

STUDY OF MYSTICAL CONCEPTS AT FARSHCHIAN CULTURAL COMPLEX OF ISFAHAN WITH THE SEMANTIC VIEW

Mohammad MALEKI  , and Laleh HASANZADEH 

Department of Architecture, Marlik Nowshahr Institute of Higher Education, Nowshahr, Iran

Research Article


PII: S238315532400003-13

Received: 03 March 2024

Revised: 15 May 2024

Accepted: 20 May 2024

Published: 15 June 2024

 Corresponding author:
E-mail:
m.maleki.architect@gmail.com

ABSTRACT: Architectural works can be viewed in different aspects. But so far in two respects has been paid more attention to these works. First, as one of the Seven Arts as a result of the author's artistic creativity (aesthetics) and the second, from the respect of scientific and technical (the highest degree of objectivity). Entire attention to the two mentioned dimensions prevents us from the rest of important aspects of our architectural work analysis. This paper, based on the study of the role of the meaning component in creation place sense and in direction of answering to the questions related to that: the meaning component in each species, including "existing meanings in human's mind and "the existing meaning in places", make what levels and degrees, is formed that in this regard, the study of "mystical concepts at cultural complex of Isfahan Farshchian" with the semantic view frame in relation of architecture and the world of mysticism" is intended as the main objective of this research. In this study, with the documentary approach by referring to authentic texts, such as the types of the related books, publications and valid scientific research site and analysis of information, the evidence has been presented which indicates the meanings in the minds of human and places through sensory experiences is received and form perception arising awareness through the five senses and then the feeling is associated with perception and lead to a full understanding and significant perceptions. Based on all performed analyses based on the recognition of semantic signs in construction and examines limits of the dependence of form and content in architecture, this result is obtained that it interpretation of the hidden code in the architecture, results in a sense of place that is done according to individual perceptions. However, efforts to achieve the society to comprehensive and fundamental meaning of a work, despite the fluidity of construction meaning and attention to importance of the works criticism should also be accepted.

KEYWORDS: Fluidity of building semantic, Mentality complementary objectivity, Comprehensive sense, Morphology of architecture work, Relation of the architecture and mysticism

INTRODUCTION

The process of perceiving architectural work occurs in three stages: at first, the work demonstration is received by sensory perception, and then the initial data are analysed in the brain to become changed to understandable data for rational systems. This secondary information eventually led to the formation of meaning at different levels and its attribution to the architectural effect [1].

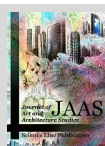
In this view, any kind of mental / emotional / narrative and everything that happens in the world of subjectivity occur after the art form. So the artist techniques is in shaping the material that art work is made of it that creates the aesthetic form or shape and ultimately leads to the formation of meaning [2].

Also extraction of semantic aspects among perceptions of series of audience and applying a set vocabulary with limited semantic dimension reduces the possibility of errors in individual perception world

(limited to one person) and the ambiguity of expression [3, 4].

Thus, designers are able to achieve a pattern language that is derived from human collective unconscious and over the years has survived, creating an eternal and timeless way to increase human interactions with architectural works and from the rest of the factors affecting the area and architectural styles, simply use as the timely and special [5]. Difference in nature of subject and content as well as qualitative understanding art form are Introduction to analyse the relationship between form and content. Each person's mental structure is the result of interaction of mind potential forces, namely the senses that are called mentality. Mind's interaction with certain objects, leads to different perceptions of the same object. So understanding ratios on the basis of the different components is realized and relative understanding is actualized.

Citation: Maleki M and Hasanzadeh L (2024). Study of mystical concepts at Farshchian Cultural Complex, Isfahan, with the semantic view. *J. Art Arch. Stud.*, 13 (1): 26-39.
DOI: <https://dx.doi.org/10.54203/jaas.2024-3>



2024 SCIENCELINE

JAAS

Journal of Art and Architecture Studies

ISSN 2383-1553

J. Art Arch. Stud. 13(1): 26-39, June 15, 2024

But the fact that how this mentality can be agreed upon by the set architecture audience, is a question that in a certain sense a more and more limited set of characters after the call is concluded; a set of properties that is adapted with the encompassing sensory perception of the work [6].

Examination of the relationship between form and content in artwork is the fundamental basis of the critics and includes other trends, such as aesthetic criticism, thematic criticism, mythological criticism, sociological and psychological criticism [7].

The building beyond the solid volume, containing a collection of semantic codes. The building is an implicative phenomenon like a poem, novel, or painting. Although the creators of the building engraved their meanings codes in it, until its confrontation, according to its own, possesses any meaning. Meaning is the result of confrontation of people with the building and use of space. Also, according to the different fields of social, cultural, and ... the people, the building meaning is different [8, 9].

This article is an attempt to develop a semantic approach in the form of architecture, which with attributive methods and analysing authentic texts attract attention to the building non-physical dimensions, deal with building as a text, and attention to plural meanings, antonyms, and endless. At the end, we try with analysis of employed symbolic signs in the Farshchian cultural complex; explain the quality of semantic perception and Semantic perspective.

1. Hermeneutic understanding of meaning in architecture

Meaning is one of the key concepts that its using in linguistics discussions, philosophy and art, especially in architecture is very common; Therefore, it can be considered one of the most important underlying concepts in architecture. According to Schultz, every person born within the semantic system and its semantic meaning through the symbolic manifestations becomes understandable. It is in this system that man with building reveals the meanings so architecture is part of the existence meaning history [10]. The meaning of each building in the term "text" is as a hidden reality that needs to be revealed. The text implication on meaning is performed in the light of action "interpretation". Indeed, the text begins to speak by interpretation and reveals its internal. The text implication on meaning is associated with implication rules or semantic knowledge, but the lever that effectively makes the system work is interpretation that arises from the interpreter. Semantics knowledge is related to the language, but is the interpretation of what text finder does and through it, make effective implications that result of semantics knowledge. So interpretation means "understanding" understanding is the meaning and content of each text.

Interpretation is obtained from analysis of formal and semantic models and interpreted level of importance of findings for text interpretation [11].

Dithery, one of the hermeneutics great thinkers, knows the understanding "the issue of life,". In his view, understanding is part of the internal elements in the flow of human life; Because people are repeatedly placed in different social situations and it is necessary to interpret these situations and events that take place so they can take action. Therefore, the understanding cannot be separated from the sense of being human [12].

What conducts interpretation in this level and the hermeneutics scholars are taken into consideration is examination of two main questions that is the direct process of meaning understanding. These two question are:

Pre understanding the interpreter: the rise of new insights such understanding is always based on the individual's knowledge. No interpreter cannot create own knowledge from nonexistence and to give it shape. In fact, a person who wants to know more about the subject has a series of brief prior knowledge. Understanding humans understand where humans on one hand know something about the subject and the other hand, know that doesn't know anything about the topic. This combined knowledge is the starting point. The other fact that reveals the interpreter for understanding is that understanding begins with a question and asking a question isn't possible without pre understanding. One must know what the question is about. If pre understanding about the question does not exist, the question neither makes sense nor the existence.

