



Investigation in permanence of the concept of Chalipa(cross) in Iranian Architectural patterns

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Abstract

Chalipa is known as one of the oldest ancient symbols, and also one of the most popular motifs in Iranian art. The application of this concept is not limited to pottery and artworks, but in many other fields of art such as painting and architecture. This concept can be widely found in Iranian architectural patterns and decorative motifs during different periods of history, before and after Islam. The present article aims to investigate the meanings of the concept of Chalipa in different historical eras, and the reasons behind its durability in Iranian buildings and architecture. In this order, many historical evidences and materials had been studied with a critical approach. Several materials about ancient buildings such as plans and inscriptions had been studied in order to seek the evidences about Chalipa. Another important topic that has been investigated in this paper is the origins of this supernatural concept, and its effects on architectural geometry and formation during different historical periods. Consequently, an analogical approach has been taken based on the documentary studies with descriptive and analytical methods. The findings indicate that this concept has been a symbol of supernatural and sacred power in human life during different eras of history. As a result, the following concept can be found in geometric structures and ornamental elements of buildings in the template of four-square, dome house and pavilion, and also in valuable spiritual buildings such as tombs, houses of worship and mosques.

Keyword: *Aryan people, Chalipa, Iranian architecture, Motif, Symbol*

1.Introduction

Symbols are among the oldest means of expressing the beliefs, and using them is also one of the oldest methods in preservation and transition of cultural beliefs (Neghizadeh & Doroodian, 2003). Studying the historical backgrounds of these symbols, and their effects on different aspects of people's lives, will lead us to a better knowledge our past. One of the most famous and mysterious symbols in history is Chalipa, also known as "Mehr-Carrousel" in ancient Iranian mythology, which has appeared in many artworks of the history of mankind. This symbol might have been one of the most valuable elements in ancient Aryan people's culture, that had been used since thousands of years ago. The concept of Chalipa can be found in the past art and architecture of Iran in different eras, before and after Islam. Therefore, this concept might have had more meanings to Iranian people than just a symbol used as an ornamental element. The fact that implication of this symbol was so common in buildings with spiritual values, such as pavilions, mosques and tombs, raises the hypothesis that this symbol was more valuable than only an ornamental sign. The present research aims to investigate the reasons behind the durability of the concept of Chalipa in Iranian architecture, based on

different evidences such as historical records and buildings. For this aim, the historical importance of this symbol has been investigated. In addition, various types of buildings have been analyzed in order to find the signs of this symbol in its geometrical features in buildings.

2.RESEARCH METHOD

In the following research we have used an analogical and comparative approach in order to better understand the roots and the function of the symbol of Chalipa through different contexts. At the beginning, we have investigated the initial meanings of this symbol by investigating in historical records in different geographical contexts, especially in the Middle East. The usage of this symbol was common in Iranian mythology, especially in mythology of supernatural powers and different worlds which are known as Asghar world (same as Midgard in European mythology) related to middle land, and Akbar world (same as Asgard in European mythology). This investigation also contains the linguistic approach towards this symbol, especially the roots of the form of this symbol in different ancient cultures such as Arami handwriting. There are also some studies about the form of a symbol in a functional point of view. For instance, in case of Chalipa, we investigated the cross shaped two pieces of

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wood which had been used to make fire by ancient people. A great part of this research is assigned to the importance of this symbol in Islamic thoughts. Our research may be a demonstration that the major role of this symbol was through Islamic thoughts and mythology, and it was related to some holy elements of Islamic culture. And, in the last part of research we have investigated the presence of this symbol in Iranian and Islamic art and architecture by analyzing the forms and plans of various architectural monuments and buildings, and finding the effect of Chalipa symbol in them. This part of the research consists of two major parts which are,

- 1) Presence of Chalipa in Iranian and Islamic architecture in a formalistic approach
- 2) Presence of Chalipa in Iranian and Islamic architecture in a spatial approach.

The formalistic approach is an approach that uses Chalipa as a physical geometry to build the plans and forms based on that, for instance cross shaped plans or buildings. However, the spatial approach is about using a sustainable geometric form (not only cross shaped forms) such as square, rectangle and etc.

