

## The Adorable Door and the Inversed Lā (NO) لا

*When Muhammad al-Ahmar made his entry into the city of Granada, the residents greeted him with open arms. They jubilantly chanted, "Welcome, O conqueror!" In response, he humbly uttered the words, "There is no victor today but God." This statement encapsulates the enduring motto of the Bani al-Ahmar dynasty, which echoes through the very walls of the magnificent Alhambra palaces.*

\_History

كنا حروفاً عالياً لم نُقل  
\_ابن عربي

And we are sublime letters not yet expressed.  
\_Ibn-i Arabi



**Fig. 1. Wa lā ġāliba illā-llāh (ولا غالب إلا الله): "And there is no victor except God": The founder of the Nasrids expressed that he dedicated his victory (the capture of Granada) to God.** This captivating photo captures the intricate Arabesque details adorning the Patio de los Arrayanes in the Alhambra of Granada, Spain. (Licensing: This photo is licensed under the Creative Commons Attribution-ShareAlike 3.0 license (CC-BY-SA-3.0)).

This short chapter is about the Moorish doors and their relation to the human body as its silhouette /shadow. Moorish doors have a long history and cultural significance in the Islamic world, particularly in North Africa and Spain. The intricate designs and patterns on the doors often feature geometric shapes and calligraphy, which may have several symbolic meanings in Islamic art and architecture. In terms of their relationship to the human body, the Moorish doors can be seen as a representation of the body's silhouette or shadow. This chapter discusses that the negative space of the door symbolizes the absence of a human body.

The Arabic word "غالب" (ġālib) appeared in the celebrated motto of *Wa lā ġāliba illā-llāh* (ولا غالب إلا الله) and the word "قالب" (qālib) which is idiomatically used for the physical body, are exhibiting an interesting silent interplay of meanings with each other, both linguistically and conceptually. While "غالب" primarily means "victor" or "prevailing," "قالب" signifies "molder" or "cast," often used metaphorically in the context of the human body. As the general method used in this treatise, let us examine this interplay through the lens of medieval Persian literature. In Hafiz's verse:

سایه قد تو بر قالبم ای عیسی دم

عکس روحی است که بر عزم رمیم افتاده است

The shadow of your stature upon my body, O Jesus of breath,

Is the reflection of my soul that has fallen upon my rotten bones.

The verse appears to weave together these two concepts. It speaks of the "shadow of your stature upon my body," invoking a sense of the beloved's influence and dominance over the speaker's physical appearance as a shadowy pseudo-existence: *عدم اضافی* Surplus of the Non-Being. The "قالب" (qālib) can be seen as the mold into which the self is cast, shaped, or formed.

Furthermore, the verse hints at the idea that the beloved's presence leaves an imprint or reflection on the speaker's body/rotten bones making it an Un-dead.

This hidden connection between "غالب" and "قالب" is part of a nuanced system of double-sided signification, discussed in-depth in a separate chapter under "The Author is the Other." It underscores the intricate play of language and concepts in a Lacanian and philosophical discourse.

The concept of the body's relation with the spirit conveyed through a negative shadowy projective space is findable everywhere inside the Islamic philosophical tradition, notably in the writings of Ibn Arabi and his concept of "عدم اضافى" (Adam-i Izafi), which could be translated to the "Surplus of the Non-Being." Capturing the essence of Ibn-i Arabi's philosophy can be challenging due to his intricate *writerly*<sup>1</sup> style and his creative use of words, Nevertheless, some fundamental epistemological principles serve as a framework for understanding Ibn-i Arabi's works. In his philosophical school, everything in the world (كل فى الكون) is seen as a mere manifestation, akin to a shadow, a mirrored reflection, an illusion, or a dream:

كل ما فى الكون وهم او خيال  
او عكوس فى المرايا او ظلال

All that's in the cosmos, a thought or a dream,

Or a reflection in the mirror, or shadows that gleam.

The philosophy of Ibn-i Arabi can indeed serve as a compelling *model for/model of* medieval Islamic architecture, helping us decipher the significance of the Moorish door as the silhouette of a human body and a negative space that symbolizes its essence as a shadowy being residing in the liminal space between existence and non-existence. Much like a person who can either be inside a room or not, the Moorish door can be seen as a witness to its "Surplus of the Non-Being" nature or being. In this context, the door can be perceived as a

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<sup>1</sup> *Readerly* and *writerly* are opposing categories of literary texts, as delineated by the French critic Roland Barthes in his book 'S/Z' (1970). Barthes introduced the terms 'lisible' (meaning 'readerly') and 'scriptible' (meaning 'writerly') to distinguish between texts that are straightforward, requiring no special effort to comprehend, and those whose meaning is not immediately apparent, necessitating some degree of effort on the reader's part.

According to Barthes, a readerly text is one that presents a world featuring easily recognizable characters and events, with characters and their actions being readily understandable.

