



# Investigating The Manifestation of Light in An Iranian House Based on The Opinions of Suhrawardi

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## ABSTRACT

The wisdom of enlightenment has been thrilling and light-oriented as a debate-taste wisdom that has a great impact on Iranian art and architecture by understanding wisdom and the Iranian concepts on this matter. The effect of the ideas of Enlightenment wisdom as a common language for the creation of spiritual houses in the contemporary era is examined. And the purpose of this article is to promote contemporary architecture according to the concepts of Enlightenment wisdom in the field of meaning and form, which is the most obvious aspect in Islamic art, architecture and especially in the Iranian house. In this research, firstly, through library studies, Knowing the lights of enlightened wisdom and its components is discussed in order to promote the spirituality of the Iranian home. This research is applied and based on fundamental studies. In this research, only one type of fixed and specific scientific method is used for the purpose of the research, and a kind of hybrid method that is the result of the interaction and combination of traditional (theological) and scientific (natural) methods will be used.

First, the method of receiving the light concepts of Enlightenment Wisdom that is based on the descriptive-analytical method was analyzed relying on the understanding of Suhrawardy's concepts of light wisdom and the manifestation of light concepts in the Iranian house, which has an enlightening interpretation, considered the place of manifestation of the teachings of Enlightenment wisdom and in this way, on the principles for Creating spiritual homes in the contemporary era.

**Keywords:** Concepts of Wisdom of Illumination, Contemporary House, Elements of Iranian House, Iranian House, Opinions of Suhrawardy Wisdom

## 1. Introduction

Iranian architecture, especially the Iranian house, which is a symbol of Iranian wisdom and according to traditionalists, the Kaaba which is the first house and the first architectural building inspired by the sacred, is a key element in the connection between the universe of knowledge and architecture. [1] In the contemporary era, due to forgetting the existential value of the house and its concepts and under the influence of Western housing patterns, it lacks the necessary fit to live in the Islamic style and does not show the Islamic identity [2].

In this article, we have tried to relate the principles of Suhrawardi and re-read it in the Iranian house,

which is the basis of the philosophical school of illumination, and the link between Iranian-Islamic thought and one of the most important intellectual origins. He is an ontologist, epistemologist, and methodologist, so Suhrawardi's anthropology has a deep relationship with his ontology and considers the universe as divine grace, and introduces the origin of the existence of beings as his science. [3] And all illuminations are from the nouralanvar. Presence science is the main axis of Suhrawardi's epistemology.[4]

Suhrawardi considers me as the source of illumination epistemology. [2]

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The methodology of Enlightenment Wisdom, which is based on two bases of taste and reasoning, namely mystical experience and logical thinking, draws the correct argument and explicit discovery as a criterion for knowing the facts [5]. By knowing and being aware of the concepts of illumination wisdom, which is based on radiant wisdom, love, sorrow, and goodness towards the light source (Noor Al-Anwar), it can be a great help in how the spaces are connected and placed in relation to the light source (Noor Al-Anwar).

Suhrawardi is the founder of the wisdom of light. By presenting a light-based cosmology, he explains the creation of infinite light. On this basis, he proposes the "luminous world of imagination", a subject that is considered as a turning point in legal issues and artistic creativity. Because it is the symbolic light that plays an essential role in the identity of Islamic art. On the one hand, it emphasizes the origin of art, i.e. the imaginary world. And, on the other hand, it indicates the aesthetic effects of art. [6]

Pre-Islamic religions of Iran, especially Zoroastrianism, used the allegory of light to interpret and explain their teachings, and the wisdom of Suhrawardi's illumination has spread in Iran. Light is the main feature of Iranian architecture, a symbol of divine intellect and existence. And it is a refuge for the soul trapped in the heart of the matter.

