

# The Principle of Amazements in Iranian Islamic Architecture and the Role of Decoration

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**ABSTRACT:** Attractiveness principal in Iranian- Islamic architecture and decorating in this issue Iranian Architecture in the period of Islam use different means to show the influential and effective thoughts and interpretations and meanings on the people. One way to identify the means is to Research and investigate in the audience's cognition and understanding particularly architectures and identify the current Theories and Ways which describe the presses of perception and cognition. Cognition and mind system of middle periods of Islamic is obvious for us particularly with helping from left texts and the way of describing issues and subjects, Although mental and thinking studies from this period of time has been studied but some principles not all of them have been considered . In fact in cognitive system based on Islamic understanding. The stage which the characterize the beauty, amazements and attractiveness derived from creations and world. And can help the level and quality of maker and his ability. as in good arguments to understand It, the issues are considered which gradually can create the meaning, symbol, emotional concepts in the person who understands It. One of the principles is the sense of beauty and attractiveness and in literal language is wonderfulness and this article shows that this sense has been influential and effective in Islamic thinkers and architectures. And gradually some means have been used to derive the meaning and perceptions from It. Material means in Islamic architecture are decoration.

**Keywords:** Islamic architecture , Cognitions ,Amazements , Decoration, Beauty, Iran

## INTRODUCTION

In Islamic architecture, through shapes in architectural space can show the beliefs to values which are interpreted from this way of thought and attitude then answer to this question that How can the belief values be shown in the shapes which helps the architectures to adopt the principles to show the understanding in spaces which belief expression is considered as suitable in which meanings and interpretations are understood based on the pleasant Values of the beliefs.

At least this guarantees that the meanings are not against the religious and beliefs values. The understanding, cognition system in Iranian Islamic culture should be considered and found through considering the Knowledge procedure and philosophy of Muslim scientists it seems have been proved that architectures pay attention to know ledge and the study of world to find and understand the values of religion.

## MATERIALS AND METHODS

This article is based on the analyze of dominated cognitive and mental systems on Iranian Islamic architecture,

shape instruments and means and the description of these shapes and spaces qualitative Research is based on the Historical , perception approach . In order to analyze the architecture and understand it, we should Know and understand about the process of architectural formation and cognition means. The means to understand the roots and architectural theoretical orientations. Including space Time shape and under standing the following cases:

Space lacks the specific and definite characteristics of identification and the people have different perceptions about it environment and national factors and events constantly and differently and based on there nature and correspond to the force and effects act on the issue of the human recognition, for the audience trying to recognize and understand the space and environment, in each moment he has different perceptions (Falamaki, 2003).

This article is about the quality of shape to achieve recognition and understanding of architectural space and is obvious that you can find the principles of this theory in other divisions. Shape is the only way to express and show the concepts an, and things by maker for user. That's why the shape is something which should have meaning. Each shape has own specific structure and the constant change is major characteristics of the shape. This view shows that

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shape is Time, changeable thing in the process of creating and making it alive the thing denotes the external or appearance or changeable faces.

Faces of sets in which relations among perfect, structured components have been arranged and set in unique frame work (Falamaki,2003).

Cognitions: Various theories such as gestalt, mutual interaction, ecologic, has been proposed. Some contrary theories show the theoretical and guess nature of our understanding about the cognition process. In some cases, there are some identical ideas which include: the cognition is multimodal. The role of movement is important to understand the environment and space. The human is teaches that he cans differentiate between the more general elements and specific details by using the experience. The rules of perceptual or observational organization by Gestalt can not be the bases of cognition and understanding but these rules can be the way to organize, arrange the environment. Concepts such as, space forces and the same shape by gestalt and the concept of the quality of expressiveness of the lines, sure faces in architecture which are questionable.

Our attitude about the environment is based on past experiences and objectives. When we went to understand the architecture in culture and tradition, we should Know and aware of cognition difference in other cultures this assumption that cognition or perception are completely determined with external motivational qualities which is doubtfull .The recognition of these factors are necessary for developing the illustrative theories about the relation ships between the environment and human and illustrative theories about understanding the beauty and attractiveness (Lang, 2012).

## RESULTS AND DISCUSSION

The meaning of environment in theories of beauty or attractiveness recognition is a major issue the unclearness of the subject in design literature shows the unclearness in psychology literature. There are many theoretical approaches and meanings about it. The Empiricism theories believe that the meaning is given to the events after receiver or observer record it's structure. The followers of the mutual interaction believe that meaning is understood and recognized once the cognitions occur and to express the new meaning, the past experience interferes in cognition.

