

## Conclusion

Data related to the aesthetics of the motifs under the domes showed that the principles of aesthetics were in line with the mythological perspective dominant in the traditional era of Iran. In this perspective, the celestial bodies, and the sun signify special meanings. Data analysis indicated that the planets and sun were presented as abstract concepts in the motifs under the domes and modern or scientific views were not dominant on the motifs. If such a view was dominant, the cloud would not have been given the importance. Through scientific perspective, the sky is a large collection of galaxies and celestial bodies and spaces which are interpreted in association with time. In

this perspective, the clouds in the atmosphere of celestial bodies are not important. Despite the fact that Google images analyzed were influenced by the scientific view, the clouds were still important in terms of aesthetics. Therefore, we can conclude that in the eyes of the modern human, some elements are still understandable, visible and tangible. In addition, the choices of the artists can be justified by belief in humanism. It means that the concept of beauty should be interpreted in association with human's perception. Therefore, whatever which is considered visually stunning by the human can give him a visual pleasure. The same justification can be used for using clouds in the images found on Google. This is not related to the role of the cloud in the universe.

## Endnote

1. See (Hedayat, 1963: 123) and (Bahar, 1997: 407) and (Jung 1999: 16) and (Ayugi, 1964: 56) and (Ferdowsi, 1966: 1: 132) and (Khaghani, 1989: 462)
2. The author of Primal creation
3. In early analysis, the comparison between cloud and sun showed that the cloud was more frequent. A closer examination revealed that the sun was much important because this element was presented in different states and under different names. Therefore, while calculating the frequency of the sun and multiplying it by a coefficient, we considered all associated terms describing the state of the sun.

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third rank underlined this fact that the sky was important though not as much as the clouds and the sun. However, after the sun, the stars were important.

Since the sky was no longer decorated with the moon and stars in Google images, after the sun, the clouds were much prominent in the aesthetics of the sky landscape. The aesthetics of the clouds were reflected by their shape, their location, the light and color qualities used in designing them, the blurred background image, and so on. A starry night sky was recalled in the desert, some parts of the seashores, and in parts and roads outside the city. This could be associated with the memories of the new generation.

#### **-Sun**

Since the ancient time, the sun has received a great attention in various cultures and among different nations. In addition, its significant role in the arts and decorations of the domes and vaults has been underscored. Although throughout history the shape of the sun has changed, its role still remained the same and is being reflected by a Shamsa. Examining the elements designed in the images of the contemporary era using the content cluster analysis showed that the sun and words associated with the solar states had the largest share in the aesthetics of the sky. Therefore, it seems that the sky landscape owes its beauty to the sun and its status. Undoubtedly, the importance of the sun in the human's mindset has also influenced his aesthetic perception.

#### **-Stars**

Examining the motifs under the domes showed that the sun was the most frequent sky elements followed by the stars. The frequency of the stars could be associated with their importance in the culture and beliefs of Iranian people. The reflection of the role of stars in the motifs under the domes could signify the aesthetic perspective of the ancient people. Analyzing the images of the contemporary era, we realized that the stars were not as important as the sun and the cloud. This means that criteria for assessing the arts from the aesthetic perspective in the modern era are different from those in previous periods. Perhaps, the preference for emphasizing the clouds could

be associated with the variety of forms and the creation of various emotional spaces. Such preference could be reinforced by the faded role of the stars in the night sky due to optical pollution.

#### **• Systems**

Examining the motifs under the domes and porches indicated that the theme of centrality was emphasized in all the domes and the special attention was given to the vertex of all porches. In most of the motifs, the Shamsa was located in the center of the dome or at the vertex of the porch. The selection of such location indicates a special attention to the Shamsa or in fact the sun.

- The sun was the most frequent element designed in the Google images and domes. Such a recurrence underlined this fact that the sun was important in the aesthetics of the sky landscape.

Comparing Table 1 and Table 2, we found a particular system in the dome. In most patterns emerged, the Shamsa was in the center and other elements were placed around them. However, such a pattern or a particular system behind the location of a particular element was not identified.

- It seemed that the system of arrangement of elements in the images of the contemporary era was not thematic- based.

Comparing the colors in the sky landscape in the motifs under the domes and Google images, we found some similarities in colors. As presented in Table 3, the colors of the sky in Google images were blue, yellow-red and pink. The dominant colors in the motifs under the domes were of the blue shades, yellow, cream, golden, beige, brick red, red and pink

#### **•Time**

As shown in Table 3, the themes of Google images fall in three categories: time, color, and elements in the photo (Design). The motifs under the domes sometimes portrayed day. They mainly presented both night and day time together. The Shamsa was in the center and the stars were placed around it. Therefore, it can be seen that time has not been important to the architect.

sky; such a pattern was not found in the images of Google. In addition, the presence of time was strong and persistent in Google images. However, the references to time were found only in some domes and such an emphasis was not observed in most of the domes.

