

## IRANIAN ISLAMIC ARCHITECTURAL DECORATIONS

Sonia Arzhangi

Arzhangisonia@gmail.com

Art University Of Isfahan, Iran

**Abstract:** Plant motifs are one of the most prominent motifs used in all kinds of arts, which have always had a distinct and continuous presence. And it has been implemented with great richness. The use of this group of is also abundantly observed in architectural decorations. The types of designs in the architectural decorations of the Islamic period, It has certain principles and rules; Therefore, you can It was concluded that the arrangement of all kinds of motifs in next to each other, they are subject to specific patterns from which It is named as composition. some of These patterns are very simple and a number of others of complexity have more; In a way that sometimes, it is difficult to do He reached how the compositions were created. Decorations Plant arrays are no exception to this motifs Available in these decorations and how to combine them with each other, from It has special features so that through Analyzing samples and drawing linear designs can be done Find out how these compositions are. The continuous presence of decorations in the architecture of the pre-modern era Islam and Islamic and a very valuable source It is possible to study them, continuity or evolution Compositions, motifs as well as performance techniques checked Due to the importance of these decorations in architecture Islamic period and the use of decorations in buildings with uses different, emergence of different designs, plant, geometric, Animals and..., have been observed in architectural works. Various changes and developments occurred in different periods in the field Architecture and decorations related to it over time lead to the creation of types A new architectural decoration in terms of shape, function, and style Its implementation and related concepts are in the Islamic architecture of Iran.

**Keywords:** typology, the architecture, decorations, motif, Islamic, Iranian

1-Introduction: Decorations in Islamic art are one of the main and most effective unifying components. Decorations are the factor that connects art throughout the Islamic world. Islamic architecture is not ((architecture of form)) and its contents are mostly presented in the form of decorations. The art of Islamic architecture is more than just an aesthetic experience and is actually a symbolic manifestation of a higher truth that brings man to divine unity from the abundance of the world outside, and in fact it is to place man in the presence of God by sanctifying the space. In this art, technique and beauty are complementary aspects of artistic creativity, and art is not

separate from craftsmanship and the work of a craftsman from other aspects of his life, especially his spiritual life.

The geometry of the building is simple, and broken lines and shapes are common instead of twisted lines in the past, and the same layout and proportions are used in the building. However, various decorative techniques such as brickwork, tiling, inscriptions, plastering, mirroring, wooden decorations and even some architectural elements such as false ornaments, moqrans and three corners were used by architects and artists in their perfection during this period. In general, the 10th and 11th lunar centuries are the flourishing period of Islamic arts in Iran.

One of the most important features of building decoration is following the rules of symmetry, reflection, repetition and geometric order. The need to change the shape of a motif into smaller shapes, repetition or divisions of it to show depth and movement in the two-dimensional world are among them.

Islamic artistic designs are a type of traditional Iranian designs that, while they are beautiful and elegant in their diverse applications and on the level of many works and buildings, they benefit from a series of rules and principles of art and formal mathematics. Not so complicated and less varied types of such designs can be found in other countries and in our pre-Islamic Iran as well, where in order to separate the background and the background of the work from the frames and margins or in the strip and line decorations of various stone, wooden, Glass and parallelograms and also in parts inside the buildings such as doors and windows and the ceiling or floor of the room where the materials and materials used for design are used according to geometric forms. Geometric designs are based on expressions and main forms of circles, squares, triangles, rectangles, rhombuses, ovals, trapezoids, etc., which are made with line and surface tools. These complex and beautiful motifs have a simple structure and are obtained by repeating circle, square and triangle units. They can be drawn only by using a ruler and a ruler and knowing how to draw triangles, squares, hexagons, stars, etc., and from repetition and subsequent divisions and adding straight and curved lines, unlimited designs can be created.

Geometric motifs have long been the focus of Iranians in the creation of their magnificent works after the fifth century of Hijri, and until before Islam, they were only carved in the form of "square", "rectangle", "triangle" and sometimes regular octagons and circles. These forms have been used in many places due to their great mobility. Another feature that has caused a lot of use of geometric motifs is its expanding feature, which has attracted the attention of Muslim artists due to its ability to cover. In the Safavid period, geometric motifs were used a lot in the tiling of buildings.

In the mystical attitude, the formation, development and growth of the art of architecture Islamic, the result of reflection and re-creation of the theory of "unity of

existence" in Islamic mysticism. This is due to the symmetry and The close relationship between architects and different mystical groups Such as Fatian or Ahl Fatut existed from the early Islamic centuries.ba

Mystical and content matching of the arrays used in the arts Islamic, especially the comparative studies of geometric patterns In architecture with mystical rules, it is one of the topics that is the most popular Later researchers in the field of Islamic art focused on themselves Is. with utilization From the existing geometry in the decorative patterns and with an emphasis on interest Muslims to mathematics and geometry, mathematical and geometrical concepts the knows and emphasizes about the monotheistic beliefs of Muslims that in art, matter has been honored with the help of geometry and mathematics It leads to the production of sacred space.

