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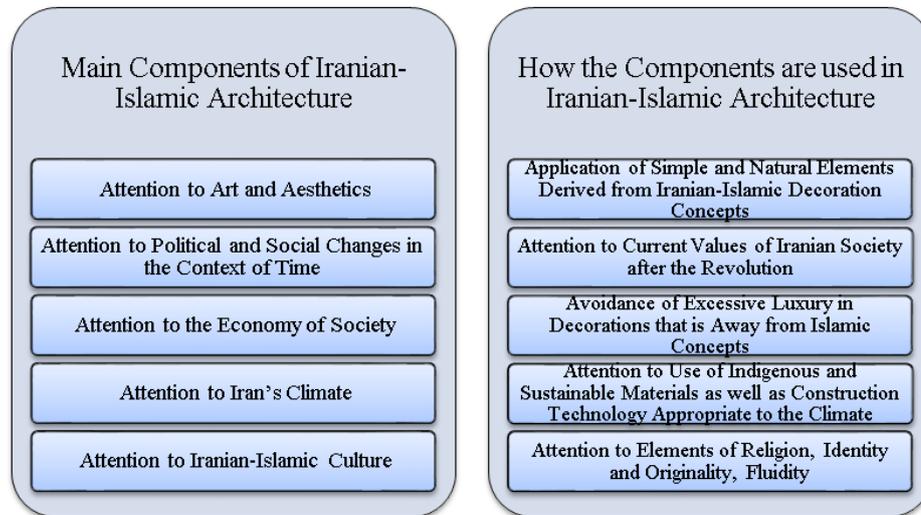


Fig.4. The Way the Criteria and Components of Iranian-Islamic Architecture Are Used in Contemporary Iranian Architecture Decorations. Reference: Authors.

Attention to the elements of religion, identity and originality, fluidity.

Economy: Attention to the topic of economy in contemporary time is one of the important aspects of architecture. Large expenses have been spent on the current decorations of the buildings, and the decorations have been introduced as a tool of distinction and extravagance rather than an identity-making tool. While decorations in Islamic architecture have always been consistent with the general economy of society, they have been far from self-adoration and advertisement. It can be said that the avoidance of expensive luxury is needed in decorations, which is more appropriate with Islamic concepts.

Climate: Attention to the climate in Iranian-Islamic architecture has been one of the important factors in the preservation of this architecture throughout history. In the discussion of decorations, this index can be considered in outdoor decorations. Attention to the materials, color, and form related to each climate in the country are the requirements of long lasting and land uniting nature of the decoration with the context. Cases such as attention to using indigenous and sustainable materials as well as climate-friendly construction technology are some instances.

Attention to the spirit of the time and the political and social changes: What causes historical perceptions not to be colored as old and not to decline as a copying imitation is to pay attention to the evolution of time and spirit of the time. If the technology of modern materials is associated with the concepts of the Iranian-Islamic decorations, and if education and laws play their role in this, surely identity-dependent decorations will be presented in the architectural monuments in accordance with up-to-date developments. Attention to the current values of Iranian society after the revolution is also necessary in this regard.

Beauty as the essence of art: beauty is the part of the tastes of the Iranian-Islamic society, and what ensures the dynamism and attractiveness of contemporary decorations is the artistic design and execution that must be based on historical and current aesthetics of Iranian citizen. An example can be the application of simple and natural elements derived from the concepts of Iranian-Islamic decoration.

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of Islamic architecture and its impact on the culture and carrier of the people are less discussed. "If the foundations and ways of manifestation of these principles are taken into consideration, it can also meet the needs of contemporary people. Then, one can talk about contemporary Islamic-Iranian architecture and its cultural decorative features" (Naghizadeh 2002:91-92). Noghrehkar & Mowlana also confirmed the identity role of decorations: "The decorations of the Iranian-Islamic architecture added the differences to the Middle Eastern buildings, which were rooted in their religious and cultural structure. The neglect of these decorations has made them become identity-less in most of the works of contemporary architecture" (Noghrehkar & Mowlanaei, 2013: 205).