### **Aesthetics of Sky Landscape in the motifs under the domes and Google images**

Analyzing the motifs under the dome showed that the Shamsa (sun) was emphasized in all motifs. The sun appeared to be representative of the day. In many motifs under the domes, some stars were found next to the Shamsa. The stars seemed to be a sign of the night. The design in which both day and night were present, we could not identify any romantic or impulsive emotional feelings. It is because the impulsive feeling can be evoked only by the sun or the stars. Therefore, using the motifs, the artists' intentions were not to engender the romantic feelings but to give the aesthetic pleasure. Using the sun and stars all together under the dome seemed to reflect the artists' worldview about the sky. Such a view was neither just scientific nor emotional. It was also philosophical. In fact, the artists were not concerned with the day or night in their drawings, but it generally had it at the back of their minds. The artist who does not deal with the form of an object but it does pay attention to its entity, actually, he designs its existence, and this is a philosophical approach to the subject. However, this evidence can also be grounds to be considered as a mystical approach. Analysis of the data showed that the approach to nature and the sky by the photographers in Google images was purely scientific and realistic. It was neither romantic nor mythical; neither mystic nor philosophical. In Google images, either a day or night was presented. The night and day were not presented together. In fact, the photographers did not attempt to break the concept of time and dealt with what the sky was. In the images, the sun was presented neither in a particular place nor in a particular state. In contrast, in the motifs under the domes, the sun was located at the center of the dome. Such differences as stated before could be justified by the scientific view of the modern

human.

The way the ancient man has perceived the sky is different from the modern man. Though the position of the sky as an object has been fixed, modern human's mindset has influenced his perception and made him different from the ancient man. The sky landscape in the images presents a scientific and field-dependent perspective of the sky. In this perspective, nature cannot be evaluated separately from its being. In contrast, the traditional approach, appraise the issue independent of its meaning. In the motifs under the dome, the traditional view is not concerned with the being, or with the day or the night, or whether the star is Saturn or Saturn, Mars, or Uranus, and even it overlooks the actual distances between stars or from the Sun. In this sense that the star is a symbol which represents the ancient human's perspective. The ancient man considers a whole entity as a series of symbols that are not used in a natural state. That is, in fact, the sun is not always in the middle of the sky, or the distance between the stars is not equal and the same size. Therefore, the designer makes a real difference in these matters to present a holistic narrative of the sky.

In addition to the aforementioned approaches, we present the similarities and aesthetic differences between the two ages in more detail. The comparison and interpretation of the results show the reflections of the sky landscape in the motifs under the dome and the porch as well as Google images of the contemporary age.

#### **•Elements of the sky**

The elements of the sky in the images can be ranked in terms of significance as follows: 1-sun (with sunrise, sunset), 2-clouds, 3-stars and a star. Analysis of the motifs associated with the sky landscape under the domes and porches showed the designs of the star were recurrent but no theme associated with the cloud was emerged. However, clouds were frequently reflected in the images.

- The cloud played a very influential role in the aesthetics of the sky landscape designed in the contemporary era,
- The sky had a big share significant in the aesthetics of the sky landscape designed in Google images. The placement of stars on the

age have a naturalistic and realistic view of the world. Due to such a perspective, no significant changes were observed in the images. The elements of the sun, stars, and clouds were the major focus of the analyzed images. The strong and permanent presence of the clouds in Google images indicates that the sky is no longer considered as an abstract concept and a ritual element in the modern world. The visual aesthetics is the major concern of the modern art creators. Interestingly, the sun, the source of brilliance and life, was still the most fundamental element of the sky and it was the major focus of the images even though the images devoid of spiritual insights.

The element of stars, despite all their beauty, did

not receive as much attention as the clouds. It seemed that the representation of constellations in the sky could not catch the interest of the photographers as much as before. In fact, the sky, unlike the past, was not characterized just by the sun, the stars, and the moon but also by the clouds. Such differences could be related to the absence of mythical views and the dominance of the scientific and physical perspective in the contemporary age.

Comparing the data on the motif under the dome (Table 2) with those on Google images (Table 3), showed that some similarities between the “color” and “design”. In the motifs under the dome, certain patterns or systems were explaining the positions of the elements of the

Table2. Content clustering of Google data tree based on the frequencies multiplied by coefficients. Source: The author.