The presence of light in the body of architecture in the tendency to reduce the body is manifested; which is a symbol of darkness in Sheikh's thought and adds to the space, something that Iranian architecture has done in Iranian houses with light or water, i.e., lightening matter and increasing space [7]. Thus, Suhrawardi's Wisdom of illumination is considered in content, art, and architecture, as well as the Iranian house by using the principles of Iranian-Islamic wisdom, mystical, and Enlightenment, and the Iranian house is one of the most influential spaces of Islamic architecture and is the only place where the first experience directly with space happens in isolation and aggregation.[8] The human house is the point of connection and stabilization on the planet and the whole universe and existence[9], and terms and concepts can be defined in the ontology, epistemology, and methodology by relying on the descriptive-analytical method throughout Suhrawardi's works. With the help of Suhrawardi's fields of thought, they can be reconstructed and the concepts can be reformulated in a new way in the Iranian house, which represents the main

components of the philosophy of Illumination and Islamic architecture, with Iranian culture. Art and aesthetics can be a great help in republishing the theoretical foundations of Iranian art and architecture. In this regard, the first step in reviving Islamic art and architecture, especially the Iranian house in the contemporary period, can be a review of the values and elements of the Iranian house based on the theoretical foundations of illumination.

## **2. literature review and Theoretical Foundation**

According to Suhrawardi, due to the inherent necessity of Noor Al-Anwar, this process is continuously executed without reduction and defect in the origin flows.

Suhrawardi has based his philosophical school on light and revelation and believes that light is nothing but revelation, and revelation is nothing but the reality of light. The concept of light is an obvious rational concept. Light is the appearance of the essence and the manifestation of the other. According to him, life is also emergence and enlightenment, that is, something apparent to itself and the world in its essence. Drake's being is active, and therefore, light is inherently self-evident and bountiful and active. Everything in the world or Nuria is darkness [10].

Suhrawardi considers reason as the prelude to love and considers both necessary. "The language of flirting", these four aspects, namely love and observation and violence and enlightenment, are combined. In addition, violence and love are added separately, and enlightenment and observation, as well. All four aspects are also added together. In such a way, in the current situation, each person enjoys the light; and through it, one can communicate with other lights. But it is not possible to communicate with other lights unless all four aspects of enlightenment, observation, violence, and love rule at the same time. Each of these four aspects necessarily has three other aspects. Its light is common. [11].

This language corresponds to all truths, in other words, Suhrawardi considers Nouralanvar as both his lover and beloved. Nouralanvar is in fact a romantic relationship. Truth is like a light that is common to all beings. "The language of flirting" is the relationship between the different levels and evolutions of light [11].

Everything in the world is either light or darkness, and each of these two has two kinds of substance and width. There are two types of light [10]

Abdullahi Ahar, according to Suhrawardi saying: light, which does not need space, is the essence of light with "single light", and light that needs space is "incident light". Non-light or darkness, which does not need space, is the essence of darkness, and in other words, it is the body that calls it "purgatory". Purgatory and non-light, which needs space, are the same transverse categories known as "Dark delegations". Named, according to the above cases, we find that Suhrawardi classifies the universe into the four mentioned categories and proves with various reasons that three of these four categories, namely, incident light, immersive substance (body) and the body of darkness (width), in existence and creation, need something other than themselves, and that light is abstract. And he argues that the body needs a dark body in the realization of its essence, and this dark body itself is dependent on the body in existence, as well as incidental light such as light is divine; so, it is dependent on the essence of the submerged (body) and needs it. Single light is alive and every living thing is single light. [12]

Philosophical concepts such as light and imagination (example) have always been the focus of different thinkers due to their importance. On the other hand, Islamic architecture needs to be deciphered based on such concepts due to the characteristics of light, abstraction and the use of special shapes and colors. By examining the available sources, it is possible to see numerous works and researches that have dealt with the problem of the effect of light and the luminous world of imagination in numerous artistic examples, in its light. By examining the available sources, from the valuable books and articles of traditionalists in English and Farsi to numerous compositions and researches on numerous artistic examples, it can be divided into the issue of the effect of light and in its light, the luminous world of imagination. Two categories of written works related to this research were examined. The first category is the works in which Iranian-Islamic wisdom and philosophy are compared and contrasted with the architecture of the same era, the most important of which is Corbin's (*Relationship between Enlightenment Wisdom and Ancient Iranian Philosophy*, 2012), Hossein Nasr's (*Art and Spirituality*, 1393), Nader Ardalan and Laleh Bakhtiar's (*Sense of Unity*, 1391) and Fatemeh Shafiei's thesis (Analysis of the place of imagination in Suhrwardi's aesthetics, 1389).