On the other hand, writerly texts, are consciously literary works characterized by an emphasis on the intricate use of language.

representation of the transitional nature of human existence, constantly moving between its shadowy presence and absence as its truth. The Moorish door is a cut in the same way that a mirror is a cut in the space dividing it into knowledge/**science** (exploring the being or not being something or someone in the divided separated space created by the cut) and the other side as the realm of the **truth**<sup>2</sup>.

Furthermore, the Moorish door can also be seen as a symbol of the liminal space between life and death. As a gateway or entrance, the door represents a transition from one state to another, and its intricate designs and patterns can be seen as a means of protection or warding off evil spirits during this transition. This concept can be linked to the dichotomy of "Savage" and "Tamed" (Vahshi وحشى and Onsi انسى): The exterior side of the columns is referred to as "vahshi" or savage, in contrast to the interior side, which is termed "onsi" or tamed, often equated with the human condition (as "Insan" انسان means human). This division establishes a clear demarcation/cut between culture and nature, distinguishing humanity from the rest as the world.

A similar distinction is observed in the tool used for drawing lines, such as the "Ney" نى, a piece of bamboo employed in Arabic calligraphy. One half of this bamboo pen is named "vahshi," while the other side is labeled "onsi." (see fig. 2). The same distinction holds true for the columns in architectural design: The side facing the interior of the structure is designated "onsi," while the side oriented outward is termed "vahshi." This linguistic and architectural connection finds resonance in the Dehkhoda Lexicon, bridging the worlds of architecture as stone-like structures and the human body, serving as a biological medium that embodies this unique duality as "Bi-logic." Here is the meaning of *onsi* in "Loghat-Nameh Dehkhoda" (A Persian language dictionary)<sup>3</sup>:

*"[adjective] Comparative (form of noun 'Ins'): Opposite of wild. (Montahyal-Arabi) (Nazam al-Atibba): I saw neither wild nor tame there, neither rider nor pedestrian....The inside part of an organ. (From Anandrāj). The left side of everything. As Sima'i has said, the right side of everything, and also it has been said, every two parts of a human, such as the two arms and two legs, and whatever is*

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<sup>2</sup> This refers to the essential division of the subject divided between science and truth discussed by Jacques Lacan, in his "Science and truth" (la science et la verite) appeared in the *Écrits*, at the *Seuil*. Date: 01 December 1965.

<sup>3</sup> <https://dehkhoda.ut.ac.ir/fa/dictionary/detail/48062?title=%D8%A7%D9%86%D8%B3%DB%8C>

facing the human is *onsi*, and whatever is facing away from the human is *wild*. (From *Montahyal-Arabi*) (From *Nazam al-Atibba*) (From *Anandrāj*). From the hands and feet, whatever is facing inside. (From *Aqrab al-Mawarid*). The inner side of an organ and anything, and the right side. (*Ghiyath al-Lughat*). The side of a thing that is facing towards the inside, for example, the *onsi* side of the hand or foot is the one that has ambiguity in it. **The *onsi* side of the door is the one facing the room, not the courtyard. The interior side.** The part of the body or any other thing that is facing towards you. The inside. The inside of the surface. The side of the foot facing people. The inner side of the foot. **The part of a letter or a page that, when placed opposite the left hand, falls in front of the left hand.** ...(*Calligraphic terminology*) The right side of the pen's nib is *onsi* and the left side is *wild* (=vahshi): The calligrapher's creative craft is to strike between these two. (*Annandaraj*). "The bow-side when faced towards the shooter when is bent" from *Montehi Al-Arab*, "the bow's face towards the archer" (*Annandaraj*). The term "*insy kamān*" refers to the part of the bow that is in contact with the archer's body when the bow is held."

Similarly, the Moorish door can also be seen as a symbol of the need for protection and warding off evil spirits during the transition between life/being human or with humans/this side and the side of death/savage or non-human beings/the other side (*Jenseits*).<sup>4</sup>

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<sup>4</sup> Furthermore, the Moorish door can also be viewed as a symbol of hospitality and welcome. In Islamic culture, the door is considered to be the face of the home. Read the following article for more:  
 Ghoochani, I. E. (2023). *The Torus Without: Exploring the Torus Topology in Sacred Spaces*. *The Fictional Journal of Creative Inquiry*. 12(2). Pp. 78-82.  
[https://www.academia.edu/101249997/The\\_Torus\\_Without\\_Exploring\\_the\\_Torus\\_Topology\\_in\\_Sacred\\_Spaces](https://www.academia.edu/101249997/The_Torus_Without_Exploring_the_Torus_Topology_in_Sacred_Spaces)