Content cluster analysis based on Google data tree			
Design (elements in the image)		Color	Time
(Landscape)	Sky elements		
Scenery	Sun	Purple	Morning
Beach	Star	Yellow	Evening
Sea	Moon	Red	Night
Grass	Clouds	Blue	Sunrise
Trees	Rainbow	Light**	Sunset*
Flower	Sunrise	Dark	
Desert	Sunset*		
City			
Horizon			
Total Score: 77	Total Score: 172+20	Total Score: 82	Total Score: 62+20

Table 3: The dominant colors of the sky in the selected Google images were compared with those in the motifs under the domes and porches. Source: The authors

Images	The motifs under the domes and porches
Blue	Blue color shades
Yellow	Yellow, golden, beige , cream shades
Red	Red and brick red shades
Pink	Pink
-	White

4, 3, 2 were allocated to the super ordinate categories, subordinate categories, and subclasses respectively. The allocation was based on the degree of importance of categories. The frequency of words used in the classes was weighted up and measured based on the degree of close proximity to the tree system. In the process of scoring, the frequency of each word in the super ordinate categories “Background, Night, Wallpaper, Blue, Clouds, Sun” was calculated and multiplied by coefficient 4. The frequencies of the words in subcategories were multiplied by 3 while the frequencies in the subclasses were multiplied by 2. The clustered words were split up and each component was rated 1. Shape 2 shows how the calculation was made.

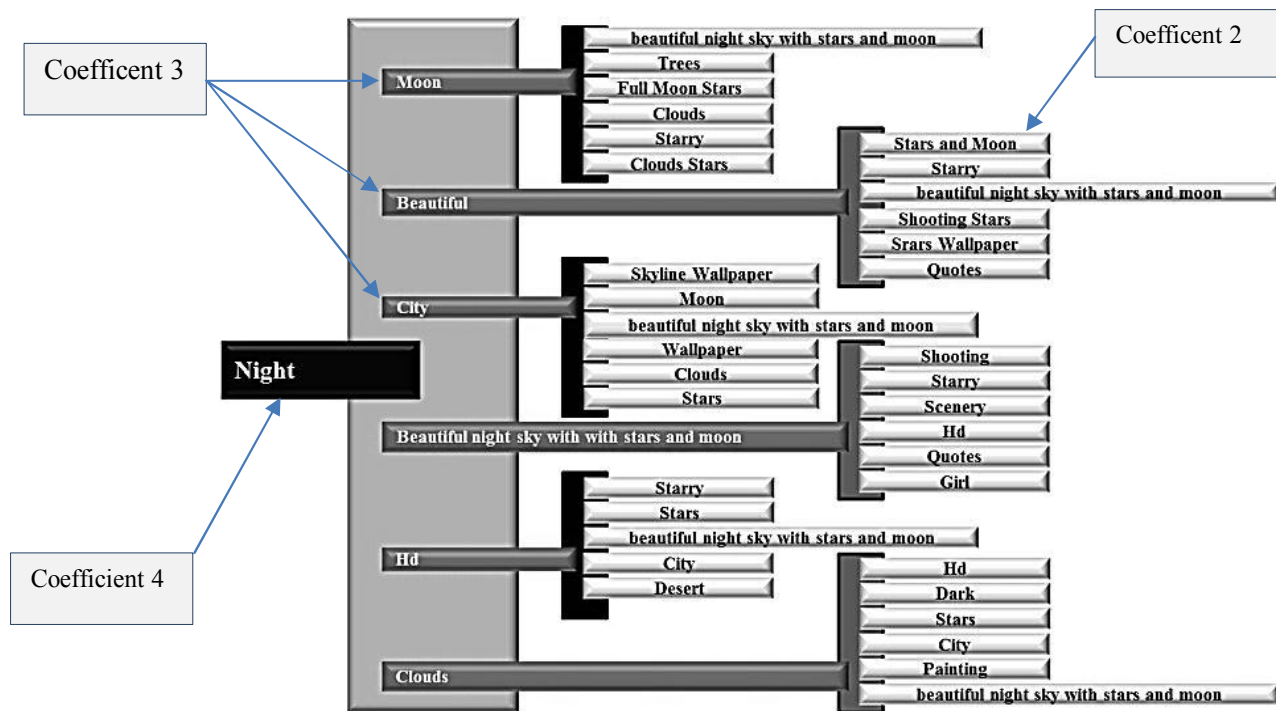
To carry out the content cluster analysis, we calculated the frequencies of words and weighed up the clusters. Based on the analysis, three

general clusters including “time”, “color” and “design” (elements in the image) emerged. The frequencies of “elements of the sky” were almost twice as many as those of other elements, and the weight of the “Time”, “Color” and “Design” were almost same. In clustering process, we deleted the words associated with computers (e.g. wallpaper, HD, Resolution and etc).

