

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

Results:

- It is clear in the Iranian buildings the cultural impact and the hereditary and religious thought, as they have their own Iranian character that distinguishes them from the neighboring countries, which also entered Islam.
- Colors have a great role and a clear psychological and religious impact, so they have an important role and have their own significance that gives religious, mystical and psychological impressions by looking at them at first glance.
- The effect of the cold weather appears in the construction of the mosque, so the mosque's design differed from the countries with high temperatures, so the mosque consists of semi-closed rooms to protect from the cold weather and cover roofs and domes with tiles and mosaics to protect from rain.
- The turquoise stone symbolizes victory for the Iranians, and it was believed that the knight who carries the stone never falls off his horse.
- The turquoise color had a prominent political impact, as it represented political power and legitimacy, and represented the imperial victory stone.

Recommendations:

- Paying attention to the study of colors and decorations in the Islamic eras in Iran and the influence of that country on its cultural heritage and the impact of that cultural heritage on the color and decoration of buildings without prejudice to the elements that constitute Islamic thought that cannot be mistaken by the eye.
- Interest in using Iran's wealth of raw materials and cultural and religious history in modern buildings.
- Paying attention to the colors and decorations that Iran uses and reusing them at the present time to produce a visual identity through which it can preserve its identity instead of using building materials, raw materials and colors that do not reflect the country and do not suit its climate.

Meaning Of Words:

Iwan: a covered hall, closed on three sides, and open on the fourth, with a contract.

Dado: The lower decorated part of the wall.

Muqarnas: an architectural ornament widely used in Islamic architecture and consists of several rows, and is made of wood, plaster, stone or marble, and is used in the niches or the transition area for the dome and at the entrances.

Haft Ranki: A Persian word with the same meaning as cuerda seca, a Spanish word, meaning multi-colored decoration on tiles by glazing so that there is a space between these different colors by making lines of wax.

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