

Explaining Appropriate Method to Crystallize the Islamic Traditional Architecture in Formal Term

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ABSTRACT

In the field of Iranian miniature, the painter tries to minimize the psychological qualities and the objectivism attitude is arisen from this field in the way that the most basic step in this regard the most basic step in this regard and the most basic step in this regard is eliminating the supervisor view and perspective structure and a two dimensions and element space raises named level and it tries to reach the object of the thing and the concept of the objectivism so that through perfectly following the concept of detached and qualitative space Iranian miniature could turn the two dimensions miniature into an image of the essence levels and promote the viewer from this material and nonspiritual perspective to a higher level of knowledge.

This art indicates minor secrets while the Islamic traditional architecture refers to the major secrets. That is to say that the minor secrets prepare the devotee for understanding the major secrets and this paper is intended to determine a proper way in order to crystallize the traditional architecture spaces through the descriptive analytical research method to find whether this miniature can be a suitable way to crystallize the traditional architecture spaces or not? Or is that better to use the perspective and mentality in order to crystallize such gender of spaces? Finally, we must use the Iranian painting in order for better understanding the space and feeling of the Islamic traditional spaces and its presentation.

KEYWORDS: Iranian Painting, Islamic Architecture, Objectivism, Subjectivism

1. INTRODUCTION

In fact, arts are from the most important and direct emanations of the principles of tradition because human lives among the images and in order to tend toward excellency, the images must be surrounded which echo the noble excellency. The Islamic civilization presents an outstanding example of a traditional civilization.

Like many other aspects of the Islamic arts, several papers have been written about the Iranian miniature, but no significant attention has been paid to the real concept of this art and also to the spiritual importance of it and its relationship with the space-time concept except a few cases [1].

In this regard, this paper is intended to investigate the space concept in painting through considering the objectivity in Islamic painting in the way that one can understand its appearance in the imagined space; and this is where the imagination world is understandable; however it evokes the minor world, but the minor world can be considered as the opening of the major world.

Here, the question is that what method is suitable for imagining the architectural spaces. To better understand the space feeling, it can be noted that here perspective is an element which is used currently. In order to crystallize the Islamic architectural spaces and regarded to the point of the Islamic traditional architecture, its major attempt is not to cut its link with the higher world and remind the higher world with all of its power; and since perspective is not separated from the material world and is travelling in this world and its attitude is material attitude and its vision breadth is as much as the viewer vision and does not go beyond the human vision, so it cannot be an appropriate factor to show the Islamic traditional architectural space; so in this paper we are intended to find a suitable method for understanding and crystallizing the traditional architectural spaces through benefitting from the descriptive- analytical method. In this way, we firstly have dealt with the investigation of objectivism and subjectivism and finally compared these two attitudes and reached the appropriate attitude to crystallize the Islamic traditional architecture with the help of theses analyses.

2. Perspective as the subjectivism approach in the drawing (three- dimensional)

Since the Renaissance d human wisdom and knowledge was used as the most important tools and was an opening to interpretation and defining the world from human perspective, the artist of this period tried to benefit from the human perspective.

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Renaissance space low is the result of perspective, that is to say that it is the result of the establishment of the three-dimensional object visually on the page. Individualism and humanism is derived from this modern spatial science on the 15th century which allows it to be designed on the paper according to the way that human sees it. It also has been known as the major principle in painting following the visual power and human perspective and after that the human mind was the decision maker and the flat surfaces which were free of any visual depth were substituted by the perspective and volume processing. With the facts mentioned, after the Renaissance onward the use of perspective and its accurate principles as one of the basic pillars of realism was accepted by most of people; and this realism is reliable just by the mind of the subject; in other words, the human and his perspective are not criteria for the objectivity and the painter is satisfied by his own observations which are depended upon his mind and view angle and it must not be forgot that the principles of perspective and view depth have no objective equivalent in the surrounding world except in the mind and perspective of the subject.

A subject seems smaller as long as the human observes it from rather far distance as the viewer and record it in the page of his image and according to the changes he accepts, this image never understands the objectivity of the real world.

Finally, according to Kant's concept of subjectivism all the human perceptions are nothing except some mental concepts which have been adjusted by the mental structure and have no outside appearance and in fact using the perspective regulations in the field of painting is to apply the form to the nature by the human mind and the subject never gets smaller by change in distance and the parallel lines will never reach each other and color changes are occurred due to the closeness and farness and the object itself never includes them but all of these are observed through applying form by the subject's mind and from a certain angle. Painting with using the perspective principles is a kind of subjectivist illustration and in contrast, there is another kind of painting like Iranian painting which is in contrast of the depth-showing painting of the Renaissance period. [2]

3. The Approach of Objectivism

It works with the hypothesis of using the perspective knowledge which follows the human mind structure and in the way that the three dimensional image is showed on the surface.

