

Reading Carpet and Architectural common aspects

Arefeh Behzadi Rad¹, Javad Divandari^{2*}

¹Master of Science (MSc), Department of Architecture, Islamic Azad University, Kashan, Iran. ²Assistant Professor, Department of Architecture, University of Kashan, Iran.

Correspondence: Ziba Borzabadi Farahani, Assistant Professor, Department of Medical Surgical Nursing, School of Nursing and Midwifery, Shahid Beheshti University of medical Sciences, Tehran, Iran.

ABSTRACT

The ancient Persian religion and customs that has been entered the people's life of this land is playing an undeniable role in the carpets design. What's more all about the connection between the carpet and the architecture is the mystical and Iranian twists from both original arts which is exacerbated and has certain originality. This article aims to identify architecture and carpet, their features and study the relationship between these two arts in the Islamic civilization of Iran with matching the symbols and signs used in it in order to achieve the meanings of the hidden unit in arts. It was written by relying on handed manuscripts resources and visiting carpet weaving workshops and architecture. This is a fundamental question how to make Link between both original and traditional art architecture and carpet. Comprehensive attention and review in overall design of the carpet presentation with its similarity to architecture, expresses the fundamentals of common principles. It provides a table on the plan formation of two original Iranian arts. This article seeks to identify common aspects between Iranian noble arts.

Keywords: Common aspects, Carpet, Architecture, Communication of arts with each other.

Introduction

Representation and the face of art are considered to be complex subjects. Each art is in accordance with your instrument and manner of expression. One of the most prominent examples of this category should be sought in the traditional arts of Iran. All of them considered all varied face unity meanings derived from Islamic and Iranian beliefs. This unity of meaning despite of plenty faces can be the most important value found in the art of Iran. While creating beautiful images, understanding the meaning of symbols makes possible by creating a succession of relationships between them. Symbolism is a genuine human feature from the early days of human life in art works which has a special appearance. Based on Islamic views, symbol or password considered as aspect of the apparent and worldly spiritual nature. ^[1]. Carpet and architecture is the most famous works of art in Iran which is rooted in culture and have

civilization. They are familiar with the most natural human emotions and beliefs. Actually, both architectural and carpet weaving artists and carpet design use the most beautiful and distinguished efforts in order to expressly and expertly desirable taste, thought, feeling, inner and subjective mysteries and people's beliefs. Architecture and carpet is the perfect mirror of Iranian culture and civilization both before and after Islam. It has a special place in the brilliant history card of this land. That aspect of these traditional arts is the place where more than everyone the genius of artists is revealed. Their existence and representing dominant thinking design, composition and structural principles of carpet and architectural design was formed. They made it as a valuable cultural asset. Generally, traditional arts are despite of diversity apparently, they say one meaning and refer to a single fact.

Check common aspects:

1-Geometric patterns in architecture and carpets

Geometric definition: A category is so abstract that can invent many categories and products. Geometry is a human effort that the constraint of size is determined by the form of creation. This is very clear and it finds itself far from any doubt. Shape, until the moment that not to be drawn, and not on the level or volume, they would not be valid. It does not come,

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does not exist to be identified and measured. ^[2] Fitness and scale exist in all parts of nature it can be mystery on survival. This art of architecture and carpet has been manifested in various ways ^[3].

Geometry in architecture: History of geometric patterns in Iran comes back to the Swastika (ancient design), lines and simple circle. It remains with different combinations of various kinds of clay and metal etc. from prehistoric times. Examples of geometric roles in the form of spacers, Role stellar and diamond shape, zigzag lines, jagged and angled. These mentioned geometric combinations come based on the division of the circle into regular polygons. These polygons include pixels, medallion, drum, five, donut, goat leg and so on. Which, according to various fasteners, has made different nodes? ^[4]

Geometry in the carpet: As its name implies, all the motifs of this group to geometric face are obtained geometric designs include using angled lines. The most important types of simple floor geometry, Joshegan geometric, Khatam Shiraz geometric, corner geometric, medallion and frame geometric ^[5] On top of these circles shapes are square and equilateral triangle.