All architectural elements of Iran and Especially the geometric decorations derived from the mystical concept of unity In the multiplicity and plurality in the unity of knowledge and decorations and patterns Geometric representation is an exemplary and royal image. Motifs Geometry with intertwined and infinitely expandable as a symbol of reflection on unity in multiplicity Unity and perfection are in accordance with the general essence of Islam. Islamic art decorations from the point of view of fractal geometry Check and compare the components of nodes with The characteristic of fractal geometry from the aspect of self-similarity, repeatability, Microscale and... has been paid.

In historical analysis, regarding the origin of the emergence of images Abstract patterns, there is a consensus among researchers It does not exist, but the adaptive investigation of the evolution of decorations used in Architecture from early Islamic centuries with its philosophical and verbal motifs shows how to abstract shapes, images and decorations The buildings of the early Islamic centuries, especially the formation of abstract forms Geometric motifs, strongly influenced by verbal and philosophical arguments It has been common in his time that regarding abstract forms Geometric motifs, the time of their formation, emergence and discovery<sup>4</sup> It was at the end of the 4th century and the beginning of the 5th century AH Coinciding with the formation of Sufism and mystical thinking in the course which is approx It is the history of Islamic philosophy and wisdom.(Ibn Arabi,1991,163).

In general, throughout the history of Islamic wisdom and philosophy, groups Different philosophers and theologians have different types of effectiveness have attributed. This matter in the mystical point of view "Ibn Arabi" based on the personal unity of existence, in a "manifestation" way. and it is based on the opinion that the essence and the main truth It is sublime and the truth of existence is a single and personal thing which other beings are considered as its manifestations and activities.(Amoli,1985,46).

In the mystical view, The multitudes and hierarchies of existence are formed in this way that the supreme nature in the form of names and attributes by means of grace Aqdas, causes the appearance of all images and names and attributes from the manifestations of Khalqiyah In Arsa, knowledge becomes divine,[Ibn Arabi,1991,12,97].

These works contain a large amount of study resources. The various fields of architectural decorations are analyzed by researchers based on the studies, many motifs, designs in many places such as vegetable, geometric, animal decorations and objects, the inscription of Wai Kufi. Types of technical architectural decorations Executives are classified into several general groups, the most common and the most common.

The most widely used types of architectural decorations such as brickwork, plastering. Mirror work. Chinese knot. Muqrans,Inlaid. Sculptor And images of these decorations are mainly from sources and the website of the most reliable online libraries and museums of the world including Harvard University Library, Yunako Organization and Museum Metropolitan has been prepared.

2-Materials and methods: The survey method and research tools used in this Research includes historical-analytical methods; Because the problem of research, in the historical context and around the investigation The characteristics of architectural works are based on the purpose and The focus of the research is the typology of period decorations Iranian Islamic is dedicated. Therefore, in this research, the search for these formal features in Decorations in terms of composition are done with inductive strategy will be. In this regard, efforts have been made to use Extensive objective observations and field surveys and sources It is a library.

### 3-Result:

The link between architectural work and decorations is so intertwined that perhaps the idea of an architectural building, whether religious or non-religious especially in Islamic period and not without a possible array. This connection which is caused by various causes and factors such as the desire to decorate surfaces, Spirituality and mystical concepts, the desire for immortality and perfection, and sometimes aspects Transferring the outside space into the buildings, induction It includes technical and protection, it has been widely represented in the works of different periods of Iranian architectural history since long ago. Therefore, perhaps it can be interpreted in this way that the architectural work gave the artist and craftsman the opportunity to use elements, motifs. Implementation techniques have received more attention and in the development and variety of decorations that are suitable for the use of the building, architectural elements, dimensions Levels, audience, customer, founder, etc.

Among the motifs widely used in the architectural, which are used alone and sometimes in combination with other motifs or inscriptions. Used are geometric motifs

that have been implemented with great variety on the internal and external surfaces of the building. This variety can be in the implementation techniques of tiling, plastering, etc., and various motifs and geometric compositions, he observed that each It creates excellent technical and visual capabilities. These decorations are in most parts of the building, especially the surface Walls have been used that have features such as simplicity, geometric/visual order, reproducibility, production of frames. Variety can be considered as one of the reasons for continuous use of this group of decorations.

Moqarnas:

Moqrans is one of the important and well-known elements in architecture, which consists of regular and layered geometric volumes It is formed and can be used in the form of candles in skylights, porches, under arches and domes. This element At first, it had more construction aspects and was used to fill the corners, but over time In addition to the construction function, it also took on aspects and found a wide and varied scope. The remaining works show that such geometrical volumes started around the 4th century AH and up to They continue today. According to their dimensions and sizes, the moqrans have different trains or floors and elements Their constituents are: Takhats, Tareng, Shams, Mosh Pa, Tas, Shaperak, etc. Moqrans coverIt can be made of stone, brick, tile, plaster or any other material, which in this article is limited to two types of covering. There is a basis in Iranian tiling, i.e., the method of mixed tiling and seven-color tiling is used in Moqrans.

Parallel to the evolution and changes of architecture, the arts that are related to it undergo change and transformation. become Moqrans is one of the key and stable elements that has evolved in different periods and is one of the It is considered the most well-known common elements in Islamic architecture, examples of which can be found in Let's see all over the Islamic world from the easternmost regions of Iran, Iraq to Spain and Africa.