The second category is the articles similar to the upcoming research, which will mention the innovation of this research while stating the titles

and problems of the research. The most important articles are: Artistic Imagination in the Illumination Wisdom of Sohrawardi (Fateme Shafiei & Hasan Bolkhari Qahi, 2013, Iranian Painting), manifestation of the Kingdom of Imagination with an emphasis on Shahabuddin Suhrwardi's opinions about the world of Imagination (Parviz Eskandaripour & Fateme Shafiei, 1390), Beauty and Existence of Suhrawardi (Alireza Fazli & Fateme Shafiei, 1392), Artist in the philosophy of Suhrawardi al-Ishraqiyya (Fateme Shafiei & Hassan Bolkhari & Mahmoud Haidari, 1391), Examining the manifestation of the code of light in Islamic architecture (Fateme Shafiei & Alireza Fazli & Mohammad Javad Azadi, 2013), The Manifestation of the Realm of Illusion (Shafiei & Khorrami, 2011), The Manifestation of Light with Artistic and Mystical Dimensions in Iranian-Islamic Architecture (Zahra Rahbar Nia & Rouya Rozbahani, 2013), the concept of beauty and its characteristics from the perspective of Sheikh Eshraq and its manifestation in architecture (Shabnam Javan Kar, 2016), Noor wisdom Eshraq and its manifestation in the architecture of Iranian Islamic mosques (a case study of the Nasir al-Molk mosque in Shiraz) (Hossein Safari & Elham Mehrinejad & Bahare Mehdizadeh, 2015), Reflection of the concepts of enlightenment wisdom in the architecture of Isfahan school (Sepideh Sharif Khaje Pasha & Sami Hosni Darband, 2018), Artistic Imagination in Sohrawardi's wisdom Ishraqi (Bolkhari Qaghi, 2019) and also in the article: A Comparative Analytical View of Iranian Architecture and Music Based on the Concepts of Sohrawardi's wisdom (Guderzai Fateme & Sharif Hamidreza, 2017).

There is no veil between the lights and it is the superior light that illuminates the lower light; so, it dominates them. The light of the existence of truth in the descending arc of the universe degrades so much that it finally shines on the horizon of the material world and the infinite universe. [12]

Abdullahi Ahar According to Suhrawardi saying: The essence of truth, Noor Al-Anwar, is at the top of this level. Sheikh Ishraq says about the quality of Noor Al-Anwar:

Considering that Noor Al-Anwar is an abstract being, independent of nature and free from the flaws of multiplicity and darkness, so nothing but light is emitted from him, and since he is one, only light is emitted from him, which is also single light, but to this, the reason that it is the first issue of Noor Al-Anwar is rich [12].

Abdullahi Ahar according to Suhrawardi saying: The nearest light also creates another abstract light, which is the "world of abstractions" or the "world of light". This world is divided into classes which are: "Anwar Cairo" and "Anwar Madbareh", which is the light of Cairo for their intellects, peripatetic and Anwar Madbareh for their "infus".

The light of Cairo (intellects) itself is of two types: the light of Cairo A'lun, which is the longest light of the descent, and the other, the light of Cairo of the safleh, which is issued from the light of Cairo A'lun, and the light of Cairo is called Safleh, which are the arbab of Asnam. This class is called "Jabrut" or "Great Kingdom" from the world of abstractions, including the length and presentation of the light of Cairo [12].

Abdullahi Ahar according to Suhrawardi saying: The other class of the world of abstractions is the illuminating light, which is created in order to deprive the light of the formal presentation (arbab asnam) and devises objects, although they are not engraved in them and are divided into two types:

The light of the constellation of the constellation, which is the plan of the heavens, and the light of the human constellation (the rational soul), which is the plan of the body. This class of the world of singles is called "kingdom" for the population of the peripatetic [12].