In Iranian mythology, circles spheres and hemispheres are synonyms for each symbol and have a large share in the symbolism. The circle is the symbol of spirit and the square symbolizes the substance of the earth and reality. Square in terms of vision represent establishment, strength, stagnation and stability. The equal's triangle is symbols of harmony and fit and sometimes makes the concept of the earth. Triangle also brings concept of fertility and uterus. It was a symbol for concepts ^[6]. (Figure 1-2)

2-Plant designs in architecture and carpets

Plant role in architecture: They got considered herbal designs in Islamic art very much. This may be due to the theoretical similarity of the word of God as a clear tree (The Tree of Taybeh) and the description of paradise which ultimately deployed in wide surface to provide a safe and rich atmosphere. In Sassanian art, plant designs became so simple while decorating represents their source of inspiration, independent and symbolic concept. But what made them attractive in Islam artistic system was their decorative face. In the general concept reminds of Paradise and pretty, and in general face, represented unity. The new tradition requirements was global coverage creation which requires the use of motifs on a large made scale. For this purpose, motifs are made through repetitions and simple connections or in geometric templates shapes were placed together ^[4].

Plant role in the carpet: Generally in handicrafts botanical symbols are seen in various shaped. At the beginning of Islam, to fight idolatry imaging human and animal and construction their body was prohibited. Visual artists made their effort to decorate the holy book with plant motifs. Soon, the decoration and embellishment of the book became enhanced art. Then

from the pages of holy book it found way to carpet, fabric, tile and much life Appliance ^[6]. (Figure 3-4)

3- Animal motifs in architecture and carpets

The role of the animal in architecture: Animal motifs have the most important roles in Iranian art which is widely used in various arts disciplines. It has an important place in the artwork. The first animal motifs in gypsum array remained from the Parthian decade and include the role of a hiccup. This is the role of the foundations of the carving and A chaemenid metal work found also the way to Sassanian plaster Bari. They were used together with a variety of small birds like duck and Quebec which were sometimes merely decorative. Of course in most cases, motifs have a mythical and symbolic content. Painting like lion, eagle, hog, peacock and simorgh which represents the majesty and authority of the kingdom and the famous role of the life tree that two animals are symmetrical in two directions are the sign of strength, fertility and immortality. In general, animal's role application has two main themes. One symbolic template and symbolism where the animals were shown in various forms full or part of the body of the beast or next to animals and other motifs also sometimes were mixed with other creatures from humans and animals. Another in their natural position, like scenes of combat, hunting and Hunting grounds, also as a compound often the horse, that's in Islamic art both of them were used for decoration ^[4]. (Figure 5)

The role of the animal in the carpet: The paintings of the covenant Rocky stone in caves are often formed from animal's pictures. There are many reasons prove that drawing this bug has been more than reflective nature. These images imply somehow magic which is by drawing animal symbolic, man succeeds in its real hunting. The belief that anything happens to the image, It also comes into action for the original one. Anyway, animal picture with special exaggerations received significance symbolic and it turned out animal image to the living essence. Extremely high application of animal symbolism in religion and art of various courses these symbols do not show just important but it indicates this fact which integrates the symbolic component that is the instinct in life how important is humans to human beings. ^[5] (Figure 6)

4-Influence of culture on architecture and carpet:

Culture in architecture: What humans found them based on consciences and friendship, camaraderie and distress and oppression are experienced or imposed as well as interest scattered discharges or arranged by themselves and rely on that to make the world within them in the outer world. With all this but since human societies are against industrial, cultural and new cultural –artistic creation have a special reaction. Achieving complete cognition and reliant on academic rules is an issue which is limited in time. Except it is the subject of

review and original indicators analysis and more or less sustainable cultural platforms. It should be noted that in the architecture, cultures and traditions have a significant impact.^[7] Culture in the carpet: In the carpet of Iran book quoted by Michael Hillman was said: Iranian carpet designs, however, are on the scale of their abstract nature includes holder and stimulant of ornamental and decorative properties expression of a specific culture and worlds which, after Islam, is more of a codified symbolized nature and inevitably the complexity of the lines design and the abundance of the motifs does not have end. But, what is called the regular mess of repetition of the motives achieve unity through plurality^[5].

5-Impact of natural environment on architecture and carpet

Nature in architecture: A specific entity can come from a natural environment. They are effective in building architecture. Soil color and soil mixed with other normal materials like colors taken from the natural wood environment used for construction purposes. Differently from inspiration from the natural environment, they can affect the formation of the architecture. At all times it can be said that finding increase ratio of dwelling density on the earth surface and the formation of big cities motivating the houses and sanctuaries and workshops from the climatic and geographical environment is difficult to do. The symbolization of some of the ways and means in the natural domain and rising from the environment which are both simple and inexpensive, slightly more or less directly effect on the value chain. The physical nature of the body as well as the structural form of the buildings are determined and conditioned^[7].

