

The Analysis of Traditional Motifs in the Form of Contemporary Inlay in Tehran

Abstract

Inlaid art has undergone alternations from the beginning of its existence in Iran until the present era. Companionship in inlaid art can be examined from several perspectives; the first is the association of this art with the nature of its raw materials, which takes on a diverse shape and form due to the characteristics of these materials; second, the role of wood art accompaniment as an art complement to inlaid art from the point of view of technique and procedure, however, the most significant of these are the effects of traditional patterns on inlaid art in terms of design and the developments that occur in the field of contemporary inlay and so far comprehensively has not been purposefully studied. This research is accomplished via a descriptive and analytical methods by the means of library data. The findings of the research indicate that these accompaniments have always been associated with remarkable innovations and developments in contemporary inlaid art, and this research focuses on the analysis of traditional motifs in contemporary inlays in order to achieve changes in the inlaid art by relying on the contemporary artworks of Tehran; in such a way that the influence of traditional motifs in achieving luxurious formulations can be achieved. It is certain that inlaid art, due to the inherent need for role and design, has continuously benefited from the combination of beautiful and executable designs and designs in each period throughout history, and in the contemporary period with artistic developments in Tehran and the presence of prominent artists in the capital. Art has also manifested itself with new, valuable and glorious innovations and formulations that are unprecedented in the history of Iranian inlay.

Research aims:

1. A study of traditional motifs in Iranian inlaid art.
2. An overview on the widespread effects of designs on contemporary Iranian inlay.

Research questions:

1. What is the role of traditional patterns in the "design" of the magnificent works of contemporary inlay?
2. How are the bases for using traditional motifs in contemporary inlay formed?

Keywords: Traditional motifs, accompaniment, inlaid art, Tehran, contemporary period.

Introduction

Industrial arts, like any other arts, require design in the path of creation; and design is always an integral part of all industrial arts; Indigenous and traditional arts, just as they have maintained their independence in execution and the method of production and creation bestow a special feature in the subject of design and follow applicable principles. In the meantime, inlaid art, as an independent and complete art, has applied themes inspired by nature and has appeared in most all eras with changes in shape and form in a way specific to its time. Centers such as Abadeh, Golpayegan, Isfahan, Shiraz, some northern cities of Iran and in recent centuries in cities such as Sanandaj, Urmia, Tabriz and Malayer became major centers for the production of inlaid works. This is in such a manner that from the beginning of the contemporary century, one of the most influential cities in regard to wooden artworks is the city of Tehran which has never been acquainted until now. The issue raised here has been the impact of the developments in contemporary Tehran on the formation and creation of contemporary Iranian inlaid art. In the past, the designs applied mostly included floral motifs and calligraphic inscriptions and occasionally the use of abstract patterns. The art of calligraphy and inscription have been used in visual arts throughout history and prior to it. Therefore, if all wood carving techniques involved in the creation of inlaid works including abstract, symbolic, human and animal motifs were included in this path, a rich history of their use in various arts will be formed. At some point in history, they have been used in inlaid art with the presence of a tasteful artist. Inlaid art has also benefited from calligraphy and inscription, Khatai and Islamic motifs in different periods and in special circumstances from delicate gilded motifs and has provided the transformation and formation of magnificent works so that they can open the creative idea as a clear model along with novel notions among new artists.

There has not been much research on the characteristics of motifs and pattern-making in the contemporary woodcarving art of Tehran and most researches have completed a general description and analysis of Iranian historical woodcarving works and have considered the influence of social, economic and occasionally political factors. In the interim, published reports and interviews describe the works of the contemporary period and the beginning of the inlay workshop in the School of Crafts in Tehran and the decorative arts. Correspondingly, Karimnia in the book *Mosaic on Wood* (2002) clearly presents mosaic art and prominent artists in this area of Tehran. Sheikhi (2008) in his dissertation on the comparative study of contemporary Iranian inlaid art in Isfahan, Golpayegan, Abadeh, Shiraz and Sanandaj, refers to the adaptation of contemporary inlaid cities in Iran, which has not been considered in this study. Amrai (2012) in his book "The Art of Inlaying" has described and analyzed the techniques practiced in the history of Iranian inlaying. Alireza Sheikhi and Taheri (2017) in an article with a comparative approach to inlay (traditional and industrial) in several regions of Iran which is accompanied with a brief explanation of the catalog and a number of tables. Salimi (2015) studies the inlaid features of contemporary Iran and does not pay attention to contemporary Tehran and hinders to deal with traditional motifs in this area. In the mentioned research studies, the designs and their developments in the inlaid works of contemporary Tehran have not been studied. Whereas the present study attempts to deal with the role of traditional elements (Khatai, Islamic and geometric) in the evolution of contemporary Tehran inlaid art based on the history of decoration in Iranian woodcarving. The general method of research is descriptive, analytical and comparative with a qualitative approach. The method of obtaining information is based on documentary studies and field research, and while benefiting from the experiences of professors and experts in this field, the study is based on the knowledge of more than two decades of the authors.

Conclusion

Throughout history, the capitals of diverse eras in the Iranian government have become the main center of art development and famous artists have played a significant role in the creation and formation of works

and artistic development of the capital, both compulsorily and with interest. Therefore, centers that were once the capital of the state continuously benefited from the presence of artists and special arts. For this reason, Tehran, despite the decline of Iranian art, which began in the late capital of Isfahan and finally after a extended scuffle reached Tehran was able to achieve relative prosperity in the field of arts as a capital city as it accommodated worthy artists from diverse places and became a center for cultivating Iranian art. In this course, with the order of reviving traditional arts, many artists and craftsmen were called to Tehran for this significant event, and the wooden arts workshop initiated their activities first in 1302 and then in 1310 with the efforts of Taherzadeh Behzad. During this period, with the efforts and perseverance of woodcarving artists, artworks were created in the School of Ancient Industries that formed the main foundations of woodcarving in Tehran. Supervision and management of prominent designers such as Professor Kamal-ol-Molk, Professor Taherzadeh Behzad, Professor Farshchian had a very clear and constructive influence on the creation of such works, at least until the early seventies. These artists have constantly played a major role in the use of original and traditional motifs and have been able to create patterns in the history of contemporary art, specifically traditional arts. In this path, factors such as the presence and accommodation of woodcarving artists in Tehran, woodcarving training, preparation, reproduction and printing of appropriate woodcarving designs, preparation of new tools, easy access to various types of quality domestic and foreign wood and holding specialized and thematic exhibitions of wood art provided the development of inlaid art in Iran to the capital city. In this regard, inlay artists, with complete mastery of the created movement, used traditional motifs based on the principles and rules governing the Iranian artistic tradition in formulating their inlay works. In such a way that the works created in contemporary times were formed by the use of the original role and new and different applications are introduced in principled capacities and formations. It is hoped that the present study can play an effective role for artists to benefit more from original Iranian motifs in the production and creation of their artworks appropriate with the contexts of contemporary Iranian culture.

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