

Alireza Kelarestaghi¹⁾
Parisa Sam Daliri²⁾

1) *A Lecturer of Islamic
Azad University, Mahmood
Abad, Iran
E-mail:
Design_artno@yahoo.com*

2) *A Lecturer of Islamic
Azad University, Chalos,
Iran
E-mail: Parisasaam
@yahoo.com*

IDENTIFYING THE STEAMS OF ISLAMIC ARCHITECTURAL IN IRAN: A THEORETICAL APPROACH

Abstract : *This article indicates a theoretical study on Islamic Architectural in Iran. Furthermore, This paper explains the essential steps of history and evolution of shaping of Iranian architecture from ancient Persia till modern Iran. There are seven essential historical periods with their specific architectural styles are explained namely, Enghetat, Esfaghani, Azari, Razi, Khorasani, Parthi, and Parsi. Further, this article compounds the existing achievements with results of their studies concerning the relations between architecture, tradition, religion, and culture.*

Key words: *Islamic Architectural, Enghetat, Esfaghani, Azari, Razi, Khorasani, Parthi, and Parsi, Iran*

1. INTRODUCTION

Architecture refers to the science of constructing and designing buildings to meet people's physical and moral needs. Appropriate construction materials are used in accordance with the desired designs. It is undeniable that the first written civilization appeared in ancient Iraq where it interacted with the natural environment of Southern Iraq. The agriculture of that region utilized rivers and dams. To achieve stability and security, rulers carried out some strategic projects. For example, they dug channels, built temples and improved life conditions of their retainers. This led to the rise of city and architecture which developed from 2800 to 2400 BC. (Itewi, M. 2007) According to Itewi, M. 2007, Islamic architecture originated in the Arabian Peninsula. It involves city planning along with its squares, streets, style of accommodation, economic and climatic conditions in addition to the social customs. According to this study, the mosque is usually situated in the city center and minarets are high enough to guide coming passengers.

Further, the Islamic architectural revolution spread throughout the cities of the ancient world such as the Roman, Greek, Byzantine, Asian, North African and Central Asian cities due to the Islamic conquests. New cities such as Sammerqand, Bukhara, Istanbul, Qurtoba and Grenada were established. Later, they contributed to the expansion of Islamic architecture and civilization. (As demonstrated by Itewi, M. 2007)

2. LITERATURE REVIEW

Hajjar et al, (2011) pointed out that the most striking feature in Islamic architecture is the focus on interior space as opposed to the outside or facade. The most typical expression of this focus on inner space is in the Islamic house. Rectangular dwelling units typically are organized around an inner courtyard. The facade of this house offers high windowless walls interrupted only by a single low door. Often these courtyard houses are clustered together into a walled complex to serve the needs of extended families and care them in arid regions.

Entrance to the complex is through a single door that leads to a passageway from which the individual dwellings can be reached. It has been said that the traditional courtyard house is never a completed project. As family size increases, more rooms are built on the lot's unused land. Once the land around the courtyard has been covered, expansion takes place in a vertical direction.

According to Hajjar , et al, (2011) the traditional need to entertain male guests, while at the same time bar them access to the females of the household, has given rise to additional complexities of design particular to Islamic domestic architecture, which therefore must accommodate a double circulation system, The men's reception (or guest) room tends to be located adjacent to, or directly accessible from, the entrance lobby of the house so that visitors do not meet or converse with the female household or violate the "Harim". The men's guest room is a symbol of the economic status of the household and is furnished with the precious possessions of the family; therefore it is generally the most decorated room of the house. So, does the house, thereby reflecting the history, accumulated growth and family structure of a number of generations. The assertive nature of the individual Islamic dwelling can be clearly seen in the construction of modern houses. Many of the courtyard houses that give the Islamic city its unmistakable appearance, still exist. Often, however, they are being replaced today by structures influenced by the styles of Western architecture.

Based on Itewi, M. (2007) Islamic architecture extended from the 7 to the 19 century. Muslims intelligently communicated with other cultures by maintaining rather than erasing them. They steered those cultures to serve Islam and cope with the mainstream in the Islamic World. For example, statues and pictures were forbidden in the architecture of mosques, so Muslim engineers

alternatively mastered columns, mosaic, foliage and engineering decorations. They also paid special attention to architectural and aesthetic designs which revolutionized Islamic architecture. Today, architecture is considered a reflection to civilization and an open book in which the history of a nation is recorded.

Islamic architecture has innovated special ornamentations, colors and engineering units which can be adopted anywhere. The triangle, square and circle for instance are facts because they comply with mental concepts. A new concept of unity has merged in Islamic architecture. It calls for unity as a base for life cycle. This was reflected on intellectual aspects, art and architecture.

