

The Representation of Movement Concept in Architectural Space (Molavi's View)

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Abstract: The motivation of movement is created by human. However, it is related to whether meanings, body forms, empirical phenomena, It is resulted from the context of the social or tangible life of the people and as a stimulus in human way. Movement which is the most important part of all the space experiences, and the perception of space, relies on movement. Everything in the world is dynamic and moving. The movement allows us to realize the hidden beauty and discover it. The aim of this article is the recognition of the concept of movement from Molavi's view and explanation quality of manifestation in Islamic architecture space. The key question is how the concept of movement is indicated in Molavi's Thought and what the representation of the concept of movement from Molavi's view is in the Islamic architecture. In this article, the research and qualitative research methods to answer the questions, and library method according to inductive approach for collecting the required information are used. Some examples of Islamic architecture which considered the concept of movement have been selected. As a result, dynamics and deterioration of movement that Molavi's defined can be identified in Islamic architecture space. Architecture is a tri-dimensional art. It means, by moving its inside you will understand its details. The sense of movement is to reinforce the function of the building and the need to move according to the function of the building caused the architect to create the sense of movement by using of different elements, such as geometric patterns, hierarchy, rhythm, transparency, axis, difference in surface, spatial coherence, light and water. [Akhlaghi E, Falamaki M M, Rastegar N. **The Representation of Movement Concept in Architectural Space (Molavi's View)**. *J Am Sci* 2013;9(1):388-393]. (ISSN: 1545-1003). <http://www.jofamericanscience.org>. 58

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Introduction

Among all attributes that the objects have, the movement is special case which is different from other properties, when something is changing, it called movement. The philosophers believe, two elements of time and place are created by movement. According to the physical definitions, the movement takes place when an object moved from a place to another place that means, the shifting of them is quite physical. But perhaps the concept of movement in art is beyond this physical definition. In art, movement is a means to realize the perception of space and it can be called flight of spirit or leaving the physical world and travel to the world of fantasy. In fact, we can say the movement is the essence of understanding of each space. The movement can be in both the physical and semantic (visual - imaginary). Physical movement is totally materialistic and it is considered as a moving. Semantic movement is a kind of movement which will causes people to change. This kind of movement is mental and changes that occur instead of geographic coordinates they are related to mental coordinate of people. (Visual movement, eye movement and moves from one place to another place and Imaginary movement in some areas separate the human soul from the body and cause some dreams to mind). Some people believe that the place is the extreme of movement and finally the

movement, stillness is waiting for the object in a certain place, and the place, makes the ending of the movement. As we know buildings are static and non-stimulus, so to understanding of the architectural space, the viewer should move. This means, walking through walls, columns, roofs and other visual elements and creating an imagination in the mind. It is clear that this movement needs time and thus time becomes the fourth dimension to understanding of space.

Research Methods

In this article, the research and qualitative research methods to answer of questions, and library method according to inductive approach for collecting of required information are used. Architectural elements that represent the concept of movement are analyzed are used. (Groat, 2002)

Definition of Movement

Definition of movement in Dihkhodā dictionary: movement means motion, move, against motionless, quiet, to become quiet. Seyed Jeirani says: movement is occupation of one thing after other something, going, practice and work. In this dictionary different meanings of movement are mentioned too, such as vibratory motion (vacillation), peristalsis (like movement of smoke in the air) emotion (details of

any moving parts which moves from place to place but the whole of that will stay in place) Intrinsic motion (the against prosodic movement) prosodic movement (a movement which its prosody is based its prosody on the other object like a person who is sitting on a moving ship) a material object in the limited conception is gaining from an extension. Movement is shifting of one object from one place to another place. The movement does not need to move on the contrary, is the property of moving object. So it can be said concept of movement can be quite tangible and concrete and or sensible and mental. (Dihkhudā, 1946)