The function of each building is, as part of the architecture culture, is to objectify a thought by its particular container, and thus this container will be a representation to assess this culture, so each building is a cultural evidence by itself (Memarian, 2008: 373). For the Iranian-Islamic architecture, the emergence of culture without decorations will not lead to objectifying Iranian thought. Because, according to Wilber, decoration has been prior to all the considerations of Iranian architecture during Islamic era (Wilber, 2015:6). The architecture of Iran and its decorations are derived from the Iranian culture and reflect Iranian passion and Iranian culture in its geographic context. In other words, and based on the findings of the article, in extracting the five components of Iranian Islamic architecture, it can be said that the practical way of making identity in the decorations is applying five criteria in the architectural decorations of the existing buildings and these cases should become more practical in the beginning. In the table below, each of these items is described in detail under the section of decorations.

Conclusion

Decorations have become the important part of Iran's architecture after the Islamic era, concepts

beyond mere aesthetics have always been conveyed. These cultural concepts have religious, historical, and historical roots in themselves. Hence, according to proponents such as Brown and Najiboglu, decorations differ in Iranian-Islamic architecture and play the identity-making role. In this research, categories referred to the components of Islamic-Iranian architecture as five general and identifiable components. The components influencing the formation of identity-based architecture were: the context of time, place, culture, religion, customs, traditions and norms of indigenous art. Decorations are defined under the category of art. In fact, decoration in architecture, is influenced by art and land, which has shaped the culture and the place and time, forms part of the identity-giving architecture compound. In the contemporary eclectic architecture of Iran, which is a combination of western styles, little attention has been paid to identity-making decorations. The contemporary Iranian architecture is more focused on western and neoclassical decorations. Only in some types of governmental architecture, attention to Islamic-Iranian decoration is observable, which presents a superficial, imitative, and objective interpretation of the ancient decorations. However, Iranian architecture decorations can have a trend-making impact on the identity of contemporary architecture.

Decorations like Iranian-Islamic architecture are a physical entity for the spirit of the Iranian Muslim society, which is influenced by the Islamic school of thought and is linked to Iran's identity and country. In other words, it is a synthesis of the transcendent existence of the past and present culture, which must also pay attention to the future. In order to explain the place of decorations in Islamic architecture of contemporary Iran, like architecture itself, the five indices extracted for the Islamic-Iranian architecture should be used, and they should be employed:

Culture: Attention to the culture of Iranian citizen in decorations is away from superficial comprehensions.

architecture, largely depend on its decorations. Over the fourteen centuries of history of Islamic arts, various decorations have enjoyed great importance and during all Islamic periods, no effort has been spared by artists in its development and completion. Architects have used decorations as one of the main elements of their work throughout history and before modernity. This is important so far as Wilber says, “in oriental architecture, including the Islamic architecture of oriental decorative architecture, is prioritized over all other considerations” (Wilber, 2015: 6).

Islamic decorations of Iran such as stucco work, bricklaying, stonework and tile work, sometimes with separate application and sometimes combined with each other by artists, have created a marvelous show of beauties, and artists by employing different patterns from simple geometrical designs of plants to calligraphy on materials, have proved their creativity and genius (Ghouchani, 1985: 3). Art of decorations in this type of architecture is not an apparent arrangement but is a true art that is derived from the profound beliefs of its creators. In fact, decorations in Islamic architecture are a basic, not superficial matter (edrisi khosroshahi, 2007: 102). In this way, Islamic architectural decorations should be considered as the identity-giving element of this type of architecture.

The form and shapes of architecture are essentially abstract, and therefore the Islamic abstract designs have created a combination that is very suitable and consistent with architecture. Abstract and geometric designs in Islamic architecture are simply decorated due to the fascination of the Muslims by decoration and are not only based on love for color or texture, and possibly also convey the messages of their time. According to Hillenbrand, “these geometric and abstract designs, like “figurative” decorations, also contain metaphors and messages” (Hillenbrand, 2011: 15). In other words, these decorations contain identities that can elapse the historical period, even the religion, the ruling political conditions, and also

the culture. Najiboglu, deeply believes that Islamic motifs are tightly associated with religious beliefs and cultural desires (Najiboglu, 2000).