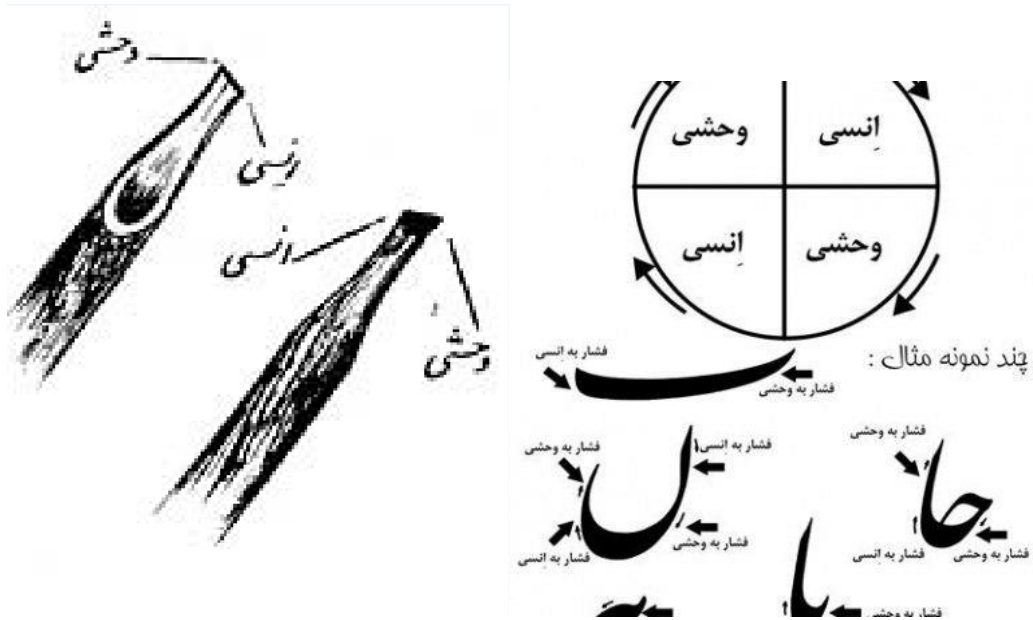


Fig. 2. How the sides of a calligraphic pen is divided into onsi and vahshi (lit. human-like and savage). To draw a circle with a pen, the direction will toggle two time between these two. In Writing of Nuun (Arabic letter ن) the calligrapher makes a complete round tour of the circle depicted above. This is also the first verse of the Qalam (Pen) chapter of Quran: ن<sup>ع</sup> وَالْقَلَمِ وَمَا يَسْطُرُونَ *Nuun. By the pen, and by what they write. (68:1)* [S](#)



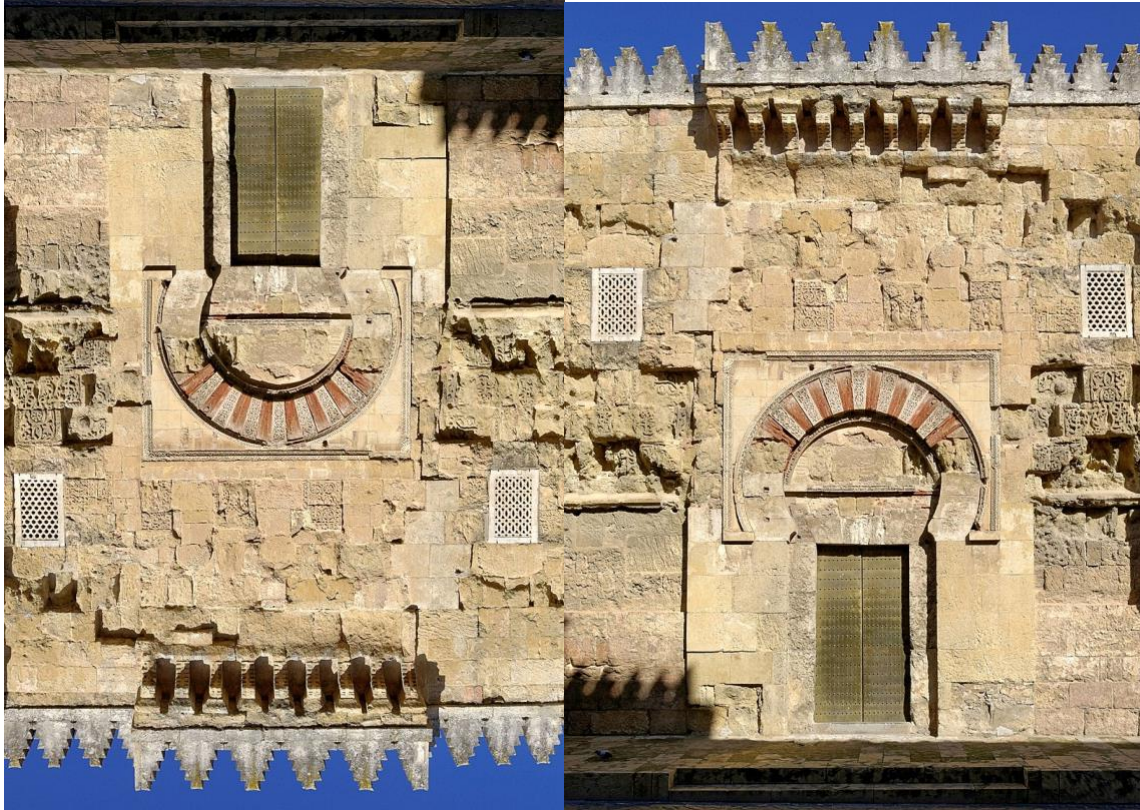


Fig. 3. Bab al-Wuzara (or Puerta de San Esteban), one of the earliest gates of the Great Mosque of Cordoba (late 8th and early 9th centuries). On the left side, it reads  $\text{ل}$  in Arabic. This chapter takes this intuition seriously and has fiddled with it.