Nature in the carpet: Some carpet art experts divided the motifs into two groups of inspirational designs and plans that are the main cause of their creation was artistic creativity and the so-called the agent of their creation has been mankind and then put all the plans under each of the two groups^[5].

6. Historical Studies on Architecture and Carpet

Historical monuments in architecture: The need to know the architectures how and why has always been prominent. On the one hand, love to recognition architectural mysteries in different periods of history of the country and, on the other hand, the unknown special scientific way which was needed to understand the facts and the truth of architecture is mentioned. A structural property of buildings that's their durability is a fundamental request can be very effective in today's architecture^[7].

Historical works on carpet: All designs inspired by decorative motifs, its tile and masonry they are in this group. Of course, carpet designers in some of the designs of these buildings according to their taste have been made changes. But the structure and the basic similarity of the design of the carpet

with the original design of the building was completely preserved.^[5] (Figure 7-8)

7-Corner and medallion motives in architecture and carpet

Architectural medallion drawings: Medallion is a word meaning the corner. Its position is in the corner of the medallion field medallion. Medallion is one of the most distinctive elements which is used in the design of pebbles of medallion and the meaning of medallion is the fruit of the balloon. The medallion is usually circularly, oval and striped. In fact, the medallion is a definite space which the motives shape inside the space. These motifs are made of khotae and Islamic or many other motifs that we use (www.Rugcherry.com).

Corner and medallion motives in carpet: The scheme is essentially the illumination by the scribe's artist were adapted on the cover of books or decorations and tiling. It came on with the changes that result from the delicate thoughts of carpet artists and planners now. Medallion is a drawn circle star-shaped which usually forms the middle part of the map. The two- spittle as a two-headed of medallion give some special beauty to this map. Quarter of medallion with a brief change is the constituent part of this map which is located at the corner of the text.

In most of the pebbles of medallion carpets the ratio between the different sizes is certain level.

For example, in exchange for medallion without its both ends, one third of carpet or a narrow margin is equal to the width of the middle margin. Painters in the field of medallion have a lot of opportunity to play. Its relatively simple examples are Mashhad and Tabriz, as well as Harris and Gorvan is common and it is best seen on carpets in Kerman and Kashan.^[5] (Figure 9-10)

8-Repetitions of motifs in carpet and architecture

Repetitions in architecture: Eyes places the same stuff in a bunch. Even, when the pair elements are somewhat different. We find that the structural elements of these elements overcome their differences. On the scale of urban architecture or design, the lack of a limit or lack of a certain beginning or end causes turmoil. It means compatible details are together "aimless" or without compatibility with the whole. When the existing elements are heterogeneous, again due to the relatively common features you can achieve the classification effect. The same scale and even the relative size of the elements, an effective factor in classifying is by analogy. Here it should be emphasized, that scale alone is not enough to create integrity. When things are different from other aspects of materials, texture, openings or roofing, despite the same size, the unity between them disappears.^[8] (Figure 11)

Repeat on the carpet: "Hillman brand" in the relevant section of the Safavi achievement believes that the repetition of geometric patterns indicates the importance of the structure and the existence of examples for design and application. He arranges geometric patterns and combination of them due to

the existence of a systematic and predetermined set which the designer or the designers used in their frequency and according to their needs. Although, the repetition of geometric patterns in the woven bag did not cause Iranian art to lose its dynamism but geometric designs became a heavy weight in Iranian art ^[9].

9- The Role of anthropology in carpet and architecture

Anthropology in architecture: One can also say about human needs that human life can be examined in many ways. Each dimension also has its own specific needs. Briefly, for human life, three dimensions are spiritual, spiritual and physical. In accordance with these three areas of life, human needs also under three categories of material or physiological needs, sensual needs and spiritual needs (Communication with the source of being and the spiritual and related aspects of paranormal) are divided. In the material functions of the way and means serve in the direction of architecture, therefore, the pursuit of spiritual aspirations.

