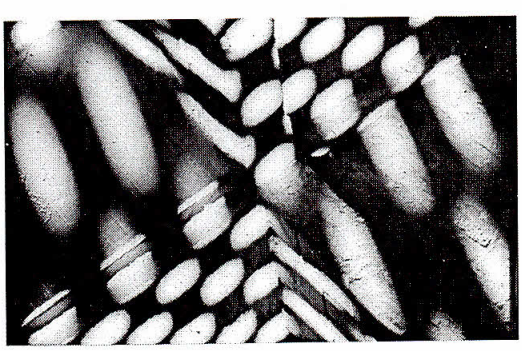


Fig. 12: Interpretation of light by different planes.

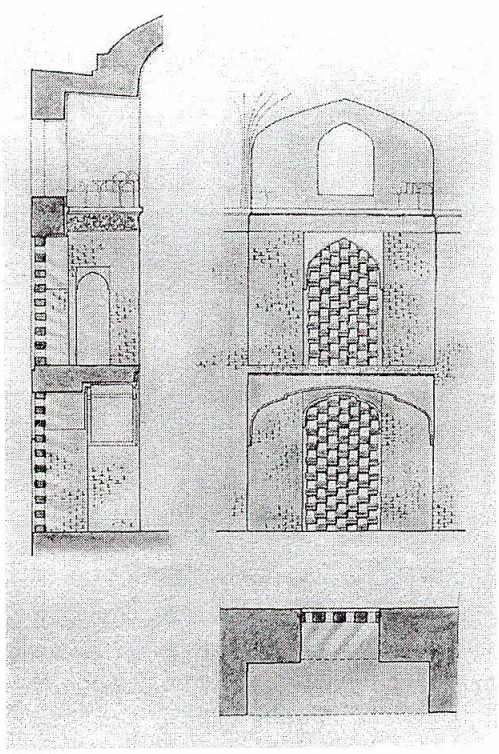


Fig. 11: Window latticework.

Second: Brick and Imagination

Movement through the world of perceptions is a start for discovering the world of rational ideas. But for the world of imagination which is the third world, it is not possible to gain entrance through the physical eye. Visual quantity in the world of perception is turned into the special quality of perception in the world of imagination and the third eye opens up gradually and undergoes some complicated stages for which effort is required. At this time, the third eye reveals secrets to the observer so as to partially portray the truth which is neither related to time nor place. Thus, the real eye is used for seeing objects and the heart's eye for comprehending hidden secrets. The eye of a person mirrors the sun, and the light of his eye, is an epitome of the world of light, and his heart is the bearer of the mystery of his inner poetical secret.

The object-like brick is the product of preconceptions from the world of imagination to make the brick curtains seem graceful upon the stature of the mosque walls. In darkness, these brick curtains are extremely object-like, and in light, they are uniformly work-like; and when the rays of sunlight fall on the curtains at a particular angle and at the right time when the observer stands at a suitable point in space, the elegy of sunlight and shade, as a quality of light, starts to flow on the lips of the brick, submerging the presence of the latticework with truth.

Third: Sunlight and Shade

For centuries physicists have been saying that all physics, and as a result, all knowledge, is represented by the word "Light" (Fig.13).



Fig. 13: Light released from cracks.

The world is the stage upon which light performs. The more we study the nature of light, its astonishing multiplicity of nature is further revealed. After travelling billions of kilometers, light delivers man with information about the universe in order to determine the location, movement, form,

situation and color of phenomena. When reaching the eye, rays of light carry with them the account of the stages that they have undergone.

Light, in its broader sense, is a powerful instrument for conveying energy from one place to another departing vision to all beings, and it is , at the same time, in affinity to matter. Light is the kind of energy that effects the eye from direct or indirect sources.

The eye's level of sensitivity is the outcome of the energy spectra radiated by the sun. It is a feature that has developed as a result of the actions and reactions of light on worldly phenomena. The eye is the mediator between the brain and the world of light, and it is truly the most amazing and complex optical instrument employed by man.

