



Study of Sacred Geometry in Islamic Architecture

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Abstract. Due to the importance of symbols in Islamic architecture, their special place in human life, this study aims to investigate the sacred geometry in Islamic Architecture. Descriptive- analytic method has been used and data collection was done through field research .According to the great thinkers such as Seyyed Hussein Naser the origin of Islamic art is in the esoteric dimension of Islam. The results also suggested that Symbolism is a factor which transfers the meanings of upper-world to the material-world.

Keywords: Sacred Geometry, Islamic Architecture, Symbolism

1. INTRODUCTION

Islam and its very subtle framework presented for principles its Sharia, can be explored and extracted from holy book of Quran and its verses and Hadiths. Islam has been considered as the most important issue as a sufficient and required principle that eternal bliss of any community will be realized by observing its principles. In this regard, Islamic architecture has been developed by explaining the principles of formation and development of the life environment through using the teachings and Islamic culture along with cultural values and Islamic worldview (Esmaili Sangari, 2013:2). Cultural signs such as natural signs are universal and timeless and geometry can be justified by rules par scientific rules. Islamic geometric patterns are reflection of a cultural tendency. This tendency is escape from nature and desire to geometric abstraction. Combining of role and context reflects the special Islamic worldview that assigns the power exclusively for God that all have equal position in his eyes. Therefore, Islamic geometric patterns stem from art purpose that have changed the classic nature – oriented images and led it towards a different cultural axis (Mousavi, 2014:1). Shapes and symbols of sacred art have always this code with themselves and audience leaves the superficial beauty and focuses on innate beauty of patterns since beauty is internal matter and out of audience mind. Goethe believes that duty of a symbol is to show something special, unlike metaphor (in which there is always a personal interpretation and comparison between one thing and another thing). If we define art simply as expression of wisdom, spirituality, and intangibles in the form of substance and tangibles, it is symbol that guides human towards perception of interior of artwork (Hekmat &Aziz Zadeh, 2013:2). This belief (from him and toward him) which is derived from the text of the Holy Quran and the man's spiritual activism is towards origin of creation and the architecture of Muslims is always present in all measures and actions. In Islamic architecture, the course of art is towards God not for self. Thus, the name and signature of architect is not shown in the artwork and everything is for the sake of eternal beloved. Any

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type of architectural design is in the field of geometry in fact. Both of them deal with properties of lines, surfaces and shapes in the space. Therefore, any analysis of architectural work is regarded in somewhat study about geometry. Principles of geometry have been applied in different ways in various architectural traditions. In the architectural traditions of the Islamic world, the rules of geometry were used in a more flexible way to establish general guidelines rather than specified principles of designing. With respect to all aspects, what has passed through Islamic architecture, and the opinion of lawgiver, this architecture can be explained by the application of the following seven principles. More or less, these principles have been used in all architectural works so that these principles have been created five common schools of the Islam world, and the architectural styles have been commonly used in limited way in any region. These principles include: unity, devotion, science, modesty and hijab, worship and respect, economy, and praise that these principles have been used in more meaningful way in architectural designing and urban development, extensive decorating has been reduced on the body of building, and symbol-like decorations have been used (Pourmohammad, 2013:2).

2. REVIEW OF LITERATURE

Table 1.

