

Recognition of the Objective and Subjective Dimensions of the Aesthetics of Islamic Architecture in the Contemporary Era

Introduction

Undoubtedly, beauty is the most fascinating phenomenon of existence and the perception of beauty is the most prominent spiritual privilege of mankind. The experience of mankind and his fascination of beauty and his endeavour to create such beauty has continuously existed (Yousefian, 1379: 136). Many theorists, dating back to Plato, considered beauty as one of the properties of objects that leads to enjoyable experiences in the perceivers (Tatarkovich, 2002). Aesthetics was initially an experimental or practical cognition, but gradually became a theoretical knowledge, and finally in the eighteenth century it became one of the theoretical and moral topics.

At the present time, aesthetics, although not a new science, is not systemized regarding the two obstacles it faces. On the one hand, aesthetics, like psychology, deals with the inner states and worlds of man, that is, perception and emotion, sorrow and joy, beauty, will and instinct, and on the other hand, its concept and rules are highly relative; this means that each person or group interprets and values the concepts of aesthetics at will and leads us to the measured principles or patterns that guide and facilitate the process of art creation and art-making. Although aestheticians do not agree on the criteria of beauty, they consider any object or phenomenon that makes the artist feel pleasant, whether it has a natural or artistic background, attractive and possessing beauty (Yousefian, 2000: 135 and 136). At this time, beauty can be comforting, encouraging, sacred or unholy; Beauty can be joyful, attractive, inspiring or frightening. Aesthetics can be different and effective for human beings in different ways (Scroton, 2014: 9). In general, beauty is one of the transcendent needs of human beings and is considered as a measure of health, longevity and as a driver for the flourishing (Smith, 1976 & 2003) of human talents and experiences over time. Factors based on individual and collective experiences of the past and present in the face of the phenomenon of beauty, give mentality and create a mental image for humans (Pakzad, 1375). Based on this mental expectation and perception of the reality or phenomena of the environment, human beings recognize an objectivity in a distinct manner (Damiar, 2013: 92). Based on this, it can be said that people's expectations of beauty can be completely different based on mental expectations. In the post-Islamic era, Iranian architecture was introduced as a large part of the cultural and artistic heritage of the Islamic world. With the advent of Islam, artists and architects attempted to use the principles and values of the past and Islamic beliefs in their works (Bemanian, 2007: 40-38) and show the beauty that is formed from moral, doctrinal and semantic matters.

Research on various aspects of Islamic architecture has been carried out for decades by great foreign and domestic researchers. Among the greatest of these scholars are Henry Corben, Titus Burkhart, and Seyyed Hossein Nasr, Hassan Balkhari Ghahi, and Shahram Pazouki, who have made significant contributions to this field. According to the researches that have been done in the field of aesthetics, but there are still shortcomings in the field of studies and research in the field of aesthetics of architecture and Islamic works. Based on this, the researcher efforts to act mentally and objectively by emphasizing on prioritizing the aesthetic features of Islamic architecture. The present research has been done via a "analytical-applied" method in the arena of field studies, "survey method" with data collection tools using

"questionnaire" method. Also in the applied study, the data have been reviewed and analyzed. Based on the study of descriptive statistics and indicators, the correlation relationships between dependent variables and independent variables have been investigated. According to the results obtained, which are the result of inferential statistics. According to the type of data, which is a type of ranking data, and from the range of 4 options that are considered for the answers, the gamma test in SPSS software has been used to extract the criteria.

Conclusion

The study of aesthetic dimensions indicates that the view of people and architects towards the beauty of architecture is one of the main aspects of analysis and interpretation of the environment and the physical body of architecture. In this regard, the theory of beauty of Islamic architecture is an imperative issue. Undeniably, it is significant to note how people and architects view it and from what point of view. In this road, there are various issues about the beauty of Islamic architecture. Considering the schools of thought, styles, tastes and ideas of their time and place, completely similar and different opinions are presented. But the question is how beautiful, attractive and pleasant are the works of Islamic architecture? The researcher has prioritized two objective and subjective views and examined this view.

But the question is, in what way are the works of Islamic architecture considered beautiful, attractive and pleasant? The researcher has prioritized two objective and subjective views and examined this view. Of course, we should not expect a clear and unified answer to this question, because the beauty of architectural works has valuable, numerous and varied characteristics, and sometimes the observer according to the mentality of "mental and objective expectations" and objectivity "directly and comparatively. Who has an architectural environment and place, encounters research questions in his mind and responds to them. In this research, the author has studied the objective and mental aesthetics from the point of view of people and architects, in relation to the architecture of the Islamic era, according to the basics of aesthetics in the field of architecture. In this view, the structure and environment of architecture has different characteristics that include: architectural form, space, types of decorations, geometry, types of architectural elements, etc., which have been studied. The aim of the present study was to evaluate and prioritize the aesthetics of architecture with emphasis on the objective and mental dimensions of the environment and the body of architecture of the Islamic era.

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questions that have been surveyed between different people and extracting the criteria of architects and experts, the beauty and structure of the architectural body has been considered.

While observing the physical presence in the architectural environment and place of a wide range of physical and structural features such as: form, space, decorations, architectural elements to meanings and concepts, as well as a large number of different features that create a sense of pleasure from the beauty of architecture, the Islamic era has become a purposeful and unified structure, and according to the evaluation, cognition and perceptions that the observer has consciously and unconsciously acquired about the environment and place of architecture and evokes all kinds of sensory and emotional feelings such as spirituality, peace, charm, praise, pleasure, preference, satisfaction, dependence and many more. In this way, the observer acts according to the mentalities that he has in the form of experiences and mental expectations of beauty, different types of moods affect him, and also the observer acts according to a means of identifying "intellect, perceptions, taste, sensitivity" and different types of beauty and through this it captures the levels of beauty. At the highest of which is the enjoyment of spirituality, meanings and concepts to the lowest level, which includes the perception and personal expectations of individuals.

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