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**SPACE AND PLACE IN DR. M. MANSOUR FALAMAKI'S
ARCHITECTURAL THINKING THROUGH HAFIZ'S POETRY AND
MERLEAU-PONTY'S PHENOMENOLOGY**

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES
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BY

FARNAZ KIMYA

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
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IN
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Approval of the thesis:

**SPACE AND PLACE IN DR. M. MANSOUR FALAMAKI'S
ARCHITECTURAL THINKING THROUGH HAFIZ'S POETRY AND
MERLEAU-PONTY'S PHENOMENOLOGY**

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ABSTRACT

SPACE AND PLACE IN DR. M. MANSOUR FALAMAKI'S ARCHITECTURAL THINKING THROUGH HAFIZ'S POETRY AND MERLEAU-PONTY'S PHENOMENOLOGY

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Space and place have been redefined numerous times throughout history by various thinkers. Mansour Falamaki, a contemporary Iranian theoretician of architecture, has elaborated these topics in depth in his works. The present research aims to examine the principal sources of his thoughts, and the way he articulated these in his works. First, an in-depth reading of Falamaki's writings indicated the influence of Merleau-Ponty's phenomenology of perception on his thinking on architecture. Secondly, the research methodology employed included a systematic review, a thick description, and the use of open, axial, and selective coding to disclose interpretations of space and place in Falamaki's writings. The case studies consisted of Falamaki's works, which have been selected through purposive sampling. Texts have been entered into the ATLAS.ti software for coding and labeling. The selected codes reflected the shared thoughts of Falamaki, Hafiz, and Merleau-Ponty on space and place. Based on Falamaki's references to Merleau-Ponty's writings, a thick description of the philosopher's works has been provided. Merleau-Ponty's phenomenology and his ideas on space, place, and bodily perception has made the philosopher's influence evident in Falamaki's theory of architecture. Falamaki has extensively referred to Hafiz's poems not only to demonstrate the significance of architecture in Iranian

culture, but also to explain, through poetry, how space and place are formed in architecture. Hafiz made use of architectural symbols in his poems, using finesse in rhythm and melody, described imaginary spaces and places to express ideas and feelings. Mansur Falamaki has creatively articulated a phenomenological approach to architecture with his interpretation of the poetic nuances in Hafiz's poetry.

Keywords: Fazâ (فضا), Makân (مكان), Phenomenology of Perception, Poetry and Architecture, Grounded Theory

ÖZ

DR. M. MANSOUR FALAMAKİ'NİN MİMARİ DÜŞÜNCESİNDE HAFİZ'İN ŞİİRLERİ VE MERLEAU-PONTY'NİN FENOMENOLOJİSİ ÜZERİNDEN MEKÂN VE YER

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Mekân ve yer kavramları çeşitli düşünürlerin teorilerine dayanarak tarih boyunca, defalarca yeniden tanımlanmıştır. İranlı çağdaş mimarlık kuramcısı Mansour Falamaki eserlerinde bu konuları derinlemesine ele almıştır. Bu araştırma, Falamaki'nin eserlerinde mimarlıkta mekân ve yer kavramlarını, onun mimarlık düşüncesinin ana kaynakları üzerinden incelemeyi amaçlamaktadır. İlk olarak, Falamaki'nin yazılarının derinlemesine okunması, Merleau-Ponty'nin algı fenomenolojisinin Falamaki'nin mimarlık düşüncesi üzerindeki etkisine işaret etmiştir. İkinci aşamada, araştırma metodolojisi olarak sistematik inceleme, yoğun tanımlama ve Falamaki'nin eserlerinde mekân ve yer kavramlarıyla ilgili yorumlarına ulaşmak için açık, ekstenel ve seçici kodlama yöntemi kullanılmıştır. Vaka çalışmalarının konusu, amaçlı örnekleme yoluyla seçilmiş olan Falamaki'nin eserleridir. Metinler, kodlama ve etiketleme için ATLAS.ti yazılımına girilmiştir. Seçilen kodlar, Falamaki, Hafız ve Merleau-Ponty'nin mekân ve yer üzerine ortak düşüncelerini yansıtmaktadır. Falamaki'nin Merleau-Ponty'nin yazılarına yaptığı göndermelerden hareketle felsefecinin eserlerinin kapsamlı bir betimlemesi yapılmıştır. Merleau-Ponty'nin fenomenolojisinde mekân, yer ve bedensel algı hakkındaki fikirleri, Falamaki'nin mimarlık teorisi üzerindeki etkisini açıkça ortaya

koymuřtur. Falamaki, Hafız'ın řiirlerine yalnızca İıan kltrnde mimarinin nemini gstermek iin deęil, aynı zamanda mimaride mekn'ın nasıl olduęunu řiir aracılıęıyla aıklamak iin bařvurmuřtur. Hafız, řiirlerinde mimari sembollerden yararlanmış, ritim ve melodi incelięini kullanarak fikir ve duyguları ifade etmek iin hayali meknlar betimlemiřtir. Mansur Falamaki, Hafız'ın řiirindeki nansları yorumlayarak bunları, mimaride fenomenolojik yaklařım ile yaratıcı bir řekilde btnleřtirmiřtir.

Anahtar Kelimeler: Faz (فضا), Makn (مكان), Algı Fenomenolojisi, řiir ve Mimarlık, Gml Kuram

to my beloved family, who were with me at every step and moment of my journey
to Dr. Fayand, for all his help and motivation

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CHAPTER 1

INTRODUCTION

In all historical periods, there is a coordination and synchronization between different branches of culture and art; similarly, architecture, sculpture, theater, and philosophical wisdom flourished together in ancient Greece. Likewise, during the Renaissance, painting, sculpture, architecture, theater, and poetry were revived and evolved together. This harmony is seen in various fields of Iranian arts and culture all through ages. This matter, is relevant to the extensive discussion on the reflection of architecture in Persian literature, which is evident not only in interpretations and lexicons but also in myths and stories. For example, we leaf through the Divan of Hafiz to observe the reflection of architectural terms and lexicons in Persian poetry. In addition to its narrative nature, Iranian literature, especially Persian poetry, always expressed various concepts and themes, including philosophical, mystical, eulogistic and descriptive notions.

One of the contemporary Iranian theoreticians of architecture who has extensively referred to Iranian literature and philosophy in his writings is Dr. Mohammad Mansour Falamaki. Dr. Falamaki is an Iranian architectural writer and theorist born in 1934 in Mashhad. He completed his doctoral studies in architecture at the University of Venice in 1962, he was specialized in urban planning at the University of Milan in 1968 and in the restoration of historic buildings and cities at the University of Rome in 1969. From 1969 to 1975, he was an associate professor at the University of Tehran and from 1975 onwards, he served as a professor at the same university. He has been teaching and doing research in architecture for more than 50 years. He was inducted into the Architecture Hall of Fame (national treasure) in 2010. Although 90 years old, he continues to research and write on architecture.

Dr. Falamaki has gained significant recognition in the architectural community due to his distinctive and sophisticated language in his works, which were dedicated to architecture, and many believed that his texts made it difficult for students, especially in the early years of their studies, to comprehend. He has been the founder and director of the "Faza" publishing Institute since 1984 and has directed his own personal architecture office. He has also been an INTA (*International New Towns Association*) member since 1985, and a member of the board of trustees of Iran's Architectural Honors Association. Membership in the Tehran Municipality's Expert Council for five years, serving as a senior architectural advisor to the Central Bank of Iran for seven years, and membership in the Tehran Municipality's Design, Architecture, Urban Planning, and Environmental Commission for five years are among Mansour Falamaki's other activities.

Dr Falamaki founded the "Fazâ Research Institute" 40 years ago in 1984. "Fazâ Institute" deals with scientific research, and educational activities and is an interdisciplinary organization. This institute is located in the "Falamaki House," Dr. Falamki's house belonging to the Pahlavi era, a nationally registered building. A summary of his academic, scientific, and cultural contributions are presented in the appendix.

Since Dr. Falamaki was educated in Italy, he is thoroughly familiar with the European architectural thinking of the 20th century and was cultivated in that environment. He also has complete knowledge and mastery of classical Iranian literature. Due to his family and educational background, he is well-versed in this field. Dr. Falamaki's works synthesize Western architectural theory and Iranian poetry. He is interested in Iranian literature, mystical thought, and Sufism and Sufi poetry. In examining Dr. Falamaki's thoughts and writings, it is possible to see that he has a phenomenological approach to architecture. Two influential figures who have influenced his writings on space and place in architecture, are the Iranian poet Hafiz and the French philosopher Maurice Merleau-Ponty. For this reason, this study has attempted to analyze his works based on the works of the poet and the philosopher.

In the present study, first the architectural elements and components used in Hafiz's Divan and the frequency of their occurrence in his work are explored. Then, after categorizing the conceptual elements and components, namely those architectural elements and components used symbolically and possessing a hidden meaning beyond their functional significance, will be emphasized. In the next stage, Merleau-Ponty's perspective on space and place and its Western theoretical approach will be examined through the phenomenological lens.

Research on the spiritual dimensions of Iranian and Islamic architecture has been underway by both Western and Eastern scholars in recent decades. However, research on the spiritual, aesthetic and cultural dimensions of architecture and spaces of Iranian architecture based on ancient poetry has been scattered and limited to a few lines, relying on philosophy and religious sciences. Nevertheless, this research aims to bring a new methodological approach in comparing the architectural space and elements in Hafiz's Divan. Hafiz's poetry has been extensively analyzed from various perspectives, and their words have been lexicographically examined. However, comparing the architecture of Hafiz's era with his poetry will be a novel endeavor.

Addressing the concepts of space and place and our spatial perception is a fundamental discussion in architecture because, fundamentally, architecture is the art of making a place. The importance of place lies in the fact that place is not separate or distinct from us. "We are immersed in it and could not do without it. To be at all _to exist in any way_ is to be somewhere, and to be somewhere is to be in some kind of place."(Casey, 1997).

However, the term "place" in architecture today is very superficially used, and almost no serious attention is paid to it. "Place" can be seen in phrases such as "urban place," "Placement (finding a place)." It is necessary to explain that in Persian, determining the location of a project and site selection is called "finding the project's place." "Makanyabi". Architects today have learned that to begin an architectural project, a geographical point on the ground, which they call the "site" (place) of an

architectural design is initially chosen, meaning the place where the architectural design is intended to be implemented and come to fruition.

On the other hand, space is more emphasized in architectural thought today. Architects create space, the very space that refers to the three-dimensional volume(s) confined by architectural coverings or dividers that serve a specific purpose. A focus on space and the decline of the notion of place characterizes the modern era. In this era, adherence to construction standards, including dimensions, sizes, and architectural construction regulations, to provide minimum facilities and necessary physical conditions for building occupancy, such as light, ventilation, and sound, as well as the strength of the structure and its capabilities, receives the utmost attention and precision. However, with the intensified role of space in architecture, the importance of other parameters, such as climate and other parameters related to local culture, which are based on place, has diminished significantly. Harries, in a series of lectures on the philosophy of architecture, says: “Weiss speaks of a larger tensed space that architecture bounds. All that I just mentioned, this room, this building, this city, earth and sky may be thought of as tensing that space, where we should not forget the importance of climate. To be sure, technology has made the role of place and climate much less of a factor in architectural design. Skyscrapers today thus look pretty much the same all the world over.”(Harries, 2016) The functionalist perspective emerged between the two world wars and has now peaked. The commitment to the slogan "form follows function" has led architectural solutions to be directly derived from functional patterns. It has become clear in recent decades that this functionalist approach leads to a loss of identity in the built environment that undermines the importance of meaning for human existence (Norberg-Schulz, 1980) .Alberto Perez-Gomez, says The idea of functionalism has reduced architecture to a series of regulations or a tool that only has a technological feature, in a way that is the main problem of architecture at the moment (Pérez Gómez, 1983)

The economic perspective on architecture has led to its commodification and brings along the meaning problem in architecture. This is because, in the past, places were much richer in meaning than they are today.

Places have diminished in significance as a result of the infiltration of capitalism into consumer goods. In modern architecture, "place" has been reduced to merely the dimensions of length, width, and height, devoid of all the essence and high concept of place. It means that when we examine modern architecture and especially modern solutions in architecture classes, we find that contemporary architecture lacks any attention to place, focusing solely on human material needs.

In the 1970s, gradually, in the writings of scholars from various fields, attention to the crisis of place expressed as placelessness (Relph, 1976). Marc Augé refers to this fact in his work as a reality of supermodernity and sees the distinction between places and non-places arising from the contradiction between the notions of place and space (Augé, 1995). Edward Relph considers placelessness as a situation in which neither do we create a place nor experience it (Relph, 1976). The value of a place in our era is often understood as the location of a building, among other buildings that possess economic values of any kind. In this perspective, place is merely understood as the geometric-vectorial position of a building among other buildings, meaning place is a consumable and quantitative commodity; it is a non-place that generates the economic processes underlying construction.

So, to have a meaningful approach to architecture, it is necessary to properly understand the concepts of place and space. In conducting this research, we aim to understand Mansour Falamaki's perspective on the concepts of space and place in his written works. As mentioned, understanding the meaning of space and place in architecture is very important, and Dr. Falamaki has extensively addressed these concepts in his written works. Examining his works is significant given that his Western educational background and proficiency in Iranian literature and philosophy shaped his unique approach to this subject.

The Pahlavi dynasty in Iran made significant efforts towards the progress and modernization of Iran, aiming to bring it on par with advanced European countries. Universities were established, and various production and construction technologies, factories, and industries were introduced to Iran. To develop universities, students were sent to Europe and USA to acquire these sciences and bring knowledge back to their own country. Falamaki was one of the students who abandoned his studies at the University of Tehran and went to Italy to receive a better education.

One of the influential currents in academic evolution was the return of various graduates who had recently graduated from Europe and came back to their homeland. They had returned to teach Western scientific developments and to revolutionize and transform the universities. On the one hand, Western educational system and knowledge, and on the other hand, the native culture derived from ancient Iranian traditional knowledge and wisdom which had a credibility of several thousand years. Mansour Falamaki, a graduate of the schools of architecture of Venice, Rome and Milan, returned to Iran and joined the faculty of architecture in Tehran University, where he became involved in teaching and writing on architecture and published numerous books. This present research aims to explore how Falamaki brought together Western and Iranian knowledge on the concepts of space and place.

1.1 The Significance of the Study

The most essential and prevalent definition of space is that *space* is defined as the relationship between objects and phenomena (Madanipour, 2000). However, in practice, whether consciously or unconsciously, this definition of space has usually found practical implications in Iran's scientific community, an absolute and Cartesian space that is a legacy of the modern era. This means that considering space as a fixed entity with specific coordinates can be attributed to the dominance of a positivist approach, especially the spatial perspective. This is evidenced in various fields of study in Iran and through the extensive volume of relevant books and quantitative articles, allowing for a proper observation and understanding of this phenomenon.

This is the same point of view that seeks to destroy space as an experiential phenomenon by temporalizing reality and human existence. In this view, space is conceived as eternal, fixed, homogeneous, gridded, and with coordinates and measurable. This perspective was challenged in the late nineteenth and early twentieth centuries with the emergence of Leibniz's relational view of space (1646-1716), German mathematician and philosopher, and subsequently Einstein's theory of relativity.

On the other hand, from the 1960s onwards, the concept of twentieth-century science has been extensively reexamined, and its rigid and robust foundations, based on the "mechanical concept of reality," have been severely shaken. This philosophical-scientific atmosphere, above all, was influenced by the advancements in the natural sciences, especially physics, in the early years of the new century. Quantum mechanics, Einstein's theories of general and special relativity, Heisenberg's uncertainty principle, and other developments introduced elements of probability and uncertainty against the concept of determinism, the objectivity of the external world, and even classical notions of time, space and place (Mohammadpour, 2010). In the past, modern theory was more interested in time, considering it a dynamic realm of social changes. At the same time, space was perceived as a static and motionless element. From the 1970s onwards, there has been a growing interest in questioning space and place, so much so that many human geographers have reasserted the concept of place in their agenda in recent years.

Architecture was one of the fields that underwent significant transformations during the modern period, and these transformations formed the basis of education in Western countries. Space and place are fundamental pillars in the design and creation of architectural works, defining the essence of a design within themselves. Western education and native culture derived from traditional knowledge of eastern countries create intellectual and cultural dichotomy.

Mansour Falamaki is also one of the architects of the 1960s who returned from Europe (Italy), and we can consider architecture and art in his works to be a synthesis

between East and West. He attempts to depict both views within a framework based on his insights. This research will illustrate how the integration between Iranian thought and Western influences is portrayed in architecture. Falamaki's thinking can be seen as encompassing attention to space and place from the perspective of Merleau-Ponty's phenomenology and with abundant references to the poetry of Hafiz.

The understanding of Merleau-Ponty's theory of space and place is contingent upon understanding his broader perspective on the psycho-somatic structure of human existence, which can complement its view. He is neither like Descartes, who believes in the fundamental distinction between body and mind and considers knowledge only as the result of the non-material subject's function, nor like Husserl, who attributes identification to a subject devoid of any scientific, psychological, and metaphysical assumptions or prejudices (Diprose & Reynolds, 2008). On the contrary, in his belief, the effort to empty the subject of identification from the relationships that have been influential in his mental calendar is a futile and vain endeavor. Therefore, like Heidegger, he regards being in the world as a fundamental and inseparable characteristic of human existence, emphasizing that what continually binds and interweaves humans with the world is their embodiment. Embodiment of the mind is not only an intrinsic characteristic of humans but also a condition for their perception of the world.

It seems that the importance of this research lies in achieving and uncovering the secrets embedded within Hafiz's poetry, leading to an aperture into his point of view, where he found reflections of the time, circumstances, and state of mind, delving into his vivid aspirations and imaginations. On the other hand, the reciprocal influences of architecture and the poet's imagination of that time were perceived as space and place. The necessity of this writing may not have been such that others could better and more appropriately accomplish it beforehand. However, the love for Hafiz struck such a deep-seated arrow into Falamaki's heart that perhaps the selection of these sentences is a reminder of the greatness of the poet and emphasizes the enigmatic nature of Hafiz for him and other readers.

On the other hand, recognizing the glorious achievements of Islamic architecture during the time of Hafiz without knowledge of its underlying philosophies will not be possible. Literature, especially poetry, is one of the fields that can significantly assist researchers in this regard. In poetry, one can find past generations' modes of thinking, lifestyles, values, beliefs, customs, and many other cultural and spiritual aspects. In this regard, by utilizing specific references that Hafiz made to some architectural elements in his poems, an attempt will be made to link the practical and spiritual concepts and wisdom of each of these architectural elements to Falamaki's writings.

1.2 Research Questions

As outlined earlier, the central aim of this research is to explore the concepts of "space and place in architecture," particularly within the context of Falamaki's works. To accomplish this objective, specific questions have been formulated to serve as the primary inquiries guiding this thesis.

The main question:

How do space and place take shape in Falamaki's writings?

Sub-questions:

How has phenomenological thought of Merleau-Ponty influenced Falamaki's definition of space and place?

How does Falamaki do a creative reading of Hafiz's poetry regarding to architecture?

1.3 Initial Propositions of the thesis:

1.3.1 The main proposition

- In this thesis it is argued that Falamaki's exposure to Western philosophy and architectural thoughts and Iranian literature, the classical poetry in particular has influenced Falamaki's interpretations of meanings in conceptualizing space and place in his thinking on architecture.
- Secondly, among phenomenologists, the French philosopher Maurice Merleau-Ponty plays a prominent role in shaping his thoughts for defining space and place.
- It appears that space and place that he derived from the fundamental notions of Iranian poetry and literature, as seen by Hafiz, have influenced his books.
- It is further argued in this thesis that Falamaki's thoughts as reflected in his writings are the expression of a creative reading of literature.

1.4 Innovative Aspect of the Research

So far, extensive research has been conducted on both Iranian and non-Iranian philosophers, whose theories have been examined based on Western or Iranian wisdom. However, no contemporary philosopher has yet been analyzed based on their approach and confrontation of meaning in space and place according to Iranian and Western thoughts, and there has been no attempt to trace their ideas back to their origins in Western or Iranian culture. This research is the first study on the biography and works of Mansour Falamaki, which has been conducted based on a systematic review and extraction of meanings and interpretations regarding space and place.

This theoretical study, uses the Grounded Theory method to extract data. The methodology based on this theoretical framework is explained in detail, in the third chapter. In the first stage of the research, the variables are identified, and a systematic review is conducted to define space, place, in Falamaki's writings. Falamaki's books

are identified and entered into the ATLAS.ti software as documentary studies and textual data, and they are coded with a descriptive and interpretive approach. In the next stage, the coding is categorized, and axial coding occurs. An attempt is made to establish connections between the codes based on their meanings and themes, and finally, selective coding results are obtained and discussed.

1.5 Research Methodology and Process

This research is of a theoretical nature, employing deductive and inquisitive strategies to address its inquiries. It aims to extract the influence of Merleau-Ponty's perspective and his phenomenological view on Falamaki's thoughts on space and place in his writings, as well as to examine his views on the existence of the same concepts in Hafiz's poetry. The research approach is qualitative. A systematic review of Falamaki's works is conducted in the first stage based on the variables of the title. Additionally, the perspectives of Merleau-Ponty and Hafiz on addressing space and place are extracted. Based on this, Falamaki's works are labeled using Grounded Theory techniques, and open, axial, and selective coding systems are used to reduce textual data. The results are illustrated in the form of tables and spider diagrams.

In the diagram below, the stages of the research are shown briefly:

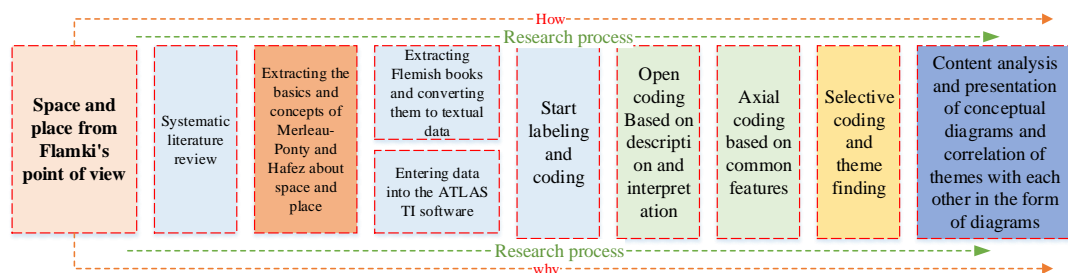


Figure 1.1. Research Process Flowchart

CHAPTER 2

PHENOMENOLOGICAL APPROACHES TO SPACE AND PLACE

The concepts of space and place are fundamental to the field of architecture, serving as the foundational elements upon which the built environment is conceived, designed, and experienced. Understanding the nuanced definitions and relationships between space and place is crucial for architects, urban planners, and scholars alike, as it informs the way in which we conceptualize, design, and inhabit our surroundings. This literature review aims to provide an extensive exploration of the definitions of space and place in architecture, examining key theories, debates, and perspectives that have shaped our understanding of these concepts.

2.1 Space in Architecture

2.1.1 Architectural Space as conceptualized in Sigfried Giedion's and Bruno Zevi's writings

Two historians of architecture came to the fore with their writings on the significance of space in architecture; their thoughts were particularly influential in the second half of the twentieth century.

Sigfried Giedion, known as the first historian of Modern architecture, elaborates on the significance of architectural space in his seminal work, *Space, Time and Architecture* (first published in 1941). He delineates a conception of space that is deeply intertwined with the essence and evolution of modern architecture. Giedion asserts that space in architecture is not merely about the physical dimensions that buildings occupy but encompasses a dynamic interaction of forms and volumes that

interact to create an experience of space that is both complex and fluid (Giedion, 2008). He emphasizes that this modern understanding of architectural space breaks away from traditional, static conceptions of space as merely a three-dimensional container. Instead, it views space as a field of potential interactions, where the observer's perception of space changes with their movement and viewpoint.

Further, Giedion's discourse links the evolution of space perception in architecture to developments in modern physics and art, particularly cubism, which influenced new ways of visualizing and experiencing space. He notes that cubism introduced the idea of depicting objects from multiple viewpoints, adding a temporal dimension to spatial representation—essentially integrating time with space. This integration reflects a broader cultural shift towards understanding space as a relative and dynamic entity, influenced by our movement through it and our changing perspectives (Giedion, 2008).

By discussing these transformations, Giedion aligns architectural developments with broader shifts in scientific and artistic understandings of space, suggesting that modern architecture, like modern art and physics, seeks to articulate a more nuanced and multi-dimensional understanding of space. This approach heralds a significant shift from earlier architectural practices, proposing a more integrated and holistic approach to designing and experiencing buildings and urban environments.

Bruno Zevi was an Italian theoretician and historian of architecture known for his thoughts on the prevalence of the aesthetic quality of space in architecture. Zevi's definition of architectural space is deeply rooted in the concept of spatial experience as a defining feature of architecture, distinct from other arts like painting or sculpture which do not engage the observer in the same physical and temporal manner. Zevi emphasizes that architectural space is not just about the arrangement of structural elements, but about the space itself, how it is experienced with the movement through it (Zevi, 1993). He suggests that architecture manifests in the physical interaction with space—where observers create the spatial experience by moving within it, thus giving it a unique, integrative reality. Zevi argues that architectural

space cannot be understood through traditional dimensions or the static depiction common in paintings and sculptures. Instead, he describes it as a dynamic entity, shaped by the observer's movement and engagement with the environment. The physical participation in the space—viewing different angles, experiencing the volume and contours firsthand—provides architecture with its profound impact (Zevi, 1993). Moreover, he argues that architectural space transcends simple visual aesthetics or structural design; it embodies a complex interaction between the physical form and the lived experience of those spaces.

This view leads Zevi to criticize traditional architectural historiography and its focus on external aesthetics—like facades—which do not necessarily account for the true essence of architectural space. He contends that understanding architecture requires a deep engagement with the spatial experiences it offers, beyond just visual admiration or the appreciation of its external form (Zevi, 1993). Thus, for Zevi, the essence of architecture lies in the creation of spaces that are not only physically navigable but also emotionally resonant, offering a profound interaction between the person and the built environment.

Bruno Zevi emphasizes the concept that space is the central protagonist of architecture, distinctly separating it from other art forms by its engagement with the human experience in a three-dimensional context (Zevi, 1993). He asserts that architecture transcends mere visual aesthetics and structural form, emphasizing that the essence of architectural excellence lies in the spatial experience—how space is perceived, navigated, and felt by individuals. Criticizing traditional methods that prioritize external appearances through static plans and elevations, Zevi advocates for a representation that captures the dynamic interaction between people and architectural spaces. He argues for a deeper, holistic approach to understanding buildings that focuses on the internal experience and the emotional resonance of spaces, positioning them as active, influential participants in the architectural narrative.

2.1.2 Poetics of Space

Gaston Bachelard's philosophical work, "The Poetics of Space" (first published in 1957) offers a profound and philosophical exploration of how spaces affect our psyche and imagination. Bachelard defines the poetics of space through a phenomenological approach, focusing on the experience and emotional responses that different spaces elicit in us. According to Bachelard, spaces are not merely physical environments but are intertwined with our inner experiences, memories, and dreams. He emphasizes the idea that through the poetic imagination, spaces can transcend their physical limitations and become places of deep emotional and symbolic significance (Bachelard, 2014).

Bachelard explores the dynamic between intimate space and vast, exterior space, suggesting that our perception of spaces can evoke feelings of intimacy or expansiveness, which in turn enrich our emotional experiences. He argues that spaces can be transformative, altering our perceptions and emotions, and serving as a catalyst for imagination and creativity. The poetics of space, therefore, involves a reciprocal relationship between the individual and their environment, where each influence and reshapes the other (Bachelard, 2014).

The concept of poetic space is also linked to the perception of time. Bachelard posits that spaces are imbued with the temporality of experiences—they hold past memories while also projecting future possibilities. This temporal aspect allows spaces to become repositories of personal and collective history, making them emotionally charged and symbolically rich. Thus, the poetics of space is not just about physical or aesthetic qualities, but about the layers of meaning, memory, and imagination that spaces evoke (Bachelard, 2014).

2.2 Place Theory

2.2.1 Phenomenological definition of Place and Sense of Place

In "Towards a Phenomenology of Architecture," the theoretician of architecture, Christian Norberg-Schulz explores the concepts of "place" and "space" as fundamental elements in the understanding and creation of meaningful architectural environments. According to Norberg-Schulz, a "place" is a qualitative, total phenomenon distinguished by its distinct character, which imbues it with a sense of meaningfulness. He connects this idea to the concept of "genius loci," the spirit of the place, which embodies the essential qualities and atmosphere of a location (Norberg-Schulz, 1980).

"Space," on the other hand, is described by Norberg-Schulz as a system of places, emphasizing that while spaces can be abstractly quantified or described through geometry, they are fundamentally perceived and understood through their relationships and interactions with locations. This aligns with his argument that spaces derive their essence from places, not from abstract spatial dimensions (Norberg-Schulz, 1980). Through these definitions, Norberg-Schulz underlines the experiential and existential dimensions of architecture, suggesting that the role of the architect is to craft spaces and places that resonate deeply with human existential and phenomenological experiences.

Christian Norberg-Schulz offers a profound exploration of the concept of "place" from a phenomenological perspective. He describes place as an existential phenomenon characterized by its distinct atmosphere or "spirit" — what he terms the genius loci. This spirit encapsulates the essence of a location and is fundamental to our experiential and existential engagement with space. According to Norberg-Schulz, the phenomenological essence of place is deeply rooted in how it manifests its unique character, which contributes to our sense of being in the world (Norberg-Schulz, 1980).

He further elaborates that a phenomenological understanding of place goes beyond merely recognizing it as a physical space; it requires acknowledging the place as a qualitative, "total" phenomenon that cannot be reduced to simple spatial relationships or functions. This view posits that true understanding of place arises from experiencing it as a meaningful, character-rich environment that informs our existence and interactions within it (Norberg-Schulz, 1980). This definition emphasizes the interconnectedness of identity, environment, and existential meaning, highlighting the role of architecture in mediating these relationships by designing spaces that truly embody the spirit of their locations.

Norberg-Schulz refers to Kevin Lynch for the notion of "sense of place." Lynch emphasizes the environmental image as something that is perceived over time and can significantly enhance human activities by inviting further exploration and leaving a memorable trace in one's mind (Lynch, 1990). This understanding relies on the development of a strong and clear identity within a city, facilitated by vivid landmarks and pathways that help form a coherent and legible urban image. Lynch argues that such clarity and vividness are foundational to creating symbolic environments that resonate deeply with individuals (Lynch, 1990).

The relationship between "identity," "sense of orientation," and "familiarity" in Lynch's framework is intricately linked through the process of creating a legible cityscape. Identity in an urban context emerges when distinct, recognizable elements within the cityscape can be easily identified and recalled. These elements help in forming a coherent environmental image that supports a sense of orientation—a cognitive map that allows people to navigate and find their way with confidence and ease (Lynch, 1990). Familiarity, on the other hand, grows with repeated exposure to these elements, enhancing one's ability to recognize and place them within the spatial configuration of the city, thus reinforcing the overall sense of place (Lynch, 1990).

In summary, Lynch posits that a well-defined sense of place is achieved when the urban environment is structured in such a way that it supports clear identity and

orientation. This setup not only aids in navigation but also enhances the emotional and symbolic connection people develop with specific urban spaces. Familiarity with these spaces further enriches the experience, making the environment more significant and memorable. As these elements interact, they contribute to a stronger, more resilient urban image that profoundly impacts its inhabitants' daily lives and long-term memories (Lynch, 1990).

2.3 Merleau-Ponty's Phenomenology of Perception

Maurice Merleau-Ponty's philosophical approach in "Phenomenology of Perception" emphasizes a middle path between traditional empiricism and intellectualism, avoiding the extremes of both purely objective thought and purely subjective introspection. He rejects the idea of a detached observer of the world, advocating instead for an integrated view that acknowledges the fundamental role of the body and perception in constituting reality. According to Merleau-Ponty, perception is not merely a passive reception of data but an active engagement with the world, shaped by our bodily presence and our pre-reflective experiences. This approach challenges the conventional separation between subject and object, suggesting a more intertwined relationship where perception itself helps to construct the reality we experience (Merleau-Ponty, 2012).

Merleau-Ponty's phenomenological analysis extends further into a critique of traditional notions of rationalism and objectivism. He argues that perception underlies and precedes rational thought, making it fundamental to understanding human consciousness and its interaction with the world. This perspective is grounded in the lived experience, where the body is not merely an object in the world but a central part of our engagement with it, serving both as the subject and the medium of perception. This embodiment theory emphasizes that our bodies fundamentally shape our perceptions, experiences, and interactions with our surroundings, proposing that true understanding comes from acknowledging this bodily rootedness in the world (Merleau-Ponty, 2012).

2.3.1 Human Perception Through Five Senses

Merleau-Ponty views human perception of the physical environment as an active and dynamic interaction between the body and its surroundings. Rather than perceiving the environment as a set of discrete sensory inputs, he suggests that perception is a holistic process that involves the body's relationship with the space around it. This interaction is not static but is characterized by the body's movement and orientation within its environment, which in turn shapes the way the world is experienced and understood. This approach challenges the traditional separation between the perceiver and the perceived, emphasizing a fluid and continuous field of engagement where both the body and the environment contribute to the formation of perceptual experience (Merleau-Ponty, 2012).

Furthermore, Merleau-Ponty's notion of the "flesh" of the world encapsulates his view that our sensory engagement with the world is inseparable from our physical and embodied existence. The environment is not merely something external that is observed, but rather something that is felt and lived through the body. This leads to a conception of the world as an extension of the body, or conversely, the body as a reflection of the world, blurring the lines between the individual and the environment. This perspective highlights the interdependence of body and world, suggesting that our awareness is always mediated by our physical engagement with our surroundings (Merleau-Ponty, 2012).

2.3.2 Mind and Body as a Whole

Merleau-Ponty's discussion of the mind and body as a whole center on the rejection of Cartesian dualism, which separates the mind and body into two distinct entities. Instead, he argues for their fundamental unity, proposing that the mind is inherently embodied and that bodily experiences directly influence and constitute mental processes. This holistic view suggests that mental activities such as thinking, perceiving, and even consciousness itself cannot be fully understood without

considering their embodiment. The body is not just a vessel for the mind but is integral to its functioning, shaping how we interact with the world and how we experience our own existence (Merleau-Ponty, 2012).