^[10]. So architecture you can fill it with a very arrogant, self-portrait and eyes filled and it focuses on responding to false material needs, which are often too far-fetched not be. Respond to the material and spiritual needs of man at the optimal level. However, it is the task of planners and designers which coordinate and answer various aspects do not encourage and focus society on the material aspects of life. Vice versa people take their attention and at the same time do not encourage different aspects of life ^[10].

Anthropology in the carpet: Given the increasing humanity's return to today human values, that carpet is a phenomenon entirely derived from emotions and feelings, the natural human needs and the emphasis on the presence of the human factor can be an intermediary as well as dependence on nature serious needs and approaches in today's world. Emphasis on the use of organic materials (natural wool and natural colors) In particular, the emphasis on not using fibers is something that can be considered ^[11].

10: Westernization in architecture and carpet

Westernization in architecture: Westernization is a problem that will update especially in other industrial societies which has put up west as its own criterion and ideal pattern by living like them. Today west is everywhere. Everywhere in the world, local propagandists and advocates more than western geographic residents, christening the western modernization. The west is a notion of being and thinking a life system which is not devoted to specific people and geographies, throughout the history of the westernization of the world. It's not just that non-western cultures give way to western culture. But, it was a matter of everywhere and every nation that does not come to the west, it's a little and it's nothing, whether in appearance or in the form of human beings or in objects, except this feature to be captured and possessed by the west ^[10].

Westernization in carpet: Carpet is alive view of this land's culture and art in the different periods of history also a sign of deep and powerful culture which not only resisted the influence of different ethnic groups, however, it has been able to solve alien imposed culture and give it an Iranian perspective ^[11].

11: The symmetry in architecture and carpet

The symmetry in architecture: In architectural theories, the term "symmetry" has not always been a meaning. In the first place, symmetry is one of the concepts of order; in this premise is the basis of classical architecture. Vitruvius attributes this general meaning to symmetry. What he means is the balance between the components that make up a whole unit. We apply here the symmetry in a more limited sense given by the Renaissance. We are talking about that particular balance the presence of elements on one side of the axis, reflective and mirror image achieved. Symmetry one of the special cases is the principle of integrity and the orientation of the elements. The symmetry of nature is nature dominant. In general, things tend to be equal, unless certain forces make them unequal ^[3] (Figure12)

Symmetry in the carpet: In the case of carpets with a mahrabi design or a flower design, this has a map of 1/2, Observe left and right symmetry and in maps 1/4 it is necessary to observe the left and right symmetry and the up and down. Visual carpets and tissue rugs and carpets that contain a repeating role or pattern throughout the carpet excluded from the inclusion of this principle, it is not obligatory to observe the principles of carpet and do not observe it ^[12].

12: Effects of the surrounding on architectural design and carpet

The impact of city and area on architectural motifs: It is important to consider the climatic and climatic points of each region in the preparation of architectural designs from both sides.

First, capabilities of human adaptability in the environment, the second is adapted to the weather conditions so you can choose the best methods and building materials ^[13]. One of the most influential factors in the architecture and decor of these materials is native materials. Each region receives a particular kind of material ^[4].

The Impact of citizen area on carpet motifs: Urban motifs are the continuation of the painting that results of the nomads living and their impact on diverse motifs and cultures which has been associated with them. The essence of urbanization is necessarily a reminder of the law and the limits. Carpet designs are no exception to this rule. Although this restriction has its own concept. Designers and carpet painters are more dependent on their carpet traditional art that these traditions themselves are the legacy of traditionally traditions. The immortality of the handmade carpet shows that motifs of handmade carpet like every other art; it has its duty to

dynamically and publicly with the community well shown and based on the taste and taste of time has moved ^[11].

13- Visual rules in architecture and carpet

Visual rules in architecture: What is now our concern is that, some principles of psychology perception can be applied to architecture and visual arts. Ability to interpret shape to role, the most obvious goals of architects, other painters and artists are in the form of a combination. But in contrast, the form's benefactors cannot freely pick up what they want to see in certain conditions. Some forms, even before they can be thought of as their meaning, simply fit into other shapes. These shapes do against the background as a single role. Therefore, the phenomenon of the role and the field is a physiological phenomenon visually finds a fundamental role. Although these rules often effect on our imagination in a very intense manner, we should not lose our sight of perception. Not only our vision is the result of a mechanical process of vision, but also it passes our memory and intelligence ^[8].