No.	Name of author/authors	Title of study	Year of publication	Conclusion	resources
1	Esmaeli Sanghari\ Hosseini	Role of sacred architectural spaces from concept to application (case example: religious spaces of historical bazaar of Tabriz)	2013	Foundation of Islamic urbanization is sacred architectural space sacred. As other arts, architecture has genuine and spiritual aspects in addition of its material and superficial aspects built in response to material and spiritual needs of human.	Second national conference of Islamic architecture and urbanization, Islamic Art University of Tabriz. 2013
2	Pourmohammad, Shahradd	Spiritual geometry shapes Islamic urbanization and architecture	2013	Nasr says: the source of Islamic art is spiritual dimension of Islam. The source of Islamic art should be sought within facts of Quran. To designing the spaces, Islam-rich concepts should be extracted from Quran and present them in the architectural form.	first regional conference of architecture, stable architecture and urbanization, Vocational College of Sama, Iseh Unit, 2013
3	Aliabadi, Mohammad	Eternal geometry (or divine geometry) in Islamic architecture	2007	Rational geometry is in fact single sun that has established particular and unique behavioral models for each action and behavior of universe component (with special shape and size with relations with other components). In fact, quantitative and qualitative geometry is rational geometry each space or building.	International Journal of Engineering Science, University of Science and Technology, No. 5, Vol. 18, Winter of 2007.
4	Hekmat, Fatemeh, Aziz Zadeh, Reza	Study of shape of concepts, geometry and symbolism in ancient architecture of Iran	2013	Human symbolism in Islamic thought is not confined to specific areas and activities and symbols are manifested in all spheres of human life and activities. In fact, symbolism is in every moment of human life considering the meaning that it expect for each component, existence world and any action of human.	first regional conference of architecture, stable architecture and urbanization, Vocational College of Sama, Iseh Unit, 2013
5	Golami Tavani, Maryam	Symbolism of numbers and shapes in geometry and proportions of Islamic architecture	2013	Hierarchy of universe begins with God and end with creatures includes: 1. Creator who is simple and eternal unit. 2. Reason that is either innate or acquired. 3. Ego – that is in three types of vegetable, animal and rational. 4. Substance that is in four types: construction substance, nature substance, whole substance, and initial substance. 5. Nature that is in five types: nature of sphere and four natures connected to elements of world under the moon. 6. Material that has six directions of left, right, back, front, up and down. 7. Sphere that has seven planets. 8. Elements that have eight characters. In fact it has four characters which each of them have been	International Conference of Civil Engineering, Architecture and sustainable development, (p), Islamic Azad University, Tabriz, 2013.

				combined in pair. 9. Creatures of this world include Jumada, plants and animals that each of them has three directions.	
6	Mousavi, Seyyed Ahmad	The symbolic role of geometry in Iranian-Islamic architecture from the perspective of sacred numbers, in order to achieve the beauty of Islamic art in the contemporary	2014	Numbers have been used in traditional buildings of Iran and various rituals and religions, and they have special importance. Each number carries a symbol seen in the architecture of these ancient buildings with regard to culture of community and religion of that place.	First National Conference on Architecture, Civil and Environmental Engineering, (p), the Association of Environmental Assessment of Hegmataneh, Hamedan, 2014.
7	Rezaeimanesh, Ali, Mohammadzadeh, Meysam, Zarpoush, Rahil	The position and value of geometry and proportions in Iranian-Islamic architecture	2012	In the Islamic architecture of Iran and the geometry resulting from it, there is meaning for each of its form and any outer aspect has spiritual aspect, and no form and pattern is meaningless.	National Conference of Iranian-Islamic architecture and urbanism, institutions of higher education of Khavaran, Mashhad, 2012.
8	Majdi, Shima, Farazjou, Fourough	Extraction of the concept of geometry from Quran verses and the relationship between geometry and Islamic architecture		The mathematical nature of of Islamic art and architecture are not influenced by external impacts related to ancient Iran or Greek. But, they are resulted from Quran that have stunning structure and reveal the wonderful relationship between rational and spiritual affairs and mathematics. The mathematical nature of Islamic art is latent in the Quran structure and number and word symbolism.	Second national conference of Islamic architecture and urbanization, Islamic Art University of Tabriz. 2013
9	Bemanian, Mohamad Reaza, Ekavat, Hanieh, Bagaei, Parham	The use of geometry and proportions in architecture	2011	In the worldview of eastern regions, particularly Islam, geometrical shapes represent cosmic dimensions reflected in the construction of sacred buildings. The main element of art and architecture is geometry and proportion. In the organized It is in the space of geometry and proportion that everything can step toward existence circle and find its identity in the plurality space.	First Edition, Tehran, Helleh publication.
10	Hejazi, Mehrdad	Sacred geometry in the Iranian architecture and nature	2008	Sacred geometry is a powerful tool to create the right balances in architecture to create a match between heaven and earth. Sacred geometry and proportions found in many shapes of life in the nature have been used by traditional Iranian architecture that suggests the proper and right designing methods.	Journal of the History of Science, No. 7, 12008.
11	Momeni, Kourush, Hadj Ali Asghar, Neda, Ashrafi, Negar, Mousavi, Mahsa	Investigating the symbolic role of numbers in the contemporary architecture of Iran	2013	The formation of symbols is not a conscious process, but rather unconscious revelation or intuition. Symbols are often a direct result of dreams or affected by them that these symbols are full of mental energy and irresistible.	National conference of architecture, culture and urban management, applied scientific training-scientific center of Karaj Municipal and architectural vision, Karaj, 2003.
12	Sadeghi, Shima, Heidari, Ali Asghar	Sacred geometry of Iran architecture: finding the source of geometry and numerical properties of Traditional Iranian architecture.	2012	Iranian architecture had found the secret of immortality of work by connecting to main source of life, The only Lord of the universe.	Iranian National Congress of Architecture, College of Khavaran Mashhad, 2012.