Unity in Islamic architecture is not only determined by the engineering frequency pivot, but also by the vacuum at a particular point such as the Kaaba or the fountain in the mosque nave. Here, the dynamic power unifies parts and maintains their sovereignty to incorporate with the whole. The principle of unity in Islamic architecture is applicable on horizontal projections as well as on radial star-shaped decorations and walls which surround the high gateway whose doors can be rectangular, pointed or circular. The charm of walls in Islamic architecture will be attained if aesthetic standards and sensible perceptions are met. Certain ornamental elements such as oriels, Muqarnasat (i.e. hive-shaped designs), sculptures and Arabic calligraphy which are inscribed on stones have contributed to the rise of a new architectural pattern. (Itewi, M. 2007)

2.1. Evolution of Iranian Islamic Architecture

According to Hamdouni Alami, (2001) and Hajjar et al, (2011) Iran is one of the oldest countries of the world. History of Iran used to be considered from the VI c. B.C. when the tribes dwelling at the territory of Iran were united by the king Cyrus II into the kingdom of

Achaemenids. Still there existed yet earlier states-Elam (4th-3rd millennia B.c), Media (IX-VI cent. B.C). Iranians themselves do not use title "Persia" . It is inherited from ancient Greeks who used in relation to the whole empire the title of a single province Fars (Pars). State of Achaemenids stretched from the banks of Nile to Indus and was overthrown in IV cent. B.C. by Alexander of Macedonia. In the middle of the III cent. B.C. there emerged a new state-Parthia, which successfully dared the Roman Empire. In III cent. A.D. kingdom of Sassanids which was conquered by Arabs in VII cent. And included into Arab Caliphate. In XI, XIII, XIV cent. The country suffered from invasions of Turks, armies of Tchinghis-Khan and Timur. New renaissance took place already during the rule of dynasty of Sefevids (XV-XVIII cent.). The new history of Iran starts in the époque of late middle Ages. Dynasties of Sefevids, Afsharians (XVII-XVIII cent.) , Zends (XVIII cent.) and Qajars (XVIII-XX cent.) strengthened the country and protected the growth of arts. History of Iran including Iranian architecture is traditionally divided into two principal periods: preislamic (before VII cent.) and Islamic. Indeed, islamization of Iranian society by Arabs in VII VIII cent. Led to fundamental changes of its cultural, social and political structure. However despite introduction of Islam older spiritual values did not disappear. They caused strong influence at new growing culture, that some authors name Iranian Islam. Many preislamic traditions and rituals are still kept yet in modern Iran. For fourteen centuries after Arabic conquest different rulers tried to revive ancient traditions. Last time such efforts were undertaken in last century in the reign of Pahlavi dynasty. Modern and traditional trends are mixed in the culture of the countries of Asia. Without knowledge of the history it is impossible to build a worthy modern society (Hamdouni Alami, 2001).

Antoniades et al, (1990) Islamic

architecture heavily depends on engineering and aesthetic principles. We should make it clear that Islamic architecture had originated and then its features were inferred accordingly. However, the religious aspect is the most distinctive feature to which Islamic architecture is indebted. It is represented in the Islamic aesthetic mentality.

According to Van Pelt et al, (1991) Roman Architecture for instance influenced Islamic architecture particularly in the field of stone columns. This is a normal matter as it shows how dynamic and vital the architecture is. In fact, Islam urges its followers to communicate with other nations because static cultures will definitely die. As a direct result for Islamic conquests in the Abbasid and Umayyad ages, there was a dire need for building forts and castles in cities. After that, Islamic architecture began influencing other civilizations. For example, Arabesque which was initiated by Muslim architects became very popular in Europe and Asia as it was the case in Spain, Sammerqand and Bukhara where it interacted with the indigenous arts. In China, mosques were built in harmony with local house roofs, entrances and construction materials

3. DATA AND MATERIAL

Data which used in this research is analysis of data gathered through library study from articles and conferences all over the world.

4. CONCLUSION

The aim of this paper was to carry out a theoretical study on identifying the steams of Islamic Architectural in Iran. The main contribution of this paper was to persuade researchers to take a serious attention on identifying the steams of

Islamic Architectural in Iran. This paper explains the essential steps of history and evolution of shaping of Iranian architecture from ancient Persia till modern Iran. There are seven essential historical periods with their specific architectural styles are explained namely, *Enghetat, Esfaghani, Azari, Razi, Khorasani, Parthi, and Parsi. Further*. To develop an Islamic theory of

architecture in which modernism and originality are paralleled, architects need to conduct more theoretical studies. On top of that, they should improve the applied approaches of Islamic architecture and gain the support of national organizations which are charged with the responsibility of reviving Islamic architecture.

REFERENCES:

- [1] Antoniadis, Anthony. 1990. *Poetics of Architecture: Theory of Design*, New York.
- [2] Hajjar, P.H.A, Naghizadeh, M, & Aminzadehgoharrizi, B. 2011. Recognition of the Roots in Islamic Architectural Formation. *American Journal of Scientific Research*. 17(2): 25-34.
- [3] Hamdouni Alami, Mohammed. 2001. "Al-Bayan wa LBunyan: Meaning, Poetics, and Politics in Early Islamic Architecture," University of California, Berkeley.
- [4] Itewi, M. 2007. *Towards a Modern Theory of Islamic Architecture*. *Australian Journal of Basic and Applied Sciences*, 1(2): 153-156.
- [5] Van Pelt, Kobert Jan, 1991. *Architectural Principles in the age of Historicism*, New Haven Yale.