By not applying the perspective principles, the architect of tradition displays the space with its ontological status which is very more objective (concrete) not in the way that the mind forms and organizes it.

The most important and basic step in the regard of drawing the space of the concrete world is to eliminate the architect's view and perspective structure in the work. In this regard, there is no view depth in the work so that the imagined space is not the result of human observation, because we cannot consider a position for the viewer and this is when a two dimensional and component space is discussed [2].

3.1. Surface Element (two dimensional)

In the spatial hierarchy the forms are limited to their own surface; hence, the surfaces can have a twofold performance. They can limit their form physically and in this way crystalize the cosmic spaces of this world and meaningfully they may direct the human dignity to the higher degrees of self-cognition beyond the manmade locations [3]. Arch entrance to Sheikh Lotfollah Mosque is one of the many examples of Safavid period from this art (Figure1) and also the Iranian painting can be named in the art filed which is formed based on the heterogeneous division of its two dimensional surrounding space.

Table 1: The area of influence of art on architecture

The area of influence on architecture	Elders	Styles	History	Structural principles	Crystalization appearance	
The first AD centuries before Mongolian invasion for example in the book of Dioscoridos (date 621 Hijri), the organization of architectural and viewing spaces have been shown in the form of thrown.	Dust Mohammad, Abbasi, Zaman, Beyg, Behzad, Maani, Moein, ShafieAbbasi, etc.	Seljuk school, Baghdad school or (Abbasi), The first Tabriz school (Mongol), The first Shiraz school, Jalayeri school, The second Shiraz school, Herat School, Bokhara school, Qazvin School, The second Tabriz or Safavid or Isfahan school, Qajar Painting school, Qajar Painting, Coffeehouse Painting	The first works which can be named as painting have been discovered in Doushe cave in Lorestan with about eight to ten thousand years antiquity, and in the historical period we can see what can be named as painting in the wall-painting of Sassanid and Ashkanid(Parthian)	Instead of drawing the surrounding world based on his human visual power and mind, the painter tries to eliminate himself as the viewer in order to reach the phenomena itself and in this regard he ignores using his own visual angle.	Miniature	Objectivism
Renaissance era	Juto, Brunelleschi, Mazachov, Leonardo Da Vinci, Michelangelo, and Raphael. In addition to these, other painters like Hubert Van Icke and Yan Vin Icke have also used perspective in their works	The perspectives can be divided into two categories of scientific and drawing	Discovering of perspective was simultaneous with Renaissance era and with the discovering of this world's mortal human	Following the human observations because these principles do not exist in real world but they are just the result of human perceptions	Perspective	Subjectivism

Source: the authors



Figure 1. Entrance to Sheikh Lotfollah Mosque, the sample of leveling art

3.2. Iranian and Islamic Painting with the Approach of Objectivism

It is in painting with no use of perspective principles which itself is considered based on a kind of illustration oriented to the imagination world which tries to display a picture from the other world; this is because this way evades from accepting the view depth principles and the painter tries to minimize the mental qualities as more as possible in the field of picture and also tries to reach the objectivity of the subject. One of the experts in this approach is Master Seyed Hossein Nasr who has expressed that: the regulations of perspective science which have been followed by the Iranian miniature are in fact the same regulations of natural perspectives science which its regulations and principles had been adjusted by Euclid and after him by Islamic Mathematicians like Ebne Heysam and Kamal Al-Din Farsi before the influence of Renaissance art and the internal factors cause its decline.

Miniature has always followed these principles and it is based on the realism which is from the characteristics of Islam. It has never betrayed the two dimensional nature of the paper surface while in the Renaissance era it exited from the two dimensionality with the use of artificial views science.

By perfectly following the concept of detached and qualitative space, Iranian miniature could turn the two dimensions miniature into an image of the essence levels and promote the viewer from this material and nonspiritual perspective to a higher level of knowledge and show him a world beyond this physical world which has its certain time, location, colors and forms and the world in which some events occurs but not in the physical way of this world and the Islamic scholars consider it the imagination world (figure 2) [1].