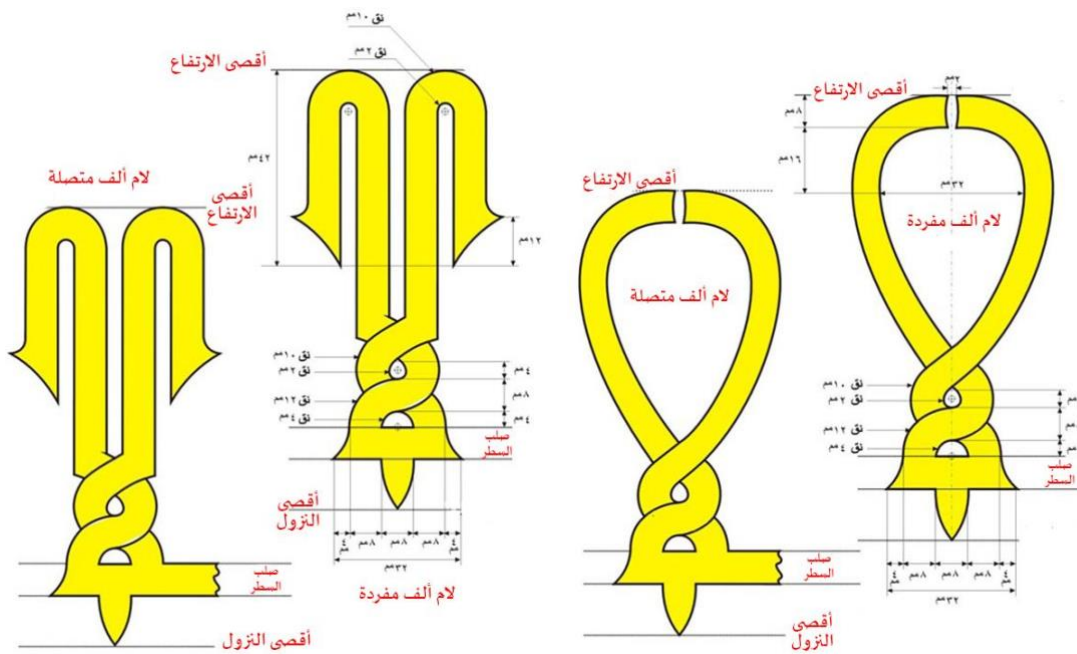


Fig. 4. How the word  $\text{لا}$  is written generally in andalusian caligraphic style. Arguably it could be compared with a Möbius band in Topology.



