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THE IMPACT OF ART FROM MULLA SADRA'S POINT OF VIEW ON TRADITIONAL ARCHITECTURE AND ITS IMPACT ON THE QUALITY OF LIFE OF PEOPLE

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Resumen: Este trabajo examina el impacto del arte desde la perspectiva de Mulla Sadra, el gran filósofo, sobre la arquitectura y el papel de ser tradicional en la calidad de vida de las personas. Explorar las discusiones filosóficas muestra que el pensamiento de Mulla Sadra es una de las ideas más importantes. En general, la comprensión y el estudio del pensamiento de Mulla Sadra sobre la arquitectura de ese período es descriptible. El impacto de la filosofía se puede extraer y utilizar en estudios arquitectónicos islámicos y se puede citar en la mayoría de los estilos. Este estudio descriptivo-analítico mediante la recopilación de datos a través de una biblioteca, documental y analítica concluyó que el pensamiento de Mulla Sadra tenía un aspecto físico en la arquitectura tradicional y podría desempeñar un papel significativo en el proceso de formación de la vida tradicional de la gente.

Palabras claves: arquitectura, estilo de vida, tradicional

Abstract: This paper examines the impact of art from the perspective of Mulla Sadra, the great philosopher, on architecture and the role of being traditional in the quality of life of people. Exploring the philosophical discussions shows that Mulla Sadra's thought is one of the most important ideas. In general, understanding and studying Mulla Sadra's thought on the architecture of that period is describable. The impact of the philosophy can be extracted and used in Islamic architectural studies and can be cited in most styles. This descriptive-analytic study by collecting data through a library, documentary and analytical research concluded that Mulla Sadra's thought had a physical appearance in traditional architecture and could play a significant role in the process of the formation of people's traditional lives.

Keywords: art, quality of life, architecture, philosophy, description, traditional, people

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1. INTRODUCTION

Although different philosophers and mystics in Islamic eras have had different definitions of art, their opinions and ideas had some impacts on architecture and lives of people in those eras. An art is called mystical art that signs of the essence of God can be observed in its meaning and reality and that is the perfection of art (Khatami 2011, p. 149). Islamic civilization has pure works in traditional architecture and art history, whose magnificence not only derives from "aesthetic sensation and taste" of the architects of this period but also is rooted in the thoughts and beliefs of Muslim artists. The debates to which Islamic theologians pay attention affect the analysis of architectural works (Razavi, Pezeshkmanesh, 2012, p. 126). Therefore, being familiarized with these meanings and understanding what Muslim philosophers have stated about their thoughts and examining the artistic works being based on the theoretical foundations of Islamic philosophy lead us to a better understanding of the relationship between these two. The main question of the research is whether the impact of art from Mulla Sadra's point of view has played a role in traditional architecture and the quality of life. Therefore, in order to achieve the goal, it is necessary first to get acquainted with the dimensions of his life and the concepts he had introduced in the philosophy of art.

There is a vast relationship between wisdom, mysticism, philosophy and sciences such as geometry and music in Islamic civilization and there is a direct relation between traditional architecture and the philosophy of art. Therefore, one should expect to obtain extensive information on definitions and meanings between the philosophy of art and traditional architecture.

2. RESEARCH OBJECTIVES

The main purpose of this article is to familiarize with the status of art in the architecture and quality of life of people according to Mulla Sadra's views and to study this thought in historical and traditional factors of earlier periods. This concept can be extracted and used in Islamic architecture studies and can be cited in most Islamic monuments. The applied purpose of this research is to re-read the Islamic art and its theoretical foundations, which can also be used in today's world in accordance with traditional culture and patterns.

It is noteworthy that this research can play a significant role in the quality and quantity of people's lives with regards to the characteristics of historical and traditional past factors.

3. METHODOLOGY

The present study has a completely theoretical approach based on the objective it pursues. In this research, data was collected using a descriptive-analytic method through a library, documentary and analytical research to examine the concepts of philosophical and traditional thoughts in general, the role and status of Mulla Sadra's opinions in particular and the impact of these thoughts on traditional architecture and the quality of life of the people.