Abdullahi Ahar according to Suhrawardi saying: The world is of two types: the etheric world and the planets, and the world of elements, which includes man and his perceptible world, considers them as the source of the multiplicities of the world of existence. The great world, after the essence of the light of the lights (the world of divinity), has three general levels: the level of the intellect (the world of predestination), the level of the soul (the world of the kingdom) and the level of the body (the world of impermanence). Grid is a small world in which the big world is contained. Likewise, man, due to having the three existential intoxications of intellect, soul and body, if he achieves perfection in both scientific and practical powers. [12]

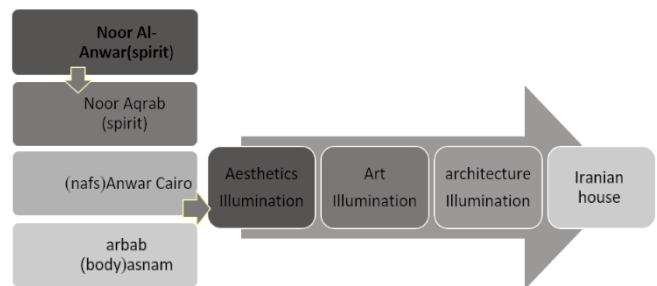
Sheikh Ishraq is considered to be the first theorist of the world of example in Islamic civilization [13]. The world of example divides into two parts connected to the two horizons and the psychic realms, and he calls them separate imagination and connected imagination, respectively. What is meant by separate imagination is the world of example, and what is meant by connected imagination is the power of imagination which is within man and from his inner senses. [14].

The history of thought and art shows that the human imagination is the most important and main tool of literary and artistic creations [13].

Slow is a topic that marks a turning point in legal issues and artistic creativity; because it is the symbolic light that plays an essential role in the identity of Islamic art [6].

And finally, the effects of the light and the reflection of Suhrwardi's thought can be seen in different degrees in the architecture and especially in the Iranian house due to the presence of the central courtyard in continuation of Suhrwardi's light hierarchy system (fig:1).

Fig 1: Theoretical model of research (source writers)



### 3. Research Methods

Suhrawardi considers light as the main element in the subject of beauty, art and Islamic architecture. Because it is the symbolic light; it emphasizes the origin of art, i.e. the imaginary world, and it refers to the aesthetic effects of art, and considers the most appropriate option to express the concept of beauty and formal identity of Islamic art and architecture, especially the Iranian house. The order is examined in this article.

Data collection methods and tools: This research is applied based on fundamental studies. In this research, in terms of its specific conditions, only one type of fixed and specific scientific method is used for the purpose of the research, and a type of hybrid method that is the result of the interaction and combination of traditional (theological) and scientific (natural) methods will be used. Because the nature of this research is far from the detailed research that is based on experience and hypothesis testing, so the path of the research is based on analytical and authorial reasoning and inference. Therefore, it is tried to mix the scientific method with the traditional method in a holistic method and to discover the facts, both the reasoning method (scientific method) and the discovery and intuition method (traditional method) are used, and in the

scientific part, the approach of this research is a descriptive-analytical method.

The required information has been collected using library resources, including books and citable articles, and for this purpose, the concepts of Suhrawardi's Illumination Wisdom have been explained first. Then, these concepts were studied separately in an argumentative and analytical manner in the two fields of Iranian art and architecture (Iranian house), and finally, the adaptation of these two fields was done based on the mentioned light concepts

#### **4. Results and Conclusions of Illumination in art and architecture**

##### **4.1 Beauty of Illumination**

Suhrawardi, using various sources, especially the verses of the Qur'an, considers beauty as a manifestation of light and considers light as an original symbol such as the symbol of the imaginary world - nowhere - where the original patterns, colors and abstract forms of Islamic art are; As a solid foundation for the epistemological and existential issues of light, he explains art as sacred and spiritual under the title of illuminated art [15].

The illuminated artist observes both the principles of truth and beauty in that world and expresses them in the language of symbol in this world. Suhrawardi also considers the relationship between love and beauty closely at the beginning of the treatise on the truth of love. Suhrawardi introduces love as the way to reach the depths of beauty, i.e., absolute divine beauty, which is the source of perfection, the source of beauty. This love is the key to the doors of many beauties. At the result of lovemaking, he creates works of art with these effects and their source is Nooralanvar [15].

##### **4.2 The Art of Illumination**

Iranian art, which has a deep and close connection with the wisdom of enlightenment, seeks to show a space different from the physical world. That space, which in a way indicates the world of example, is represented in Iranian arts on allegory in different ways [16].