The diffusion of sunrays upon the brick lattice creates a weaving pattern of shade and sunlight on its background, and with the passage of time, it exposes a vigorous environment through a mobile effect on an architectural space. According to their design and pattern, the bricks afford a certain transparency to the absence of a wall with a particularly subtle play of light and time. The architect puts his soul in the design and construction of the lattices and a part of the being of the sun appears in the sun-shade to reveal the presence of the work of art in the brick screens. This is where the sun reveals sunlight and the sunlight the shadow to the viewer in the matter of the brick across a screen of time.

The architect has to capture the secret of the sun from the brick through the movement and the angle of sunlight shining at a specific time in order to reveal it across the lattice through comprehending the secret of light. When light poetically strips the body-form of the brick, it is also evidently revealing its own secret of being.

Sunlight becomes the boarder line for shade and each compose of a half a unit where by one defines the other so that the essence of the being of each may be totally revealed. Then the two halves form one half so that the brick may compose the other. Then these halves form one half to let the sun into the other half and then they step to one side to let the architect into the other half, and finally they all gather to one side to allow the viewer fill the other half. Thus, primarily to comprehend the whole, we concentrate on the process of differentiating phenomena and then to the process of their unification. Here sunlight distinguishes shadow and reveals its nature from the origin. The sun spreads particles of its being on the brick's edge and discloses the presence of the brick.

Sunlight defines the shade and the shade defines the sunlight. The latticework reveals the mosque and the mosque the latticework. The sun bestows poetical presence to man and the architect does the same to space.

Light is defined by darkness and darkness by light; these are the two halves of the same unit. The end of one is the beginning of the other. The spirit of understanding and cooperation flows between them and their energies are constantly moving back and forth from one to the other. They are in confrontation with one another but they are not involved in warfare and it is not a matter of wining or losing, and here is no controversy; the confrontation is somewhat of a compensation for exposing the source. They attempt to unveil each other's nature and instead of opposing and repressing one another, they contribute to each other's fulfillment. They both reach perfection as a result of this antagonism and thus light gives birth to darkness and from sunlight emerges the shade.

Darkness and shade are attributed to light and sunlight, and to disclose this truth, they are both involved in the process to the same extent. They enfold and entwine, and become the same and distinctly manifest their own individual identity next to one another. All this is a sign of their relative dependence and independence. Their object is to have identity and an incentive for being or becoming. Sunlight lives as the shade. Their lives are like secrets: if too much is said about it, it becomes scarce, and if you suffice in listening, it is extinguished.

The reader cannot comprehend the whole truth of a work but he can reveal some secrets in his work. Therefore, in order to comprehend the truth of the work of art, the reader deals with a series of secrets in the being of the latticework and discloses the secret through his power of contemplation and instinct in order to reveal the edges of the truth in the artwork.

The reader realizes the secret of brickmaking by observing the brick and approaches the being of the sun by seeing light, and the poetical secret of light in the desert by seeing the lattice work. Thus, some architectural truths of the mosque run within the reader's work and reveal a path that ascends from the depth of the secretive being of the building, however, this path should be comprehended once again by the viewer and the listener on their own terms.

One has to move through the rough layer of brick, or its objectivity, and feel its soft layer, which is in fact the feel of its brick soul, and then create a work in which the pure sense of truth has been left behind in a state of euphoria. So does the reader become the recipient of the truth that has been abandoned in the work.

For the comprehension of the artwork in the brick screen, light, time, and timelessness were required in the atmosphere of placelessness for the reader to lose himself and reveal the truth of the work to himself. A "moment" is something that refers to time and space, and the reader and the work, so as to define all of them together and in one "moment".

The "moment" of the sun is the derivative of the loving and fervent heart of the fire that burns within it: the fire that dies away without dread to give birth to life. The "moment" of the architect stems from that of the sun so that it may live as the sun lives and convey its secret through itself. The "moment" of space is the outcome of the "moment" of architecture that takes a secret from the heart of the sun and releases it in space and the "moment" of the reader is in the proper recognition of all these "moments" so that he may recite another moment in a poetical work from the "moments" and transmute the secret of its being into his work and engrave its secrets in mystery.