4. LIFE

Muhammad ibn Ibrahim ibn Yahya Ghavami Shirazi was born in Shiraz in 979-980 AH (1571-1572 AD) and was also called Mulla Sadr al-Din and Mulla Sadra, known as Sadr al-Muta'helin and known as mullah among his disciples (Nasr, 2008, p. 53). After learning introductory discussions in Qur'an and Hadith and rational sciences in Shiraz, he went to Isfahan for apprenticeship with scholars such as Sheikh Bahayi, Mir Fanderski and Mir Damad. After completing Qur'anic sciences and seeking the divine mysteries and due to hostilities with him, he moved to Kohak village in Qom. 11 years later, Shah Abbas II invited him to teach at Khan School in Shiraz. He died due to illness in Basra in 1050 AH. He has over fifty-one books and essays, the most important of which in philosophy is *Asfar Arba'a*, *Al-shawahe al-roboubia*, *Masha'er* and *Arshieh* (Balkhari Qhah, 2011, p. 194).

5. THEORIES

The story of Mulla Sadra is very exploratory and instructive consisting of "psychological and psychoanalysis" and "mystical and divine" angles and from the divine point of view, it gives it the social and sociological significance that over the course of time, has suffered a lot of hardships and has neglected nothing for human guidance (Khamenei, 1998).

Islamic philosophy came to a new school by Sadr al-Din Mohammad Shirazi after a while and with the foundation of Mir Damad in the 10th century AH. He called his school Transcendent Wisdom in contrast to the mystical and illuminated schools. By introducing metaphysical ontology (wisdom),

he introduced many issues into philosophical debates.

Mulla Sadra's philosophy, derived from religious teachings and mystics before him, has four sources:

1. Philosophy and tradition of philosophy as a combination of Greek and Neoplatonic philosophy
2. Hamid Eshragh Suhrawardi based on the philosophy of ancient Iranian wisdom and critique of peripatetic school
3. Ibn Arabi's school including evolved theoretical and intuitive aspects
4. The teachings of Islam (Haqarat, 1995 p. 101)

6. DEFINITION OF ART

Art is one of the most striking manifestations of human culture and civilization that has always shone on human life. Wherever art discovers excavations of the history of civilization and archeology or finds a sign of civilization and human culture and its manifestation, or wherever civilization emerges, various artistic works and manifestations have inspired the scholars of historians of civilization and art, and the discarded mystery has led the wise men to think. A researcher in the history of art seeks demonstrations of the brightness of civilization and human culture in the lands of the past by studying the works of art and their effects. Art is one of the secrets of creation and human cultural life that invites humanities scientists to further research.

7. ART IN IRANIAN CULTURE

The body of art and literature has a manifestation of spiritual and humanity due to intimacy the divine and traditional culture. This depiction of art in Farsi and mystical literature, especially in the language of Hafez and Maulana, has shown a more prominent manifestation so that Hafez's insight of art can be understood from this verse of his sonnet: "For half a barleycorn Kalandars of the Path purchase not, The satin coat of that one who void of skill is", From Hafez and Maulana's point of view, mysticism is a kind of taste and artistic science, art is also a kind of inspiration and illumination, and artist is not lacking illumination taste. Most of the thinkers who have commented on the definition of art, have failed to resolve its secrets. In fact, most of the beautiful and pleasant words about art that cushions the ears, apart from its ambiguity and imperceptibility, follow the thought in a limited space. That is because each of the definitions has described art from a particular

angle and evokes a particular insight that sometimes does not lead to a clear definition of art. Hegel says, "It's very difficult, if not impossible, to define art."