3. LITERATURE REVIEW

3.1 Hypotheses about the historical background of the concept of Chalipa

The implication of this symbol can be seen in different fields, such as architecture, paintings or even adobe art, which may have had different meanings as well. There are many evidences which support the popularization of this symbol among ancient people, but the question is how and with what meaning this symbol had been implemented by them? In this section, some of the most common hypotheses about the meanings of this symbol between ancient people are discussed.

3.1.1 Universal concept; the core of the world

The most popular hypothesis about the meaning of Chalipa is that it had been used as the symbol of entire universe. It may also have implied as the center of the globe by having a centripetal geometry with some elements around the central point. Some other hypotheses believe that it was the symbol of the bridge between the earth, the sky and the cosmic axis, which is similar to the function of Rainbow Bridge, known as Bifrost in European ancient mythology. Therefore, Chalipa might have been a general concept which contains the whole range of existences, including the Asghar (minor- similar to middle land known as Midgard in European mythology) and Akbar (major- similar to Asgard in European mythology) worlds in Iranian mythology (Gennon, 1995).

3.1.2 Linguistic evidences about the roots of this symbol in ancient civilizations

Some evidences support the probability that the primary use of this symbol was first acquired by the shape of a

letter or word during ancient times. The most concrete evidence for this theory is the shape of a letter in Arami language which is ascribed to an ancient civilization, named Aram. The shape of this letter in handwriting of Aram civilization was two perpendicular intersecting lines (Yahaghi, 1996). After some metamorphoses in their language, the four arms which formed this sign were bent, and the shape of the sign Chalipa was formed.

3.1.3 The presence of the form of this symbol in functional tools of ancient people

The form of this symbol had been seen among ancient people, as the shape of some functional tools, and how they had been used by them. For example, according to Bakhturtash (2001), the ancient men used to warm themselves by setting a fire by rubbing of two perpendicular pieces of wood to each other like a Chalipa, and perhaps this is one of the reasons for the presence of the Chalipa is the form of perpendicular pieces of wood. Therefore, this symbol was known as the symbol of abundance which included positive magnetic charge, thus it has been linked to human life since long time ago, and has been used for various motivations, and is still a great and worthy concept (Bakhturtash, 2001). Because of the different hypotheses about the holy forms between ancient people, there are variety of forms that can be ascribed to the initial form of Chalipa, such as Swastica and Cross.

3.1.4 Chalipa, as an intellectual point of view

In some references, Chalipa is known as the symbol of people's imaginations of the flawless mankind, a person with divine characteristics who is a mediator of heavenly and terrestrial affairs. Based on this point of view, its horizontal axis probably related to the physical features of this flawless person, while its vertical axis might be related to the spiritual characteristic, and its center point to the heart of the perfect human (Esfandiari, 2008). Not only in Iran, but we can also find this concept in many parts of the world and in most ancient countries such as Egypt, India, Greece and China (Sirlot, 1990). Meanwhile, the discovered antiquities from ancient Iran indicate that, this symbol was not only considered by people in a particular period, but it had been found from pre-Zoroastrianism to Islamic era in various relics, and it was respected. whenever that human beings were in a harsh situation, for example suffering from a single bow of water or a single accommodation to relax, they have drawn the symbol of Chalipa on what relieved them from that suffering (Bakhturtash 2001: 73). This fact shows the supernatural meanings of the symbol, and the fact associated with holy elements since the past (Black & Green 2004: 171). Other evidences show that this symbol initially had denoted the deity of the Aryans, and in their journeys from the cold and frosty lands of the north, they had drawn the form of Chalipa, which was a reminder of the Lord and the manager of the universe,

on the paths in the mountains as a sign to guide other travellers to find the right path to follow them (Bakhturtash, 2000: 38).