So, the non-being of the reader expires in the being of the "Poetic Secret of Light". There is a secret hidden in every work of art and a light in every secret, and a poetry in every light. The poetry of the sun may be easily read from the tall shadows of the brick screens.

If the truth of the sun was in its radiance, the truth of man would be in his absorption; so he is of a kind with light and light is of a kind with "God" and any work that recites the poetry of light is the "abode of God".

The Essence of the World of Imagination

As a matter of fact, this part appears prior to the first part; and by traveling through the obtained impressions, some parts of the truth are gradually revealed, and following such deliberation, there are terms appearing which pare the shortest way towards the revelation of the real meaning of the work: these terms are "secret", "poetry" and "light". As they emerge, the second step for the interpretation of the work by way of writing a text begins. Hence, by attending to these three terms, the visual expression of the first stage is set forth and summarized.

In the same period, the master architect of the Jamè Mosque of Ardestan designed a space that would apparently conceal the "Poetic Secret of Light" within it. What is a secret? What is poetry? And what is the nature of light?

Primarily, it is possible to define any term with respect to another used in the title of this paper, "The Poetic Secret of Light" : the three different terms that contribute to revealing the other, however insignificantly. One of the characteristics of "secret" is its poetical nature. The secret for the marvel of "poetry" is its secretiveness and one of the aspects of "poetry" is its radiance, lastly, one of the concepts of "light" is its poeticism. Thus, a "secret" is only a secret when it is poetical, and a "poem" is

only poetry when it conceals a secret and a light; and "light" is only light when poetry reinforces its foundations.

According to such an assumption, each term conveys its meaning to its diachronic term and at the same time, seeks its help to clarify itself. But the ultimate meaning of none is revealed; what happens, in fact, is that the veils obscure each term. Nevertheless, these three terms at the same time come close to one another, and sometimes they establish a bond without losing their individual meaning. Instead of departing meaning to each work, this process establishes a flowing interpretive movement between the words and clarifies the concept of the settlement of one next to the other and the replacement of one with another as well as their coordination. Now, the single words propagate in the other words and contribute to the conveyance of a part of its meaning. That is to say that words are better comprehended when placed next to one another, and besides, the overall sense of the words can be somewhat felt in a general sense. The boundary which encompasses the meaningful play of words within it so as to give rise to the freedom of the relationship between them regardless of the favor of their abstract and limited state, or as we might say, to define liberty in a certain type of limitation and thus for the limitation of the interpretive boundary to cause the concentration of the power of imagination and perception. Thus, the "free" interpretive situation of the three-word title is primarily converted into an interpretive "limitation" which is the product of the other two complementary terms: a limitation which could serve to establish the grounds for the next state of liberty.

Now it is possible to examine the word binaries derived from the title of the article in an atmosphere in which secrecy, poetry and light are present. "Poetical Secret" flows within the being of light and the "Secret of Light" is present in its poeticism, and "Poetical Light" conceals a secret. In other words, the single words in the title are somewhat capable of departing meaning to the word binaries and also provide the grounds for all the three words to reveal their hidden existence through a key definition. This definition would somewhat bring about the manifestation of the three terms of secret, poetry and light within it and relate their beings to it.

A definition that is capable of reflecting the first three words in itself may be summed up as "mystery": a concept to which every work of art is evidently indebted to for its being. It is the mystery arising from the first three words into which each discharge their energy on the one hand; and on the other, the power source of each term stems from it.

The new word creates a mediatory space which besides interrelating the hidden aspects of the other three terms, also temporarily destroys the possibility of establishing direct contact with either of the three. The veil that the word mystery spreads over the three words is a worthy refuge until the time comes for it to prepare the origins of their existence. Or, in other words, the being of the terms discover their roots in the term mystery. Thus it is that mystery actually becomes the secret of life for the words, and the concealment of the terms by mystery stems from the organic diachronism of the words and also from "mystery". Therefore, interpretive fulfillment stems from within.

Here, it may be concluded that the basic condition required for the total revelation of the three terms of secret, poetry, and light neither exists in them nor in their diachroneity, and the truth of the matter is that nothing would reveal itself unless it hides a part of its truth behind it.