The integration of mind and body is further exemplified in the way Merleau-Ponty describes the body schema—a dynamic system of sensory-motor capacities that operates below the level of conscious thought. This schema is not a static representation but a practical, lived reality that organizes our bodily interactions with the world. It underscores the pre-reflective nature of much of our perceptual experience, where the body automatically and unconsciously adjusts to its environment. This automaticity of the body's responses highlights the deep-seated integration of the mind and body, where the boundary between thinking and acting is fluid and dynamic (Merleau-Ponty, 2012).

2.3.3 Aesthetics of Perception

In "Phenomenology of Perception," Merleau-Ponty defines the "Aesthetics of Perception" by exploring the interplay between perceptual experience and artistic expression, particularly focusing on how art transcends ordinary perception by capturing the essence of experience that often goes unnoticed. He argues that art, especially painting, does not merely imitate the external world but reveals the layers and depths of human perception. Art brings forth a deeper understanding of how we see and interpret the world, highlighting the subjective and interpretative nature of perception itself. This aesthetic dimension is crucial for comprehending the richness of perceptual experiences, which are constructed not just through sensory inputs but through the meaningful engagements of the perceiver with the world (Merleau-Ponty, 2012).

Merleau-Ponty suggests that the artist's role is akin to that of a philosopher, both seeking to unveil the underlying truths of our perceptual encounters with the world. Art, through its transformation of the everyday through a unique aesthetic lens,

challenges our customary perceptions and invites a reevaluation of what it means to truly 'see.' This reevaluation is not limited to a cognitive understanding but is an embodied experience where the aesthetic and the perceptual intertwine, enriching each other. Thus, the "Aesthetics of Perception" according to Merleau-Ponty is not only about appreciating art but also about a profound understanding of the lived experience, bridging the gap between what is seen and what is known (Merleau-Ponty, 2012).

2.4 Merleau-Ponty's perspective on Space-Place

Merleau-Ponty's starting point in the discussion of embodiment is sensory perception. According to him, perception can neither be the reception of sensory qualities of things nor judgments about them, nor perception without the agency of the detached components of sensory affairs of reasoning or intellectual powers; rather, it is the way our bodies engage with and shape our access to this world. This mode of encounter precedes anything else, even the thought (Carman, 2020; Hass, 2008). Each of us, before being a consciousness, is considered a body that perceives and shapes the world. According to Merleau-Ponty, the body is something that is close to me and can never stand against me or represent itself. The individual sees external objects through their body; they use objects, search within them, and move around them, but they are incapable of seeing their own body. According to Merleau-Ponty, the body is not separate from me and outside of me; it is a means stimulated by sensory stimuli and provides data for individual awareness to reflect upon (Merleau-Ponty, 2012).

Sensory perception is an innate quality and inherently preconscious; that is, before the mind comprehends the meaning of sensory perception as a rational subject, it understands its effects in a tangible and concrete manner. Consequently, the body plays a dominant and prevailing role in perception. Perception is embodied and dependent on the body, not limited solely to individual bodily sensations. Perception or understanding is through embodiment without judgment or even contemplation.

Perception is a sense that enables knowing through the body rather than the mind. Feeling something this way is not just recording or sensing it; it is understanding or delving into it. What we perceive from the world are not separate pieces of data or matters for rational cognition; rather, in our perception, we receive things from our entire bodies. Perceiving the world is the result of the interconnection of all our senses with each other and with the world (Hass, 2008; Merleau-Ponty, 2012).

The vital point that Merleau-Ponty refers to is that perception is not a passive reception of separate sensory states. *Perception* is a state composed of reception and stimulation through sensory organs, which is not the passive reception of separate sensations from external stimuli without any will. This means we cannot consider perception as the result of stimulating individual sensory organs such as the eyes, ears, and touch separately in response to stimuli around us. Rather, it is a bodily state intertwined with the sensory perception of all human senses and accompanied by our motor abilities in facing the external world. In an expression, it is this world that unfolds itself to us, a situation stemming both from our perception and the establishment of our bodies towards the world. According to Merleau-Ponty, much like Husserl states, the body is a dual manifestation, both as a material object with sensory qualities and, on the other hand, as something I move around on and within, with the sensation of touch and movement; it is not against the subject's mentality and subjectivity. In other words, the way in which the subject phenomenologically perceives the world is intertwined with an embodiment, and being in the self-embodied world is parallel to other phenomena (Carman, 2020; Merleau-Ponty, 2012).

According to Merleau-Ponty, the separation of the mind from sensory data and the dualism of the inner from outer world deprive humans of direct reception from the world and consider the understanding of the world contingent upon intellectual cognition, including human conceptions of objects and individuals. Meanwhile, perception is a bodily phenomenon, and we experience our own feelings from worldly affairs not through mental states or individual bodily sensations but through our bodily states. He points out that things and the world are given to me along the

extension of my body. This does not imply a geometric alignment but a living connection between my body and the world; it is a continuity and linkage of two levels of reality that play an equal role. Merleau-Ponty regards the body as a perspective on the world in that, instead of being a means of sensory experience or the cause of sensory awareness, the body fundamentally provides us access to the world. Sensory perception is not the simple and passive encounter of the eye and visual senses or the issuance of a judgment from understanding based on the details of sensory data; rather, it lies in the intertwining of the body with sensation and movement within the world. He conceives the structure of perception as a preformed structure, interpreting this preformed structure in bodily schema. Merleau-Ponty presents the idea of Kantian schematism from a different perspective (Diprose & Reynolds, 2008; Merleau-Ponty, 2012).

Merleau-Ponty, with a critical perspective on fundamental Kantian schemas, considers the body as a prior condition for perceiving the world. Hence, he presents the bodily schema as a pre-reflective matter. However, unlike Kant, he doesn't view the body merely as a tool for collecting sensory perceptions derived from sensations; that is, the body isn't an intermediary for sensory receptions but rather shapes our perspective for any kind of interaction with the world. From this perspective, the bodily schema is considered a pre-reflective matter, meaning prior to cognition, which fundamentally isn't a mental or conceptual matter towards cognition but shapes any kind of perception and contemplation regarding the world. In Merleau-Ponty's view, the body is not only the object of cognition but fundamentally lacks the duality of mind and body. Because perception and the body, along with the ability to move, as pre-reflective matters, determine the intentionality and direction of human existence in the world. We can perceive this mode of understanding the world as living among objects and individuals or pre-understanding the perception of the world based on a fluid and sentient body's intentional orientation towards objects. This type of internal reception or mental-mediated perception is not a confrontation with the external world but rather our way of relating to the world (Hass, 2008; Lawlor & Toadvine, 2007; Merleau-Ponty, 2012).

In Merleau-Ponty's view, this means that the body and the world are, conceptually and not just casually, two sides of the same coin, and both I and the world are only intelligible in the light of the other. My body is perceptible to me solely for the reason that I have a perceptual position in the external environment, just as the environment is only accessible to me through perception and my body. According to Merleau-Ponty, bodily embodiment is the way we open ourselves to experiencing the world, and our perceptual perspective is our understanding of the world. Perception is not a subjective, separate experience from the world; rather, it is a bodily and intertwined matter with the world (Merleau-Ponty, 2012). In this regard, the subject is intertwined with the world through interconnected pathways of communication. Perception is linked both with sensation on the one hand and with an intentional structure directing towards things on the other hand. However, Merleau-Ponty's notion of intentionality fundamentally differs from Husserl's concept of intentionality (Smith, 2007).

Merleau-Ponty provides a more detailed explanation of intentionality in our perception of the world and how the sensory and motor integration of the body contributes to our understanding. He explains how the possibility of better perception of our environment corresponds to the movements and rotations of the body, regulating distances on the one hand and engaging peripheral vision with central vision on the other hand. Additionally, the experience of objects in three dimensions contributes to this mode of encountering the world, shaping our pre-reflective perception of the world (Carman, 2020).

When our attention is drawn to an object, our bodily states adjust to achieve the best perception of it. We instinctively select the optimal distance, direction, or bodily position for visual, auditory, and tactile focus. This bodily capability inclines us towards objects and their comprehension. On the other hand, seeing objects is not merely the result of the object's encounter with visual sensation; rather, there is always a peripheral vision in every central vision. So, when we fixate on a part of the visual field, in fact, that object is directly in our line of sight, and by changing our gaze, bodily rotation can turn that part from central vision into peripheral vision.

The peripheral vision encompasses a perceptual environment where each part can be the central vision, and access and comprehension of it can be obtained by changing bodily positions. The relationship between central and peripheral vision shows that perception is not passively affected by the body's sensory effects of objects with separate, definite, and fixed qualities; rather, this relationship originated from our embodied perceptual experience, which indicates the intentionality of our experience toward objects and the world (Carman, 2020; Merleau-Ponty, 1964).

Merleau-Ponty criticizes Husserl's phenomenological analysis, which distinguishes the mental aspect of the subject as direct and immediate data from its bodily aspect as an incidental matter for pure mentality. He considers this distinction as the basis for Husserl's incorrect description of another experience. Because such a distinction between the mental and the bodily aspects of the subject also imposes this distinction on the perception of others. According to Husserl, the other is perceivable only in their distinct bodily aspect, and the inner aspect, including phenomena "other" and the inner world, remains barricaded for the subject. However, in Merleau-Ponty's view, mentality is not separate from the body; rather, it is inseparable. He regards humans as embodied beings and considers any perception of the other contingent upon a bodily relationship. Merleau-Ponty states that in our initial encounter with the other, we do not find them as a distinct mind, separate from our own mind. Instead, my experience of the other is not cognitive but pre-reflective, made possible by the coexistence of our bodies in the world (Diprose & Reynolds, 2008; Merleau-Ponty, 2012; Smith, 2007).

Merleau-Ponty believes that the indirect perception through the embodiment of my body with the body of the other, as Husserl describes it, transforms the perception of the other into a kind of symbolic reasoning, whereas the experience of the other is a real matter, and *I* pre-reflectively comprehend the embodied existence of the other in a unified world where we come together. As a result, *I*, as a subject, do not have a distinct, independent, and particular world of my own consciousness. Rather, my embodied presence and experience of the other and others of me leads to a bodily experience of the subject that Merleau-Ponty calls the experience of the pre-personal

subject. This is a shared experience of a single world, a world that is not closed to the subject in particular or the result of the sensory perceptions of me and the other in isolation from each other (Merleau-Ponty, 2012; Smith, 2007).

Merleau-Ponty states that the other is not confined to my perspective of the world because this perspective itself has no definite boundaries. My perspective blends with the perspective belonging to the other, creating a unified world in which we all participate as nameless and markless subjects in perception. As a result, in encountering each other, my perception and that of the other experience the world not through the relationship between our minds but rather in a bodily state. In a world where my body perceives the body of the other while always being a trace of the other's body, and I experience myself as someone who exists among others, my experience of the other is an integration and reciprocal interweaving of me in the other, the other is present to me in a bodily manner. Just as I am present to the other, the other is present to me without any symbolic description or cognitive approach, simultaneously with my own body and the other directly present in his/her body. Perceiving the other is not an epistemological matter; instead, I apprehend the other pre-reflectively, much like an impersonal and indeterminate self (Carman, 2020; Hass, 2008; Merleau-Ponty, 2012)

CHAPTER 3

HAFIZ

At the outset, we introduce Hafiz, one of the most venerated poets of the Iranian literature, from the 14th century. Our knowledge about Hafiz is minimal. Thus, they do not have any new content in this regard. Regarding the latest discussions on Hafiz and the challenges of his socio-political life, the thoughts presented may not be well documented (Khorramshahi, 1987). Khajeh Shams al-Din Mohammad Shirazi, known as Lisan al-Ghaib, Nazem al-Awlia, Tarjuman al-Asrar, a pious man with a strong temperament and high morals, lofty aspiration, and morals, a person of courage, intelligence, wisdom, and a curious mystic, familiar with the affairs of the time and people, a unique thinker with deep understanding and realization, an Iranian with faith, a beloved and steadfast artist of the world, a servant of the Almighty, son of Baha al-Din, and in short, the esteemed lover and master of secrets Khajeh Raz of paradisaical Shiraz (Mortazavi, 2016).

3.1 Hafiz's Intellectual System

The thoughts and beliefs of each individual are based on structured and unstructured elements concerning various issues and matters, which collectively form the intellectual system of the individual. Select individuals with a refined intellectual system are more coherent and harmonious, and through the tent of their thoughts, they acquire a distinct and unique personality. Hafiz's eloquent discourse is also intellectually organized, wherein love serves as the driving force and inspiration for achieving the ethics, beliefs, and Rendi of Khajeh. The tent of Hafiz's intellectual system can be understood through the comprehensive dimensions of five pillars: love, literature, faith, Rendi, and guidance, as described by Farhang Rajaie. These five pillars will be explained based on Rajai's writings. Love is said to be the tent's

canvas, with the other four principles serving as its pillars(Rajaie, 2017). This collection is a coherent ensemble, with the principle of love described as the essence of human existence, akin to the central pole of a tent. Hafiz goes as far as to designate it as the primary savior (Rajaie Bokharai, 2012).

Hafiz regards reason as a vessel for understanding existence, as the movement and motion of existence are propelled by love. Through love and illumination, one can be present in and be part of existence. Beyond the tent of all-encompassing love, the first pillar is faith, which not only delineates the framework and boundaries of action but also provides hope and reliance; it entails a mental, verbal, and practical commitment to the One God. The second pillar comprehends practical directives and rules of engagement in interactions with others, as emphasized in Iranian culture, and is referred to as "Adab" (manner and politesse). Adab is a facilitator and gauge, defining the framework and barrier for individual and collective interactions (Rajaie, 2017).

The third pillar is appropriate behavior within the framework of faith and "Adab" towards the world and one's relationship with it, which Hafiz identifies as the conduct and practice of Rendi. The fourth pillar is an internal need of humanity: the presence of an archetype, motivator, mentor, and guide, which, for Hafiz, is embodied in the character of Pir-e Moghân. The outcome of this five-pillar intellectual system is a capable and influential human identity and agency, exemplified by Khajeh Raz (master of secrets) as the embellishment of this system. However, it may contradict a humanistic (secular) worldview(Rajaie, 2017).

Hafiz explicitly considers himself the guardian of numerous legacies and declares that, in a sense, he has blended literature, philosophy, and religion together. This existential wisdom of Hafiz, which flows verbally, liberates him (Rajaie, 2017).

Khajeh Hafiz became Hafiz not only by preserving but also by engaging in dialogue with the profound legacies of humanity and learning from them. He was both a guardian of heritage and, with complete eloquence, advanced it further. Hafiz is multi-faceted: he is the Hafiz (memorizer) of the Qur'an, the Hafiz (keeper) of the

legacy of the scholars in literature, the (preserver) of ancient Iranian culture, and ultimately, Hafiz (keeper) of music (Rajaie, 2017).

Zarrinkoob remarks about Hafiz: "Hafiz has amalgamated the fluent nature of Saadi with the artistry and sophistication of Salman and Khaju, even creating artifact poetry, thus bringing forth something novel" (Zarrinkoob, 2004).

Hafiz, the poet of poets, a scholar of his time and a concerned sociologist, a musician, a literati and man of virtue, the Master of Secrets, a mystic Rend, and in a word, a person of supreme virtues. His profession is his art, and his speech is his essence. His essence has a soul, exists, emits a familiar scent, and has a connection. Therefore, it is substantial, eternal, and authentic. It is perpetual, it flows, it is not static, yet it is sentient (Zarrinkoob, 2004). Hafiz was a knowledgeable, insightful, enlightened thinker of his time. He stands as the pinnacle of Persian poets, elevating Persian poetry to the summit of beauty through the combination of linguistic elegance, musicality of expression, profound meanings, and the allure of various sentiments. It would be more accurate to say he was a knowledgeable poet, even beyond being just a poet, as in every Iranian household, if there is no collection of other poets' works, the Divan of Hafiz is always present. Another prominent aspect of him is his lofty mystical wisdom and his sense of longing (Rajaie Bokharai, 2012).

Undoubtedly, Hafiz was an artist and belonged to the guardians (Hafiz) of virtue and literature. It is undeniable that he had concerns with mysticism. However, whether a person surpasses these boundaries depends on the individual's abilities. Hafiz is such a figure, and according to some writers like Farhang Rajaie, he can be considered a theorist. The poetic or mystical flow of Hafiz differs in the view of his audience

(Rajaie, 2017). Ali Hasouri, in his work "Hafiz from Another Perspective", (Hasouri, 2019) and Homa Nategh in the book "In the Banquet of Euphonious Hafiz", (Nategh, 2014) have placed Hafiz's poetry at the center of attention.

The term "Hafiz," in linguistic terms, means "guardian" and, conceptually, refers to someone who preserves a part or the entirety of the Qur'an. Homa Nategh refers to

Hafiz as the singers and chanters of poetry. In other words, Hafiz is the scholar and artist who composes poetry, recites it melodiously, understands the intricacies of music, and is creative in this regard. In the Islamic world, there isn't just one Hafiz; there have been numerous Hafizes who have emerged based on the significance of their birthplace, the musical instrument they played, or their melodious singing. Prominent examples of this phenomenon are Hafiz Shirazi, Harpist Hafiz, and Hafiz Andalibi. These Hafizes were not only Quran reciters but also poet, musician, and singer of their time, familiar with the culture and literature of their era, and proficient in the music of their time. They were poet, musician, and singer of their time (Nategh, 2014).

Some of Hafiz's poems affirm the above matters:

"In the sky, it's no wonder if, by Hafiz's word, Venus's song has brought Christ to dance."(Shamsuddin Mohammad Hafiz, 2005)

"Do not be without wine and musician, for under the dome of the heavens, with this melody, you can lay bare the sorrow in your heart."

"The minstrel, from the pain of love, performs an act,
For the wise ones of the world, the lashes are full of blood."

Hafiz knows the instruments and corners of music, and he points to them in these verses (Nategh, 2014):

"When the melody of our assembly rises from the minstrel,
Sometimes it is Iraq, sometimes it is Isfahan"

"May your heart be blessed with the union of the rose, oh sweet-voiced nightingale,
For in the garden, all the flowers sing your love song."

"My heart has left its veil, where are you, oh minstrel? Weep, for our work behind this veil is all about music.

Hafiz had a school education and to explore the period of Khajeh's education and his scholarly personality in the present time, one must delve into his poetry collection. It is only the sound and melody of Hafiz from within his verses that may reveal truths for the seekers. One must look to Khajeh with pure intentions, lend an ear to his verses, and allow his musical melody to resonate in the heart (Nategh, 2014).

The spirit is the essence of existence, vitality, and the personality of a work. If this spirit is breathed into a work by its owner, who possesses a pure, delicate, and mysterious spirit, it will flourish and bloom. This infusion of spirit into the body of a poem is divinely ordained by the Almighty. Therefore, the spirit is in motion from eternity to forever, and it is crucial that it is transmitted and received effectively. This spirit is what gives identity to a work, and it instills roots, authenticity, and continuity (Riyahi, 1995). This spirit is the most fundamental color of Hafiz's poetry. This has led every Iranian throughout the centuries, both contemporaneously and thereafter, to taste the familiar scent of his poetry and for Hafiz to spend every night in this hope (Riyahi, 1995)

"All night in this hope I am, That the morning breeze,
With tidings, gently plays, Bringing news of the familiar ones."

Hafiz's wisdom is not Sufi wisdom; it is the wisdom of the sages; it is the wisdom of a mystic; it is the result of contemplation on the secret of existence and non-existence, reflecting on societal issues, and seeing the pain of the afflicted. To him, it is a vast and deep insight, not superficial, overflowing with various and diverse meanings in a coherent and integrated manner. In this unity, there is both the poetry of Khayyam and the wisdom of Ferdowsi; his poetry possesses the knowledge of Ferdowsi as well as the humor of Obeyd Zakani, which are seamlessly intertwined and form a cohesive chain (Riyahi, 1995).

And as Dr. Mohammad Amin Riyahi puts it, perhaps Hafiz can be compared with any poet, but his way of thinking is not akin to Sanai or Attar; rather, it may be compared to Khayyam and Suhrawardi. Hafiz, whose existence embodies a collection of the culture of his time, was familiar with the customs and paths of the

mystics, and he incorporated their interpretations and themes into his poetry. He is a poet who is Rend, free-spirited, and liberated, transcending time, place, and the wars of seventy-two nations. It is a mistake to confine him to a specific intellectual group and restrict him to a particular set of beliefs. He was a true poet. His poetry is replete with profound human thoughts and wisdom. He was solely concerned with the beauty and sublimity of poetry (Riyahi, 1995).

3.2 Architectural Features of Hafiz Era

Hafiz was born in the early 14th century in Shiraz, coinciding with the late Ilkhanid rule over Iran. Ilkhanid architecture can be seen as a continuation of the Seljukid architecture, which in general was considered the first period of the Azerbaijani style, and the second period began from the reign of Timur. One characteristic of this period's architecture is the significant emphasis on religious buildings over non-religious ones, with a focus on creating beautiful decorations and artistic displays inside buildings, as well as the prominence of the exteriors and facades. Details such as brickwork, plastering, and tile decorations alongside bricks continued to evolve and become more prevalent during this period (Wilber, 1949)

Some of the beautiful and distinctive architectural elements of Ilkhanid architecture include double-shell domes, Iwans, arches, minarets, *muqarnas*, stucco work, brickwork, and tile work. During this era, domes became larger, taller, and more skillfully constructed, often adorned with beautiful turquoise tiles. The *Iwans* of this period became narrower and taller, with the use of *muqarnas*, carving, and vaulting. The design of arches and squinches, the use of ironwork, and the execution of facades were separately implemented (Wilber, 1949).

In his Divan, Hafiz has made references to both physical and spiritual aspects of the architectural elements of his time, which can be identified through similes, metaphors, and allegories. Among these references, the spiritual concepts are more evident in the poet's mystical verses (Khorramshahi, 2001).

To delve into the architecture of a period, one must rely on the remaining documents and artifacts from that era or the accounts of historians and travelers. Analyzing and examining the architecture of that period in the cities of Shiraz, Kerman, and Yazd is essential to understand the atmosphere of the architectural conditions of the mentioned century and its impact on Hafiz Shirazi. Therefore, based on available documents and books, a brief analysis of the architecture of the Al-Muzaffar and Inju dynasties in Shiraz and Yazd is provided below.

Due to the frequent conflicts and military campaigns of the Inju and Muzaffarid dynasties in Shiraz during the fourteenth century, aside from a few structures commissioned by certain rulers and influential figures, there was little significant change in the city's development and population growth compared to the Atabakan period. Thus, Hamdollah Mostofi's account of Shiraz, encompassing its neighborhoods, gates, markets, alleys, etc., serves as a valuable insight into the city's condition during the thirteenth and fourteenth centuries. (Khobnazar & Moayyed Shirazi, 2001).

Important and valuable buildings such as the Jameh Atigh Mosque, the tomb of Abish Khatun, Hajji Bazaar, and the shrine of Bibi Dokhtaran still remain as jewels in the existence of the city of Shiraz from that period. The Jameh Atigh Mosque, along with the structure of the Khoday Khaneh (House of the Qur'an), is one of the oldest mosques in Shiraz and is among the buildings that Ibn Battuta described in his travelogue as a unique mosque (Movahhed, 1997).

3.3. Architecture in Hafiz's Poetry

In Hafiz's poetry, a kind of liberation from constraints is observed. This is believed by Mehdi Hojjat, a professor at the University of Tehran. He says that creativity, the essence of the discussion, is what, if grasped by architects, prevents them from falling into the trap of traditional versus modern architecture. When Hafiz employs

his interpretations, he offers a kind of life as a gift to his interlocutor, and he is a poet of life (Hojjat, 1983).

The architect also conveys golden moments of life to their audience through a combination of architecture. On the other hand, Hafiz's innovation lies in the quality he presents to life. Architects build houses without knowing who will use them. This lack of recognition is about the audience. Hafiz's poetry is a kind of liberation from bonds and prisons, in which people in different geographical and historical contexts find themselves trapped. And architecture is also architecture when it can contain more of this liberation within it (Hojjat, 1983).

The reason for the disappearance of a work is its temporal and spatial relevance, and the more a work leans towards truth, the more enduring it becomes. Because Hafiz speaks of the essence of human life, his work endures. Architecture, too, should strive to reach this level of endurance by embodying truth (Falamaki, 2217).

"The coherence among poetry, painting, music, and architecture is such that by relying on all of them, one can achieve greater success in understanding the secrets and mysteries governing the world of existence" (Pirnia & Memarian, 1994). Hafiz portrays the stages of gradual movement of imagination in the mysterious human mind remarkably. Upon reviewing Hafiz's Divan, we find that this poet has used architectural elements such as Iwans, ponds, porticos, vaults, domes, palaces, mansions, crenates, domes, and mihrabs more than eighty times.

This case raises the question of whether Hafiz used architectural terms in his poetry for their literal meanings or as metaphors. It suggests that understanding Hafiz's poetic persona is essential to answering this question. While many scholars argue that Hafiz's poetry is rich in philosophical and mystical meanings, with minimal references to worldly matters, others disagree with this perspective. "However, some completely disagree with this matter and state that "In the ghazals and verses of Hafiz, the vision, thought, and overall concept are mystical, not the individual words; each word appears in its simple and literal meaning, and each verse has its own

simple and clear meaning” as Riyahi argues (Riyahi, 1995) However, the overall mystical thought of Hafiz is deduced from it.

3.3.1. Hafiz's Perspective on Architecture

In this part, the first attempt should be to find an answer to the question of what concepts Hafiz was pursuing in his poetry. These concepts manifested as elements of a thought system in his view and were expressed in the form of exquisite poetry.

“What is this very simple yet high ceiling? No sage in the world is aware of this mystery.

You captured Iraq and Persia with your beautiful poetry, Hafiz. Now, it's time for Baghdad and the moment has arrived for Tabriz.”

Hafiz undoubtedly etches collective memories deeply into his verses, shaping them in a way that even after centuries, his poetry remains intertwined with these memories. His verses serve as a medium between collective imagination and historical movements, encapsulating a profound and eternal presence (Basak & Mirenjad, 2015).

Hafiz's expression should be understood as a series of waves arches, like the grains of sand or the particles of fish in the waves of sand, like the patterns in arches and doorways, like the intertwined decorations in the chambers and porches, both inside and outside, with various arches manifested in the ceilings and domes of the cupolas and towers, revealing the hidden and introspective characteristic of Iranian architecture through gradual ambiguity and discovery of interwoven spaces and steps (Pirnia & Memarian, 1994).

The spatial arrangement and sequencing in Iranian spaces from the outside to inside, or the differentiation in levels with stairs or between the stairs themselves, have influenced the rhythm and pause of Hafiz's verses. As a Rind and freeman, he harbors vivid visual memories in his mind, creating scenarios and scattering (pollinating) abruptly multiple meanings with distance.

The Harp's melody, the song of joy, the assembly hall, the dance floor of the beloved's mole, the kernel of the heart, the *saqi's* (wine bearer) hair, and the trap of the path all depict the beauty of the space for the reader and place the human in that space. After reading, the audience imagines a place in their mind where they may have a visual memory. The combination of these words used in Hafiz's poetry creates a specific and festive space in the reader's mind. These poems have the quality of creating a space and visual imagination (Khorramshahi, 2001).

"With a rose in hand, wine in my palm, and the beloved in favor, The Sultan of my world is a slave to such a day."

This section presents poems that illustrate the use of architectural elements and masonry expressions and how these words have been used in Hafiz's poetry

"I do not buy half a barley grain, nor a monastery vault, or caravanserai,
For me, a terrace, next to the wine container is like luxurious hall (Tanabi)."

The characteristics of *Tanabti* according to Pirnia (Pirnia & Memarian, 1994) The "*Talār-e Tanbī*" (or *Tanbī* hall) has a high ceiling, with a half-grain or three to four-span roof supported by semi-arches. It typically has two doors on each side, leading to a corridor, with latticed openings above to provide ventilation. The back of the hall is called "*Sadre Majles*" or the main seat. The raised platform where the king or important figures sit is higher than the floor and serves as a seating area. Some *Tanbī* halls have windcatchers for cooling, and the doors on both sides provide ventilation. There is usually an *iwan* in front of the hall. *Tanbī* rooms are cross-shaped, with a windcatcher adjacent to them. The ceiling is double-layered, sometimes with large trusses. This design allows for easy access to the roof. The *Tanbī* served as a guesthouse and a resting place, known for its coolness.

However, Hafiz prefers to be next to wine and his preferences instead of the coolness and comfort of the *Tanabi*.

The following part presents some examples from Hafiz's poems that contain words related to construction and architectural elements.

"The construction of deeds is erected in the name of the king,
Another one, like Haji Ghavam, brings joy to the heart."

"I will destroy myself in the memory of your eyes,
I will build a firm structure of the ancient covenant."

The use of the words "edifice" and "mansion" in Hafiz's poems:

"May the soil of our existence turn into tears of seeing the beloved,
Sometimes the ruins of the heart become a mansion."

"Our main abode is the corner of the tavern,
May God bless the one who built this mansion."

The use of the word "vault" in Hafiz's poems:

The vault is a manifestation of beauty and majesty, and the eyebrow, which in terms of grandeur, dignity, and status, and also in terms of form, resembles the vault. This mystery in Hafiz's poetry and the use of metaphor and allusion with the mystery that the architect creates in architectural space (Heravi, 2013).

"I tried to capture the corners of those tiddly eyes,
But the strength and patience had fallen from the curve (vault) of her
eyebrow."

"Before this, they would raise green roofs and sky-blue vaults,
The sight of my eyes was the vault of eyebrow of the beloved."

"My body became crescent-shaped from this sorrow of her arched eyebrows,
For what moon might appear from the vault of the sky of her eyebrows?"

The use of the word "arch" in Hafiz's poems:

"Take the gaze of the lion to the gazelles,
Break the two arches of Jupiter with the eyebrows."

The use of the word “arc” and “bow” in Hafiz’s poems:

"I hope that the manifesto of my love's play
Reaches the target from the bow of her eyebrow."

"Your eyes have pierced through the shield of my soul,
The patient who has seen such a hard bow."

"I guarded my heart against the arrows of your eyes,
But the eyebrow of your archer's bow carries it to my forehead."

"With your eyes and eyebrows, what plans can I make in my heart?
Alas, from this bow that you shoot me when I am ill."

"If a hundred thousand arrows of cruelty are at your command,
You aim them at the weary soul in your bow."

"From the cupbearer of your eyebrow's bow,
I heard that you are the sign of the arrow of reproach."

The use of the word “crenate” and “battlement” in Hafiz’s poems:

"They summon you from the throne's crenate,
I don't know, what has fallen into this trap."

"This insolence, which straightens the crenate of palace,
Heads shall fall on its threshold"

"Hafiz, if the path to the crenate of palace is not found,
We shall go with the dust of this threshold to our heads."

"The drum of honor of your name on the crenate of the throne,
And carry the flag of your love to the roof of the heavens."

The use of the word “roof” in Hafiz’s poems:

“What is this very simple high roof?

No wise person is aware of this mystery.”

“Turmoil pours down from this adorned roof,

So, let's seek refuge in the tavern from all calamities.”

“Come, let's scatter roses and pour wine into the goblet,

Let's split the sky as the roof and create a new design”

The use of the word “muqarnas” in Hafiz’s poems:

“And this adorned yellow and colorful Muqarnas Atlas,

A tall tent over his own stable head”

“Despite the black shadow, the golden-winged falcon,

In this adorned muqarnas, a nest will take hold.”

“Turmoil pours down from this muqarnas roof,

So, let's seek refuge in the tavern from all calamities”

The use of the word “dome” in Hafiz’s poems:

“From this tale, the seven domes of the heavens are resonant,

Take a brief look to grasp the concise words”

“I said, "To whom was this cup of perception given?"

The wise one said, "The day when this dome was built of Mina (Sky)"

“We're not playing the lute and drum today,

It's been so long since the dome of the sky heard this sound”

“Eventually, our destination is the valley of silence,

Now there's a stir in the dome of the heavens”

The use of the word “iwan”:

“The king's emblem in the realm of sovereignty,
The elevated seat of authority in the placeless Iwan”

“For anyone, the final resting place is a handful of dust,
So why bother aspiring to the heavens, Iwan”

The use of the word “arcades”:

“The arches and arcades of schools and discussions of knowledge,
We have set the moon's course in the path of the cup and the wine bearer.”

“In these arcades, they have inscribed with gold on emerald,
That nothing but goodness will remain for the people of generosity”

“The exalted monarch, who is not confined to the arcades of the heavens,
Knew an example from the curve of the palace's dome.”

The use of the words “pond” and “pool” in Hafiz’s poems:

“If you desire the paradise of Eden, come with us to the tavern,
For one day, we'll pour from your bending cup into the Pool of Kowsar.”

“Don't ask about the description of the greenness of Khizr,
For from the cup of the king, I've drunk a sip from the Pool of Kowsar”

“The shade of bliss and heartening, the nymphs and the side of the Pool,
Have gone from my mind to the breeze of your alleyway”

The use of the word “Shabestan” in Hafiz’s poems:

“Come in and illuminate our Shabestan,
Infuse the air with the fragrance of the spiritual assembly”

“For me, whose face is the moon in the Shabestan,
Where was I before the radiance of the star of adoration”

The use of the word “bazaar”:

“Look at the Bazaar of the world and the distress of the world,
If not enough for you, this profit and loss, then what about us?”

“What is the value of Hafiz's patched garment? Color it with wine,
And bring it drunk and ruined from the head of the bazaar.”

“Where is the bazaar of warm desire? Where is that tall cypress?
So, I may offer my soul on its face like frankincense”

The use of the word “palace” in Hafiz’s poems:

“The Palace of Paradise, where its pleasure-seekers have gone to the
gatekeeper,
A view of the meadow of enjoyment for the ascetics”

“The Palace of Paradise rewards for deeds,
But what reward for us, who are profligate and beggars of Magian's temple”

“Not only the palace and its halls have turned to dust,
But no one even murmurs about it in remembrance”

“Since Hafiz's path does not lead to the palace of union,
Let us bow our heads to the threshold of this door”

“May his glorious palace never be empty of its masters,
And may even the cupbearers be adorned with roses”

The verses above taken from the poems in Hafiz's Divan demonstrate the use of architectural metaphors in the poetry of Hafiz, although the translation of the poems, the precise meaning may not be conveyable. In the following section, only what is narrated in the poems will be referred to, and the verses themselves will not be presented.

