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**ROLE OF RELIGION IN PHYSICAL FORMATION OF ISFAHAN AFTER ISLAM
AS A SYMBOL OF A UNIVERSAL ISLAMIC CITY**

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ABSTRACT

Unphysical factors can be known as most effective factors on structure of architectural elements and city space and thereby cities are reflection of their residents believes, culture and life. In formation of urban space in terms of geomorphology, effect of laws and values arising from environmental, cultural, livelihood, economic, religious factors cannot be neglected. Among mentioned factors effect of ideology and religious values in formation of cities structure is very important. Difference of buildings and constructions before Islam and after Islam stands neither in building nor in their forms and even nor in map design, but it is laid in garment that Islam covered on Sassanid era building and tried to grant an implication to them so that Iranian architecture be quite distinct with architecture of people who live under Islamic regime and style. Among Iran cities the one that represent most influence from Islamic culture and religion is definitely Isfahan. Isfahan since a long time ago to date was as an urban cultural and artistic symbol in Islam world. This city in the same time with Islam entry has been involved in serious changes, most outstanding change has been occurred within Safavid era and in the form of Isfahan school. At Shah Abbas I era this Iranian Islamic culture was manifested seriously in Iran architecture and urbanity. This school prefer city soul to its body and is established upon social relation between people in quarters and generally whole of city.

Keywords: Islam religion, Isfahan School, Urban Space, Islamic City

NOTE: Research method is interpretive-historic and is carried out based upon library information and content analysis. In this research public documents and studies of first hand sources are used such as logbook and historians reports of this era and contemporary historic books related to this era in order to extract contexts of these changes

INTRODUCTION

Among intellectuals that believe in role of Islamic culture and civilization in urbanization and Islamic cities specific feature it can alluded to people such as Richard Frye, Sinasour, Riaz Hassan, Ebn Khaldun, Richard Bolt, Josef Ernest, William Marcy, Von Grunebaum, Govitin and Armstrong. All of these people believe that Islam is an urban religion that from one side give rise to change in old cities air and from other side cause formation of new cities with Islamic characteristics.

Many other prominent historians and geographers such as Ebn Khaldon or Islamologist like Kaldum about urbanization in Islam world firstly consider difference between primitive cultural system and nomadic with advanced cultural systems and role of Islam religion in transmission from primitive culture to advanced urban culture and its development. Therefore in this viewpoint Islam create a base for continuity and development of urbanization in territory of Islamic lands by creating perpetual connectivity between various social groups.

Some other theorist of Islamic urban believe in relation between Islamic faith and urban life and urbanization and believe that cities in comparison with villages benefit from better and more convenient conditions in order to carry out religious practice.

William Marcy who created Islamic city concept too believe that Islamic cities structures manifest religious commandments. In return to above theories that believe in influence of Islam on urbanization and urban life there is a viewpoint in contrary to city concept in Islamic culture territory.

[1] While examining comments of believers in Islamic city analyzes adverse theories about city in Islamic culture territory and classify them in five category:

- a) Theories that consider city in Islamic culture territory as an imitation of old roman and Greek cities.
- b) Theories attributes oriental feature to city in Islamic culture territory and called it oriental city.
- c) Theories know city in Islamic culture territory without condition and features that a city must have.
- d) Theories know city in Islamic culture territory without historical continuity and perpetuation
- e) Theories know city in Islamic culture territory as having loose and ruleless structure.

In the return to adverse theories it is said that "Islamic city is independent identity in terms of physics, social, religious, economic and political aspects. Interaction of world people cultures in various aspects such as

urbanism is a quite natural issue and from old age to date it existed. Therefore maybe Muslim urban planners have used in some cases experiences of roman and Greek architects and engineers, but this usage was not to such extent that original identity of Islamic urban tissue get impaired. Secondly some characteristic of Islamic city structure is imitated by western architect, especially in architecture and design of military fortresses, therefore if there was any influence it was bilateral.

Art in Iran has oldness of history and architecture is one of the best Iranian arts. According to what is obtained from historic scripts, art and industry has trace and root in Iran since five thousands year B.C. for the same reason all extent of this land is such a live book that manifest history, architecture and art of Islamic Iran. With referring to historic references less place can be found in which there is no ancient temples and pilgrimage and religious places without Iranian architecture special features. A glance to Iran architecture in ancient era shows its forming principles such as peace, consolidation, expansion and etc.