3.2 Chalipa as the symbol of light in different viewpoints

According to Bakhturtash (2001), Chalipa was first discovered in Khuzestan (south western province of Iran), going back to about 7000 years ago, in the form of a Swastika (broken cross). This fact would seem to indicate that this symbol has an ancient root in Iran. Hertzfeld calls it the sun carrousel, based upon Greek mythology, which is similar to Iranian mythology, that believes Chalipa is considered as Mehr-carrousel. Mehr in ancient Persian language is related to the sun and Mithra, who is the goddess of sun (Farhadi, 2000). Based on this hypothesis, Chalipa was a symbol of the permanent shining sun (known as Mehr in Persian language) which provides luminous fire that suppresses the darkness with its light. These evidences support the hypothesis that it might have been the symbol of light.

Also Bertram Fulke Hartshorne and Ludwig Moeller believe that the origin of this symbol is related to Aryan people, and that is the reason behind the spread of this symbol in Indi-European countries (Fulke Hartshorne 1877: 269; Zakerin 2011: 26). Bakhturtash ascribes this symbol to the Aryan people, because if it did not belong to them, it would not have been survived in Iran, India, and other lands of the Aryans. In ancient times, Aryans, used to put Chalipa in front of them while praying the lord toward the sun, and named it as the symbol of the carrousel. The meaning of light is not only important in ancient Iranian believes, but also it is an important element in Islamic thoughts. The omnipotent is called Now-al-Nour (which means the god of lights – Nour in Persian and Arabic language is the word for light). The most important source in support of this belief is the divine words throughout Quran. Therefore, the use of Chalipa in Islamic art was because of its relation to the concept of light, and importance of light in Islamic believes (Saffari Ahmadabad & Sharifzadeh, 2016).

Although, there are a variety of hypotheses and viewpoints about the origins and meanings of this symbol, but it should be considered that, the form of this symbol has been metamorphosed during the time. Therefore, it cannot be expected that it has had a unique meaning among all people and during different periods of time (Yahaghi, 1996).

3.3 Super natural manifestation of Chalipa

In Pre-Islamic architecture until the Sassanid era, the sign of Chalipa and broken cross was used in a variety of areas such as Susa, Tel-Bakon, Tappeh-Hesar and Shahre-Sukhte (burned city) (Bakhturtash, 1977: 138-173). According to some researchers, simple and broken Chalipa forms had been used in Islamic era as a sign of unity, manifestation of the four main directions, and

angels of the four seasons (Cooper, 2001: 242-246). And also in Gnostic literature, it is a manifestation of nature and glory (Shojaee, 2000: 159). Chalipa is very ancient, and as it had been known as the forces hidden in nature, and heavenly forces, usually found in the territories where housed ancient civilizations. As heavenly forces, Chalipa was a symbol of happiness, reconciliation, life-giving and healing power, thanking the Gods, asking for forgiveness and care, and it was a phenomenon that guarded people from filth, eye sores, devils, and banished devilish spirits. In terms of materialistic viewpoint, it represents the bond with the sun and the moon, the four elements of water, air, fire, and soil in creation of the world and man, which have been the constructive elements of the universe in beliefs of ancient Iranians (Bakhturtash, 2001, p.25). In fact, by considering that the universe was founded by proximity and combination of these elements in a certain proportion, each branch of this sign might be considered to be the symbol of one of the four elements. Altogether, about 73 concepts have been suggested for Chalipa, and Chalipa has been considered as illustrations and various faces of the light of God. As the sun lights the darkness, there are many manifestations of God, which enlighten the whole universe and the human's soul (Bakhturtash, 2001: 311-308).