The ranking results based on the weighted the frequencies are presented in Table 2. The results are as follows<sup>3</sup>:

- Sun, Sunrise, Sunset
- Cloud
- Stars, Stars
- Night
- Blue

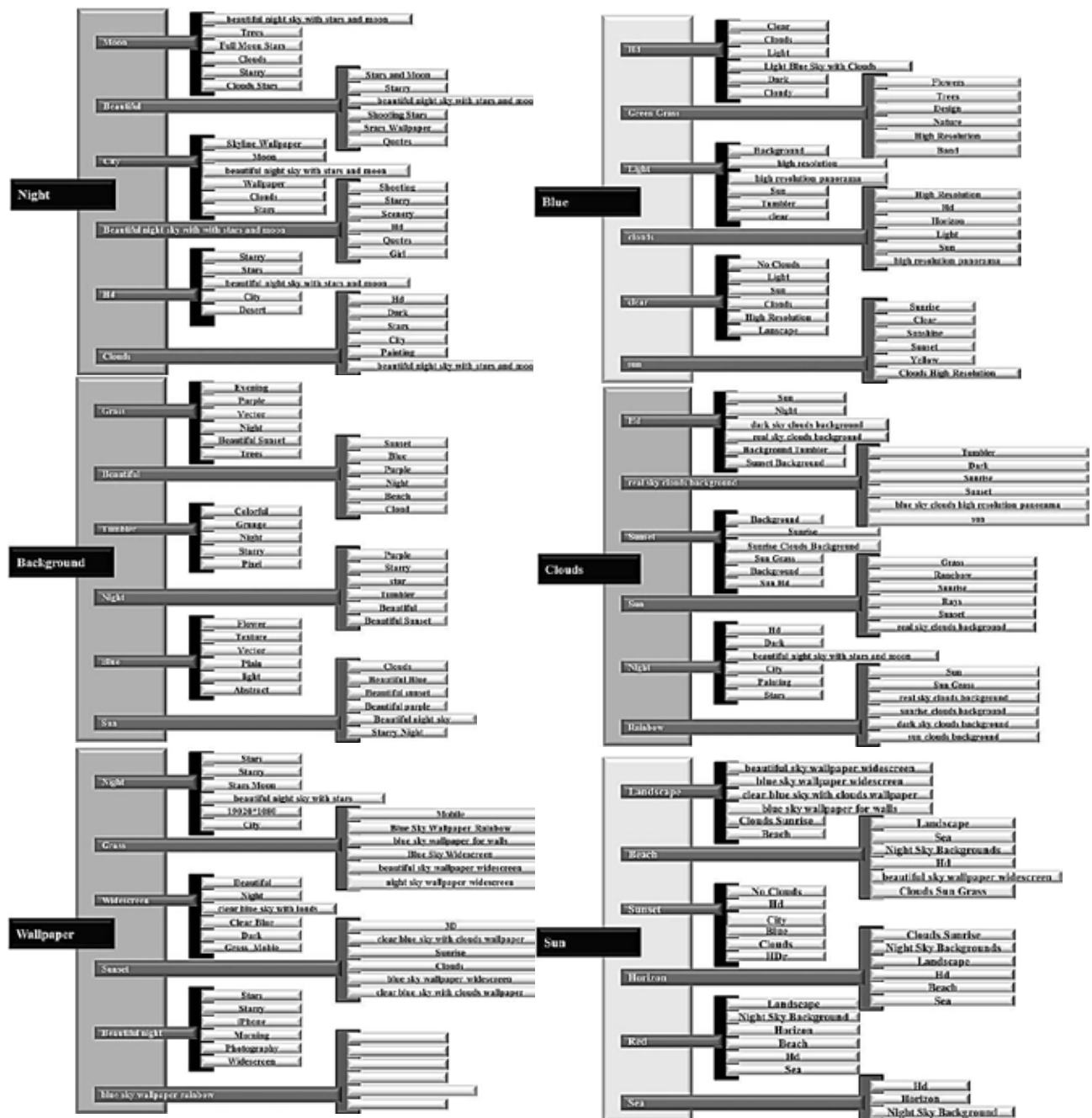
Analysis of the Google sky images showed that they were reflective of human’s naturalistic perspective. That is, the human of the contemporary



Shape 2. The content clustering based on the categories and subclasses shown by the Google search engine on April 2017. The visual diagram of the titles. Source: The author.

Each of the super ordinate categories includes the smaller subordinate categories which can be classified based on a tree diagram (see Shape 1). (This Shape is based on the categories introduced by Google search engine)  
To understand the preferences of today’s world culture, we used the classification of Google

images. It is because the classification is said to be based on the number of referrals. The data were analyzed as follows:  
In the tree diagram prepared based on the titles of Google images, the super ordinate categories are more important than the subordinates. Therefore, at the weighing stage, the coefficients



Shape 1. Thematic categorization of Sky Images based on the subgroups defined by the Google search engine on May 2016. Convert Titles to Source Chart: the Author.

the yellow, cream, beige and golden colors were used to represent the light of the sun. It seems that the attention to the sun was reflected by the colors. The colors used fairly (rather than completely) mirrored the real colors of the sky. Among the colors, beige, yellow, and golden shades were more frequent than others. The selections of colors were associated with Mehr's thoughts and the importance of light and day.