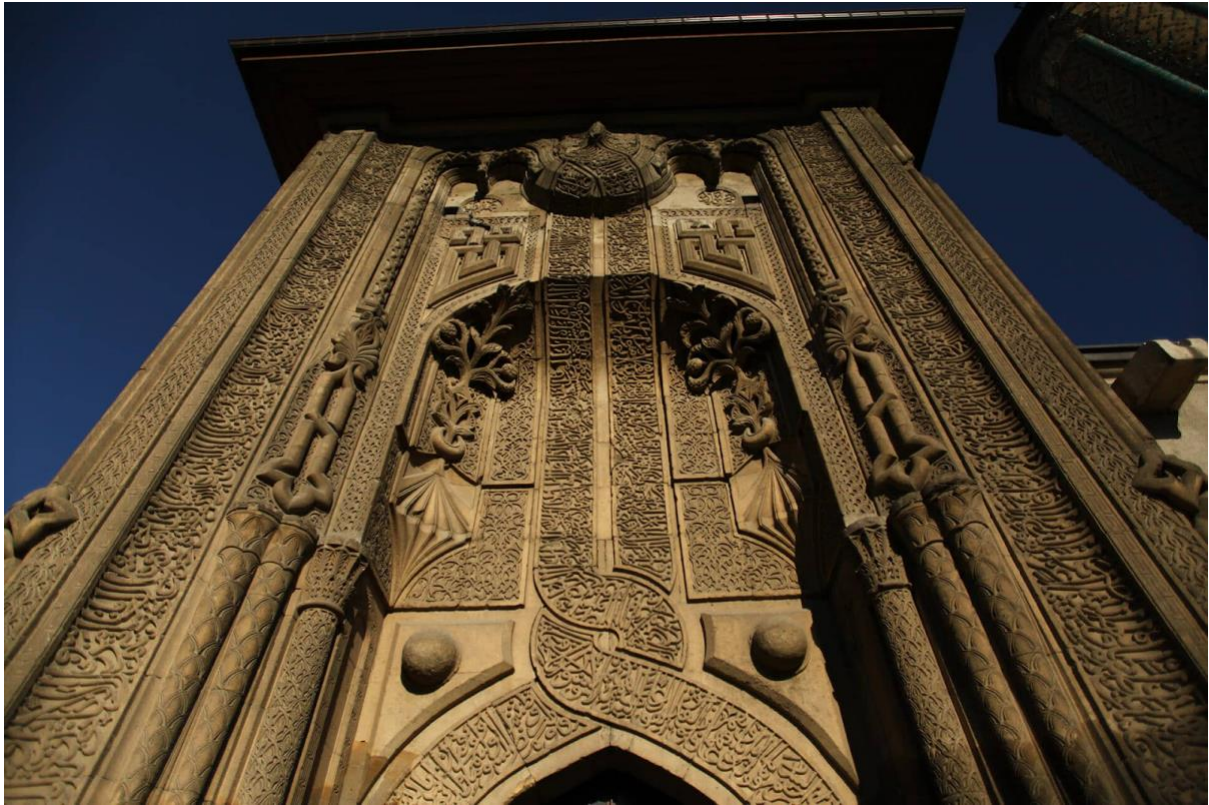


Fig. 5. The same inverted calligraphic style is employed in the main entrance of İnce Minareli Medrese, a 13th-century Islamic school situated in Konya, Turkey. Similar to the Moorish design, this door-gate prominently features the upside-down "Lā," which elegantly exemplifies the calligraphic concept showcased in Moorish architecture.

Moreover, on both sides of this entrance, you can find the upright versions of "Lā" gracefully culminating in a shell-like motif at their uppermost points.

Photo: <https://konya.goturkiye.com/de/see-konya>



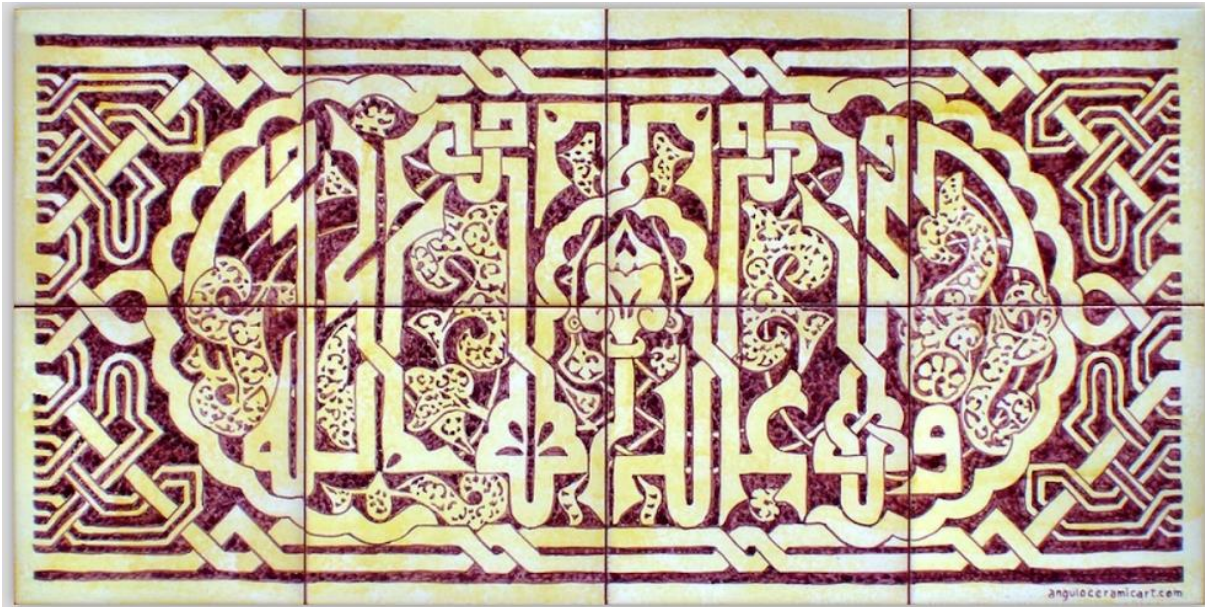


Fig. 6. Kufic script from Alhambra: it's worth noting the frequent appearance of "Lā" (لا) within the inscription of "Wa lā ġāliba illā-llāh" (ولا غالب إلا الله), meaning "And there is no victor except God." The "Lā" (لا) visually resembles an endless loop, formed by a twist and two parallel lines extending to infinity. Interestingly, this motif serves as an ornamental element all around the script. There is a big "Lā" (لا) at the center. **What's noteworthy is the deliberate arrangement where the letter "Alif" from the word "ġāliba" (غالب) on the right side is intricately connected with the Arabic letter "Lam" (لام) from the word "illā" (إلا) on the left side, creating "Lā" (لا) when viewed from the opposite direction.** This design approach is consistent across various calligraphies in the Moorish palaces, suggesting careful consideration. There should be a cultural conceptualization webbed around this word (Lā) which also outlines every Moorish door-gates.