8. THE MEANING OF ART

One cannot determine specific formula or criterion for art the same as natural objects or elements, depict art in terms of logic, gender, and limit, nor can one provide a scientific definition for art. That is because art is a spiritual matter, and there lies a kind of illumination and intuition in its heart. In the universe, spiritual affairs are not logically definable. However, there is no need to give a clear definition to understand mental and spiritual affairs. It is important to understand the artistic and conscionable art or to perceive it directly rather than define it abstractly and rationally. This is not limited to art and aesthetics, but also it includes many simple and human meanings such as truth, knowledge, science, mysticism, manner, affection, and justice. It is not possible to give a true definition of these matters because these definitions fall into the scope and format of science and do not include intuitive and illuminative affairs. That is why the essence of art in today's world remains unclear as a mysterious phenomenon, and no comprehensive definition is given. It seems as if art is an inaccessible point that the more the man strives to reach it, the less he access intuition (Mojtaba Motahari Elhami, 2007).

9. ARCHITECTURE AND LIFE

The space is infinite. What gives volume and shape to space is intervention, in other words, architecture. Home or a residence of one's own is set up through architecture. Therefore, the bending of the directions and the curvature of space itself is a kind of creation, creativity, and innovation. Based on this innovation, we will be judged and establish the basis of our being and the habitat of our existence in this world. Having a new design and employing color, water, soil, wind, and various elements will be a sign of our power and interest. On the other hand, each of these elements and their combination will have great effects in building our community and our lives and relationships. For example, consider sash doors or colored glasses of old and panjdari houses compared to monochromatic and grey glasses of today's apartments. Which makes human closer to thought and fancy during sleep and rest, delights human, and reveals numerous and colorful worlds and other lights like a spectrometric rainbow? This colored enamel is a prism to see all the colors, in

other words, to see the dome of the globe and the world around from various eyes, angles, and spectra. Let us have a look at yesterday's natural wind catchers and today's technological gas coolers, which are increasing the pollution of the environment, the energy consumption, and heat of the surrounding area. With the help of nature and without spending the least energy, the wind and the breeze of the desert were synchronized with us at noon's heat in brick chambers (another element of nature's association). Therefore, people could take a gracious and delicate nap and siesta. Wind catchers with a facade and architecture facing the sky take people from basement and cellar to the desert sky and today they come to light. Today they have become façade and lack the disruptive factors of Tehran and traditional cities. On one hand, the curvature and vault, which are less evident in modern architecture, can be considered in architecture. Nowadays, barrel vaults and even niches have been replaced with hidden wall cabinets. The keystones of old windows were generally curved and over time, the curves have been turned from circle (such as mosques and domes) and a half-circle (keystones of doorways and windows) into a straight line without endurance.

10. DEFINITION OF ART FROM THE VIEWPOINT OF MULLA SADRA

Mulla Sadra looks at art in a general and universal way, giving it a spiritual and sacred character. Since art and Latifa industries are associated with spiritual love and aesthetics, he considered the objective of art the true lover and heavenly beauties. In fact, he placed art in a valuable, spiritual and sacred position. Mulla Sadra, in his theory of art, dealt with the distinction between the value, spiritual and pure art and anti-value and impure art. In *Asfar*, when he gives joyous examples, bringing in "clean" tone description, he segregated clean songs from infected songs.

In Mulla Sadra's view, art is intertwined with beauty. That is because in his view, the essence of art, that is absolute art, was the foundation of love in every culture and civilization whether eastern or western, and love was also the result of aesthetics and facing the virtue of beautiful faces. Mulla Sadra's approach to art and artistic techniques and techniques was a functionalist approach, and he considered pure love as the fundamental function of art.

Mulla Sadra's look at art was deep and fresh, and much ahead of circumstances of his time. He

mentioned what is now known as art and artistic techniques as "Latifa Industries", distinguishing it from mathematics, good deeds, literary sciences, and Daqiqa industries.

11. THE IMPACT OF ART IN ARCHITECTURE AND QUALITY OF LIFE

Arts have a practical nature in their traditional architecture. In other words, in this area, any artistic creativity is first used to satisfy the needs of everyday life, and in time it is adorned with artistic quality. In our own land, the pottery of the various historical periods, a variety of rugs and carpets, various architectural designs of houses and mosques and bridges, local music and songs from different regions have been examples of this definition. They are art works, none of which is separated from the dynamic flow of everyday life and public needs.