In fact, the beginning of human cognition is not to question, but also is pre-understanding that there is about questions. In this way, the pre knowledge provides background of the understanding. This is what Heidegger is called "pre structure" understanding. The pre structure, according to Figure 1, has three stages in which understanding must be placed in the background: First, there should be a clearer understanding of the whole situation, which Heidegger calls "pre possess". At this stage, before any particular object becomes apparent, there is background understanding from the whole of relevant activities. But having the general perception, this does not mean that a particular feature can be turned on. Therefore, before anything becomes clear we should move to the second stage or "preview". In this stage suitable methods for clearing everything become specified. But for that something completely becomes obvious specific concepts should exist that in their body beginning the interpretation might be possible. So the third step is necessary that is "pre perception". At this stage, the appropriate method is conceptually perceived [4, 7, 13].

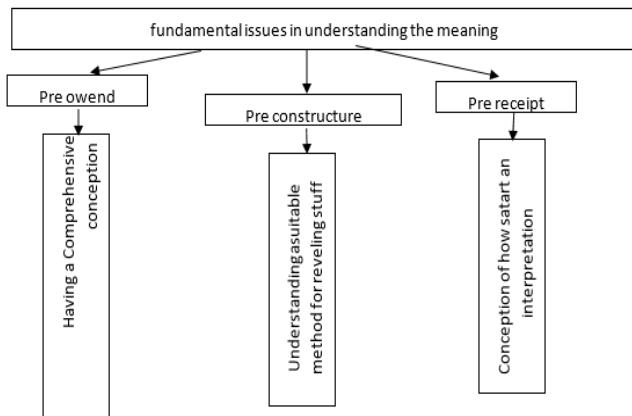


Figure 1. Pre structures of understanding from Heidegger's view (Source: authors)

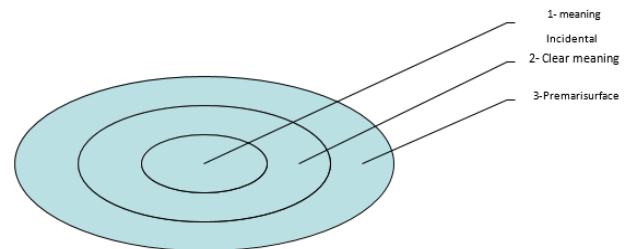
1. Perception of existing meanings in the place and creating symbolic and valuable meanings from the place

What this study emphasizes is providing a means to understand the existing meanings in the location and the creation of symbolic and valuable meanings in mind. In this regard Bourdieu believes that every phenomenon, in both primary and secondary, shows the meanings. In the first level the main characteristics of phenomena such as colours, shapes and structures are renewed and in the secondary level, they include a symbolic meaning. Another version of the classification of environment meanings, two levels of meanings refers to two levels of environment meaning such as "explicit" and "implicit". Echo by submitting this division knows explicit mining (the main point) indication of the main performance and the essential meaning of a symbol, and etc. He introduced notes implicit as a second etc. Function and symbolic in nature and considers it a clear meaning beyond. In fact, the implications of what he saw as a reference to the abstract characteristics of subjects as well as a clear meaning, association and transmitted [1].

This perceived hierarchy of meanings in the place marked in Figure 2. According to Vykstrvm, meaning performance ready designer to communicate with the user in the form of sending a clear message to the intermediary product, in addition, the interplay between products and users will facilitate and provide opportunities for self-expression. For example, a toothed wheel turn tells me to press the button, the kettle and the pot until the water is bending or chair I say, people are invited to sit [14].

But from the viewpoint of modern hermeneutic interpretation, interpretation from the viewpoint of modern readers is bound to tradition and language. Therefore, it is not a final effect that has no meaning because there is always more exposure to new interpretations. New audiences' effect in accordance with its own time horizon and meaning are faced with melting horizon audiences with historical horizon effect. The works themselves generally have a

few meanings. For these two reasons, do not tell artworks merely a narrative; they are vital goals for which it is made to throw together and lifestyles that are full of ideological implications, evoke [15].



1. Primary surface: including main: Qualities of phenomenon's like: color, shape and construer;
2. Clear meaning: main function or available function of a subject: Main meaning of a simple, object or a construction
3. Implicit meaning: secondly functional symbolic nature and gets further from the clear meanings: A mention to the abstract qualities of a subject the will be associated and transferred with a clear meaning.

Figure 2. The hierarchy of perception of the meanings in the place (source: authors)

In fact, connotation is a mental process that is associated with meanings that must be understood. This is the meaning inherent in it, but through a metaphorical connection can be made. For example, so-called minarets, according to its literal meaning, "lighting place" or venue for the fire. But on the second level of meaning, "lighting place" is conducting his relationship with Zoroastrians' furnace towers. In this connection, the basis for the symbolic associations in the mosques minarets as a manifestation of divine light, they were active [4, 6].

Although the fire did not have minarets, it refers to connotations meaning light, to achieve the profitability of a system value. As also mentioned in the Holy Quran to his family for the greater good of Moses, the manifestation of divine light as "fire" refers to (Alqsas / 29). Since the conception creates from something, meaning happens after understanding (understandable) is carried out. The different interpretations by different understandings because each reader has a set of (Having-Fore), Preview (Foreseeing) and (Fore-conception), understanding experience. Different understanding necessarily is with backgrounds with finders that form and realize the multiple meanings of the unique phenomena [15, 2].

Place structure and internal and external dialectic

Accordingly, Ralph set of relationships in the hierarchy of seven from the experience of the person in one place is classified as follows:

1. Being external as existence, where the place has an unrealistic and unpleasant sense for humans and although with certain human values, a person can't be its environment characters and existence meaning in it.

2. Being external as objective, which is deep separation of person and place, so that the person feels themselves apart from the location.

3. "External factors, which are often considered accidental or incidental, serve as background elements. These elements can be useful for contextual understanding, but they may also potentially undermine existing operations."

4. Being internal with a mediator, in which spaces have the ability to intervene around affected people because of the indirect and mediated experience, will be considered.

5. Internal behavior, which the person consciously focuses a place for the person knows, the more attention the details of what shape it.

6. Being internal as emotional, which experienced a sense of place through conscious effort is trying to accept a place, feel them and know and respect the symbols as well as identify with the place the way it will happen and perceive it deeper.

Being internal as existence; In this experience a person senses a feeling of "being in place" and the response was to place without conscious experiences. This is a person belonging to both deep and complete identification with the place itself.



Figure 3. Hierarchy of experience of person presence in place from the perspective of Ralph (Source: authors)

Another proposed classification in this field is provided by Roland Barthes, in which he introduces three degrees of meaning as follows:

First grade, provide information, which is presenting a semiotic meaning that it finds its duty to investigate.

Second grade, with implications Gray, creates a symbolic meaning that the semiotic science of psychoanalysis, economics and knowledge of the demo.

Third grade, that it "meaning numbness or dull" is called, with the addition of the meanings is as much as two degrees could not handle. Thus, the degree of meaning can be difficult to define.

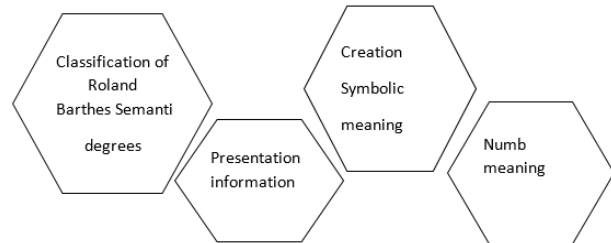


Figure 4. Semantic degrees-Roland Barthes:

In addition to the proposed classifications, Charles Morris also believes that the psychological approach has two levels of meaning. He's levels of meaning as sub classifications.

