

Reason of the Emergence of Redtiles in Qajar Era

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Abstract: In general, one of the traditional Iranian arts is tile work. That occurs as one of the turning points in the Qajar era and at the time of Fath Ali Shah Qajar. Seyyed Mosque of Isfahan has been an important religious center at the time that different functions happened at the mosque. Including the use of new techniques and the most important the existence of red color that was known as devil. And we try to examine the reason for this change compared to the previous periods and especially in Safavid era. Before the Qajar, the existence of red devil, additional three dimensional techniques and third dimension or the same (relief) were Islamic absolutely prohibited and forbidden in religious places we can consider the cause of this change can generally Sayyed Muhammad Baqirshafti because he was a religious clergy man that due to political and financial reasons, he was the top at that time. He could be the main sponsor of genesis of the techniques described in the tiles of the Qajar period and in general, the founder of the Islamic religious buildings after the time of Fath Ali Shah Qajar. In general in Islamic religious buildings red tiling was common and can be seen in many mosques in Tehran and in that time onwards other parts of Iran has been built to date, even is effective in the art of the mosques building and still can be found in many religious and non-religious buildings.

Key words: Red tile, Qajar, business solutions, leading tile, buildings

INTRODUCTION

Today, it is very important to understand traditional Iranian arts. Because the arts are forgotten if not repeated. Many of these arts can be the way for new initiatives, tile work can be named among these arts as it has an Iranian origin and even appears at the peak of its beauty and its application. So knowing the tiling is of very high importance. And it is so noteworthy to examine this art with so specialized and particular attention. Especially in sections that tile work takes a special feature that it should be found that is very valuable for us and our future. The question of the origin of red tiles is in such a way that whether there is reason to the red color to be generally prohibited and banned in Islamic religious centers why and in particular is prevalent in the city of Isfahan. This type of tile work was used in two forms that the first technique is collecting seeds, font and solution that inspire the viewer the third dimension and the second case was that such exceptions were both named to the tile size.

Art and wall paintings in Qajar: To understand the Qajar era walls it is needed to study the characteristics of the painting in this era. Following the transfer of sovereignty from to Qajar kings, artistic traditions of the Safavid

dynasty in the late 11th century AH were influenced by European art while it was the most important artistic material for artists. However, the remaining works of Zand and Qajar dynasties cannot be compared with Safavid art. This deterioration is because of social, economic and political status. The construction of artistic works in glass vases, dishes and women's cloth were influenced by Western countries, even the gesture of Fath Ali Shah was influenced by the Western culture. Wall paintings in addition to Tehran can be seen in Tabriz, Shiraz, Kashan and Isfahan.

Adding some decorative elements to the bodies, particularly metals and utilizing a variety of motifs, imitating western culture in art, the predominance of warm colors, implementation of landscapes and trees and sky in the background, the desire to structural symmetry and limited use of shadows-light are the features of art in Qajar era. In decorating walls, using mirror in architecture was widespread in Qajar era and mirrors are visible in the remaining works of this era.

Agha Mohammad Khan at the beginning of his authority used the visual language of Safavid and its buildings to express their political idea. The first manifestations of this visual language were shown in one of the remaining buildings of the Safavids, i.e., Chehel Sotoun.

Agha Mohammad Khan in the year 1210 AH ordered to add two huge wall painting on four walls of Chehel Sotoun, Chaldarn and Karnal battlefield scenes were effective for Agha Mohammad Khan Qajar these two battlefield scenes were presented the same as Safavid era. These two battlefield scenes were painted by Agha Sadeqh (Mohammed Sadeqh) who was a painter in Zand era and joined the regime of Agha Mohammad Khan he participated in art projects. These two battlefield scenes were the first wall paintings in Qajar era that were implemented on the buildings of the last capital of Iran that by changing the capital this type of art was moved to Tehran (Soltany, 2015). Agha Mohammad Khan after electing Tehran as the capital he started to reconstruct and design it and he created a bed-house that was changed in Fath Ali period. Qajar rulers did not invent wall painting but took advantage of the long tradition.

MATERIALS AND METHODS

In this study, we examine historical texts through the library collection and in interviews with experts and to collect the data the material is compiled and are analyzed qualitatively that totally by a historical Interpretation, a general conclusion can be made.

RESULTS AND DISCUSSION

Analysis

Tile work history: The most ancient pre-Islamic tiles are relief tiles of Achaemenid era in the palaces of Susa. The use of colored glazes and oxides has several thousand years of history in Iran, the Achaemenid enameled bricks are the first examples of tile in the Iranian architecture. In the early Islamic period, the use of colored glazes ceramic dishes and pottery is unique but gradually the enamels, also saton the body of the tile and brick. Tiles have been used in the decoration of Islamic architecture are generally of two types.

It is more common in the clay body since the physical body is made up of different materials thus in contrast to the clay body is usually very simple to prepare that the physical body is less used. Though the quality and strength of the physical body is more than the clay body and the containers are of ten made of the physical body. Glazes sits on the physical bodies better than claybodies. The origin of the physical body referred to 11th century in Egypt (Fig. 1 and 2).

Using tiles for decoration and also streng then the building was began in the Seljuk era. Over the centuries, especially in the era of Timurid and Safavid was culminated (Nasr, 1997).