In sum, it can be concluded that decoration is the basic principle of Iranian art and architecture before and after Islam, so that Iranian-Islamic architecture is personified and defined by its decorations. The decorations that were transformed in concept and form in the Islamic era and adjusted themselves to Islamic concepts, in the present era, can also help reconstruct their identity, and consequently, Iranian-Islamic architecture, by adapting themselves to the spirit of the time. Therefore, it can be said that it is the decorations that have the main duty of identity-giving to the Islamic monuments.

The Method of Affecting Iranian-Islamic Decorations in Making Identity in Contemporary Architecture

In the course of history, Iran’s architecture has been influenced by religious changes, internal and external governmental developments as well as its influential factors and has undergone many changes. During some courses of history, these developments have been so fundamental that have resulted in many styles and challenges in the architectural space as well as its components, including decorations. Architectural decorations in history have been a part of the identity-making process. Meanwhile, one of influencing impacts on the identity of the art of its architecture decorations is due to religious conditions in each era and type of government. The entry of Islam into Iran was such that it gradually affected all aspects of Iran’s life and culture, and even the type and conditions of governance. It is clear that the power of this religion has changed many Iranian cultural structures, and the transformation of these structures affected the cultural products, especially its architecture and decorations. According to the experts of the Iranian-Islamic architecture, in the current era, the principles governing the decorations

forms are not sufficient by themselves to recognize the Islamic nature of the building and, on the other hand, do not necessarily identify the identity of the building (Hillenbrand, 2011: 71). In Islamic architecture, love for extravagant decorations, whose performance exceeds the mere show, is one of the important cases of aesthetics and even the historical identity is considered to be of the special eras of Islamic architecture. In some periods, the decorations were intensely abstracted and geometric, at some points, plant decorations were in the form of Arabesque abstraction, and during a few days, the decorative human and animal images have also been observed in architecture.

“Decoration is a kind of imitation and inspiration from nature that appears in various forms in art. Naturalism in Iranian and Islamic decorations is rooted in the beliefs of ancient Iran and Islamic thought.” Nature’s beauties are represented in geometric, abstract, realistic and naturalistic and surrealistic forms, and surrealism in different times” (Javadi, 2006). A remarkable point worth noting in the Iranian Islamic architecture is that they refrained gradually from the smooth tiles and moldings of European or Indian monuments that have made them heavy and were felt like a burden on them (Ibid, 2006). Because, after the advent of Islam, Muslim architects, like other artists, opened new gates of insight to their eyes that created great transformations in all their thoughts and artistic representations. It was pointed out that the traditional decorations of ancient Iranian architecture and its features from plaster work and adornment with glazed tile came into Islamic architecture. Therefore, Islamic architectural decorations have, to a large extent, protected the historical elements of Iranian Pre-Islamic Iran.

The major development that has occurred during the Islamic era regarding the decorative motifs is the removal of human and animal figurative elements in the beginning of this period. However, the establishment of this in the preceding period,

the Sassanid period, occurred in such a way that the use of human relics animals was less frequent than previous periods, and more geometric patterns were used mostly on the margin. In all of Iran’s pre-Islamic architectural works, icons were derived from beliefs and myths used to decorate buildings. In fact, the ornamentation was a manifestation of the culture of its time and did not have a beautiful aspect. After Islam, this development continued, and became even more powerful than before and it was able to show itself. In general, after Islamic art, plants and geometric motifs were the most diverse and applied. What has hitherto been decorated in Islamic art and architecture is often the design of abstract plants(Arabesque) and geometric motifs. Every time the motifs came out of the figurative qualities, they are classified as decoration. So far, there are two general views on what is called the architectural decoration in the Islamic world:

- A. The Viewpoint Based on Apparent Function (Material)
- B. The Viewpoint Based on Semantic and Content Function (Kafshchian Moghadam, Mansouri, Shamsi Zadeh Maleki, 2003: 59).