Due to the destruction of major architectural works before Islam, especially the buildings of the Sassanid period, they cannot be traced. He had a lot of workmanship and moqrans in these periods, however, he had a history and early examples and form of evolution. It can be found in rock and stone buildings and architecture, especially in the Achaemenid period in Iran. The last two rows of Zoroastrian Kaaba In the role of Rostam, it is more similar to two rows of trains [pope,1969,79].

The process of birth, formation and also evolution Moqrans begins from the Seljuk period. The brick entrance of Qaboos Dome Tower, the tomb of Amir Ismail Samani, The mihrab of Nain Jame Mosque in Ardestan and Isfahan Jame Mosque are early examples of use and the beginning of creation. Moqrans come to my account. From that period until now, the making of maqrans continued and during the 9th to 12th centuries A.H. The most complex moqrans were formed in Iranian architecture.[Sahib Mohammadian and Faramarzi, 2011,97].

Moqrans is said to be made in the form of ladders and steps, which look like chandeliers. It is also related to mountains with horizontal veins that are hollowed out under the stones. It is applied. In fact, the muqrans is something similar to the muzzle of a deer [Mofid, 1995,85].

Moqrans in the dictionary It has different definitions and its root is considered to be from Qur'aniz, Qur'an, Qorni, and Nani. In the Dehkhoda dictionary: "The building that has been painted, the building that has an arch and its surrounding base and sides, and in Persian, They say Ahupai. taken from Tazi, a tall circular building and a decorated porch decorated with figures and motifs on it The base and the tread of the stairs, a part of the decoration that is plastered in his rooms in various ways. Embossed stucco on the threshold of the house, such as a deer's foot, a colorful thing, a kind of hat, and also for the term Moghraneskari has arrived.

Moqrans can be made according to the type of materials (plaster, brick, stone, mirror and tile); Ice Age (Seljuq, Ilkhani, Timurid, Safavid, Zand and Qajar, contemporary); Based on the geometry (simple and complex) or the level of productivity and The help was divided (based on the number of rows and trains that can be seen on the horizontal axis). In this The article is divided based on the type of materials, which in this article, among the different types of materials, only covers The tile is made with the method and technique of Maraq and seven color.



[Sterling,1998,50]

### Tiling:

In containers from the millennium The first one was discovered in Kurdistan BC and its samples are available in the Museum of Ancient Iran, Fan Laab It shows color rendering well. Also, there are glazed bricks in Tashgahi press Chaghazanbil of Susa and the Achaemenid palaces in Pasargad are outstanding examples of technology and applied knowledge. There have been colored glazes in dishes and tile bodies.

The four main means of decoration in architecture are: stone, It includes pieces of pottery The means of decoration (tiles) is more specific to Iran than basically And it is shaped and mounted in a special way by creating some shapes for the places Be specific. In other words, tile was a more expensive type of decoration than plaster It

gave the designs more prominence and especially more contrast between the types of designs was creating.[Kiyani, 2011, 119].

Tiling in Iran is one of the most important manifestations of spiritual concepts It is considered mystical in art, which is the main pillar in the decoration of mosques and religious places It produces tiles.c

The types of tiles include: Maraq tile, seven-color tile, Zarin Fam tile, Maaqli tile, Enamel tile, moqrans tile.



Figurative design tile,Vank Church, Jolfa, Isfahan, Iran, [Fariah ,1995,289]

#### Plastering:

Looking at the decorative arts of Iran during different periods and stages Historically, we find out that very distinguished capabilities in terms of diversity, The innovation of patterns and construction techniques lies in them which can be a basis for its stylistic analysis Arts are considered. Artists are no exception to this rule And their abundance and diversity in the art and architecture of Iran, always local It has been the attention and study of researchers. Knowing the characteristics Visually significant, in plaster decorations used in architecture Iran, especially in the 8th century AH, due to the multitude of uses, The variety of designs and implementation techniques and the gradual decline of the use of Plaster decorations in later architectural works are very important has.

producing exquisite stucco decorations that their visual index features (in terms of composition). and motifs, are different from the previous examples and can be Aspects of innovators in the use of compositions and creation Various sources observed that factors such as; emphasis More on the individual style of the artists, the boldness of the styles local/regional and transfer of artists, including to are counted One of these features of the visual indicator that plaster decorations are observed, the use of a strip form An archway, a mihrabi, an entrance and sometimes a frame-like one in al-Bahali Dalab shape Dense plant stems/stems and sometimes in the decoration of slimy motifs. In the plasters of the 8th century Hijri, due to density Vegetal motifs and multi-layered stucco, form recognition It becomes difficult among the multitude of intertwined arrays.

Of course, in some examples, the mentioned form is simple No type of decoration, whether vegetable, geometric or written on it There are no broad lines and interlaced

(similar) tones Hamilbandi (which has created formations, lines They have interfered with each other and are placed upside down.

The use of tiles is another aspect of this Architecture in comparison with the previous periods is that the levels Covered a wider area. It seems that the color and Decoration is more important than the building itself It has been architects [Sharifi, 2016,351].