West's View on Movement

From ancient times, philosophers and thinkers due to the specific nature of movement and transformation paid particular attention to it and many theories about the nature of movement have been presented. The Greek philosophers of the fifth century BC, Parmenides and Lysippus, denied occurrence of movement in the world and Zeno, Parmenides's student, with so many reasons has confirmed the occurrence of movement. Heraklit who believed to dynamic philosophy of East, thought the world is moving too. He believed it is impossible to swim in the river twice. West has many different definitions of movement, according to Plato the movement means moving in time at any moment is not equal to moving in time in another moment. For Aristotle, movement meant first perfection in anything because of potential. This kind of perfection is different of others, at each stage of perfection is considering higher perfection and in highest level of perfection is defected. When it reaches to the ultimate perfection will not move. Pythagoras definition of the movement is different. In physics there is another definition about movement. According to Descartes the movement is only spatial and physical. For Descartes there is not any other kind of movement. According to Leibniz the movement is the same as force which by movement will appear to continue. So inertia is extremely small and intangible. So we can conclude the movement also has another meaning except its physical meaning. (Corbin, 1968)

Islamic Philosophers' View on Movement

Avicenna believed the truth is a conversion which is gradual. According to Mulla Sadra movement means a gradual exit to realize and it is possible to creatures that are not actually of any aspect. He says the movement cannot be interpreted based on stability and the nature of any object which is the reason of its movement should be movable. The movement according to Islamic philosophers is consisting of five types:

Movement in this: Transitional motion, substance move from one place to another place, leaves its place completely and goes to other place and leads to stasis.

Rotation: rotation is a movement component of the object will change components of its place, like the sphere rotates around its axis.

Movement in quantity: Growth and development of plants and animals can be considered as this kind of movement, such as a young tree become enormous tree.

Movement in quality: All physical and chemical changes can be considered as movement in quality. Actually this kind of movement is from one rank to other rank.

Quiddity: the movement of nature of substance to perfection.

From the above we will understand that according to Islamic philosophers the movement except of physical meaning has different meanings too. First one has physical meaning but the others ones are about other kinds of movement which are not physical and are associated with a kind of change. (Corbin, 1968)

Molavi's View on Movement

Continuing of existence and life means movement, which is antonym of static and death. Moving and living in man appeared by power of love. Sometimes the meaning of movement in Masnavi (poetry consisting of eight riming between themselves) is done in the way of struggle: the purpose of Masnavi is to removing of binary and achieving to towards a third case which is the base of human creation that is spirituality. This duality is a necessity which sometime is appeared as the good and evil, blasphemy and faith, good and bad and most of all being and nothingness. In process dialectic and polemic struggle between the two affairs is necessary which should reach to the third stage which is the final stage. According to the Hegelian dialectic method dialectic there are three biases: Thesis or entity, antithesis or entity, entity or result. Always in dialectic mind usually categories of being and nothingness are considered as the most important dialectical thought. Both Hegel and Molavi had similar approach. Duality which exists in dialectic actually is one thing such as being and nothingness which are the same so they related to each other, because thought of nothingness Is defined as vacuum and this vacuum is pure existence so a third thought is needed which is the Imagining of being and nothingness transition into another. This is the third category which is the aim of dialectic, so the aim of dialectic is dynamics. Molavi mentioned clearly about this kind of turning over and over. (Nicholson,

1925)

In his opinion, life is a continuous movement towards excellence. He expressed this kind of movement by thinking to travel which is abundant in his poems. Allegories of the spiritual ladder (old guide, physical death mental death in mortal, singing) are his favorite allegory. , Molavi is quiet and calm in Masnavi but is so impatient and restless in sonnet thus in Masnavi he is a decisive philosopher but in sonnet he is a restless and lively lover, according to Nikos Masnavi is like a great river which is very deep and quiet but at the end it will entered into a endless ocean, in the contrary his sonnets are like hurricane and storm which destroyed What is its path. Inside and outside of Molavi is full of movement because he thinks the survival is related to movement. (Nicholson, 1898)

For remaining the good manners and his drunkenness he focuses on dancing and the Molavi's spiritual moves is combined with dancing moves which are physical moves, and because of these physical moves his inner revelation and spiritual experiences turns into the words and form of sonnets change into the physical dimension. Applied evidence in sonnets of Shams and Eghvali will indicated that Molavi has written his poems when he was dancing. He has a strong tendency to return to his essence and went out with bare feet and as he was dancing he wrote sonnets (2309 Shams).