The introspective analyze says: theme earnings were formed earlier the theoretician gestalt believe that the expressive meanings is result of environment geometrical characteristic performance (Lang, 2012). Psychoanalysis believes that the memories ore stored or kept in mind consciousness. In addition to above cases, the understanding of architectural space and environment is wide spread by enhanced liking and consider it as pleasant (Lang, 2012). Because this can make these way spread and gradually become different cognition and understand theories, do not have different logical views about How to increase liking and disliking.

According to gestalt theory, that liking the environmental patterns happens when neural processes and environmental forms match. Psycho logical theories show the human preference about the value between forms and memories in the individual, collective consciousness. The behavioral theories analyze and consider these preferences in the terms of being social and popular environmental patterns. The pleasant and good thing from environment in the view of people depends on their attitude and their way of thought and the way these attitude develop. The attitude is a combination of belief on some thing and the value given to it there are varity of definitions on belief most social psychologists consider the belief as conceptual characteristics not defining quality . Beliefs expressed in architectural literature and design literature but there are other beliefs which can be shown and proved through designing. Values and motivations are useful and effective for the definition of attractive, inner elements of environments. The shapes from the environment which are pleasant for the people, has positive value for them the subordinate things has negative values. The values link between motivations, emotional and excitement feelings, individual behavior. The attitude to certain environments and the environmental patterns are formed by attributing one value to a belief. The people try to adapt or match in thinking about the self and social environments (Berhm and Choen,1962). The recognition models can help the designers understand the beauty and attractiveness. This analysis can help and improve our understanding about liking or disliking.

“Candi” and “Farabi” have been the first Islamic philosophers to talk about the self natural force. Farabi who is considered as Aristotle and is like him. Tells five force: the force of imagination, the force of guess, the force of memory, the human imagination, animal imagination the person, named “Ekhavan-o- safa” mentioned five inner senses for five physical senses and called them as the servant of spiritual king. In addition to three senses by Farabi ,Ekhavan mentioned the articulation force and hearing ability, which are positioned in hands and fingers and self can write and do other things by using them.

The hearing force or ability among the inner feelings which means hand Jobs (done by hands) carry or have the effects of the creator mind. This works is beyond than the definite sensual feelings. Because this works involve the mental, inner interactions and activates (Necipoglu, 2001). Ibn-e-Sina has addressed the inner senses in different writings and explained the ancestors, and said: there are 7 (seven) inner senses and added two senses to the Farabi statement. Two added abilities or forces in other words common sense (the center of organizing of inner senses) and reminding sense (keep the forgettable things to memory) Ibn-e-Sina show the articulation self ability in the terms of following the mind in the level of sense subordinate ability (plants, animals) to the considered mind perfect ability (Necipoglu,2001). Ghazali also the inspiration and leadership

as the best level of perception and understanding and named It prophet pure self. Which the articulation self and mental self can not access or reach that. Ibn-e-Sina sees the relation between the perception and God inspiration as mental understanding, cognition Ghazali considered it as mystical cognition. And sees heart “articulate self and soul” as the lord recognition mystery.

Ghazali mentioned something by differentiating inner ear and appurtenance ear in mystical and says: the inner is more apparent, stronger than appearance the understanding “heart” is more accurate and exact than eye. The advantage of what is understood by mind is more than the advantage of appearance shape which is understood by ear. So the heart is most perfect and important because it can see the lord activities and the senses understanding. Beyond and the healthy mind and wisdom and nature preference is better and stronger ( Ettinghausen,1947).

The person who lack of nature eye are net able to understand he inner and nature form Ghazali considered the contribution of artist nature inner ability for creating beautiful , attractive things as major and important, good books by writer and good poem by poet and the good role of painter and perfect buildings or structure by architecture all of these represent he goodness of their nature from some Researcher’s View no model or patterns can be found in the books written by him, models or patterns which consider the artifacts or productions as symbol image of mystical of religious the theories. He uses this knowledge and capacity as past writers in which He shows the creative skills and knowledge and raises the soul by love, but the observer’s inner or nature ability and talent are also important (Necipoglu, 2001).

The person named Aziz-o-din Nasafi mentioned ten senses in the book of perfect human, in addition to five external snses, the other five senses including 1- common 2- iagination 3- illusion 4- memory 5- occupying means that imagination is the treasurer of common sense and memory is the treasurer of illusion, and common sense is the

understanding of the perceptible things and illusion is the place to understand the meanings of perceptible things (Nasafi,1981).

The fact that the quality of wonderfulness and attractiveness and the extent of it in Iranian mystical culture can be found through searching and studying the mythical–literal, texts (Fig.1 and 2).

The person, named Hojviri, in his book called “Kashf-ol-mahjub” in “Kash-ol- hejab-ol-aval fi marefat alah taala”, writes: “Shebeli Sais: puzzlement is two parts: one of them is in the world and another is in the process how.