3.4 Importance of Chalipa because of its geometrical structure

Since the prehistoric era, in the paintings on adobe antiquities of Iran's plateau, an image had usually appeared. The image that divides the space into four parts, and its center is the intersection of the axes that forms the image (Afsharmohajer, 2000). Also in Islamic beliefs, the number "four" has a great importance. Quran begins with four words (Bism Allah al-Rahman al-Rahim), and Satan misleads people from the four directions to the right, left, front and back in a transverse and parallel horizontal direction. Earth carriers namely Michael, Raphael, Gabriel and Uriel are also four angles (Hamadani, 1997: 43). The columns of the Universe, which are called Ottads in Persian mythology, are also four columns that hold the world from four sides (Esfandiari, 2008: 7). Based on these facts, the number four has always been sacred and respected before and after Islam because of its stability, which also can be seen in geometrical structure of Chalipa (Tahuri, 2002: 74). Chalipa has a concrete and symmetric structure because of its quadruple form (Mahmudine Nejad, 2009: 328). Quadruplet can be represented as quadrangles, just as they are in the form of a square or a cross. Another reason which supports the importance of this symbol is the usual approach of Islam toward its art. Islam is a religion that hardly accepts a symbolic form in its culture and art. Therefore, the popularization of this symbol in Islamic art is another support for the value of this symbol among people (Esfandiari, 2008: 7).

3.5 Philosophical and Supernatural Approaches towards Chalipa

In Buddhist religion, this sign is a mark or a graph of the quadruplet truths of the Buddha (Shaygan, 2009: 191-192). ‘‘Jakob Bohme’’ a 16th-century German philosopher named these symbols, which are similar to Mandalay type motifs, the philosophical eye or wisdom mirror (Shaygan, 2009: 79). Among the Indians, it is a symbol of the four holy directions of the world, and in Sanskrit it is called the Swastika, which means Good Being (Bakhturtash, 1977: 30). Will Wright believe that the philosophy of the form of Chalipa sign is derived from the analogy of an essence independent from all human’s false imaginations which forms avoidance from the essence of Omni potent (Will Wright, 2011: 30). Taking into account all the above mentioned factors, the definitions of each researcher related to the concept and the foundation of the Chalipa suggest that throughout history, there have been variety of interpretations about this concept. However, by considering the entire existing hypothesis about Chalipa, it can be inferred that this concept has always had a positive meaning in human’s lives. The four elements are powerful poles, which are the pillars of the world (Wheinfeld 2017: 786). plastering, and brickwork in various buildings such as shrines, palaces, temples and mosques, and even in some eras it has been used in combination with herbaceous drawings. It is worth pointing out that using this motif seems to be crucial for designers based on the fact that it was very difficult for them to implement this motif by common materials of those eras. The spiritual importance was because, people used this symbol as a sign of God's force to banish everything unclean and devilish from food, drink, the house, sanctuary, and to keep goblins, Devil and evil spirits away from them (Seyyed Ali Zadeh & Shishehbori, 2010: 33). In the art works which have been remained from the 5th millennium BC to the Sassanid era, the role of Chalipa and Broken cross has been consistently under attention. The drawings of this sign can be observed in remaining traces of pottery, jewelry, fabric, dishes, seals and chimneys of palaces in the ancient regions of Iran, as the cliffs of Lakhmazar, Shush, Tappe Sialk, Telbakon, Tappeh-Hesar, and Shahre-Sukhte (burned city). In addition to independent use of this idea, it is also used for writing the names of elders of the religion, complex drawings, flowers and foliage and combined with the shape of animals, rotating in the decoration of metal and ceramic objects.

3.6 The concept of Chalipa as a pattern in architecture of Iran

By looking at different eras of architecture in Iran, we can find the symbol used in different fields such as tiling, the concept of Chalipa leads us to the form of square, and the geometry of many religious and other indigenous buildings in Iranian culture are in square form, whose perpendicular sides are depicted, and these

perpendiculars are the same notion of Chalipa that plays a role in the formation of the physical spaces of different palaces (Ghaem, 2009: 42). With a deeper look, it is possible to see the presence of a circle around these two vertical axes and, as it has been mentioned in many studies, the square is the symbol of earth and materiality, and the circle is the symbol of heaven and spirituality (Naghizadeh & Doroudian, 2003: 71). Therefore, the Chalipa is the movement and transition from matter to the abstraction, and connectivity of the earthly and heavenly universe. With a glance at Chalipa’s evolution, we can find an enormous transformation in this sign, from ancient times to the Islamic era (Saffari Ahmadabad & Sharifzadeh, 1969: 46), because of the holiness that people associated with Chalipa, and knowing that as the source of happiness, this concept had stayed alive during Islamic period and became widespread in Islamic territories (Bakhturtash, 1993: 43). With a second look at Chalipa, it is possible to admit that it represents the square and number four. On the other hand, we can find many expressions in architecture which are associated with the number four (chahar or char is the Persian language used for the number four) such as Chahartaq, Chaharsofeh, Char-su, Chahar-eyvan, and Chahar-bakhsh, are also repeatedly (Ghaem, 2009: 42). The study about the use of Chalipa drawings in architectural decorations suggests that, there is a special relationship between these designs and buildings. The use of these motifs in these places is accompanied by a combination and a significant complexity with other geometric patterns (Rezaloo et al., 2013: 24). Therefore, the use of Chalipa sign has taken place in various eras both because of its intrinsic concept and its ornamental aspects.