A narrative of Aflaki has been quoted that one day from noon prayer to evening prayer he was dancing and at this stance wrote poem.

The most of sonnets of Shams Tabrizi, living-frequency and reflecting of modes, Molavi's emotions during the singing, are due to the process of Projection. Molavi reflected his special emotional stances to creatures of the world and he believes that they have a physical move. In fact, he reflected his internal stance to the outside world. (Nicholson, 1925)

Report of Architectural Space

First of all we should find out whether we are considering the architectural space for architecture or a space which is an architectural space. We cannot distinguish between them because they are related to each other but if considered Individual's mind who is recognizer of architectural space and architecture as a basis, we can understand what is belongs to architecture and according to that we can shown the meaning and recognize of our identity, In these two cases, without recognition of space, meaning and recognize of architectural identity it will be unknown and unattainable. Since in this report we want to achieve to an acceptable and desirable definition of architecture as introduction we will mention points which are so important, one of them is related to the

statements of Maurice which is about the thickness of the world, another one is William Morris's theory about architecture definition, here we want to explain some of Morris's theory Make it easier for the reader to understand. William Morris says: architecture is a collection of transformations and changes In relation to human needs has been applied on the earth's surface. Since the second half of the nineteenth century, there are many different definitions of architecture of the world's great thinkers, from Honoré de Balzac to August Pere and from Ackerman to Schiller, we learned about other fields of architecture, about The effect of influence and accountability and their cohesion and attachment. In short words, apart from a general sense of architecture which In the following pages we will discuss about them, In view of its specific concept of architecture, we can say an architectural work which is in living environment it will effect on All relationships, behaviors and ideas and makes a special space. According to what said we can consider both the space which is belongs to architecture and related to specific architecture and a space which makes a specific architecture. If we see the architectural space with acceptance with both of them recognizer of architectural space for recognition architectural space can see any places freely and at the end will talk about criteria which are based on the mind and empirical provisions. (Falamaki, 2006)

Movement in Architecture

Movement is the most important part of space experience and perception of space is relies on movement. As we know, every things in the world by physical movement or Inner is movement are dynamic and changing. Body movement whether is one of five senses or not it is criterion of measure for spaces and objects. Passing, visiting and ... will allow us to find the hidden beauty and discovered them. Architecture is a tri-dimensional art. This means, by moving inside of that you will understand its details. Time element is a factor that cannot be replaced. In fact, movement is the combination of space and time. Without the experience of the fourth dimension and time which are necessary for discovering of space details we cannot find a right understanding of space. (Falamaki, 2006)

The Principles and Types of Movement

There are many different views about the movement in Architecture, for example, Zoe believed that man is a creature measured movement in space and it can defined the space based on their movements. Gideon believes that man is observer and movement. Schultz sees the issue more deeply and speaks about man and man's spirit. According to

these statements we can understand that In addition to the apparent perception of space there is a kind of inward perception of space which is related to man's spirit. So this movement in architecture is divided to two parts: physical movement and semantic movement.

1 - Physical movement: undoubtedly, physical movement is the first movement in architecture, it can be said that such movements can be experienced in almost all buildings, with this kind of movement viewer will understand the architectural space and can see different angles.

Physical movement can be divided into two different species:

Displacement: First one is a kind of movement that is related to material displacement from one place to other place. In this kind, for perception of space move from one place to another place and change its physical position and this type of movement can be divided to horizontal and vertical Displacement.

Eye movement: another type is eye movement that in this type eye moves from one point to another point. While the man's eye throughout the a building change elements such as windows, doors, the changes in tissue, color and form will seems highlight and any increase or decrease in the height and depth are remarkable, especially if the change is a sudden. The movement of eye can be horizontal or vertical, or has rotational motion around the element. It also can have a free movement. In fact, the movement of both displacement and eye movement are the reason apparent perception of architectural space.