12. THE IMPACT OF ARCHITECTURE IN QUALITY OF LIFE

In general, architecture can be considered as clothing for life. Naturally, clothing must suit the quality of life. Therefore, given the changes that take place in quality of life, one should expect to make changes in architectural quality as well. This can be examined in different ways. One of the tangible and concrete examples in this discussion is the concept of the home as a place of residence, which has both found its own architectural design and has been involved with humans since the beginning of his residence. In each historical period, it has changed compatible with situation and continued to this day (Seyyed Mohammad Beheshti Shirazi / Assistant Professor).

13. REFLECTION OF ART IN QUALITY OF LIFE

By training artistic perceptions, people's perspective towards different attitudes becomes stronger. In fact, art helps people accept each other better. Understanding art in the real sense of empathy and patience makes the acceptance of the differences smooth. That is what is necessary for pluralism, democracy, and respect in a society. In contrast, unhealthy and hysterical art that is thrilling prevents interaction and communication. Intervener mode and in the social dimension, seductive mode of hysterical methods are different from actual art, and in fact it imposes its hysterical art.

In the artistic dominance of humans, there are different attitudes. There is not merely a single image of thought. Individuals each in their own way are influenced by facts, especially the art of literature that deals with the cognitive aspects of the mind and can extend the minds and public understanding in various aspects of life and existence. Moreover, architecture, sculpture, painting, drama, and music all look at social and intellectual changes in a different way and with a pluralistic view. The art of pluralism shows inner thoughts and external relations against the objective world. History has repeatedly shown that art has been influential in the essence of social phenomena and its evolution. Art has also been a way of signifying the realities of life and society. If a science recognizes the reality, art affects the discovery of facts and their transformation by creating imagery and ideal and distant needs.

Artistic creation is a part of human existential capacity and it is inevitable. God has embodied artistic perceptions in the essence and nature of mankind. Art is a part of a brain reality that prompts mind by imagery and visualization, extends the scope of reality, and makes it easier to adapt to environmental conditions. Art changes ideas and stimulates them. It prepares minds to understand the new reality. Art is a part of the creative activity of human minds whose origins begin with childhood games and gradually reach production and artwork of adulthood (architects reference).

14. A CRITIQUE OF THE RELATIONSHIP BETWEEN QUALITY OF LIFE AND ARCHITECTURE

Every space and place defines its own geographic and physical compounds. The man communicates directly with what is around him in the space he lives whether proportional or abnormal. For example, the elements of the landscape and the existing structures in relation to each other are presented together with proportional and non-proportional facts.

If we imagine the concept of this unit space as an image of a sum, we will find that the reason is just to make it easier and the relation that a man can have in the space he lives in. In order to clarify the above, we can say that various elements have surrounded us in everyday life (such as architectural structures or different objects) being created by mankind. In our opinion, these elements have always existed in their place, and the

environment around us is an equilibrium that is part of the world. But if we look more precisely and consider the concept of the existence of these elements, we will see that this is not the case. What surrounds us is nothing more than a combination of different elements that are arranged in different and precise periods and define themselves as a single space. It will be very easy for us to look at a chair and think about its function, or to look at a glass mug that is nothing more than a holder.

This kind of relationship that we set up with objects will be a superficial emotion and will in no way be constructive and creative. When we as designers think of a glass mug, we have the duty to see it and to define it for ourselves in any way. That is because this object is not only a liquid holder, but also it consists of a material with its own concept that we must pay attention to its existence and define its concept for ourselves.

A glass mug is made out of tensile material molten in very high degrees and formed by hand working and blowing with mechanical means and centrifugal force so that it can hold liquid. The glass mug can take infinite forms that describe its typology of drinking. The person who is in charge of design must have a deep analysis of elements making up the object or structure in order to understand their relations. The images that we see around us everyday form an entire unit from the combination of infinite relationships formed of different elements and put together, which is nothing but a combination of images that make up the environment.