[Mustafavi, 1996, 4. Wilber, 1967, 195. Godar, 1992, 230,228]

Tong bori:

Tangbari is a type of plaster decoration commonly used in It is implemented as a hollow. level The work in this sample of plaster uprights is not level and uniform. Rather, a cup and a cup in the field of a few rows of niches Those who ride on each other are hollow.

forms Taqhi (which is known as Mehrabi shapes in Iran) One of the important decorative elements is considered to be a device It was for displaying valuable and decorative treasures. like this The shape of the altar in the china houses is a symbol of the gate of the Garden of Heaven It is with flowers, vases of bouquets and other things They were decorated similarly [Baer, 1998,93].



[Yavari,Bavafa,2011,259]

Mirror art:

In various designs and patterns with small and large mirror pieces Decoration of the interior surfaces of the building. The result of this art is to create a brilliant atmosphere It is full of thallus, which is created by the successive reflection of light in countless pieces of mirror comes. Mirror work should be traced back to this initiative of Iranian artists Iranians knew fine arts in interior architecture and interior decoration

are employed The studies conducted in the field of mirror work are more interesting The background and origin of this art is discussed.

With the discovery of glass objects belonging to the Parthians and Sasanians, it is possible that the glass industry in Ayaran almost at the same time It has been common. The skill of Sassanid glassmakers is very remarkable. They were especially masters in decorating glass with a glass cutting wheel. One of the most beautiful examples is Khosrow's cup is guarded. Sasanian glassware with designs There are many imaginary landscapes and images and many colors. Gayalen region and Current Mazandaran are two important centers of glass making in this era Come. Water and water are always dear to Iranians, two symbols of purity and light. Luck, honesty and purity are counted and maybe using a door mirror The painting is one of the structures of the building [Riyazi, 1996,12].

Mirror work is the art of creating tears in various designs and roles Small and large pieces of mirrors are used to decorate the interior surfaces of buildings. The result of the art of mirroring, creating a bright and clear atmosphere The successive reflection of light occurs in countless pieces of mirrors.

The characteristic of the mirror design:

- The style and method used in construction<sup>1</sup>
- Type of mirror application<sup>2</sup>

3-whether it is still or not, and the coordination of the design with the internal environment

Chinese knot:

The most important decorative elements in Islamic architecture include calligraphy and calligraphy, motifs Botanical and geometrical (Islamic), formalization, Yazdi, which is an indicator of water, light and maqrans, classification, its most valuable ability Salimi pointed out the designs of motifs, because Iranian architecture is a completely geometric architecture, and geometry is in doubt. There is a role for this architecture. In the thought and culture of the ancient Iranians, the geometric figures and symbols of each Existence and the universe have been creation. As in the Mithraic religion, the oldest religion of the Iranians, the crucifix symbolizes the earth and the four directions It and the four sacred elements and the broken crucifix, which in Iranian culture is called the sun's peak or sun's round, It is a symbol of the sun.[Pourhamed,Kalantari ,2005,11].

In geometric decorations, the position of geometry is completely obvious, just as the use of geometry is also evident in decorative arts Chinese knot, if it is, also fences the space of geometrical division of art In Chinese, it is called "Grah" or Sazi Grah [ Najib Agulu,2000,27] which is the art of this and the geometry of the face with specific rules. And it has been used in many places, such as gates, inscriptions, window arches, doors, etc., and it can be used. Chinese knot.

The knot in the geometry of the motifs of the Chinese method of organization, the knot of the art of Al-Arifdaira in such a way that the design is balanced and interlaced has been defined and used.[Pakbaz,2004,452].

Geometry is not just a concept, but its image is also an image visual and possessing features that the usual concepts lack; It means that it includes the mind It is a spatial feature [Fischbein, 1987,114]. In general, all types of decorative motifs can be divided into several main groups. Geometric motifs, animal motifs, plant or vegetable motifs, containing inscriptions of decorative lines and geometric motifs or knots. Group division and classification.

The meaning of the knot of ten is the knot that is high and the pattern below it is a five-sided hexagon they reach If this knot is tied to a knot (ten), the endosome is tied to three knots, and The division has been loosened and has a great importance in Iran's creation of art They consider master craftsmen to be the most elegant knots and high-tool knots.It has a specific name for each of them, which tells about the size, ratio, shapes, angles, etc determines Some people's penis is different from others, and the pentagon is the way to be A circle is created from a decagon, which is a five-rounded side they come.



[Sahib Mohammadian. Farmarzi,2012,75]

#### Miniator:

Miniature is an abbreviation of the word (Minimum Natural) which literally means small and delicate nature. In miniature paintings, the images do not resemble the real world. Light volume and shade are not used and landscape rules are not observed. In the miniature pictures, near scenes are depicted in the lower part of the painting and distant scenes are depicted in the upper part. All the faces are seen as three faces and its limits are from the ear to the opposite eye socket. Of course, in this regard, sometimes the faces are depicted in profile and rarely from behind.