In terms of content viewpoint and in contrast to the opinions of formative views, people like Burkhart believe that: these motifs have a non-historical, mystical and thoughtful nature, and represent unity in plurality and plurality in unity. From this perspective, the decorations are not just an apparent cover, but with different bodies and surfaces with symbolic and transcendental meanings (Burkhart, 1997). Although it is not possible to emphasize Burkhart and other traditionalists’ views on science, it is clear that Islamic architecture is simple and derived from nature, and this simplicity and the use of forms of nature have led to their eternity and continuity over time.

The Importance of Decorations in Giving Identity to the Architectural

The beauty and values of Islamic arts, especially

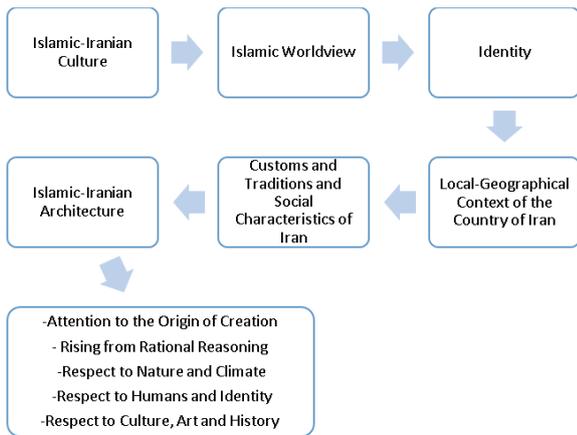


Fig. 2. The Trend and the Most Important Characteristics of Iranian-Islamic Architecture. Source: Authors.

main decorative characteristic. Architecture is also interested in decorated surfaces with equal interest in building forms and decorations that are made in relation to the general components of the building. Architectural decoration is composed of two words of decoration and architecture. The direct meaning of decoration is adornment, makeup, embellishment. The terms related to decoration in ancient Iranian and Islamic texts have been repeatedly emphasized. The emphasis is on the nature of honorable decorations and appreciation of the material. If we look at the Persian concept and its equivalents, there will be qualitative concepts that can generally be applied to any relevant phenomenon (Kafshchian Moghaddam, Mansouri & Shamsizadeh Maleki, 2013: 58). In contrast, decoration in the Western encyclopedias or, in the western sense, refers to a certain class of

works that create pure visual pleasure and, in a more specific sense, the same plan with emphasis on its two-dimensional nature, which has less visual value than the other works. As Turner believes, decoration or pattern are not necessary for the structure of an object, but are merely used for beauty (Turner, 1996:531). It can be seen that this is different from the definitions given in Islamic texts and sources.

The word decoration in Islamic art texts has two general and completely distinct meanings; one is decorative beauty concept, adornment and general harmony in a collection, which in this case implies the product and the result of the work, and in Latin language, this term is defined as harmony. Another form of it refers to the expression of tendency, style and method of artwork; including architectural decorations, wall decorations, plaster decorations, painting decorations and inscription. In this sense, it has meaning rather than the term wall painting. The elegance and delightfulness of any traditional work will help the audience not to be affected by oldness. Consequently, the aesthetics of Iranian art is based on the principle of decoration. In architecture, this is also true, as Jones argues, the Islamic architecture is not the “architecture of the form” and its themes are more in the form of decorations (Jones, 2007: 102). Islamic architecture has not all the time been trying to experiment with new forms, but rather preferred to improve the present forms (for example, the transition from Seljuk architecture to the Mogul architecture, by adding more decorations, so these