Hafiz describes the place in his verses. In his poetry, Hafiz idealizes a home where beauty intertwines with spiritual richness and inner joy. He refers to the travel of his poems through different places and cities. In the verses, imagination intertwines with the ambiance and rhythm, evoking imagery and imagination (Basak & Mirenjad, 2015). The beauty, perfection, and elegance of his verses correspond to the divine qualities, reflecting Hafiz's mastery in the art of expression. In other words, Hafiz is the architect of his verses and *ghazals*. He constructs the materials of his craft himself, crafting his own poetic works and combining words making new words.

In Hafiz's poetry, geometry, music, astronomy, and mysticism exist. There is a star in the sky and an instrument in the symphony hall. He imbues meaning into space and constructs an atmosphere as if he were the master of poetry and poets. This construction of tangible imaginative space, familiar to the poet upon the inception of a *ghazal*, transforms it into a place with character for the reader upon encountering the rhythm present in some of these verses (Basak & Mirenjad, 2015)

3.3 The Frequency of the Use of Architectural Features in Hafiz's Poetry

The inseparable connection between architecture and literature has long been established in Iran. For example, in architectural decorations, one can witness the inscriptions of poets, and likewise, in the poetry of literary figures, references to architecture and its associated elements can be found frequently. The coherence between poetry, painting, music, and architecture is so great that by relying on all of them, it was believed that one could achieve success in understanding the secrets and

mysteries governing the world of existence. Reviewing Hafiz's *Divan* reveals that, the poet repeatedly used words related to architectural elements and components.

Hafiz's poetry is filled with beautiful literary devices and imagination. He extensively employs similes and metaphors in his verses, many of which are related to architectural elements, indicating the high value of aesthetics in these elements.

In the following, we delve into interpreting some architectural elements and components used in Hafiz's poetry, categorized as listed in the table below, within the conceptual classification. This implies that the poet has considered meanings beyond their functional meanings in architecture. Each architectural element in Hafiz's poetry has been examined from three perspectives, as shown in the table below.

As mentioned in previous sections, the *Divan* of Hafiz has been examined in terms of architecture and words related to architectural elements. The table below presents the architectural elements mentioned in his *Divan* and their respective number of repetitions, along with whether they have a functional or conceptual/metaphorical role or if only their position is emphasized. The results of the analysis are displayed.


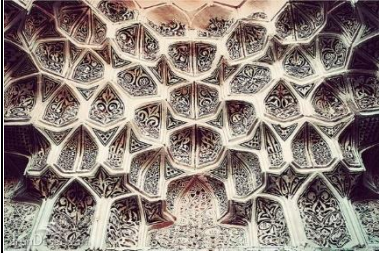
The architectural element **door** (در **dar**) is repeated 114 times in Hafiz's *Divan* and has both conceptual and functional roles. The **doorway/gateway/entrance** (درگه **dargâh**) appears 7 times and serves conceptual and functional purposes. An **aperture/window** (روزن **rowšan**) is mentioned 5 times with a functional role. The **roof/ceiling** (سقف **saqf**) occurs 4 times, fulfilling both conceptual and functional roles. The **courtyard/open space/apron** (صحن **sahn**) is listed 2 times, with a functional purpose. The **pulpit** (منبر **manbar**) is mentioned 3 times and has a conceptual role. The **altar** (محراب **mihrâb**), found 18 times, serves both conceptual/metaphorical and functional roles. A **dome** (گنبد **gonbad**) is mentioned 7 times and is considered conceptual. The **vault** (طاق **tâq**) appears 13 times and is categorized as conceptual. A **portico/arcade** (رواق **rawâq**) is noted 6 times, having a conceptual role. The **muqarnas** (مقرنس **moqarnas**), mentioned 3 times, is also metaphorically used. The porch/iwan (ایوان **eyvân**),




found 2 times, is used for conceptual a purpose. A **pool/pond** (حوض *howz*) is mentioned 3 times, and a **battlement/crenate** (کنگره *kongereh*) is listed 4 times. The **Sufi convent** (خانقاه *khānqāh*) appears 9 times with a conceptual role, and the **sanctuary** (صومعه *šowma'ah*) is found 19 times, also used metaphorically for expressing a concept. **House/home** (منزل *manzel*) is repeated 44 times and **house/home** (خانه *khāneh*) 112 times, used metaphorically as well. The **school** (مدرسه *madraseh*) and **mosque** (مسجد *masjed*) each appear 7 times, described refer to certain concepts. A **palace** (کاخ *kākh*) is mentioned 5 times, and a **palace/mansion** (قصر *qaṣr*) 12 times. Lastly, an **inn/caravanserai** (رباط *robāf*) is noted 2 times, serving both conceptual and functional purposes.



Position	Conceptual	Functional	Number of Repetitions	Elements or Components of Architecture
•		•	114	door در (<i>dar</i>)
•		•	7	doorway /gateway/entrance درگه (<i>dargâh</i>)
		•	5	aperture/window روزن (<i>rowšan</i>)
•		•	4	roof/ceiling سقف (<i>saqf</i>)
		•	2	courtyard/open space/apron صحن (<i>sahn</i>)
		•	3	pulpit منبر (<i>manbar</i>)
	•	•	18	altar محراب (<i>mihrāb</i>)
	•		7	dome

				گنبد (<i>gonbad</i>)
	•		13	vault طاق (<i>tāq</i>)
	•		6	portico/arcade رواق (<i>rawāq</i>)
	•		3	Muqarnas مقرنس (<i>moqarnas</i>)
		•	2	porch/ iwan ایوان (<i>eyvān</i>)
			3	pool/pond حوض (<i>howz</i>)
			4	battlement/crenate کنگره (<i>kongereh</i>)
		•	9	sufi convent/ <i>khanqah</i> خانقاه (<i>khānqāh</i>)
		•	19	sanctuary صومعه (<i>ṣowma 'ah</i>)
		•	44	house/home منزل (<i>manzel</i>)
		•	7	school مدرسه (<i>madrasesh</i>)
		•	7	mosque مسجد (<i>masjed</i>)
		•	112	house/home خانه (<i>khāneh</i>)
			5	palace کاخ (<i>kākh</i>)
			12	palace/mansion قصر (<i>qaṣr</i>)
	•	•	2	inn/caravanserai رباط (<i>robāt</i>)

Most scholars and Persian literature experts agree that Hafiz's poetry is filled with philosophical and mystical meanings and has less reference to earthly matters. However, some disagree entirely with this view and argue that it should also be noted that in Hafiz's *ghazals* and verses, the vision, thought, and the whole poem is overall mystical, not the individual words. Each word is used in its simple and conventional meaning in the language, and each verse has its own simple and clear meaning. However, Hafiz's particular mystical thoughts can also be inferred from it. Therefore, these meanings are also examined.

Image	No. of Repetitions	Metaphorical Meaning	Literal Meaning	Architectural elements or components
 <p data-bbox="264 1323 544 1395">Arch in Shiraz Grand Mosque</p>	13	the beloved's eyebrow, the pinnacle of beauty	An arch is a structural element that is created to transfer vertical loads to supports in a span	طاق Vault
 <p data-bbox="245 1740 564 1843">The tomb of Qaboos bin Vashmgir, known as the Dome of Qaboos</p>	3	intermediary between heaven and earth	A type of projection or decorative vaulting called " <i>muqarnas</i> " is placed beneath domes or semi-domes, over <i>iwans</i> and gateways, using bricks, plaster, and tiles, where	مقرنس <i>muqarnas</i>

			each row of <i>muqarnas</i> projects forward from its lower row.	
 <p>The dome of the Abbasid Grand Mosque in Isfahan, Iran</p>	7	the sky and the era" or "heaven and time	It is an architectural structure similar to hollow hemispheres.	گنبد dome
 <p>Kabood (Blue) mosque, Tabriz, Iran</p>	6	the beauty of the beloved	Covered space, semi-open and extended (corridor-like), used to create connections between spaces. It is mostly built around courtyards (on one, two, three, or four sides) or around an externally constructed space.	رواق portico/ar cade
 <p>Pool of Fin Garden, Kashan City, Iran</p>	3	Heavenly basin or pool	A trench made in the ground with stones, bricks, and cement to hold water, essentially pools usually created in the	حوض pool/pond

			courtyards of houses and mosques where water is stored, aiding in cooling the air and enhancing the scenery.	
 <p>Crenate of Takht-e- Jamshid, Shiraz City, Iran</p>	4	the highest point of the palace	Parapet refers to the heights of the top of walls, fences, castles, and walls. Sometimes it is also called a 'balustrade' or 'balcony'.	کنگره battlemen t/crenate
 <p>Jamé Mosque of Isfahan, Iran</p>	18	desired and intended	" <i>Mehrāb</i> " or prayer hall is a leading canopy that indicates the direction of prayer in a mosque, where the religious leader or the imam stands during prayer times.	محراب altar

A **vault** (طاق) is an architectural, structural element designed to transfer vertical loads across a span through an arch. Metaphorically, it represents the beloved's eyebrow, signifying the pinnacle of beauty, and appears 13 times in Hafiz's Divan. The **muqarnas** (مقرنس), a type of decorative vaulting positioned beneath domes or over gateways, serves as an intermediary between heaven and earth in its metaphorical sense and is mentioned 3 times. The **dome** (گنبد), resembling a hollow hemisphere, is metaphorically referred to as "the sky and the era" or "heaven and time," with 7 occurrences. The **portico/arcade** (رواق), a semi-open, corridor-like covered space, is metaphorically described as the beauty of the beloved and is noted 6 times. The **pool/pond** (حوض), a water-holding structure usually found in courtyards, is metaphorically seen as a heavenly basin or pool, mentioned 3 times. The **battlement/crenate** (کنگره), the upper part of walls or fences, metaphorically represents the highest point of the palace and is listed 4 times. Lastly, the **mihrab** (محراب), a prayer niche indicating the direction of prayer in mosques, symbolizes what is desired and intended, appearing 18 times.

In examining Hafiz's works, we apprehend his profound connection to architecture, witnessing how the architectural and the spiritual interlace within his poetry. Hafiz utilizes architectural motifs as ornamental literary devices and profound symbols that bridge the material world with the mystical. Through his vivid use of architectural elements—from doors and vaults to domes and arcades—Hafiz constructs a rich collection of imagery that enhances his verses' spiritual and philosophical depth. His poetry, thus, does more than pictures; it builds an edifice of thought, reflection, and transcendence.

This part also considers the historical and cultural contexts of the architectural influences in Hafiz's poetry. These elements are aesthetic adornments and serve for deeper existential and mystical explorations, allowing Hafiz to explore themes of love, longing, and divine beauty. Ultimately, Hafiz's work exemplifies a unique synthesis of poetic genius with architectural magnificence, presenting a legacy that continues to echo through time, inviting readers to find meaning beyond the physical and venture into the metaphysical vistas he eloquently describes.

CHAPTER 4

DR. MANSOUR FALAMAKI'S REFERENCES TO HAFIZ'S POETRY AND MERLEAU-PONTY'S THEORETICAL FRAMEWORK: A QUALITATIVE RESEARCH BASED ON GROUNDED THEORY

4.1 A Creative Synthesis: Hafiz and Merleau-Ponty in Dr. Falamaki's Conceptualization of Space and Place

Architecture is the art of creating space, and space is the most fundamental element in shaping architecture, a space that encompasses and surrounds the human body. Spatial perceptions and architectural experiences are fundamentally dependent on the human body. They begin with the human body and end with it. The body participates in spatial/architectural perceptions and mediates between us and the surrounding environment (Merleau-Ponty, 2012). In architectural research, any approach to the concept of a subject requires engagement and interaction with spatial concepts and spatial perception. Space is an essential and inevitable component in relation to lived experiences, and the human body and senses interact with space to find their existential meaning. The body is the first and most fundamental prerequisite for defining human subject. The essence and existence of a human being entail having a body (Merleau-Ponty, 2012). The existence of every human being is simultaneously the existence of their body and their perception. Space and place are understood and acquire meaning in the presence of humans. Human beings experience and understand space and place through their bodies and perception. Therefore, bodily perception and perceptual embodiment encompass an inseparable spectrum of meaning (Hass, 2008). Bodily perception is a mental process accompanied by focus and awareness of one's inner self and feelings, occurring through bodily movement in the environment and attributing meaning to the surroundings; this leads to the audience's understanding of their surrounding environment. Moreover, this perception can depend on the individual's level of

connection and familiarity with the environment. Space and place are understood and acquire meaning in the presence of humans.

When examining Falamaki's approach in relation to the concepts of space and place, the influence of with Merleau-Ponty's phenomenological philosophy can be seen. Falamaki referred to Hafiz to explain his thoughts. In fact, the common point between these three thinkers from different times and cultures, is related to the phenomenological perception of the environment based on the senses. Merleau-Ponty considered only the human senses and the physical nature of the environment as the basis for the creation of perceptual meanings. Hafiz's poetic imagination was based on senses and human connection with known spatial phenomena. In Hafiz's thoughts poems, dealing with the imaginary world is based on the idea of the physical spaces that he depicted through images. Hafiz is a representative of Iranian philosophers who put their thoughts into poetry and nurtured them in the world of imagination (Mortazavi, 2016).

According to Falamaki "The Poetry of Hafiz" is one of the lived sources that provide experiences in two stages (Falamaki, 2217). The first stage is the lived experiences of Hafiz himself, who, with wakefulness in the suffocation and monotony of his time, creates his own "phenomenon of poetry" for dialogue in that "anti-conversation" space. The second stage is the lived experience of each individual in which, through reading poetry, they find an inner relationship between themselves and the phenomena of poetry. The purpose of reading the teachings of Hafiz's poetry is not to interpret the meanings of words used in the structure of the poem but rather to explore the relationships between phenomena and ideas, as words are not independent, and his poems are not separable into elements (subject and object) but rather constitute a unified world.

One of the contemplative phenomena in his poetry is "multivocality," which allows individuals to relate to it based on their feelings and lived experiences and derive something from it (Falamaki, 2217). These interpretations are unique and personal and relate to each individual's conscious or unconscious. In this context, the "self-

discovery" of an individual emerges based on personal circumstances, individual situations, lived experiences, memories, and other internal factors in their imagination, portraying imaginative images. The multivocality of Hafiz's poetry signifies the diversity of imaginative forms in two axes: the vertical axis (form and structure) and the horizontal axis (emotion), converging in harmony (Falamaki, 2217). Through questioning the understanding of the universe, humans embark on the journey of reading poetry; by establishing a connection with its phenomena and fostering continuous interaction among them, they delve into their inner contemplation of themselves (self) and others. Human beings encounter a series of contradictions amidst phenomena, incompatible phenomena that miraculously coexist harmoniously, complementing each other. The contradictions employed in Hafiz's poems are sometimes infused with a humorous perspective and language to the extent that opposing words are juxtaposed, conventionally, and evolutionarily placed side by side. Hafiz has subverted many of society's constructed or artificial values by altering and transforming their structural integrity through this trick (Falamaki, 2217).

By reading the various aspects of Hafiz's poetry, humans first clear their minds from the onslaught of all visual environmental information. Then, they find themselves in a world full of emotions. Hafiz's poetry challenges humans on two axes: the horizontal axis of imagination and the vertical axis of emotion. This means the "pinnacle of imaginative imagery," or multivocality, which effectively stimulates all internal and external senses of humans within the text of the poem; a new and fresh experience among the existing contradictions in poetry, which is sometimes expressed with humor and sometimes exaggerated to criticism. As a result, the entire mental structure of the reader collapses at once, and this collapse is accompanied by pain and suffering. Like the concept of "love" present in the space of Hafiz's poetry, the continuous and successive revolutions between humans and the phenomena existing in poetry are akin to internal reconciliation. This reconciliation is between oneself (what constitutes one's environment), one's inner self (what exists within each individual in a pure and transparent form), and others (the clichés that are

purified by collapse). The result is "infinite self-discovery" and "awakening," or in other words, the path to becoming an architect of humanity)Heravi, 2013(.

In this chapter, initially, research methodology is described then the perspectives of Merleau-Ponty and Hafiz regarding space and place are examined. Then, the viewpoint of Mohammad Mansour Falamaki from his books, which draws on the opinions of Merleau-Ponty and Hafiz regarding space and place, is presented in an open, axial, and selective coding manner.

4.2 Research Methodology

In this part, the present research methods and tools are explained, considering the research methodology used in similar studies and the objectives of this study. Choosing the research design is subject to the researcher's assumptions about the nature of realities and how to perceive them. These assumptions are called paradigms or mental models.

Researchers in the humanities and other sciences have an extensive range of methods to choose from, which can vary in approach and perspective in research. The research approach in the present dissertation is qualitative, which is both a strategy of interpretive social study; from a systematic perspective, attention is paid to aspects such as the level of formalization (exploratory), data collection methods in Grounded Theory (text extraction, summarizing Falamaki's texts from books and documents). Grounded theory is a systematic methodology that has been largely applied to qualitative research conducted by social scientists. The methodology involves the construction of hypotheses and theories through the collecting and analysis of data (Rezvani, 2010). The level of control over variables is not determined, and the research aims to predict the outcomes of phenomena, events, and behaviors resulting from the phenomenon (descriptive). The time is (repeatable), the research subject is (case and in-depth), and the research environment is (real environmental conditions),

after examining the samples, the results will be presented in a categorized form as a diagram.

4.2.1 Logic and Practical Strategy of Research

For initiating research, questions are first addressed from an ontological perspective, then from an epistemological perspective, and finally, methodological considerations are made (Mohammadpour, 2010a).

The significant paradigms in various fields of science and the researchers working within these traditions aim to achieve knowledge about various phenomena by answering specific research questions - the triple questions of What? Why? and How? They require adopting a logical and practical research strategy and approach to do this. This means that each paradigm follows a specific strategic logic, or in the case of combining several logics, attention should be paid to the specific foundations and characteristics of each one separately. The four major research strategies are inductive, deductive, abductive, and retroductive (Mohammadpour, 2010b); the present research focuses on reasoning, abductive, and inductive strategies. This research is inductive in that it enters the realm of reality by collecting written textual data and gathering relevant data. According to Glaser and Strauss theory building is based on and refers to data through a process they described as inductive analysis. In their view, this process leads to the construction of a theory that will be suitable and applicable, meaning that it not only explains and clarifies the phenomenon under study but also predicts it in practice. Building a grounded theory means that most hypotheses and concepts are not only derived from data but are also systematically related to the data during the research process.

An *abductive strategy* is a non-linear and recursive strategy, meaning that all stages of reasoning are interrelated, and at each stage of the research, it is possible to go back to the previous stage and re-enter the next stage. In this strategy, the researcher, after stating the problem.

The mentioned system of meaning and mental framework is understood and interpreted by the researcher and, through interpretive theorizing in technical language, undergoes multiple interpretations or is translated into secondary structures. The abductive strategy ultimately leads to theorizing and can raise further questions (Mohammadpour, 2010a).

4.2.2 Grounded Theory

The qualitative research approach ‘grounded theory’ has been developed by two sociologists, Barney Glaser & Anselm Strauss (Glaser, 1978; Strauss, 1967). The Grounded Theory method has been used in the present study to conduct research operations, analyze information, and present the final theory. This method is an interpretive, inductive approach to theorizing based on a series of data coding stages. In such a way that ultimately, a grounded and inductive theory emerges from within the data. *Interpretation* is defined as a description and kind of story. Both the theory testing and the interpretive theory constructing process are equally important. The theory constructing process simultaneously encompasses the theory testing process. According to Glaser and Strauss, theory constructing is based on referring to data through a process they describe as inductive analysis. This process leads to the construction of a suitable and applicable theory. It is one of the most fundamental methodological discoveries in social sciences that can lead to the production of knowledge and ensuring credibility (Glaser & Strauss, 1999).

Therefore, the conceptual framework of grounded theory is more dependent on data and constructs from the actors rather than on previous studies, meaning that this theory is data-driven and avoids relying solely on deductive hypothesis testing. within the social context from the perspective of the subjects and does not limit their research to mere explanations of the data and units under study. The collected data in this process are compared from various angles with each other and with other similar data. In this methodology, the researcher adjusts data collection according to the theoretical progress, meaning they abandon incorrect paths and ask more relevant

questions. The researcher examines the data during their collection and begins coding them; these initial ideas are categorized, conceptualized, and written.

The theories constructed through this method are open to modification, adjustment, and further examination, meaning foundational theory can constantly be revised. Since this theory is based on data collected in the field, the researcher is confident in their validity. The grounded report obtained has a thoughtful, contextual, and situational nature and has an analytical generalization, not a quantitative statistical generalization. Each research built upon grounded theory has three dimensions: conditions, interactions, and consequences, drawn around the core issue (Berg, 2006; Charmaz, 2000; O'Reilly, 2005; Stern, 1994). The final product of the research with grounded theory is not merely a collection of findings or related concepts but rather a coherent theoretical formulation of the contexts, processes, and consequences of the phenomenon or event (Sumekh & Levin, 2005).

Charmaz draws inspiration from the term "construct" and believes that researchers collect data from the context to which they belong and construct theories in the course of the research using the grounded theory method. Therefore, the researcher is not separate from the research context. The two keywords that are often repeated are "reflection" and "assessment".

In grounded theory research, these points are very important:

- Simultaneous attention to actions and functions and words and statements
- Detailed explanation and description of contexts, textures, scenes and situations of actions
- Accurate recording of events and people who did them and the reason for doing them
- Finding ways to interpret this data
- Emphasis on words and phrases that people take specific meanings from
- Find people's hidden presuppositions and assumptions and explain how they are revealed and affect their actions.

4.2.3 Research Approach

Before delving into the details of research design, it should be clarified what approach the research follows. Generally, there are two approaches in research: 1- Quantitative approach and 2- Qualitative approach. Quantitative, i.e. empirical researches generate knowledge by collecting numerical and observable data from samples and then subjecting these data to numerical analysis. On the other hand, qualitative research primarily generates knowledge by collecting verbal data with an in-depth study of the cases.

The application of the qualitative approach in the current research consists of the interpretation of the concept of “Space and Place” in Falamaki’s books and its adaptation to the concepts mentioned by Merleau-Ponty and Hafiz. Unlike the positivist approach, these facts do not have a predetermined, structured pattern and are beyond time and place, are being formed in a floating and situational way, and can only be understood by an interpretive researcher. Therefore, the aim of scientific research is to understand and comprehend the meaning of behaviors or meaningful interactions of individuals, which, at higher levels and in action, transform into a series of macro-level objective structures and realities (Collins, 1994; Leidner, 1998; Turner, 2003).

Based on this approach, sources of knowledge and understanding are found in individuals' daily interactions and actions, and anything beyond people's mutual actions is not meaningful. Therefore, common knowledge or common sense is considered a significant source of knowledge and understanding, and the scientific method should also rely on these resources (Collins, 2004; Giddens, 1984). The researcher must endeavor to place themselves in someone else's position and view the world through their eyes. Therefore, the meaningfulness of social actions and their transformation into more tangible and larger realities, such as institutions and social structures, is crucial.

4.2.4 Research Design:

The method used in the following research is qualitative in which textual data interpretation is made. This study uses the grounded theory method to extract basic concepts in the field of space and place. Efforts are made to systematically review and extract all thinkers' opinions regarding space and place. Then, Hafiz and Merleau-Ponty are explained as two thinkers who have been influential in Falamaki's perspective, and their characteristics are discussed. Falamaki's books and works are extracted and coded in textual data form, and finally, a grounded theory is presented.

The data collection method in qualitative studies includes various such as observing extracted and classified texts, which takes the form of a document or record review. Accordingly, text extraction methods and classification based on documentary researches are employed in this study.

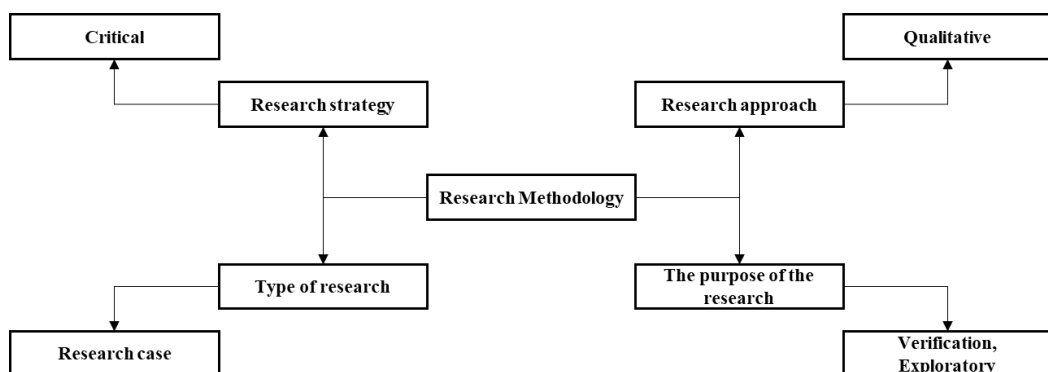


Figure 4.1. Research Approach, Purpose, Strategy, and Type

The primary goal of the qualitative method is to provide a thick description of the reality under investigation. Achieving this thick description requires techniques that can organize, manage, and analyze the collected data, leading to the formulation of a theory based on the realities of the data since grounded theory is data-based and has a lower level of abstraction (Glaser & Strauss, 1999). Three stages of coding are used for data analysis: open coding, axial coding, and selective coding. *Coding* is a

process through which the researcher engages in separating, conceptualizing the occurrence, or integrating data (Glaser & Strauss, 1999). In this process, the fundamental unit is the concept. In open coding, which is considered the first stage of coding, data can be coded and conceptualized line by line or in paragraphs. In the next stage, these concepts are juxtaposed with each other, and based on commonalities, similarities, and semantic overlaps, they come together as axial themes. Ultimately, they integrate the main themes into a new concept called the core or axial theme, which is more abstract than the previous two stages. The most important theme or research topic is also selected at this stage (Charmaz, 2000).

The final extracted concept must possess analytical power, and its semantic inclusiveness should be to an extent to encompass other themes as well. Performing this coding stage requires considerable precision because these concepts in the final grounded model revolve around the selected theme or central theoretical concept and illustrate the conditions of interactions and consequences (Mohammadpour, 2010a). In this study, the stages mentioned above in qualitative data analysis have been executed, and ultimately, a grounded model has been proposed. Grounded theory is a problem-centered theory and focuses on establishing a solid connection between stages and steps that help determine the theoretical structure of the problem. In the process of constructing this theory, the collected data are coded and connected in three stages, which are open coding, axial coding, and selective coding. The researcher begins by examining and categorizing the data in textual and observational forms and also by referring to the research question or questions. Then, the coding stages are initiated by categorizing the research question or questions. In the coding or first stage, the researcher examines the text, including manuscripts, notes, and documents, to identify hidden concepts in the information. Using a constant comparative approach, the researcher endeavors to saturate the concepts. They seek instances representing the concepts and continue this process until new information is not found.

These concepts include concepts that are called resources. These resources represent various approaches to sub-themes. Additionally, these mentioned resources also

have dimensions; they are placed on a continuum. At this stage, data reduction occurs (Holloway & Wheeler, 2002). Open coding can be done line by line, phrase by phrase, paragraph by paragraph, or page by page, depending on the coding unit. If the unit of coding is a line, a concept or code is attached to each line or sentence. This code or concept should fill the maximum conceptual and semantic space. At this stage, all information is coded (Mohammadpour, 2010a).

4.2.5 Systematic Review

A systematic review is a tool for macro, comprehensive study, interpretation, and analysis of texts related to a specific topic (Vafaiyan & Mansourian, 2014).

In this regard, the author of the thesis tried to study Falamaki's books and also search the keywords "space, place, Hafiz, Merleau-Ponty" in internal databases such as the Comprehensive Portal of Humanities, MagIran, Noormags, Civilica, and Irandoc (National Thesis Database) and sites such as ScienceDirect, Springer, ProQuest, Elsevier, Willey, to analyze the concepts of space and place in the perspective of Mansour Falamaki, Hafiz and Merleau-Ponty.

4.2.6 Coding

4.2.6.1 Open Coding:

Open coding is a suitable method for reducing qualitative information and providing accurate descriptions of a subject. Here, the aim is to assist in emerging research findings by paying attention to dominant and common themes in the data. In this method, the researcher gradually summarizes the data under study to ultimately grasp the most fundamental concepts and themes related to the research topic (Tabrizi, 2012).

4.2.6.2 Descriptive Coding:

In this stage, the aim is to identify parts of the implemented data that can be useful in addressing the research question. In descriptive coding, emphasis is placed on trying to "describe" what is essential in the participant's statements rather than "interpreting" their meaning. The selected texts were fully implemented in ATLAS.ti software after extraction in the current study. The method of working with this software was that, initially, in the descriptive coding stage, the texts of Falamaki's books were meticulously studied word by word in search of themes relevant to the research questions. At each point in the books where a theme was found, that excerpt from the selected texts was chosen, and a descriptive theme was assigned to it. This process continued with careful examination, and descriptive themes were assigned to each section accordingly. Subsequently, the following texts were subjected to descriptive coding (Danaeefard et al., 2004).

4.2.6.3 Interpretive Coding:

Then, in this stage, an attempt was made to go beyond describing "Falamaki's statements and focus on interpreting their meanings." Therefore, interpretive coding was used. This work was mainly done by combining descriptive codes that seemingly contain a unified meaning. In the current dissertation, in the interpretive coding stage, the descriptive codes generated in the previous stage were integrated or placed under each other by interpreting the meanings of descriptive codes and continuous multiple comparisons. Thus, clustered descriptive codes form clusters to address the research questions, and ultimately, axial coding based on the use of the paradigm pattern was performed (Danaeefard et al., 2004).

4.2.6.4 Axial Coding:

In this study, axial coding was performed based on the use of the paradigm pattern. Therefore, subcategories are aligned with the main categories according to the relevant paradigm pattern, and the main goal is to enable the researcher to think about the data and their connections systematically. Main categorization (such as a main idea or event) is defined as the phenomenon; other categorizations are associated with this central categorization. The basis of this process is the linking in axial coding for expanding and elaborating the concepts. It is worth noting that in the approach used in this research, data are specified based on concepts related to *Space* and *Place* or references based on interpretive concepts mentioned. Constructing main concepts based on sub-concepts and creating connections between them means that initial codes are converted into secondary codes due to their abundance. Several secondary codes are then transformed into one conceptual code. Furthermore, their classification and relationships are also clarified. Establishing a network of connections among all categories in the form of multiple layers: all concepts (including sub-categories and main categories) are organized within the framework of "axial coding" regarding a central concept (Danaeefard et al., 2004).

4.2.6.5 Selective Coding:

The phenomenon of interest, the axial idea or concept, is an event, incident, or occurrence that guides the flow of actions and reactions toward it to manage, control, or respond to it. The axial phenomenon is accompanied by the primary question of what the data signifies. The axial concept is an idea (assumption, conception) or phenomenon that is the basis and axis around which everything revolves. This concept is the same title (name or conceptual label) that is considered for the framework or design. The concept chosen as the axial theme must be abstract enough to connect other leading concepts to it.

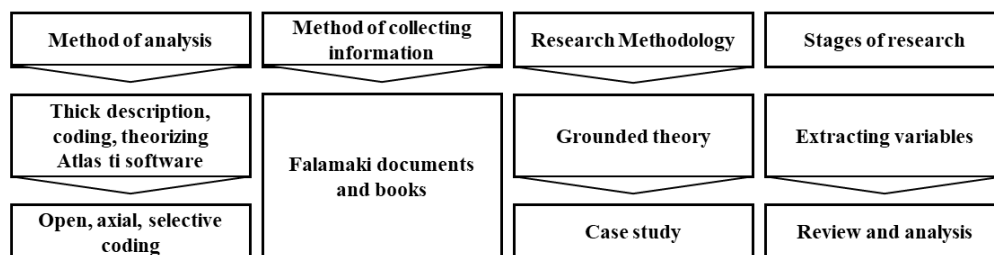


Figure 4.2. Research stages, research method, data collection method, and analysis method.

4.3 Case Study

In this dissertation, the case study and subject of investigation is Dr. M. Mansour Falamaki's thoughts on space and place with references to two other authors, Hafiz and Merleau-Ponty

4.3.1 Population and Sample Size

Designing and selecting a study sample is one of the most critical research decision in all social sciences and humanities, whether quantitative or qualitative. Even if the research focuses on a small population or a limited case, decisions about the individuals, environment, or actions involved in that phenomenon are paramount. However, the logic and philosophical principles justifying this strategy, the different procedures of this type of sampling, and the methods of its design and implementation are not always clear. The population in the current research consists of Falamaki's books, which include:

Existence and Future of Historical Human Settlements, Revitalization of Historic Buildings and Cities, An Essay on Urban Conservation "From Venice to Shiraz," Architettura Popolare, Farabi and the course of citizenship in Iran, Les architectures et la ville de Damghan, Architecture and Music, The formation of

architecture in the experiences of Iran and the West, Theoretic origins and tendencies of architecture, Pablo Picasso, Respect for the Cultural Goods of Iran, An Essay on Urban Restoration Charter, The Camps of Architecture, Technology of Architectural Restoration, Principles and Reading of Iranian Architecture, Comprehension of unity in Iranian architecture, Charter of Architectural Restoration, Iranian City in a Comparative Universal Version, Space & Hafiz, The Times of the Earth, Modern Iranian Architecture, Creation of The Architecture in Iranian Cities, The Nights of Hafiz, City.

This dissertation does not include the books translated by Mansour Falamaki; only the books he authored are considered for analysis regarding the concepts of space and place.

Qualitative research is based on non-probability sampling, commonly called purposive or criterion-based sampling, the general and dominant form of sampling in qualitative research. Referring to the paradigmatic foundations of interpretivism, qualitative methodology, assuming the multiplicity of the nature of social reality, believes that no specific strategy for sampling from social phenomena can be considered. At best, only non-probability sampling strategies can be used. In this regard, some methodologists state that in qualitative research, there is no specific strategy for sampling. Accordingly, in the qualitative research literature, concepts such as population and sample are replaced with terms like research field, informants or gatekeepers (Patton, 2002; Silverman, 2005; Shank, 2006).