Photo: <https://useum.org/artwork/Kufic-Script-from-the-Alhambra-Jose-Angulo>



Fig. 6. Above: The Arabic letters ل and الف are twinned in the form of the silhouette of a door-gate (see below) constructing again a word that should be read upside-down. This word is لا: Lā.

<https://ilimtour.com/reading-the-alhambra-chapter-4/>

## LO-Lā: a hinge that means “If you were NOT!”

*Story* and *Hi-story* are intertwined, as exemplified in the tale of Abdollah Bahri and Bari in some chapters before. They are like shadows cast by one another, much like a Moorish door-gate that conforms to the contours of a human body as well as the word Lā as its truth: A Surplus of the Non-Being. There exist stories that harmonize with history:

In the realms of mysticism and divine utterances حديث قدسى (=a set of Hadiths that are attributed to Allah instead the prophet or an Imam), there exists a saying whispered through the ages: Allah said to Mohammad the Prophet: "*Laulaka lam khalaqtu aflaka*," لولاك لم خلقت افلاك (*If not for you I never created the skys*) This Hadith employs a metaphor that encompasses the essence of all humanity—the *Insan-i kamel*, the perfect human<sup>5</sup>.

This *Laulaka* Hadith, in its rhythmic cadence, holds a profound connection to the story of ascension. Partly because it resonates with *aflaka*, meaning "skies," and finds harmony with the journey of ascension. This *aflaka* (skies) becomes (un)folded after *lawlaka* ("if you were not" or "if not for you"). The skies carry the weight of "If not for you." It is a recognition that the human, as *Insan-i kamel*, stands as a manifestation of a non-being coming into existence. The whole world is a mere projection of a human as a being whose body is a mere Surplus of the Non-being.

In short, the sentence "*Laulaka lam khalaqtu aflaka*," لولاك لم خلقت افلاك (*If not for you I never created the skys*) is a sort of celestial "Cogito, ergo sum" ("I think, therefore I am") in the sense that it reflects the idea of existence being defined through an external reference, much like this René Descartes' famous proposition.

Descartes' cogito asserts that the act of thinking is undeniable evidence of one's existence. "*Laulaka lam khalaqtu aflaka*," لولاك لم خلقت افلاك, also implies that the act of creation is defined and affirmed through the presence of the beloved. The beloved becomes the essential reference point for existence. It serves as a reminder that the journey of humanity is intricately woven with the presence and effect of the divine love or divine as love. The Lā لا, the negation and yearning, finds its purpose and fulfillment in the recognition of Lolaka لولاك: the profound reconnection of love as the ultimate source. In Farsi, the word for "hinge" is Lola "لولا" which intriguingly translates to "if not." This linguistic connection which is a mere association holds significance when considering the metaphorical significance of doors reflected in numerous medieval verses and literature. In passages above we saw that a Moorish door-gate could be literally read as a caligraphic Lā لا (NO) in Arabic written upside

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<sup>5</sup> Esmaeilpour Ghoochani, Iraj (2017): *Bābā Āb Dād: The phenomenology of sainthood in the culture of dreams in kurdistan with an emphasis on sufis of qāderie brotherhood*. Dissertation, LMU München: Fakultät für Philosophie, Wissenschaftstheorie und Religionswissenschaft. 254ff.



down. Now we can read the same conceptualization inside the Persian literature. What follows are some selected instances of this cultural conceptualization. In our explanations of the story of Abdollah Bahrii and Barri, we saw how conceptualizations of this kind supersede the geographical borders separating the two rival khalifate empires.

## Lā لا in the Mirror of Persian Medieval Literature

Moorish doors, symbolized by the written word "لا" (la), hold a unique role as gateways and thresholds, demarcating the boundaries between the human world within and the untamed, non-human realm outside (Onsi and Vahshi). This significance is reminiscent of the mystical utterance "Laulaka lam khalaqtu aflaka" (If not for you, I never created the skies), which conditions the entire wild exterior (vahshi) upon the presence of the perfect, absolute human (Ons انس).

This intricate interplay of language and symbolism underscores the idea that each door encountered presents an opportunity for transcendence and ascension toward absolute truth. It relates to the concept of "instrumental convergence," and the true function/demand for which every building is ever erected, where every departure represents divergence and each venture into the untamed world outside reflects an encounter with our needs as unperfected partial beings.

Consider, for instance, a mosque's door. It signifies not just entry but also cultural embarkation, a journey guided by the divine presence reflected in our pivotal role as human beings. Much like a hinge, these entrances represent a connection point between the worldly realm and the divine, marking not only a convergence but, in the case of a mosque, a repeated convergence – five times daily – after five divergences. This cycle underscores the idea of returning to our origin, seeking absolute truth amid the daily ebb and flow of our untamed obsolete existence.