In this art, the artist does not place much emphasis on drawing human figures, but his interest is more than anything else in drawing luxurious clothes on the bodies of his image characters, and sometimes he covers the arms and legs to show the special shape of the clothes, and sometimes he even shows the stature taller. It is possible to take advantage of the long-term benefits. The birthplace of miniature was the birthplace of miniature art in China and Japan, but currently this art has stopped in all countries of the world except Iran.

The connection between the arts of a country throughout history Its formation seems natural. This topic It comes from the fact that the arts are a function of a superior order to They are called "culture". Art is an expression of the culture of every country and its people throughout history. The presence of religion in the land Iran, and the familiarity of Iranians with it, has caused its appearance in culture and as a result it is manifested in the art of the people of this land slow down.

Miniature art, It is considered one of the most valuable arts; so that Now undoubtedly in the form of bright facades from the past culture We entered and formed an important chapter in the history of world art Gives. These pictures in which the buildings and architecture of their time have been depicted, carrying the understanding of the painters of that time Architectural spaces. Iranian painting according to the criteria Spiritual and religious, it is considered a kind of traditional art that Indirectly, it has manifested the principles of Islam [Goderzi and Keshavarz, 2007,90].

#### Architectural decorations in miniature:

Miniatures are illustrated documents that are used in every scientific research The course, especially those researches whose information They have been destroyed in the passage of time, they are considered very valid and important Coming. Skillful drawing of architectural spaces and accurate display The details of building decoration are one of the distinguished features of painting Iranian especially in the late Islamic periods. many Some of the magnificent and luxurious buildings have been destroyed by the passage of time Of them, except for the few and often vague descriptions that some of Historians and travelers have mentioned in their works.

This is because of inspiration Taking the painters from the buildings and especially the similarity of their decorations With the buildings of each period, these documents are important sources in research And they are valuable to be carefully examined On them, the structure and decorations of the buildings can be seen He reconstructed the gone and realized their characteristics.

By examining the pictures of several copies Index of the Safavid period (Shahnameh Ferdowsi, Diwan Mir Alishir Nawai, Divan Hafez, Khamse Nizami and Haft Orang Jami), to achieve the architecture and decorations of Iranian gardens. This research led to the conclusion that the painters in The drawing of the buildings, even the ones in the picture, a story belonging to It is narrated before the advent of Islam, from the buildings of its era inspired by the spaces drawn in the pictures Investigated.

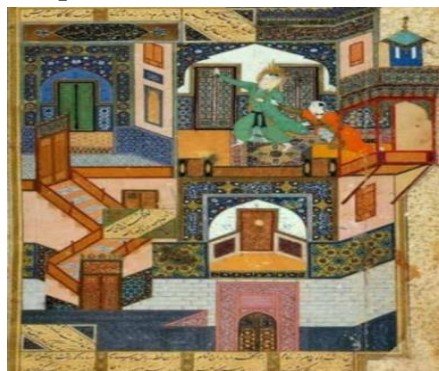
It was concluded that the completeness of the part and the incompleteness of the whole is a tendency To the vertical geometric structure, the understanding of spaces in times and directions Different and in combination, one of the most important features of the structure The architectural space was in the paintings of the 7th-10th centuries.

The mosaic tile work that became common from the Ilkhanid era Very valuable examples can be found in the front of the mosque Jame Varamin saw all the The

Timurid period reached its peak and became the main decoration of buildings became For various reasons, including the purity and variety of colors and the ability to implement mosaic tiles on smooth, broken surfaces and curves such as muqrans, formals, and underarms, Also, the strength and effect on certain parts of the building, this Fan properly inside and outside Timurid buildings It has been used [Makinejad, 2008,29].

Skillful drawing of the structure of the buildings and precision in the execution of their decorations Especially tiling, in miniatures It has an impressive appearance and is considered one of its turning points. Various buildings have been drawn. Each of these buildings has its own characteristics are unique and according to the theme of the stories, They are ceremonial and royal buildings.

Walls and floors with various decorative techniques such as painting Masonry, brickwork, glazed pottery, sculpting and especially Tile work is decorated with its azure color They remember the Timurid buildings. Painter or painters A lot of care is taken in drawing the patterns of the decorative elements of the buildings Have had. Elegance and concrete art in the performance of the role of maehai Inscription, plant and geometric, the presence of special patterns Choosing the type of motifs, coloring and obvious location makes Due to the fact that this research is based on the comparison Islamic and geometric motifs are concentrated in the paintings is, to investigate the characteristics of the role of motifs in paintings and The buildings of their time are discussed.[Golombek,1992,248].



[Rasouli,2004,345]

#### Garden in Iranian Miniator

As a result of investigating how to influence These arts make each other necessary. To review the principles Convergent in both mentioned arts, after a brief reference to the relationship The art of painting and architecture of Iran, first in general to the principles Generally used in the art of painting mentioned and after Their adaptation to the existing principles in Iranian Islamic architecture, to show They are discussed in Islamic Iranian painting art. Necessary "In expression, not only can It should be noted that the definition of "convergence". It can explain the principle of "unity in the same

multiplicity". indicating the existence of unity of fundamentals or formative principles in both The art of architecture and painting [Mahoosh, 2006, 52].

