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Decorative elements in Islamic architecture

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Abstract

Decorations are an integral part of Islamic architecture and a major part of Islamic architecture is dedicated to decorations, so it can be said that decorations are in line with the goals of Islamic architecture, as well as shaping, durability and Survival has played an important role. Space in Islamic architecture has beauty and variety of roles and colours related to each other. Decorations in the architectural space are directly related to the design of the building and the meaning and concept of belief can be seen in it. Therefore, in Islamic architecture, an attempt has been made to create a relaxing, spiritual and spiritual atmosphere in terms of religious beliefs and the use of decorations.

Keywords: Decorations, Islamic architecture, colours, variety of roles, design, building

Introduction

Decoration literally means to embellish and adorn. In the religion of Islam, according to the verses of the Holy Quran and the hadiths of the Prophet of Islam, special attention has been paid to the subject of decoration and beauty.

Islamic architecture is the basis of decorations in interior and exterior space, decorations that define the space and create volumes. Decoration in Islamic architecture is not only beautiful but also has a spiritual aspect.

Ornament has been evaluated as one of the "visual foundations of Islamic art" and is a means or visual expression to honor the material, surface, colour, line, volume, brick, flower, plaster, tile and etc. to rise to the top horizons and rank.

They will find semantic identity and supernatural personality and become spiritual and divine. Rahnavard, (1378: 78)

Application of handicrafts in architectural decorations

Handicrafts and architecture are complementary to each other, different buildings each need a specific type of handicrafts such as tiling, bedding, woodcarving, painting, calligraphy and so on. The use of handicrafts in architectural decoration consists of four parts:

1. Decorating the exterior
2. Decorating the entrance spaces
3. Decorating the inside of the building
4. Decorating the connection space inside and outside the building.

Types of decorative elements

There are several types of decorative elements used in Islamic architecture, which are: Tiling, brickwork, mirror work, Mogharnas plastering, application and etc. Mural porcelain knots.



Fig 1: Tomb of Khajeh Abdullah Ansari, Herat

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Tile

Tile is one of the most prominent decorative elements in architecture that is several thousand years old. Its transformation and development began with small coloured external elements in the brick facade and was completed with full coverage of the building in the eighth and ninth centuries AH. In the Islamic period, the tile industry was created during the Abbasid period in the middle of the third century AH. On the architectural levels, it dates back to 450 AH, an example of which can be seen in the Grand Mosque of Damascus. During the Seljuk period, tiles grew and its use in architecture reached its peak in the Timurid period.

Tile application

Tile is baked clay on which glaze is applied. Glaze is an important component of tiles. Glaze is a glass-like surface that has two decorative and functional functions, which acts as insulation and against wind and rain. It is resistant to other natural factors, so it is mostly used to cover the exterior surfaces of the building as well as the plinth of the lower surfaces of the interior walls.

Types of Tiles

Tiles are divided into two categories according to the dough

- mortar from which they are made.
- 1. Clay tiles made of clay and ash.
- 2. Physical tiles made from ground flint, silica and some mud. Physical tiles are stronger and more durable than clay tiles, and in the next steps, the color will be clearer. It absorbs moisture, so it can be used more in delicate and fine works.

Mosaic tiles

In this type of tile, first the tile bricks are prepared in different colours and then based on the desired pattern, different parts are cut and placed next to each other. Usually the material of the tile is physical and its turning requires special skills.



Fig 2 (a, b): Mosaic tile production workshop Herat Grand Mosque

Polychrome tiles

This type of tile could be replaced by mosaic for easy execution and the need for less time. In this type of tile, the

desired design is first It is painted on hay bricks and then glazed and baked in different colours according to the design.