3. SEPARATION OF SACRED FROM NON-SACRED

Sacred things in a wide range start with God and end with objects, times, places, and actions. If a person, object, time, or place to be taboo and prohibited, that is sacred matter. When these taboos are stronger and wider, that will be more sacred. If we want to offer a substantive definition of the sacred, we should say that sacred is something that is free from any impurity and imperfection in its inside and outside in the eyes of people. Something is non-sacred that these sentences are not applied about them and makes them to be separate from sacred matter. Sacred matters are several, including: sacred place, sacred time, sacred objects, and sacred actions (Mousvi, 2014: 3).

4. GEOMETRY IN ISLAMIC ARCHITECTURE

In the Islamic art and architecture, geometry has a particular importance and seeks its development in the philosophy and way of life, and it is regarded as manifestation of divine and rational thoughts and the perception of rivals rational thought and perception of world. In the geometry of this country, the subject of science and mathematical growth of numbers and complex combinations of algebra have been with intuitive sense. These considered as a complement of artworks show the impartibility of art (sense) and science (wisdom) in rich civilizations and Muslim world. It is interesting that by studying of works and thoughts of Plato, we can understand that he thinks that scientific comprehension is imperfect without intuitive supports, and he proposes the subject of mysticism within the science of numbers and geometry. Seyed Hossein Nasr says that the passion of Muslims to mathematics, especially geometry and number relates to message of Islam, which it is the idea of unity. He also added that in the Islamic worldview the sanctity of mathematics has been more apparent in art than other things. In the art, the substance has found dignity, and a sacred space has been created with aid of geometry and arithmetic in which the complete presence of God has been reflected. The geometric patterns are infinitely expandable. They are symbol from the inner dimension of Islam. This Sufi concept refers to endless multiplicity of creation issued from single: multiplicity in the unity.

5. GEOMETRY

Geometry is a science that deals with properties and relationships between the shapes and sizes. Focus on the root of the geometry word (derived from the Persian words of Handazeh and Andazeh) indicate that science of proportions should be considered as part of geometry science that will be discussed in the following section. What is clear is that in the realm of this science number and shape interrelated. This science has total dependency to mathematics science and these concepts are confused sometimes and the the words of (mathematics number) and (mathematical shape) are used for them. Abu Rayhan Biruni has defined geometry as knowing the sizes and properties of shapes in the present material (Rezaie Manesh et al., 2012: 3).

6. PROPORTIONS

The measurement of size of two things creates a ratio, and proportion is said to equality of these ratios. Measuring the size of two things creates a ratio or fitness. The equality of these ratios is called proportion. Each device organizing a proportion has special ratios that hold with parts and each part with whole. Human has recognized the relationship between sizes and shapes between size and shape of the learned and tried to figure reaches sizes or shapes since long times ago. The foundation of geometry and its underlying base is shapes and sizes. The foundation of nature and its content have been based on the particular proportions and man has attempted to discover these proportion since long times ago in order to put an end to his curiosity and use these proportions in his creators. The main aim in the proportions of an artwork is to produce an order and systemic feeling among the parts of visual combination so that proportions do not come to eyes of beholder in the first glance, but that visual organizing can produce beauty sense in a series of continuous experiences.

