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(Received 22 Nov 2009, Accepted 7 Feb 2010)

Islamic architecture, especially of mosques, is inspired by artists' inner revelations rooting in spirituality and knowledge which govern things taught to human being. In traditional monotheism, architectural forms, based on numbers and geometry, are observed through spiritualistic point of view. In terms of this point of view, mosque architecture represents various means of showing oneness and monotheism. Despite the mystical approach taken in many books for mosque architecture, no comprehensive study has yet been carried out on identification of reasons behind using "sacred" numbers in mosque structure and decoration; therefore, it seems quite necessary to investigate the nature of such numbers based on mystical and traditional resources and through mysticism and Sufism. Traditional concept of numbers and geometry consists an integral part of shapes used in architecture; the most important feature in the field is the meaning and implication of numbers. Such implications bridge multitude to oneness and depict the order of the universe. In Ilkhanan era numerical-based geometric decorative patterns became more salient than they were in previous eras. Varamin Mosque, with its balanced fore-portico structure, represents a great example of this type. Details of geometric decorations used in this mosque based on particular numbers imply the architect's intension for communicating mystical concepts. Variety of works has been published on architectural geometry and Iranian architecture (in mosques, schools, palaces, etc) but only the appearance and geometric patterns have been addressed in such works. Study of Iranian architecture (and mosques in particular), however, requires consideration of the vision and viewpoint behind such constructions. Mosque architecture may

be studied in different aspects, such as employing "sacred" numbers in mosque decoration, which has been previously neglected and calls for a profound Islamic-mystic view to discover what Muslim architects intended to signal in their works. The present paper provides a numerical study of shapes and decorations used in such architecture; however, other viewpoints may reach quite different conclusions, since nothing is deterministic in art. Through emergence of modern aesthetic criterion, we can observe the application of numbers, particularly geometric patterns in Varamin Mosque, built during Ilkhanan era (a Mongol dynasty). The special implementation of geometric shapes and their numeric principles conveys certain meanings of mysticism and Sufism. Architectures have chosen to convey their ideas and thoughts through numbers and geometric patterns because such patterns are abstract and encircled by nature; they also pronounce a kind of consistency for having straight lines and angles. The present study aims to address the concept of numbers used in the structure and decoration of Varamin Cathedral Mosque, as a magnificent example of four-portico mosques in Ilkhanan Era which attracted considerable attentions due to its architectural techniques and decorative features. We hope this semi-scientific approach will serve as a starting point for more complete technical approaches to the subject and help finding the implicit mystery behind these numbers in order to open a new horizon to Iranian rich culture. This historical research attempts to address the meaning of such numbers and geometric patterns based on a descriptive-analytical approach.

KEYWORDS: Number, Geometry, Mysticism, Cathedral Mosque, Varamin.