3.7 The roots of the Chalipa’s concept in Iranian architecture design

Utilization of the concept of Chalipa in the structure (geometry) of designs is also visible in various historical Iranian civilizations. For example, paying attention to the position of the building has coincided with the main directions in the design of many buildings from different ethnic origins. In fact, Chalipa has not only been used in the field of ornamental elements such as plastering and tiling, but also in the architectural structures of the buildings. In this respect, we can mention the presence of Chalipa’s concept in Apadana building complex in pre-Islamic era. The widespread use of number ‘‘four’’ was because it reminds the symmetry that is very appealing to human mind, and it is one of the important factors in defining beauty (Judaki Azizi et al. 2014: 66). The studies have shown that the implication of Chalipa in the Iranian architectural design has been used both in exponential and spatial aspects:

3.7.1 Chalipa in spatial (interverted) approach

If we consider Chalipa as a concept for designing a plan, then the significant role of the centralization in design is

obvious (Ashrafi and Habib, 2013: 260) and something important should happen at the center of the plan. The center of Chalipa is a very important component in the formation of cross shaped spaces. In other words, the center of this shape is the heart of the building. Therefore, considering the geometrical form of Chalipa, in the architectural view, centrality and attention to the center is the key point. The walls which guide the audience to the center, are expressing the main concept of the design. Based on this fact we can find the importance of the center in a cross shaped plan geometry. The guidance of the audiences to the inside aims to distract the audience from the outside, which is the exact meaning of the "introverted" architecture (Ghaem, 2009: 41).

3.7.2 Chalipa as the formalistic (extroverted) approach

Chalipa has been formed in a quadrilateral geometry. As the quadrilateral, it consists of a quadrangle structure with four faces formed by four arches, and a dome which is placed above this quadrangle. In fact, we can find a Chalipa's motif in the quadrangle. Some researchers consider the quadrilateral geometry in a cosmological viewpoint as the portrait of the omnipotent. They believe the quadruple geometry is the reminder of the four elements, four directions, four winds, four seasons, and four colors that portray aspects of the worldly life to the world of imagination (Ardalan, 2000: 75). The dome house is the perfectionist form of fourfold; in a four-sided plan, the sacred fire was set in the center and under the dome, and its open arch allows it to be seen from four directions, especially at night, as its open-ended four-sides steadily guides people from the four pitches to the center. By taking into account the fine arts and some techniques of ancient Iranian architecture, which Chalipa's motif has been used in, it can be concluded that:

[1] Such buildings are based on a certain intellectual philosophy foundation.

[2] It had been used as the means of easy access to early life needs, especially in winters and cold regions,

[3] These buildings used to protect residents and their properties against the bandits, because as soon as the entrance door was closed, the building was safe like a fort which was easy to defend.

[4] Due to sacredness that Iranians have religiously attributed to this symbol, and considering it as the source of good, blessed and prosperity, metaphysical and prosperous properties, this concept was quite common since pre-Islamic era (Bakhturtash, 1993: 42-44).

[5] Chalipa's spatial pattern was unchanged during different eras because of its stable structure and geometry (Kameli et al. 2015: 48).

