TOWARD THE ONE,

THE PERFECTION OF LOVE, HARMONY AND BEAUTY,

THE ONLY BEING,

UNITED WITH ALL THE ILLUMINATED SOULS,

WHO FORM THE EMBODIMENT OF THE MASTER,

THE SPIRIT OF GUIDANCE

The Dargah for Sufi Ahmed Murad Chisti, Murshid S.A.M.

- "God is beautiful and loves Beauty"
  Hadith of the Prophet Muhammad
- "On that day the sun shall rise in the west and all people seeing will believe"
  Hadith of the Prophet Muhammad

The meaning of Dargah
A 'Dargah' is a special place, only the resting places of the mortal remains of illumianated souls ,which become sacred shrines can be called a dargah.
It literally means 'dar'---doorway ,'gah'---place. you can see how beautifully that word i.e 'the place of the doorway' or 'doorway place' reflects the image of passing away being a doorway to another place.
A second meaning could also be 'the place where lies the door to the Murshid. In Urdu the words 'aastaan', 'chaukhat', 'darbar' are also used to denote the place where people come with their troubles, with the hope all their pain, worldly or otherwise, will be healed.
So a dargah is a place where the Murshid has merged with the elements, the doorway place, and its also the doorway place where mureeds come knocking, open to receive baraka.

COMMENTARY FROM THE
DARGAH ARCHITECT,
ERIC DOUD

SACRED GEOMETRY
Sacred Geometry is the contemplative study of form. Its goal is to render from geometrical constructions the underlying principles active in the creative process of the Divine. By the process of the unfolding of form from its preceding root, the beauty inherently held within can be revealed. Thus a seemingly common mathematical activity can become a discipline for spiritual insight and provide a doorway to understanding the Divine manifestation.

Here, the medieval image of Christ is shown holding dividers which is being used to define the original act of creation. The circle, considered primal and perfect, inscribes chaos from which order is derived. Through the use of dividers,the demonstration of sacred form can be taught by a progression of geometrical constructions, one unfolding from the other.
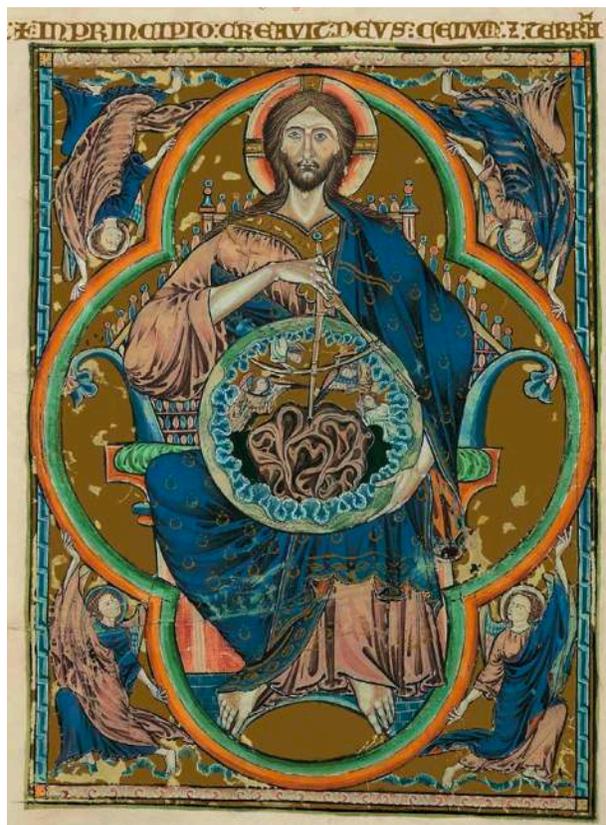
THE DIVISION OF UNITY

Science today defines the material world as a vibratory matrix underlying all that is seen such as the image of the atomic resonance of platinum The ancients described this primordial field as Nun in egyptian creation myth, Nada in the Indian traditions. It is this rhythmic pulsing which defines harmonic patterns and manifests the qualities of matter. These wave forms reflect ratios and while specific, each is a reflection of the whole.
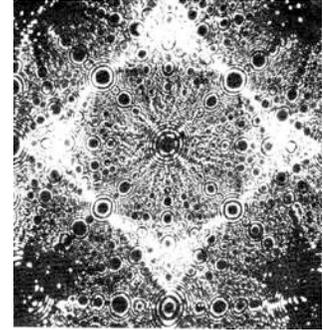
Plato, in the *Timaeus,* describes how Pythagoras discovers the relationship of whole number ratios to sound frequencies. He was to use this to demonstrate the original beauty of creation; how Unity divides itself to become the Multiplicity.

