

The aesthetic values of the murals of Iranian Islamic places in the Safavid era and their impact on contemporary visual environment art in Europe

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Abstract:

Islamic art was distinguished from the arts of previous civilizations by being the most widespread, due to the expansion of the Islamic empire. Islamic civilization flourished from India in the east to Andalusia in the west in the period (622 AD) and it left clear and lasting traces in Islamic architecture and decorations derived from abstract shapes. This is evident in the beautification of the walls of palaces and mosques; Such aesthetical works were founded on a universal harmony and integration between spiritual and material values, as Islamic art did not come out of nowhere, but came in the form of new ideas and several theories, and its vocabulary has been implemented from all previous civilizations.

Sassanid art is one of the main sources of Islamic art, especially in Iraq and Iran. First it was influenced by Byzantine art, then its personality was crystallized after that, and serious attempts appeared to fit such artistic works to the Islamic faith, and this effect was evident in the matter of covering the walls and floors with mosaics of glass and stone. Mosaic architecture through the use of the remains of colored and glazed ceramic pieces and ceramic pieces, as well as the use of types of semi-precious stones and various shells to emphasize the appearance of richness in the artwork, and these artistic and technical features were confirmed in Islamic painting in the Safavid era. The Safavid artistic style, which flourished in Iran at the hands of the Safadi dynasty, it is distinguished by the fact that all the artistic styles that Iran had taken from the Far East during the Mughal and Timurid eras developed and were imbued with the Iranian taste; There is no connection between that and having Chinese origins.

- Characteristics of the Safavid style:

- 1- It reflects the taste of a tile that is richer and more subtle than its predecessor, the pigments are of the highest quality, and the designs are very meticulous.
- 2- The favorite subjects are the scenes of court life crammed with luxuriously dressed figures among the vaulted halls of palaces or the royal gardens, and most of the formations turn to the still scenes; Its characters are boys and girls with slender feet and excessive agility.
- 3- The artists of the Safavid era did not leave any chromatic harmony without trying it without embarrassment, in addition to the scattering of gold on the page (in manuscripts) they carried the margins, which became covered with a layer of glazed paint with figures of gilded animals or trees.
- 4- Dark floors spread, whether they were deep dark greens or very blue waters, so that bright colors shine above them and blaze in the murals and manuscripts.
- 5- The early Safavid images can be identified at first sight by the details of the clothes, of which the turban is the most important and clearest characteristic of it.

This artistic style is evident in Iranian Islamic architecture, which came in the form of buildings, shrines, mosques, and palaces that provided artists with spaces that could be beautified with various materials and techniques, including ceramic mosaics with beautiful colors and drawings of flowers and innovative plant branches; This clearly appeared in some of the ancient Iranian Safavid palaces, including: the **Chehel-Stone Palace**, and the **Golestan Palace** .

First: Chehel Stone Palace:

This palace was built during the reign of Shah Abbas II to be used for entertainment and reception. Shah Abbas II and his successors would receive dignitaries and ambassadors, either on the balcony or in one of the huge reception halls. The name (**Chehel Stone**) means in Persian (**the forty columns**), and it is inspired by the twenty thin wooden columns supporting the entrance pavilion, which, when reflected in the water of the spring, is said to appear forty, and the palace contains many frescoes and panels on ceramics, some of which have been transferred to the great museums of the West .

Second: Golestan Palace:

It is known as **Golestan Palace** or the Garden of Flowers and is located in the city of Tehran, in Iran, and is considered part of a group of royal buildings that were once surrounded by the walls of the historic Tehran Citadel. Its construction dates back to the sixteenth century. The complex consists of 17 palaces, a museum and a hall and these were used Palaces at the coronation, and it is located in the palace (the Peacock Throne) on which the Shah of Iran sat in 1967, amid lavish celebrations, which later turned into a museum after the Iranian revolution in 1979. The **Golestan Palace** buildings were inscribed on the **UNESCO** World Heritage List in 2013.

A visit to (**Golestan Palace**) requires a whole day because of its magnificent architecture, and the artifacts it contains, including the personal belongings of the Shahs who inhabited it, as well as the marble tombs of the Shahs who were buried in its vast areas, and many historical news and events carried by the colorful and decorated walls of the palace with various types of marble and tiles (faience).

Experimentation is an important stage in artistic work, as it is a necessity that is necessary to transcend stereotyping in artistic work, to show us different and heterogeneous artistic products, “as these productions depend on those pressures, from concepts, ideas, interpretive philosophies, and formative and expressive values that are determined by the context or the discursive system that makes it subjected to variables, and finally, the artwork accepts different materials and techniques according to a vision that depends on interpretation and analysis called experience, knowledge and creativity .

-Islamic Art and its Impact on Postmodern Art:

Islam in the twentieth century is inextricably intertwined with the social and political developments of this era, and since Islam doctrine included religion and lifestyle for its believers, it had to be an element of the liberation of Islamic peoples, transforming the plastic activity into rituals, within the artist’s work, his movement, and the audience’s participation; It

is about (the idea of the artwork) and not the work itself. Thus, several artistic systems were confused in a single artwork.

- Visual Environment Art:

After the Second World War, a great kind of transformation occurred for the concepts of the visual arts, and there are postmodern currents. It started in (USA) after 1946 AD; Through the emigration of a large group of Russian, German, Italian and French artists, this emigration brought about a great change in all fields; Including the plastic arts, especially mural painting during the period (sixties, seventies and eighties) and this transformation was evident through the efforts of this elite, due to their living in a medium that transcends capitalist concepts, which affected the aesthetics of form and details, and the concepts and currents of environmental art, assembly or consumer art, or the art of geography and climate.