7. GEOMETRY AND PROPORTIONS IN ISLAMIC PRINCIPLES

The world of Islam has two divine souvenirs from God in its worldview and beliefs that shape the whole spirituality of a Muslim person in all dimensions of form and content. One of these souvenirs is Quran that includes the words of God inspired on the heart of prophet, and the other one is House of God (Kaaba) or the first house that established for worship by people. These

two single foundations were incarnated in the art form. Calligraphy as the first and most glorious artistic dimension of Islam (which itself is basis for other arts such as painting, illumination and book illustration) and the sacred architecture were established from the first and second second souvenirs, respectively. Works and grandeurs were also created that gave an identity for content, form, and meaning for Islamic art (Bemanian et al., 2011: 24).

8. GEOMETRY APPLICATION FROM THE PERSPECTIVE OF ISLAMIC CULTURE

From the interesting examples of Islamic architecture is the choice of type of geometry that architects have used it in their designs. In an analysis and evaluation, we understand that the type of selected geometry is totally fit, coordinated, and consistent with type of performance and material and spiritual needs of humans. The depth of concept and superficial beauty of geometry is so that it should be inevitably confessed that it was impossible to achieve this geometrical capability without intuition (Bashiri et al., 2014: 9).

9. THE SACRED GEOMETRY IN MEANING AND ARCHITECTURE

One of the main components of the definition of beauty is proportion in Islamic art. In discussing the sacred geometry or physical structure of Islamic art, particularly in architecture, we start with Quran again. Since the above factors have been mixed and manifested in divine book that itself includes the goal of the discussion subject. In the Quran, terms such as Allah, creator, light, and goodness created double-way space that they refer to creative and able God on one hand, and they refer to world that is manifestation of his characteristics on the other. In addition, based on the principle in which one who manifests obey one who is manifested, the world is the universe full of light, beauty, and proportion. The proportion between God and notions such as creation, light, goodness, and color that are the basic component of Islamic art and it is very wonderful in Quran (Majdi, Farazjou, 2013: 9).

10. EXTRACTION OF CONCEPT OF GEOMETRY FROM VERSES OF QURAN AND THE RELATIONSHIP BETWEEN GEOMETRY AND ISLAMIC ARCHITECTURE

In the Qur'an which is the original source of Islamic thought, the physical and structural form of world have been expressed in the form of one of the most key words of Islamic worldview, that is Qadr. This word has two main features that the best option is for explanation of form identity of Islamic art. Firstly, it has deep relationship with concepts such as light, creation, goodness, and beauty. Secondly, in the Islamic traditions ,it is equivalent with sciences (such as mathematics and geometry) that it is designer of physical structure of Islamic art, particularly in the Islamic architecture which itself is the framework and manifestation of all dimensions of Islamic art, and also it has an identity that exactly equals with example world (Majdi, Frazjou, 2013: 7).

11. SACRED GEOMETRY IN PATTERNS

For traditional architecture, geometric patterns are like plurality in unity forms. Recurring patterns re symbol of the infinite and timeless idea. Beauty and the harmony observed in the geometric patterns reflect a higher and deeper geometric order, that is, they reflect the cosmic laws. The spiritual man tries to discover geometric patterns as a means to understand and reach God (Hejazi, 2008: 12).

12. HISTORY OF NUMBERS

Persians, Sumerians, Egyptians, Japanese, Chinese, Hindi, Greek, Christians, Buddhists, Muslims, Hebrew, and many other ancient nations and religions have had symbolic behavior with numbers. The symbol is simply defined as mysterious substitute of a concept or image





perceived unconsciously. Jan Shuvalieh, the mythologists, has extensively discussed about the meaning of symbol. He thinks that symbol is more than one simple sign. Symbol is beyond the meaning and has its own particular interpretation which it requires sort of talent. The symbol is full of effectiveness and dynamism. Numbers have had different symbolic meaning in different nations. However, all of them include metaphysical, mental, abstract, and mysterious concepts. The numbers of zero, one, two, three, five, seven, nine, twelve, thirteen, forty, seventy, hundred, and one thousand have always had various degrees of validity and particular symbolic load among various nations (Mousavi, 2014: 3).

