

The Influence of Iranian-Islamic Architectural Decorations on the Concepts of Analogy and Purification of the Third and Fourth Centuries Hegira

Abstract

Beliefs and convictions are the basic factor in the form of architecture. Analogy and purification are one of the most complex theological teachings that has occupied Islamic thinkers for prolonged times. Architectural decorations, on the one hand, call the viewer's mind to the visual and external beauty of the patterns and paintings, and on the other hand, they open the viewer's perspective to the territory, cultural and religious mysteries hidden within the concepts of patterns. In this study, the research method is qualitative and it is strived to achieve the aim of the study via a descriptive and analytical-comparative method based on library studies including the collection and summarization of documents and information at the descriptive stage; likewise, in the analysis section, by using the methods of analytical and comparative study of data, the preferred results are achieved. The findings of the research indicate that the Islamic architecture of Iran has approached or distanced itself from similitude and comparison in various historical periods. By using abstract elements and creating various geometric textures and arabesque motifs, and with the benefit of color and by creating innovation and diversity in the overall structure and appreciating the material beauty, architects have created a space free from time and eternal space.

Research aims:

1. Examining the representation of the analogy adjective in this worldly concept and the expression of the adjective tense in the other-worldly form (Minoan).
2. Investigating analogy and purification in the buildings of the 3rd to 6th centuries Hegira.

Research questions:

1. How are analogy and purification manifested in architectural decorations?

2. To what extent have the architectural decorations of buildings from the third to the sixth century of the Islamic Hijri been influenced by analogy and purification?

Keywords: analogy, purification, decorations, abstract, arabesque

Introduction

In the early Islamic centuries, Islamic architecture was closely related to religious concepts and ideas of Islamic culture. Qur'anic concepts and the ideas of analogy and purification were among the significant categories that have had a clear expression in Islamic art and architecture. Meanwhile, the architecture of the third and fourth centuries Hegira can be investigated due to the closeness of time to the first Islamic centuries in terms of the reflection of analogy and purification, consequently, in the present research, the influence of architectural components on the Quranic concepts and spiritual beliefs in the decoration of Islamic buildings in Iran are examined. Hence, in this research, the following research question is raised: How have the meanings of analogy and purification manifested in the patterns and decorations of Islamic architecture of Iran? The hypothesis proposed in this research is that the concepts of analogy and purification are used together in motifs and decorations of Islamic architecture in Iran. This research attempts to investigate the extent and manner of the influence of architectural art from the concepts of analogy and purification; thus, it can be supposed that architectural art has approached or distanced from one of these two approaches in various historical periods. The use of abstract and geometric arrays are one of the fundamental features of the art and architecture of the Islamic period of Iran, which can specify the allegorical or ornamental aspect of architectural decorations. The results of this research prove that Iranian Muslim architects, while taking into account the considerations of the Islamic religion regarding the abhorrence of the representation of living beings, in terms of preparations, have conveyed the meanings of analogy and purification through decorations.

Regarding the background of the research, it should be said that no independent work with this title has been published so far, nonetheless, some studies have briefly investigated analogy and purification in architecture. Aliabadi (2005) in his dissertation titled "Similarity - Contrast in the Mirror" studies the design and explanation of a method resulting from analogy and purification in the knowledge of architecture. The book *Geometry and Decoration in Islamic Architecture* (Tomar

Topqapi) written by Gul Ro Najiboglu and translated by Mehrdad Qayyomi Bid Handi is among the published material that deals with architectural decorations and its relationship with analogy and purification; however, merely the relationship of architectural decorations with analogy and purification has been researched, with no mentioning of the nature of Iranian architecture in the third and fourth centuries of Hegira and analogy and purification are manifested. In the present research, by using a descriptive and analytical method and relying on library data, it has been investigated how analogy and purification are reflected in the historical buildings of the third and fourth centuries of Hegira.

Conclusion

Architecture in human societies has always been one of the manifestations of the cultural and religious image of peoples. Therefore, by examining the content of historical works, one can comprehend this issue to a great extent. According to the discussed topics, it should be alleged that the decorations and motifs of Islamic architecture of Iran, in addition to beholding a decorative function in the external dimension, have transcendental goals. The adjective analogy is a synonym of this universal subject and artistic form, and the adjective purification is used for works that deal more with spiritual forms of beings rather than the worldly and material practices. Arabesque designs, geometric motifs and complex composition of lines are abstract examples of intangible meanings. Time is for material forms, when Islamic art leaves the material state and takes on a spiritual and immaterial state, time is no longer significant. The motifs used in Islamic art have eternal validity and are constantly blooming, dynamic and perfect. The evolution of decorative arrays in architectural works can be seen in various formats such as herbal, geometric and inscriptional decorations. The early buildings of the third century Hegira completely manifest the concept of purification with a developing process and little analogy.

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