1. Reference level, in which the true meaning refers to and relies more on external factors.

2. The level of value, which means to raise the level of coordination between meaning and value systems governing access points, mainly on factors such as the observer's mind, focused within the human [3].

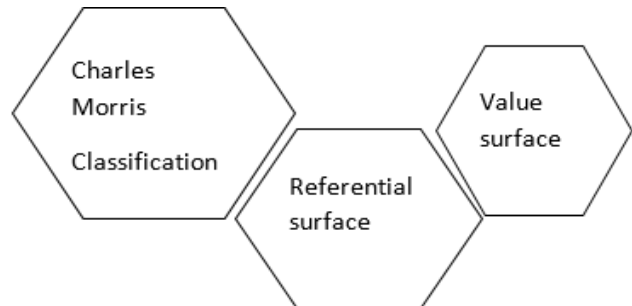


Figure 5. Level of meaning-Charles Morris)

Perception process and semantic levels of architecture work

The process of perceiving a work of architecture occurs in three stages: firstly, sensory perception received protests caused by the human senses are involved in fulfilling it. And this is particularly true among all those of similar sensory organs. For example, the color purple in the retina is irritated that people create, among all persons are equal. In the second stage, on the stage of data analysis, rational and understandable information devices are produced. In this analysis, some of the data that are foreign to stop individual cognitive apparatus and sensuous perception is selective. At the third stage, the second stage of rational analysis information is embedded in it and leads to their formation at different levels of meaning and attributing it to architecture work [12].

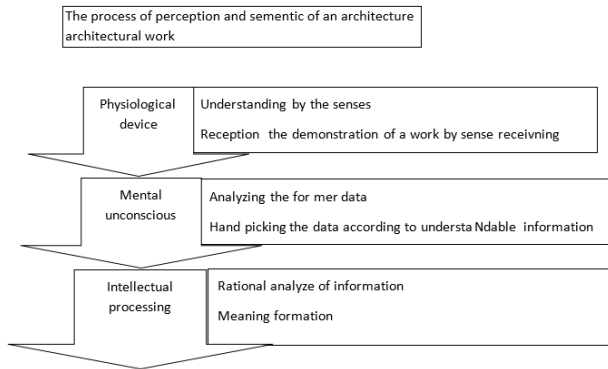


Figure 6. The process of perception and semantic levels of architecture work:

The first step is related to the human physiological function device but the fact that man (without knowing what it does) between the retina and stimulates the emotional impact of what he sees differences imposes, indicates that sensory data from other resources for correction of vision influenced [1, 4, 16]. The involuntary resources to Hall, "The world perceptions," which sets mental reserves during their lives. factors that Cavani psychological beliefs such as "Freud" and "Young" are stored in the realm of the human unconscious that makes it difficult to understand all meaning by the mind of the audience and to be returned to an individual interpretation [17].

It can be concluded that in the second stage of perception data received from an architectural work manipulated and pushed for certain that he wants unconscious after that time the underlying mental processes alone perception of visual sense of the work and make sense of the meaning of the first reaction that comes (in three stages). The first step will display the related intellectual perception of a direct and immediate, non-discursive mind after seeing the architectural work is shaped like triangles or complexity of a shape. After the audience understand that it contains symbols and hidden meanings in his mind. As a new sense, reference semantics are very diverse and are responsible for many problems of perception and reaction architects predict when users are facing their buildings. After receiving the visual, three-step reaction that occurs to that effect in the interpretation of works from the perspective of the audience will have a significant impact. We are responsible for the thoughts and feelings of emotional meaning, the meaning of the judgment on the value and meaning prescribed by the audience to encourage certain behaviors [7].

As in the present criticism, the criticizer analyzes the work from own critical perspective, to achieve this comprehensiveness and address these challenges, the extraction of semantic nuances among the audience-picked selection is a suitable solution. Why is that such a clause within the meaning of the perception of a person and has more

expansion. If we can achieve such a comprehensive mental abstraction we sure that is meant to provide architectural work is the objective reality. Therefore, it has the potential to cause the same stimulation as a stimulant subjective in the sense that when facing a work of architecture in audience perceptions occurred.

1. Define the comprehensive meaning

The comprehensive meaning of the architecture work is the rational means that the processing of sensory excitement everyone shared the same excitement with the effects of lead exposure. To achieve such a sense of research, "Henry Sanofi" in the field of environmental psychology as "recognizing the visual environment" have used help [18].

1. Basis of criticism, interpretation and understanding of the art works

"Havardky Gill" said: "The work of art is completed only by the critic and his successive layers to understand the" inner secret "opens its opening. But this process is complete destruction at the expense of the outer layer, the effect is beauty all [12].

Formalism, in cash artworks approach is that instead of focusing on content, asserting the primacy and importance as an object or face shape and form. And the source of attraction that has caused the audience enthusiasm over the work of art, the shape of the Hillenbrand [19].

"Kozenz hovy" has said: " true conversation [the art work] is barrier and dismissive of the mentality [20, 21].

Klayobl" English criticism of formalism and the owning the theory of "significant form" believed that "the artist must not reproduce." Any of semantic analysis will be possible only through morphology. Review backgrounds understand swelling, possible access to content to make smooth. Sunrise, a phenomenon that occurs as a natural, every day repeats. With the invention of imaginative and beautiful forms in the form of short, repetitive narrative of the incident and expressed in the form of innovative manner is expressed. Art, in the form and according to aesthetic values and how to configure their words, those come to life. No matter the subject of narration [11].

1. Architecture, art with the approach to the sky

(Architectural art that is pushed from the earth to the sky): To build each house, the palace and the temple required glue and by removing bricks from the earth and the sky went together. Mesopotamian ziggurat, pyramids, Mayan temples, pagodas and Astvpahay the main directions, the sky's the Far East, have gone up. Each of these buildings was considered the link between heaven and earth. Build sacred buildings, thinking there Bnashdn the center of the earth and the sky in a kind of transition from their land [1].

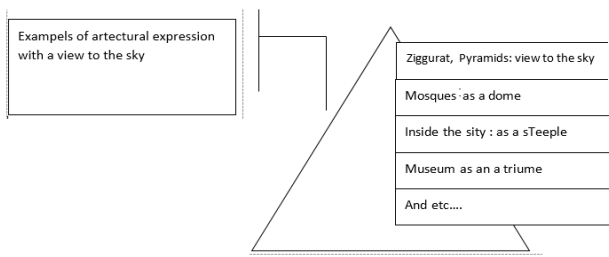


Figure 7. Examples of architectural expression with a view to the sky

Understanding the mystical concepts in architecture

- Literally meaning 'mysticism' that is a place called the original things (dictionaries Dehkhoda). School of mystical connection with architectural monuments so deep and wide that it is impossible to separate the architecture of mysticism. This paper is a qualitative study and analyzes the importance of the art of spiritual and mystical concepts in architectural manifestation of cultural complexes FARSHCHIAN be examined. Architecture is more than the other arts that could attract motivation and passion for excellence and immortality thoughts fly into the sky and soar and the presence of other worlds in the realm of human life and culture have to be watched. Architecture in setting up integrated feature of spirit of an element and the ratio of the current situation and feel that their human environment in which they lived in the world and has an important roleVaz-hr artistic feeling, emotion, thought, the human spirit has been familiar [1, 11].