13. SYMBOLIC ROLE OF NUMBERS

The science of number governs nature. Numbers themselves are the first effusion of soul on ego and it is the basis of creatures and source of all sciences. Each number has inside value that distinguishes it with other numbers. This inner value is embodiment of unity links the number continuously to its source (Mousavi, 2014: 5).

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Table 2:

No.	Title	The Meaning of Number	The Symbol of Number	Shape	Meaning of Shape	Symbol Of Shape	Images
1	zero	Zero is Godhead (Mousavi, 2014 : 5)	It is cosmic egg and has dual identity and represents totality (Mousavi, 2014 : 5)	circle	It is shape that has no beginning, end, and direction, but a specified direction can be given for it in combination with other shapes. (Hekmat, Azizadeh, 2013 : 3)	It is a symbol of cosmos and enlightenment and perfection that is converted through triangle, square, the center of earth is the symbol of God's eternal truth that should be able visualized so that display itself and this is the shape that you can understand by it how divine truth in all creatures as it does not lose its inherent unity, this fact is multiplied in creatures but the essence of fact remains in the center of circle(Aziz Zadeh, 2013: 3)	 Mosque- Chaharbagh School (Mousvi, 2014 : 6)  circle
2	one	In the Islam the number of one represents God, as absolute unique (Mousavi, 2014 : 6)	All numbers are considered as the origin of ancient geometry one begins, while the new geometry and mathematics starts with zero (Mousavi, 2014 : 6)	-	-	-	 Another example of using number of 1 in the Tomb religious leaders and Imamzadehs: 1. image of Lajim 2. image of Rescet 3. image of Pir Shahriar (Tavani Gholami, 2013 :6)
3	two	The first thing that comes to mind after the number of 1 is duality (Mousavi, 2014: 8)	The number of two is the epitome of balance, stillness, reflection, polarization and dual nature of man. Duality is the first number that escapes from unity. Thus, it is considered as the symbol of sin. As Akhavanolsafa says, God created things in pairs and based this duality as the rule of creations and existence. (Mousavi, 2014 : 8)	-	-	-	 Shiite mosque minaret (Imam Mosque in Isfahan) (Gholami Tavani, 2013: 7)

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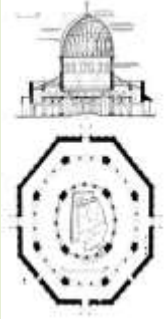
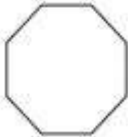
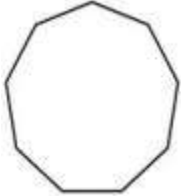
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4	three	<p>As Aristotle said, the number of three includes beginning, middle, and end (Gholami Tavani, 2013: 9).</p>	<p>It connotes human (body, spirit, and soul), life circle (birth, living, death), and complete circle (beginning, middle, ending) and (past, present, future). Added with number of four, the sacred number of seven is formed. Multiplied with number of four, the number of twelve is formed (Gholmi Tvani, 2013: 9).</p>	triangle	<p>It is the simplest geometrical shape that places a vertex against a base in any position. Triangle indicates that God has given wisdom or intuition into human soul so that it finds intuitional power(Gholmi Tvani, 2013 : 9). Equilateral triangle represents divinity and coordination and fitness (Hekmt Azizadeh, 2013: 4)</p>	<p>If a triangle is placed on its base, it is a symbol of stability and balance. It is the most stable geometrical shape. It is like firm mountain that finds aggressive and combating shape due to its sharp angles. It also connotes danger and free due to having peak point (Hekmt Azizadeh, 2013: 4).</p>	 <p>Qirvan Mosque (Mousavi, 2014 : 9)</p>  <p>Apadana Palace (Mousavi, 2014 : 9)</p>  <p>Noush Abad Dome (Mousavi, 2014 : 10)</p>  <p>Triangle</p>
5	four	<p>Four means universality , integrity of earth, order, reason, relativity (Mousavi, 2014 : 11)</p>	<p>This number represents four main directions, four seasons, four sides of the square, the holy mountains, and four shapes of moon. In Islam, four parts of quaternary include: source or creator, soul of universe, spirit of universe, and initial substance(Mousavi, 2014 : 11)</p>	square	<p>As Ayatollahi has said, square has two forms of cylinder and non-cylinder established on one of its sides. It is reduced from maximum cylinder to minimum non-cylinder. When it is based on cylinder side, the maximum weight is on down part, and cylindered on its peak uses two balance factors in two opposite directions in down and heavy (Gholami Tavani 2013: 9).</p>	<p>Among the simple geometrical shapes, it is placed between triangle and circle. That is why it is known as connecting element (Gholmi Tvani, 2013: 9). The square is the most fix and firm geometrical shape. Kaaba is one example of square Islamic architecture in which the mysterious world can be seen. Burkhat believes that it the first inspiration source of Islamic art. Its four angles and its square shape indicate four pillars of universe (Mousavi, 2014 : 12).</p>	 <p>Kaaba (Mousavi, 2014 : 11)</p> 