Tile has a major role in decorating the Islamic era buildings and tile work was used by a variety of artists. The use a tile with the same color, seven-color tiles, mosaic tiles and combining the brick and tile during the Seljuk, Ilkhanid, Timurid and Safavi was customary to decorate the building and has continued up to now (Balkhari, 2002).

The use of color in the tile: All colors were mostly used in the mosques except the red spectrum because red was known as the color of evil and for example, we can mention the Abbasi Grand Mosque that no red color is used for tiling not only Abbasi Mosque but all Islamic religious centers except Red Ochre that is less seen in Abbasi Mosque but the building of Chehel Sotoun that is not a religious monument, the red color is used. This means the same optical spectra (infrared and ultraviolet) at the end of the Safavid era it could be named as the peak of tile work. After the Safavid era means the Qajar era a major change took place in tiling that is examined in the study (Kiani, 2008).

Color type: We have combined two types of dye chemistry inorganic and organic that occur by mineralores.

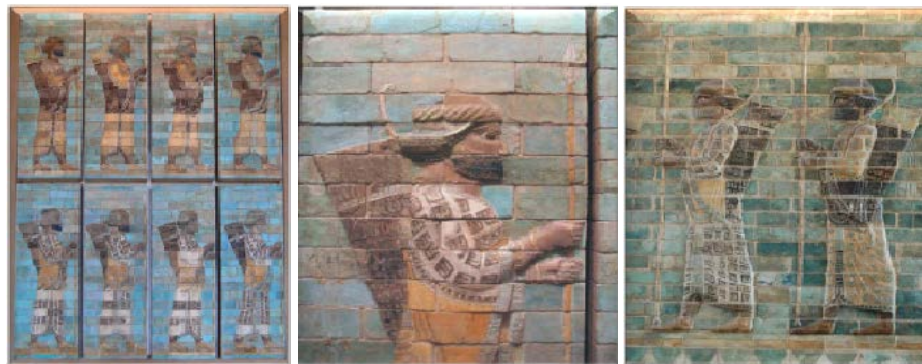


Fig. 1: Imperial Guard of Darius: famous glazed tile frieze discovered in the palace at Susa (astyag.blogfa.com)



Fig. 2: Ishtar Gate in Baby lonto Susa (www.atousahakhamaneshi.mihanblog.com)

Organic compounds arise from living and natural organic compounds. For example, inorganic chemistry called Alizarin red. The color for the first time created from a worm that this type of worm was found naturally and in some cases that there was a lack of access, it was reared and after a certain time it was killed and was boiled in a pot of water. And were used in some parts of carpet and tile coloring. Then, Ronas was recognized by human that by combining the color of Ronas and pomegranate skin, a beautiful red color was achieved. The color in tile work was named as deviled.

Additional three-dimensional technique of tile

Solution: For example, we have an original color in the background of tile where we bring to get her by using the solution technique it means that the color or color saremixed in to it apale and bold color.

Collecting seeds: Which combines colors in alevel of color in such a way that create savivid contrast to viewers to see three-dimension alinterpolation by playing with colors.

Font: The fontis made more of aca thair with thin lines (slow) and heavy (quick) is obtained with the help of collecting seeds and solution and together create a perspective. That a three-dimensional space is inspired more by aplay with colors to the viewer.

Why the red tiles of Seyyed Mosque of Isfahan have not gone away: The reason is that the whole tile is covered with a glazed or laminated glass. The agent is prevented the entering of Uv rays that using the glaze with better quality on the tile, the tile color is more lasting and another reason is that the color combination of organic or the same biological creatures or material that is found in nature. For example, it is said that the sun is a cleansing agent but if the sun shines directly into the body and there is no filtering is not like glass in front of it. So, if the glazed tiling with high quality was not used in tile work of Seyyed Mosque of Isfahan, undoubtedly had lost all its color.

Investigate the reasons for social and political situation related to Seyyed Muhammed Baqir Shafti was known as the founder of the red color in the tile work and showing the third dimension in art of tile work and sizing the tile in the Qajar era. Because he had a high power at the time, both politically and materially. Of course, the religious priest was educated in Qom and then reaching a degree of discretion migrated from Qom to Isfahan that he was known gradually in the mosque near the Seyyed Mosque, namely Mirza Muhammad Baqir's Mosque that having acquired the power he had built the mosque. And many of the techniques that we can see nowhere in Islamic religious buildings before Fath Ali Shah Qajar time can be seen in Seyyed Mosque of Isfahan by this person.

CONCLUSION

Overall in color design even the tableaux, the main factor for sizing is heating that is called the light Kelvin light or warmth at the same temperature. The main factor for the development of light Kelvin in the colored panels is the red color that the panel is warmer and more attractive. So therefore, the existence of red color in architectural works and designs is the cause of the thermal sight of viewer to see that the heat cannot be seen before Mohammad Baqirshafti in the mosques buildings, it means now here in the Islamic religious buildings after the application of the color in the mosque of Seyyed in Isfahan was used in many mosques in the next period after Fath Ali Shah.

As a result, the founder of this great movement in architecture of Islamic religious buildings can be called Mohammad Baqirshafti and it was the main reason was that the spiritual clergy man had a lot of financial and political power at the time so could then take any decision without involving the governors at the time and the

decision became a cause that nowadays, red color and the third dimension are found in most Islamic religious monuments.

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