Pasargadae, Takht-e Soleyman, Arg-e Bam, Naqshe Jahan square all of them in addition to glory and wonder show splendid history and civilization of Iran. After Islam entered to Iran vast territory, culture and art of this land blended with new factors. Principles,

rituals, religious practices, morality, ethics, thought and belief of generations manifest not only in great buildings but also in small construction too and mixed so with Iranian architecture essence that its trace is detectable in all architectural historical works. Entry of Islam to Iran and urban life law change lead to change in social – economic relations of the land that can see it in three time range and observe influence of each era in Isfahan

1- Islamic primary centuries

Constructed cities in this time often are under influence of Sassanid architecture and urban but gradually with Islam religion influence urbanity policy changed.

Cities of this era can be divided into two groups

New constructed cities and transformed cities

A- New constructed cities: was sign of power and political integrity of Islamic empire and itself has following types

First type: cities were merely manifest of governmental organization and administrative and military institution of caliphates. Such as Baghdad was constructed beside of Ctesiphon ruins in the form of a circle with four gate called Kufa, Basra, Khurasan and Damascus where in its central part caliphate palace and city great mosque were located and

guardians and soldiers established around them.

Second type cities that military fortress developments generated them.

Third type: new constructed cities that constructed beside previous cities, such as Shiraz and Kufah.

Fourth type: new cities that generated surrounding tomb of religious leaders and developed such as Qom and Mashhad.

B- Transformed cities: these kinds of cities developed and reconstructed by building mosques and new constructs or because state of House of Amir. Such as Isfahan

2- Islamic middle centuries

The Seljuk's urbanization provide politic calm, economic prosperity and Iranian art flourishing and has special importance. Great part of Isfahan glory and prosperity takes place in this era.

Though Mongol invasion ruined many cities but still after elapse of near one century political calm returned to Iran.

3- Islamic modern centuries

Among most principle distinction of this era from other previous era is commercial prosperity and urbanism in big cities, constructing squares, buildings, streets, markets and caravanserais.

Kingdom of Shah Abbas I engendered Islamic arts flourishing in Isfahan that was

safavide third capital and principal and essential architectural and urbanization activities started in that same time. Safavide capital array with encouraging artist and architectures made this city famous with name "half of the world".

Generally in Islam complete urbanism program was developing Isfahan from Atiq square toward Naqsh-e Jahan square and constructing economic, religious and non-religious building around it.

Naqsh-e Jahan square as the city new center and symbol of powerful and omnipotent Safavide government though takes its pattern from Isfahan old square but grant this old pattern a quite logical order and is involved in its combination and adjustment of surrounding geometric and spatial elements.

In comparing Old Square and Naqsh-e Jahan what cause spatial-physical distinction in addition to time distinction is presence of Isfahan school in Naqsh-e Jahan scheme as a new pattern.

By Shah Abbas I urbanity comprehensive plan in Isfahan and its compulsory order, new quarters have been generated and market and square have been formed beside the great mosque.

Two axis of river and Chahar Bagh Boulevard that cause respectively religious minorities division and communication between new sectors together with bazar

form city main skeleton. Bazar as backbone of the city is center of all social and economic activities that begin from great mosque and with various utilities is finding its form along with its extension. And passes from vicinity of Naqsh-e Jahan square.

Even and beautiful rhythm and order of this body in square great dimensions create calm and lays groundwork for physical and spatial manifest of four classical elements that stand in four framework of the square. This four elements are: entrance of Qeysarieh bazar at north, Sheikh lotfollah Mosque entrance in east, entrance of Imam mosque in south and Ali Qapu entrance in west together with portals of royal caravansary, the alley behind of entrance kitchen and urban axis toward Tehran gate, constitute main and focal points of square four framework, that each one are manifests of supreme architecture of this era.

Orientation of Naqsh-e Jahan square that follow Qibla direction and orientation of Abbasi great mosque determine direction of accesses branched from it for penetration to palaces complex and its internal accesses and imposes chess scheme to this complex.

This tissue is designed in utmost of architectural beauty and glory however it encompasses Iranian architecture main characteristics in previous eras, it means design on the basis of internal spaces and

spaces value hierarchy in specific axis direction. But it encompasses lightness, delicacy, freedom and spatial vastness. In the area beside enclosure by means of another turning point it means closed way and a series of open and closed spaces surrounding it, it changed direction with endless beauty and skill and follows direction of Chahar Bagh in order to bring about the chess scheme beside the square that is influenced from its shape. Thereafter all gardens and pavilions around Chahar Bagh to thousand acres garden are in line of north-south direction and the city is developed in this direction.