							<p>Example of four-porch design and using the number of 4 in all areas of Iranian mosque – Jame Mosque of Semnan (Gholami Tavani, 2013: 10).</p>  <p>square</p>
6	five	<p>It is the number of human since he is in the form of pentagon that shows head and arms, and feet. It connotes the fact of great world (Mousavi, 2014: 13).</p>	<p>The number of five in the Islam has been considered as the symbols of quintuplet prayers, five pillars of Islam, etc (Mousavi, 2014: 13).</p>	pentagon	<p>On other hand, pentagon has great value among Platonic shapes since their duality (dodecahedron and twenty-one sided) have five symmetries. In fact, all Euclidean geometric composition lead into illumination of these two shapes, and verifying that there is more than two from these two shapes is the peak point of Greece geometry (Gholami Tavani 2013 : 11).</p>	<p>As authors have claimed, pentagon has special and golden place in Islam. Its importance backs firstly to this fact is obtained from dodecahedron leveling that has been considered as the symbol of universe. Second, it is result of complex drawing by simple tools of compass and ruler in the magical tradition which is heritage of Greece culture.</p>	 <p>Application of number five in decoration of buildings heavy (Gholami Tavani 2013 : 11).</p>  <p>Proportions of Tajolmolk Dome of Jame Mosque of Isfahan (Mousavi, 2014: 13).</p>  <p>pentagon</p>
7	six	<p>In the Islamic, Sumerian and Hebrew belief, world was created in six stages (Mousavi, 2014 : 13).</p>	<p>It is symbol of contradictories and balances, includes two triangles (fire and water). Therefore, it suggests six egos with six space directions (two directions for each dimension) and with interruption of movement since the world has been created and completed in six days (Momeni et al., 2013, 5).</p>	hexagonal	<p>The number of two corresponds with hexagonal in the geometry that is the first complete shape forms the square that is the most stable shape (Gholami Tvana, 2013: 12).</p>	<p>It is the code or symbol of the last phenomenon which is earth in the universe of planets, and human in the earth universe who is supreme symbol of this world. In the Ardalan table, the number of two in the great world corresponds with six main directions of up, down, back, front, right, and left, and it corresponds with six movement power in six directions in the minor world</p>	 <p>Korush Tomb (Mousavi, 2014: 14).</p>