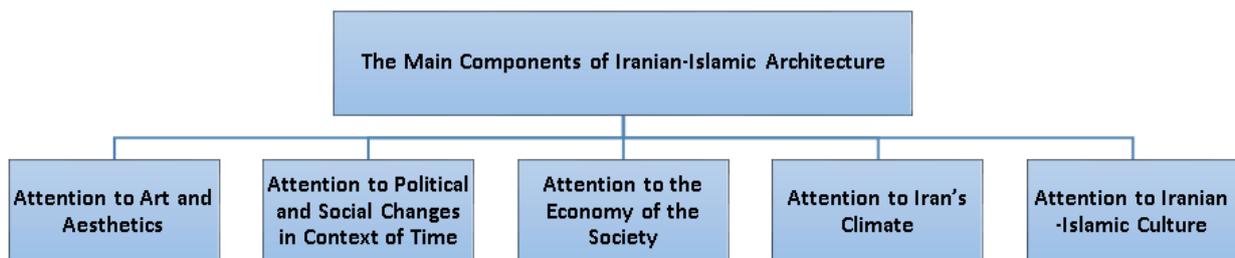


Fig. 3. Criteria and Components of Islamic- Iranian Architecture, Source: Authors.

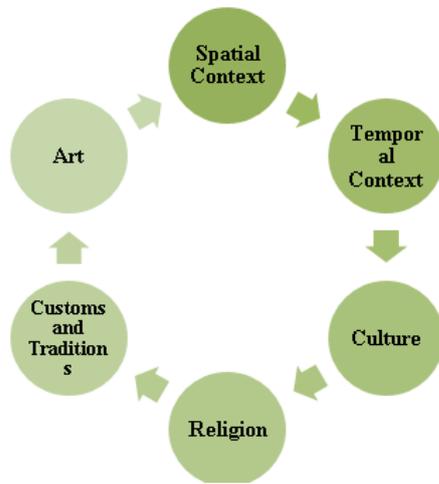


Fig.1. Effective Components in the Formation of Architecture with Identity. Reference: Authors.

This worldview with the influence of the concept of land and customs of Iran can ultimately lead to the formation of Iranian-Islamic architecture. This process and the most important features of this type of architecture are presented in the following diagram: (Fig.2)

Extracting the Components of Iranian-Islamic Architecture

The Islamic Iranian architecture needs to extract the components that can be represented in architecture of monuments to come to a purely theoretical concept. Therefore, a practical and operational definition is needed. The most widely used definition of the Iranian-Islamic architecture is the spirit of Iranian society, which is the Islamic school of thought. In other words, it is a synthesis of the inspirational being of the past and present culture, which must also heed attention to the future. In general, to achieve this, there should be an interdisciplinary approach, so that the five general criteria of “culture-economy-climate-changes in the spirit of time and beauty”, which are also linked with components of identity, are considered together. These criteria can be applied

and tailored to each context and appearance (body, meaning, and function), to meet the material and spiritual needs of the Iranian citizen at any time and place (Yari, 2014). Using these five criteria, architectures will have the means to introduce the characteristics of the Iranian-Islamic community at the national and international levels (Fig.3).

These criteria have sub-components, according to which the Iranian identity of architecture can be observed in the contemporary time. For example, the subcategories of Iranian culture can be religion, identity, originality, fluidity and security. Regarding the criterion of economics, attention to self-esteem, functionalism, and avoidance of class differentials is important for architectural aid. Whatever kind of art is the concept of beauty, proportionality, balance and rhythm and the pleasurable taste of Iranian aesthetics. Therefore, art can be said to have a relative beauty in society. The climate shows how Iran’s land concept should be in the form of geography. The same original type that traditional Iranian architects have helped to sustain over the course of history. All these criteria, if updated, can revive the Iranian-Islamic architecture and the identity of its decorations.