2 - Semantic movement: Based on the votes of Iranian philosophers such as, Ghazali, outward Senses (five senses) and inward senses (Imagination, common sense, contemplation, protection and remembrance) are related to heart so according to Ghazali The man's mind is able to reach to a good world and the beauty is beyond material world. Thus this type of movement is related to mind. It can be said that semantic movement comes from people's emotion during Perception of space. Viewer can feel different emotions in his mind because of the architecture of buildings such as feelings of life after death in The Egyptian temples, mosque or church, the feeling of being suspended in space which is the achievements of modern architecture. In fact, this kind of movement occurs in viewer's mind thus an architect by elements that are available can effects on viewer's mind for example to create The feeling of calm can designed in an indirectly way. The feeling of flights is another movement which occurs in the man's mind and finally different components in the building makes viewer feels the passing time, this passing can be changing of year, obsolescence of

building materials, changing of seasons, tree leaves turn to yellow and green, or even the changing of hoarse, changing light. (Burckhardt, 1967)

Movement Factors

Each kind of movement in the building (physical or semantic) is factors that can improve the movement. Each of them can be created according to the kind of architecture.

Geometry: The line is created by the continuous movement of a spot and surface is created by continuous movement of a line so these elements have the concept of movement in itself. Geometry is formed by repetition or movement a module or other repeated components. Geometry and form play an important role in movement, some forms inherently have a movement and others have no movement.

Hierarchy: in architectural, existence of the absolute value of the elements together is quite rare. Different elements that joined together creates a hierarchy that it can be visual or spiritual (The symbolic value of an element) visual hierarchy are used for the emphasis on the spiritual hierarchy thus, this factor can creates a feeling of movement in the building or causes an eye movement.

Rhythm: Goethe referred to architecture as frozen music. Pythagoras and Plato were those who made theory of beauty to the rule and to prove the internal relation mathematics, geometric, music, rhythm and architecture created some hypotheses and then developed them. In art, the rhythm is defined as a simple and connected way which by eye different lines, forms or colors can be seen.

Transparency and visual communication: Each kind of openness can causes a visual communication between two environments and the attitudes can be determined by size and position, size of space opening or building determined association with the surrounding space In addition to Influence in guiding of look it can effects on physical guidance of people. (Corbin, 1968)

Axis: the way is always related to changing of thought. Each movement needs a way and each way indicated a direction. Axis shows the direction and joined the different elements together since each axis has a linear situation; it has length and direction characteristics too and causes movement and human vision in a direction.

Difference in surface: in architecture, separation of ground surface or floor is often used to definition of areas in space for larger spatial environment. The existences of surface difference can effects on tendency of viewer, and in this situation, people by vertical factors will do a vertical movement or by seeing to difference in surface will be encourage to a horizontal movement.

Light: light is the most important characteristic of Iranian architecture, it is not only related to material element on the contrary is a symbol of wisdom. Light is spiritual essence that will influence the substance concentration and make it noble and worthy, which is suitable place for human soul and Its essence has root in light world, a world that is only related to soul world. Light can make light and shade, and rhythm. It can cause eye movement. It cannot create a space but it can effects on the space.

Water: The water in Iranian architecture is an element which can move; running water which flows down has direction and is Indicative of the direction.

Evaluation and Recognition the Concept of Movement Based on Architecture

Geometry: The line is created by the continuous movement of a spot and surface is created by continuous movement of a line so these elements have the concept of movement in itself. Geometry is formed by repetition or movement a module or other repeated components

Hierarchy: The belief about sequence of space comes from historical process of space, and achievement to this purpose is related to perception, emotion in a continuous direction, and preparation. In Iranian mind, achievement to divinity is possible by hierarchy of physical and mental consecutive. Disciplines of Mosques place are hierarchy which finally leads the human to the divinity.