Visual rules in carpet: Studying and expressing the motives requires a basic prerequisite and that familiarity with human perceptual issues when it is seen and reflected in the picture. That is to say, when a person picks up the image for his mental and perceptual function, it uses methods that interact directly with the understood vision way, the explanation of the subject which has its rational powers. The three factors that should be considered for visual visibility apart from the time, place and insights of its manufacturers all the obtained motifs throughout the art history can be generalized. The knowledge of the plotter (Weaver), his interpretation of what aspects of this information is important and weavers are talented in producing a painting ^[14].

14- Principality in architecture and carpet

Principality in architecture: Unsolicited unit patterns for different items and there are different subcultures which should be considered seriously. In other words, about optimal design, they should not think about standard at all. Instead, they have to consider the principles and concepts of a firm value and the only way to express them is to make them natural at different times and times, different cultures and facilities ^[10].

Principality in architecture: Due to a variety of textual practices and designs and drawings different types of stained glass in carpet weaving areas of Iran two principals have been adhered to in Iranian rugs which is: The principle of the margin and the principle of symmetry.

Marginal principle: Iran's carpet is not woven without borders, and it seems that the margin is like a beautiful frame or casket, all over the colorful and pleasing style of the carpet includes Iran. The margin may be divided into several broad and narrow edges and drawings or motifs from the field is color-coded or in harmony with its color and the principle of symmetry (in the case of mahogany carpets with a pot plot that

has a map of $\frac{1}{2}$, observe left and right symmetry in maps of $\frac{1}{4}$, it is necessary to observe the left and right symmetry and up and down ^[12].

15- Order in architecture and carpet:

Order in architecture: Order is essential to man. The Environment bureau is complicated to understand and imagine it we need to simplify and cache it more, because to complete our knowledge of the environment we use analogies, we do not want the order of day to day change from stealth, we need to adapt ourselves. This sense of order is surrounded by the learning process which depends on the environment and culture and it helps to get us direction. So just one order, there is no scale or optimum balance. Though, given the findings of psychology and architectural history, we can point to the main architectural adventures, the lessons we use every day unconsciously, but to educate and critique, we have to explain them ^[8].

The order in the carpet: The roots of Iranian carpets have been completed over the centuries and centuries and have come to the present. The most interesting features of Iranian carpet, the presence of sterilization roles and regular geometric shapes. Carpet and carpet weave cause s which painter sterilized roles and turned it up of geometric shapes.

16. Textile in architecture and carpet:

Textile in architecture: All materials and objects have a type of interior and building texture. are Such tissues may be like wood cells; they are caused by their vital building or like some rocks and metal a mass of angular crystals. Each material has a tangible and external quality in addition to its internal texture which displays its main building. The glass naturally has a smooth surface but the very smooth object can be pressurized or molded or engraved with roughness ^[15].

Textile in carpet: We have carpets in the history of Iranian art it has been inherited from centuries ago. This is the only sign of the value of strength and durability and the longevity of the handcrafted carpet. It is a healthy texture and quality is one of the basic foundations of its structure. Iran carpet production is divided into two groups: turkey texture which is prevalent in the northwest and western regions of Iran and Persian texture commonly used in the central and eastern regions of Iran. ^[11] (Figure 13)

17- Shamseh in architecture and carpet

Shamseh in architecture: Upper and lower middle medallion are often woven in two corners that's the term designers are called a candle or spit. Sometimes it is possible these too many spells includes the entire medallion. Rug cherry (www..com). The envelope is part of the Shamseh which shamseh is created by repeating it generally, in the design of motifs and for the transfer and repetition of the role in one wide range and its expansion, artists usually form part of a role, artists usually form part of a role and by repeating it using a

variety of shamsheh One-on-one role wide extensions. This is the basic role named clamp www.gilardesign.ir).

Shamsheh in carpet: A circular, elliptical or star-shaped image which may sometimes be used to decorate medallion instead of spittle. This image is in the work of painting are very applicable. Among the famous shamshehs are Ardabil carpets shamsheh we know that the medallion with sixteenth corner of the famous carpet of Ardebil which is woven in the tenth century now there are in the Victorian and Albert London Museum. It has sixteen oval shapes shamsheh around itself. ^[12]

18- Lines in architecture and carpet

Lines in architecture: Both lines and lines have a special expressive power; Line of any size is slim and each form is composed of a line. The line is able to limit the shape or specify divide areas or that represents the movement of speed or direction ^[15]. In other words, the line that has spread to the Islamic decades in Iran and they call it Calligraphy. Today is also the official line originally from the Arabic alphabet. The Arabs had two Nabatie and Soryani alphabet before Islam. The first line is the origin of the manuscript line, and the second is the Kofi line principle ^[15]