#### • Motif

In the decorations under the dome, different elements associated with nature, sky, etc. emerged. The elements and nodes related to the sky included the abstract motifs of stars, spheres, and various types of Shamsa. In most domes, some of elements were used for decorations. We found some cases in which both the elements of the sun and the star were used all together. The presence of both the sun and the star in the dome motif could be reflective of timelessness and associated with the traditional man's unrealistic perspective of the sky, and its conceptualization as an abstract entity. However, some changes were found the elements of the sky in the fixed motifs. Perhaps, the changes could be associated with people's taste in the traditional era. For that reason, no dramatic changes were evident in the nature and meaning of the sky.

Analysis of the recurring motifs under the dome showed that themes of the motifs were reflective of the people's mindset and perception about the sky. The sun, the stars and even the time of day and night were not depicted realistically. The reason for this could be tightly associated with the importance of mythic views and, consequently, the dominance of the subjectivity over what was seen (objectivity)

#### • Systems

In all dome shapes, the theme of centrality was observed, and it was emphasized using a Shamsa. This could be associated with the importance of the sun in the mindsets of the ancients who believed that the sun was the center of the Universe. This idea was similar to the ritual ceremonies of worshipping Mehr. However, the Shamsa in the domes were different in

size, number of sides and colors and their dimensions. Such differences could be explained by the aesthetic dimensions and the tastes of the artists from different ages. The nodes of the sky landscape were found more in the center of the domes or vertex of the porches. The selection of such location, in turn, could be justified by the idea that the sun was at the center of the world. Therefore, the system governing the decorations under the domes was not realistic. It was an abstract representation of the sky existing in the people's minds.

The analysis of the motifs in Iranian domes showed that the sky landscape was reflected as follows:

- In all dome-shaped samples, the theme of centrality was frequently observed and emphasized using a Shamsa
- The Shamsa were present in almost all samples. However, they were different in the number of sides and colors and dimensions.
- The elements and nodes of the sky were stars, spheres, and all kinds of Shamsa. In most domes, examples of some of these elements were found.
- The colors used in the domes were blue, yellow-golden-cream-beige, brown-brick-red, pink-off-white, and white.
- The dominant colors in the domes were of the blue shades, yellow and the golden-beige
  - The nodes of the sky were found more in the center of the domes or vertex of the porches.
- The shapes of the elements of the sky in the fixed motifs were the same.

Therefore, the system governing decorations under the dome was not realistic, just was an abstract representation of the sky in the people's minds.

#### • Reflection of the sky landscape in Google images

The images on the Internet sites have been tagged using different terms. Google search engine, matches the tags of the images with the search word, separates search results based on the content and ranks them according to the frequency of the visited images. In searching the word "sky", we found the sky-associated images with the following sub-categories: "Background, Night, Wallpaper, Blue, Clouds, and Sun".

Table 1. The features of the domes and porches. Source: The author.

Name	Period	Color	Design	Systems		
				Nodes inspired by the sky	The size of elements	The center of dome
Jāmé mosque of Isfahan (Sofeh -e- Ostad)	The Seljuk	Yellow-Golden	Celestial planets Rosette (Shamsa)	Small	With no center-diverse centers	In different places- at the vertex
Jāmé mosque of Isfahan (East Evan)	The Seljuk	Yellow-Golden	Half- Shamsa	Medium	Half Shamsa	
Jāmé mosque of Qazvin	the Seljuk	- Brown-Cream and Brick red	Shamsa	Various: Big, Medium and Small	With Three Shamsa	Center
Jāmé mosque of Natanz	The Seljuk	White	Shamsa	The same size: Medium	Shamsa	Center
Soltanieh Dome	The Ilkhanate,	Red	Star, Shamsa	Big and Small	Star, Shamsa	Center-In different places-
Jāmé mosque of Kerman	The Ilkhanate	Light Blue	Shamsa, Star	Medium	Shamsa	Center-In different places-around the center
Gūr-i Amīr	The Timurid,	Golden-Blue	Half Shamsa	Medium and Small	Half Shamsa	The vertex of the porch
Tabriz Purple Mosque	The Timurid	Blue, Brick red and beige	Star, Shamsa	Big, Medium	Shamsa or Star	Center
Shah Isfahan Mosque	The Safavid	Blue-Golden	A circle with plant designs	Very small and well decorated	A circle and a plane figure with n- sides	Center
Sheikh Lotfollah mosque	The Safavid	Blue-Golden	A circle with plant designs	Big, Medium, and Small	A circle a plane figure with n- sides	Center
Jāmé mosque of Saveh	The Safavid	Beige	Shamsa or Pentagon	Medium	Shamsa	Center-In different places
Tomb of Shah Nematollah Vali	The Safavid	White	Octagon and triangle	Big, Medium, and Small	Octagon	Center
Nazar Garden	The Zandiyah and Qajar	Blue-Cream	Shamsa	Medium	Shmasa	Center
Nasir al-Malek Mosque	The Zandiyah and Qajar	-Blue Yellow Pink	Pentagon-Star and small Shamsa	Medium and Small	Shmasa and n-sided	Pentagon and the rest
Hafez's tomb	Contemporary	Blue	Shmasa	Big, Medium, and Small	Shmasa	Center- In different places