An Iranian-Islamic garden with a strong emphasis on the element of water and then plants Native in the dry and water-scarce regions of Iran, it was formed over time. It spread to all parts of the country and over time to gardens. Islamic India, Spain (Andalusia), Arab Maghreb, Tunisia, Morocco and The garden of Versailles in Paris also opened.

The garden and the building inside it, which arose from ancient beliefs and mirrors Over time, it has become manifest. Every part of the garden with plants And various decorated flowers, all native and useful plants A swimming pool in the form of have been "Usually in front of the main pavilion of the gardens There is a square or rectangle. Round pools before Islam And it was common in the early days of Islam, but it was not used later. Pool They never made an oval and it was believed that water It rots faster in the oval pool.

Later, these ponds They adopted regular and simple geometry from six to twelve sides. In most places, octagons are used and twelve And usually A square is used in large pools" [Pirnia, 2003,289,290].

Application of geometric decorations in architecture:

The available information about the traditional architecture of Iran, especially about The architecture of the periods before the Safavid rule is little The remaining works from that era are not so much that it is easy to see examined its architectural characteristics, because on the one hand Many architectural and urban works and spaces are lost and alone Remains of a small number of spaces are left and on the other hand There is not much information in the country's historical and literary sources and texts There is no information about the architecture of that time. how to use Architectural and urban spaces and principles and behavioral patterns related to They are an important point that today from the body of the buildings with difficulty You can get some of them, while Iranian paintings, They are the only important source [Soltanzadeh, 2008, 5].

The term "architectural decorations" in Iranian-Islamic art sources It is very common and in many researches, as a The specialized keyword is used, but nevertheless A definition of this combination - in Persian art encyclopedias Existent - not obtained and always what it is and its examples based on collective beliefs and personal perceptions which certainly will not avoid the confusion of concepts and meanings It was sometimes elementary and in very basic and ambiguous cases Is.

It is clear in this combination that a case of the suffix and The word "decoration" is added to "architecture" in the plural form. added and express a special meaning in connection with architecture It means that how it is is largely dependent on perception It is derived from "decoration" and "decoration". Therefore, the definition "Decorating"

from a lexical point of view, its place in Iranian culture and art. Islamic and Europe and the West, how is its position in the field Visual arts are all things that can be defined provide us with a more realistic "architectural decoration" and It is a well-founded criterion that is significant for the purposes of this article. The term "mural" is one of the common words in Iranian art And as one of the prominent and frequent trends in painting art It is done in connection and coordination with the environment. Although Today, the use of this art in Iran does not have a specific trend. But unlike architectural decorations, the definition is relatively clear It provides a comprehensive The term wall painting is an idiom.

Wall painting and "mural" to In terms of meaning and content, it is equivalent to the words Painting Wall Painting Mural and Mural are defined in Latin. [Alavinejad, 2008, 20].

#### 4. DISCUSSION:

The discussion of Aslamic architecture is incomplete without addressing its decorations, because decorations are part of it is nominal architecture and the main part of nominal architecture is decorations. Qualified and extensive and valuable performance in line with the goals of nominal architecture and Even in its formation, durability and survival. These decorations can include the smallest Architectural components using different types of materials in the simplest possible form to the most elaborate and The most important architectural parts such as domes, naves, etc., with all types and types of materials. be in the most complex geometric and abstract shapes with various methods.

The works in the traditional arts of Iran show that the people of the land of Iran in all eras Tar Ice, their life has always been accompanied by taste and creating beauty, and all They used to create the material means of their lives with stunning decorations and beauty. love to Beauty in all periods, the main subject of traditional arts and interior architecture of houses. It was Iranian.

This is a factor that causes a space to become a place. It has special sensory and behavioral characteristics for special people. In addition, the sense of place Because it gives a feeling of comfort from an environment, from the cultural concepts of the case The opinion of the people has supported the social and cultural relations of the community in a specific place. And it causes people to remember past experiences and gain identity. Considering the importance of this sense in improving the quality of space, it has been designed.

The purpose and necessity of the subject plan Architectural art in the past is more or less like some other arts and professions in a comprehensive way. Including the design of outdoor spaces and volume composition, as well as the design of interior spaces It was possible and the activity of architecture was not very different from the art of architecture and people practically They were trained and gained experience, until they were practically in design. The types of spaces are higher than the words.

Decorations in architecture have never been separated from the religious ideas of the surrounding environment. is As a result, one of the signs of entering the dominant world of belief and thought in a Society is decorations that express certain meanings and concepts. Since the Many stable values in Iranian architecture have been forgotten with the passage . Reviving these concepts can be a step towards reforming the current structures.

Urban landscape for the first time by Thomas Sharp in 1948 His Oxford studies came up. But the visual encounter with the urban landscape In the work of John Nash at the beginning of the 19th century, in the work of Zite at the end of the 19th century was observed. The philosophy of modern urban landscape theory is completely with theory Gordon Cullen is affiliated. Gordon Cullen believes that landscape A city cannot

be understood only in a technical way, but in need It is mainly due to the presence of aesthetic sensibility. Although attention A city is a visual phenomenon, but at the same time, it carries memories It evokes, recalls experiences and emotional reactions to. By referring to the Holy Qur'an, it can be seen that beauty exists In this heavenly book, it has a special place and the Quran has a complete system It is about beauty. Architecture is one of the urban elements and decorations are part of it, For this reason, it is important.