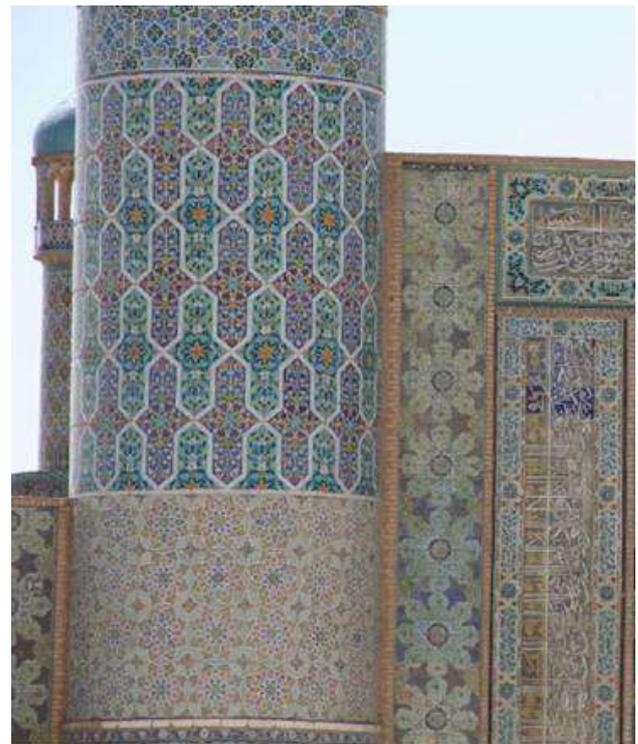


Fig 3: Geometric designs of seven-color tiles, Maqsooreh porch, Herat Grand Mosque

Golden Tile

In this type of tile, first white glaze is applied on the tile clay and baked, then the tile is painted with two rounds of pigments containing copper and silver and heated in a kiln. Finally, the tile be sorted in the shape of a shiny, metal-like object.



Fig 4: Tiles, Tile production workshop, Balkh, AKTC

Tiles in advance:

For this type of tile, the flower is first shaped into the desired shape before being fired. After heating, the glaze is put and put in the oven again to cook Prefabricated.

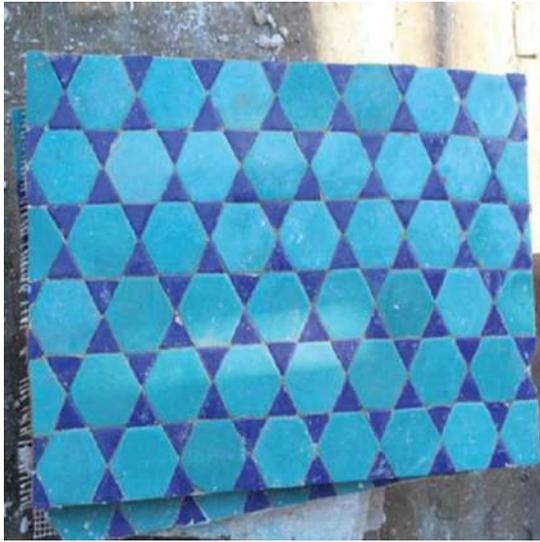


Fig 5: Tiles, Tile production workshop, Balkh, AKTC

Mogeli tiles

This type of tile is mostly used for edging, writing inscriptions and glorious names. To do this, tile bricks with smaller dimensions are made in different colours and put together. Most are used on external surfaces and are more resistant and cheaper than seven-colour tiles. Suspended tiles have different designs, the most important of which are these include: Pitch train, oblique square design, zigzag design and building lines design.



Fig 6: Tile design of Khajeh Abdullah Ansari, Herat

Tile colours

The main colours in tile production are: turquoise, azure, brick, red, green and gold. Dye oxides are used to obtain these dyes, such as: Iron oxide: Used for red paint. Manganese oxide: Used for brown. Cobalt oxide is used for azure colour. Copper oxide: Used for turquoise paint in alkaline glazes and green colour in lead glazes. Tin: Tin

oxide is used to create a white colour in the glaze. To do this, the tin is mixed with lead and gently heated and stirred so much that air oxygen is combined and turned into powder.



Fig 7: Geometric motifs and Quranic inscriptions, seven-colour tiles, porch, Herat Grand Mosque

Decorate with baked clay

In this type of decoration, beautiful bricks, patterns, words and designs are created by arranging baked bricks. This type of decoration originates from the Ghaznavid period and was found during the Seljuk period and can be seen in abundance in the architecture of Seljuk buildings as well as the Ghoris.