The typology and techniques of qualitative sampling are as diverse and extensive as the comprehensive qualitative methodology itself. However, with the label of purposive sampling, this typology and its different procedures have been overlooked. Like all research design and implementation aspects, this typology and the associated techniques are founded in the philosophical and paradigmatic principles guiding this methodology, specifically the interpretive, constructivist, and naturalistic paradigms.

4.3.2 Data Analysis and Findings:

This section will reflect the data and findings after being organized and structured according to the main research questions. The data and findings of this study will be examined using one or more analytical procedures. However, the final inferences and analyses will be addressed in the conclusion and theoretical discussion section. The data and findings will be divided into several sections, each presented in a narrative, literary, and rhetorical manner, sorted according to the study questions. Qualitative data encompass a wide range of observational and textual information collected using qualitative methods while considering the principles and logic governing the interpretive paradigm. These data must be analyzed using specific analytical methods inherent to qualitative methodology. The aim of analyzing qualitative data is to understand the actors, events, and social phenomena in the form of thick description. Extracting and inferring meanings, mindsets, inter-mindsets, a common semantic system, and the underlying layers of perceptions are the most crucial tasks of a qualitative researcher (Silverman, 2005).

4.3.3 Distinctive Characteristics of Qualitative Data Analysis:

Qualitative analysis is a creative process. Qualitative researchers can conduct analyses during the data collection process, where the results of initial analyses lead to subsequent data collection. Qualitative researchers create new theories and concepts by combining empirical evidence with abstract concepts. In fact, instead of testing theories, they engage in theorizing (Gubrium, 1998).

A qualitative researcher organizes raw data into meaningful categories that help identify and reveal patterns. Qualitative analysis is inherently incomplete; the deeper it goes, the less complete it becomes. Since qualitative research deals with the complexities, meanings, and various dimensions of social life, numerous and diverse methods have been proposed for qualitative analysis.

Miles and Huberman (1994) highlight three approaches to qualitative data analysis within four methodological categories: Folk Methods, Semiotics, Dramaturgical Analysis, and Deconstruction (Miles & Huberman, 1994).

Among the primary methods of qualitative data analysis in grounded theory, the data types are observational and textual, and the units of analysis are lines, sentences, paragraphs, and pages. Representation in this method includes textual reports such as tables, contextual models, and other cases. The main criterion for evaluating validity is primarily respondent validation, and the phenomena of interest are textual fields, books, in an observational format. Among qualitative data analysis methods, thematic analysis is widely used, especially in Grounded Theory. It involves textual data and textualized observational data based on analytical induction. The process of coding and analyzing data with this method aims to interpret what the data say and derive a pattern from the data that should be supported by a theme or a topic (Fielding & Jane Fielding, 1986; Gubrium, 1998).

According to Glaser, the data used in Grounded Theory should be experiential, meaning that the researcher is personally, objectively, and empirically involved in the operations of collecting and analyzing information. The process of constructing Grounded Theory continues consistently from the beginning to the end of the research. The inductive nature of this theory fosters creativity and researcher autonomy, making the research process highly flexible (Morse, 2003).

4.3.4 Research Steps:

The content analysis stages involve reviewing documents and records that the researcher or others may have collected. However, the analysis and verification are conducted by the researcher, who records words, phrases, names, sections, images, themes, or any specific feature of interest to the researcher. Despite the variety of documents and records, a scientific method is used for their analysis. The overall process of content analysis based on Grounded Theory consists of:

1- The subject of study is predetermined, which can include words, sentences, main titles of articles, and similar items. For example, research is conducted to determine the value used in an article.

2- A framework is articulated upon which the research theory is based. Considering the existing theory, hypotheses and variables related to specific concepts are identified, and data is analyzed using a suitable method for the selected variables and with the aim and objectives in mind.

3- Considering a tool for measuring variables, for example, compiling a list of keywords with the intention of counting them and determining the meanings intended by those words.

4- Preparing and organizing data collection tools according to the subject on which the research will be conducted.

5- Collecting information related to the research plan, considering a specific time and location where the operation is to be conducted. It is also necessary to collect texts or words that are generally used in the issue under investigation. After completing the above steps, the collected data are classified into different categories.

6- After collecting information, the researcher analyzes the data related to the research hypothesis in order to obtain the desired results (Rezvani, 2010).

Generally, the research steps can be introduced in the table below:

Table 4-1: Research Steps

1	Variable Extraction	7	Selecting a Few Examples of Books with a Focus on the Strongest Implications for Space and Place	13	Relating the Obtained Theories of Space and Place to the Theories of Merleau-Ponty and Hafiz
2	The Definition of Space Based on the Theories of Thinkers (Falamaki, Hafiz, and Merleau-Ponty)	8	Reading Texts and Categorizing Them to Enter the Software	14	Presenting a Conceptual Model of Space and Place from a Falamaki's Perspective in Accordance with Merleau-Ponty and Hafiz
3	The Definition of Place Based on the Theories of Thinkers (Falamaki, Hafiz, and Merleau-Ponty)	9	Starting Open Coding and Labeling Concepts Defining Space and Place Based on Description and Interpretation		
4	Review of Hafiz and Extraction of Texts Describing Space and Place	10	Axial Coding and Data Reduction of Open Codes Based on Space and Place Shared Concepts		
5	An Examination of Merleau-Ponty and His Influential Views on Space and Place	11	Selective Coding and Removal of Redundant Codes Relative to Space and Place Fundamental Concepts		
6	Introducing Falamaki's Works with a Focus on His Writings	12	Linking Codes Based on Space and Place Concepts and Creating Spatial and Locational Theories		

4.3.5 ATLAS.ti software:

Qualitative research emerged with the goal of identifying mental phenomena. Unlike empiricists, who considered only objective and quantitative phenomena to be scientifically studiable, interpretivists and followers of other paradigms that appeared afterward deemed the understanding of non-quantitative phenomena essential. Qualitative research was conducted to investigate these phenomena in an exploratory manner and from the perspective of knowledgeable people. Before the design of qualitative analysis software, qualitative research had lower precision, speed, and credibility. Software like ATLAS.ti provided a workspace for researchers that enhanced their analytical power by reducing cognitive load and enabling integrated storage and display of information.

The ATLAS.ti software is a coherent and visual environment that provides the capability to find answers beyond imagination to research questions. ATLAS.ti facilitates deeper exploration and easy visualization of relationships among qualitative data analysis software. The variety of tools and accessibility of this software are exemplary (Morse, 2003).

4.3.6 Validity and Reliability Issues:

In qualitative research, validity assessment occurs both during the study process and afterward. This means that the researcher must continually reflect on the specific methods and procedures of the research and discuss them with the subjects under study. Here, validity assessment refers to evaluating credibility or reliability at the end of the research project. Since many studies are conducted using these tools, their reliability and validity are inevitable issues, and their levels must be acceptable. According to the studies conducted, most studies face problems in reporting validity and reliability, such as insufficient information about the psychometric properties of the tools or in applying psychometric tests.

Validity is the degree of accuracy of the study results and indicates how accurately the study has measured what it intended to measure. Reliability is the degree of consistency of results over a given time period and under similar conditions and methodologies, measured by the repeatability and reproducibility of the results. In other words, reliability comprises three distinct parts. Stability means obtaining consistent results in similar individuals upon test repetition; equivalence or balance is achieved when the test yields consistent results when used by different researchers. Homogeneity is attained when various operational definitions of similar concepts are tested on similar individuals using a specific method in data collection, and the results obtained must strongly correlate with each other (Danaeefard & Mozaffari, 2008).

The quality of the current research largely depends on the skill and sensitivity of the researcher. Creativity, skill, sensitivity, and flexibility during the research process will ensure its validity and reliability. For example, continuous data analysis by the researcher will lead to the formation of questions that necessitate purposive sampling (Morse, 2003, p. 7). The researcher's lack of sensitivity at all stages of the research threatens its validity, as the results will be apparent in the final evaluation criteria. In the current qualitative research, the basis for achieving validity and reliability lies in the interactive exchange between the data and their analysis (Mohammadpour, 2010a).

This means that new ideas will constantly emerge from within the data during the research process, which will be reaffirmed in new data. The validity and reliability of this study depend not only on the research process but also on the way of writing the report and the results of the research, and it will lead to the creation of new insight and wise judgment by the readers. (Crotty, 2003). Such a judgment about the validity and reliability of qualitative research requires the practical experience of the reader of the research report regarding the research process. In fact, judgment about the quality of the research process does not solely rely on theoretical and academic experience (Danaeefard et al., 2004). On the other hand, the validity of a tool is a means of achieving scientific accuracy, which is attained through specific techniques

such as research protocols. Instead of evaluating the validity and reliability of research after its completion, the auditing process during the research, which is adhered to, will ensure scientific accuracy (Mohammadpour, 2010a). Therefore, to ensure scientific accuracy, the researcher's responsibility regarding external judgments after completing the research is of paramount importance.

4.4 Using the Grounded Theory Analysis on Falamaki's writings

Based on this, the current research seeks to reconstruct "space and place" meaning using a critical approach and the Grounded Theory analysis. This endeavor aims to establish a conceptual relationship between the writings of M. Mansour Falamaki and his perspective on space and place on the one hand, and Hafiz's use of architectural images in his poetry and the phenomenological theories of Merleau-Ponty on .

The fundamental questions of this study demand a nuanced interpretative and analytical understanding of the subject matters studied.. Therefore, it undoubtedly requires a thick description, necessitating adopting a different, fundamentally non-positivist approach towards the concept of "space and place." The use of a qualitative approach in this research aligns with social interpretivism. This approach, emphasizing the socially constructed insight, believes that social actors play a primary role in constructing and reconstructing their social lives, and they think and act in a reflexive and conscious manner in response to their environment and its changes. The current research methodology is grounded theory, a technique used in data collection that aligns with the chosen foundational text-based research strategy, employing methods such as systematic review and open coding (Crotty, 2003, p. 5). Grounded theory is utilized for data analysis and the presentation of the final theory. This method, conceived as an interpretive-inductive approach to constructing theory, is based on a series of data coding stages, ultimately resulting in the emergence of grounded and inductive theory within the data.

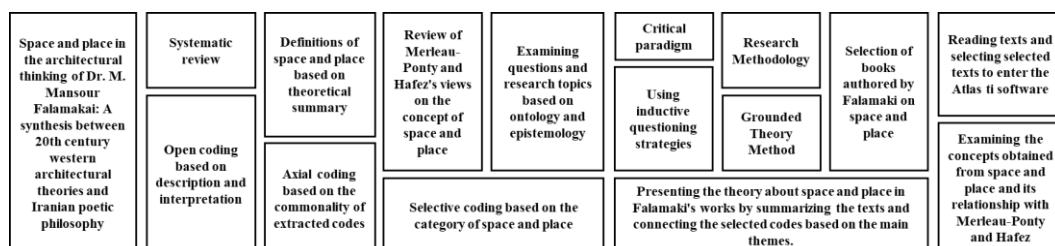
Overall, the research methodology in the current study has been both theoretical and practical. The theoretical aspect primarily involves descriptive-analytical studies, which have been utilized in various parts of the research to investigate the subject. It should be noted that in this section, mainly written documents from library resources, the internet, and note-taking have been employed for data collection and extraction.

In summary, the research approach in this thesis is qualitative, and the research strategy is a case study, explaining that according to the purpose of the study, it was an exploratory study. In a systematic view, attention is paid to points such as the method of data collection (systematic review), the purpose of the research (descriptive-analytical), repeatable time, the topic of research (case and in-depth), the research environment (real-life conditions) and the research strategy is the case study.

For data analysis, the method of conceptual coding (open, axial, and selective coding) was used, and the analysis was conducted accordingly. Ultimately, axial coding was based on the relevant paradigm pattern. The basis of this process is the expansion and elaboration of concepts in axial coding.

The following diagram shows the research process in this study:

Table 4-2: The Research Process.



As explained in the methodology chapter, Falamaki's written texts are meticulously (paragraph by paragraph, word by word) examined, and the specified codes in the

table below are extracted based on the concepts of space and place. The table below presents the open and axial coding of the study.

Table 4-3: Open and Axial Coding from the Perspective of Mansour Falamaki on Space and Place

Space		Place	
Axial Coding	Open Coding	Axial Coding	Open Coding
<ul style="list-style-type: none"> ▪ Finding the meaning of body movement in space ▪ The connection of the physical components of the space ▪ Understanding space through objects ▪ Acceptance of dual sensory states ▪ Human recognition of objects ▪ Integration of mind and body ▪ Involvement of the audience's sense according to 	a dialect of inside and outside	<ul style="list-style-type: none"> ▪ The audience's understanding of their bodily feelings ▪ Communication of the audience with the built environment ▪ Dynamic and fluid perception of place ▪ Involvement of different elements with the senses of the audience ▪ Knowing and understanding the nature of place ▪ The direct relationship between perception and context 	conflict between inside & outside
	An open and abstract space		limited & confined
	A field for expressing human activity and behavior		Natural or built environment
	Containing objects		Setting objects
	Surfaces and volumes		The space between surfaces and volumes
	A subjective matter		An objective matter
	Specificity, immediacy, balance and stillness, and unity, the possibility of creating complexity and ambiguity		Physical presence in an environment

<p>the mood of the space</p> <ul style="list-style-type: none"> ▪ Having fields that expand and at the same time encompassing ▪ Having symbolic meanings 	A complex combination of senses and countless factors	<ul style="list-style-type: none"> ▪ The audience's subjective perception of the physical characteristics of the place ▪ The possibility of discovering the place through understanding the physical characteristics of the place ▪ The effect of time on perception ▪ The body as a subject ▪ Authenticity of experience and sensory perceptions ▪ Comprehension of all types of physical phenomena ▪ The connection of the biological organism (human) with the world through demands arising from biological needs ▪ Making the place meaningful with the presence of people 	The storage place of information and the repository of complex human intentions
	Knowing and communicating with the place		Having a physical structure and perspective
	A device to understand the position of objects		Having continuous diversity in aesthetic experiences
	Having an independent existence		a unique soul and personality
	Metaphysical aspects		Existential, experimental, limiting character
	Space is continuous and lives from within		As a context
	The possibility of intuition and understanding of another		geographical latitude and longitude and permeable borders
	Having a pattern		The possibility of banning or hiding for certain groups and people
	Hierarchy about bodily sensation and corporeality		Constantly expanding in all scales and times
			having materials, shape, texture and color

	Manifestations of reading space by introducing bodily perceptions	<ul style="list-style-type: none"> ▪ Perception of place based on the experience of being in the place and based on time 	Design based on function
	Direct effect on the mechanisms of the five senses		orientation
	The effect of the quality of the lived experience and the way of being in the space, the sense of belonging to the place		Formation in space
	Contains surface		Surrounded quality
	The pure form of external intuition		Fixed and immovable
	Deep knowledge of the place		Geometric, systematic and structured
	Sincere and honest attention to the place		A combination of various political, economic, social and psychological forces

	Spatial unity		having environmental characteristics such as sound, topography, light and spatial qualities
	On the one hand real-tangible and on the other symbolic-conventional-virtual		Emergence of 3 factors of activity, form and individual imagination come out
	Understanding the mechanisms of place		vertical and horizontal classification
	A collection of places		Part of space
	The result of successive perception of places		Having details and decorations
	Influenced by the designer's attitude towards matter and the universe		Spatial hierarchy and spatial structure and organization
	Congruent and proportional		Having scale and proportions
	Emergence of concepts of dynamics, movement and time in space		The possibility of harmony or confrontation with the surrounding environment

	Direct impact on culture and life patterns		Having architectural style and design
	Manifesting the power of volumes and their influence on each other		A recurring and repeatable activity or a current pattern of behavior
	A place for imagination and reality		A consistent relationship between Synomorphy
	Integration with time		Building configuration
	Non-visual environment		Visual environment
	A sense of exclusivity		The structure reflects the theme
	Including various degrees of expansion and enclosure		Create visual communication
	Including the concept of place		Accessibility and compatibility features
	Self-discipline	<ul style="list-style-type: none"> ▪ Sense of presence through characters and actions ▪ Social interactions and framework for presence and face-to-face contacts ▪ Memorability ▪ Event space 	Having cognitive and emotional perceptions of humans
	Continuity and sequencing in terms of time		Having self-knowledge, personal and cultural identity
	Auras around each person		Social construction and spatialized experience

	A historical whole		Carrier of values and cultural content
<ul style="list-style-type: none"> ▪ A context for people to interact ▪ Allocating places for people to be ▪ An arena for social interactions ▪ A sense of identity or sensitivity to the environment 	The emergence of lasting mental schemas and images in the minds of different groups		Historical echoes, association of meanings, events
	Linking perception and higher mental processes		
	Controlling the realm of social interaction		Containing memories

Examples of text analysis, coding, and data entry into the ATLAS.ti software are fully illustrated in Appendix D.

After a detailed examination of the texts of three authors, Falamaki, Merleau-Ponty, and Hafiz, the texts with common concepts and themes were labeled and coded; some examples of these texts and related codes are presented in this section.

The images below present conceptual codes from the texts:

As mentioned in the research methodology, Falamaki's books were meticulously studied word by word in search of themes relevant to the research questions. At each point in the books where a theme was found, that excerpt from the selected texts was chosen, and a descriptive theme was assigned to it. In the first stage, open codes related to space and place are extracted. The spider diagram shows the open codes. Codes with similarities and common points are merged as axial codes. Spider diagrams in the upcoming pages show the research process.

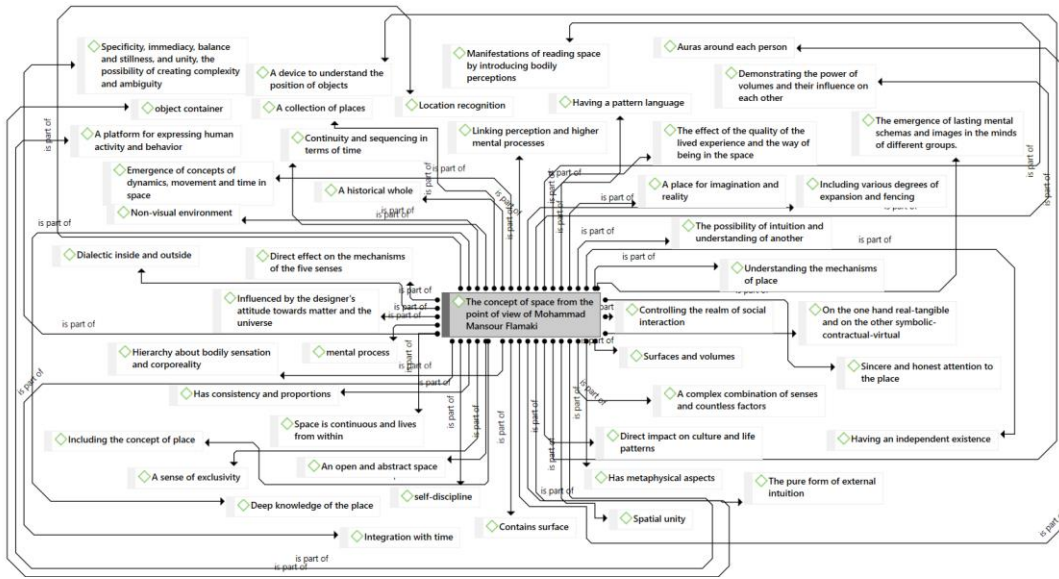


Figure 4.3. Spider Diagram Showing Mansour Falamaki's perspective on space derived from the views of Merleau-Ponty and Hafiz.

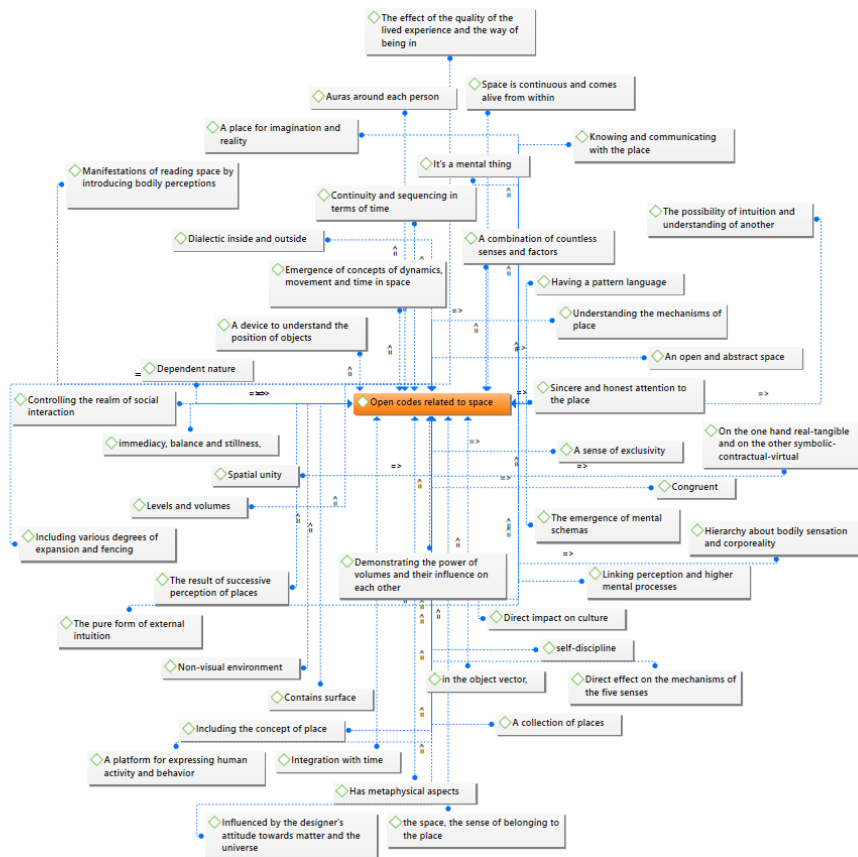


Figure 4.4. Spider Diagram of Open Codes Related to Space

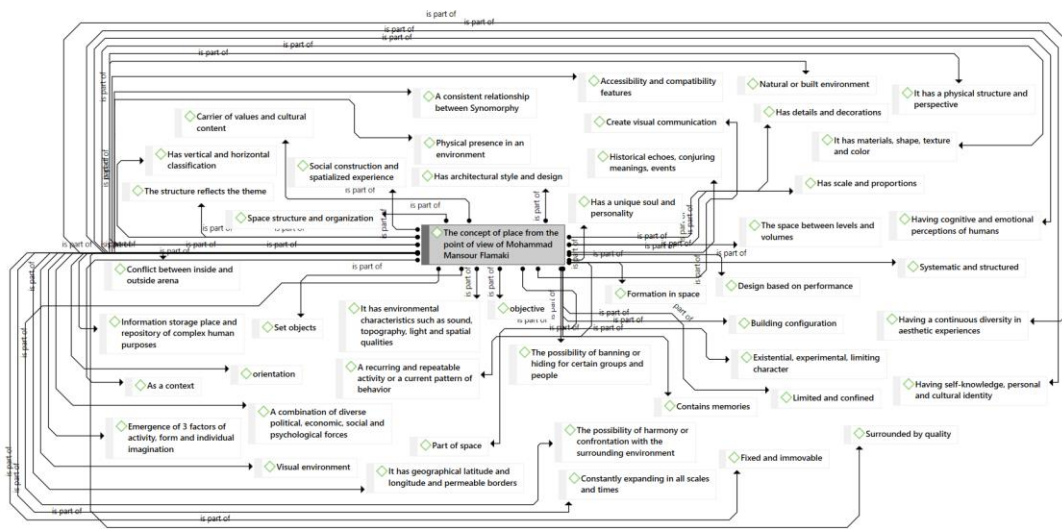


Figure 4.5. Spider Diagram Showing Mansour Falamaki's perspective on place derived from the views of Merleau-Ponty and Hafiz.

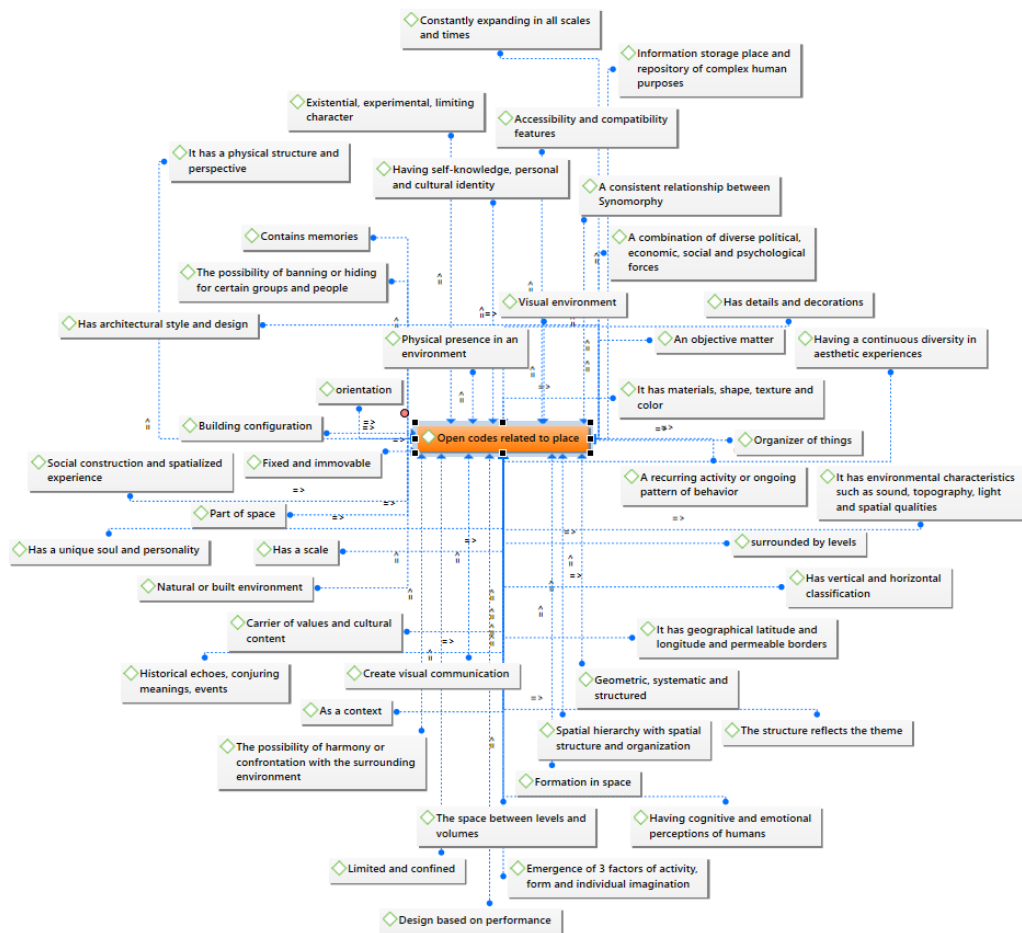


Figure 4.6. Spider Diagram of Open Codes Related to Place

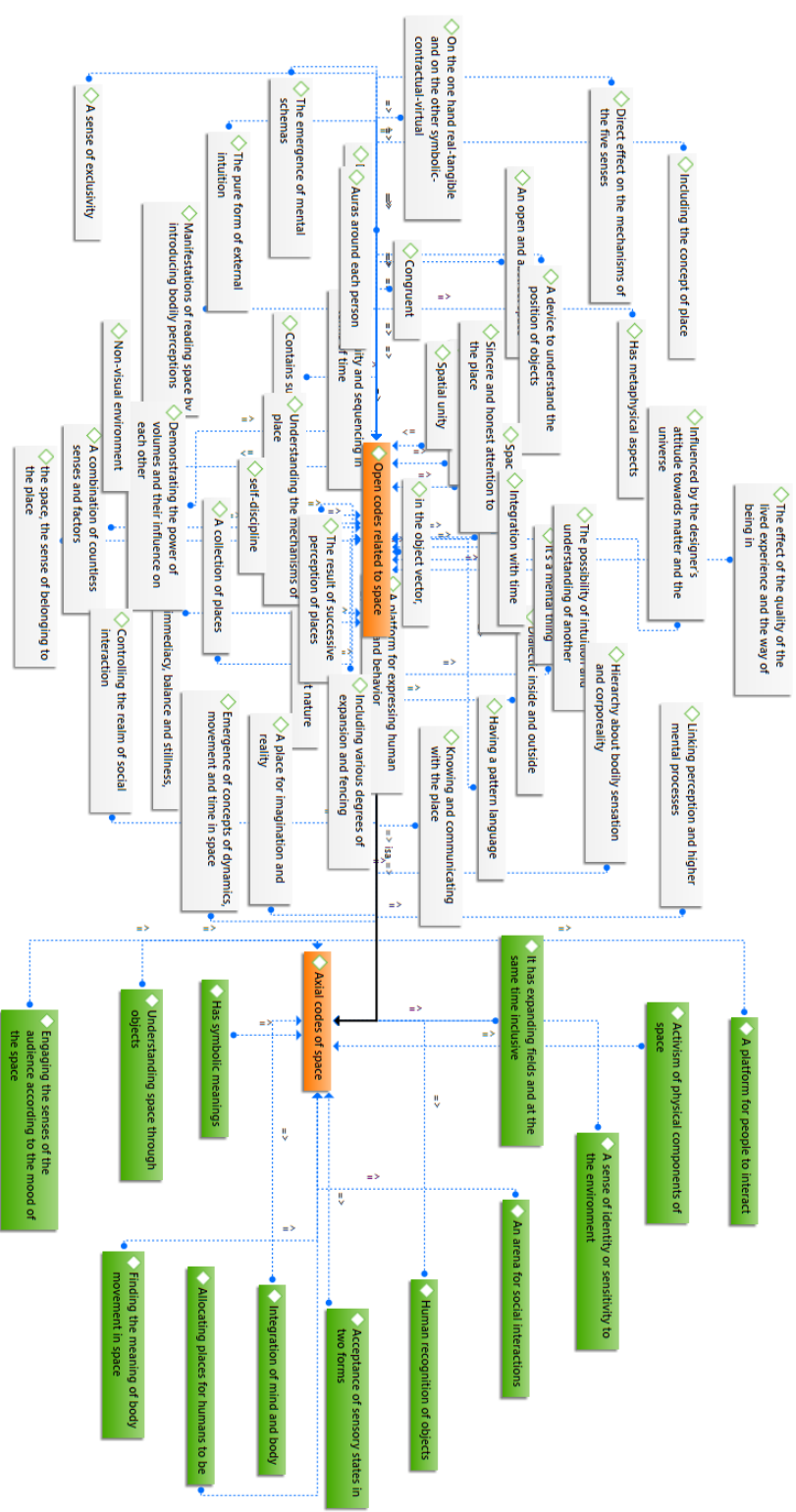


Figure 4.7. Open and Axial Codes of Space

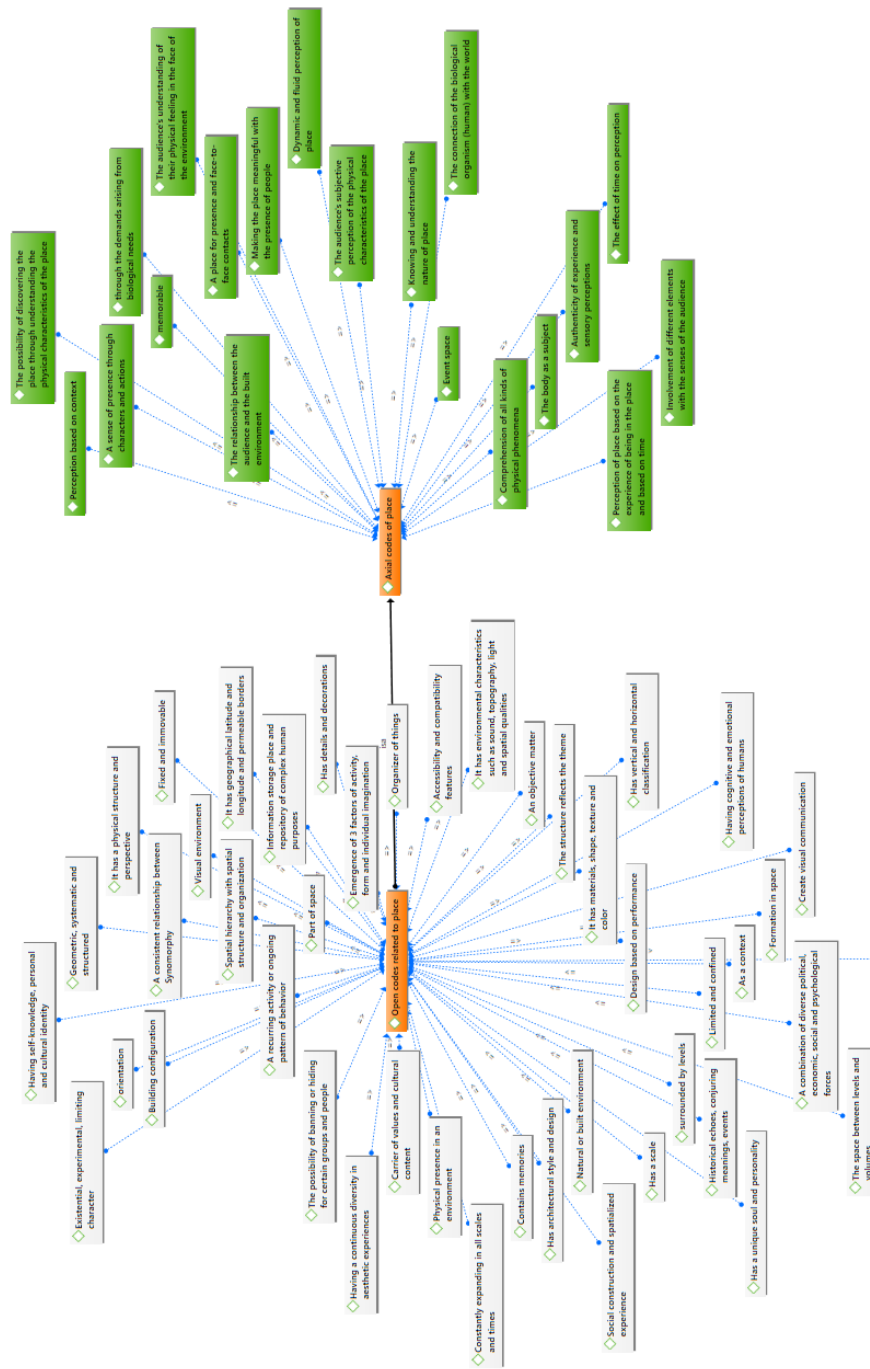


Figure 4.8. Open and Axial Codes of Place

4.5 Selective Coding

In addition to Mansour Falamaki's books, the interviews conducted with him are also examined for selective coding.