In Farsi the expression از لای در رد شدن or to go through a door literally means to go through the Lā of a door. And so, the tale of a door gate is also merged with the realm of لولاك. Several threads of history, language, and spirituality are intertwined here in an overdeterminating way to reveal a single cultural conceptualization: The word Lā لا. La, as death, is a gateway that opens to itself; to death, having our mortal human body as its key, bringing it back to death as its true origin and destiny.

Embarking on our literary exploration of Moorish architecture within the realm of Persian literature, we set our sights on the illustrious Khāqānī as our starting point. He, whose full name was Afzal al-Dīn Badīl ibn ‘Alī ibn ‘Othmān, was a renowned Persian poet and prose-writer. He was born around 1120 and passed away around 1199. Khāqānī is celebrated as one of the major poets of the Persian literary tradition. His works showcase intricate linguistic craftsmanship, profound philosophical reflections, and an exploration of themes such as love, spirituality, and the human condition. Khāqānī’s poetic legacy has endured through the ages, earning him a prominent place among the luminaries of classical Persian literature. He writes:

ای پنج نوبه کوفته در دار ملک لا  
لا در چهار بالش وحدت کشد ترا

Oh, you who've been struck five times (Islamic daily prayers), in the realm of no لا,  
On four pillows of the unified field, your destiny you shall go

دروازهٔ سرای ازل دان سه حرف عشق  
دندانۀ کلید ابد دان دو حرف لا

Know three letters of love at the door gate of eternity,  
Two letters of "No" (Lā) is the key of perpetuity.

چون رسیدی بر در لا صدر الا جوی از آنک  
کعبه را هم دید باید چون رسیدی در منا

When you arrive at the door of NO ( La), seek the “IF ONLY” (Ela) as the heart of  
your visit

For once you've reached "Mina", Kaaba could also be visited: There is it!

زبان به مهر کن و جز بگاہ لامگشای  
که در ولایت قالو ابلی رسی از لا

Let love be your tongue and speak only of the abode of NO,  
For in the sovereignty of “They said Yes!”<sup>6</sup>, you shall reach beyond the threshold of  
NO (Lā).

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<sup>6</sup> The phrase "قالوا بلی" (Qalu bala) appears in the Quran, specifically in Surah Al-Araf (7:172). In this context, it is used when God asked the souls of all human beings if He is their Lord, and they responded, "قالوا بلی" (Qalu bala), meaning "They said, 'Yes.'" This moment signifies the primordial



The second poet is Saadi سعدی . Saadi Shirazi, commonly known as Saadi, was a celebrated Persian poet and philosopher who lived during the medieval period. Born in Shiraz, Iran, in 1210, Saadi is renowned for his eloquent and insightful poetry, which has transcended cultural and linguistic boundaries, earning him recognition as one of the greatest figures in classical Persian literature. His most famous works include the "Bustan" (The Orchard) and the "Gulistan" (The Rose Garden), both of which are revered for their timeless wisdom, moral teachings, and profound reflections on human nature, ethics, and social justice. Saadi's writings often incorporate rich allegories, anecdotes, and ethical lessons that continue to resonate with readers worldwide. Throughout his life, Saadi's literary contributions and philosophical insights have solidified his legacy as a cherished and influential figure in Persian literature and beyond. He writes:

پیراهن خلاف بدست مراجعت

. یکتا کنیم و پشت عبادت دوتا کنیم

We uni-form the shirts on our back in our return

And bend our back in worship in the form of two (=bow; comparable to the form of Lā لا)

اقرار می کند دو جهان بر یگانگیش

. یکتا و پشت عالمیان بردرش دوتا

The two worlds confess to his Oneness, or,

He is the One, and Two is the back of all people in front of his door

This needs explanation:

In the verses provided above , Saadi employs the concept of duality, represented by the term "دوتا" (two-folded), to allude to the posture of *Roku* "رکوع" (bowing) in Islamic

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covenant between humanity and God, emphasizing the souls' affirmation of their connection to the divine. Mystically, it symbolizes the eternal bond between the human soul and the divine source.

prayer (fig. 7). This duality is also compared to the multiplicity encapsulated in the word "لا" (also two-folded), contrasting with the singular essence of "alif" symbolizing God, unity and truth.



Fig. 7. Precant performing *Roku*.