And Mohammad Vase says about the difference between “Mohazareh” and “Mokashe” fee: “Mohazereh” is some thing which is understood by Heart in the expression and “Mokashefeh” or contemplation is perception (Hojviri, 2006).

In the perception and observation the mention of good patterns and line and symbols remind us prior materials of Ibn-e-Heitham has about the attributed lines and patters and designs. The complete understanding of them is possible through the meaning of view because sight (see something) refers to the objects and it’s advantage is the result of relation ship between qualities and their dimensions and reflect in the objects, so the qualities which lead to advantages in the terms of relations or proportions which should be realized and understood (AL-hayitham,1989). In the sources of Teimurian period, has been praised many times about art imaginations. For example glass dish which Ali-Erizeh-gar made it in 869 A.H. and it was the effect by 32 maker which has been considered as, “such body that be reflected in the imagination considers mirror beastly”. This source sais about “Molana Haj-Mohammad “painter, as a skillful person in representation and designing He was in the court of king, “Hossein Bayeghra”, “constantly drew the objects and perfect forms on time page” .These such sentences can be seen in the source of “Gorkani” which inherited the Teimurian tradition and of customs. One of them is the praise “Ahmad Lahori” as “genius of times”, and “his instrument



Fig.1:Kalan Menar



Fig. 2: Amir Esmaeel Samani Tomb

for removing dirt from the imagination appearance". "Olia Chalpi" described the winding tie in plant designs with beautiful words and considered it as good imagination designs (Necipoglu,2001). According to architectural structural technical limitations in other words the necessity of vertical, horizontal elements and the limitations on using the local materials in Iran, which highlights the role of decoration to achieve the aim of creating attractiveness and beauty.

Pope was the person who attributed the emergence of geometric way to the after fifth century in Iran and the time of Saljoghian rise to power and wrote about it the issues of geometric decoration of Islamic world, "which European people are familiar with them, have told many statements in terms of the way of represent and perfect quality if we compare those with Iranian good models , we can realize the short weakness, weakness of them (Fig. 4 and 5). Multiple arranged complexities of the winding designs can be seen in Iranian architecture". The works of the west of Islamic world "Arbaneha" are part weak and less important in the terms of mental capacity and ability and art quality,

Pope said: Super ordinate geometric decoration and design in is something which can not be only considered us the Result of maker work. But also the better designs or samples are definitely the Result of using mathematical systems directly. He attributed the creation of geometric designs and patterns to the mathematical educated architectures and said the innovations by Iranian architectures has no limit and are a lot but the rules are fixed in all of them and can be defined logically. Because these patterns and designs are the sight, Hearing Visualization of the rules which located in the mind logic has been expressed through the relations between lines, and also the intelligent and accurate and good selection was done in them which has the specific beauty and amazement and is stand out and special (Pope And Ackerman,1983).

Iranian architecture in Islamic period gradually turned from symbolism of early century to the much decorations and avoided any realism in the patterns. this rule exclude the buildings or structures which meet material needs and usage such as house of king or castle or places to have fun . From the Hillenbrand point of view about finding the



Fig.3: Robat-e-Sharaf



Fig.4: Robat-e-Sharaf



Fig.5:Jame Mosque (Heart)

beauty of Islamic architecture, we can have orientation toward using symbolism, much love on decoration more than displaying this. Being beyond from his point mean much focus and concentration on abstract and single decorations. The purpose of decoration is to remove the material and visualized mass and replace it with the intangible in perceptible fact, the fact when they want to look at them carefully, is changed. Hillenbrand, remaining various points in the texts of Iran Islamic late periods show the assumption of using the rule of creating beauty and attractiveness to achieve and meet the goals of understanding nature ability or force .Khand-Mir references to the main repairing and reconstruct the Jame-mosque of Herat in the book of Makarem-ol-Akhlaq from the written sources such as the mosques which he reconstructed it , he was the man of charity . one of them is Herat Jame mosque (Fig. 5). This task was done within six or seven month by helping God and parse by God It was a big work to do and constructing corridor by Amir’s effort who was kind and generous that six or seven Zary (the length of dimension), when the task was finished ,the beautifulness imagination and decoration and the thought of representation were apparent in his face good architectures and ceramics makers and painters and the people who work on stones tended to decorate the mosque (“Feiz –Aeen”) by much effort and the task which had been estimated to complete by five years , but they finished it within one year, and their work was pure and beautiful, they decorated and drew the ceiling and other parts with the Islamic designs and patterns and beautiful way of writings and line and became local this work was stand out (Fig. 6)

and beautiful corridors were made of stones which had attractiveness (Kavusi, 2011).