After Safavides we meet Afsharid, Zand and Qajar urbanity activities that one of their most important is Shiraz Zand that Vakil Complex is one of the considerable urbanity measures.

In Qajar era urbanity has lost its all watching characteristics that have in Safavide era and Tehran selected as capital. That its urbanity activities were not outstanding in comparison with glory of Safavide squares and streets. In other word urbanity descent was coupled with cities management system chaos until constitution revolution that was an end for this procedure.

Main elements of Islamic Iranian city in Isfahan school in urbanity

Islamic Iranian city in terms of Isfahan urbanity school has four principal elements. People that manifests in quarters; Religion that manifests in schools mosques Guild that manifests in Bazar State that manifests in palaces and pavilions This four element in Naqsh-e Jahan square that is considered as perfect symbol of urbanity and architecture of this school is clearly observed.

Culture in Isfahan urbanity school

Isfahan urbanity school can be known as a culturist style. From beginning of formation of this school Shiite Islam ideology along with Iranian culture is inseparable part of this culture. Every culture is manifest of some kind of holy order that is extended from residential unit to residential complex, it means utopia. Considerable point is success level of this utopic pattern in compare with its cotemporary patterns in other geographic spots such as Baroque style in renaissance Europe. Importance of culture is observable in every four elements of Isfahan school utopia. In fact Safavide state in time of Shah Abbas I observed this pattern in Isfahan to some extent in order to firming his own power. Because Iranian Islamic culture was demand of Iranian people in that era and the Safavides took advantages from Shiism for their own legitimacy and acceptability. It was in this era that by capability of some figures like

Sheikh Baha'i some principles according Islamic Iranian culture were combined such as principle of hierarchy, plurality, unity, concentration, aggregation, clarification, connection and balance principles and unexampled masterpieces were created in this era. This school strengthens congeniality, kindness and emotions of citizens. City progress toward cooperation and assistance. People can express their own inherent talents. And city is oriented toward temporization. City brings about security feeling in human and keeps religious values, local rituals and valuable traditions. Such city is constituted from distinct quarters that are generated according to ethnicity, religion, trade or utility and quarter residents are interested and dependent to their own quarter.

Introduction of Isfahan air

Here index prominent performance of the construct change it to a prominent object: glory of power and royal splendor that was pervasive in pre-Islam architecture and after Islam reduced to humbleness and simplicity in essential building and monotony in urban tissue again found importance in Safavid era, in such manner that its manifest is observable clearly in architecture or even urbanity of this era.

Islamic Iranian mosque that before Safavid era has public properties in renewal of life of potent and concentrated state replaced

with royal mosque and ancient glory. Glorious proportions of the mosque can make these prominent state-religious elements distinct from other surrounding elements so that have sudden and enthusiastic attendance in city slept tissue and square simple and open space.

Royal palace finds its past value and glory too and in correspondence with square west royal complex has found value and dignity equal with religion. What put this royal palace and royal mosque alongside with each other in addition to these two essential base of Safavide belief system is value and importance that is assigned to "high position" to these two structural element. Safavid era this high position was a manifest of stability, power and eternity of accepted religion and Shiism from one side and potent state from other side. Here these two elements power and stability is prominent as well as their holiness. This has the same importance that another and one complete another and their close connection guide or sometimes impose religious and governmental system together into public and private area of society.

In this case, economy is so combined with this two essential base that guaranties its stability and eternity until several century. The economy is oriented and under control of central government is a part of integrated complex that is so well organized that lasted

for several years against conflicts and invasions. Because in this complex if a component get harmed other elements and components repair it.

Isfahan Divine School

Emerging Isfahan divine school is a result of soaring of Shiite intellectual life in Safavide era and predisposed flourishing of illuminated, philosophic and scientific opinions. This sort of wisdom that was establish by Mirdamad is soared by Mullasadra and changed into a new wisdom that is famous by the name of supreme wisdom. According to Mullasadra mysticism, philosophy and religion are elements of harmonious series that this harmony is manifested in the life as well as works. According him intellectual reason or philosophy is connected with Koran and Imams as well as mystic opinion obtained by clean soul intuition and detection.