Sample of mysticism pattern in contemporary architecture

Case Study: "Cultural Complex of Isfahan FARSHCHIAN, work of architect, Farhad Ahmadi

"Cultural Complex of Isfahan FARSHCHIAN architectural work, Farhad Ahmadi and the formation of the physical building, but also in search of the roots of the formation of the graft body and the meaning and quality of this relationship in the world of mysticism. Ahmadi says that in those years the young architect was influenced by great masters such as Nader Ardalan Iranian architecture and Kamran Diba such a concept-oriented architecture has been followed with mystical tendencies [8].

The basic idea is in its own center and poor soil similar to the supernatural atmosphere. Complete Space and transcendent and timeless [9].

Center of film culture of (cultural complex FARSHCHIAN) which is designed in the late sixties refers, in an area of 10.1000 square meters; adjacent to the river at the site of the tissue is relatively new built (Figure 9 and 10) starting point and the initial idea Special structures represents tents during festivals is considered [22].

Farhad Ahmadi [13] architect of this collection says: "I think the project of this kind arises: if sip of the sky, of the cosmos Center project, where the octagonal symbol of heaven, earth, forum falls, just like a stone across water wave creates form or manifestation of cosmic material effect actually stepped waves that create progressive learning that moves toward the sky. In fact, it is a kind of courtship or engagement between heaven and earth, the cosmos or the world of form with the world of Ideas. The diameters of the cosmic universe, earth and man have taken place; that has landed his life, his human link between periodic or infinite space feels. - Recovery of crystallized material form and value concepts in our architectural form [5, 6].

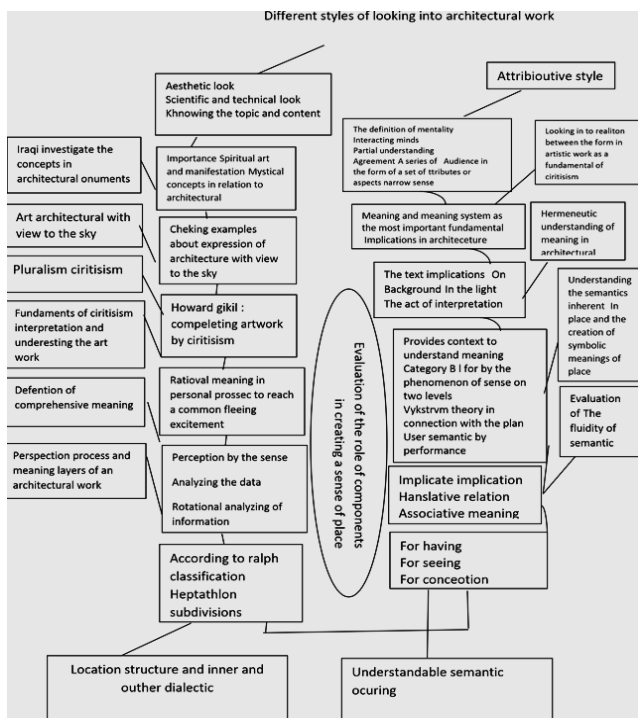


Figure 8. Adding up the first part of the project



Figures 9 & 10. Left "ARSHCHIAN Cultural Complex, Esfahan: <http://www.jmmj84.blogfa.com/post-10.aspx>

Architecture for image reconstruction worthy of paradise, on the road to using language to convey the spiritual message Vastary symbolic world of mysticism. In fact, he takes my reflection in their existence: whether one is aware of them or not, symbols that are not made by human hands but she changed it [14]. The application is the density of land uses concentration decreases from the center to the

outside. In other words, empty space in the center of the project and its place in the halls and its effect on the edges of the transparent material have. Building through seven gates has been stressed that the scale is connected to the surrounding environment. In fact, after the first space in the basic pattern of connection, transmission and receipt are. They may reference clever use of seven gates and emphasis on the seven gates of paradise, conceptual metaphor finds such a world, a reflection of the world of dust in the universe. "Astyryln originated from the perspective of the symbolic aspects in Iranian architecture in the world of physical fitness or seen in the kingdom of heaven [23].

Overall organization-what in the index set, powerful geometry and symmetry of its composition (Figures 4-6). In other words geometry as a unifying factor applied to all fundamental architectural elements such as space, form, surface, color and material systematized [10, 24].

Water and light are combined as elements of identity and space-based architectural beauty in the pool house is laid out. The pool house is a temple of Anahita (goddess of water) sealed (Goddess of Light) is all architecture works the traditional mixture of water and light in this space. The central octagonal space in addition to the location in the center of the project is to set a starting point for the visitors and users as well. Strong geometry, the presence of water and the combination of the light from the transparent bridge the space their own ends and passes through the center of social events and important (Figures 4 and 5). Another important element was emphasized in the design is the bridge (Figure 6). Similarly, the bus and separator element innocence and evil here, also, has come to the aid of meaning oriented architecture, earthy crossing or passing water purity and transparently transferred to the main space [25]. In Figures 7, 10 and 11 following the basic pattern of connectivity, transmission and receipt symbolically, man with the entry of the gate (connection) and passing the bridge (transfer) to reach the empty central space that reaches toward the sky at the rise in contact (Figures 7, 10 and 11).

In Figure 12 the architect with non-use of special or specific color has added its architectural space purity. What color is used as Disappearance spectral color that is combined with light and color creates a beautiful Nazrpdyd mind. Another point of building a strong relationship with the mystical world shows that: "In mystical thought, according to a stray such a piece that is placed on the surface but is included in the urban context" (Figure 12). Low building height and bulk storage spaces inside the Earth, proper location of entrances around the project, Open adjacent side street for pedestrian entry, places to sit along the waterfront (15, 16 Number of images), Accounted for more than half the level for free use of public projects And the use of natural and artificial

elements into caller. The center has become an urban space worthy of the adjacent river [26].

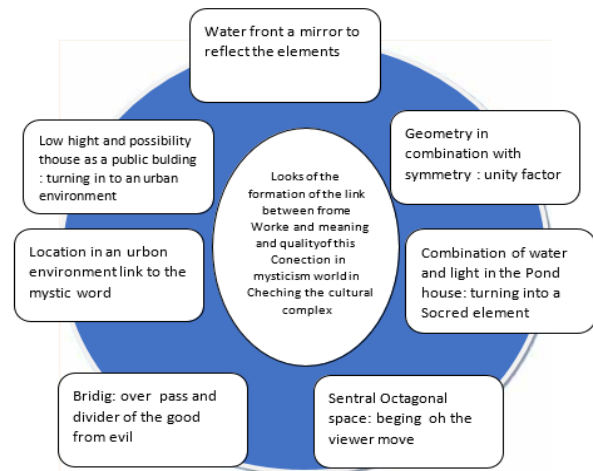


Figure 11. Formation of body and content link in the complex body Farshchian

RESULTS

In general summation of all arguments, indicate that two kinds of meaning, the first type consists of "the meaning of the human mind" and influenced by the values and cultural factors - social, the latter including the "sense of place and" relevant to It can be classified according to Gifford mentioned meanings regarding factors affecting the perception, in the form of personal factors (human and meaning in her mind) and physical (location, environmental characteristics and meanings in the place) and culture (beliefs, cultural values social) classified. Later in the process, meaning the human mind and the senses in place, through sensory experiences received the next stage point involves the perception of the senses forms. After the formation of the consciousness of sensory experiences, higher stages of feeling associated with perception lead to full and deeper recognition and in fact perception becomes meaningful. Here it is clear that human perception is based on three factors affecting the Gifford according to the classification (personal factors, physical and cultural) and through them, it is possible to perceive the meaning of place, including various aspects of personal, physical and social achievement. However, the influence of factors such as the perceived meanings of values and attitudes, culture, individual and collective identity, social interactions, physical structure and spatial qualities, character and location can achieve different dimensions. These kinds of factors are associated with different factors affecting perception as well. So finally all aspects of inferential sense of place through the scenarios and force measurement, evaluation and interpretation are followed and comprehensive understanding of the meaning of place, leading to the formation of a sense of place are humans [8].