Suhrawardi also places "goodness" in a high position in his treatise on the truth of love. Therefore, art will have a high status in Suhrawardi [17]. Sacred art is a way of looking at the world and an aspect of enlightenment. It is the same as knowledge and awareness. Knowledge is the beginning of artistic creation; because knowledge is the beautification of the soul. At this time, the

soul sees and cleans things as they are and should be [6], and this point will be the link between aesthetics, epistemology and ontology for Suhrawardi.

By establishing the optical hierarchy, beauty can be divided into reasonable, imaginary and tangible types. Each of these cases corresponds to the realms of the kingdom, example and body, respectively, and the remarkable point is the relation of these beauties with each other and in relation to Nooralanvar as the most complete and beautiful truth in Suhrawardi's philosophy [18]. And then, the influence of Suhrawardi's view on the hierarchy of light, which is derived from the existence and ontology of Suhrawardi, can be seen in the spatial hierarchy of Iranian architecture.

##### **4.3. Illuminated architecture:**

Farahani According to Hekmati saying: In Iranian architecture, the formation of physical spaces is influenced by the atmosphere of philosophical thought and ruling it in various ways [19].

The presence of light in the body of architecture is manifested in the tendency to reduce crime (which in the Sheikh's thought is a symbol of darkness) and add to the space. Iranian architecture in the Iranian house with light or water lighten the material and increase the space [7].

Islamic architecture is located in the hierarchical system of Suhrawardi. The first proposition and the last index of Islamic art and architecture is monotheism, which is at the top of the longitudinal chain of Sheikh Ishraq's hierarchy, and the elements of the universe are ranked from this real origin (Noor Al-Anwar) [20]. And, this orientation of Suhrawardi's luminous hierarchy can also be seen in the spatial hierarchy of the Iranian house towards the luminous nucleus (Nuralanvar) in horizontal and vertical levels.

#### **5. Iranian House**

What sets the architecture of Muslim houses apart from other residential houses in the world is the respect for man and space in defining a specific concept of house to express the concept of housing. Respect for human beings and space is the same issue that is considered in the architecture of Iranian houses [21].

The Iranian house is a human attitude towards itself. It is viewed from the inside and the outside exposed to the public. The house is known as a sacred place for the protection of family privacy. The outside access to the inside of the Iranian house has a military space network, which is the

public and private space of the house in three layers: the first layer, outdoor; second layer, Semi-open space and third layer, separated closed space. The entrance to the house has a degree of importance and hierarchy. Access to all parts of the Iranian house is an inseparable principle in the architecture of settlements [22].

### **5.1 Physical division of entering a traditional Iranian house:**

The human house is the point of connection and stabilization on the planet and the whole of the universe. The traditional house space is arranged in horizontal and vertical levels, which is based on the hierarchy of access from outside (a very general area) and the layering of light and darkness relative to the central core [23].

#### **5.1.1 Traditional house space on horizontal surfaces:**

##### **A: Hierarchy of entering the light source in the Iranian house from the public sphere:**

The spiritual traditionalism of the Iranian house, according to the traditionalists, consists of "courtyard", "porch" and "rooms", which represent "soul" and "body", respectively. Nature is created by God and is a symbol of him [24].

Mazaheri According to zolfipour saying: Due to the division of the general structure of the houses into inner and outer parts, the principle of hierarchy and spatial continuity from the entrance to the main part of the complex can be seen that the passage from one space to another will not be possible without observing the spatial hierarchy and spatial continuity. The combination of military, semi-covered and covered spaces in the structure of the house shows the spatial hierarchy [23].

Aghniyayee according to bolkhari ghahi saying: The entrance is the space that distinguishes the access point to the building from the location of the public movement path, i.e., the alley and the passage, and manifests itself as the interface space between the passage and the entrance vestibule. In addition to its communication function, it has also been a space for stopping, waiting and talking. In some cases, there were platforms on both sides for sitting and it is used to welcome or escort guests. The entrance space was installed in such a way that people could not enter the building directly and at once. Rather, they come inside after entering the porch and observing a limited part of the interior space of the building through an open or lattice installed in one of the walls or the body of the porch to one of the corridors located on both sides of the

porch and then to the courtyard and other interior spaces [25].