Ideology on the basis of Isfahan divine school belief conceptions tries to be applied in its utopia architecture and urbanity to smallest physical scale and each scale try to be a reflection of universe unifying principle. The whole is perceivable in one glance and find a concept separated from its own components. The concept shows that the whole is not a series constituted from its components and it has another meaning and induces another concept. The component in its scale expresses the unity. While it cause

a larger series in combining with similar and different components [2]. The component in its plurality express unity and the whole in its unity show plurality. Small world whether is city scale, or quarter scale, or square scale or street is a light beam from great world. While in apparent chaos has an inner order. Order in chaos.

Naqsh-e Jahan square

Naqsh-e Jahan is among fairly intact urban spaces that since its construction time to date acted in city scale as well as Iran scale and even nowadays it is known throughout the world. This square design and construct idea carried out in Shah Abbas I era in southwest of Isfahan as city center, this center in fact is physical manifest of unity idea and society essential activity relation under effect of religion. Activities such as: worship, education, policy, trade, production, sport and recreation that took place all in edge or center of square and later was known and famous as Isfahan city identity and Iranian Islamic era civilization identity.

Maybe this great square can be symbol of important events such as unity and integration of country called Iran as well as determining shiism religion as Iran official religion in Safavid era [3]. This square with locating four prominent architecture and urbanity elements in four direction such as Abbasi great mosque, Ali Qapu building,

Sheikh Lotfollah mosque and Qeisarieh bazar entrance that their performance beside each other and with interaction with square space that has its own specific performance is a beautiful example of urbanity basics in Iranian old cities. In northern edge of this square Qeisarieh Bazar with a glorious entrance was located and encompasses many essential elements of urban activities of that era such as caravanserais, royal mint house, hospital, mosque, Naqareh house, guesthouse together with Bazar streets. While concentration on commercial and economic and financial activities attention to religious and human values are not neglected and in addition to existence of spiritual elements regard to moderating financial activities and giving spiritual overlay to them is observed [4]. From other side some other royal palaces such as Chehel sotoun and Hasht behesht together with Ali Qapu form a large complex in west of square. Vicinity of the square with new constructed Chahar Bagh provide connection of this square with Zayaneroud river that finally is connected to Khaju and Siosepol bridges and then to gardens of south of city. Essential feature of elements and tissues in vicinity of the square generally show tendency to inside and works such as pavilions inside of gardens too that apparently show extroverted tendency with standing within gardens and

being confined within trees and being in shelter from foreigners looks in fact is another manifest of attention to inside or creating privacy and protection from foreigner looks.

Essential element surrounding Naqsh-e Jahan

Around Naqsh-e Jahan square there are elements that some of their features in connection with the square wholeness and their role in the square is discussed.

The square body: the square main body in every four direction is fairly short body comparing with the square dimensions so that in its initial era if an observer stands next to one of the walls great part of the square was in its visibility field. This complex by type and substance and color of material induces presence feeling to observer. Furthermore opening frame of shops and porches above them that is repeated for tens of times was manifest of dhikr [5]. The square body even in entrances and portals with its privacy had beautiful unity and integration.

Sheikh Lotfollah mosque: this mosque is a masterpiece of architecture and tiling art of seventeenth century that is built by master Mohamadreza isfahani one of the famous architects of that era in the southeast of the square and in front of Ali Qapu building beside of Imam mosque. Because of special scientific religious utility of the mosque

there was no need to constructing yard and minaret. The dome is located on eight ogee arches and edge of these arches is ornamented with tiles in turquoise color. It is among valuable Iranian architecture and art masterpiece in terms of proportion, the dome shape, light adjustment and exploiting from natural light, tiling's motifs and spatial organization and other features. Features that are considered as its distinction with other Iranian mosques and schools are internal and external wooden tilings and supreme inscription. Tiling background color that in other mosques are blue in this mosque is buff. Mosque dome is one the most beautiful Iranian domes that in terms of color as well as geometric colors and proportions and simplicity and low height least dome can be compared with it [6]. This mosque with a cube that arrived to ground and is symbol of mundane world and earth, with a dome above the cube as heaven and spiritual world has overshadowed on earth and in its external façade directionless induction to earthy world and shows the sky. But inside of mosque while induce centrality of world and being under the sky to human indicate direction of Qibla that is direction of pray with its beautiful altar that is in front of entrance door. And its divine verses inscription remember to human the world creator. Other feature of mosque seraglio is forgetting the time [7] as well as

forgetting and hiding of place and direction. Who stand under the dome of the mosque don't know where in the world is stood and to where is directed. Just by observing mosque altar, observe a direction, direction of center of world or direction of Qibla. From other side itself, human caliphates of god is manifested as center of universe and has relation just with kaaba and with heaven.