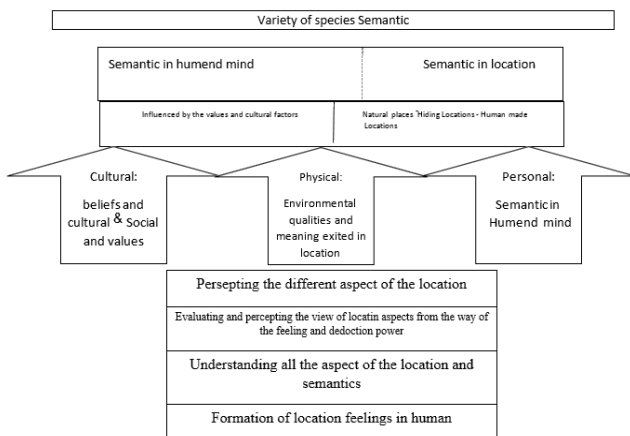


Figure 12. Summary of results

DISCUSSION

Understanding the contacts of a building, such as cultural centers FARSHCHIAN, the effect Farhad Ahmadi moment happens that a person has been dealing with this complex, for example, the water element in the architecture, valves for light, geometric shapes, bridges, and ... the most used visual elements which is kind of unique understanding of the elements in our minds institutionalized. But what, in our interpretation of the cultural complex, fundamental and as a key architectural terms the meaning of the words, namely: water and architecture, valves for light, geometric shapes, bridges and so on. The water is a mirror for reflection, a mirror with honesty and water purity, clean it brings, is an axiom of life, the subconscious We are institutionalized or valves for light, which presumably what subsequently, in mind,

Study of the symbolized symptom used in FARSHCHIAN cultural complex of Isfahan, the work of Farhad Ahmadi



Figure 13. Water, a mirror to reflect. (The author)



Figure 14. Use of geometric forms and traditional triangle (The author)

the input light is God and heaven. The use of the geometric shape of a triangle, the symbol of boundless wisdom, born in containing the fire element is that its essence and a bridge used to transport But it convey what? Move where to where? The purpose of this transfer is whether the emphasis on the use of the water element in the complex can be indicative of something? Why intake valves have been light on vertical walls with high altitude, and water and purity of divine light and rise towards the sky, triangle and infinity, the bridge will be responsible for passing on something? Here the interpreter to understand the exact meaning and content recognition, trying to somehow relate between signs and meanings perceived on the current knowledge, mystical and divine concepts to be daisy-chained together, these concepts in mind, a harvest content from the audience to create. Is that even the number of entrance gates, embodied and commentators' clever use of the seven gates and focus on them, pointed to the seven gates of paradise treats as well as a bus bridge to cross the evil and achieve a place holy, and God to rise up, visualize it. Of course, this issue cannot be ignored that interpretation is different from everybody else, but all concepts are ingrained in the minds of all people, in spite of differences, based on a proven concept, as previously our knowledge, are used to interpret .After familiarity with data and facilities necessary linguistic, cultural and social in which and attention to the situation of the author, it has brought in that position, the rule required for the comprehensive understanding of the meaning in architecture, especially elements and architectural landmarks is important.

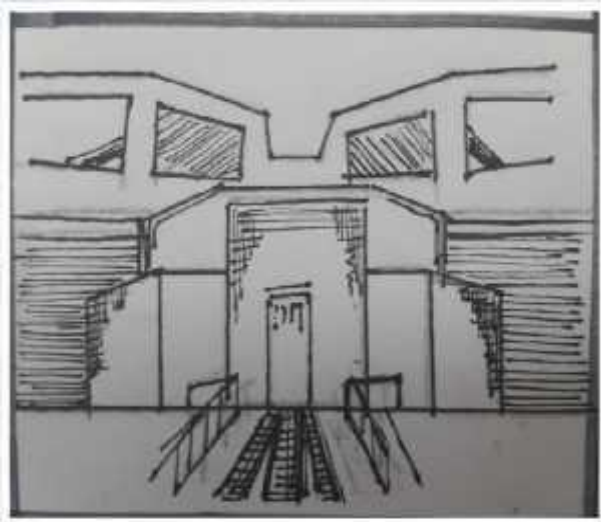


Figure 15. Shamse-traditional geometry symbol. (The author)



Figure 16. Symmetry (The author)

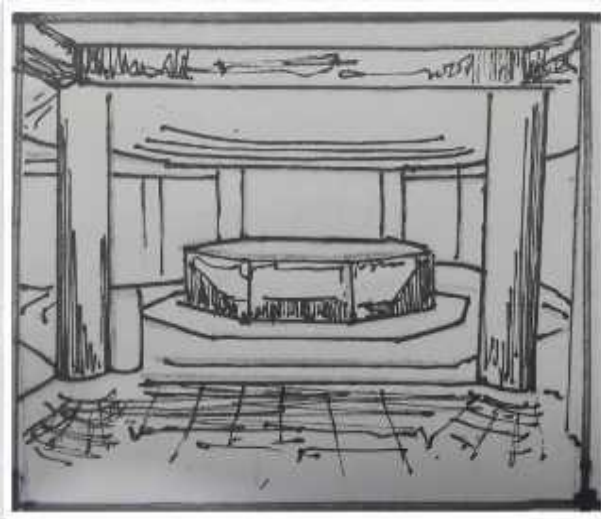


Figure 17. Spring house. (The author)

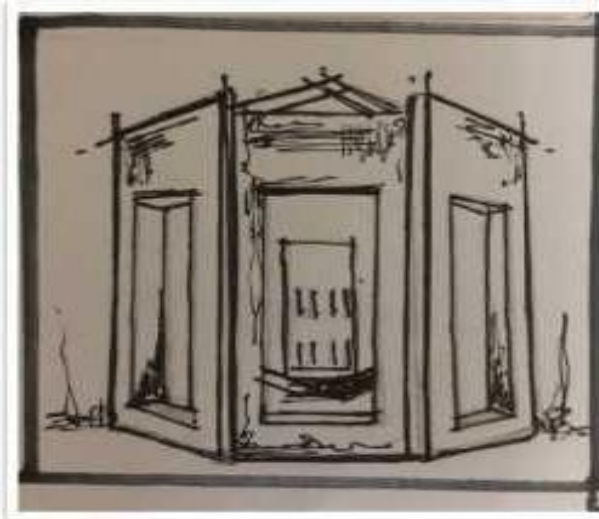


Figure 18. Octagonal lobby. (The author)