Lines in carpet: The line is one of the most important factors in decorating Iranian rugs and rugs that are always with flowers and bushes the main and minor roles are used. Sometimes line on the margin with the ordering or weaver and the history or context of its texture is used. They are said to be such carpets or rug (inscription) and sometimes a line to convey a message and a spell Sometimes it is accompanied by themes and Quranic verses and the names of the Mubarak These types of images are used in marble rugs. Among the common lines in carpet weaving are Nashkh, Nastaliq, Salta and Kofi ^[12].

19-Integrated plans in architecture and carpet

Integrated plans in architecture: Volumes in architecture rarely used as pure and man-made, so we generally encounter a number of issues in the works of architecture. To achieve common characteristics, the integration volumes can be integrated or so-called can be used in one integration. Necessary to attend the presence of elements in integration is their relationship with each other and their role in the whole composition. The volumes in integration can extend their features in space and by adding addendum elements (Line - level - volume) following the specifications of the original volume make separation of volumes more difficult ^[16] Integrated plans in carpet: After years of integration and different designs, integration schemes such as corner and integrated medallion, flower bouquet, geometric integration, framed folding compilation, medieval dynasty, vegetable consolidation, simple floor integrated medallion has been created. It should be noted that, sometimes from the integration of designs, a prettier and more beautiful design and in some cases, this combination has created an inappropriate design ^[12]. (Figure 14-15)

20-Colors in architecture and carpet

Colors in architecture: Color is the most important and the cheapest element used in architecture. With the aid of color, warm or cold, joy or sadness can be grunted to then environment at the same time. Color has a great power and strength. Knowing this power has helped man a lot to solve some of the problems. For example, by whitening oil and gas tanks they have been able to reduce one-third of the amount of evaporation of fuel. Despite the various colors, this phenomenon follows the rules that their recognition can helped in the proper use of color and be a helpful guide. By learning these rules, using different colors is easy. You can make the living environment to a pleasant place to live. ^[15] (Figure 16)

Color in the carpet: Harmony in general (coordination) or lack of coordination in relation to human feelings which is desirable or not, attractive or not attractive will be appeared. Color scientists have been made extensive comments about harmony. But it's easy to say the word: Harmony is equal to the order and that's what's most beautiful in Iranian rugs. Because designer artists are well-known with subjective criteria of color. Harmony and the most pleasant colors for design and role, the most pleasant colors for design and role were suggested. ^[12]. This belief is shared by all decorative arts researchers and the oriental landscape that Iranians professors have made the color especially in the eighth century works during Safavi times from fabric and miniature and carpet ^[11].

21-Persistence and durability in carpet and architecture

Durability and stability in architecture: The ultimate goal of sustainable design in finding effective and useful little qualitative, physical and psychological solutions in order to build for users. Three principles of sustainable design is (preservation of resources, design based on the life cycle and human-centered design). Creating a widespread awareness of the existing implications at the center of each of the principles guides us to refer to environment strategies that are related to architecture. These strategies are designed to foster understanding and understanding of the subject how to build a building with indoor environments), local and global ^[17].

Durability and stability in the carpet: When someone wants to make handmade carpets as a cover item or an artistic or part of life, there is no doubt that he does not have what he thinks, like a consumable product has a short life or, for example in return, dust and moisture and heat are easily vulnerable. This is the simplest definition of the product that is once upon a time, it symbolized the stability and security of the family and it was a necessary part of the house sometimes it went to the bank for solving a financial problem, borrowing, fixing illness and buying a home and went to the opening bank. But there are historical documents available that how carpets are handcrafted and honorable from which the carpets are inherited old families and merchant treasures were named and

the backup of the first national investment in a country did not have an industry or factory. This is a brief understanding of the values definition of the outside carpet, carpet buyers also bought it for a lifetime and the carpet of handcrafted, as it sometimes was from their fathers and grandfathers gave the intention and wish for objectivity^[11].

22- Taste in architecture and carpet

Taste in architecture: In artwork, personal tastes create different and diverse works, although these differences give each person a distinct personality but there are traits that also link artwork distinguishes itself from non-artistic affairs. From six traits or principals can be considered as the most important principles of the organization of architecture in particular. Balance, proportionality, continuity, emphasis, unity, and the diversity of principles of a proper organization^[15].