Imam mosque (former Shah Mosque): portal of this mosque is in center of southern edge of Naqsh-e Jahan square. One of its obvious feature is lack of square axis rotating sense toward Qibla through entrance vestibule and its lateral corridors in entering the mosques that arrives to its apron. Regarding to absolute power of Safavid Shah Scientists and intellectuals and interfering of competent and aware architects and artist caused the square have angled direction toward qibla and it is because of some consideration. So as this mosque is an obvious urban symbol for square and city. Beautiful combination of dome, minarets and portal and incorporating heterogeneity in urban design and its form and shape in terms of color and scale grant a special dignity and potency to the space [8].

Ālī Qāpū palace: this building is located in almost one third south of western edge of the square and in front of Sheikh Lotfollah mosque, and was mostly accommodating

foreign ambassadors and was a watch place for monitoring what is taking place in the square and constitute from saloons that overlooks to the square. In contrary to other main three elements of the square (Imam and Sheikh Lotfollah mosque and Qeisarieh entrance that stand backward from square edge, this building is standing forward from square edge. This protrusion was due to the fact that in upper parts the building lacks wall and have column and ceiling for protecting Shah and his bystanders from sunlight and cold and warm and wind and rain. While maybe the reason of this issue was because Shah (or designers and planners) demand for exhibiting power and position and even holiness of Shah [3]. From other side establishment of Ali Qapu in the west of the square can be a reason for designer smart emphasize for exhibiting material and mundane power and it is just in contrary to Sheikh Lotfollah mosque that is located eastwardly and direction of light rise and Imam mosque that is located in direction of Qibla and bazar and in north [2].

Bazar: in the middle of square northern edge there is fairly vast dent within which bazar portal is located that the gate inside of this portal invite people to city market that is a series of all production and commerce and even schools and mosques activities and is an access ways to city residential quarters

[8]. In bazar entrance of mosques and schools alternatively show themselves and even square connecting main spiritual element is bazar that surrounded the square.

Naqsh-e Jahan square forming principles

Purpose from principles are issues that as thought or paradigm behavioral basics define relation of owners of a civilization with universe in line with forming its own life appropriate environment.

Relation with holy order and attention to urban direction: in urbanity direction is very important in terms of weather, sunlight radiation manner and direction of desirable wind blowing or whirlwind and storm and especially seasonal winds [9]. Meanwhile according to Islam teachings most obvious and essential physical and tangible element with explication of divine command in order to attention and life and especially for Muslims pray is Kaaba. Regarding that Kaaba direction is a holy direction that many activities and ritual of Muslims is practiced toward it, its exhibiting and sense together with the emphasis that concentrate human to it is essential and necessary that not only it was in attention of Muslims but also beyond it encouraged them to its recognition [10]. In fact sense and induction of Kaaba direction can be set forth as a value for city and urban elements. In description of the square in terms of direction some researches have introduced it

as an interface between this world and that world or as apron of Sheikh Lotfollah mosque [11]. It can be said square angular deviation from Qibla was quite wise. Because if the square was in direction of Qibla this sense of direction was induced just in the square but in current situation this square with its deviation induces Qibla throughout of the city.

Material and spiritual order of Naqsh-e Jahan square

Relation with holy order

Naqsh-e Jahan square though is not directed to Qibla but it is as apron of Sheikh Lotfollah Mosque. Also the square is an interface between mosque and palace-mosque and bazar in other word between other world and material world

General principles (philosophic and command manifests)

Naqsh-e Jahan square benefit from sense of no confinement (angle vision less than 30 degrees) and has proportion of height to width, and this proportion and balance is a manifest of heaven that encompasses the earth, similar to beautiful and splendid dome of Sheikh Lotfollah mosque that stands over the cube.