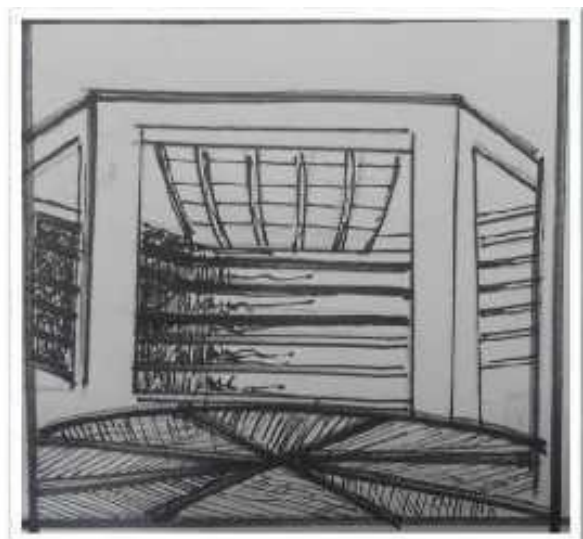
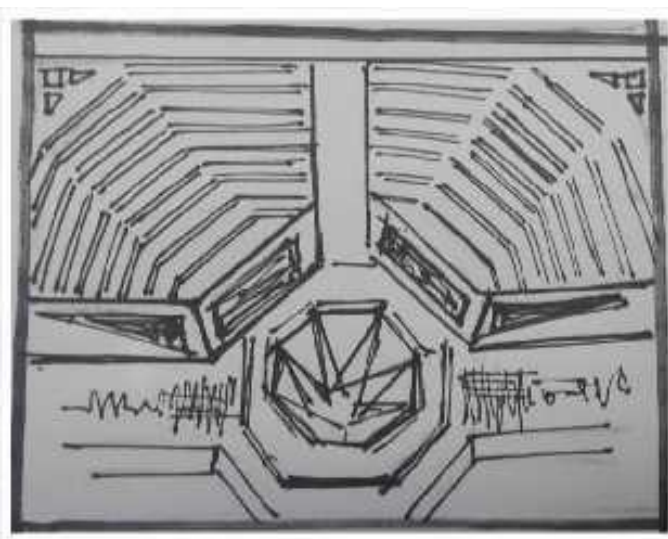


Figure 19. The octagon (right), theater salon (left). (The author)

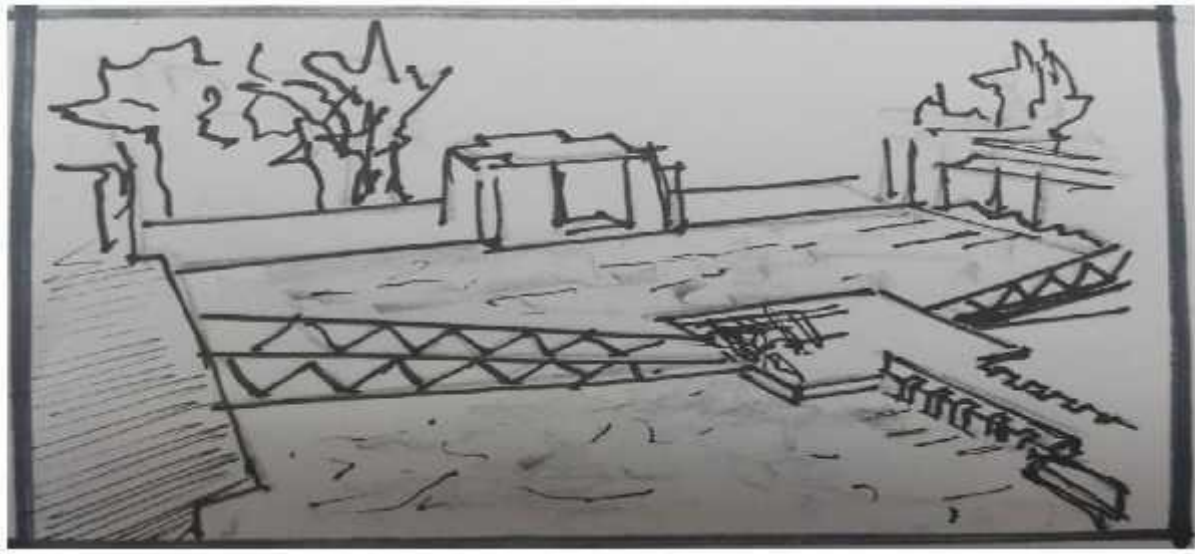


Figure 20. Bridge (The author)

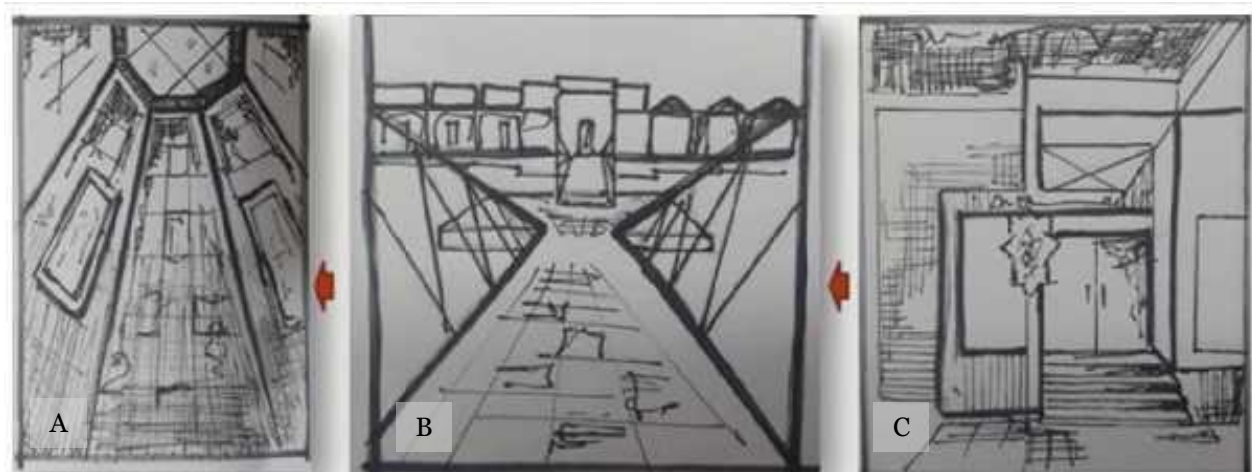


Figure 21. A: entering the gate connection; B: crossing the bridge; C: getting to the central space depleted rise. (The author)



Figure 22. Placement Farshchian complex into the urban texture (right): Google Earth and Farshchian complex adjacent to the street (left). (The author)

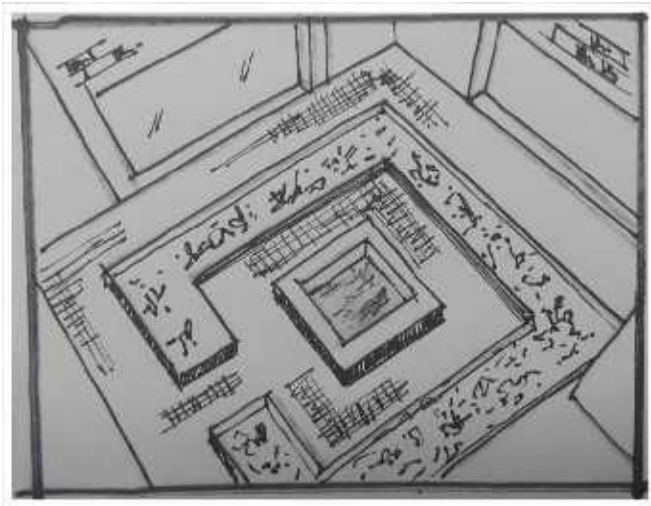


Figure 23. Sitting platforms (The author)