From the Islamic point of view, art is the construction and finishing of things according to their nature, which itself contains a beautiful beauty. This is the basis of the Muslim artist's duty, it is only to shine the beauty which is the essence of art and the honor of the material which is from He takes advantage of the right to make it manifest and Architecture and decorations have a special place in art. [Bulhart, 1986,134].

The traditional architecture of Iran is a symbolic manifestation of the eternal world He considers this world as a transitory place and a means to reach a higher level in order to achieve inner peace. Architects have created a monotheistic look in their designs by creating the most beautiful mirror designs with taste. By bringing this plan In sacred spaces, they have become a reminder of human guidance, and the beauty of using them to illuminate the space with worked mirrors is a sign of Artists pay attention to Quranic verses. The principle of monotheism has the most important place in Islamic art and culture. Various methods in Structural forms or decorations of motifs and designs are used to express it in art and architecture. Use of language Abstract and symbolic in Islamic and Khata'i arrays are among these methods.[Akbari, 2014,4].

In Iranian architecture, interest in decorating surfaces with the construction of buildings And the unique buildings are rows and designs Decoration is made in direct proximity of the parts to the whole is, so that this connection even between real elements The building is less visible. Building decorations of the Islamic era Iran is usually made of three types of materials: brick, plaster, tile or combination They are from these.[Wilber, 1967,35,33,83].

In the early Islamic era, buildings and decorations were under the influence of art They were Sassanid, with the difference that in the decorations of religious buildings The roles of animals and humans have been removed, and the motifs of Islam and Khatay have been removed. which has its roots in pre-Islamic art, more than graphics and also one of the simpler techniques to implement plaster casts have been used.[Shokofte,Ahmadi,2011,146].

## 5. Conclusion:

In a general summary, the following conclusions can be drawn:

1-The concept of "decoration" in Iranian culture while referring to visual and visible aspects such as beauty of appearance and The interior, as a real ornament, also

refers to a sublime order For this reason, only from the appearance and visual aspect The meaning of Decoration is similar and due to the general position, It shows the root difference of two cultures.

2-The word "Decoration" often refers to visual aspects It is visible.

3-In the field of visualizing "artistic" performance beyond the field It is architecture and its artistic rank and position, in comparison with others visual works such as: painting, sculpture, architecture, etc. It has a lower rank.

4-The term "architectural decorations" is more of a general description It is general and includes all the things and concepts that somehow They are considered "decoration" for building and architecture. Therefore, its scope is more on the walls and surfaces of the building, furniture, objects And it includes architectural furniture and other things, as well It is not a logical and principled reason that the use of this combination is only for Arrays are meant in building levels.

5-Works of Iranian art, which are only defined by this term- Although from an artistic point of view, it is a pure and very sublime work to be - their position and artistic value in the field of world art, Finally, it is introduced in the value of a "decorative art". It has the lowest artistic rank.

The art of Islam has a huge treasure of deep mystical meanings and divine wisdom because this art is rooted in the deep foundations of thinking. It is spiritual and divine. This art, sometimes by creating new forms and sometimes by using images and art forms of the past such as Iran Ancient and Iran before Islam and with a renewed attitude and meaning to them as a very rich and flourishing cultural foundation in Islamic civilization. the payment. One of the features of Iranian Islamic architecture is the relationship between decorations and building structure. Islamic mosques are manifestations of the beauty of It is visual and a combination of symbolic forms with deep religious beliefs. It should be noted that the beauty and value of Islamic arts The specialness of architecture depends to some extent on its decorations.

Architectural decorations are a reflection of the culture and art of that period. Decorations in Islamic buildings, especially mosques, in addition to contributing to the beauty of buildings, have specific spiritual and abstract concepts. is also Basically, religious arts, especially Islamic mosques, are in their decorations and symbolic aspects, because in all these arts The world is a shadow of a sublime order, and mosques in the history of Iranian architecture have always been the pinnacle of architectural art. The religious beliefs of Muslims provide conditions for creating the best architectural works in mosques and architectural art in religious buildings brought to the peak.

Islamic art represents the manifestation of divine unity in the beauty, order and abundance of the world, and the inference of unity from the beauty of the world. The same wisdom is the art of the intuitive, spiritual and Minoan architecture of mosques. Therefore, in this article, the goal of knowing existential philosophy Decorations in

Islamic architecture and examining the philosophical and contemporary aspects of these decorations in Islamic architecture.

Spiritual teachings and beliefs Cultural infrastructure is based on a valuable and dynamic architecture. Hence the recognition of the glorious achievements of Islamic architecture It will not be possible without knowledge of the foundations of ideas and social infrastructure. Those who unknowingly separate Islamic architecture They know spirituality and wisdom. Unconsciously, they block the way of progress and excellence. To better understand this process An evolution should be kept in mind that the ancient and mysterious architecture of Iran, the rudeness and culture of the people whose clay and paint have been stable, it is not understood.