Causal conditions:

According to Dr. Falamaki's statements in an interview, "During the Iran-Iraq war, days when, due to the culture and mode of thinking of the people, the overall importance of architecture was ignored mainly under the harsh conditions of those days." "Architecture in the past had a close relationship with the ideology of the people. In the past, architects worked based on people's thoughts, but in recent decades, architecture has had no connection to people's ideology. The artistic coordinates of the field of architecture have been taken from it. Architecture can build civilizations. Inside and outside the realm of architecture, there is a tumultuous trend that contributes to the elimination of Iranian architecture." "Real architectural design is the design of human life. An architect can change people's destinies through buildings. When there is no committed movement to carry out architecture, incorrect architecture directly affects the relationships among members of society. This architecture undermines people's lives, thus becoming a threatening element" (Aramoon, 2011).

Actions and Strategies:

According to Dr. Falamaki, "What has happened is that, just as we have had sophisticated music, we have also had valuable architecture." "However, our musicians have revisited and analyzed these music pieces from about ninety years ago, adapting and refining reading tools for them. Writing about Iranian music is a fascinating scientific documentary report that can be presented to universities where the research topic can be studied" (Falamaki, 1991). Dr Falamaki states however, "What have we done for architecture? We poorly translated books into Persian under the best conditions, which did not grasp the essence of the matter. The style and context of looking at architecture belong to architectures that have no connection to

Iranian architecture at all. Iranian architecture, unlike European architecture, has a sixth dimension, and this dimension is its distinguishing feature. If we accept that it has a particular depth, we conclude that we must devise another method and approach to examine architecture.” (Falamaki, 2003)

Falamaki in the book *Hafiz and Space* states that in the verses of Hafiz, more than anyone else, one can become familiar with the architectural space with all its characteristics in a tangible way. The reader's mind takes a journey and creates incidents in the alleys of every house and even in a humble hut. These events are everyday occurrences that have a foothold in the delightful nature of the environment (Falamaki, 2217). Persian poetry is replete with architectural terms used in their literal and sometimes metaphorical sense. Poetry is the manifestation of the inner thoughts and beliefs of the poet, and to some extent, the poet embodies the language of their era. Therefore, poetry can assist researchers in answering some questions about how people in the past viewed the architecture around them. It should be noted that we can never claim to identify all the meanings of symbols and activities of the past. Upon reviewing the *Divan of Hafiz*, we will find that the terms used regarding architectural elements by the poet have been employed both in their literal and metaphorical sense (Falamaki, 2022). This means that the society of Hafiz's time did not merely view architectural elements from a utilitarian perspective; rather, these elements also held deep spiritual and metaphysical meanings. Therefore, the validity of the second perspective can be affirmed based on the classification that was initially made and the two categories of perspectives regarding the meanings of architectural terms in Hafiz's poetry. Furthermore, it can be said that Hafiz has utilized elements of sublime architecture exclusively to express deep spiritual and transcendent concepts in his poetry, while employing other elements and components of architecture with earthly and mundane meanings. Explaining why Hafiz has extensively used elements of sublime architecture in his similes and perspectives in his poetry indicates the high position of architecture in that era and the symbolism of some of these elements among the people (Falamaki, 2003, 2017).

Intervening Conditions:

Falamaki states that the modern architectural movement only taught one way to look at architecture, which wasn't enough. The architectural space in Iranian culture had branches and depths that weren't necessarily understandable within the rationalist or purely logical European culture. This fact was a severe crisis that put everyone in a difficult situation. Here, a new endeavor began, and gradually, the issue could be raised from his side to approach the problems and look at them from their roots. For this reason, a book entitled "The Formation of Architecture in the Experiences of Iran and the West" was published (Falamaki, 1992). The essence of the matter was how Iranians had had architecture and how they analyzed it. Moreover, what have been the intellectual foundations of Iranians' worldview? In this book, Dr. Falamaki delves into the Iranian way of thinking in mysticism from before Zoroaster to the present day, as well as the rational way of living and rational perception of the world in Europe from Aristotle onwards. This book addresses how to uncover this mystery and clarifies the fundamental differences between the Iranian and European perspectives on architecture. Dr. Falamaki has distanced from sweeping generalizations and took the first step, which immensely helped him to focus on the fact that architecture cannot be discussed in the same way across different countries. So far, everything he has said has helped open a new window (Falamaki, 1992).

In Falamaki's point of view, since 1930, the Westerners, not only in their architecture but in all their schools, especially with the help of phenomenologists have been able to show others that space has a more comprehensive meaning. If one wants to understand space, and this understanding of space should be related to everyday needs, the ideal human condition must also be considered (Falamaki, 2003, 2021) . Generally, one must delve deeply into the issue, and this depth has brought about a significant transition for many researchers from the first half of the twentieth century to the second half. There are very few architects who have benefited from this transformation.

In general, there are differences between the concepts of place and space in Iranian and Western architecture. They have made distinctions between physical, psychological, and behavioral environments in some analyses. The physical environment encompasses terrestrial and geographical locations, the social environment consists of institutions composed of individuals and groups, the psychological environment entails mental images of people, and the behavioral environment is a collection of factors to which individuals react. The main point of these classifications is the distinction between the real, tangible world around humans and the perceptual visible world, which consciously or subconsciously influences behavioral patterns and mental reactions in different cultures (Falamaki, 2014).

According to Mansour Falamaki, in Hafiz's ghazals, there are two characters, one virtual and the other real. In fact, there are two spaces, one virtual and one real. Hafiz's verses with each other create eventfulness and bring a fresh atmosphere (Falamaki, 2017, 2022).

Hafiz's definition can be categorized into the following axial codes:

- Dialogue between contradictions of Image and conscious imagination
- Poetic thinking and contemplation
- Thought-provoking perception
- Emotional perception of the mind
- Liberation from mental clichés and memories
- Unique experiences and the imagination of the mind, whether visible or nurtured as fantasy.

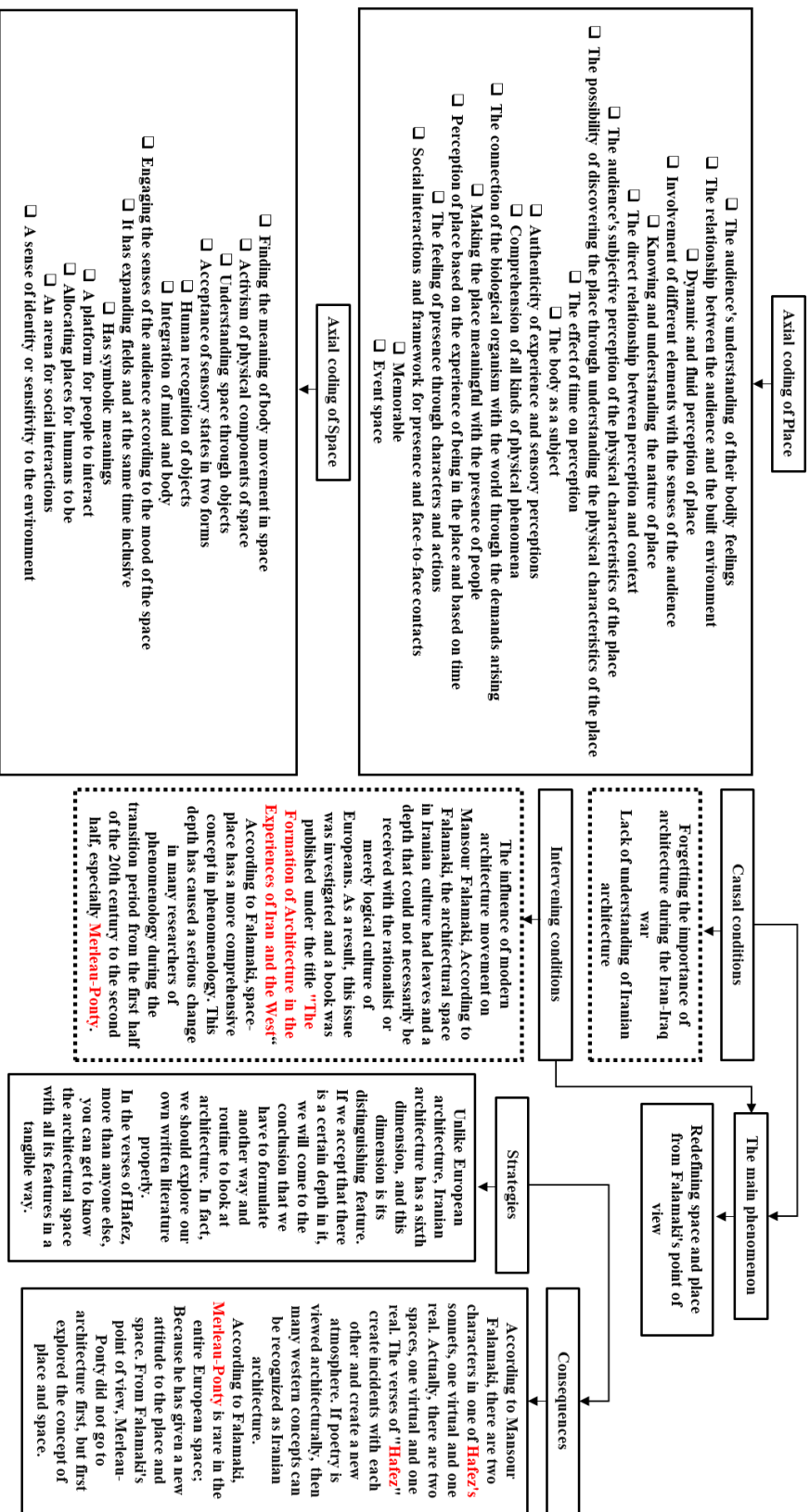


Figure 4.9. Selective Coding

Similarly, we can also trace Merleau-Ponty's thoughts on the concepts of space and place in Falamaki's writings.

Falamaki's perspective on the concept of place can be read in the following axial codes:

Understanding the audience's embodiment sensations, the audience's connection with the constructed environment, dynamic and fluid perception of place, engagement of various elements with the audience's senses, understanding, and comprehension of the nature of place, the direct relationship of perception with the substrate and context, the audience's mental interpretation of physical characteristics, the possibility of discovering place through the perception of its physical features, the influence of time on place, bodily perception as the subject of experiential authenticity and sensory receptions, understanding all kinds of physical phenomena, the biological organism's connection with the world through demands arising from biological needs, the significance of place with the presence of humans, perception of place based on the experience derived from being in the place and based on time (Falamaki, 2003, 2014).

Also, the axial codes extracted by the writer based on Falamaki's perspective on the concept of space are as follows:

Finding meaning in bodily movement in space in relation to the physical elements of space, perceiving space through sensory perceptions simultaneously, human cognition of object unity, the involvement of the audience's senses based on the atmosphere of the space, having expanding and at the same time inclusive domains of meaning, providing spaces for human existence as arenas for social interactions, feeling identity or sensitivity towards the environment, feeling presence through personalities and social interactions, and providing a framework for memorable face-to-face encounters, event space.

CHAPTER 5

CONCLUSION

As the final chapter of this study, this chapter presents the results of the research conducted on the concepts of space and place in the architectural thinking of Dr. M. Mansour Falamaki. In this regard, a main question and two sub-questions were raised, which will be answered in the following part.

Mansour Falamaki's thoughts on architecture have taken shape within its central pillar, which includes space and place. Perhaps other helpful and diverse aspects of his thoughts on architecture regarding other pillars could also be explored, but the main subject matter of this thesis is Falamaki's reflection on space and place. On the one hand, Falamaki understands space as based on place and time and sees it as imaginative and evolving. Falamaki's writings are replete with references to the sensation and emergence of it in abstract and diverse spaces, which have creatively or realistically taken shape from his personal experiences of lifestyle and thoughts. He perceives space through contemplative action and determining the quality of space and identity in place through the interaction between place and time. He regards space as the basis of movement. These findings are derived from open and axial codes and summarize and reflect his mental tendencies as interpreted by the writer. According to Falamaki's views, it can be understood that since space and place have taken on more human aspects, he considers literature the best tool for expressing the mental and human aspects of architectural spaces and the best mediator between humans and places. He establishes literature as a link between perception and fabric, which manifests in the spatial metaphors of our language, used to express humans' most abstract thoughts and ideas. In fact, according to Falamaki, the place is more than just a preconceived reality where humans find themselves; it is a phenomenon that manifests through encountering the reality of human

perception of material objects. This means that in the analysis of perception, it becomes clear that the spatial situation that the constituents of perception possess is a relative result that the subject of human perception has received from the experiences of predecessors and its semantic domains. These concepts indicate the influence of Merleau-Ponty on Falamaki's thoughts.

Hafiz's poetry is accompanied by movement, and the infusion of movement into rhythm is evident in Falamaki's definitions of space. He defines *space* as movement in rotation in place and perceives different angles in a space based on the viewer's perspective. Hafiz does not directly refer to space in his expression; he mentions the components of place, such as the pulpit and *mihrab*, and distances himself from the functional aspects. He tries to present the conceptual aspect in the form of aesthetics. Falamaki perceives place as a collection of elements that shape the real environment. This environment is created based on culture and the structure of each individual's perspective, which can be shaped based on past experiences. Falamaki sees place as rich in semantic domains, and geographical location and physical characteristics serve as a means to create an emotional and poetic connection with people, deriving the identity of the place from which human existence gives meaning. It is seen in our orientation in space-time dimensions.

Merleau-Ponty regards perception based on feeling and intuition based on sensation. Therefore, based on Merleau-Ponty's works, it can be imagined that these concepts contribute to his redefinition of lived spatial experience. Merleau-Ponty presents the body as the subject. He considers authenticity solely in sensory experiences and perceptions, directly influencing the five senses for cognition.

5.1 Investigating the Main Question

How does space-place take shape from Falamaki's perspective?

Falamaki's discussion on space is linked with the definition of architecture. In his specific definition of architecture, he almost equates it with spatial relationships:

Human beings live in space. Movement in space is the main subject of our work. Space is understood when its two main and fundamental components - place and time - are brought together to determine its quantity, and these quantitative aspects, once recognized by everyone, acquire an experiential and cultural value. That is, they acquire qualities that are more or less measurable. Therefore, space, originally an ethereal field, gradually inhabited by humans and acquires a place-time identity. It acquires quantitative and qualitative characteristics that influence people's educations and behaviors. Place and time are the elements that impart identity to the concept of space in the material world(Falamaki, 2003). Falamaki in his book music and architecture states “Music provides identity to time in space, meaning the expansion of space from the dimension of time creates music, and its expansion from the dimension of place creates architecture.” (Falamaki, 1991)

Every architectural work is born from an architectural space that the architect imagines in their mind.

In Falamaki’s view, a deep understanding of Persian literature is essential for understanding the concepts and meanings of Persian architecture. He believes that the existence of poetry and architecture is due to the creation of space, and the understanding of space is due to movement. A movement that is unique in each case, but in its essence, has one root(Falamaki, 2013).

Place is more than just a singular collection of elements; places are not only repositories of information but also reservoirs of complex human intentions. Therefore, we cannot simply count the number of shops on a major street because what shapes this street are its users. The belief in the essence and nature of objects beyond their superficial appearance – which carries a more profound meaning – has strengthened the thinking associated with the nature of objects. This is because, despite having their own geographical locations, places are realms of meaning, nodes in networks of social and economic relations, and artificial and constructed spaces, to the extent that it can attract businesses, a place can be formed as a container for gathering and openness to the world, and a landscape for it can be envisioned.

Therefore, the character and personality of a place are profoundly influenced by the types of activities that occur there. Moreover, today, the very spirit of the place continues to be appealing to its people, especially for readers of these poets and novelists, "it brings about a strong sense of place," playing a significant role in constructing and reconstructing the meanings of place, representing contemporary space, and adding a poetic essence to its landscape. Places created and perceived in a specific human manner constitute real or imaginary parts of the space-time of this worldly and earthly existence (Falamaki, 2013).

Places without humans are cold, and their existence brings them to life and vivacity. The presence of humans, human emotions, and human connections are inseparably linked to the warmth and liveliness of a place. As Yi-Fu Tuan suggests, it should even be argued that the quality of human interaction, including the types of words and the very tones of voice used, also permeates the physical environment. Thus, every place has enduring stories deeply engraved in the form and structure of the landscape because the concept and perception of place focus on the physical characteristics of the environment and the emotional and poetic connections that people develop with their surroundings. From the analysis of Gaston Bachelard, the French philosopher who said, "space can be poetry," (Bachelard, 2014) to Maurice Merleau-Ponty's theory of "body and mind," our existence is given meaning, and it is considered in our orientation within the space and time dimensions of our lives.

Falamaki regarding the space of Hafiz explains, the word "structure" can be placed as a word acceptable at a particular time, and a note has been made of it. However, this term emerges as a key that opens the way to an optimal report. The structure becomes unique in the realms of architecture, poetics, and the journey through the world of science and imagination, where the unique essence of all three is not articulated in speech but is subjected to understanding in a world of images that face the realm of meaning. It is impossible to fully comprehend aspects of poetic expression and manifestations from the world of imagination, which are scientific and imaginative and lead to ambiguous interpretations - interpretations that take the observer's mind beyond what is seen (Falamaki, 2017)

Likewise, poetic expression, similar to architecture, cannot be understood without relying on aspects of what has been known, lived, and experienced in the tangible space and exists in human memories (Falamaki, 2022). This point also extends to the fact that architecture emerges from the experience of a four-dimensional space and through the human experience in an abstract space that we call experiential space and becomes recognized. In this regard, architectural space relies on elements imprinted on the viewer's mind rather than engraved (Falamaki, 2003). This "imprint" opens up a path for transcendence and frees humanity from living in fixed and rigid aspects amid ever-changing moments that are not bound to constant stability. On the other hand, we remember that human beings live in a world of imagination rooted in everyday experiences. These experiences seem logical, acceptable, and reasonable each time; people also see them as experiences that are motivated by a desire to experiment, have become old and known to everyone, and have sometimes become commonplace, so much so that they no longer attract the minds that are awake. The significant issue of how poetic expression penetrates the human mind, carrying it to a poetic realm, is such a profoundly human-divine act, innovative and visionary creation, through our exploration and scrutiny, could be considered an optimal path to delve into the depths of Hafiz's space (Falamaki, 2022), turning to architecture, poetics, the world of science and imagination. It could open a way to articulate reports for those interested in contemplating the Iranian literary and scientific world, keeping them from repeating old analyses (Falamaki, 2014).

Clearly, if a static definition was given to the three chosen topics, the result was nothing more than a repetition of known perceptions. It is a well-regarded truth among Iranians that Hafiz's words are decipherers for unlocking mysteries, paying attention to corners and perspectives in the expansive and mysterious space of ghazal are brought into the field of divination and come to life with a divine human taste, bestowing upon the person who has turned towards his alley a vibrant eagerness to pursue the days of life, gifting them with a joy rooted in human experience (Falamaki, 2017). The ghazals turn humans towards a sky from which no moment of darkness exists without the emergence of light, that moment becomes the opener of

horizons that are bright in every direction. Skipping quickly from this reminder and pursuing understanding the spatial structure in which our minds roam day and night, sometimes clinging to the undiscovered matters, facing our tomorrows. The valuable concept of "space" presents itself before us and becomes the bearer of "speech"(Falamaki, 2017).

In other words, in addressing these fundamental and essential needs, it also considers indicators that look at humans' spiritual needs, integrating these two types of needs so seamlessly that its creations in this domain are likened to the faces of humans coming into the world.

The concept of architecture among Iranians is not solely concerned with addressing humans' service and protective needs; in other words, it does not only focus on this primary and fundamental aspect. Instead, it considers indicators that also consider the spiritual needs of humans(Falamaki, 2013). It perceives these two kinds of needs as closely intertwined, so much so that its products in this regard are like the faces of individuals entering the world of existence - which we can simultaneously recognize as reflecting their daily needs and desires, as well as expressing their spiritual inclinations, tastes, and tools. Possessing a dignified insight towards respecting the sanctity of the natural environment and the preferences arising from the cultural lifestyle of humans can be likened to something that emerges within the environment. It should be understood that this reverence does not always manifest in clear language and expression that can adhere to established and standardized methods and rules everywhere and at all times. Iranians have long recognized that in the distance between construction and writing, planning and speech, and measurement and establishing relationships, and then their reinterpretation by others, there may not always be explicit discourse in the creation of architectural space (Falamaki, 2014). They have not articulated everything that resides in the world of meaning. For this reason, it is necessary to look into concepts and theories about the "architectural structure of Hafiz's ghazals" that cannot be confined to logical expression or rely solely on reasoning, deduction, and inference (Falamaki, 2017, 2022)

5.2 Investigating the First Sub-Question

How has phenomenological thought of Merleau-Ponty influenced Falamaki's definition of space and place?

The fact that architecture is recognized within the built environment by people and understood through its continuities and dependencies is so accepted and evident that it requires no argumentation or justification. The approach to understanding the phenomenon of the built environment and the tools of cognition distinguish between research of this nature and the realm of inquiry. The difficulty of research in this area begins where the selection of approach and the tool for understanding the phenomenon of space requires a comprehension of the breadth of knowledge that researchers and thinkers have addressed, providing numerous contexts in understanding the natural and artificial world.

One of the significant transformations in the epistemological field in the twentieth century was the emergence of various methods of epistemology in different areas, especially in the understanding of sensations. One of these methods was phenomenology, founded by Edmund Husserl. Among phenomenological thinkers, Maurice Merleau-Ponty delved most deeply into research and contemplation in this area.

According to Merleau-Ponty, phenomenology is an attempt to escape from theoretical structures, science, and philosophy through which we seek intellectual control over our experience and return to a simple description of our pre-reflective engagement with the world, which gives rise to the meaning of theoretical constructs. Therefore, phenomenology, as stated in his book title, is the phenomenology of perception (Merleau-Ponty, 2012). Suppose phenomenology is the effort to clarify the meaning of concepts we use by returning to the origin of meaning. In that case, perception must be a prerequisite because it is perception that finds these sources and origins. In the meantime, the human senses serve as tools of such connection, acting as gateways to the universe. Human senses are the interface between them and

the universe and are considered the most authentic means of interacting with the world.

Merleau-Ponty seeks to establish that mental activities related to consciousness cannot be detached from a sentient body; rather, these activities, including thinking, reflection, and cognition, are based on the existence of a sentient body that itself is an agent of perception. He argues that the body precedes consciousness in a primordial sense. Thus, with its five senses, the body is both the instrument of cognition and consciousness itself, and it also thinks for itself.

According to Merleau-Ponty, (Hass, 2008; Merleau-Ponty, 2012) the five senses have a unity that will always remain somewhat mysterious. Instead of being completely separate, each of these qualities has an emotional significance that corresponds to the expression of that quality and the qualities related to other senses in a way that each quality is associated with qualities linked to other senses. According to Merleau-Ponty, sensory perceptions are not merely conscious or cognitive events that we can use to develop our intellectual abilities. Sensory perceptions are, in many ways, pre-reflective and pre-thematic, meaning that before our minds find meaning in sensory perception as a rational subject, we are affected by it tangibly and concretely (Merleau-Ponty, 2012).

The result is that the body plays a dominant role in sensory perception. As long as we do not consider sensory perception as the effect of an absolutely material object on the human body, and we do not consider the percipient as an internal result of this effect, it seems that any distinction between right and wrong, between methodical knowledge and illusions, and between science and imagination becomes blurred. In this way, if we do not consider science and knowledge as purely mental phenomena, as phenomenologists believe, the role of sensory perceptions and feelings becomes clear as cognitive tools.

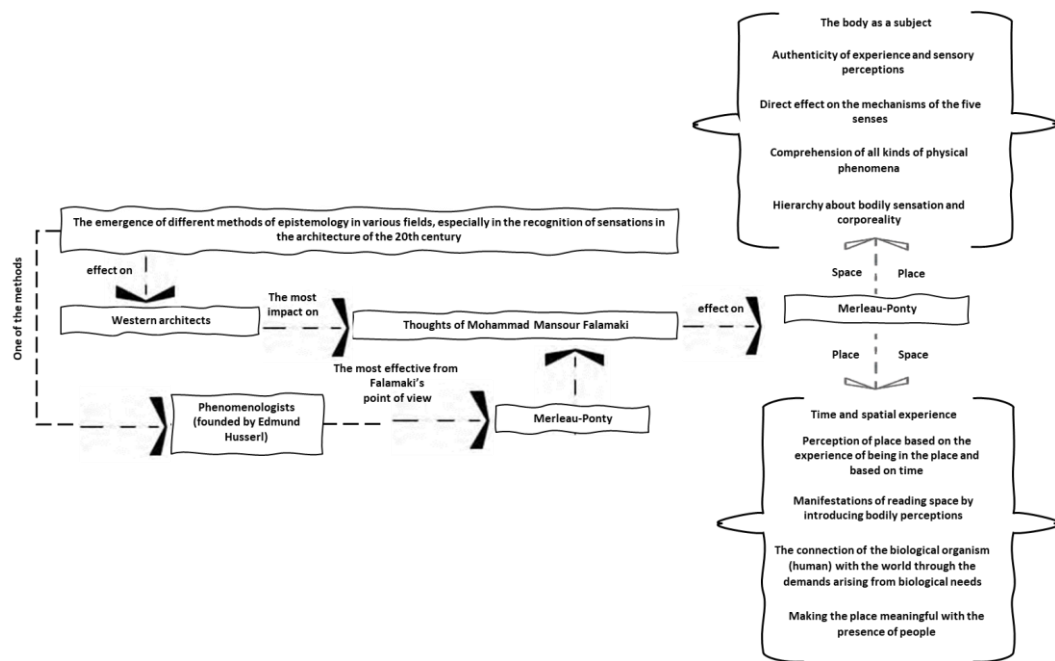


Figure 5.1. Merleau-Ponty's influence on Falamaki's ideas about Space-Place

5.3 Investigating the Second Sub-Question

How has Iranian literature and poetry influenced Falamaki's thoughts when writing various books?

Hafiz has greatly influenced Falamaki in his contemplation. According to Falamaki understanding architectural space is impossible without grasping the significance of imagination (Falamaki, 2017, 2022). The importance of imagination in an interview with him is highlighted; the following diagram shows Hafiz's influences on Falamaki's perspective.

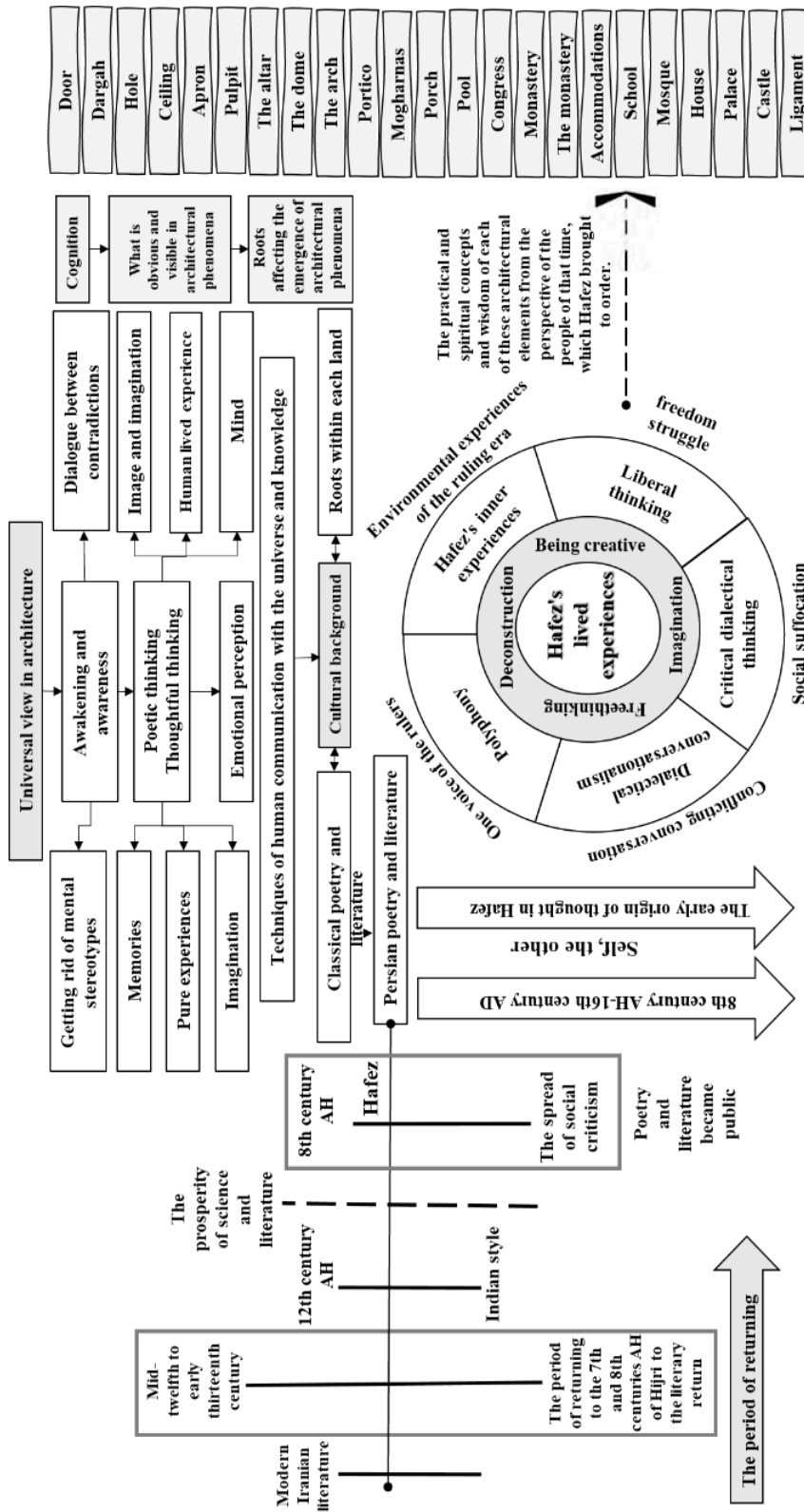


Figure 5.2. The Influence of Hafiz on Falamaki's Thoughts Regarding Space and Place

Falamaki analyses Hafiz's poems from an architectural perspective, demonstrating the connection between poetic expression and architectural elements. He focuses on the structural composition of Hafiz's poetry and how the foundation of his words builds upon this structure, emphasizing that Hafiz, like an architect, creates spaces of spiritual and aesthetic significance that are impactful not only at the semantic level but also in conceptual and experiential dimensions (Falamaki, 2022).

He also emphasizes that Hafiz's poetry possesses qualities similar to those of a desirable architectural work; structured, constructive, and with a depth of meaning that influences our realm of thought, inviting us to a deeper examination of urban and architectural spaces. Falamaki provides various poetic examples from Hafiz, utilizing architectural concepts to explain Hafiz's poetry's visual and semantic depth(Falamaki, 2022).

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APPENDICES

A. Professor Falamaki's Educational and Academic Background:

- 1962 - Ph.D. in Architecture from the Venice School of Architecture, Italy.
- 1962-1968 - Specialization in Restoration of Historical Monuments and Urban Planning in Milan and Rome, Italy.
- 1968- 2008 - University of Teheran, School of Fine Arts & Architecture.
- 1984 - Founder and Director of Faza Scientific Cultural Institute.
- 1993- Emeritus (Still Active)- Azad University.

B. Professor Falamaki's Scientific and Cultural Contributions:

- Establishment of the Scientific-Cultural Institute of Faza (Space) in 1984 to study the exchange of experiences related to space built on various scales and the publication of books on architecture (with the participation of the Italian Cultural Association in Tehran)
- New Cities (Nowshahrha) (written by Professor Pierre Merlin, translated by Dr. Reza Qaisaria with the introduction of MM Falamaki)
- Publication of the book, "Architecture and Music"
- Publication of the book "Buildings and the City of Damghan" (written by a group of professors at the University of Tehran)
- Architectural-Urban studies under the supervision of M.M. Falamaki
- A book on the formation of architecture in the experiences of Iran and the West (by MM Falamaki)
- History of Art Criticism in collaboration with first-rate translators
- Tehran 3200 years old (Archaeological studies by Mr. Seifollah Kambakhshfard)
- Author of a collection of articles on music and architecture
- Member of INTA (International Association of Nowshahr) since 1984.
- Participation in the presentation of essays in the International Congresses of Architecture, the first (1970) and the second (1974) in Isfahan and Shiraz.
- Participation in the first, second and third symposia of Iranian architecture - Ministry of Housing and Urban Development.
- Participation in the International Congress on the Reconstruction of War-Torn Areas of Iran in 1986, University of Tehran, Tehran.

- Participation in World Congresses: ICOMOS - Moscow-Moscow 1978 - World Congress of INTA, Rotterdam 1984 - World Congress of INTA, Glasgow 1985, World Congress of INTA, London 1987, Congress of Genoa Italy 1986 and World Congress of MESA New Orleans 1985.
- INTA World Congress, Paris, Rotterdam, Belfast, Dublin and Madrid, until 2002, presenting an article.
- 1992 World Congress of Housing Markers in Europe.
- Elected as a model professor in the Department of Scientific Research, Faculty of Art and Architecture, Islamic Azad University - Central Tehran Branch in 2005.
- Compilation and presentation of research affairs to present a plan entitled “Basics and scientific-technical content of doctoral courses in architecture restoration to Islamic Azad University, Central Tehran Branch.”

The list of his books is listed in the table below and has published more than twenty five books and numerous articles.