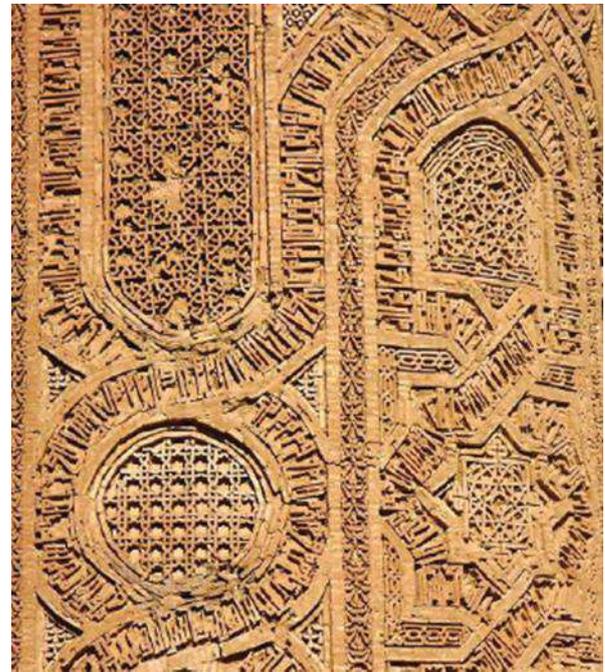


Fig 8: Brick minaret decorations, Ghor

Fillet

After the advent of Islam, due to the sanctity of sculpture in the form of floral and plant reliefs, various Islamic designs and inscriptions were manifested in the form of various lines. Azani art is mostly used in interior design. In the Seljuk period, the art of bedding was transformed into various types of Kufic calligraphy with Islamic motifs, and in the Timurid period, the art of formalization and application of gypsum melds was developed in all types of Islamic motifs and various types of calligraphy.

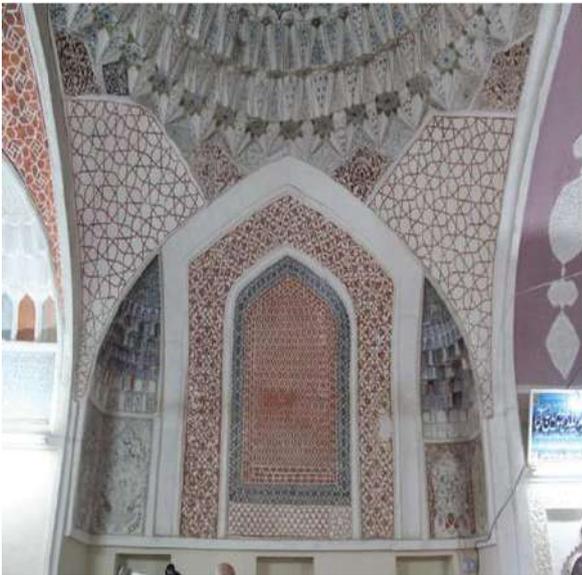


Fig 9: Khaneghah Kalan Dehdadi Mosque, Balkh

Mogharnas

Mogharnas is derived from words such as qar, qoros, qarns and qarniz. But as a result of observational experiments with respect to the natural forms of icy chandeliers hanging from the edges and canopies of windows and limestone chandeliers inside the caves, it turns out that the protrusion. The natural regressions of these sugars are in some places called Mogharnas. "A decorative motif reminiscent of stalactites" is stated in the great French encyclopaedia under the same name stalactite (calcareous compounds hanging on the roof of caves).

Formation of Mogharnas

Mogharnas are formed by the combination of prismatic volumes and parts of the sphere and the placement of the volumes back and forth while their top is in contact with the wall and the ceiling and its lower part is in the open space. Mogharnas are usually formed on the recessed surfaces of the corners under the roof. A Mogharnas unit is a quarter, an eighth and a sixteenth dome. Due to the increase in the sides of the base of the dome, the Mogharnas unit is also added.

1- Types of Mogharnas

Mogharnas are divided into four categories according to form: Mogharnas come forward: Mogharnas are said to be self-made materials and ultimately simple, without any dressing. Arrange the ends of the exterior surfaces of the building as bricks or gypsum.



Fig 10: The minaret of Goharshad Begum School, Herat.

2- Types of moqarnas Stacked Mogharnas

Mogharnas say that the materials are separate from the building itself and are used on the inside and outside surfaces of the building and are usually placed in more than two rows on top of each other.



Fig 11: Khaneghah Kalan Dehdadi Mosque, Balkh

3- Suspended Mogharnas

Mogharnas are said to have more materials than plaster, pottery and tiles. It is usually attached to the sunken surface inside the building and is glued and looks like it is hanging.



Fig 12: Khaneghah Kalan Dehdadi Mosque, Balkh

Knotting

In addition to architecture, art making is used in most other arts such as masonry, woodcarving, metalwork, carpet weaving, etc. There are many types of knots and they are drawn in different ways. Knot making is a part of the art of Islamic architecture and in general it is to put knot tools in a harmonious and beautiful combination. Knotting used different types of materials such as wood, clay, tile, plaster, metal and staple.



Fig 13: Tile plan of Khajeh Abdullah Ansari shrine, Herat Knot design on the tile



Fig 14: Tile knot design of Khajeh Abu Nasr Ursa Mosque, Balkh

Conclusion

From this brief point of view, we come to the conclusion that decoration in Islamic architecture are not only based on their ideological foundation, but also on science and

mysticism and aesthetic foundation. The repetition of decorative elements on the tile introduces an infinite world, and with this movement, it creates an effect that expand the mind. In these decorations, it is necessary for this artist to drink from the spring of mysticism so that his audience can also benefit from it.

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