The nature that manifests in the courtyard is the beginning of the spiritual journey for the Muslim and the attainment of divine meanings. The courtyard, as a sacred center, polarizes the spaces around him [24]. "Monotheism" is the spiritual importance of empty space. Since the divine presence cannot have a material embodiment, empty space becomes more spiritually important and emptiness is considered synonymous with the sacred [26].

##### **B: Hierarchy of entering the light source in the Iranian house from the private sphere:**

The courtyard, which contains nature, is called the soul of the house and acts as a mediator that determines the spiritual direction of the family and realizes the private identity of the family. Moving from the rooms is also a representation of the human cube and their dependence on the home as well as the dependence of the individual on the family. Among the rooms, the hall is an unbroken historical display to this day. The platforms can be seen in the pavilions or in the halls inside the room, and the most prominent platform space is the "royal residence" of the house, and finally the porches serve as a transitional space between the temporal and terrestrial worlds. Nothing is empty of meaning and according to traditionalists, "light" is the main feature of Iranian architecture and finally reaches the courtyard as a symbol of "divine wisdom" and "existence" [24].

#### **5.1.2 Traditional house space on vertical levels:**

Kitchen, vestibule, closet, storage and water space are located on a vertical surface due to the distance from the yard [27]. The cube shape that is used in many rooms and courtyards is a symbol of perfection and stability [24].

The floor of the room becomes flat on the floor and provides the foundation on which humans have settled. The color of fire and warm colors remind the man of the material world. The color of Iranian carpets are mostly red, which means that the world should be under the feet of human beings and human beings should be considered as celestial beings [28].

The walls of the room rotate and expand, giving a kind of imagination to that longitudinal ascending plane, which is beyond the apparent boundary of the room. It is consistent with the axis of existence. The wall, like man himself, becomes the soul of a certain space. This vertical dimension enjoys the

most decisive sunlight and shows the sublime vertical quality [29].

At the same time, the roof revolves around this extroverted journey and returns the ascending arc of realization to the realm of the realm once again. Where the ascending arc of realization reaches its peak and from there, it begins its path towards the property [29]. Mirrors and colors are decorations that showed the world of Suhrawardi's luminous.

## 5.2 Analysis of Iranian house in horizontal and vertical planes:

Sheikh Ishraq considers love as the only way to achieve goodness and beauty. It is not possible to attain goodness except through love, thus achieving beauty first and then art and architecture.

Existence of luminous hierarchy derived from Suhrawardi ontology also has a great impact on Iranian architecture, especially on the Iranian house. And due to the importance of its use in Iranian culture and architecture, the issue of privacy and the spatial hierarchy of the Iranian house in the continuation of the luminous hierarchy of Suhrawardi is of a great importance. It is suggested that the Iranian house is divided into public, private and semi-private sections.

The traditional house space is arranged in horizontal and vertical planes according to the orientation towards the light, and in the horizontal plane is based on the hierarchy of access from outside (very public and private area) and light and dark layering relative to the central core of the yard. At the vertical level, it is determined based on the path from earth to sky.

The courtyard, on the horizontal level of the house, is the generator of centrifugal force and the components of the house become a whole unit in this way. As a result, the presence of a pond in the center of the yard also has a symbolic aspect that draws the sky to the ground [24]. Decorations such as mirror work and the presence of color in the decorations with a single property follows this symbolic aspect, as well.

The horizontal level of the entrance of the public sphere to the courtyard is as follows: the entrance door, porch, corridor and courtyard are a hierarchy of spaces that allow access to the inside of the house while maintaining the privacy of the inner courtyard, and in the second case, entering the courtyard private layers around the courtyard, such as arrangement of rooms that are in direct contact with light, and the inner courtyard in general, such as three-door, five-door, hall and windbreak, sash,

attic, earrings and beds are placed around the yard. And on the vertical level, compared to the courtyard, due to the distance from the courtyard, it is necessary to use ceiling light. kitchen, vestibule, closet, storage. Water space are located in this row and are placed at this level [27]. In these spaces, vertical movement causes man to have more upward traction and transcendental movement and the shape of a cube. Used in many rooms and courtyards, it is a symbol of perfection and stability, and the order contained in it is consistent with the inner state of man [24]. As one of the main methods of information analysis in this study, the use of the four patterns of cognition, introduced by Dr. Sahaf in the article, meaning is in Iranian architecture. Also, in this method, the levels of perception and cognition in the four valleys of concepts, principles, patterns, examples and related to the two principles of appearance and interior and the principle of levels in Iranian wisdom have been compiled and presented. [30]