Rhythm: song beat, proportion, rhythm are common aspects of architecture and music. Architect should join the various components by rhythmic style. The same as designing of Iranian architecture which each building is piece of music. Therefore that should be coordinated with the general rules like a symphony which is the combination of different instruments to complement each other. Factors which make the rhythm in Iranian architecture consist of scale, modulus, proportions, repeat, articulation, color and finally the movement of light and shade. This kind of architecture which is related to these factors can be find hot and dry regions.

Transparency: Transparency is the most important aspects of ontology that means continual and evolutionary movement of the world and come from spiritual quality to a material quality. History of architecture Iran is continual and evolutionary.

Spatial coherence: In fact, coherence and mobility architecture of Iran interference of vertical and horizontal layers, and closed space around the open space causes to eliminate spatial obstruction. Closed space and open space are complement of each other and create different places such as open, semi-open, semi-closed, closed and each of them has many varieties. Open and closed spaces are not interrupted

that means, gradually will change and lose the concept of open and closed So that one turns to the other. In these combinations communication, connection, continuum, interference and continuity will be considered. (Ardalan, 1973)

Light: the movement is a means to perception of space. Iran architecture and its perception are completely related to movement. The lights in space by dynamic convey a sense of movement. According to Islamic art, light is the most important element in architecture and by crossing of the transparent can impact on the spatial sense. In traditional architecture this changing is created by corridor, dome and yard. Vertical movement of eye in Islamic architecture consists of minaret, ventilator, arches and columns. At any time the space is the most important part of architecture and architect is responsible for the composition and organization of space. In Iranian architecture making a house or room is not the aim of architect; the main aim is the organization of direction and moving from an urban scale to making of that room, which is the purpose of this research. According to, Molavi being and nothingness actually are the same can effect on each other. Nothingness is defined as Vacuum and this vacuum is pure being now we need a third thought which relation between being is and nothingness, this is the dialectic purpose. So the purpose of dialectic is turning, eternal and dynamic. (Corbin, 1968)

Molavi said about this over and over. The movement is only element which can helps to analyzing of space, one of the features of Iranian architecture existence of wavy space which is flowing. Iranian architects have tried to pass humans through unimpeded (vacuum) space. Astrlyn In relation to Iranian architecture refers to movement as the spatial coherence. In this urban planning, passing from a closed space to the other closed space is repeated and the building not be seen as a single and distinct construction, such as place and the mosque. Situations and major events will dominate the direction of mosques, markets and streets. Thus Astrlyn believed for perception the urban space in Iranian architecture there is a heavy reliance on concept of spatial coherence and continuity. For Astrlyn the user is like a traveler who is moving from one place to another and has sequence and emotion. Combination pattern through interaction of vertical and horizontal closed layers in around of open space is caused destroying the obstruction of space.

Water: The water in Iranian architecture is an element which can move; running water which flows down has direction and is indicative of the direction. The magnificent architecture of Iran, water element is usually placed in the middle of the floor with emphasis on the main façade. Fountain which are

flowing is causes a spiritual soul in building. Façade of mosque is a border between man's daily life and the mosque, where is holy harem. In this situation corridors space become so important that it can be called the essence of architectural space. In Islamic Mysticism privacy and reaching timeless truth and eternal peace are called divine unity. This movement to achieve the purpose, the beauty of shape of dome will be appeared with a regular and balanced rhythm of windows and porches and finally light and shade.

Conclusion

Existence requires perfection because every creation is incomplete at the moment of creating and every element is seeking perfection. Iran architecture is trying to find a way that connects the human soul to fact. Molavi believed that life way an endless movement toward perfection and unity with God. In Islamic architecture movement is one of the basic principles and is very important. According to Islamic architecture movement is perpetuity. Creating a sense of movement is because of enhancing building performance. Geometry, hierarchy, rhythm, transparency, axis, difference in surface, spatial coherence, light and water are factors which create sense of movement together that is the very, Molavi's point of view – turning (GARDIDAN) and becoming (SHODAN).

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