We study our land (we say "land" in order to facilitate the word so that it includes the scale of the city, housing, etc.). Dividing and unraveling the constituent elements of the land can be a key to understanding and what appears to us in the first place. City is a part of land that has a combination of elements such as structures, streets, sidewalks, intersections, squares, parks, etc. Each of these consist of more detailed elements, for example, squares are made from flooring, fountains, the spaces of sitting, trees' collision, etc. The more we analyze, the more elements we find.

Similarly, if we take into account the collections and residential units, we will see that each consists of a series of elements, such as relaxation spaces, rest rooms, connecting movements of space interfaces of facilities, etc. Therefore, we see that the combination of land is composed of infinite elements that at first glance are nothing more than

imagination, but form an organism in which life is flowing.

The works that architects leave on lands are permanent elements and permanently transform the previous specifications in the workplace. The new elements and volumes whether dynamically or statically are interconnected with physical existence. That part of the land including trees, structures, streets, mobility, and lives of people changes all existing infrastructure in a new process of life.

This architectural work will determine and validate a new situation and organize the pre-existing environmental situation in an integrated way. We should not consider the spaces available before manipulation as an empty space that we fill with a work, but it is a space that is ready for this physical change. New works organize a new balance by creating full and empty spaces and lead our land for a better use and life. Existing elements usually seem uncertain and in vain before the design begins, but with a careful and in-depth analysis and considering the reasons for its existence it can be seen that old elements have been proposed in relation to a defined superstructure that identifies its entire function. Hearing and listening to the images of land in the first place seems inaudible and unclear. It is precisely here that we should look and listen more deeply to see that this space is a phenomenon hidden in this environment and can affect new decisions. According to Gaston Bacherd, in order to accept and hear the environmental images, one must be aware of the arrival of the sun's rays and the hidden sound that comes into our life space, because this is a phenomenon. This hidden voice brings life beside its physical practice and identifying this phenomenon transforms the original space. Others listened to these phenomena before us and tried hard to identify them. Their work is not only a memory but also a living fact that helps us to know that we are connected to old times and we have a solid relationship with them.

In order to join such a relationship, we must first put ourselves against these spaces and their meanings with humbleness so that when we decide to manipulate it, we can analyze the existing concepts and forces and evaluate them accurately and calmly.

I think that one of the most beautiful things that our work brings for us as architects is the possibility of living in numerous and infinite spaces. Although

we know the physical object belongs to others or we have designed it, we psychologically think of it and it actually forms a part of our thought and life. I think we should try to share such an emotion with all the facilities we have with those who live in the environment. Moreover, we with a full sense of humility should share this thought and feeling that we have toward the environment in which we live with others who will live there in future. We should also consider and respect the way they and the ancestors thought. Given what was said, we can partially define and justify the relationship between the quality of life and the architecture that changes our environment and leads us toward a new evolutionary trend (Iraj Shahrooz Tehrani, 2013).

15. ANALYSIS OF MULLA SADRA'S PHILOSOPHY OF ART AND IRANIAN GARDEN

Considering that the Iranian garden reaches a high position in terms of meaning and concept in the school of Isfahan and the Safavid era and due to the particular mystical thoughts of that period and since Mulla Sadra is one of the most prominent philosophers of this school, it was decided to study the meaning of Iranian garden in relation to the school of Isfahan and Mulla Sadra's ideas about art.