### Reference

- Amoli, H.1985. Critique of Knowledge of Existence. Translation and correction of Tabibian. M. Tehran: Information.46.
- Alvinejad. M. 2008. Examining the concept of mural painting in Islamic art industries. Negre magazine. Shahid University. Modern comprehensive culture of modern Arabic in Persian. Translation by Sayah. A. Tehran: Islam Publications. 20.
- Akbari,F,2014. The position of the Qibla is in honor of the works of Islamic art and architecture. International Congress of Culture and Religious Thought. 4.
- Bulhart,T.1986.Holy Art(Principle And Methods) Translation by Sattari,J.Tehran:Soroush.146.
- Baer,E.1998.Islamic Ornament.Edinburgh:Edinburgh University Press.93.
- Carbin,H,1975.Culture Message Of Iran Todays People.Translated By Rahmati,E. Hekmat And Falsafeh.54,63,81,96.
- Fischnein,E.1987.Intuition In Science And Mathwmetics An Educational Approach,Dordarecht,Kluwer.114.
- Farieh. R. 1997. Iranian arts. Translated by Marzban. P. Tehran: Farzan. 289.
- Godar,A.Godar,Y&Maxime,S. 1992.Arthar e Iran.Translated By Sarveghade Moghadam,A. Vol 2&3. Mahshid: Astan e Qudse Razavi.Islamic Research Foundation.
- Golombek,L.1992.Discourses Of an Imaginary Arts Conusil in Fifteenth Century.Iran,Brill.volume 6,1,17,248.
- Gudarzi, M. Keshavarz,G. 2007. Examining the concept of time and space in the art of Iranian painting. Fine Arts. No. 31.pp.89,90,100.
- Ibn Arabi,M.A. 1991. Conquests of Mecca. Corrected by Yahya,O. Cairo: The Egyptian General Government the book.12,97,163.
- Jahanbakhsh,H. Shikhi Narani,H. 2015. Studying the place of decorations and tiling motifs in Iranian mosques. Chidman Magazine. Year 4. Number 11.
- Kiani, M. 2011. Architectural decorations of Iran during the Islamic period. Tehran: cultural heritage.119

Kiani,F. 2011. The art of tile work in Iran. Information and librarianship. Book of the Month of Art. Number 153.

Mofid,M.1995.Motif in In Iranian Architecture. Proceedings of the International Conference on Mysticism, Islam, Iran and Contemporary Man. Edited by Pazouki. Sh. Tehran: Haghighat.85,597,606.

Mostafavi,M.1996.Pars Continent.Tehran:Eshareh.4.

Mahosh. M. 2006. The expression of architecture. The truth of architecture in the work. Fine arts. 28.45.52.54.

Najiboglu,G. 2000. Geometry and decoration in Islamic architecture. Translation by Qayyumi, M. Tehran: Rozneh. 27.

Pirnia,M. 2003. Architectural stylistics. Compilation of Memarian,G. Tehran: Soroush. 289,290.

Pakbaz. R. 2004.Encycloprdia Of Art, Painting, Configuration, Graphic. Tehran: Contemporary Culture.452.

Rasoli,Z.2004. Kamaluddin Behzad. Proceedings of Behzad International Conference. Tehran: Farhangistan Art. 345.

Pourhamed,A. Kalantari,Kh. 2005.Techniques And Experiences Of Restoran Of Historical Context Of Cities.11.

Riazy, M. 1996. Illustrated Dictionary of Iranian Art Terms. Tehran: Al-Zahra University. 12.

Sterling,H,1998 Isfahan, the image of heaven. Translation of Arjmand,J.Farzan far,50

Sultanzadeh,H. 2008.The Garden Of Iran in The Miniature Architecture And Culture.no 17.5,173,180.

Shakfete,A. Ahmadi,H. 2011. Magazine of religious literature and art. Plaster decorations in early Islamic architecture. 4.125.146.150.

Sahib Mohammadian, M,Farmarzi, S. 2011. Goetheology and compilation of geometric structure in Iranian architecture. Journal of Fine Arts. Number 3.4. 4,81,96,97,69,80,50.

Sharifi,S. 2016. Comparison of some arts and architecture of the Safavid period with previous periods. Isfahan school meeting. A collection of articles on architecture and urban planning. Koshesh Shirazi. B. Tehran: Farhangistan Art. 349, 351, 363.

Saedi,F. 2017. Investigating the technique of inlay construction in the decoration of Islamic architecture. Shabak Magazine. Year 2. Number 3.

Shafizadeh,A. 2018. A comparative study of Chinese knot geometric motifs in Islamic architecture in the thought of Ibn Arabi. Scientific Research Journal of Comparative Art Studies. Year 8. Number 16.

Soltani,M.Samanian,S&Soltani.M.2021. Investigating the features and methods of using tangbari decoration in the architectural works of Iran and Gorkani India. Bagh Nazar Magazine, No. 18.17, 28,104.

Wilber,D.1967.The Architecture Of Islam Iran In Illkhanid Period. Translation By Faryar.A.Tehran:Translation Publishing Book Agency.195.

Yavari,H.Bavafa,R.2011.Isfahan The Sky Garden.Tehran:Azarin Persian.259.

Zarei, M. 1983. Jame Mosque. Archaeological Studies.151,187.