The sky and its elements have been reflected by all three dimensions of decorations under the dome: The color, role, and system.

#### • Color

The colors used in the domes were blue, yellow-

golden-cream-beige, brown-brick-red, pink-off-white, and white. The dominant colors in the domes were of the blue shades, yellow and the golden-beige. The bright blue color was frequently used to show the day-time sky; and



and roles (forms). These features represent the semantic and aesthetic views of the people from different eras. It is said that “dome is one of the main components of Islamic architecture and the most important mystical symbols of the Islamic world, both in color and in form. This element is a symbol of sphericity, sphericity and the sky” (Imeni, 2010).

“The night sky with a Shamsa in the middle and stars around in both decorations under the domes and skies in Iranian architecture reflects the sky landscape presenting day and night in a single image. This architectural design has been borrowed from the tradition of Mehr’s worshipers in the decoration of the sanctuaries. The design emphasizes the role of the sun in the sky. The Shamsa or the symbol of the sun, known as the Muslim symbol, is an intersubjective concept which has been renewed throughout history.

However, the point is that the sky has been the source of inspiration throughout the Iranian civilization, and implies the concepts of creation and greatness” (Mansouri, 2014)

In order to discover the effective and recurring elements in designs and knots of domes and porches, we selected 15 dome samples from the Seljuk, Ilkhanate, Timurid, Safavid, Zandiyah, Qajar and contemporary periods (see Fig. 1).

We examined the selected domes and porches based on the name, period, color, size of the elements of the motif, the presence or absence of centrality in the dome and the porch, the location of the elements in the center or vertex of the dome and the porch, and the location of the nodes and the shapes of the dome base. The features of the domes and porches are presented in the following table (Table 1).