Now we must clear the degree of imagination world and its dignity in the hierarchy of the reality. The essence hierarchy can be summarized in 5 main levels and mystics called it Hazarat (gentlemen) Al-Elahie (graph 1) [1].

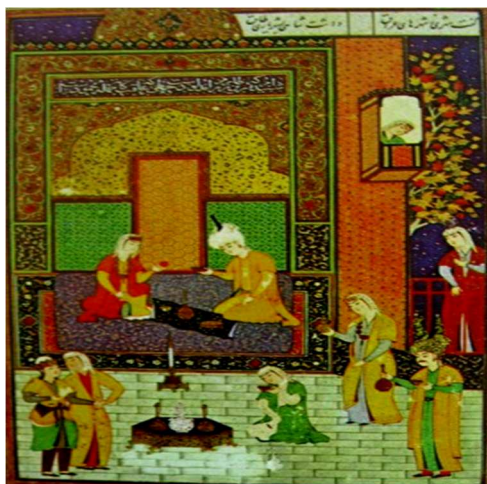
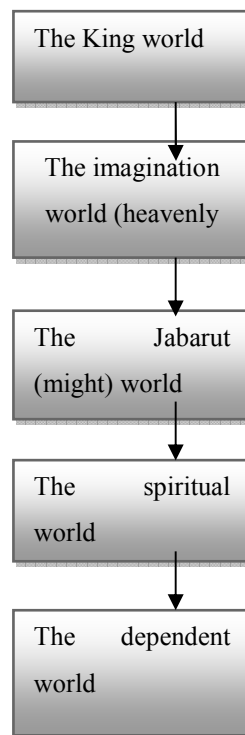


Figure 2.the original Iranian miniature, [3]

Table 2. the hierarchy of colors *Source:* [3]

Miniatures: (inorganic pigments)	
<i>Vermillion</i>	Red
<i>Orpiment</i>	Yellow
<i>Blight</i>	Green
<i>Ultramarine</i>	Blue
<i>Gray</i>	Black
<i>Clay</i>	Sandals shades
<i>Tin</i>	White

In fact, the space in Iranian miniature is the appearance of this spiritual space which is the same imagination and mind world or the outstanding images and its forms and colors are the manifestation of the forms and colors of the same imagination world. Colors, especially golden and blue, burgundy and turquoise color have not been originated from the artist's taste but they are the result of vision and intuition of an objective reality which belongs to the imagination world (table 2) [1].

**Graph 1.** the hierarchy of essence [Source: the authors]

4. Islamic Traditional Architecture with the Approach of Objectivism (miniature)

It seems that the painters have usually used the real and concrete spaces for modeling and design and designed the urban and architectural spaces appropriate to the subject of painting in an implicit and inaccurate and indicative way and sometimes in fairly clear and expressive way. Of course in many miniatures which have referred to a subject or event in natural spaces like scenes related to hunting, war, feasting and so on, no manmade space has been drawn in the painting. Moreover, it is clear that in the paintings before the Mongolian invasion, the architectural spaces had been less paid attention to and in cases which they wanted to show an event in an architectural space, they drew it very simply and in most of the cases in two dimensional form, while from the Patriarch and especially Timurid era onwards, they have used perspective in order to better show the space and view depth.

The use of perspective in Iranian paintings has almost never been as today's and completely, because in one hand the Iranian painting in most of cases indicated the space in two dimensional forms until the last of Timurid era which the Islamic period culture was formed in continuing the Manichean paintings and from the Patriarch and Timurid era onwards which the perspective was also used, it was often used in some cases. They did not use shadows and lights and the colors were often used in pure and flat form. This process more and less continued until the Safavid era. In that era the Iranian painting was gradually under the influence of European painting due to the presence of some of the European designers and

painters and also some of the Western tableaux in Iran and some of the Iranian painters used perspective and shadows and light in its European style in their works. This process led to weakening of the Iranian painting and development of painting in European style in Qajar[4].

Today, there is no picture of space and location (nonmaterial) which shows such a space and they consider that it is the result of the human imagination and consider no essence aspect for it by itself; but the divine art generally and especially deals with the Iranian art through such a space so that in the most important Islamic art, that is to say the architecture of mosques, the interior space is not beyond the real space in contrast with the natural space of the external environment, but the purpose is to create a space which make peace and comfort and coordination of the pure nature again through dissolution of tension and imbalance of the normal space; but the same matter creates a different and qualitative space in its own way which is created by elimination of tensions and pressures of material and secular living. With entering this space, the human feels himself against an eternal matter.