C. M. MANSUR FALAMAKI'S PUBLICATIONS

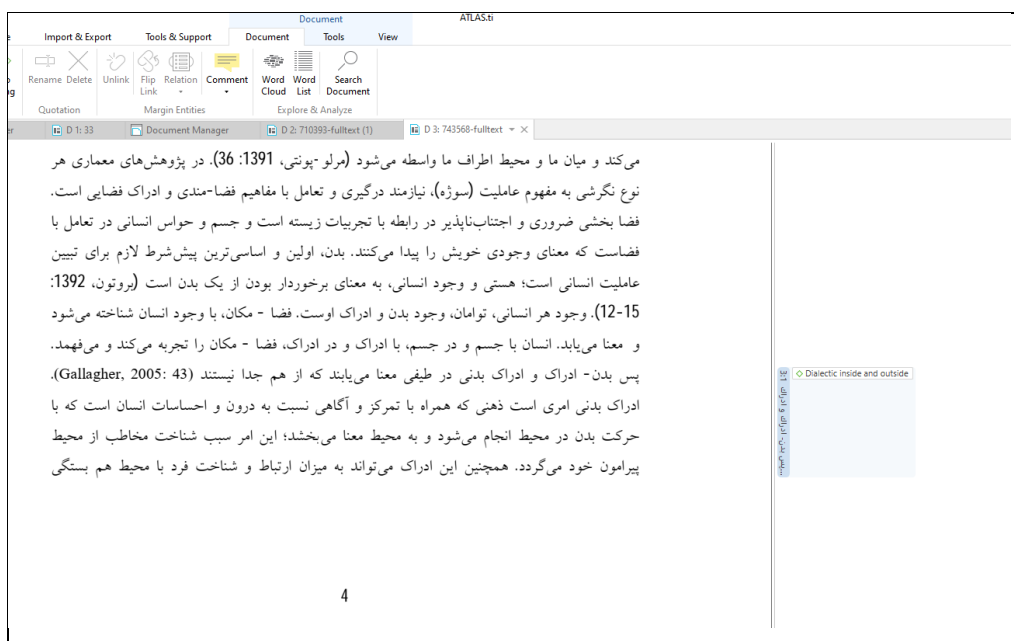
	Book Name	Year	Farsi Name
1	Existence and Future of Historical Human Settlements	1971	مجموعه مقالات اولین سمینار وجود و آینده مراکز مسکونی تاریخی
2	The Athens charter (LA CHARTE D'ATHENES)	1977	ترجمه منشور آتن اثر لوکوربوزیه
3	Revitalization of historic buildings and cities	1976	باززنده سازی
4	An Essay on Urban Conservation "From Venice to Shiraz"	1978	سیری در تجارب مرمت شهری از ونیز تا شیراز
5	Architettura Popolare	1986	معماری بومی
6	Farabi and the course of citizenship in Iran	1988	فارابی
7	Les architectures et la ville de Damghan	1990	بناها و شهر دامغان
8	Architecture and Music	1991	معماری و موسیقی
9	The formation of architecture in the experiences of Iran and the West	1992	شکل گیری معماری در تجارب ایران و غرب
10	Theoretic origins and tendencies of architecture	2003	ریشه ها و گرایش های نظری معماری
11	Pablo Picasso	2004	پابلو پیکاسو
12	Respect of the Cultural Goods of Iran	2005	حریم گذاری بر ثروت های فرهنگی ایران
13	An Essay on Urban Restoration Charter	2008	منشور مرمت شهری
14	The Camps of Architecture	2010	گستره های معماری
15	Technology of Architectural Restoration	2011	تکنولوژی مرمت معماری
16	Principles and Reading of Iranian Architecture	2013	اصل ها و خوانش معماری ایرانی
17	Comprehension of unity in Iranian architecture	2014	دریافت یگانگی در معماری ایرانی
18	Charter of Architectural Restoration	2016	منشور مرمت معماری
19	Iranian City in a Comparative universal Version	2017	شهر ایرانی در سنجش جهانی
20	Space & Hafiz	2017	فضای حافظ
21	The Times of the Earth	2018	زمان های زمین

22	Modern Iranian Architecture	2020	معماری مدرن ایران
23	Creation of The Architecture in Iranian Cities	2021	آفرینش معماری در شهرهای ایران
24	The Nights of Hafiz City	2022	شب شهر حافظ

D. An Open Coding Example of the influence of Merleau-Ponty and Hafiz on Mohammad Mansour Falamaki's point of view to Space-Place.

Table D-1: An Open Coding Example

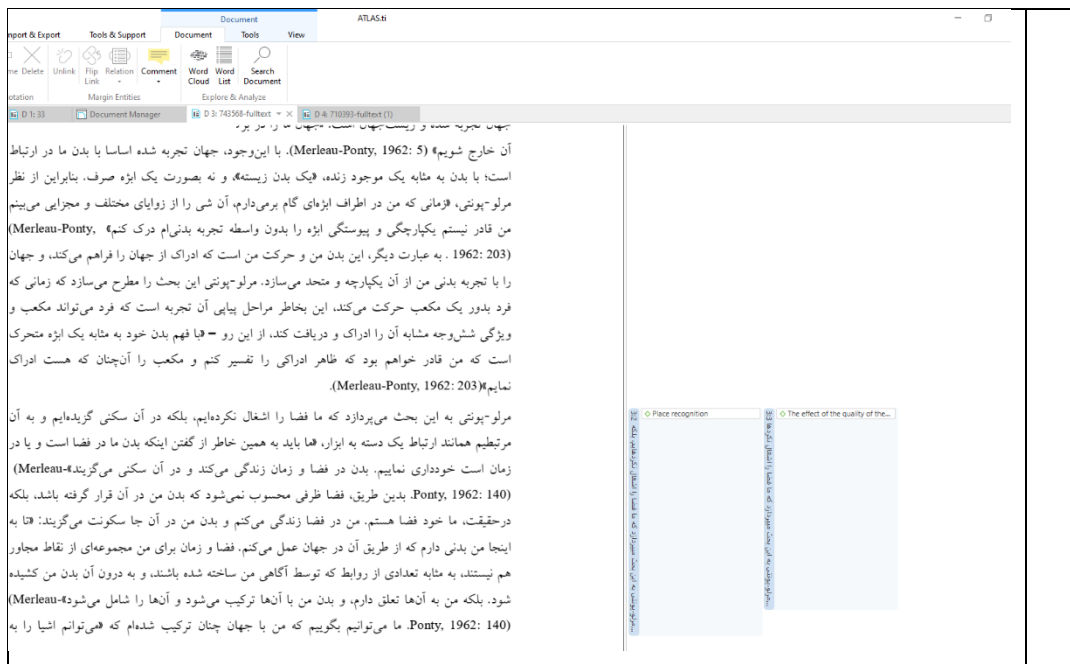
Conceptual Code/ Subject	Proposition	Theorist	
Dialect of Inside & Outside	What leads to the mental perception of space and place is the existence of certain internal and external structural relationships, likely one of the most important of which can be considered as the dialectic of inside and outside.	M. Falamaki	1
	Bodily perception is a mental phenomenon that accompanies focus and awareness of the inner self and human emotions, which occurs with the body's movement in the environment and gives meaning to the environment.	M. Merleau-Ponty	

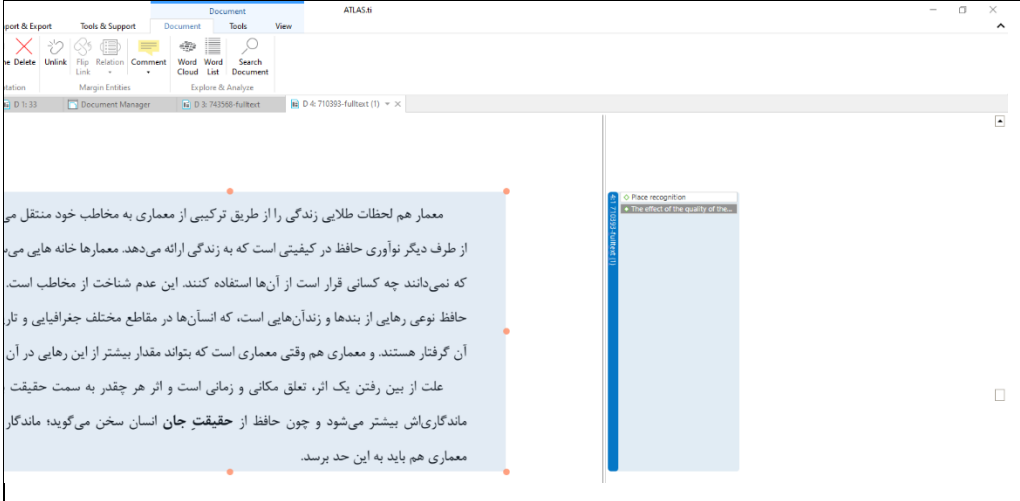
	<p>4</p>	
<p>Dialect of Inside & Outside</p> <p>The possibility of discovering the place through understanding the physical characteristics of the place</p>	<p>Regarding artistic morphology, Hafiz reflects the essence of the environment and spirit inherent in ancient Iranian architecture. In terms of personality, he is the pure embodiment of the pure reality of the educated Iranian individual who is wholly united with the geographical-climatic spirit of Iran. With such understanding and perception, Hafiz's expression must be interpreted as an arch, a crescent, and a wave.</p> <p>Like the waves of sand, like the swirls of sandfish, like symmetry in the vaults and domes, like the muqarnases of the vestibule, and gateways, porches, and hallways, and shelves and niches, and interiors and exteriors with various arches manifested in the ceilings and roofs, domes</p>	<p>Hafiz</p>


	<p>and barrel vaults and crenellation of battlements, the ambiguity and gradual revelation of the stairs and intertwined spaces reveal the concealed and introspective characteristics of Iranian architecture. Why shouldn't such manifestations be reflected in the ghazals of Khajeh Hafiz Shirazi? Has the spatial arrangement and sequencing in Iranian spaces (from the doorway to the waiting deck to the entrance to the octagon vestibule, to the courtyard, and Ivan, and the interior) or the differentiation in levels with stairs or between the stairs themselves not affected the rhythm and pause of Hafiz's verses? As a wanderer and freeman, he harbors vivid visual memories in his mind, creating scenarios and scattering (pollinating) abruptly multiple meanings with distance.</p>		
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<p>Place Cognition</p> <p>The effect of the quality of lived experience and the way of being in Space</p> <p>A sense of belonging to a place</p>	<p>The scientific and positivist approach has deprived contemporary humans of contact with objects and realities, trapping them in an abstract and unreal world and engaging them in a quantitative encounter with space. An empty and barren element, devoid of qualities such as liveliness, nostalgia, imaginativeness, diversity, and the wonder of the place, has replaced contemporary humans' perception of space.</p> <p>The crisis of placelessness and the lack of meaning in contemporary urban spaces, along with the shortcomings of the quantitative approach in connecting with the sense of place and attachment to place, have been among the reasons for returning to a qualitative approach and</p>	<p>M. Falamaki</p> <p>2</p>

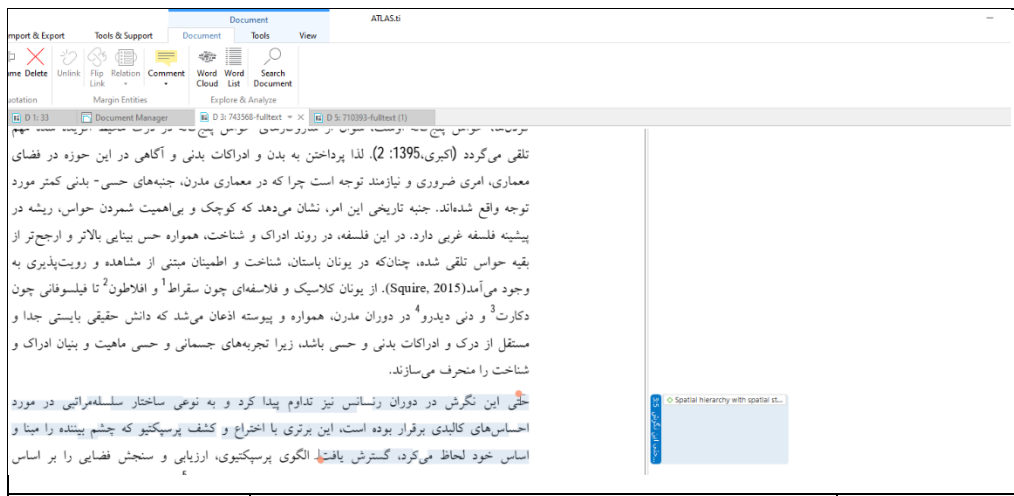
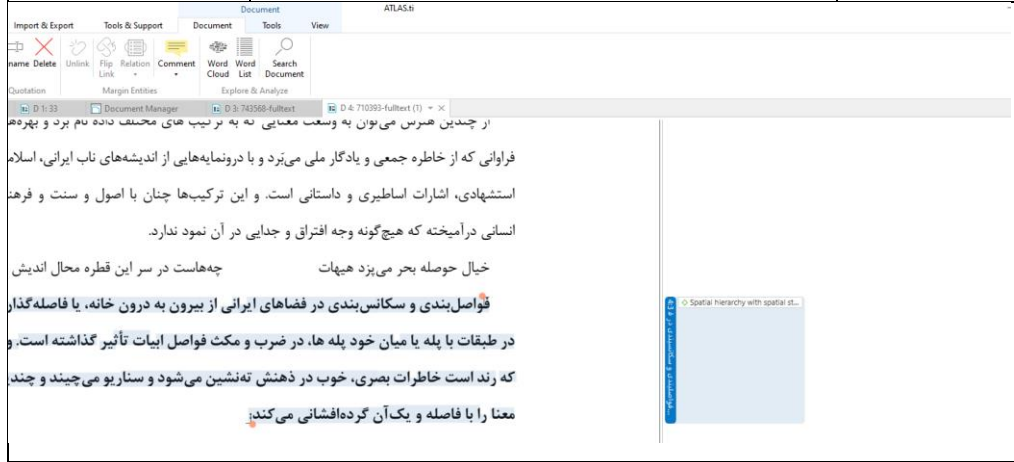
	<p>phenomenology. The phenomenology of place pays serious attention to the quality of space, integrating meaning and culture with place and creating a sense of belonging and sense of place. In this way, humans will again engage with their environment, and a sense of honor and respect will be cast upon their spirit.</p>		
	<p>Merleau-Ponty discusses that we do not occupy space; instead, we choose to dwell in it and are connected to it, much like a handle is connected to a tool. “For this reason, we should refrain from saying that our body is in space or time. The body lives in space and time and chooses to dwell in them.” In this way, space is not considered a container where my body is located; instead, we are space itself. I live in space, and my body chooses to dwell there: “Up to this point, I have a body through which I act in the world. Space and time are not collections of adjacent points for me; they are rather a set of relationships constructed by my awareness and drawn into my body. I belong to them, and my body merges and includes them.”</p>	<p>M. Merleau- Ponty</p>	


 <p>آن خارج شویم» (Merleau-Ponty, 1962: 5). با این وجود، جهان تجربه شده اساساً با بدن ما در ارتباط است؛ با بدن به مثابه یک موجود زنده، «یک بدن زیسته» و نه بصورت یک ایزه صرف. بنابراین از نظر مرلو-پونتی، زمانی که من در اطراف ایزه‌ای گام برمیدارم، آن شی را از زوایای مختلف و مجزایی می‌بینم من قادر نیستم یکپارچگی و پیوستگی ایزه را بدون واسطه تجربه بدنی‌ام درک کنم» (Merleau-Ponty, 1962: 203). به عبارت دیگر، این بدن من و حرکت من است که ادراک از جهان را فراهم می‌کند، و جهان را با تجربه بدنی من از آن یکپارچه و متحد می‌سازد. مرلو-پونتی این بحث را مطرح می‌سازد که زمانی که فرد بدون یک مکعب حرکت می‌کند، این بخاطر مراحل پیاپی آن تجربه است که فرد می‌تواند مکعب و ویژگی‌ش‌وجه مشابه آن را ادراک و دریافت کند، از این رو «ما فهم بدن خود به مثابه یک ایزه متحرک است که من قادر خواهیم بود که ظاهر ادراکی را تفسیر کنیم و مکعب را آنچنان که هست ادراک نمایم» (Merleau-Ponty, 1962: 203).</p> <p>مرلو-پونتی به این بحث می‌پردازد که ما فضا را اشغال نکرده‌ایم، بلکه در آن سکنی گزیده‌ایم و به آن مرتبیم همانند ارتباط یک دسته به ایزه، ما باید به همین خاطر از گفتن اینکه بدن ما در فضا است و یا در زمان است خودداری نماییم. بدن در فضا و زمان زندگی می‌کند و در آن سکنی می‌گزیند» (Merleau-Ponty, 1962: 140). بدین طریق، فضا ظرفی محسوب نمی‌شود که بدن من در آن قرار گرفته باشد، بلکه درحقیقت، ما خود فضا هستیم. من در فضا زندگی می‌کنم و بدن من در آن جا سکونت می‌گزیند: ما به اینجا من بدنی دارم که از طریق آن در جهان عمل می‌کنم، فضا و زمان برای من مجموعه‌ای از نقاط مجاور هم نیستند، به مثابه تعدادی از روابط که توسط آگاهی من ساخته شده باشند، و به درون آن بدن من کشیده شود. بلکه من به آن‌ها تعلق دارم، و بدن من با آن‌ها ترکیب می‌شود و آن‌ها را شامل می‌شود» (Merleau-Ponty, 1962: 140). ما می‌توانیم بگوییم که من با جهان چنان ترکیب شده‌ام که می‌توانم اشیا را به</p>	<p>The architect transfers golden moments of life to their audience through a composition of architecture. On the other hand, Hafiz's innovation lies in the quality he presents to life. Architects build houses without knowing who will use them. This lack of recognition is about the audience. Hafiz's poetry is a kind of liberation from bonds and prisons that people find themselves in at different geographical and historical moments. An architecture is truly architecture when it can contain more of this liberation within it. The reason for the disappearance of an artwork is its belonging to place and time, and the closer a work approaches the truth, the more enduring it becomes. Since Hafiz speaks of the truth of</p>	<p>Hafiz</p>
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	<p>human life, he endures, and architecture must also reach this level of durability.</p>		
			
<p>Having geometry, systematic, and structured</p>	<p>From a phenomenological perspective, the first step is to distinguish between natural and human-made phenomena and then to create classifications of earth-sky (horizontal/vertical) and inside-outside. In this way, the structure of a place can be described in terms of concepts such as "landscape" and "human habitat" and then analyzed and scrutinized by classifications of "space" and "character." While space indicates how elements are organized to construct a place, character refers to the general atmosphere of the place, which is, in fact, the most comprehensive attribute of any place.</p>	<p>M. Falamaki</p>	<p>3</p>
	<p>Architectural space contributes to architectural place. A place is composed of space and character. Space-related components include centrality, boundary</p>	<p>M. Merleau- Ponty</p>	

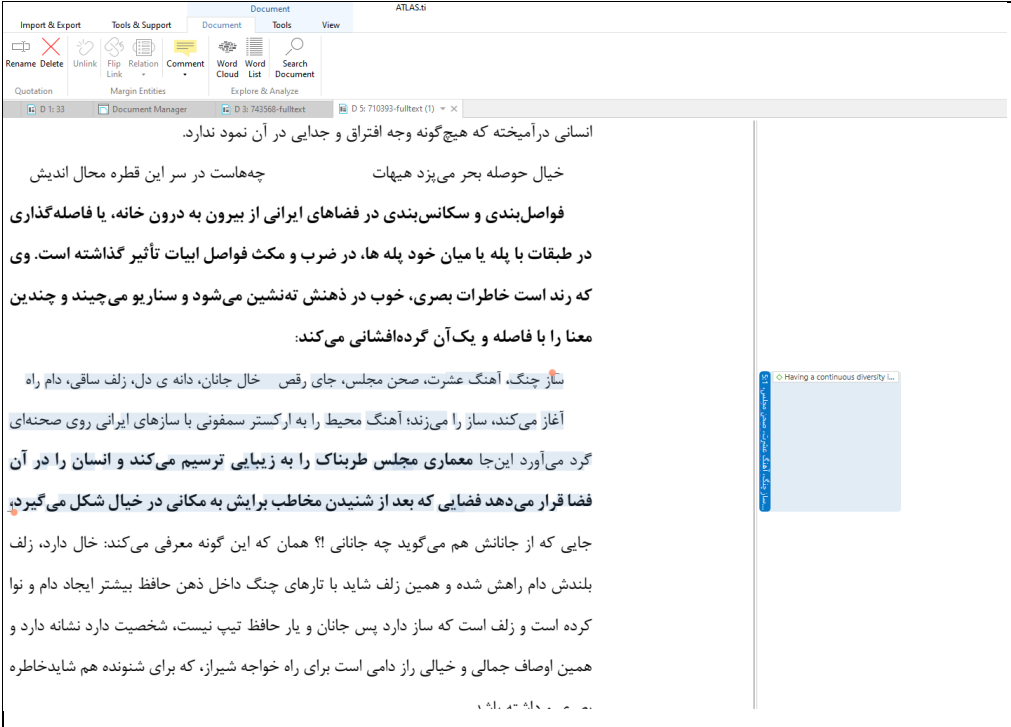
	<p>and territory, confinement, and dialectic of inside and outside, while character-related components include orientation, identification, and a sense of place. The general phenomenon includes structural values, which are existential spaces that humans perceive through orientation and identification.</p>		
			
<p>Having geometry, systematic, and structured</p>	<p><i>In the corners of Jamshid's celestial pleasure house, Venus plays the harp to the melody of celestial music.</i></p> <p>In the above verse, there is both geometry and music. There is also astronomy and mysticism. There is a star in the sky and a musical instrument in the pleasure house. It gives meaning to place and creates space as if it were the god of poetry. This creation of tangible imaginary space, familiar to the poet after entering the ode, with a melody that some of these verses have, turns into a place with character for the reader.</p> <p><i>I have not seen anything sweeter than the sound of the speech of love, a keepsake to remain in this revolving dome.</i></p>	<p>Hafiz</p>	


		
<p>Spatial hierarchy with spatial structure and organization</p>	<p>In my view, the sense of place is a comprehensive phenomenon with structural, spatial, and atmospheric values humans achieve through perception, orientation, and recognition.</p>	<p>M. Falamaki</p>
	<p>This attitude continued during the Renaissance period and established a hierarchical structure regarding bodily sensations. This superiority expanded with the invention and discovery of perspective, which considered the viewer as its basis and foundation. The perspective pattern defines spatial evaluation and measurement based on human position and viewpoint.</p>	<p>M. Merleau-Ponty</p>
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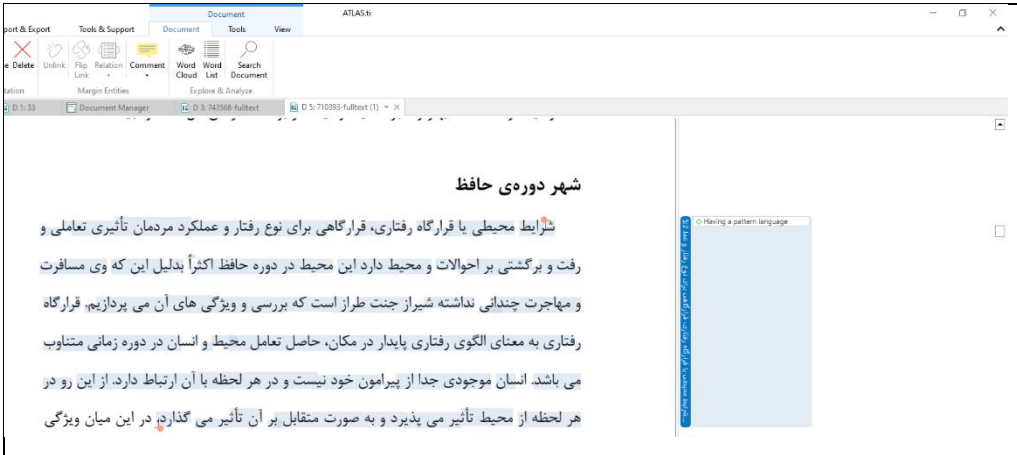
	<p>The spatial arrangement and sequencing in Iranian spaces from the outside to inside, or the differentiation in levels with stairs or between the stairs themselves, have influenced the rhythm and pause of Hafiz's verses. As a wanderer and freeman, he harbors vivid visual memories in his mind, creating scenarios and scattering (pollinating) abruptly multiple meanings with distance.</p>	<p>Hafiz</p>
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<p>Having continuous diversity in</p>	<p>The human organism evolves in terms of its ability to perceive space. The subjective aspect of this perception also deepens</p>	<p>M. Falamaki</p>


<p>aesthetic cognitive experiences</p>	<p>through parallel stages. These stages progress based on the human's connection to larger systems. Human aesthetic needs are satisfied by feeling connected to a system larger than oneself, and the more universal this system is, the deeper this satisfaction will be.</p>		
	<p>His commitment and effort are aimed at ensuring that construction should be in line with the emotions of the individuals residing in that space. His project's audience does not merely see a building; they also feel the sound, scent, and light passing through the intertwined layers of brickwork.</p>	<p>M. Merleau- Ponty</p>	
			
<p>Having a continuous diversity in aesthetic experiences</p>	<p><i>The harp's melody, the song of pleasure, the assembly hall, the place of dance The beloved's mole, the seed of the heart, the tavern-keeper's locks and tresses (hairs), the trap of the way</i> Starts playing the instrument; the song brings the ambiance to a symphony orchestra with Iranian instruments on stage. Here, it beautifully depicts the architecture of the enchanting assembly</p>	<p>Hafiz</p>	

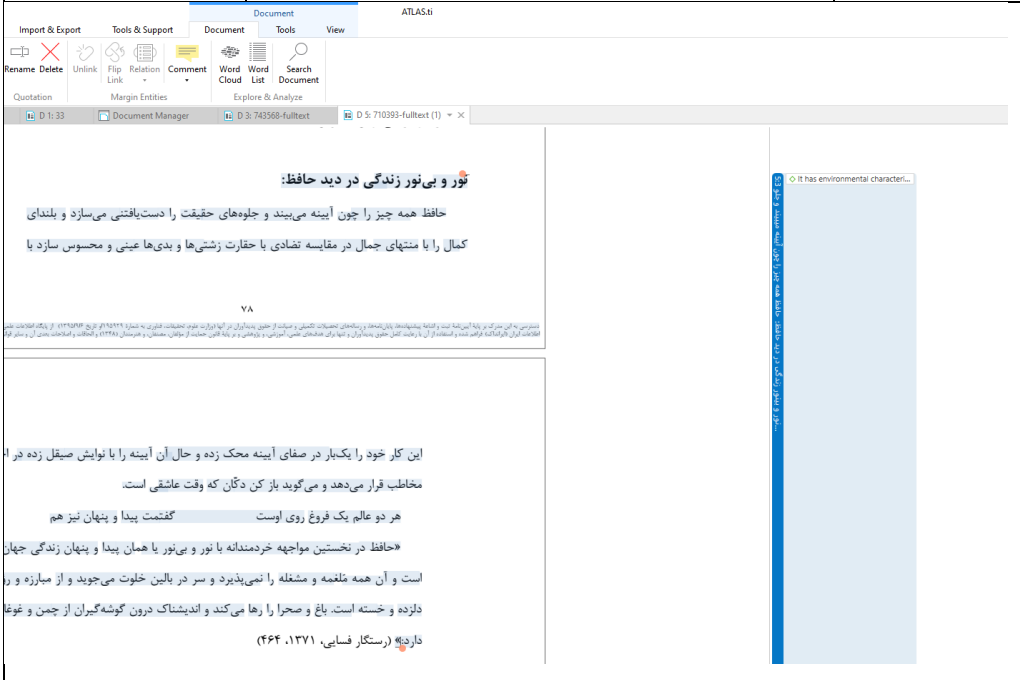
	<p>hall and places the human within that space, a space that, after being heard, forms a place in the listener's imagination, a place that speaks of its beloved, "What a beloved!" introducing her like this: She has a mole, her long locks and tresses (hairs) have become the trap of the way, and perhaps these locks have created more traps and melodies within Hafiz's mind with the strings of the harp, and it is these tresses that have an instrument. So, the beloved and companion of Hafiz isn't typical; she has a personality, she bears signs, and these very qualities of beauty and imagination reveal the secret of a trap for the path of Khajeh Shirazi, which for the listener may also hold visual memories.</p>	
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	<p>انسانی درآمیخته که هیچ‌گونه وجه افتراق و جدایی در آن نمود ندارد.</p> <p>خیال حوصله بحر می‌پزد هیئات چه‌هاست در سر این قطره محال اندیش</p> <p>فواصل‌بندی و سکانس‌بندی در فضاهای ایرانی از بیرون به درون خانه، یا فاصله‌گذاری در طبقات یا پله یا میان خود پله‌ها، در ضرب و مکث فواصل ابیات تأثیر گذاشته است. وی که رند است خاطرات بصری، خوب در ذهنش ته‌نشین می‌شود و سناریو می‌چیند و چندین معنا را با فاصله و یک‌آن‌گرده‌افشانی می‌کند:</p> <p>ساز چنگ، آهنگ عشرت، صحن مجلس، جای رقص، خال جانان، دانه ی دل، زلف ساقی، دام راه آغاز می‌کند، ساز را می‌زند؛ آهنگ محیط را به ارکستر سمفونی با سازهای ایرانی روی صحنه‌ای گرد می‌آورد این‌جا معماری مجلس ظربناک را به زیبایی ترسیم می‌کند و انسان را در آن فضا قرار می‌دهد فضایی که بعد از شنیدن مخاطب برایش به مکانی در خیال شکل می‌گیرد؛ جایی که از جانانش هم می‌گوید چه جانانی؟! همان که این گونه معرفی می‌کند: خال دارد، زلف بلندش دام راهش شده و همین زلف شاید با تارهای چنگ داخل ذهن حافظ بیشتر ایجاد دام و نوا کرده است و زلف است که ساز دارد پس جانان و یار حافظ تیپ نیست، شخصیت دارد نشانه دارد و همین اوصاف جمالی و خیالی راز دامی است برای راه خواجه شیراز، که برای شنونده هم شاید‌خاطره</p> <p>۱۳۰۰ هـ. ش</p>		
<p>Having a pattern</p>	<p>The phenomenology of place aims to depict and present the organized system of various characters of the place and its tangible and intangible attributes. While remaining faithful to the nature of specific places, it extends their meaning to a broader pattern of fundamental structures and interrelated connections.</p>	<p>M. Falamaki</p>	<p>6</p>
	<p>In Merleau-Ponty's interpretation, the "embodiment schema" is a complex network of intertwined patterns that emerges from the constant interaction of the body with the world. This concept is of great importance because it provides a new understanding and definition of the "self" as a concept concerning space and the</p>	<p>M. Merleau-Ponty</p>	

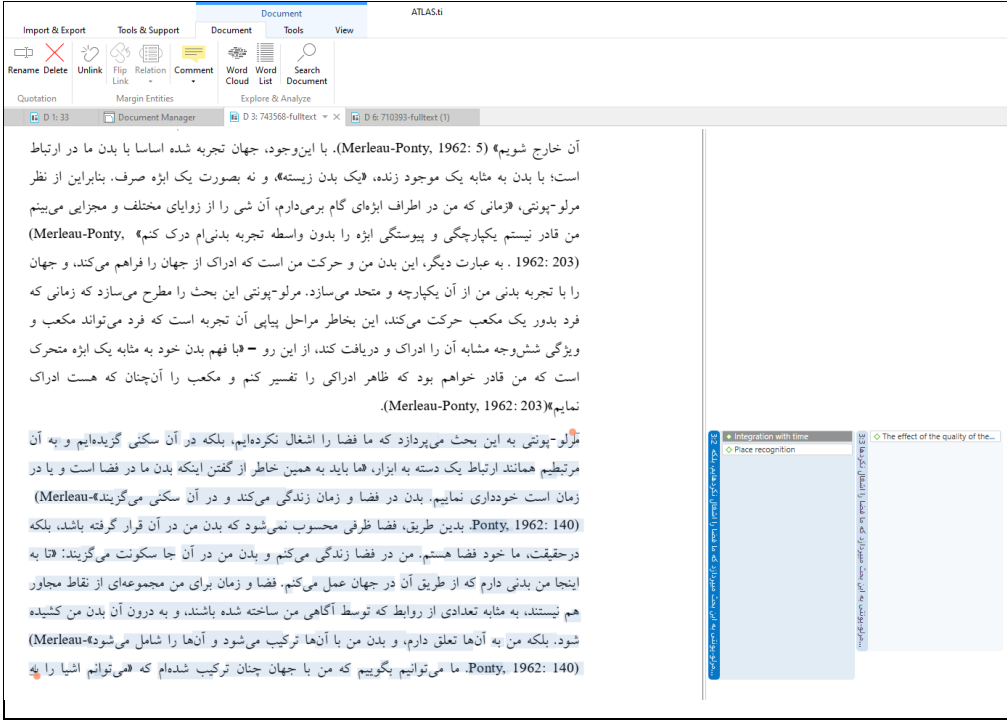
	<p>world, which is constantly changing. In this sense, the "self" is the body's awareness as a continuous engagement with the surrounding space.</p>		
			
<p>Having a pattern</p>	<p>Environmental conditions or behavioral contexts provide a framework for the type of behavior and performance of individuals, exerting an interactive and reciprocal influence on circumstances and the environment. During the time of Hafiz, the environment, primarily due to his limited travel and migration, is predominantly associated with Shiraz, the paradise-like city, which we will discuss its examination and characteristics.</p> <p>Behavioral context refers to the stable behavioral pattern in a place resulting from the interaction between the environment and humans over a period of time. Humans are not separate entities from their surroundings and are constantly connected to the environment. Therefore, they are influenced by the environment at every moment and reciprocally affect it.</p>	<p>Hafiz</p>	