The writer of Yazd new History (Ahmed- Ibn-e- Hossein-e- Ibn-e- Ali-e- Kateb) who described the “Roknieh school” as “sky shaped on the ground” in a poem which he describes this work, He explains about the orientation to the beauty and attractiveness and amazement and wonder fullness in structure, and tries to prove that the wisdom sees the illusion from distant through sight sense. When he sees from near , does not reject the meaning and understandings. When he saw it’s design from distant, said , How extensive it is , and How beautiful this design is. When the wisdom is the sky architecture, it can measure in a such efficient , perfect way when you describe this structure or building for some one , the wisdom cannot believe it because the sight and perception sense cannot reject or deny the wisdom of sense (Kateb,2007). This poem describes the relation between nature senses and meet or achieve the architecture cognitions and understandings through appearance sense including sight and it’s instrument in other words, “shape”. The shape to be achieved in this goal needs attractiveness, amazement (Fig.7).

As said above decoration has provided this opportunity beasty the writer of the book “Tarikh-e-Alam Aray-e Abbasi” in the period of Safaviyyeh , mentioned the attention of king to the Mashhad and it’s structure, and described his visit to effects and works and the gardens located on the holy direction especially garden and structure of “Ghadamgah” and emphasized that it is so beautiful and attractive to describe and the mouth can not express it and



Fig. 6: Shah-e-Zende(Samarghand)



Fig. 7: Sheikh Lotf-ol-Lah Mosque (Esfahan)

Table 1 : Historical process, cognition system and amazement

Since 9th to 11th century	Since 7th to9 th century	Since 5th to7 th century	Since 3th to5 th century	Since 1th to 3th century
Eskandar-bik-e-Turkaman	KHand-Mir	GHazali		Farabi
	Haj Mohammad Naghghash(painter)	Aziz-o-din Nasafi	Ibn-e-Sina	Candi
	Kateb	Hojviry, Ibn-e-Haytham		

sais although the poll carries the beautifulness of the words description that's thing to the audience to do it ( Eskandar Bik-e-Turkaman,2009).

From the point of Graber, in the Islamic architecture, the beautifulness of decoration is a principle and rule, beautifulness and decoration are deferent issues. Attractiveness or beautifulness is a kind of decoration which doesn't imply any thing outer object or structure or external part of the object or structure in other words, it does not have any meanings or signs or direct symbol about the outside of object or structure. The aim of beautifulness is to better the place, beautifulness or beauty has only the attractiveness. The theory by Graber has this idea that the decoration itself only cannot express the meaning. But it reminds us the meaning, and associate it. It can associate the mystical meaning, and this is up to the audience, in Islamic art and architecture, drawing lines or the way of writing are important, mediator, and we see the geometric mediator in the architecture especially the Islamic early century.

The other mediator is the architecture image and nature environment. Which has been paid attention in the Islamic architecture (Graber) which considers the architecture as the servant of human the architecture completes the life but it is neither life nor art (Ghaumi Bidhendi, 2012).

## CONCLUSION

The convention systems which relate to the human nerve system , has the same logic in all people. The meaning association and creating the feelings and senses by writer of an art work which all of these returns to the audience's mind motivations and his understanding, Iranian thinkers especially in Islamic period emphasized on the issue of attractiveness and beautifulness because they praised this issue obviously and also some times indirectly consider the human artifacts (architecture) as best things. In Iranian architecture that decoration is part of it and inter connected to it but the role of decoration are important.

Beautifulness and be surprising in decoration is mediatory meaning which is created and formed by shape. although some times this meaning is higher than the ability of sense force, but because various nature force or ability has set for human in this thought the response ability of understanding and analyzing it has given to the audience ,with the help from the meanings and cognitions which he knew them earlier .In other words the amazement and wonder of the person is approached to the designer's goal. This issue has been attention or praised by the art describers and artists . Such this arranged and matched system has the same meaning in all the theoretical philosophy to literal description leading to achieve it in built structure and keeping it for ever in the Iranian architecture thought .So, one of the decoration aims based on the said cognition forces or abilities from the point of Iranian philosophers and luxurious quality

of it, to create amazedness and wonder which is related to the process of creation and building it. This wonder and reflection can associate the symbol meaning which seems that architectures has given the audience or observer the opportunity to understand the associative meaning.

The observers or audiences according to the level of their awareness about the fashionable thought movements in their time which we provided the evidence or findings of it .With this foal, designers have made relationships to the understanding and did not insist to have the same level of intensity and quality of this cognition but creating the wonder and amazement and attractiveness is apparent as the associative meaning instrument.

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