16. MESAL WORLD IN THE SCHOOL OF ISFAHAN AND MULLA SADRA'S VIEWS

Mesal World is an important topic of the school of Isfahan. Before the school of Isfahan, Suhrawardi and Ibn Arabi had studied it. However, Mulla Sadra was the first person to explain this world in an evolved and philosophical way. He stated that Mesal World was an objective reality and a great universe independent from humans. He emphasized that this world was more real than the material world. Henry Carbon stated that Mesal World is a world between the universe of senses and material and the world of pure intellect. The first world includes the cosmic universe and the earthly world, which is called the property. The third world encompasses magnificent angels who are Jabaroot (omnipotent). The moderate world is the world of civilian population (kingdom) and begins from the ninth convex surface of misery. If the perceptual member of physical world is sensation and if the perceptual member of wisdom world is soul, wisdom is the perceptual member of world of ego or Mesal World, which is the fantasy world. This world has its own location. However, its location is out of the sensory space. It is a place inside. That is a Barzakh world of exploration of the inner world. In Sheikh Bahayi's poems and

writings, the mystical content of human alienation in this world and his return to its original homeland is raised. The original homeland is Nederland or Mesal World. Existence in the material world has been reduced to material existence. Therefore, existence is always in dream of its supreme form of existence and returning to the homeland from which it has descended (Mehrnoush Ghaffarzadeh Vojdani, MS Student in Landscape Architecture, Shahid Beheshti University).

17. HUMAN ARTISTIC CREATION AND THE LINK BETWEEN ART AND METAPHYSICS FROM THE PERSPECTIVE OF MULLA SADRA

Regarding human artistic creation, two fundamental questions arise that Mulla Sadra's response to these questions can lead us to our desired response about arts in general and Iranian gardening in particular.

- 1) Why is human being creative and can he create artwork?
- 2) Human looks for a response when he is faced with a question. Art is the answer to which question? What needs do human beings seek to create artwork?

The following answers can be found from Mulla Sadra's discussions on these two questions: Art is the mode of existence of man, and man is the artist because he embodies the name of the Creator, the Illustrated, the Jamil, the Yahub al-Jamal, the Disciple, the Almighty, the Wise, etc. These manifestations are not achieved by the will and choice of man, but by divine destiny. Therefore, these manifestations have an existential preponderance above the artist himself when his artistic talents have become actualized.

Mulla Sadra regarded creation as the artistic act of God and he considered the world and man as His work of art. Indeed, he transmitted art beyond man, while he perceived considered it as the existential mode of man. Mulla Sadra considered the truth of art in human realm as a manifestation, exemplification and virtualization of the principle of the truth of art in divine realm. In his opinion, human is like God from every respect and the worlds that God and human have reflects it. Just as God has the unseen world, testimony, creation, affairs, property, and kingdom, He has also created man to have these two existential ecstasy, i.e. human would also have the worlds of creation and order. The world of order is the world of "Be, and It Is", a world in which the forms are realized

without the need for materials and tools, and are realized in an inventive manner not gradually and timely. In such a world, the will is the same as creating. From Mulla Sadra's point of view, the world of imagination has an order identity. For example, we can create everything in our minds with any form and characteristics. Therefore, the world of mind is the world of "Be, and It Is". This means it has an order identity.

In the second question, Mulla Sadra mentions the link between art and metaphysics. The philosophy of art is nothing but that human has needs that nature cannot meet. Man is not content with what he is. Only being in nature causes a feeling of deficiency. Therefore, the man comes up with compensation. Alienation means that man (whether religious or non-religious) sees his essence as separate and inconsistent in the universe and feels like another substance. He feels short of what he is and where he is. He feels alienated towards nature and the result is anxiety. This feeling and this spiritual background create two inseparable feelings: escape and hatred on one hand, and love and desire on the other hand. This means escaping from this world to the world that should be. So man manifests his wishes in arts. He can write, knit, and build his wish.

18. CONCLUSION

According to the present article, some of the factors affecting the quality of life are tangible through the creation of art in any era so that art in the traditional architecture can be used in the quality of life and their artistic creativity. Considering the words and views of the great philosopher, Mulla Sadra, it is understood that art is associated with traditional architecture. It has also been mentioned that artistic creation is part of human existential capacity, which in turn can play an important role in the quality and quantity of life and the creation of traditional and artistic spaces in architecture.

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