Taste in architecture: The image of Iranian handmade carpets in the memory of art historians of the world focuses on the value of the quality and diversity of its colors and designs. Iran's carpet is always a taste for market. As the Safavi carpet is different from the Qajar carpet and the Qajar carpet has varied with Pahlavi rugs of 40-50s decade.^[11] (Figure 17-18)

Examining hidden aspects in carpet and architecture:

Design and colors that come from both, the verse and taste and the intrinsic creativity and orientation of the designer. It is chosen according to the type of culture and conditions of the living environment.

- Both will meet the expectations of the exploiters.
- Carpets and architecture, in a way, can solve the internal needs of a person.
- Both are rooted in tradition and are considered to be traditional arts.
- They are rooted in the past and today. They are divided into two categories: modern and traditional, and sometimes the design of their motives is a combination of these two categories.
- Today, with the advent of science, industry and technology, and turning to modern advanced technology. Day by day these two artifacts go far from their traditional origins.
- Both the art of carpet and architecture are influenced by gradual changes and different conditions over the time. As Alexander refers to the gradual changes in the patterns of his order and he believes gradients play a very important role throughout nature.^[3]
- In the carpet and the architecture design, no designer mind is the same with other designer.

Alexander says that all the structures and forms, at the very beginning of his level are in conflict.^[2]

Conclusion:

Traditional art in Iran, in spite of its diversity, speaks of one meaning and they refer to common concepts that are a mixture of Iranian and Islamic beliefs. In general, religious art is based on the symbolism (symbolism). The language of the analogue language artist, in fact, its various arts and manifestations in traditional civilizations and different forms are the same truth. Hence, the most important features of traditional Iranian art are unity in plurality. In this study, with explanations and artistic features in architecture and carpet, the study focuses on the commonalities of these two arts. The elements in the carpet design with a semiotic approach due to the affiliation and succession is compared with the elements in the architectural designs. According to a comparative review of the overall design of the carpet and its similarity with architectural spaces while explaining the common principles, he has prepared a table on the design of these two original Iranian arts. This table shows us the common features and the same patterns for these two arts shows that these arts are modeled from different perspectives. They have many similarities in the hidden and hidden dimensions. These components are subdivided into the following diagrams (Table 1-2).

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Figure 1. Carpet with geometric motifs.



Figure 5. Art and architecture In Mesopotamia.



Figure 2. The space under the vault of the tomb Hafez Shiraz.



Figure 6. Carpet with animal designs.



Figure 3. Exquisite art Traditional works of Isfahan.



Figure 7. Vakaill Bazar Shiraz.



Figure 4. Carpet Tree Kerman.



Figure 8. Rug with dome role.



Figure 9. Grand mosque Abbasi Kashan.



Figure 10. Carpet with Abbasi dome design.



Figure 11. Isfahan thirty three bridge.



Figure 12. India Taj Mahal.



Figure 13. Types of tissues.



Figure 14. Carpet with Khayyam Tomb design.



Figure 15. Neyshaboor Khayyam Tomb.

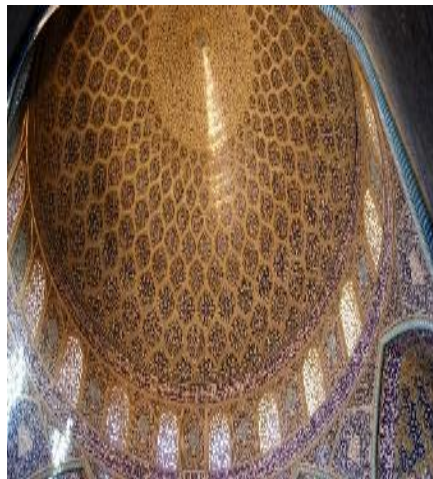


Figure 17. Isfahan Sheikh Lotfollah dome.



Figure 16. Design dome with different colors.



Figure 18. The carpet with the design of Sheikh Lotfollah dome.

Table 1. Common Dimensions in architecture and carpet.