## 6. Conclusion

In the analysis of the four foundations of the table, it is possible to refer to illumination wisdom in the section of the concepts of monotheistic vision and in the perspective of Iranian wisdom, also in the discussion of the foundations, illumination architecture and art, along with illumination beauty and aesthetics, so that Suhrawardi reaches. He considers "goodness" and perfection to be possible only through "love". Suhrawardi points to the prominent role of love in achieving goodness and the unification of love, sadness and goodness in the form of beauty and love from the perspective of cosmology. And, from the knowledge and methodology point of view, it is of interest to Hakim illumination, and also the multiplicity of the world is a two-way process from which observation and illumination are interpreted as love and violence. "Suhrawardi's" look at the category of "love" is philosophical and mystical. He calls "love", "goodness", and "sorrow" as the three children of "reason". He considers "sadness" and "suffering" to be a companion of "love" and to achieve "goodness" and perfection. The path of "love" is not possible, and it pays attention to beauty in the language of symbols, and in the appearance of things, in the discussion of the basics.

manifestation in art and architecture. But in the present research, in addition to dealing with the wisdom of illumination in art and architecture, the manifestation of the hierarchy of lights in the Iranian house has also been specifically addressed.

And, this is a new step in the direction of the light of illumination in architecture.

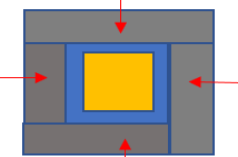

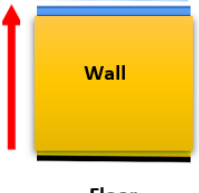
After the discussion of aesthetics, as a model and example, we can refer to Islamic art and architecture, especially to the Iranian house. He pointed out that the most influential architectural space is the wisdom of illumination Suhrawardi, containing Iranian-Islamic ruling concepts, which can be a basis for examining the role of ruling concepts in the art of Iranian architecture. After extracting the concepts of illumination wisdom, it finally deals with the adaptation of the concepts and principles of illumination wisdom in Iranian architecture and houses in the model and examples. In the previous researches, he discussed and investigated the light of illumination and its

(Table 1)

This two-way relationship house and light indicates the existence of precise and specific concepts of Suhrawardi with how light enters the spaces of the house. And the Iranian house, in the position of the face, is the manifestation of the concepts related to Radiant of Iranian-Islamic Enlightenment wisdom.

Illumination wisdom, through what he achieved, is common principles and language for creating spiritual houses in contemporary times and defined a kind of body and space that meets the needs of contemporary man and is suitable for evolving society.

**Table 1:** Conclusion (source: writers)

meaning art and architecture	Pattern Cryptography	Basics Illuminated Aesthetics	General concepts Ideas monotheists
<b>Illuminated Art and Architecture</b>	Allegorical and cryptic language is one of the important elements in Enlightenment wisdom	"Love", "goodness", and "sorrow" are the three children of "intellect"	<b>Iranian Wisdom</b>
Literature (allegorical stories of Sheikh Israq) Illustration and painting Architecture and decorations such as Mirror work, color ...	The book wisdom al-Israq - a philosophical masterpiece - full of philosophical metaphors, symbolic words and legal ambiguities  He wrote an allegorical treatise on the truth of love He likens goodness, love, and sorrow to Joseph, Zulaikha	The prominent role of love in achieving goodness (love of the child of beauty) Uniting love, sorrow and goodness  Theoretical Foundations  Illuminated Art	
Orientation of rooms (closed space) (Nasut) and porch (semi-open space) Jabrut) and courtyard (kingdom) Three-door, five-door rooms, hall and windbreak, sash, attic, earrings and bed  	Traditional house space on horizontal Levels  Noor Al-Anwar (Centralism)		<b>Illuminated Wisdom</b>
 Demonstration Room of "Human Cube" Spaces such as kitchen, porch, closet, storage and water storage  Transcendental movement Ceiling   Wall  Floor	Traditional house space on vertical levels	Theoretical foundations of illuminated architecture (In Iranian house)	



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