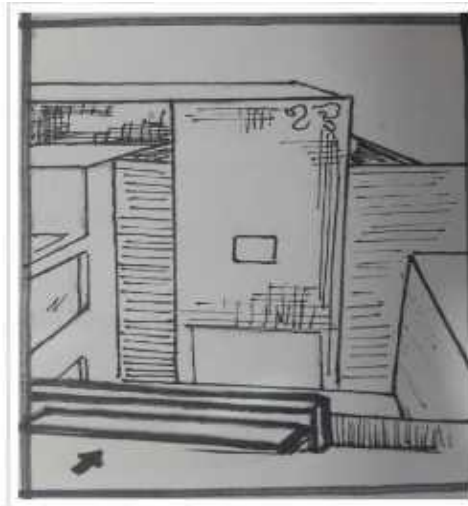


Figure 24. Backyard Central (The author)

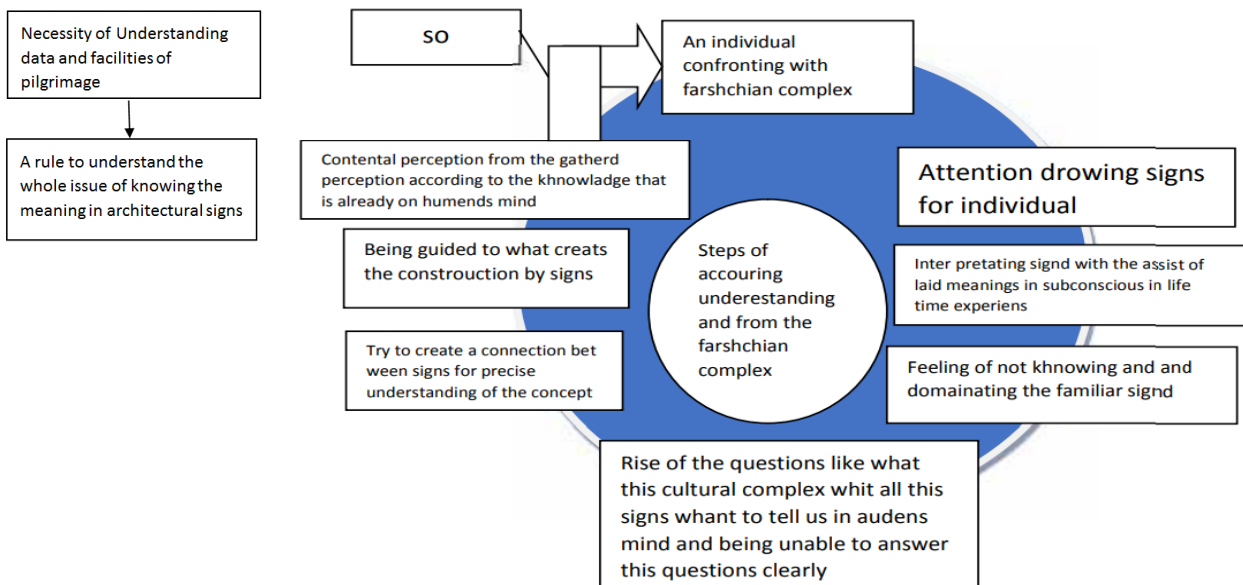


Figure 26. Summing up the discussion.

CONCLUSION

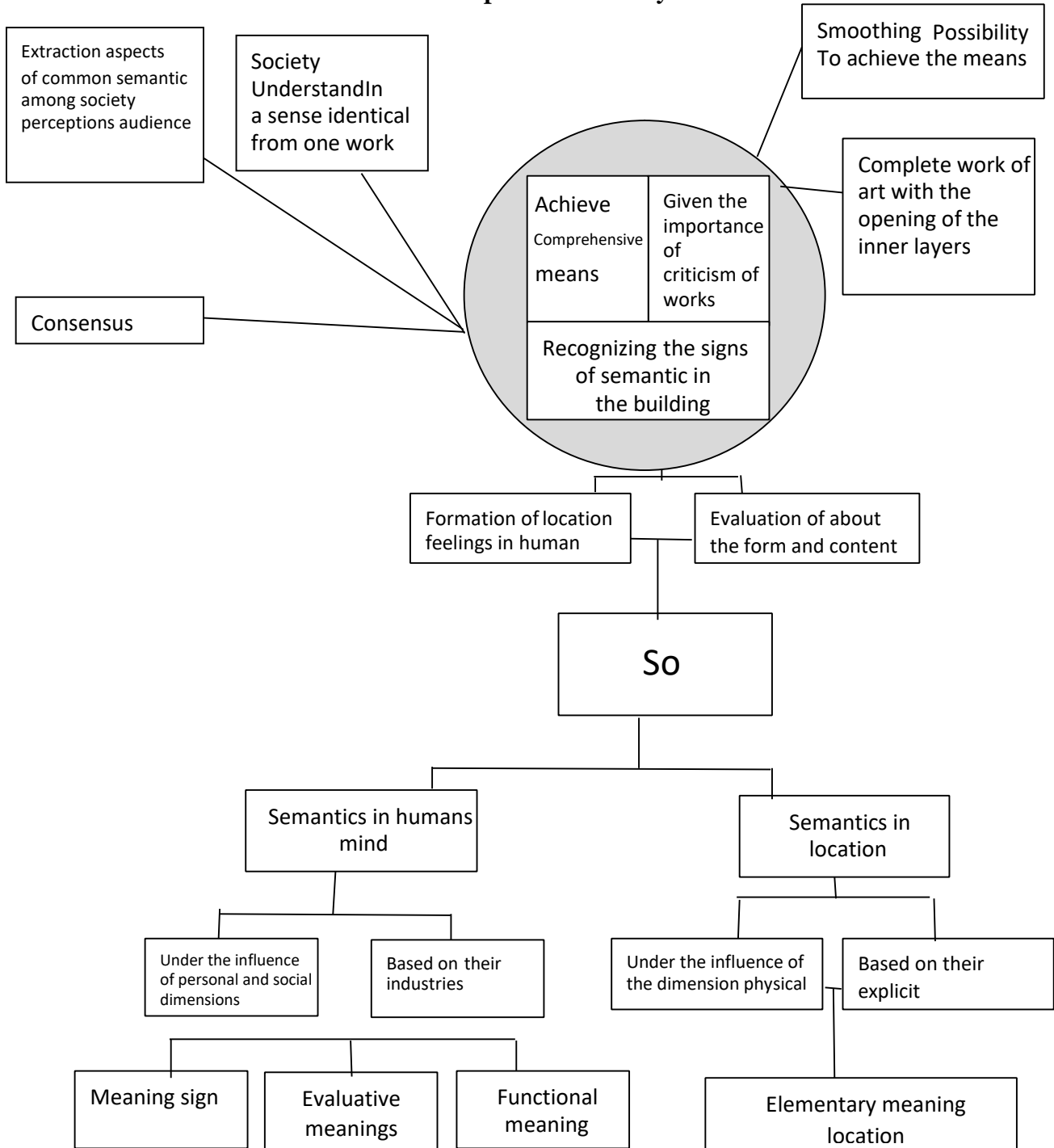
Based on all performed analyses based on the recognition of semantic signs in building and reviews range of the dependence of form and content in architecture, the result is that interpretation of the hidden code in the architecture, leading to the formation of a sense of place that through one of the dimensions and cognitive factors, it become understandable that is done by individual perceptions, so the "existence meanings in the place" based on their explicit and effecting by physical dimension, includes "immediate meanings _ primitive" of the place. And "meanings in the mind of man" are based on implicit and being influenced by personal and social dimensions, including "functional meanings, valuable meanings and symbolic meanings and". the other outcome of this