By plucking the mono-cord, it can be both seen and heard how the primal division unfolds from the One into the Multitude. In its initial vibration, a nodal point can be found at the half length which has twice the vibrational pitch and frequency, 1:2.
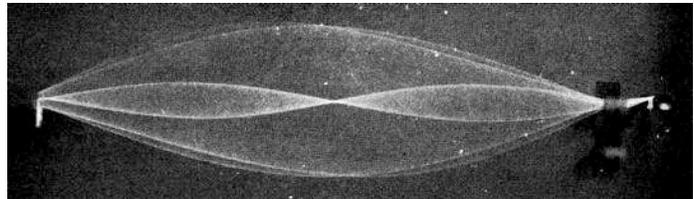
The string length has been divided by two and its tone raised by exactly one octave, its vibrations raised by two;
1 /2 has created its mirror opposite, 2/1. Here, the link between an abstract mathematical connotation is directly linked to our physical sensory and intuitive perception.

In the *Timaeus* Pythagoras then describes how other points can divide the musical scale into the arithmetic ratios of whole numbers; 4,6,8,9,12,16.

Here the musical scale is graphically divided as described in the *Timaeus.* The octave 2:1 is divided first into thirds creating the musical Fifth 3:2 and then into fourths creating the Fourth 4:3. Mediating between the Fifth and the Fourth lies the tone, the base component described by whole numbers 8:9.
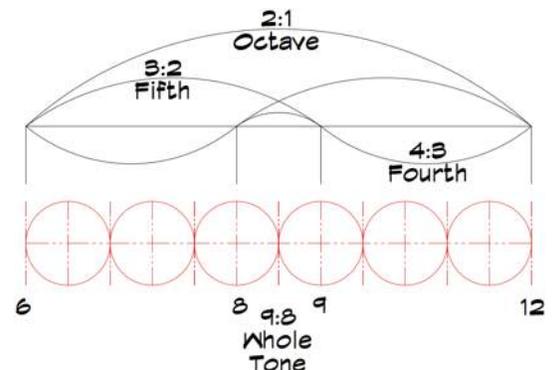
While Pythagoras describes the whole number division in arithmetic ratios, he only alludes to the other traditional ratio of division, the Golden Mean. In the *Republic,* Plato asks the reader to "take a line and divide it unevenly" offering no further definition as required under the Pythagorean Oath of Silence. The division requires a geometric "incommensurate" relationship that can not be describe by number. It divides the line with unique reciprocity such that "*the small part stands in the same proportion to the large part as does the large part to the whole*".

This "Golden" division unifies the parts to the whole like no other proportion and is linked to the natural geometry of the pentagram which can be found through out natural growth patterns.
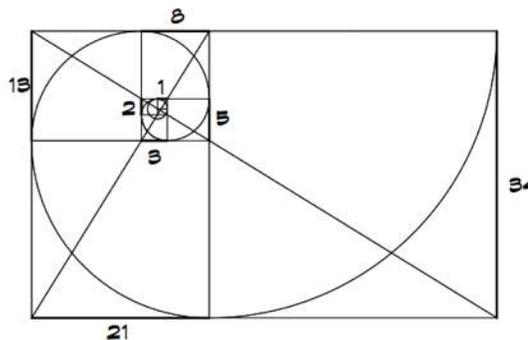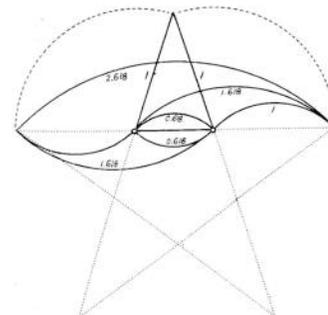
In the classical construction of the Golden Section, Unity is described by a square with a side of 1. When an extension of 0.618 is added to its side, the result becomes "Golden Rectangle" while the piece added is, in its self, a "Golden Rectangle". When a quarter circle inscribing each square is connected a Golden Mean Spiral is formed.
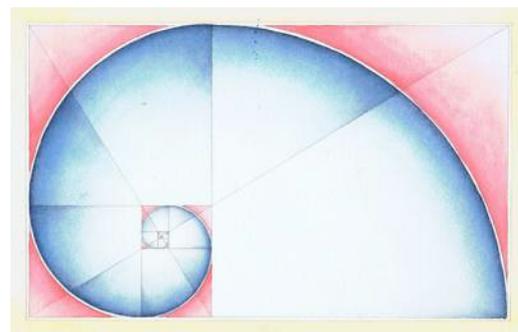
The Fibonacci Sequence expresses the Golden Section with a simple series of whole numbers. Each number is the sum of the previous two as well as each number approximates the previous number when multiplied by the Golden Section proportion 1.618 designated as the Greek letter phi ø.