The human, the universe and the divine architecture are finally depended upon the Divine Essence in terms of their ontological reality.

Like all kinds of traditional architecture, the Islamic architecture is related to and familiar with the cosmology. The human like the universe reflects the Divine Origin [1]. Like all of the traditional arts, in the traditional architecture, nothing is separated from the sense and the sense of everything is not included in spirituality [1].

The monotheistic attitude of the tradition not only includes the architecture and its totality, but also it includes all the elements created an architectural dorm such as space, form, light, color and material. Whatever the total Islamic architecture's usage is, its position is looked in the same view that a totally heavenly architecture like mosque transfers the same sense of the space and form and this is sensible at home or the market because the space which traditional human always lives in it is the same wherever it is [1].

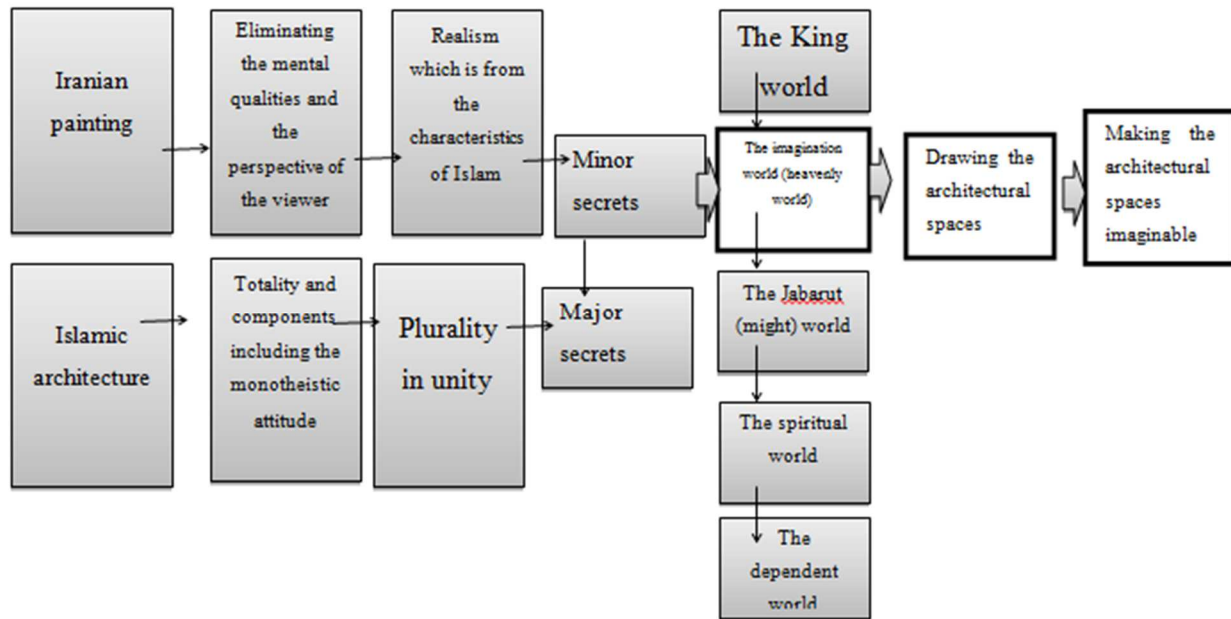
In the Islamic architecture, the space has never been separated from the form. This is not the same Euclidean abstract space which turned into the external form. The space gets qualitative aspect by the forms located in it. A spiritual center polarizes its surrounding space just like Mecca [1]. Finally, the worldview with the discipline of the traditional society, in the spatial hierarchy and even in a larger scale of the architectural elements weather in the spatial generalities and decorations of the traditional architecture which are separated from each other, their imaginational source aspect (essence) can be completely received; and however this world's dignity, they gets closer to their imaginative world level by level and ultimately, if we look at all of these elements while their plurality, they evoke no echo except unity (figure 3).



Figure 3. The Dome of Sheikh Lotfollah Mosque(plurality in unity)

5. CONCLUSION

At the end, in order to draw the Islamic architectural spaces in which the traditional human lives, the best way for displaying and better understanding these spaces is to do it by an art from its own genus not the perspective which is a sign of individuality and dependency to the material world; thus, in this way, the best way of displaying and designing the Islamic architectural space is by the Iranian painting because it refers to the imagination world like the Islamic architecture and it can be a sign of that world.



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