4. THE EVOLUTION OF THE CONCEPT OF CHALIPA IN THE MONUMENTS OF IRANIAN ARCHITECTURE

As it was mentioned before, Chalipa followed a transition from its symbolic concept to an architectural element. It also has its own structural and conceptual features such as introversion, centralization, induction of four directions and four facets, and has played a role in the formation of many buildings in Iranian architecture. This concept has not only developed in the plans and decorations of the architecture of the pre-Islamic era, but also in the structure, and decoration of buildings of Islamic era such as mosques, shrines and schools. Chalipa was a type of concept that has always been in close relation with religion. Therefore, in the Islamic era, it has been linked to Islamic beliefs which were the most common religion in Middle East, and especially to Iran. In fact, the concept of Chalipa and centered notion associated with creation of four-way directions, can be seen in the geometry of the Iranian territory architecture. Perhaps it is not possible to accurately see its centerline orientation, but the Iranian artists has reached this geometry by focusing on four directions, and sometimes by placing a holy element, as a water pond, in the center of these lines, (Golabchi & Zainalifard, 2012: 76). In Islamic era, this concept has been used with some impressions from the earlier signs, and it mainly appears in its geometric role, because the appreciation of holy geometry is one of the most important attributes of Islam religion; a religion that its art has been known as an art which uses factors such as the audience's viewpoint to give meanings to its artistic creations, and the shapes it has used (Grabar, 2000: 5). In the Islamic art, the expression of mysteries is presented with formal, geometric and numerical proportions. Any form of geometry used in this art is a cipher that emanates from a geometric path. In this type of art, the definitions of circle, square, center, and such concepts, try to reveal the inner meanings, which are their mathematical definition. The geometric shapes which are used in this type of art are used for their symbolic meanings, and these meanings are conventional, hence these concepts are not in essence (Arjmand 1995: 162). The form of Chalipa in Iran territory in both before and after Islam had been formed as four-square, the dome and the pavilion, and in each kind of these buildings it could have an introspective or extroverted approach.