[https://upload.wikimedia.org/wikipedia/commons/d/d6/Ceremonies Performed by Muslims during Prayer. Kneeling WDL10795.png](https://upload.wikimedia.org/wikipedia/commons/d/d6/Ceremonies_Performed_by_Muslims_during_Prayer._Kneeling_WDL10795.png)

Furthermore, Saadi hints at the relationship between the physical space of prayer as a spiritual ascent. The imagery of prostration and rising, along with the symbolism of unity and duality, emphasizes the transcendent nature of prayer and the individual's quest for spiritual communion with the divine: *Lā لا* could be seen as a bent Alif. Saadi's verses encapsulate the linguistic complexity of divine expression in medieval Islamic world and the Muslims passion for spiritual journey towards unity and transcendence. As discussed before on chapters on Muqarnas, the whole

architectural structure is actually structured around the idea of prayer as an act of ascension five times in a day. The following verses from Rumi emphasize this very cultural conceptualization:

نغمه‌های اندرون اولیا

اولا گوید که ای اجزای لا

هین ز لای نفی سرها بر زنید

این خیال و وهم یکسو افکنید

The melodies inside the saints' hearts play

Firstly they say, "Oh parts of Lā", don't sway

Raise your heads from the mid of the negating NO (Lā)

Cast away this illusion and delusion with a single throw.

The following verse from Khāqānī is one of the best examples that connects prayer, bow, two, one, NO (Lā), world etc.:

ز چار ارکان برگردد و پنج ارکان جوی  
که هست قائد این پنج پنج نوبت لا

Turn around from the four basic elements and seek the five elements instead,

For the leader of these five is the one with five turns turning to NO (Lā)(bowing, daily prayers) as the dead

## Conclusion

Overall, the (Moorish) door has a rich symbolic significance and background in medieval Islamic culture, reflecting ideas from Islamic philosophy and serving as a reminder of the transitory nature of human and Human's unique mode of being or Dasein which is being open to death. This is reflected in the way that Ibn-i Arabi explains the presence of a person in the house or Bazar as a metaphor for another level of his existence. At the beginning of his treatise 'The Composition of the Circles' انشاء الدواير he explains that existence and non-existence are not two attributes of the existent and the non-existent, but they are of the relations and additions: a surplus. His metaphors and examples are spatial and architectural. He says:

فالعلم ان الوجود و العدم ليسا بشئ زايد على الموجود و المعدوم؛ لكن هو نفس الموجود و المعدوم ، لكن الوهم يتخيل ان الوجود و العدم صفتان راجعتان الى الموجود و المعدوم و يتخيلهما كالبيت و الموجود و المعدوم قد دخلا فيه و لهذا ... فالوجود والعدم عبارتان عن إثبات عين الشيء أو نفيه، ثم إذا ثبت عين الشيء أو انتفى فقد يجوز عليه الاتصاف بالعدم والوجود معاً، وذلك بالنسبة والإضافة؛ فيكون زيد – الموجود في عينه – موجوداً في السوق معدوماً في الدار. فلو كان العدم والوجود من الأوصاف التي ترجع إلى الموجود كالسواد والبياض لاستحال وصفه بهما معاً.. وقد صح وصفه بالعدم والوجود في زمان واحد، هذا هو الوجود الإضافي، والعدم مع ثبوت العين،...

“Know that existence and non-existence are not anything additional to the existent and non-existent. Rather, they are the same as the existent and non-existent, but imagination fancies that existence and non-existence are attributes related to the existent and non-existent, and it imagines them like a house into which the existent and non-existent have entered. Hence,... existence and non-existence are expressions of the affirmation of the essence of a thing or its negation. Thus, if the essence of a thing is affirmed or negated, it is permissible for it to be qualified by non-existence and existence together, and this is all relative and additive to it. So Zayd [this is a popular arabic name like Bob in English], who is existent in his essence, may be existent in the marketplace and non-existent in the house. If non-existence and existence were attributes that pertain to the existent, like whiteness and blackness, it would be impossible for it to be described by both of them together. And it has been confirmed that it may be described by non-existence

and existence at one time. This is additional/surplus existence and non-existence with the affirmation of the essence..."<sup>7</sup>

For a reader well-versed in Lacanian psychoanalysis and topology, it becomes imaginable that these philosophical ideas could be aligned with the concept of the Möbius band. To the understanding of this writer, the word "Lā" can be likened to a unique variant of it: an infinite band ripped apart but united again and enclosed at infinity.

The entrance of İnce Minareli Medrese in Konya is the best example that I found to relate the calligraphic Lā written upside-down to a door-gate in Islamic architecture, however, as we saw in the literature, philosophy and numerable other instances, this relation is plausible. On the next chapter I will try to go deeper into this relation through the Möbius band as well as both Merleau-Ponty's and Ibn-i Arabi's ideas on spatiality and the human body to provide a theoretical framework to understand the significance of the design and form of the Moorish doors and their relationship to human perception, existence and experience.

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<sup>7</sup> Ibn Arabi. (n.d.). *Inshā' al-Dawā'ir* [The composition of the circles]. (A. I. Al-Kiyali, Ed.). pp. 140-141. Retrieved from <http://www.sufi.ir/books/download/arabic/ibn-arabi/ensha-davaer.pdf>





Fig. 8. İnce Minareli Medrese (lit. 'Slender Minaret Medrese'; Persian: مدرسه اینجه مناره‌لی) is a 13th-century madrasa (Islamic school) located in Konya, Turkey, Islamic Architecture by John D. Hoag, published by Abrams 1977 (First U.S. Edition)