- Shops opening frames and porches above them that repeated tens of times and lights that radiate through dome columns skylights is a reason of square designer smart emphasis

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- for exhibiting fall of material and mundane powers
 - Establishment of Ali Qapu in west of the square
 - Establishment of Sheikh Lotfollah mosque in east in direction toward sunrise
 - Establishing Imam mosque in Qibla direction and Bazar in north induce to observer sense of presence in nature
 - Nature presence (especially water and plant) with simplicity that exist in Iranian garden too
 - Dominant presence of light and sky on square space, also soil color and type and substance and color of materials simply show direction of center of universe and forgetting or hiding place and direction and purifying mind of prayer from mundane affairs and getting prepared for pray and worship . the connector space like transition connect world to afterlife, earth to heaven , material to spiritual, absence to presence and human to the god. Another feature of seraglio and mosque altar is forgetting time
 - Dark corridor of Sheikh Lotfollah entrance
 - Beautiful vestibule with corridors in two sides in Imam mosque indicated separation time of afterlife and this world and necessity of not having concentration on this world and neglecting afterlife
 - Considering fair separation of mosque and bazar shows inseparability of this world and hereafter in the way that Islam recommend to it and indicates necessity of balanced attention to all aspects of life . encircling the square by bazar and alternative ostentation of mosques and schools entrances within bazar or look to center and preventing observer looking to sky or horizon line is a symbolic manifest of engaging in spirituality and neglecting mundane affaire and vice versa concentrating on this world and neglecting the spirituality.
- Assigning middle of the square to attractive activities**
- Naqsh-e Jahan square is interface of old and new urban tissue
 - Creating central square with governmental buildings, great mosque, Qeysarieh beside it cause calm in observer and create visionary unity.
 - Ali Qapu building in spite of all its special features (height and protrusion) generally in terms of direction and shape and form and
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external wall material has no serious distinction with other square body and is in unity with them.

- Bazar form combination and following a determined form regarding natural geometry
- Square body even in entrances and portals with its privacy is a manifest of inseparable unity of this world and hereafter regarding special meaning that Islam define for them and necessity of balanced attention to all life aspects
- Creating square in vicinity of urban public buildings such as governmental buildings, Qeysarieh (Bazar) and in connection with their performance.
- Usage of combination of closed and semi opened (porches) spaces.

Extension of bazar branches to gates of hierarchy

Locating human in the threshold of another area. Semi dark space of seraglio and prayer rooms the light that is radiated through aperture and enlighten the altar change the material body of smooth stone completely to light.

At the same time radiated light pyramid in the space that guide attention to highness and light source present a thread for suspension of fantasy and its

flight and passage from material space threshold

- Assigning first layer around the square to shop room row
- Access to important building around the square through sides
- Access to streets around the square through corners
- Entrance to street through covered spacers
- Covered state of Bazaar and locating in main path between Bazaar and the gate for continuity of inside of this complex with main Bazaar.
- Connection and separation of this world and hereafter and necessity of not concentrating to this world and neglecting afterlife
- Separation of Bazar streets in the intersection with residential passage in spite of integrated combination
- Separation of Bazar street in the turn of Bazar path in spite of bazar complex integrated combination
- Assigning each Bazar street to a specific guild.
- Surrounding body configuration so as the space takes human scale , recommending combination of public and unity in layout of shop rooms in the vicinity of passages and other element in layers in back rows, connecting human as center of small

world to center of great world and see the small and great world as a reflection from each other.

- Applying metaphor for physical expression and spatial word such as combination of shade and light, soft and hard, water and stone, earth and sky, compaction and extension, dryness and freshness is a metaphor from eighth territory (world of example) and expresses accumulation of two different world with together and usage of allegorical letters and numbers is seeking way of entry to example world.
- Palaces of Chahar Bagh margin all are octagonal and also Jahannama building that is constructed at beginning of Chahar Bagh is in octagonal shape.
- Complexity of Sheikh Lotfollah mosque with a geometry based on number five and number twelve has become basis of construction of Imam Mosque. Opening repeated around the square is a manifest of dhikr and reminding of god.

CONCLUSION

Certainly impressive role of Islam in architecture and urbanity of Isfahan is undeniable. This influence in the form of Isfahan school not only is evident on body

and air of Isfahan but also influenced soul of this city too. Influence of Isfahan air and philosophy on any observer and religious people of this city from long time ago to date is undeniable. In fact there is a mutual relation between city air and city residents religion. And influence of one on another is clearly observable. And city air turning point is found in Naqsh-e Jahan square and elements surrounding it. Therefore in Isfahan school not only the scale but also human space is important issue. High minarets, sublime portals and elevated buildings all are expressing this space, and owing the same fact human passed through these spaces without any fear and dread and is exposed to spatial and cosmologic communication with them.

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