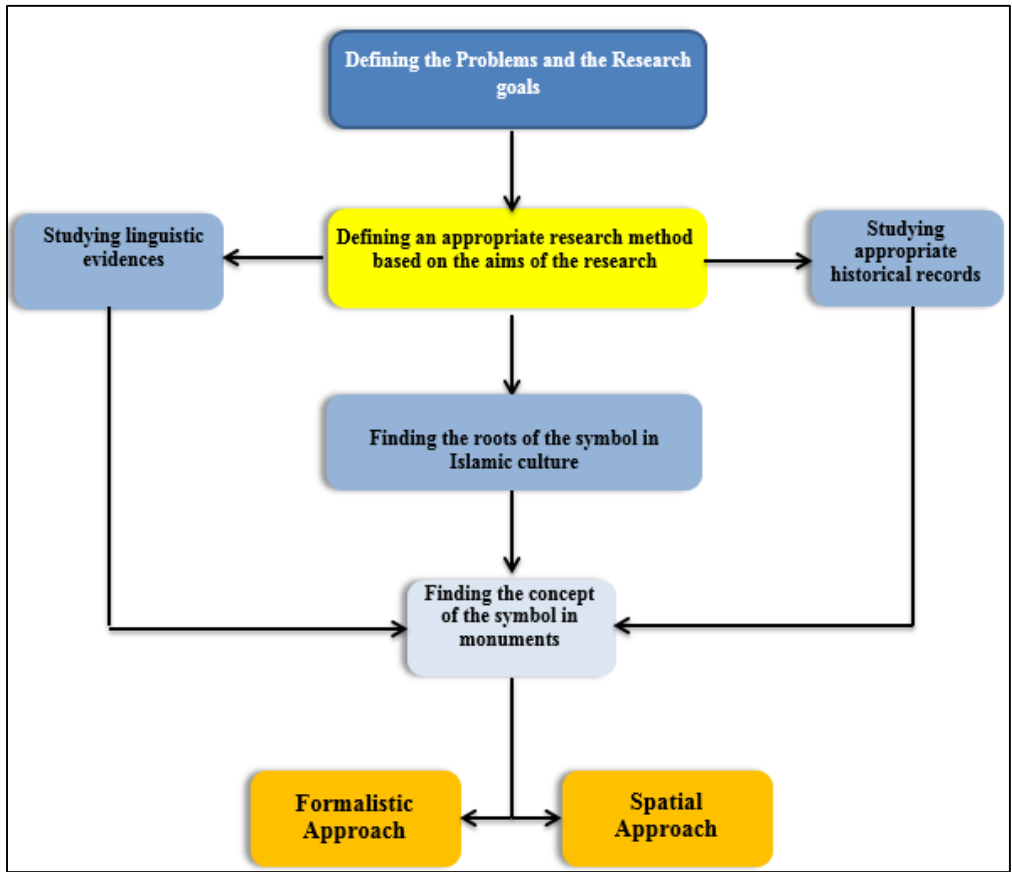


Fig 1. Diagram of the Research method (Reference: Authors)

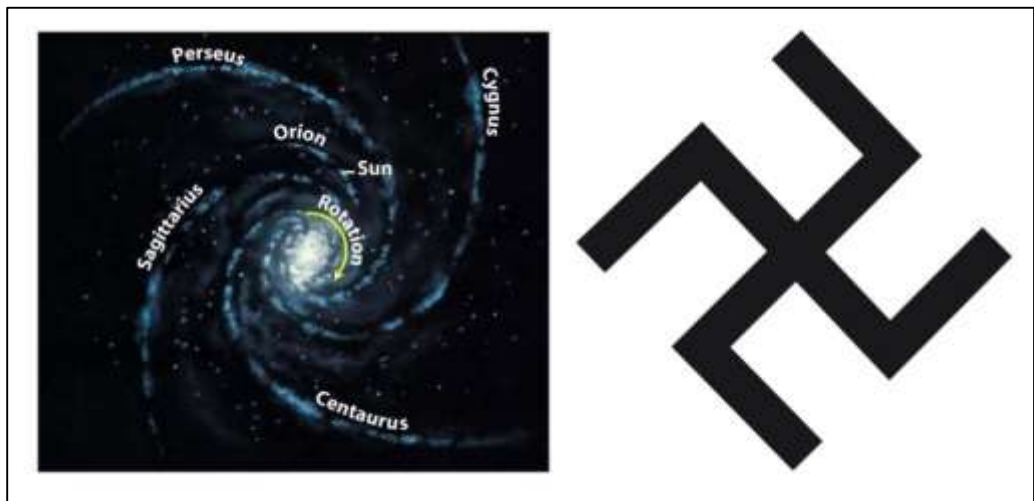


Fig. 2. Similarity of the rotation of the galaxy with the pattern of Chalipa (Reference: Authors)

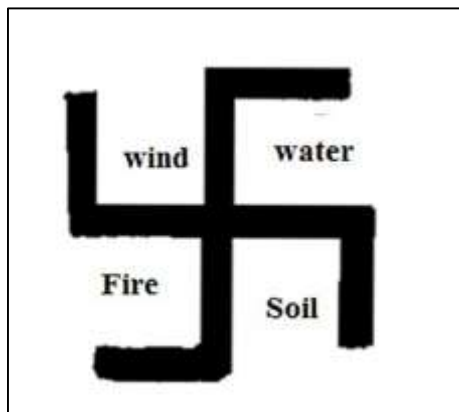


Fig. 3. The four elements of water, air, fire, and soil turn the carrousel of creation and make the system of existence lasting. (Reference: Bakhturtash 2001, p.58)



Fig. 4. Tiling with Chalipa Pattern (Reference: Bakhturtash 2001, p.101)



Fig. 5. Persian Necklace with Chalipa (Reference: Bakhturtash 2001, p.106)

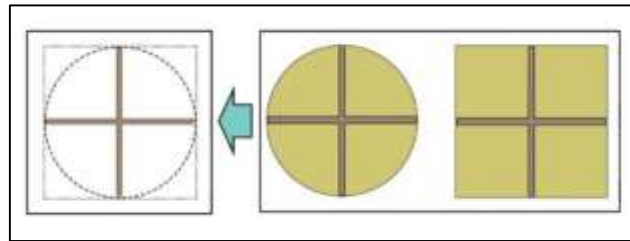


Fig. 6. The presence of squares and circles in the *Chalipa's* idea. (Reference: authors)