Addition is the most common process of growth. Multiplication is the exponential expansion of form and occurs within living systems such as the the Golden Mean spiral of the Nautilus shell.
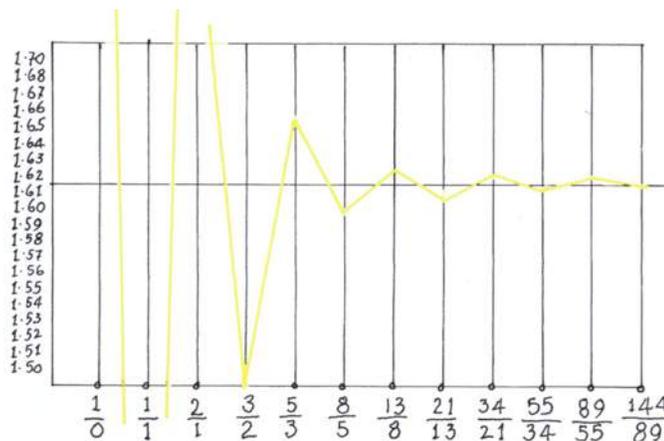
Fibonacci numbers are a pattern of natural growth and because ø is the fundamental division of the pentagon, 5 is the dominate substructure of living forms with Golden Mean numbers found through out. Here, the daisy flower has 21 petals and within its center there are 13 florets spiraling to the right and 8 to the right.

Golden Mean relationships are also found through out the human body such as the length of the finger to the hand and hand to arm. The body's over all height is divided by ø at the navel.

Traditionally, geometry was employed to give structure profound significance. The ancient mind was; "preoccupied with the symbolic nature of the world of appearances. Everywhere the visible seemed to reflect the invisible." Otto von Simson. The Gothic Cathedral, p. xviii

Geometry was a discipline to gain spiritual understanding & insight. 'Philosophical Geometry" was a way to render into form underlying universal principles which allegorically demonstrate the creative process of the Divine. Through geometry, one could perceive the invisible world of God.
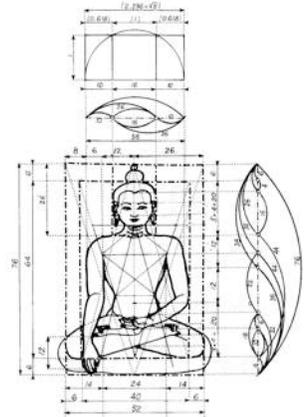

In many cultures, there is a long tradition of using these proportional ratios in sculptor, decoration, and building forms. The ancients believed that for a Sacred Building to function as such it needed to be embodied with these principals. Without them the structure could not serve its "divine function". Therefore the incorporation of proper proportion was critical, not so much for the outward appearance but internally attuned for attaining its connection to the Divine
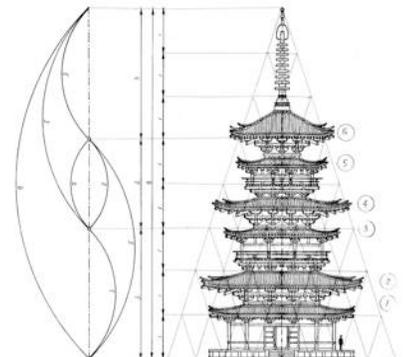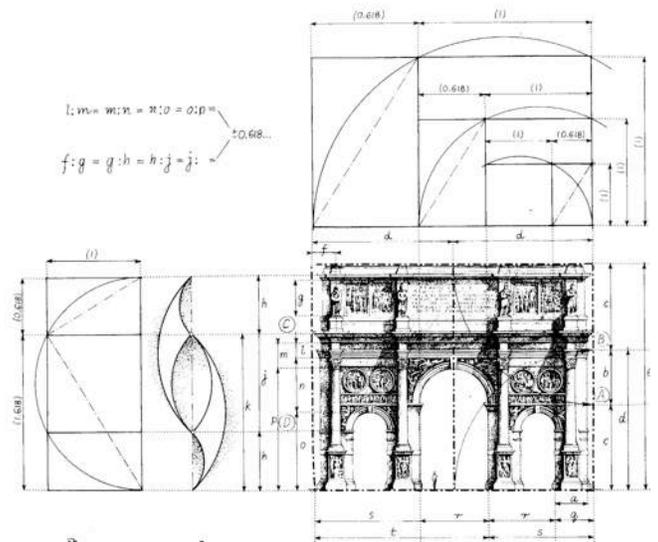
SACRED GEOMETRY WITHIN THE DARGAH