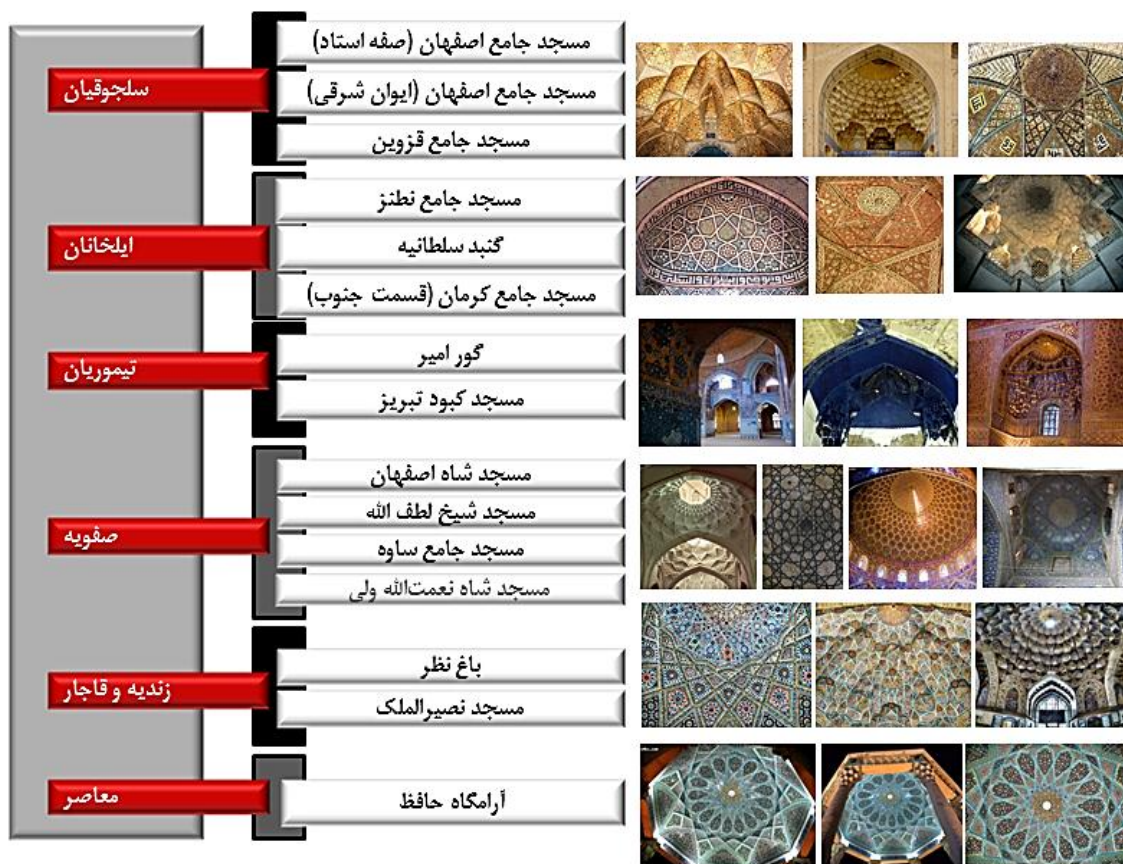


Fig. 1. The domes selected from different periods. Source: The authors.

the modern era of the world based on the selected images from Google sites?

Is there a meaningful relationship between the elements in the motifs under the dome (date) and the images of the present age?

Answering these questions help us to show how aesthetics of sky landscape has undergone through changes over time.

For this purpose, library studies were conducted to document the pertinent literature on the sky and its elements. Using the glossary of the word sky, we selected 15 dome samples from the

Seljuk, Ilkhanate, Timurid, Safavid, Zandiyah, Qajar and contemporary periods then we explored and analyzed the theme associated with the sky landscape. Also, we searched the word “sky” “Aseman” in Persian” using Google search engine then categorized its meanings. We compared the findings from the study of domes’ motifs with the categories we developed based on Google vocabulary data tree under the headline of “Sky. Finally, we provided all references used in the article.

## Sky landscape in Iran

### •The sky

The sky has meant different to people throughout the history. Different definitions of this term represent its iconic, symbolic, and mythological dimensions. The heavenly and astronomical discoveries, their symbolic meanings in myths and their reflections in art, poetry, and literature show human’s reflection on the sky. For example, the symbolic meanings of the sky, includes sanctity and power, boundlessness, wideness, luminosity, mysteriousness, benevolence, inaccessibility, the place for the gods as the greatest human supporter in the purple zone. The literature of Ayugi, Ferdowsi, Khaghani and other poets, reflect the different meanings and dimensions of the sky<sup>1</sup> (Mozaffarian, 2005: 38-39)

### •Etymology of the sky

” is derived from اسماءEtymologists state that “ , which mean almighty. (Johari, سَمُو، سُمَى و سَمُو، 23/6/13; Ibn Fars, 1/569), and according to ” is inflected اسماءsome of the lexicographers, “ in Aramaic, Hebrew and Syriac and شمياform of (Mostafavi, 220.5 / 220) and its equivalent in which is a combination of two آسمانPersian is (means similar) مان and آس یا (means آسwords: This is a good name, because the sky (heavenly spheres) seems to move like the rock of Asia (Mahmoudi, 60). It stands for something placed above something else and surrounds it. Mostafavi,

5/220). Everything up there, in proportion to what is down is called sky and Everything down there, in proportion to what up is called earth. In mythical and literary analogies, the sky is also likened to meadows, seas, clothing, castles, and fences. For example, the sky is equated with the green pasture (Moin, 1984: 33) and (Mozaffarian, 2005: 38-39) and the starry garment of the star of Minoo (Pour Davood, n.d.: 60)<sup>2</sup>. Similarly, the subtle clouds of the sky are compared with the cattle herds in the pasture. In the rituals of Mitra, the moon is likened to a Carina on the sea of Heaven” (Razi, 1992: 182) or in the Mesopotamian mythologies, it is compared with a boat (Bahar, 1997: 46). Different definitions of the sky are its implied meaning presented through metaphors and analogies. Such an emphasis underlines the fact that Iranian people have not conceptualized the sky just in association with the earth and other celestial bodies. For Iranian, there have always been other meanings beyond the physical characteristics of the sky. Such meanings present the sky landscape through the eyes of the Persians over the history.

## Features of the samples

### • Reflection of the sky landscape in the dome

What can be seen under the domes can fall into the following categories: a set of systems, colors,

## Introduction

The sky, this mysterious purple zone which is changing its outfit every single moment has long been an unknown enigma. The sky which is the master of human's destiny has not been accessible to him. It is the "place" in which human abandon himself to his fate. In Hafiz's words, the sky failed to carry the burden of your trust, and the insane man was announced as the winner of the lottery. The sky is a whole entity. It is both life and abode, it is both top secret and sign, and it is both illusion and imagination. The sky is up there, and the atmosphere over there is sacred. The sky has long been loaded with a lot of literary meanings and has substantially contributed to the culture and history of our country.