study, is presentation of the evidence to show this subject, that achieving the community to the comprehensive and fundamental meaning of a work, Despite the fluidity of meaning, by extracting joint meaning from perceptions of set of audience society, leads thinking of public opinion for a unanimous perception of a work, Of course, criticism should be accepted in the works, Because the backgrounds of human understanding, Possibility to achieve the meaning or content to make smooth, and this is the process of criticism of the work by critics that lead to completion of art work with the opening of the inner layers. The method in this study to examine the role of "the meaning" dual perception dimension, focusing on aspects of content in terms of the meaning of "instantly and explicit" is investigation of mystical concepts in cultural complexes of FARSHCHIAN in the form of a symbol, have been

revealed. With the process adaptation and assessment of signs on the monument to such a process for understanding the effects of semantic components in symptoms may develop. FARSHCHIAN audience understanding of the cultural complex, occurs in the moment of confrontation with the work that person realizes familiar signs, but feels, does not know everything about these symptoms and everything that know is understanding arising of this elements that is created

during life in his mind and since the audience asks that these signs and meanings "are indicative of what?" he leads to study of what the creator wanted his audience to understand and with the effort creates a syntactic relationship between signs and meanings such perception of it, that according to the mystical and divine pre knowledge such as chain to create a content perception from conclusion of this concept in audience mind

Results of performed analysis



DECLARATIONS

Corresponding author

Correspondence and requests for materials should be addressed to Mohammad Maleki; E-mail: m.maleki.architect@gmail.com

Data availability

The datasets used and/or analysed during the current study available from the corresponding author on reasonable request.

Competing interests

The author declares that there is no competing interest.

REFERENCES

- [1] The Holy Qur'an, T: Safarzadeh, Tahereh, (2004). first edition, Qom, Osweh Publications.
- [2] Abbasi, M, (2013). A research on improving the scientific validity of architectural reviews: a technique for extracting the comprehensive meaning of an architectural work, *Bagh Nazar Quarterly*, Number 24: 78-69.
- [3] Afshar Naderi, K, (1995). Creativity, *Memar Magazine*, No. 7: pp. 21-25. <https://doi.org/10.1108/09544789510087706>
- [4] Lori Schneider, A, (2018). *Art Methodology*, T: Ali Masoumi, first edition, Tehran, Nazar Publishing Research Institute: 26-30.
- [5] Kalali, P and Madiri, E, (2013). explaining the role of components in the process of forming a sense of place, *Journal of Fine Arts-Architecture and Urbanism*, No. 17: 43-51.
- [6] Hall, Edward T., (2006). *Hidden dimension*, T: Manouchehr Tabibian, first edition, Tehran: University of Tehran.
- [7] Dandis, Donis A. (2012). *Basics of Visual Literacy*, T: Masoud Sepehr, 33rd edition, Tehran, Soroush Publications.
- [8] Shults, CN, (2016). *Meaning in Western Architecture*, T: Mehrdad Qayyomi Beid Handi, first edition, Tehran: Farhangistan Honar. Sabrizadeh, Ruqiya; Mahmoudian, Hamid and Anakeh, Abdul Rahim, 2013, *Manifestation of Mysticism in Mosque Architecture*, *Islamic Mysticism Quarterly*, Salonham, No. 33: 8-1.
- [9] Cozens Hoy, D, (1999). *Critical circle*, T: Murad Farhadpour, first edition: Tehran, Roshangan Publishing House and Women's Studies: p. 169.
- [10] Heidegger, M, (2007). *Being and Time*, T: Siavash Jamadi, 8th edition, Tehran: Qaqnos.
- [11] Memarian, GH, (2005). *A Guide to the Theoretical Foundations of Iranian Architecture*, Third Edition, Tehran, Soroush Danesh.
- [12] Hershberger RG. (1974). *Predicting the Meaning of Architecture*. In *Designing for Human Behaviour*. Edited by Lang, J. Pennsylvania: Halstead Press: 147-751.
- [13] Ahmadi, B, (2011). *Truth and Beauty (Lessons in the Philosophy of Art)*, 2nd edition, Tehran, Center Publishing.
- [14] Razjouyan, M, (1999). Symbol from the Corner of Jung's Eyeglasses, *Safah Magazine*, No. 28: 29-3.
- [15] Tulaiyan, F and Asadi, J, (2000). *Etamad Newspaper*, No. 2000 dated 9/2/86, p. 11 (art). <https://doi.org/10.1215/10757163-11-12-1-86>
- [16] Neisser, U. (1976). *Cognition and Reality*. Sanfrancisco: W.H.Freeman and Company Press: 12-18).
- [17] Howard, K and Alex C, Andrzej D, (2001). *Walter Benjamin*, T: Ali Moazzami Jahormi, 2nd edition, Tehran: Shirazeh Publishing and Research.
- [18] Mahmoudi, F and Lezgi, H, (2008). *Semiotics in Product Design*, Tehran: *Fine Arts Magazine*, No. 34: 84-71.
- [19] Hillenbrand, R, (1998). *Islamic Architecture: Form-Function-Meaning*, T: Iraj Etisam, first edition, Tehran, Urban Processing and Planning Company affiliated to Tehran Municipality.
- [20] Memarian, G; Farmer, N; Mohammad Moradi, A and Ardakani, H, (2013). comparative comparison of the concept of ascension in the semantic commonalities of the same model with the architectural body, *comparative arts magazine*, No. 2: 100-87.
- [21] Noroozitalab, A, (2008). *Formal theory - the basis of criticism, interpretation and understanding of artistic works*, *Bagh Nazar*, No. 10: 69-88.
- [22] Sanoff, H. (1974). *Measuring Attributes of the Visual Environment*. In *Designing for Human*
- [23] Mansouri, SA and Aramaki, M, 2009, *Meaningful Fluidity of Bana*, *Safah Magazine*, No. 48: 52-41.
- [24] Relph, E. (1976). *Place and Placelessness*. poin limited, Washington Dc: 51).
- [25] *Behaviour*. (2018). Edited by Lang, J. Pennsylvania: Halstead Press)
- [26] Nowroozitalab, A, (2009). A survey on the morphology of the work of art, *Bagh Nazar Quarterly*, No. 14: 86-69.

Publisher's note: [Scienceline Publication](https://www.scienceopen.com) Ltd. remains neutral with regard to jurisdictional claims in published maps and institutional affiliations.



Open Access: This article is licensed under a Creative Commons Attribution 4.0 International License, which permits use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons licence, and indicate if changes were made. The images or other third party material in this article are included in the article's Creative Commons licence, unless indicated otherwise in a credit line to the material. If material is not included in the article's Creative Commons licence and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder. To view a copy of this licence, visit <https://creativecommons.org/licenses/by/4.0/>.