THE ZOME

The Zome derives its name from Zonohedron, a polyhedron originally studied through naturally occurring crystalline forms. This form has been used at Lama for the original "Old Kitchen" and the "Commons". It is appropriately used for the Dargah to establish linkage with Lama's history of building and for the form's inherent beauty.
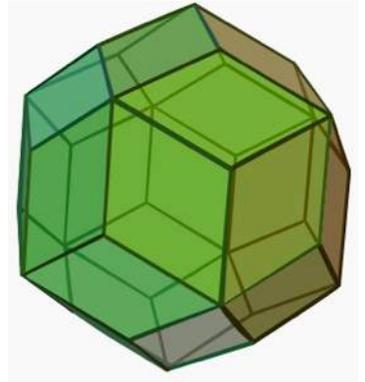
The Zome is the primary form used in the Dargah which is held by its columns and porch. Using a sphere representing the original unity, the zome's geometry is derived by the intersections of an 8 fold double helix. When viewed in plan from above, the sphere's edge defines the zome's diameter. Within it, eight circles of half the sphere's diameter are equally spaced along the original circle's perimeter.
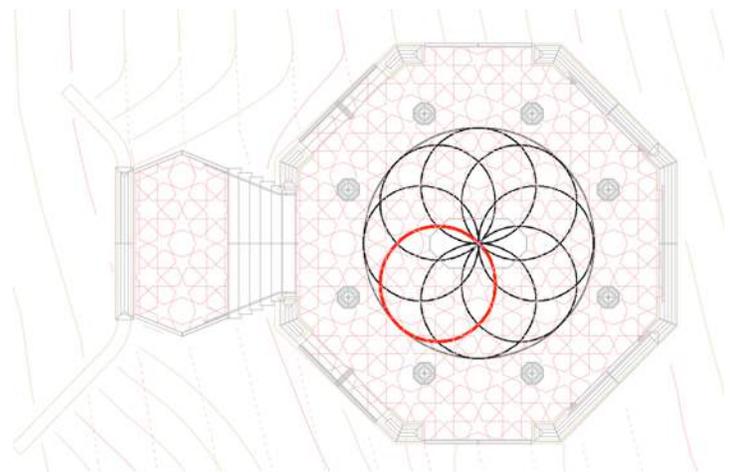

When viewed from the side, the original sphere defines the over all height of the Dargah.When one of the sub-circles edge is stretched from the base to the apex, a line is defined setting a single helix edge. This is traced eight times both clockwise and counter clockwise which form the helix intersections. This sets the points of the zome's rhomboid facets.
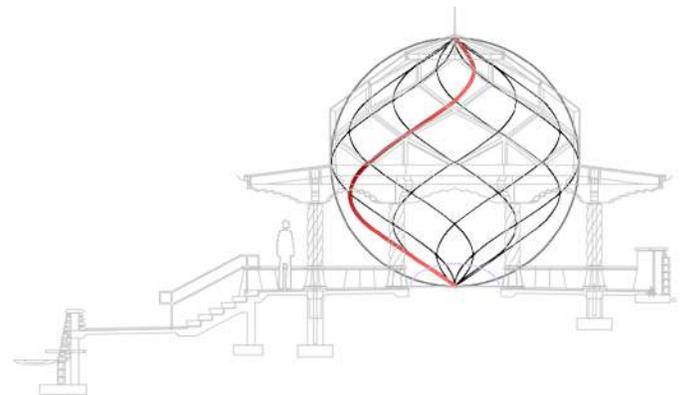

