

## **The symbolic connotations of color in Iranian Islamic interior design**

**(Century 10-12 hijri/16-18 AD)**

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### **Abstract:**

The muslim architect in every school of Islamic art and architecture was keen to take advantage of the environment data in the field of raw materials that he uses in the construction of his architecture, and then it can be seen as part of the diversity within the framework of the unity that characterizes Islamic art variation between the Islamic countries, and this can be seen in colors as a final manifestation in Islamic architecture whether from the inside or outside, where the color appearances differ and may overlap with plants, geometric, written motifs and creatures in some cases.

Symbolic connotations are considered one of the important factors that play a role in determining the nature of the decorations and colors used in Islamic buildings, as these signs and symbols have a relationship either to the nature of political rule or religious belief and the nature of the prevailing religious thoughts according to the affiliation of the inhabitants of that place to the Sunnis or Shiites, also symbolic connotations may be related to the nature of the artistic legacies that a society in some place inherits from previous civilizations that precedent the Islamic civilization.

The most important Persian buildings were erected in the sixteenth century AD in the era of Shah Abbas which is based on a style that differs from the artistic Arab style, and does not share the Arab style in other than the decorations. The decorations of Iranian mosques from the outside have a special form, as they are covered with enamel with various drawings, especially the flower drawings that characterized the Iranian art of decoration, also they use mostly the pendants and Arabic lines and these are the most important elements that they took from Arabs.

### **The research problem:**

The research problem is limited to reveal symbolic connotations in the decorative artistic designs and colors on the inner and outer walls of Islamic buildings in Iran, and studying the impact of the environment, raw materials, religious beliefs, cultural heritage and religious thoughts on the use of those colors and decorations.

### **The importance of the research:**

The importance of the research depends on shedding light on the formative treatment of the symbolic connotations based on the walls of Islamic buildings in Iran from the inside and outside which is represented by the combination of symbol, font and color on the walls and the symbols they contain.

**The boundaries of the research:**

**The temporal domain:** 10-12 hijri /16-18 AD

**Spatial domain:** Iran

**The research method:** the research takes descriptive and analytical methods.

**Keywords:**

Haft rang, Ceurda seca, glazing, mosaic