• Decoration in Iranian-Islamic Architecture

•The Philosophy of Decoration in Islamic Architecture

If beauty is regarded as the essence of art, the achievement of art and beauty is one of the important issues mentioned in the components of Iranian-Islamic architecture and is therefore an integral part of architecture. “The creation of beauty in Iranian art is based on the principle of decoration, in the Iranian architecture before and after Islam, the element of decoration plays a fundamental role and the existence of predominantly prolific and various decorations of architecture and construction are inseparable. Since the Achaemenid and Sasanian periods and after Islam by the end of the Qajar era, we have also observed aesthetics based on decoration” (Javadi, 2006). Therefore, Iran’s art can be considered as having the

and every building as part of the architectural culture is responsible for bringing an idea to the mind through its forms and decorations (Zolfagharzadeh & Hesari 2004:33). This implies that architecture has the mission to preserve the ancient cultural values with its own essence, and on this basis, it is considered as an identity-making element in the cultural structure. Because the task of making culture and architecture similar is observed in the architectural works of the world (Habib, Naderi and ForouzanGohar, 2008:15). In the Middle East architecture, the concept of identity can be seen and be significant in architectural decorations. Because decorations are an inseparable and continuous element in the architecture of this region, the arrival of Islam reduced its architectural decorations only for a short time. In fact, the architectural identity of this region of the world is closely related to the decorations. Historical and traditional cities of Iran also have the spirits of the forefathers of this land, due to the decorations that are still observable in their monuments, which form today's cultural branch and explain the current features of identity (Habib, Naderi and ForouzanGohar, 2008:19).

The following decorations and artifacts are defined under art category. The following figure shows how architectural decorations have been formed by the influence of the art of each land and, consequently, indicates the culture and the context of time and space (Fig. 1).

What is called Iranian-Islamic architecture and urbanity is underpinned by the theoretical foundations of Islam and is rooted in Iranian culture, due to longevity in this part of the universe. In other words, the ancient and old urban architecture of our land before the advent and rise of Islam, has given special conceptual teachings to the architects and urban planners of this land, which after the spread of Islamic religion has evolved and found another representation.

The architecture that Pirnia introduced as a model of

the Persian architecture can be an example of Islamic-Iranian architecture. In Pirnia's words, no language form is delineated as a traditional architecture, and the principles that it introduces, even its most modern form, can be implemented in today's architecture. These principles originate from rational logic and are present in nature as divine creations, and the work that is formed by these principles adheres to nature and God and respects humanity and human intellect. For this reason, the pattern of Islamic-Iranian architecture can always live longer. In fact, the supporter of the survival and immortality of this type of architecture is the assignment of artistic creations to the creator of the universe along with balanced attention to all aspects of architecture (Noghrehkar, Hamzeh Nejad & Foruzandeh, 2009).

In general, the following basic concepts can be stated for Iranian-Islamic architecture and urbanization:

Centrality, order and system, balance, perfectionism, diversity, harmony with nature, privacy and respect for individuals and families (sanctity and confidentiality), avoidance of extravagance, perfection, multi-functionality of space and urban elements and tranquility. In addition to the beautiful appearance (which had been achieved using original decorations), Islamic architecture has a profound, human, and sentimental aspect inside. Also, the architecture of this period while observing the achievements of the experimental science is spiritually satisfactory, when it feeds the sense, reason and spirit.

Islamic architecture of Iran, as one of the most efficient means of creating space, can not only pave the way for the young architects of this land in contemporary time, but because of the reliance on the spiritual principles and beliefs of the people of this country, along with the new technologies in the definition of deep structures of the opinion, the suitable and leading model for the modern needs of Islamic Iran, will be used and exploited. In the combination of Islamic-Iranian culture, an Islamic worldview is formed that seeks to restore identity.

Introduction

Along with changes of technology, communities decided to create concepts related to the architecture in line with giving personality to the identity of the place in every culture and region. The ancient post-modern architecture can be regarded as an attempt to this end. In Iran, identity-making and personification of a space, is hidden in the Islamic-Iranian concept in addition to the archeological concept. Islamic-Iranian architecture has not been deprived of the evolutions of western art and has become entangled in the hands of identity crisis by copying the foreign architectural patterns (Falamaki, 1966) and now Iranian architecture has a difficult way ahead to regain its identity status. On the midway of this hard route, we need instruments for personification and differentiation in reviving the Islamic architecture. Since decorations have been constantly working as an identity-making element, it can be used as an important means to achieve this goal. However, during the present period, due to the generality of architecture, the decorations have also become so confused and identity-less and no traces of territory and identity concept can be found in many of them. Thus, the need for reviving the identity of decorations in line with identity making is an essential issue.