Table 1. Presence of a concept of Chalipa in the pattern of Apadana palace. (Reference: authors)


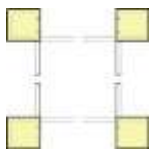
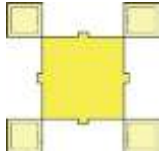
The name of the building	Historical period	Chalipa's presence on the spatial	Chalipa's presence on the form	Chalipa's idea on the plan
Apadana's pattern (Shush, Parse and Pasargad)	Before Islam (521-515 BC)			



Fig. 7. Kheir-Abad Chahartaq (Reference: Pirnia, 2010)

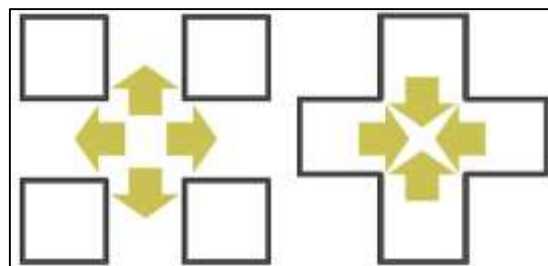


Fig. 8. An Analysis of the utilization of the Chalipa's idea in the Form (Right) and Space (Left). (Reference: authors)

Table 2. Analysis of the Presence of the concept of Chalipa in Iranian Historical Monuments (Reference: authors)

Application	The name of the building	Historical period	Chalipa's presence on the spatial	Chalipa's presence on the form	Chalipa's idea on the plan
Tomb	Amir Esmaeil Samani's tomb – Bokhara	After Islam (322-271 AD)			
	The Taj Mahal – India	After Islam (1025 AD)			
Mosque	Agha Bozorg's mosque – Kashan	After Islam (1258-1265 AH)			
Bridge	Khaju bridge – Isfahan	After Islam (1060 AH)			

Table 3. Analysis of the Presence of the concept of Chalipa in Iranian Historical palaces. (Reference: authors)

Application	The name of the building	Historical period	Chalipa's presence on the spatial	Chalipa's presence on the form	Chalipa's idea on the plan
Palace	Chehelsotun Palace - Qazvin	After Islam (951 AH)			
	Chehelsotun Palace - Isfahan	After Islam (1026 AH)			
	Alighapou Palace - Isfahan	After Islam (1054 AH)			
	Hasht Behesht Palace - Isfahan	After Islam (1080 AH)			

5. CONCLUSION

It is not verifiable that other civilizations have derived the concept of Chalipa or Cross from Iranian ancient civilizations. However, it can be assumed that, in Iran plateau, this concept was not a derivation from other civilization, and had the originality in this geographic context. The persistence of the concept of Chalipa in buildings, artworks and architecture from the past to the present indicates its importance and its credibility over time. Although the archaeological findings are rather limited in the field of the background of this concept, which makes its interpretation very difficult, the studies have shown that Chalipa in different periods, rooted in rituals, traditions and mythology of the ancestors of Iran territory, and it was a symbol for many concepts, such as the quadruplet elements of the universe, the material symbol of light, life force and other similar concepts. It is noteworthy that this concept has always been regarded as a symbol of positive and sacred power for man throughout the history, and hence, it has been used as the main structure and geometry of Iranian architecture in monuments such as houses of worship, palaces, mosques and tombs. In general terms, Chalipa represents the mysterious forces that have transposed through transcendental thoughts over the time. In fact, Chalipa was not only used as a metaphor, but man has used this image as a symbol of God's forces for the removal of impurities from his life in different periods. This concept was also respected in the Islamic era and has been used as the source of goodness, blessing and happiness; hence, it has always been alive. Another notable point about using this concept is that its application has not caused any limitations to the design of the architectural spaces. In fact, variety of buildings with different designs and indexes, have used the concept of Chalipa in different ways, and at the same time, they have had their own architectural identity.

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