Now, instead of concentrating on the outer appearance of words, we shall attend to their hidden, inner meaning and then by comprehending the interpretive horizon of the word mystery, the other three words are linked together, and "mystery" appears within them as an exquisite presence. That which comes forth from without and discloses from within in order to fulfill its surrounding existence and embraces its presence without enslaving another.

Mystery is present in a pure atmosphere that only partially reveals itself: a part that the reader, has the preparedness and capacity to see.

Mystery is the outcome of the poetical presence of being and a sign of the presence of the eternal secret of life. Mystery is obscured in a thought that is artistic and is present in a work that has been rendered artistically.

Up to this stage, the mysterious nature of secret, poetry, and light have been identified manifesting their inter-relationship; but it is now time to embark on another stage so that "mystery" itself would emerge from its recluse as a word. Art is the field in which mystery can spread itself to provide the grounds for traveling in the "world of imagination": a world in which the seeker is dormant but his artistry awake. Such a field is neither portrayed by words nor illuminated by reason. It is as a limbo suspended between sense and reason particular to those seeking to place intuition on the top of the list in their quest to explore the world that surrounds them.

The world of allegory neither occurs in place nor in time, like the presence of the electron in the electron cloud surrounding the nucleus of the atom which runs away from the place where you imagine it to be and whenever you want to register it as absent, it is present at just that point. This is when the world of imagination restores the term mystery to its proper place in order to expand its interpretive horizon and manifest the secret of light in its poeticism. So light is filled with secret; a secret that is poetical by nature and a poeticism that conceals a secret; meaning that light relies on secret and poetry from two aspects: the poetry with a secret. Thus, light stands, so to say, between two secrets; a light that is a poetical secret; in other words, the meaning of one is manifested in the other so that one acts as the origin for the other, thus disclosing one another. This is the dynamic rotation of a poetical light which pours out a mysterious melody onto the world of imagination from the silent world of poetry along the axis of "secret". Here, the language of silence gives rise to an artistic intuition and results in perception.

Sohrevardi says, "Truths and facts did not first reveal themselves to me through contemplation but their discovery was subject to enthusiasm and intuition. Ultimately, after comprehending them, I sought their logic, meaning that I resorted to meditation."

Now this silent space overflowing with mystery is the latticework of the Ardestan mosque, which produced the purity of architectural space from the being of the poetical secret of light. In this space secret, poetry, and light disclose one another's presence and fulfill one another so as to have the poetical nature of light revealed.

Concluding Remarks

Last of all, it is necessary that I allude to a fact which has neither been said nor written, however, it has taken place in your world of imagination and acquired something mysterious so that it my be recalled at another time for another work so as to place you in a state of artistic intuition while it is being born. Therefore, I shall not recapitulate the conclusions and constrain you; because you are as abundant as truth and truth is revealed in your diversity, and when truth grows with you, it enfolds you.

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دراسة لشاعرية الضوء لأحد المساجد القديمة

محمد رزا جوادي
مركز الأبحاث لعمارة البيئة
طهران, إيران

ملخص البحث: تنتسب الحضارة المعمارية القديمة في إيران إلى المعماريين أكثر منها انتسابا إلى البناءين. والمقصود هنا، ليس المعماريين الملمين بعالمي الإدراك والعقلانية فقط بل ومصدر إلهامهم الأساسي الذي ينبع من الخيال الذي يتجاوز من خلاله كل المدركات والعقلانيات.

يحاول هذا البحث تقديم وصف لبعض الإيحاءات التي تولدت للباحث من خلال تفسيره لمسجد قديم عمره ألف سنة. هذا المسجد يقف شامخاً وسط أضواء الصحراء الساطعة من خلال طبيعة الفراغ المعماري. وبالتالي فأن هذا التفسير المعاصر أكتسب الثقل من ناحية مفهوم الاستكشاف المختلف لأعمال فنية. فالمعماري والقارئ والمفسر يكونوا في حالة إدراك حسي ليستطيعوا الابتكار أو التفسير أو الاستيعاب لعمل فني.