The zome's underlying geometry defines an axis from the center of the grave through the skylight as its apex. This defining line of origin is implied as it remains invisible yet is intuitively understood inherent in the dome's geometry. From this centering, the underlying structure of the double helix spreads to induce movement. The facet's intersections form of a vortex to both the right and left through which it produces a focus, concentrating energy. While the zome's physical form is represented in the upper portion of the building, given the spheres horizontal centerline falls midway between the floor and the top of the dome,through proportion, implicit is the completion of the form which is falls on the grave defining the adage; as above, so below

Traditionally the column diameter was used as the primary unit setting the base tone and used to proportionally modulate the building's parts to its whole. With the Dargah, the column 16" diameter is used in this way. The rotated portion of the column shaft is 4 units in length, one half the octave of 8. 8 column diameters defines the level of the Ring Beam which is the spring point for the Zome's sphere. Using 16 column diameters establishes the overall width and height of the Zome, inscribing the building's the original Unity.
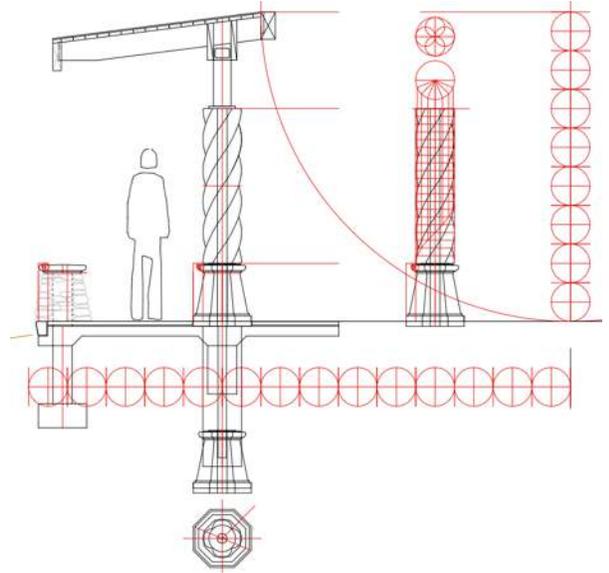
The Porch's relationship to the Zome is established by the is also established by the diameter of the column. The distance from the center axis to the edge of the Zome is 8 units. The distance from the center axis to the center line of the column is 9 units. 8:9 represents the mediation point between the two elements and has the base uint of 1. 8:9 is also described as the tone of the musical scale.
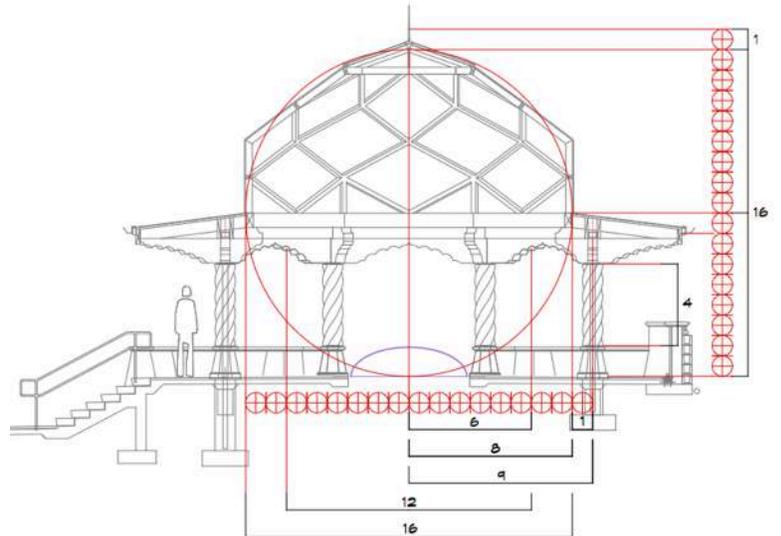
The Porch's proportion utilizes the Fibonacci numbers 5 and 8. Again using the column diameter as the base unit 1, the Golden Mean spiral ø defines the length of the porch, 5 as it relates to the porch height, 8.
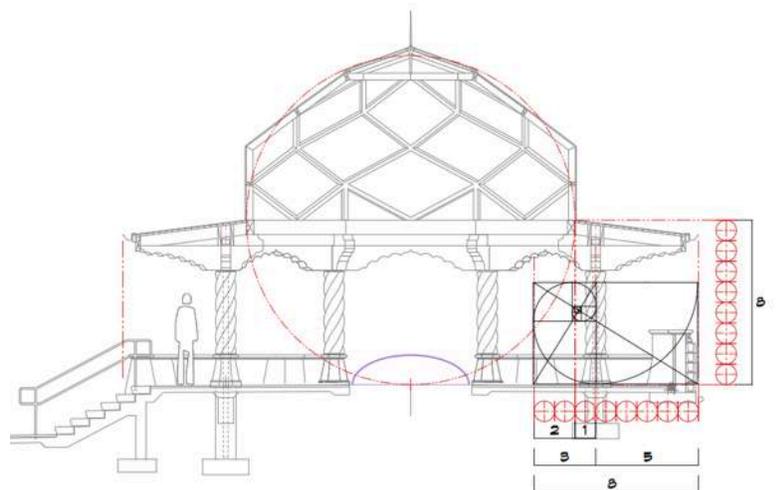
The Dargah floor tiles use the Fibonacci numbers of 5 becoming 8. This specific pattern uses a geometry that is first found in the ancient Great Mosque of Kairouan, Tunisia dating from 670 ad.