The concept of environmental art came with the aim of renewal, and was characterized by moving towards broad horizons that met with objection, but it prompted artists to work according to the roar of change that swept society, and in today's world there is a feeling that man is alone in a turbulent world; Therefore, we find him working on environmental data that is based on the existence of something, even if it is a house, abandoned furniture or an old car, then it is a subjective expression in which the artwork becomes part of the remains of something that has an independent existing, and the artist when he combines what is ready, and what exists as a drawing, but it presents a material model in which the spirit of style and the environment, and the spirit of life, while staying away from what is called the frame painting .

A group of works and mural treatments appeared by a group of artists in Europe and North America inspired by the ancient Iranian Islamic arts. We review some of them:

- The Artist's House (Frederic Atrill):

The artist (**Frederic Atrill**) treated the walls of his house on the (Isle of Wight) in the south coast of the United Kingdom - Britain, by chance during the last ten years of his life, and this house became famous as (**House of Seashells**); The artist used a wide range of shells, of various sizes and colors, in addition to a group of dishes and ceramic figures, to cover and decorate the entire environment surroundings from the outside, including the walls of the house and the surrounding fence, he also employed painted ceramic dishes - which are similar to Iranian Islamic arts - on the walls amid the various seashell formations, and he also employed sculptural models (pots) with seashells under the walls, and on the fence surrounding the house in human formations that give a richness to the view that the eye notices and enjoys, in addition to his intervention in coloring parts of the shell formations scattered on the walls to give them a richness of color and to link them with the ceramic dishes in the center of the composition.

-Artist's Garden (George Howard):

The English artist, **George Howard**, spent thirty years employing all his raw materials (shells, bricks, earthenware dishes, ceramics, mosaics, stained glass, sculptural models, and statues) in the decoration of everything he set up in his garden, from flowerbeds, water pools, beacons Wishing wells, and cuffed Grottoes, which appear in the picture as a dark cave that you enter through some steps of stairs that are topped by a door or opening decorated with ceramic dishes and inside it a statue of one of the sacred figures such as a statue of (Buddha), in another part

of the garden of the artist **George Howard**, he employed squares of (glazed tiles or ceramic tiles) with different designs ranging from flowers, leaves, Islamic geometric inscriptions and decorations, on the vertical walls he created in his garden, and these ceramic tiles extend up to a third of the wall and are clear to show the extent to which the artist was influenced by the oriental arts that beautified the palaces of Iran, and the rest of the wall contains holes inside them panels of colored glass were installed that appear as colored lighting units with the reflection of sunlight and enrich the shape of the wall as a whole. On the artist's influence and knowledge of the art of stained glass, albeit a simple one, as there are also some stained glass works distributed in the garden among the various formations, and it is likely that they were among the collectibles that the artist collected during his trips to the countries of the East.

-The experience of the artist (Robert Vasseur) in beautifying his home:

Robert Vasseur's passion for mosaic art began in 1952 AD when he first got acquainted with the idea of making repairs in his kitchen, so he started using ceramic utensils and was happy with the result. Fifty years in the beautification of his home and the wonderful and creative use of materials inspired by the Islamic Safavid mural painting; Where the artist's designs included geometric and plant shapes such as flowers, animals and butterflies, in which he used ceramic dishes, sometimes whole and sometimes broken and assembled, and surrounded them with a frame of seashells. The ceramics were artistically among the shell units, and the wall was surrounded by units of another type of mother-of-pearl and ceramic pieces; The mural treatment was characterized by beauty, simplicity and spontaneity, which is not without a skill that other mosaic enthusiasts may not achieve. **Vasseur's** garden came as much as the creativity of his house, as he created different models in it, including (the Wishing Fountain; he employed different materials, especially seashells, which came similar to the ancient fountains of the Safavid era inside the palaces, and we see that the artist worked on the separation between the garden floor and the walls by different colors, where the colors of the ceramic used in the floor dominated brown, gray and oaken shades, while the different mural designs are predominantly white with successful distributions of other colors such as blue in its shades, yellow in its degrees and red in the work of geometric frameworks surrounding the designs of the various walls, in addition to one of the pergolas next to the fountain, inlaid with mother-of-pearl, with a portrait drawn on a ceramic tile similar to the figures painted on the walls of the buildings of **Golestan Palace** in Iran.

- House of the Knights by (Giovanni Cammarata):

After the end of World War II **Camarata** settled in the city of Messina on the Italian island of Sicily, Italy, and began treating the walls of his house and the surrounding garden, an artistic treatment with seashells and mosaics in 1957 AD, and later became known as the House of the Knights. , which depicts the outer wall of the house divided into horizontal spaces containing wall designs executed with shells and stones, depicting various historical scenes such as **(Hannibal crosses the Alps and fights the knights)**, and the upper side of the building is decorated with a group of (sacred symbols, animals and plants) topped with carvings of classic heads. And in a detailed part of one of the animals that the artist depicted and her body in detail in a form that resembles the animals that the Muslim artist used to draw in the background of his paintings and manuscripts, as a symbol of the garden and to suggest the richness of the

artistic composition. A historical memory or heroism, which refers to the richness of color in addition to the artist's style, which was characterized by an innate performance in painting, which gave an impression of honesty.

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