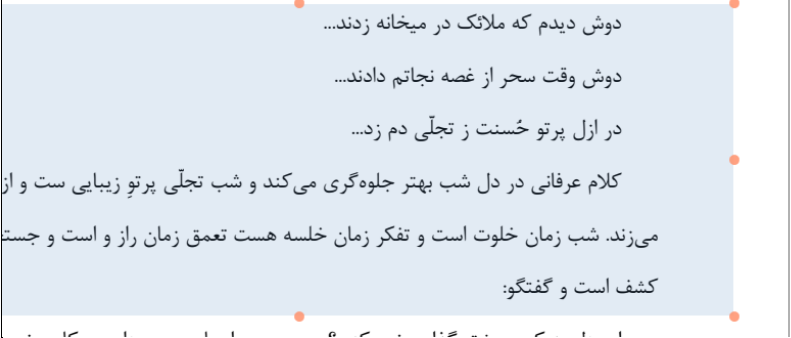
			
<p>Having environmental characteristics such as sound, topography, light and spatial qualities</p>	<p>Generally, three main subjects are examined and investigated in environmental and spatial phenomenology. the fundamental characteristics and internal relationships of environmental experience; The primary characteristics of the environment, such as sound, topography, light, and spatial qualities, contribute to enhancing the particular character of a place and its outlook; the contexts of human interaction with the environment and the enhancement of insights and perspectives in a kind of design and planning that is more in touch with the spirit of the place.</p>	<p>M. Falamaki</p>	<p>7</p>
	<p>To expose ourselves to receiving and perceiving, we must go beyond the worldly necessities, the "doings." We must attain an inner vitality that reveals the radiant light of the world. Only through solitude with ourselves can we unravel the secrets and mysteries of our surroundings.</p>	<p>M. Merleau-Ponty</p>	

	<p>Awareness of the presence of an unparalleled individual in space is essential for the development of perceptual awareness.</p>	
		
<p>environmental characteristics such as sound, topography, light and spatial qualities</p>	<p>Hafiz sees everything like a mirror, creating attainable reflections of truth and juxtaposing the heights of perfection with the extremes of beauty against the abasements of ugliness and evils, making them tangible and palpable. With this act, he once tests himself in the purity of the mirror and then places that mirror, polished by his melodies, at the audience's disposal, saying, "Open the shop, for it is time for love".</p> <p><i>Both worlds are illuminated by his face, I said, manifest and hidden alike.</i></p> <p>In his first wise encounter with light and lightlessness, or what is called the manifest (visible) and the hidden of worldly life, Hafiz is world-weary. He does not accept all the commotion and busyness and seeks solitude, reclining on his bed. He is disheartened and tired of the struggle and</p>	<p>Hafiz</p>

	<p>visionary dreams. He abandons the garden and wilderness and prefers to be contemplative, aloof from the tumult of grass and commotion.</p>		
	<p>نور و بی‌نور زندگی در دید حافظ:</p> <p>حافظ همه چیز را چون آینه می‌بیند و جلوه‌های حقیقت را دست‌یافتنی می‌سازد و بلندای کمال را با منتهای جمال در مقایسه تضادی با بقارت زشتی‌ها و بدی‌ها عینی و محسوس سازد با</p> <p>۷۸</p> <p>این کار خود را یکبار در صفای آینه محک زده و حال آن آینه را با نوایش صقل زده در آن مخاطب قرار می‌دهد و می‌گوید باز کن دکان که وقت عاشقی است.</p> <p>هر دو عالم یک فروغ روی اوست گفتنت پیدا و پنهان نیز هم</p> <p>«حافظ در نخستین مواجهه خردمندانه با نور و بی‌نور یا همان پیدا و پنهان زندگی جهان است و آن همه ملغمه و متغله را نمی‌پذیرد و سر در بالین خلوت می‌جوید و از مبارزه و راز دلزده و خسته است. باغ و صحرا را رها می‌کند و اندیشناک درون گوشه‌گیران از چمن و غوغا دار» (رستگار فسایی، ۱۳۷۱، ۴۶۴)</p>		
<p>Integration with time</p>	<p>The revival of the place itself is a kind of ongoing creation, as every part of the place must derive its vitality from the center, and a place cannot be conceived without time. The emperor also harmonizes colors with places and seasons. In the east, the court is adorned with green, the south with red, the west with white, and the north with black. This ritual journey aims to coordinate time and place, or "reconstruction" of time and place. In every important ceremony, the elders come to the center. As a result, the spaces located in the four concentric</p>	<p>M. Falamaki</p>	<p>8</p>

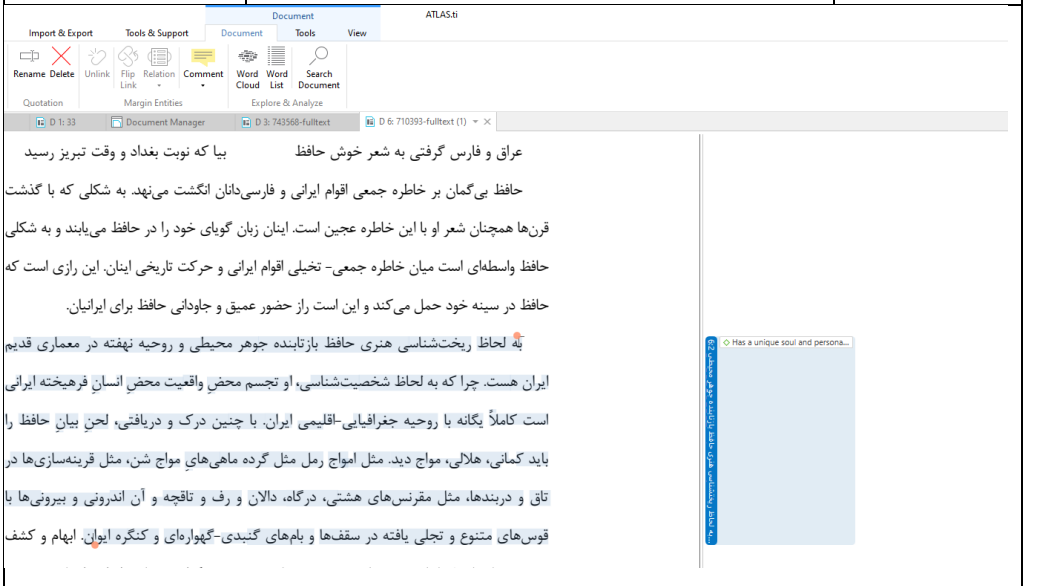
	<p>squares converge in the center because it is there that the place is revived and recreated anew. Then, the emperor opens the square-shaped gates of the city and banishes the criminals and oppressors to the empty space outside the sacred space. By reorganizing the groups that makeup society, the emperor not only succeeded in establishing order in the place but also revived and perpetuated it.</p>		
	<p>Merleau-Ponty discusses that we do not occupy space; instead, we choose to dwell in it and are connected to it, much like a handle is connected to a tool. “For this reason, we should refrain from saying that our body is in space or time. The body lives in space and time and chooses to dwell in them.” In this way, space is not considered a container where my body is located; instead, we are space itself. I live in space, and my body chooses to dwell there: “Up to this point, I have a body through which I act in the world. Space and time are not collections of adjacent points for me; they are rather a set of relationships constructed by my awareness and drawn into my body. I belong to them, and my body merges and includes them.”</p>	<p>M. Merleau- Ponty</p>	

		
<p>Integration with time</p>	<p><i>I saw that angels were striking the tavern at dawn.</i></p> <p><i>Last night, at dawn, they saved me from sorrow.</i></p> <p><i>In eternity, the ray of your beauty was manifested.</i></p> <p>Mystical words shine better in the heart of the night, and the night is the manifestation of beauty and is full of virtue. The night is a time of solitude, and contemplation is the time of rapture; meditation is the time of secrets, and exploration of time is discovery and conversation.</p>	<p>Hafiz</p>

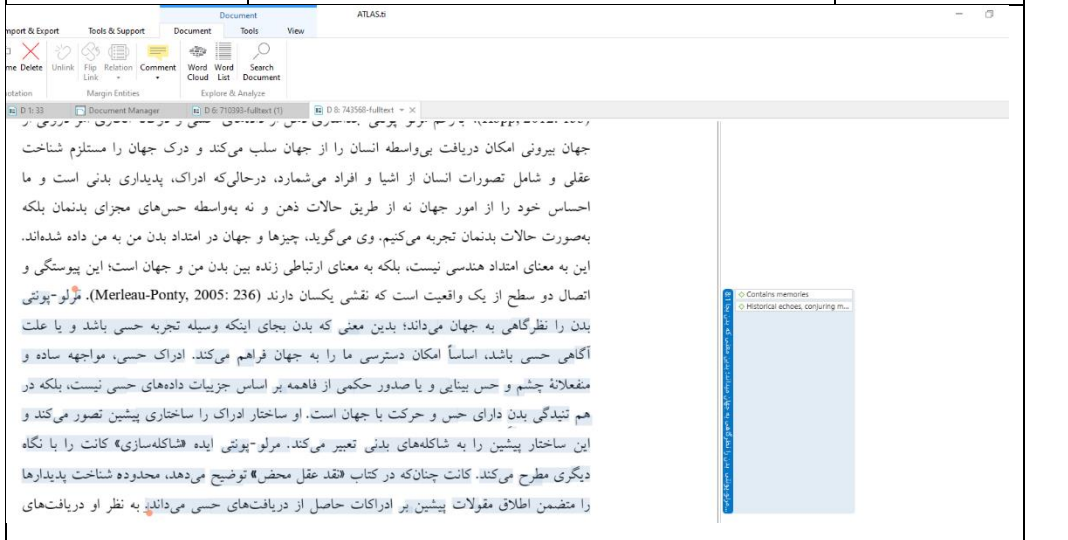
<p>می‌دهد و چنان مسحورکننده است که، عقل را از سر انسان می‌پراند:</p> <p>دوش دیدم که ملاتک در میخانه زدند...</p> <p>دوش وقت سحر از غصه نجاتم دادند...</p> <p>در ازل پرتو حُسنَت ز تجلی دم زد...</p> <p>کلام عرفانی در دل شب بهتر جلوه‌گری می‌کند و شب تجلی پرتو زیبایی ست و از می‌زند. شب زمان خلوت است و تفکر زمان خلسه هست تعمق زمان راز و است و جست کشف است و گفتگو:</p>		
<p>Having a unique soul and personality</p>	<p>Space is identifiable through its limiting elements, and its character depends on the nature and order of these elements. The constituent elements of space can have different characteristics. For example, the constituent parts of a spherical space are similar at all points, and the space inside the sphere is also the same at all points. For technical and economic reasons, most interior spaces are composed of horizontal and vertical elements. The character of a cubic space is more diverse than that of a spherical space: the part of the space in the corners and blocked from multiple sides is different from the part adjacent to the wall and, therefore, more open. Due to practical reasons, the floor or the lower limiting element of space is usually horizontal, and the possibilities for change in it are relatively limited: creating level differences, changing texture, or modifying the material. The relationship between the floors of different spaces within a complex</p>	<p>M. Falamaki</p> <p>9</p>

	<p>significantly influences the overall character of the complex's space.</p>		
	<p>My initial image is one of preconception, but the final image is based on completion and maturity. Immersion in space is crucial and leads to a deeper understanding of it, like being in a place where the sound of water is so prevalent that you become immersed in it. Immersion is essentially merging with the environment and not thinking about anything else. For example, for sound, we can use this, but for our minds, we need a word different from "involve" or maybe even at different levels. It means being surrounded and enclosed. Immersion is precisely like the steam in a bath that envelops you. Space is exactly the same and encompasses you, and this is immersion. Immersion varies with the number of encounters, and if you don't encounter the building several times, you will not enter immersion at all.</p>	<p>M. Merleau- Ponty</p>	

	<p>که فقط از جلوی فرهنگسرا رد شده و بخواهید درکش را توضیح بده. مگر اینکه فقط سوال هاتو حوزه ور. دی بنا باشه تا توضیحی بدهد.</p> <p>واژه بدن زیسته را مرلوپوتی برای این بکار برده است بدن شما همش در حال تحول است یعنی شد مدام خودتون را باید در معرض آیزه قرار بدهید اگر سوزه ای هستید در ادبیات مدام باید خودتون معرض آیزه قرار دهید. کی سوزه و آیزه با هم یکی می شوند؟</p> <p>سوزه و آیزه که با هم در یک مواجهه یکی نمی شوند در چند مواجهه با هم یکی می شوند. این دو جدا هستند. وقتی من جلوی یک نما بایستم اون آیزه است و من سوزه. من وقتی داخل بنا می‌شوم و با بدنم اون را درک می‌کنم و برایش، شنوایی و ... آنجا است که من دارم به شناخت می‌رسم. این مهم که کسی در اولین مواجهه با فضا چطور است و در چندمین مواجهه با فضا چطور است. و این هم روش است برای ساختارمند شدن در روش تحقیق. اساساً ما وقتی یک بنا رو می بینیم در اولین مواجهه چیزی در ذهنمون ثبت می‌شود و در چندمین مواجهه چه تصویری داریم؟ این مسئله خیلی مهم است.</p> <p style="text-align: center;">236</p> <p><small>تصویر از کتاب: روانشناسی محیط، انتشارات دانشگاه تهران، سال ۱۳۸۲، چاپ دوم، فصل پنجم، صفحه ۲۳۶</small></p> <p>اولین تصویر من همچون پیش‌فشار است ولی آخرین تصویر بر اساس کامل شده و به پختگی و غرق شدن در فضا Immersion خیلی مهم است و باعث شناخت بیشتر ما از فضای شوره مثل جایی که اقتدر صدای آب می‌آید که شما طرق در صدای آب می‌شوید. Immersion در واقع یکی شدن با است و به چیزی فکر نمی‌کنید. مثلاً برای صوت می‌شنه این رو به کار بردن برای ذهن ما نباید یک ای بکای بریم که با involve مغز است و با شاید هم مراتب مختلفی باشه. به معنی محاط شدن بر گرفته شدن متغوزمه. Immersion دقیقاً مثل بخار حمام هست که شما را در بر می‌گیرد فضا هم همین است و شما را در بر می‌گیرد و این immersion است و این immersion با تعداد مواجهه متفاوت می‌شود و اگر چندین بار با بنا مواجه بشوید اصطلاحاً وارد immersion نمی‌شوید.</p>	<p>Has a unique soul and persona...</p>
<p>Having a unique soul and personality</p>	<p>Regarding artistic morphology, Hafiz reflects the essence of the environment and spirit inherent in ancient Iranian architecture. In terms of personality, he is the pure embodiment of the pure reality of the educated Iranian individual who is wholly united with the geographical-climatic spirit of Iran. With such understanding and perception, Hafiz's expression must be interpreted as an arch, a crescent, and a wave.</p> <p>Like the waves of sand, like the swirls of sandfish, like symmetry in the vaults and domes, like the muqarnases of the vestibule, and gateways, porches, and hallways, and shelves and niches, and interiors and exteriors with various arches</p>	<p>Hafiz</p>

	<p>manifested in the ceilings and roofs, domes and barrel vaults and crenellation of battlements,</p>		
			
<p>Historical echoes, Evoking meanings, events Containing memories</p>	<p>Therefore, despite its incomprehensibility, time instigates human resistance, prompting an inclination towards controlling and dominating it. Mechanisms of this control necessitate the preservation (retention or cessation) of time, leading to the accumulation of projections, manifesting themselves in human life as mechanisms such as memory, recollection, mental accumulation, dreams, mental scenarios, ideals, aspirations, and so on.</p>	<p>M. Falamaki</p>	<p>1 0</p>
	<p>Merleau-Ponty regards the body as a perspective on the world in that, instead of being a means of sensory experience or the cause of sensory awareness, the body fundamentally provides us access to the</p>	<p>M. Merleau-Ponty</p>	

world. Sensory perception is not the simple and passive encounter of the eye and visual senses or the issuance of a judgment from understanding based on the details of sensory data; rather, it lies in the intertwining of the body with sensation and movement within the world. He conceives the structure of perception as a preformed structure, interpreting this preformed structure in bodily schema. Merleau-Ponty presents the idea of Kantian schematism from a different perspective. As explained in the book "Critique of Pure Reason," Kant considers the scope of knowledge of phenomena to involve the application of previous concepts to perceptions derived from sensory experiences.



<p>Historical echoes,</p>	<p>The harp's melody, the song of pleasure, the assembly hall, the place of dance</p>	<p>Hafiz</p>
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<p>Evoking meanings, events Containing memories</p>	<p>The beloved's mole, the seed of the heart, the tavern-keeper's locks and tresses (hairs), the trap of the way, beautifully depict the space, and places the human in that space, a space that after reading, the audience imagines as a place in their imagination, perhaps having a visual memory of it.</p>		
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The screenshot shows the ATLAS.ti software interface. The main window displays a document with Persian text. The text discusses architectural and spatial concepts, mentioning 'تاق و دربندها' (arches and doorways), 'فوس‌های متنوع و تجلی یافته در سقف‌ها' (diverse and manifested niches in the ceilings), and 'تدریجی پله‌ها و فضاهای تودرتو' (gradual stairs and interconnected spaces). A search tool is visible on the right side of the interface, with a dropdown menu showing 'Contains memories' and 'Historical echoes, conjuring m...'. The software's menu bar includes 'Import & Export', 'Tools & Support', 'Document', and 'View'. The toolbar contains various icons for document management and analysis.

E. Interview with Dr Falamaki (February 2020)

FK: Dear Dr. Falamaki, in my research, I am comparing the definitions of "Space" and "Place" in Persian and English languages, and I want to find out the similarities and differences of these concepts in these languages.

Dr. M Falamaki: In ancient Iran, we had the word "Sawaas" as space, and space is our second God. "Time" was the first God of ancient Iranians, which is extremely abstract. The second word, "Sawaas" or "Sawaash," is space (we have the word in these two pronunciations). There is a book in this regard which can help you, and it is named "Vandidad" in 4 volumes. The book was published almost ten years ago, written by Hashem Razi. The text is full of various information which is acknowledged and is of universal value. All of them are very well documented and has references. The main focus of the text is on working with words, and it can show you the root of the word "Sawaas," about which the author himself is quite careful. Then you can see the word "Fazâ," which is used in Farsi nowadays, and the word "space" or "l'espace" in the west (*Farang*) are very similar. At the moment, we use the word "Fazâ" for space, which is brought to Farsi. It can be analyzed and scrutinized in a precise and accurate way to extract the meanings. Whatsoever meaning it conveys, it relates that space (*Fazâ*) has no relationship with "place" (*Makân*), and this is the main point.

Space and place are not directly related; they are related indirectly. Because from place we can look at space. We can observe space from place. But they are two separate entities.

Iranians had the first god which was "time". They had the second god which was "space," and the third one, which was "wind." These are very important, and their consecutive order is very significant. The first one is time, infinite time, which you are aware of. The second god that Iranians selected is space. Space is less abstract than time. However, space also has an abstract connotation (value, character, nature)

since it is very different from place. Space can get a locative connotation or achieve locative characteristics but is not a place at all (of any kind). Space can create place; nevertheless, it is the creator of place as long as (provided that, considering that) the person who comes and sits in that space, it is possible (likely) to think of space in various other ways.

1st god: Time, 2nd god: Space, 3rd god: Wind, these three gods are significant. Also, their order is very important (denoting the importance of their status). The first one is time, Infinite time that you are aware of it. the second god which Iranians have chosen is “Space”. Space is less abstract than time, but it is also an abstract concept. It is very different from place. Space can denote local/locative references. Space can have local/locative characteristics. However, space is not a place at all. Space can create a place. Space can create place in case to have this hypothesis and supposition that the person which sits in the place can think about space in other different ways.

Place is a place of lodgment. Place is a location. While space is not location. In my opinion, Space is an imaginary field. If you investigate the issue from both and scrutinize further, the question of “what is space essentially?” and study more on “experimental thought”, “scientific thought”, “abstract thought”. There is the scientific and academic research in which you will document it and dedicate it to your university. Especially when it is in English, the text finds its equivalents in the English language. We cannot think of space and place as identical concepts. We never consider them equally in this way.

I declare that if you asked me to scrutinize the Iranian literature in 700 years ago, I could not find the word “Fazâ” in it. I found a word for it, but the meaning is not in compliance with space, which we define and imagine nowadays.

If you ask me to talk about space, I can speak of the definitions and essence of space for long hours (3 sessions each 4 hours), focusing on “what is space?” and how it is used in different languages. But unfortunately for the (Zamin) earth/land or place, I don’t have much to talk about it. Because in the case of place, we immediately transferred from the realm of imagination and visualization of space to the solid and

rigid world of place (suddenly becomes rigid, it is actual and concrete). Place is measurable, but space is not.

Dr. M Falamaki: When Arabs invaded our lands forced us to become Muslims, in the first two centuries of their dominance, they invited a small group of people who know Arabic and Greek languages. At that time, members of that group translated the precious Greek books from the time of Socrates on to Arabic, then these books translated from Arabic to Farsi. They were not translated directly to Farsi. Unless in the late decades, a new wave of enlightenment arose about the Arabic language's inability to convey the concepts. Iranians started to translate the sources directly from European languages, Western languages, and Eastern languages. However, you always have the word "space" that is (versus) (on a par with) the word "place." This has a historical dimension; nowadays, in global encyclopedias, when you find a definition for space the Encyclopedia defines space in a way that is not related to place at all. Space in these definitions can consider place as a subsidiary (minor, secondary) indicator.

Also, space can deal harder with the concept of time, and if in its turn and swings cannot define a specific relation, that's where we cannot define space. In fact, when I started my academic career 50 years ago, since then I explained that space is a relation. The relationship between two objects, two people, an object and a person. If this relationship does not occur, there is no space. While it actually exists, it is defined when an experience is lived by two or more people together; it is attributed to place. Within which relationships, these relationships are spatial relationships. They are human-to-human relationships which are attributed to place. This is where the space comes out; space is no longer that place.

Assume a limited space, because the place gets limited anyway. If the place is extensive, we will go and find a name for it. It is either bounded by a wall or by a line or is a geographical location; seemingly, it starts from a lake and spreads somewhere till reaching land or a mountain. These are places; these places can define

their leading characteristics methodically (in a methodic way, logically). These places can define their main indicators instrumentally.

All of these perceptions rely on a locative convention (agreement). Place determines what it measures, and how it acquires these measures, those sizes and dimensions give it a locative characteristic.

Place is measurable, while space is not measurable. Space is livable and living by establishing a relationship, a bond. Space is defined by the associations that people make with each other, and these links can come in many forms.

One day I told my students in the class, imagine you are sitting somewhere, you're on the sidewalk, or you're sitting or standing in the corner of a restaurant. A person passes by you who has smelled perfume (was wearing perfume.). This smell creates a space for you. This space gives signs since the person has not yet arrived. These symptoms become more intense and more robust, and then they slowly disappear. For sure, the smell creates a space for you. And this person carries the space with her/his. However, those who are in the way of this lady/gentleman are people who have a sense of smell, but they do not have the same olfactory power. For example, of the three men standing there, one has a more powerful sense of smell, and the other has probably less. They do not feel the perfume of that person equally. This is because it does not depend on place. It relies on a space that she/he carries with her/his. S/he moves the space with her/himself.

Is it true?

FK: Yes, Dr. Falamaki, you are entirely right. Dr. Falamaki, maybe these people have previous experiences with that smell. I am wondering if these factors also affect the formation of space, having a background about that smell.

Dr. M Falamaki: Yes, everyone has this experience, all healthy and normal people. That is, all five of their senses are working seriously. They have similar experience in this case. Its opposite is seeing; we can get a group of three men or women or five of them together in the same row, show them a picture from a distance of ten meters,

an image of a three-dimensional space. A colored image has been shown from a ten-meter range to this group. Comparing to what they see, there is no reason that these three or five people should have the same impression. It is not just because they are sitting in a row, and their angles of view are different. This is because it is not clear which of them are color blind and which are not. Their taste is also effective because the image that we show to these five people is considered an image with architectural indicators, with spatial indicators: width, height and depth, color also, has been added between them.

There is no reason for these people to have a single impression. Now, if we say that they look at what they have shown and extract meaning from it, these characteristics are related to place, and we are entirely wrong. If we say these characteristics are related to space, we are right. Because space does not formulate quantities, it formulates relationships. Some quantities come in the form of shape, color, firmness, softness. When these quantities are picked up and penetrate a person's mental space, they are almost immeasurable but descriptive. The primary tool to describe this case is space.

FK: Dr. Falamaki, discussing the subject with my supervisor, we wanted to analyze your works and writings.

Dr. M Falamaki: I will dedicate a copy of my book “Hafiz and Space” to you. This book is about 350-400 pages. It is a small book. The book’s first 250 pages aim to define space. In my opinion, it is the most comprehensive book I know about space. It gives reference to all primary sources and publications.

Then, for defining space, I discussed imagination, 70-80 pages are about imagination (Xiyal). To make sure that what I have written about Hafiz's sonnets, is not based on speculation, actually, it is based on research that has a universal background. This book is quite thoughtful research.

You can transfer your intellectual space based on the publications we have in our own language Farsi, and also considering that we know space as our second god, and

we have never forgotten it. Now, if the Arabs have come, they have helped us unwisely to lose the original word (Sawas). But it has been followed up, especially in terms of meaning that has been pursued. And always versus place, we had a set of indicators that had spiritual characteristics, and these characteristics are not measurable.

Dr. M Falamaki: Well, about language, you know better than me because language is alive, it is continuously changing, and to change it, you have to make it instrumental. This instrumentality also relies on knowledge. Knowledge that is science, it knows no boundaries and goes back to the originalities, promotes and forms originalities.

FK: Dr. Falamaki, have you worked on the definitions of space in this book?

Dr. M Falamaki: No, we can't tell definitions, but the nature of space is discussed in the book. It is beyond definition. Definitions are an excuse for us to scrutinize the meanings of the words. Definitions are usually rigid. A Definition is a definition. When a definition is announced in the shortest and strongest form then it is fixed and must stay the same everywhere in the world. But the debate over how that definition is achieved, is not fixed. It can go through theoretical processing anyway. It will definitely draw on the resources, and it will take the points of view of all the thinkers who have been about a word you are working on, and it will analyze and analyze those theories. This exploration does not insist on any of the references but has to check and speak on all of them. Well, this is what is called space.

Then someone allows himself to say that I am telling you about the Space of Hafiz. This is an ordeal. Because Hafiz is extremely rich in communicating his words and the meaning he has in his words. They are not vague. Everything is definite.

Someone wants to go to Hafiz's space and say, "I seek to define Hafiz's space, neither Hafiz's thought, nor Hafiz's words (speeches), nor Hafiz's advice." I do not care about other cases; I just want to see what the space in which Hafiz lived is? Therefore, in the introduction, know the instrumentalization of space and see how

space can become instrumental. Which helps people to understand and expand their understanding, not a firm understanding, an expandable understanding. It's beautiful, ma'am, like when you share a theory you came up with others they haven't worked on and don't know as much as you do. To tell them this in such a way that they are motivated to go and dig into that theory again. It is a new world. There is always a new world in the academic world. Not outside, we do not expect outside, but the university knows no borders at all.

The word "Danesh-gah" that Reza Shah chose for the university has not been explained what "gaah" means. This "gaah" has both a locational and temporal meaning. We are familiar with the place side of the university, while that "gaah" also means time.

Reza Shah himself did not have the time and patience to explain these points, but those who helped him to coin these words were scientists. They knew that the university was a place for those who visit it daily, but the university is a spiritual space that is unlimited, it is vast. Every time a person discovers something new, the university expands. It is continuously expanding by doing scientific work.

Well, this book examines all the concerns that we have about space from the beginning and seeks to open this discussion very gradually anyway. The allegory is also well used in the book. Because in some cases, if you do not bring the example with scientific expression, the issue remains vague. But the book provides an introduction, organizes the introduction then gradually selects the words in such a way that the main word or the central concept that you are looking for can occur. And then, when it happens, the next notes are the sum of things that help determine the meaning and idea. This process is done in the book for the word "space." all the books and references are referred meticulously. However not to brag, the book is my thought and indication when it comes to the end of each chapter. I mean, I did not repeat anyone's words. But I have got help from everyone who has spoken to take the next step. The next step is to be able to define Hafiz's sonnets at the end of the book. Hundreds of writers have spoken about Hafiz widely in our literature. You will

not find anyone who analyzed Hafiz's words as structured subject matter. In this book, the structure of Hafiz's speech, through architectural speech, reveals this structure. His speech and expression have structure. Hafiz has composed sonnets. His sonnets have structure. Hafiz has described something he likes to convey, and it has structure. And we consider having this structure as a very honorable attribute. We can get help from Hafiz's sonnets to let it happen and be known. On a condition that we ourselves have that patience and tolerance.

In the book, you also have three pages like this one, which are my sketches, written in my handwriting. This is so that we do not think too seriously about these issues. Contents can be expressed by images. You can flip through the book yourself. This is the point where you say; if I do not add my words to the image, my intention may not be expressed correctly. Good luck with your studies, and I am ready to help in any way.

F. Interview with Dr Falamaki (August 2023)

This interview was conducted on August 11, 2023, in Dr. Falamaki's office. Building on our previous discussions, Dr. Falamaki decided to elaborate more on the concepts in the book of Space & Hafiz. The interview details can be found in the following pages.

At the beginning of the interview, I must explain that Dr. Falamaki coined a new term in the book "Hafiz & Space," which is "Parvazgari." This term is composed of two parts: "Parvaz," equivalent to "Fly" in English, and "gar," similar to the English suffix "er." Dr. Falamaki suggests that humans enter the realm of reverie to understand poetry and the space of thought better. To enhance comprehension of the word "Khiyal," I have chosen the term "Reverie," as "Imagination" has another equivalent in Persian. I have considered "Parvazgar" as a "Flyer" and "Parvazgari" as "Flying." I provided this explanation at the beginning of the interview to ensure clarity in understanding these new terms.

Farnaz Kimya: Dr. Falamaki, how did you choose "Faza (Space)" for the name of your research institute?

Dr. M Falamaki: Faza Scientific and Cultural Institute. Since 1984, we have officially registered this institute and preserved it. I will never forget that when I went to register this title and name, there was a young gentleman and a large register opening from the middle; names were written on one side and specifications on the other. I was eagerly looking for the name of the "Faza (Space)" not to be found

between the names, and it was not. Fortunately, the "Faza (Space)" was registered then and preserved.

Well, "Faza(Space)" is not only in Farsi; it has a thousand meanings; "Faza(Space)" has different meanings in other languages; it takes a person to the sky, the earth, and both. It is an important issue.

In any case, we have been since then. At the beginning, for 23 years, we were in another place, which was my office in Hafte-e-Tir Square. We had a fourth floor, the big apartment was ours; it was under my lease. We did many things there, including holding 34 solemn and formal meetings to compile the book on "*Architecture and Music*". There are 34 people whose names are there. However, we started working there. Our meetings lasted about two years, then the book "*Architecture and Music*" emerged. It is a unique masterpiece and was reprinted twice, at that time. After we came here, since it was our property, we divided our spaces as we wanted. We have made our library, which we brought into our office, an enormous hall. Now, it has more than seven thousand volumes. Nonetheless, we are doing something so that whatever we have achieved can be transferred to others.

FK: Dr. Falamaki, I am still working on the connection between Hafiz's ghazals and architecture in the third part of Hafiz's and Space book. Could you talk about this?

What is the role of this "Xiyal, khiyāl (Reverie)" you discuss in architecture?

Should I translate "Xiyal, khiyāl" to "Reverie" in English?

Dr. Falamaki: "Xiyal" is "Imagination," though not Image. Image is the result of tact. Tact comes with thinking and consideration that anybody who thinks relies on his personal thoughts. That means the space you are discussing under the pretext of Hafiz or the reason for looking at the points that Hafiz tells you.

FK: With your permission, may I record the interview?

Dr. Falamaki: Yes, you can record the interview, the points said to be of the moment. Maybe they have been thinking about it for a period of 5 years, and they don't exist anymore. Now, there is nothing but the points that come from your speech, your questions, or the questions that occur to me in connection with your speech. These are new points anyhow; they may fit in the framework. While there is no guarantee that I will say the same thing to you in three days, maybe I will, maybe not, I don't know. Anyway, it is a conversation and not a written report. You know the difference between a written report and an oral discussion is that you can walk in your writing. In personal writing, you can dry your pen and let it stay, fly with your pen to the sky, and gradually finish your ink. Then, open your pen and refill it. It becomes possible to start writing and cap it again.

It belongs to the time when you imagine solitary; you go to the world of reverie. Here, in Hafiz's book, the reverie world is a very respectable one. Then, one gradually gets out of that reverie world and imagines that he will look at anything that has an individuation, identity, meaning, figure, and even manifestation. It means a specific entity that may not have an external existence but comes to mind when you give it some form anyway. The events that occur when a person is alone and

secluded with oneself have vast dimensions. If a person is afraid of these dimensions, they will never take any action before starting a piece of writing; they will only be scared. But if he imagines or his impression is that those discourses, those words that come to the world at that moment, these are tools for a person to tune himself. To tune oneself in so that one can reach the spaces that seem invisible; if it is a case like this, then things will take a different form.

The first thought, which may begin with a short sentence and conclude with another concise statement, does not anticipate the path it will traverse, nor does it predetermine the sentences or the thought spaces it will encounter. Some might engage in such premeditation, but in my view, the overarching concepts can be considered. When perceived and transcribed onto paper, these overarching concepts possess a sense of reverence for the audience rather than arising from concerns on this side. Concerns are ever-present. One is always anxious that the expressed words may lack completeness, that there might be an indulgence in a particular area, or that other fields might remain unexplored. This occurrence is logical, entirely rational, and widely accepted- ensuring that numerous events unfold when conveying a thought or narrative in the mental space of a human being. The transition between contemplation, imaginative exploration, and articulating a conclusion or flight of ideas is a vast and intricate process that one may not always fully master.

I remembered a similar book we published when I engaged in reasoning and critically examined the spoken or written word. After working on that, I turned to Hafiz, the same book you are familiar with. However, I only immediately looked

back to contemplate what might happen in the gap between thinking and expressing an opinion.

When we contemplate something, we are interested in, we roam within a space, unsure of what we will say. If we know what we want to say, we become a mathematician. It's pleasant to have someone listen to their words. However, not for someone who, like yourself, is constantly pursuing engaging thoughts and in the quest for the flying of thoughts. This sentence belongs to Rumi. He says, "There is no grip on thought." You can take note of this; it's his saying. "There is no grip on thought." is the expression of someone who is a flyer in the realm of thought, a discoverer, and an innovator. "There is no grip on thought."

So, you express that if I sit down and articulate a subject to my dear one (me), I take flight, saying whatever comes to my heart while refraining from expressing things that might be incorrect or burdened with too much individual-personal weight. You make an effort to be judicious, and I, at times, definitely refrain from elevating something I say that is meant to be written and recorded too much towards the sky to prevent it from taking flight. So I can return to it and carefully pick up the threads of thought, following them piece by piece. It is an act of reverence for thought, not out of fear.