The sky and its elements in Islamic wisdom and art also have received a wide attention. Many have shown the beauty of the sky and the "glow of the golden lanterns" of this magnificent dome. Some have sought this splendor and the beauty of creation in "stars wandering at night" and have realized such grandeur in the planets, satellites, galaxies. Stripping off the masks under which the celestial beauties are mysteriously hidden requires scientific research and powerful industrial tools (Noori, 1967). The beauty of the sky landscape and its secrets have been interpreted differently throughout history and been a source of beliefs. The human being has always strived to uncover its secrets. Considering the landscape just an objective element consisting of natural components, we fail to understand its nature. It is because this concept as the subjective and cultural element has shaped in the minds of people through interaction with the climate, tradition, life, history, religious and mythical beliefs, and so on (Mansouri, 2004).

According to evidence, human has long considered the sky as a landscape rather than mere physics. The impact of this perspective can be seen in various works of art, literature and culture for example, in Iranian mythology, the close relation between Mehr and the sun has been emphasized, or the position of the elements of the sky in the Avesta has been well discussed,

the importance of the sun and stars in the Quran has been highlighted. All the evidence suggests that the sun and the moon and stars have increased more in importance than the galaxies and whatever astronomy values. Moreover, the evidence shows that despite the fundamental differences in the paradigmatic thoughts of Iranian in different periods, Iranian have always considered the sky and its elements as a landscape. The objective dimension of sky landscape, deals with light, color, form (clouds, etc.), and maybe it can trigger different images (days or night; the clouds in the sky, star arrangement). Visually speaking, the landscape of the sky is one of the most dynamic natural scenery in which human beings have not been able to intervene to a great degree. The combinations of color, light and the form of clouds in the sky create poetic scenarios which are constantly changing at any moment. That might explain why capturing special moments of the sky landscape make professional photographers to be proud of them. Due to the importance of the sky landscape in Iranian people's thought from ancient to the present, they have been frequently presented in various media such as poetry, literary writings, various sciences, motifs, photographs. A careful perusal of the media shows that the sky landscape has reflected the thoughts of the people of each period. This paper is an attempt to examine the concept of the sky landscape through the motifs of domes and porches in different periods from the Seljuk to contemporary among selected samples. The major crisis of contemporary period or technology dominance on the man's life was underlined. Then, the effect of technology on the concept of sky landscape was investigated. To this end, the images of the sky on Google engine were searched and selected, and thus the themes of sky landscape in the present era were explored with reference to Google images and compared with the concepts in traditional period. How can the sky landscape be characterized in Iranian traditional period based on the motifs under the domes?

How can the sky landscape be characterized in

# A Comparative Analysis of Aesthetics of Sky Landscape Reflected in the Ancient Domes and Images of Contemporary Age

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## Abstract

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Through the evolution course of history, the sky has been loaded with meanings, mysteries, and secrets in many nations. Since the time of mythology, it has signified different meaning such as boundlessness, wideness, benevolence, mysteriousness, extension, and inaccessibility. In addition to the sky, the sun, the most original source of light and endlessness, has reinforced this idea that the gods are in the sky. In Iran, this belief was introduced by the Zarathustra school and appeared in a different form in the Islamic era. The sky and its associated concepts have been used in arts, literature, philosophy, and applied arts, architecture and other disciplines. Many descriptions for this term (e.g. in various forms of text, image and etc) has been the corollary of such applications. The sky and its wide aspects, the inseparable parts of nature, have been rooted in human nature. Designing the sky and its concepts in the arts by the human is known as the aesthetics of sky landscape. The sky landscape as an objective-subjective phenomenon is one of the most frequent, dynamic, and most diverse and beautiful natural scenery that influence human's perception of the landscape. In this paper, we attempted to compare the aesthetics of the sky landscape throughout the history with its feature in the contemporary era. To this end, we explored the reflections of the aesthetics of the sky landscape in the ancient art samples, the motifs under the dome and the porches. Such reflection in the modern era was captured by investigating the aesthetic features in the images found through Google search engine. To this purpose, we used Google data tree to cluster the Google images associated with the sky on based on their content then we compared our database with 15 samples of domes and in terms of sky elements such as the sun, the cloud, stars. The results of the study showed that these elements play a key role in the aesthetics of the sky landscape. However, the aesthetics of the sky landscape has undergone changes in its characteristics throughout history. The changes are associated with human's perspective which de-emphasizes the subjectivity of arts and underscores its objectivity.

## Keywords

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Sky Landscape, Sky, Sun, Moon, Stars, Dome, Google Images.