Research Questions

What are the components of Iranian-Islamic architecture?

What is the role of decorations in reviving Iranian-Islamic architecture and how is its relationship formed with the Iranian-Islamic elements?

Research Method

In this article, using the descriptive-analytic research methodology, the references were qualitatively examined and finally, employing the inductive method, the components of Iranian-Islamic architecture have been represented and in what follows, the relationship and usage of these components in contemporary

architecture decorations have been investigated as the ultimate goal. Data collection method is also a result of library method with an investigative view and review of books and articles in the field of research.

Literature Review: Components of Iranian-Islamic Architecture

• Iranian-Islamic Architecture (Identity in Iranian-Islamic Architecture.

The public identity and, consequently, the architectural identity are derived from the attention to the distinctive cultural aspects. The Islamic-Iranian architecture can be considered as part of the identity, and the restoration of identity is something that all the scholars have emphasized its necessity. Hence, here and before beginning the discussion, the concept of identity is summarized as follows:

A review of identity-related concepts shows that attention to identity is both spiritual and non-material, as well as material and physical aspects. Different aspects of identity cannot be separated, and are independent of each other, and each of them has an impact on the other (Naghizadeh, 2006: 257). The environment (including physical, semantic, and spiritual conditions, because the environment is a concept beyond the physical) is an important factor in the authentication of a person. Proshansky believes that identity is a place with its own identity that forms the individual's mental perceptions of the physical universe where he lives. Kevin Lynch also defines the identity of the place as the extent to which a person can recognize or distinguish a place from other places, so that it has its own distinct or unique personality (Noghrehkar & Alalhesabi, 2017: 24-27). The environment can affect the sense of identity or identity without being a physical representation of the cultural beliefs and values of the community (Habib, Naderi, & Frouzan-Gohar, 2008: 14).

In fact, the architecture and decorations are constantly influenced by the culture in every nation,

Persian translation of this paper entitled:

مؤلفه‌های معماری ایرانی-اسلامی و نقش هویت بخش تزئینات

is also published in this issue of journal.

Components of Iranian-Islamic Architecture and the Identity-Constructing Role of Embellishments

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Abstract

The Iranian architecture in the Islamic era, as the most efficient instrument for creating space, has been able to form brilliant and lasting works on the architecture and urbanity in the country of Iran. Creation of the prominent works of the Islamic-Iranian architecture started during the Seljuk and Ilkhani periods and peaked during the Safavid period. The traditional architecture and urbanization of Iran in contemporary time, and with the development of relations with the western world, they has been influenced by the modern world's thoughts and styles. These styles could not be a suitable place to transfer Iranian Islamic culture and, on the other hand, the original Iranian architecture was also neglected. In the present era, the decorations in architecture are also very confused and identity-less following this trend, and in many of them there are no traces of territorial and identity concepts. All these cases make paying attention to the restoration of the identity of the decorations in Iranian-Islamic architecture essential.

This paper seeks to extract with an analytic perspective, the concept and components of Iranian-Islamic architecture, and then point out how architectural decorations have been used with the goal of preserving its architectural identity.

Based on the above mentioned issues, using a descriptive-analytic research methodology, the data have been analyzed for qualitative research and finally, using the inductive method, the components of Iranian-Islamic architecture have been studied. The results of the research are in line with the identity-based revival of the decorations of Iranian-Islamic architecture, attention to the components of "culture, climate, economy, day changes (political and educational), and art (relative)" have been essential, and decorations can re-claim their identity status considering these five components in the present architecture of Iran.

Keywords: *Islamic Architecture, Iranian Architecture, Decorations, Pattern, Contemporary.*