We can be afraid of our thoughts—meaning, immersing ourselves in our personal thinking (Tefekkür). I don't say thought(Fikir) because, due to its Arabic root, thought is something, a statement, a theory, an interpretation. Apparently, it is both limited to an issue and constrained by time. Suppose you were to ask me about

something at 7:30 or 8 in the morning, like now, supposing I'd master the subject that usually doesn't happen. Well, right now, I simply and openly tell you whatever I know, but in my words, I also open some doors that I can explore later if I want to. I won't do this as easily in the afternoon. Perhaps I've worked on another ten cases, and they have occupied my thoughts in a certain way. The primary dynamism inherent in thought has a particular character in the morning, a different one in the afternoon, and perhaps it loses its patience in the evening. Some poets or writers have written their words at night, and some only write in the morning. It is their choice when they engage in solitude with themselves; those individuals in the circumstances feel comfortable where they can nurture themselves when they speak and convey to others. Some who write well, however, do not transfer it to others!

Now, if we set aside my verbose discussions, we realize that, regardless, we do not live thoughtlessly. Let's say contemplating, not just thinking, and my understanding of this, as presented in the book about Hafiz, is that just as in the early moments of engagement with a subject, the initial moments of engaging with a topic make us flyers. The flyer is a term I coin and use and quite like. It means flyer is not an everyday task and word as we use a worker, laborer, or player. Being a flyer is something every human does, but they cannot define whether, at that moment, they are engaging in thinking or flying; these are distinct. It's enough that a person is flying, and it's evident they are also involved in contemplation, but the scenes they see during the flight do not allow for much concentration. However, if they were to sit during the flight, the things they see in the moments of flight could be brought to

mind and assessed, and fresh insights could be derived, but obtaining these might not come easily.

FK: Do they perform this task after the flight?

Dr. Falamaki: No, you are free to do anything, sit, and stop during the flight. Now, a question comes to mind for me that I introduce to you. How can a human being fly, either with their body or imagine that they have let go of their body and left it behind, and their spirit plus everything they know or things they assume they know. Or beyond that, imagine that if they sit alone with themselves to contemplate, they can discover many other points they had not thought about before. In other words, the space of contemplation is an open space that is not foundationless or timeless. In distinct moments of thinking, the mental space of a human being expands. Then, they decide to reduce it and open an aperture that leads elsewhere. You can find a space of contemplation in that book, "Hafiz & Space ." I think, somehow, I brought myself closer to it.

What came to my mind to share with you is that when human beings imagine, feel, or even sense that they are living the space of their own lives, it is unclear what they are doing. They might think that they are engaging in contemplation. During contemplation on a specific topic, it is not clear whether they are sure about the finality of their words or not. So, initially, there is doubt. Once it becomes clear that they have grasped that contemplation, whether that thought belongs to the moment or not, they master the idea, and then the continuity of thought comes forward. A person pursues the rest of their thoughts, and it is unclear what is happening there. It

is not known at the moment when a person arrives at a thought that is novel whether the novelty of that thought belongs to a moment of speaking or one of the thousands of moments that a person has lived through. A person cannot say this. They are all together in a way. In other words, if you ask me to say what goes on in my brain when I think, I would say, leave me alone to see about a subject you are talking about. I can't tell what comes. If I tell it what comes, then I become a mathematician, not a philosopher. At best, I become an architect who understands his thoughts, is adept at them, and does not necessarily consider them narratives.

That is when we are thinking, as an architect, don't let me talk too much so that I can talk endlessly. We have three relatively profound and distinct concepts that we Iranians have known, at least since the time of Saadi. As far as I remember from my studies, Saadi beautifully describes this as a perpetually joyful space we live in. I mentioned this in the book "Hafiz & Space" as well. The tools of this thought are in the hands of the person but are defined by the person, themselves. One of these tools is the forms that are given to us. One is the meanings of those forms; forms have meanings, and one is concepts. These three are distinguishable and separate from each other. Their unity is realized by the individual doing something related to these three words. In other words, they are contemplating. Now, we live in this space, and there is a sentence that you can find at least twice in my books quoting Saadi. At least twice, and it has come in this book as well. One of those two times that Saadi says to you:

"If all the world were to see this form,

No one would comprehend this meaning and concept" (Ghazal 438)

«همه عالم گر این صورت ببینند

کس این معنی نخواهد کرد مفهوم» (غزل 438)

Here, you have three main words: form, meaning, and concept.

Now, we don't know what Saadi has contemplated and belonged to in such a vast world, and roamed in. But let's say that at some point, he has come and said this to you and me on a special occasion. We also think about it at some point, even live with it, and then whatever there is or isn't, we put it on Saadi's shoulders, who brings up these three words - "form, meaning, and concept" - in a short period. Now, let's redirect this verbosity towards seeking a meaning and concept for architecture. Something that allows us to define our living space to perfection and make it more instrumental as we contemplate it and assume that thought space as a fruit. Now, whether large or small, each time we bring out a part of it, its skin and the corresponding layer of skin, core, and central core show us some connections. That is, when we take a thought, a carefully thought and living thought brought into the world by an individual, and ask for a section of it or request a cone from it. It has all these three elements—shape, verbal, and conceptual structure. We are the ones who can discover it; it does not tell us itself.

Let's imagine a relatively large fruit now, one that has ripened. It encompasses the skin, the layer close to it, and the skin's protective layer. It contains all the cores as

well. We randomly peel off one layer of it, and that layer proceeds to its core. We don't go further because it is symmetrical, and the other part of the core is on the other side, so we keep it. In traversing this section, we encounter things distinct from each other but complementary. Here is where, about such an interpretation, Saadi says:

"If all the world were to see this form,

No one would comprehend this meaning and concept."

(Here, Saadi implies that even if everyone were to witness the outward form, no one would truly understand the depth of its meaning and concept.)

So, it suffices for one to take what they have understood and finally acquired and carry it to shape it in a way that is pertinent to what they have reached. This shape can be one of the myriad forms it may take. Later, considering the universality of that thought and regarding the skin not as a limiting factor but as something comprehensive, I should report this matter to you.

Now, it occurs to me more to report that the skin of a natural product has a front part and a backrest. The front part is something in our hands; we cut it. We trimmed this watermelon and this apple and said, "Okay, let's gradually move from the apple skin toward the apple core." We have these layers, and behind them is something else that is not usually seen. What is going on behind that apple? Behind that apple are the memories of the apple itself, when it was still on the tree and related to its branch. It's where it's sprouting, or behind the apple is a space that serves the market. People

want to buy it and don't want it not to be peeled to reduce its weight and sell it to the buyer. Meanwhile, every apple's tail (peduncle), as long as it's not picked, reflects many of the characteristics of that apple.

In this way, I better express my point: we have a thought space and a thought product, and these two do not necessarily conform to each other. The thought space can lead a person in distinct directions and bring to mind different centers of contemplation that people live with. However, it is uncertain whether they can comprehend them and articulate them or not. They may just pass through them.

This is our thought space, where we all live with it. We understand our own thought space directly in connection with the subject we are pursuing. Later, we can share it with others, provided that the person listening to our words won't seek to know without asking us, "Well, what are we doing?" with which tools and imaginations of contemplation and momentary interpretations of contemplation we are engaging. Momentary interpretations of contemplation are all the images we can have, and God knows they are numerous. However, those moments of contemplation have their comprehensiveness, and their comprehensiveness is momentary and relies on distinct words. Moreover, they give us the ability to respond, and we have all these. However, we have another initial place, the starting point that sets our contemplation in motion and puts us in the space of our own contemplation to take flight initially. Absolutely, without restraint, in any field we wish to explore, let's not fear taking flight. We take flight ourselves in that initial moment when we consider a subject

called architecture in our everyday life or consider a painting or a piece of music that holds greater significance than all.

When we first listen to a piece of music, we try not to give it any meaning; however, now we start pecking at the meaning it can have and pointing our beaks to these meanings. I sharpen my beak to see where this thing I'm hearing can fulfill if I bring this beak closer. And I take all of these as tools to move on to the second stage. In the second stage, whatever I have gained becomes the criterion, not everything I have seen. And there, a person has another solitaire round with himself and sits down to see what's happening. In that mind where he has taken flight, the clarified points are not from anywhere in the world except in the mental space of the human pursuing thought.

People are unaware of this point, and I also express that I have never explicitly brought this case into words in life. When we are contemplating, we become entangled in one of the contemplations that are a product of our contemplation to such an extent that we don't get ourselves so close to it that we cannot break free from it. Am I right?

Now let's go to the third stage, which is a bit easier. In the third stage, in one of the interpretations of contemplation obtained from the second stage, we entangle ourselves in any way possible. We attach ourselves to that, either by forming an emotional connection or imagining it as the best point we can extract from it to respond to someone who has asked us a question. When we do all of this, we come to some points that are rigid. Rigid means they belong to the moment when you are

contemplating; they are related to the imagined tools you possess in your contemplations, and finally, all of these lead you not to want to conclude your speech without gaining a result.

You pursue your thoughts to arrive at a clear conclusion after two minutes or two hours. The definite conclusion handles all the spaces you have devised but doesn't necessarily address all of them and goes beyond the things that have been reached and engaged in contemplation and review of all of these. Afterward, the person eventually gets a conclusion and notes it down to revisit it later; despite human beings' claims, it is never clear how much of what they say they know; sometimes they know, and sometimes they don't.

This issue is closely related to another point: What is our purpose in contemplation? Do we contemplate to entertain ourselves, or do we contemplate because we exist? Do we consider our contemplating and existence to be unique, or do we think to produce something for a third person? Whether we write poetry, tell a story, design architecture, create a painting, or compose a piece of music – these are all ways to leave something behind for others to think in their own way later on. A piece of music originally composed by Beethoven, Mozart, or any other great composer, when heard at any moment in our lives, takes on a new meaning concerning what we are thinking at that moment. Unless we actively seek out that meaning and our experiences have shown us that we don't usually discover new things in distinct experiences compared to the previous ones. It is a process, a course that applies to architecture, rhetoric, painting, and creating musical spaces.

If music doesn't create a space, it becomes difficult to understand, and this space is instrumental. The initial notes carry a meaning that gradually transforms within themselves. They lead to subsequent meanings and musical phrases, which are still tools to bring the piece closer to its end, being improvised by the musician. In any case, the musician strives to bring themselves to a combination of sounds, which may not have a clear meaning but can contribute to the overall meaning. This process continues until the musician can feel that they have expressed themselves well. They carefully craft their final sentences and, afterward, do not easily let go of the melody they have worked hard to create. They echo it with distinct notes or melodies that resemble the original one. Once again, we have flyering for everyone, including the person who composed the music himself. You are well aware that this is a process that every Hafiz who has lived in this world has gone through.

The initial flyering and the refusal to be content with anything, reaching a concept or an idea that emerges from the mental space of the individual pursuing the matter, now become firmly rigid at a point. One sees that they have reached a point where they can define that spiritual space and feel the completion of it, and from that perspective, they find comfort. They can then reiterate their own more broadly. If you have played any of those melodies that the Europeans played for us, we have done the same. However, we haven't analyzed them, but the Europeans have. We have an introduction to sounds coming in that are not yet your melodies. Still, they serve as openers for the melodies, which expand themselves without necessarily concluding until your sentence comes in suddenly. Your sentence is a melody that wants to title the essence of your musical work, which is pure and mighty. And then,

to not let it go in vain and to prevent it from being abandoned in the sky because it's precious, the musician uses the same tools on the margins. The melody, having reached the brain, mind, and the hand that holds the tools, begins to record it. It takes the melody to a place where it becomes definitive and final, yet it opens up a new space. This next space you, having read the book "Hafiz & Space," I named this space, the space of imagination and the space of reverie.

It means a person takes all the things they have acquired without overestimating or underestimating any of them, adapting the space they have reached with a drawing of something specific, a drawing of a painting, a piece of music, an illustration of a portrait, or anything else – and firmly make them rigid. Then, they said very well, now I am competent. Now, I am empowered by tools, and can take everything that has crossed my mind and offer it to my audiences. Whether the audience understands this or not is another discussion. The important thing is whether we accept it or not, and I convey to you that I accept. And I will tell you that between contemplating space and trying to reach a contemplation that must be manifested in a desired form, a musician brings forth their contemplations in the form of a melody—we, architects, as projects or an edifice. A painter draws a painting. What we have achieved represents the ultimate expression of our thoughts with imaginative, creative, structural, and technical dimensions.

Nevertheless, it has capabilities hidden in the realm of conveying contemplations to others. What are these? We need to see. We have to look at them item by item. It is clear that each time you hear a melody from Mozart or our musicians, for example,

it can be Dehlavi. At least, you think about that melody in two ways: you take that melody into yourself, and you nurture the melody in your mental space. It means you see that when that melody comes to your mind, and your mind is eager to unfold it, you don't impose any limits on it for yourself or others. You sit down to process your interpretations and explain them through words and even through words and music for others and yourself. This is when we have a very generic situation, like now, in which we think about an architectural scene. The situation becomes distinct when someone says, No, I explore a person's musical art, examine other pieces of the same person, and eventually come up with a synthesis. A synthesis that is correct, yet may not necessarily belong to that person.

This is an effort that we, as Iranians, have never made. Modern Iranians, at best, consider the theories of a great figure like Hafiz; we take the person's speech and visualize the speech in terms of volume. We can see it in a tangible, livable space. We say, "Hafiz thought about this space when writing this speech." Up to this point, this is not necessarily wrong, but whether it is sufficient or not, we do not know. The insufficiency of it depends on how we perceive Hafiz. We see Hafiz as an infinitely influential and ambitious thinker in achieving all aspects and sides of contemplation. But we also say that he is thinking in moments and in a specific time-space, or we say, no, Hafiz is telling us these points moment by moment.

A very serious continuity has never been written or expressed, but there is continuous living in Hafiz's mind and in Hafiz's individualized personality that is masterful over all these meanings. One day, he tells us one, and another day, the second one; on the

fifth day, he tells us the seventh; on the eighth day, he tells us the second. Or he tells us all of these whenever he feels like it. He is not confined to a specific chronological order. That's why we are compelled to flyering in Hafiz's ghazals, for Hafiz does not want to concede; he honors us and does not want our speech to be an interpretation of a moment of something he said. His speech is about what has evolved over time, not something born in a moment.

I apologize; these points may have been presented in various ways in that book (Space & Hafiz). However, now that I am sitting in your presence, I will express them in a simpler and shorter statement. When human beings think, it is unclear how many days they delve into, whether they sit and contemplate for a few days; we don't know. One flies (flyering) to convey to others the location of everything he sees and the momentary and definitely deep momentary indicators. Another person flies with their poetry to separate you from your everyday life and take you in the direction where thought, with all its grandeur and immense from the point of view of human values, just be a moment in the space of thought. It applies to both cases. That's why, in our report writing, when considering what happens when we contemplate about space, we have some ambiguous concepts. These concepts are not inherently ambiguous, but their ambiguity is due to the depth of our understanding in perceiving and achieving specific goals or objectives in contemplation, which transforms and changes their content. He becomes a flyer himself; he does not accept everything he has written. He ends up where the writer is momentarily satisfied with each point of his writing. However, looking at it from a distance, it is unclear where he places it. He writes two more sentences on the two sides of the sentence or deletes it altogether,

saying, "This is a gem that I should take elsewhere to explain it properly." My verbose talk is all meaningless.

FK: Your talk is far from meaningless; it's a rare opportunity to gain wisdom from someone with your expertise. Thank you for sharing your insights with me.

Dr. Falamaki:They are very abstract, but they are true. If we don't look at these aspects, we can never distinguish Hafiz from Saadi. Hafiz makes you a flyer; he does not allow us to necessarily settle in a meaning when we arrive at a definite meaning and interpret it as the last interpretation. Hafiz takes my hand, and yours leads the way and always presents distinct scenes by putting meaning for us. He tells us these things. But we can never know what we will find on the first page, the twenty-fifth page, or the seventy-fifth page of each of Saadi's works that the concepts are final. Are these final or not? Or are they very lively momentary effects of something that Saadi is looking at them? Well, examining the differences between Hafiz and Saadi is the right thing to do, and no one, if they have reason, comes to us and says that Hafiz and Saadi are precisely the same. They cannot say such a thing.

As I mentioned earlier, Saadi says

"If all the world were to see this form,

No one would comprehend this meaning and concept."

He profoundly understands the breadth of human contemplation, and he himself has experienced this depth countless times, and the result is what he has expressed to us.

In another part of Saadi's writings, you can find that everything an individual sees is the final appearance of what is presented to him.

These are two distinct interpretations. Saadi and Hafiz, in this way, two different types of individuals emerge. Hafiz never promises stability in his words; he only tries to remind us of depth. We call it depth, but it is not going deep. This depth we talk about is an attempt to go to the realm of meaning. That is, the effort to reach the realm of meaning, and this realm of meaning reveals at least three dimensions in our practical life.

One of them is our daily lives. The other one is the space that emerges in the realm of our perspectives on the future, accompanied by imagination, and the third is exactly what we perceive in a moment from Hafiz's words. All three are correct and complement each other.

We can explore within our own mental space, both you and I, and say, "Well, these three distinct interpretations of a single saying, whether from Saadi, Attar Nishaburi, or any other great thinker, can each have countless meanings or definitions that we, for now, interpret in the way we prefer. We leave further meanings for anyone who wishes to bring them.

But we say no; well, this brings two points to mind. First, well-selected words in Persian poetry and literature can pave the way to a vast global space, taking the reader out of the author's perspective and the space in which the writing is devised. It takes them to a broad world with many distinct and diverse meanings. Or they complement each other, and any seeker can find and say whatever they want about

it, then explain why the obtained result is grounded in the reasons related to that initial sentence; s/he can say all of these. Well, foreign researchers do these things. We Iranians are not capable. One can do this, while another can say, "Very well, I have extracted several points, several concepts, several notions from this short saying, whether it be from Saadi, Shabestari, or Attar, and I define it in this way."

The person can place a colon sign (two dots) and write whatever s/he wants. Extract two, twelve, twenty, or even two hundred meanings from the text. Then, explain the differences between these interpretations to the reader. Say, "Very well, these are the twenty-five interpretations I make of a piece of poetry from a particular author. Provided that I know that author and also know the intellectual circumstances of his time and life conditions. Because every person is strongly dependent on these dimensions of their personal life, and this dependence still has its principles. If I am to conclude my verbosity, it might as well end here that we capture the speech in our literature, be it poetry or any other form of expression, and be assured that it has matured to its utmost perfection. We shouldn't select a verse from a ghazal that we can't interpret without knowledge of its preceding and succeeding lines. Let's avoid this. Instead, let's focus on a verse that encapsulates its meaning within its words, expressing everything. The preceding and following verses carry distinct and complementary meanings. It's not that they don't exist, but that sentence has a clear and specific meaning, titling a particular topic for us. In this way, you can find any verse selected from the heart and core of one of Hafiz's ghazals.

Or take three consecutive verses from a ghazal or any other form you like; these are bringers of meaning. They bring a specific meaning, and I believe you'd agree that every person has the right to take and interpret the meaning in any way they want. However, this interpretation is obliged to be related to the time and place of the author. The person can choose not to do this.

We can take some of our ancient poems and hang them on the wall without considering the time, place, or even the author. This case was well demonstrated when the international community built the UNESCO headquarters in Paris. They took a verse from Saadi, and it didn't matter who said it or in what language; they wrote it in several languages, one after another.

Poetry can, let's not say poetry, let's say speech; speech can have broad dimensions that may not easily be articulated or even require definition. The verse itself has a distinct primary meaning and countless other dimensions that individuals can interpret personally, and these interpretations are always valid.

Now, we find this phenomenon in Persian poetry. Perhaps the poetry of others is similar. I can't say for sure, but some of the verses that Europeans, especially Italians, expressed after the Renaissance are pious and cautious. Some of them are highly discreet verses because if they want to tell all their meanings, it would be like setting the author on fire. But they show the aliveness of speech. We can know these things, which are abundant in our language, especially in our writings and poetry. If we say that a poet could have said the rest, why didn't he say it? Also, our poets have always relied on the intelligence of their readers.

They knew that a hint of a speech apparently is not the speech itself, but it could lead to a discourse. It depends on the context in which we have placed that discourse and how we have brought it into textual existence. Even the textual value we have assigned to it and to what extent we have addressed the ambiguity of the subject in our expression matters in recalling that discourse. Apologies for my talkativeness.

FK: Dr Falamaki please, don't mention it. Thank you for taking the time to share your knowledge with me.

I have several questions that I can ask you. My first question is that, as you mentioned, you coined and created the term "Parvazgari" in Persian. Since I present my work in English, do you have any suggestions for an equivalent term in English? It could even be in Italian. I'm concerned about choosing the correct equivalent for this term and accurately conveying your idea to others.

Dr. Falamaki: Please ask all your questions together so we can review them all at once.

FK: My second question is: Did you have an affinity for Iranian literature since childhood, or did you develop this perspective towards Iranian literature after starting architecture and engaging in architectural readings and perspectives?

And the third one: Do you consider yourself a person with a phenomenological approach to architecture and literature?

Dr. Falamaki: It's a very challenging task, not impossible, but difficult to convey. There are two distinct realms for obtaining a novel meaning, a new significance. One

pertains to the realm of individualistic and personal contemplations. It is for someone who needs that novel term. Another aspect is not far from the mind of that single individual, but its roots are external, and something called the person's need brings it close to those thoughts and falls in love with them. These two are necessary for new terms to come into the world.

Well, I know that "Flyering" (Parvazgari) is a term I coined in Persian, and I'm not aware of any other writer who has written so extensively and thoughtfully about "Flyering" with such respect for speech and contemplation. It means that if I say "Flyering" is an action we live with, it's just that we may not always be aware of it, think about it, or incorporate it into our other activities. My statement could be correct. Therefore, I dare to write a book, and when the book leaves my hands, I am the only one to whom the book is no longer relevant but to all other people who read the book. They can either throw the book out the window or grab some of its words and consider them issues to work on or pay attention to. However, you choose, measure, write, and employ the word. The term "Flyering" (Parvazgari) is not found in any Persian books until now. However, I explained and defined "Flyering" when I introduced it and talked about freedom either shortly before or after it and defined it. Then, it is determined how the freedom of each individual is entangled in the warp and weft of the thoughts of others, whether contemporaries or predecessors.

The terms you meticulously highlighted are key terms, and I was serious about them. One of the things I could do in writing this book was what I did; I wrote this way and even sketched a small scheme next to it. Another way is to replicate individuals

who are abundant in Iran, finding a point, nurturing it, growing it, scrutinizing it, and labeling it as the bringers of something new. There's nothing wrong with them; they're doing their own thing, but it is unacceptable to me.

I also claim that if someone reads my book from six years ago and comes across a term called "Flyering," which has not been read or written anywhere else, it's an individual who faces a new mystery they must unravel themselves. I've opened it up for them as well. I also explained Flyering and how it is, and to define Flyering seemingly correctly, I took human beings to the realm of reverie.

There's nothing wrong with sharing this point. I went on a journey between the first part of this book and the last part. The final part was the conclusion of the speech and Hafiz's ghazal and poetics in general. The first part was expanding the discussion in the field of Persian speech. I tackled the profound discussion of the book in the first part. I completed its weighty section and went to a Northern European city, as I mentioned.

Last year, next to the Baltic Sea and its surroundings, we spent one or two nights in a small, beautiful hotel with my wife. We took a stroll around the city at night and early in the morning. I fell in love with those spaces that reminded us of Tajrish and the old parts of Bazar, Marvi, and other places in Tehran. Some other places were connected to the new city, such as our Shemiran and Tehran City. In any case, on an evening with my son, I booked a hotel in Rome and went there. It was almost night when I arrived, and the days were described differently there. I introduced myself, and they gave me a room on the third floor underground, but it had a courtyard just

like other places. I went to sleep with a perfect feeling. They gave me a good dinner, and I woke up and had breakfast in the morning.

I came there dressed in workers' clothes, full of pockets and without any formality. I also took my camera and other tools and sat down to decide where I would go from there. I was contemplating these thoughts when I realized it's unlikely for a human being to delve into a particular logical argument and write three hundred pages of notes on it. Then, he tunes himself to go into the realm of freedom for contemplation, which is the last part of the book, without passing through the realm of reverie. Is it possible for such a thing? I felt my hands and feet go limp, and I put down my notes, the film device, and everything on the ground. I sat down to see what my mission was in this field and entered the realm of reverie and imagination. During the six or seven days I was there, I noted many points in the realm of reverie for myself. I documented many memories for myself. Then, I returned and wrote the rest of the book. However, before that, the middle section of Reverie came in this book. I went to authors who were neither Iranian nor Arab, like Ibn Arabi, who, if his imagination did not reach the realm of reverie, had nothing to say, and in any case, this happened. I returned to Iran and wrote about it. I was relieved and went on to the third section.

My verbosity on this matter was that we have a certain degree of freedom for ourselves, and this specific degree of freedom concerning discussing what kind of personality, like yourself, and about what subject, comes out in a certain way, it comes out or doesn't go to the discussion arena at all. In such a situation, I also have difficulty reporting the specific points I wrote about reverie in the middle of the book

and where they came from. I don't remember at all now. But I knew I was a flyer, a human or an animal that can write and fly oneself, and I didn't want a world with a clear beginning and end, taking oneself out of this world with free flyering. And took me to those similar places where I had lived, to all the Tajrishs I knew, all the Shah Abdol-Azims I knew, all the Torghabehs from Mashhad—or some small towns and other cities like Tabriz, one of the most beautiful ones in Azerbaijan. Anyway, I came and organized the book like this. It convinced me under the condition that the last part is related to the places where I lived, not as a person, but as a researcher seeking an answer and is confident that he will never find a unique answer once and for all, which was very important to me.

The book came out in this form, and those three poems I selected from Hafiz were heavenly excuses that allowed me to speak and didn't fit any other purpose. And I will never claim, nor have I said, nor will I dare to say, that I am the only one who has said these things in the best way. But I can say that if someone is concerned that in the realm of contemplation, in the world of meaning, choosing flyering and accepting that any saying that can bring to the world is not definite and final, but is correct, I am saying the same thing, they can tell themselves to sit down and write whatever they want. I did the same thing. Of course, a certain amount of courage is necessary, and this courage is not related to me. I draw courage from the environment; no one in our country has discussed a topic related to Hafiz like this. I selected one of Hafiz's poems to analyze in this book and subsequently explored it through the perspectives of our renowned literary scholars who have discussed this well-known poem. With Mrs. Bahraini, our colleague with whom you are familiar,

we opened and read these encyclopedias. Everything in it reminded me of the word "poverty." Poverty in the ability to understand, poverty in expanding meanings, poverty in developing the world of thought – all of these were easily demonstrated to me by these great minds.

Taking Hafiz's ghazal, rereading it for another time, just as one or seven others had gone over it. These seven or eight individuals who recited the outstanding ghazal in different phrasings had no discussion about it; they merely reiterated. Or if there was any narration of that ghazal, it was probably popular literature or has become so. Perhaps these were somewhat innovative in the early days when these were written, during the early reign of Reza Shah. However, they have been repeated so many times that they have always revolved around themselves, never experiencing any real innovation.

The current state of our written literature indeed reflects a literary landscape that has lived its life amidst the remnants of Renaissance theoretical musings. It emerged into the world with those remnants and has grown and thrived within that framework. In the best-case scenario, it reached the end of the nineteenth and early twentieth centuries. And so, since it has understood nothing from it, our literature has changed its vocabulary. Excuse me for being so talkative; it was to convey that we must make a great effort to find our own space of thought.

Reverie is a world of speech, and someone who cannot pass this stage will never reach poetry. One of the essential and crucial tools of any poem is flying, flying

towards a space without limits and boundaries. If it has limitations and boundaries,
it becomes an everyday space.

CURRICULUM VITAE

Surname, Name: Kimya, Farnaz

EDUCATION

Degree	Institution	Year of Graduation
PhD	METU Architecture	2024
M.Arch (Con.)	Azad University Tabriz Architecture	2002
High School	Tabriz State Exemplary High School	1994

PROFESSIONAL EXPERIENCE

Academic

Position	Institution	Year
Teaching Assistant	METU Department of Architecture ARCH 473, ARCH 474	2019- Continues
Full-Time Instructor	Azad University Bonab, Iran Department of Architecture	2004-2016
Part-Time Instructor	Azad University, Tabriz, Iran Department of Architecture	2007-2010
Part-Time Instructor	Azad University, Heris, Iran Department of Architecture	2007-2008
Part-Time Instructor	Sama Tech-Vocational Inst., Tabriz, Iran Department of Architecture	2006-2008
Part-Time Instructor	Azad University, Azarshahr, Iran Department of Architecture	2006-2007

Design and Executive

Position	Institution	Year
Associate Architect	Sabat Tarh Shahr Consultants, Tabriz, Iran	2022-Continues
Project Development Manager	BOMAR LTD.ŞTİ., Ankara, Turkey	2019-Continues
Associate Architect	Sabat Tarh Ara Consultants, Tabriz, Iran	2021-2022
Architect & Shareholder	Naghsh Ara Bana Consultants, Tabriz, Iran	2009-2021
Researcher, Concept Designer	Sima Shahr Novin Consultants, Tabriz, Iran	2006-2010
Scientific Director	Scientific Director of 'Think Globally, Act Locally' Conference Azad University, Bonab, Iran	2007 December
Editorial Board Member	Nagshe Nou Weekly	2006-2007
Editorial Board Member	San`at-e-Sakhteman Magazine	2005-2010
Editorial Board Member	Iran Architecture & Urbanism News Agency, (www.aruna.ir)	2005-2010
Architect and Designer	Zam Zam Engineering Group	2003-2007
Founder Director	Kimya Research Institute	2001-2003

PUBLICATIONS

Books

(All in Persian)

Kimya, F., & Taheri, E. (2009). *Zaha Hadid*. Tehran, Iran: Lotus Publication.

Kimya, F. (Co. Trans.). (2000). *Visual Dictionary of Architecture*. Isfahan, Iran: Khak Publication.

Kimya, F. (Co. Trans.). (1998). *Concept sourcebook: A vocabulary of architectural forms*. Isfahan, Iran: Khak Publication.

Kimya, F. (1997). Tabriz Bazar. In Soltanzadeh, H., *Tabriz City* (pp.334-341). Tehran, Iran: Cultural Research Bureau of Iran (CRB).

Papers

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Kimya, F. (2007, November) Trans. 'The New High Museum - Renzo Piano'. *San`ate-Sakhteman Magazine*, 60, 41-46.

Kimya, F. (2006, March) Trans. ' Old Governor's Mansion: Turning a House into a Public Building '. *Interior Design Magazine*, 1, 28-33.

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Kimya, F. (2004, December) Trans. 'State Modern – Behind the Curtain', *Architecture & Culture Quarterly*, 20, 71-72.

Presentations

TaherMoghaddas, P., & Kimya, F. (2010, October). 'Bionic creativity engineering and sustainable architecture', *The Third Iranian Conference on Creatology, TRIZ & Innovation Management and Engineering (ICCTIME 2010)*, Tehran, Iran.

<https://civilica.com/doc/96678/>

Kimya, F. (2010, July). 'Production Analyses of Glazed Bricks During Ilamid Times in Iran', *The 3rd WSEAS International Conference on CULTURAL HERITAGE and TOURISM (CUHT '10)*, Corfu Island, Greece.

<http://www.wseas.us/conferences/2010/corfu/cuht/>

Kimya, F. (2009, March). 'Color and Lighting Design for New Iranian Schools', *Iranian School, Iranian Architecture Conference*, Tehran University, Fine Arts Faculty, Tehran, Iran.

Kimya, F. (2008, December). 'Zaha Hadid & Her Approach to Architecture', *Research Week Assembly*, Azad University, Bonab Branch, Iran.

Kimya, F. (2007, December). 'The Effect of New Approaches to Design on Identity in Persian Architecture', *Think Globally, Act Locally Conference*, Azad University, Bonab Branch, Iran.

Kimya, F. (2004, November). 'How Did Western Ideas Influence Iranian Art and Architecture?', *3rd Art and Humanities Conference*, Young Researchers Club, Arak, Iran.

Kimya, F. (2004, May). 'Optimization Methods of Energy Consumption in Traditional Architecture of Iran', *Conference on Conservation of Distribution and Consumption of Oil Products*, Azad University, Maragheh Branch, Iran.

Online Articles

(All in Persian)

Kimya, F. (2008, September 14). 'Interview with Dr Darskhan'. Iran Architecture & Urbanism News Agency. **Retrieved from**

<http://report.aruna.ir/archives/2008/Sep/14/1832.php>

Kimya, F. (2007, March 30). 'Eduardo Souto de Moura'. Iran Architecture & Urbanism News Agency. **Retrieved from**

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Kimya, F. (2006, July 19). 'First Ecological Workshop in Tabriz by Ekocentrum'. Iran

Architecture & Urbanism News Agency. **Retrieved from**

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Kimya, F. (2005, August 16). 'Saana an Outdoor Museum'. *Hamshahri Newspaper*, 18.

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Kimya, F. (2005, March 10). 'A Residence for the Ambassador, High School Design', *Hamshahri Newspaper*, 17.

Kimya, F. (2005, February 27). 'High Speed Train Station – Naples, Italy', *Hamshahri Newspaper*, 17.

MEMBERSHIPS and PROFESSIONAL AFFILIATIONS

Iranian Organization for Engineering Order of Building

Iranian Association of Architects

Iran Experts

SHORT COURSES

Aggregated Workshop, 10-13 May 2013, METU, Ankara, Turkey

Abric Form Workshop, 18-21 May 2012, METU, Ankara, Turkey

The Architectural Association, Tehran Workshop, 26 July-6 Aug. 2010, University of Tehran, Tehran, Iran

Educational Workshop on Architectural Programming, 16-17 Dec 2009, Tabriz,
Iran

Human Ecology and Eco-Cycles, 16-17 July 2006, Tabriz, Iran

Architectural Lighting, 17-18 Nov. 2004, Tehran, Iran

REASERCH INTERESTS

Space and Place in Architecture, Architectural Space, Fazâ (فضا), Makân (مکان)

FOREIGN LANGUAGES

Farsi (Native), Azerbaijani Turkish (Native), English (Advanced), Turkish
(Intermediate), French (Beginner), Arabic (Beginner)