Five representing life force is coupled with the double square eight, the next Fibonacci number after five. In a seven note scale, it is the eighth note that completes the octave. In many symbolic traditions, this eight step signals movement to a new level often associate with spiritual evolution.
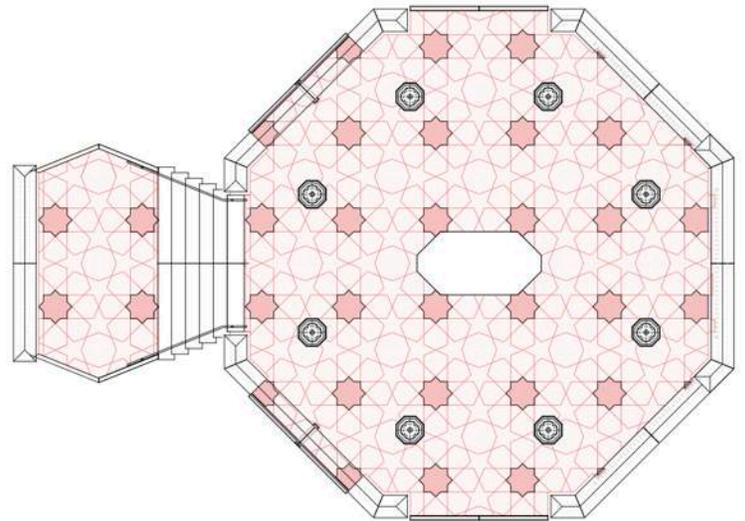
Stone color is to be derived from the Great Courtyard at Fatehpur Sikri with red sandstone eight pointed double squares offset with a buff colored field of five pointed stars.

The choice of pattern for the floor is inspired also from Fatehpur Sikri. Located within the Great Courtyard is the Dargah of Hazrat Sheikh Selim Chisht. Carved in marble, a wall screen from the Dargah uses a geometrical pattern moving from 5 to 8, pentagonal forms emerging from an octagonal foundation. This Dargah in particular has great meaning for Murshid S.A.M. as it was where he received the vision that lead to the development of the "Dances of Universal Peace".
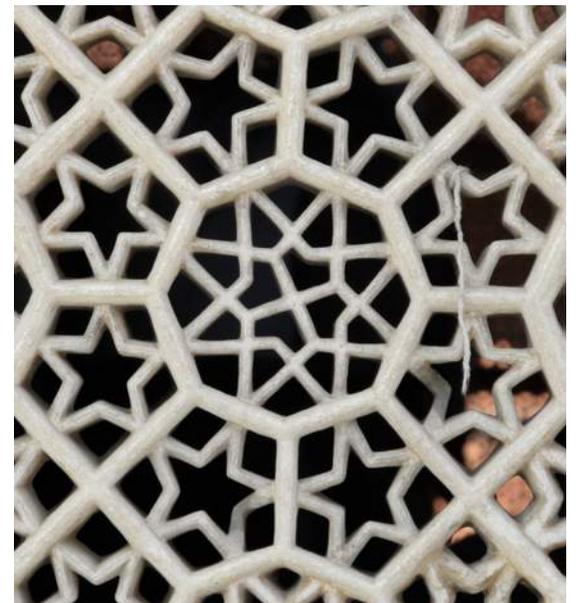
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