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						(Gholami Tvana, 2013: 12).	 <p>hexagonal</p>
8	seven	<p>Ardalan thinks that it corresponds with universe, seven visible planets, and seven days of week and active forces of human: gravitation, indigestion, repulsive, nutrition, growth and development. Seven is the first complete number (Gholami Tvana, 2013: 12). It is the number that has both material and spiritual value. Moving around Kaaba seven times is the sign of God. In some cases the number of seven have been applied, include: 1. days of week, 2. division of world into seven climate, 3. Seven classes of earth, 4. Seven classes of heaven, 5. Seven scared angel (Mousavi, 2014:13). The number of seven has particular place in the Islam. Both of the earth and heaven have been mentioned seven times in the world of Islam. Hell has seven doors (while heaven has eight doors and its gardens have been organized based on four systems.).</p>	<p>Seven symbolizes the complexity and intricacy. It suggests that creation of earth and heaven has been involute. Seven is the symbol of perfection and excellence hierarchy, it is the number of great universe (Mousavi, 2014: 13).</p>	heptagon	<p>It includes alliance of three and four. So it has particular value (Momeni et al., 2013: 15).</p>	<p>It is the symbol of one complete period or one complete cycle (Momeni et al., 2013: 15).</p>	 <p>Spring house of Masman building in Yazd (Mousavi, 2014: 15).</p>  <p>heptagon</p>
9	eight	<p>Eight is the number passed through seven heavens. So it has been considered as the number of paradise. In the belief of Muslims, eight angels hold throne that surrounded the world. These eight angels correspond with eight parts of space and alphabetical groups in the Arab alphabet (Momeni et al., 2013 : 15)</p>	<p>In the gnostic cosmology, this number corresponded with middle ages and fixed constellation stars. It has been sign of victory of planet effects. (Momeni et al., 2013: 6).</p>	octagonal	<p>Ardalan has considered it equivalent with temperaments. Genon has discussed about the secret of octagonal and considers it between spiritual and temporal, something which has been the medium of converting square to circle (Gholami Tvana, 2013: 6).</p>	<p>It is the symbol of recreation. It is the symbol of eternal swing of heavens (Momeni et al., 2013: 6)</p>	 <p>Soltanieh Dome with octagonal plan and eight pillars (Gholami Tvana, 2013:1).</p>

							 <p>Plan and rocky dome cutting (Sadeghi, Heidari, 2012 :4)</p>  <p>octagonal</p>
10	nine	<p>Ardalan thinks that this number corresponds with creatures of this world (mineral, plant and animal) having three components. This number corresponds with nine levels of body. In the Islamic cosmology, seven planet plus divine pillar and divine throne. It is the number of nature and the number of fall of divine power to world. Example of this number can be expressed with hierarchy of world:</p> <ol style="list-style-type: none"> 1. creator 2. reason 3. ego 4. object 5. nature 6. body 7. heaven 8. elements having eight characteristics 9. creatures of this world 	<p>It is symbol of truth (Momeni et al., 2013: 6).</p>	nonagon	<p>Triple triangular and being three times (Momeni et al., 2013: 6).</p>	<p>It is triple representative of composition that is its adjustment on three levels of Physical, mental, spiritual (Momeni et al., 2013: 6).</p>	 <p>nonagon</p>

14. CONCLUSION

Symbolic and esoteric ontology is as old as human thinking. Perhaps it can be said that symbolic seeing or superficial seeing of existence is one of the first differences in the area of human thought, the main principle of prophet messages and their common speech, and inviting humans to see the hidden inner aspect of world beyond the external and superficial aspect of world.

Scientifics had shared ideas about symbol at two levels. One is being symbolic of existence such as pure truth and reality achieved by reasoning, and the other one is symbolism such as one way of transferring of meaning from one area to other one. Symbolism not only can reveal the truth, but also it can be means to transfer the meaning from superior world to material world. Numbers are some group of these symbols. Numbers are spiritual image result from repetition of unity manifested in the human mind. The meaning of number in the Islam is similar with Pythagorean system in which numbers are both quantitative and qualitative and they are not defined solely by addition, subtraction, multiplication, and division. Expressing of a number or its external form does not remove its potential capabilities. Each number has inner that makes it distinguishable from other numbers. This inner is an image from unity that links continuously the number to its source.

The number in its Pythagorean sense to highlight certain forms of visible world and the forms through the essence disposed within the integrated unity (Gholami, 2013: 1). Seyyed Hossein Nasr says that the source of Islamic art is the inner dimensions of Islam religion. The source of Islamic art should be sought in the inner facts of Quran that is the main facts of world and divine revelation. To design the spaces Islam-rich concepts should be extracted from Quran and present them in the architecture form. With gradual introduction of the concepts to field of architecture, special form of architecture was shaped that was known as Islamic architecture. These concepts were gradually developed in the Islamic architecture and they enriched this type of architecture and by increasing the culture level of people and perspective of Muslims and increasing the progress and understanding of Muslims from religion, Islamic architecture has been developed toward meaning –oriented course (Pourmohammad, 2013: 9). Formation of symbols is not a conscious process, but it is produces and emitted by revelation or intuition from unconscious heart. Symbols have a special importance and a special place in human life, and they have been used in different ways and different interpretations since old days till now (Momeni et al., 2013: 16).

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