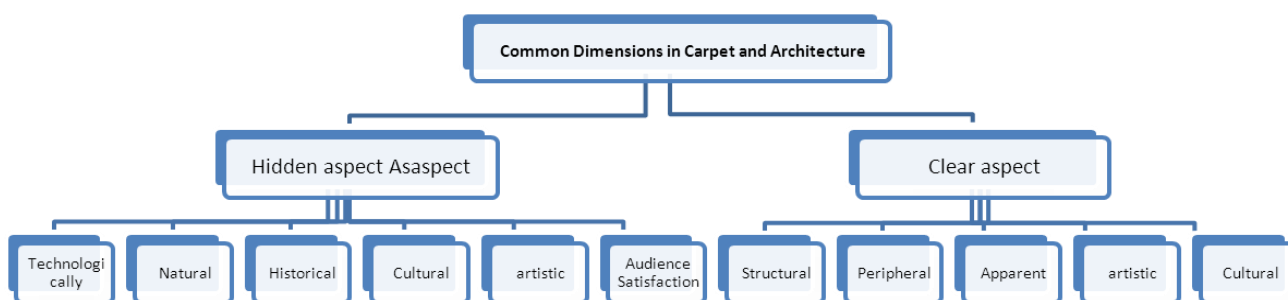


Table 2. Common aspects in architecture and carpet.

Clear aspect	Aspects	Components	In architecture	In carpet
	Apparent	1- Geometry	- Simple and complex geometric designs - Circular, square and ... designs. - In plaster and architectural designs	-All designs are geometrically and angularly - At the top of this shape are circles, squares, and equilateral triangles
		2- Plant designs	-Decorative form - In the general sense, reminiscent of Paradise and Jamal	- Decorative form

		-Common and important in art	
	3- Animal designs	-Mythical Content - Symbolic and Symbolic -More in facades and plastering's	-Symbolic role
	4- Corner medallion motives	-In decorating and tiling, especially in traditional buildings	-Adapted from Covered books, decorations and tiling
	5- Candlestick	-A kind of graphic design -Decorative form	-Round, elliptical or star shaped image -Used for decorating medallion in design
	6-Integrated plans	-Objects are rarely pure and single -Visual beauty	-In some cases, the integration of designs a prettier plan will makes more pleasurable
	7- Symmetry	-Balance between components in a single unit - Beauty of motifs	- Balance between components in a single unit
Artistic	8- Order	- It is essential for humans - The more environmentally responsible the environment to understand and imagine, we need to be more disciplined and simplified	- One of the features of the carpet role is the sterilization role and regular geometric shapes are needed
	9- line	- Line and shape have a special expressive power - Linear in the Islamic decades in Iran has been popularized in the name of calligraphy	- Important factors are decoration of Iranian carpets and rugs
	10- Color	- The most important element of architecture - Decorative form	- Concerning coordination or lack of coordination Relationship with the feeling of man - Desirable and non-existent form, charming and not being is raised
	11- Attitude	- Personal taste creates various and diverse works	- Iran carpet always has the power and the taste of the market.
Cultural	12- Culture	- Impact on the type of design and architectural internal and external body formation	- Usually a carpet design is a representation of a particular culture which has symbolic nature
	13- Historical sources	- The structural features of these buildings in today's designs	- Use of designs in motifs
	14- Westernization	- Today, the criterion of its ideal model have put west and living like them	- Resist the west - Has been able to make alien cultures solve in themselves and give them Iranian inspiration
Peripheral	15-nature	- In the formation of the architectural structure is effective	- Nature inspired motifs - The main reason for the creation of designs is artistic creativity
	16- Impact of surrounding environment	- Ability to adapt to the environment - Suitable for environmental conditions and weather - Choose the best method and layout	- Dynamism and public with the community and the environment
Structural	17- repetitions	- Without creating a general form they can simply create a string	- Indicates the importance of the structure - Existence of samples for the design of motifs
	18- Human	- Responding to the material and spiritual needs of man	- Stemming from the emotions and natural needs of mankind
	19- Visual rules	- Ability to interpret shape to role	- Represents the role of the elements in the reflection of the image
	20- Fundamentali-sm in architecture	- Concepts of fundamental and fundamental values are considered constant and at the time of manifestation of the body adhered to	- There are two principles in Iranian carpet - The principle of the margin and the principle of symmetry
	21- Textures	- All objects with internal and external texture	- From the basic foundations of the carpet structure to healthy and quality
	22- Durability and Sustainability	- Quantitative, qualitative, physical and psychological efforts	- Long life goods
Hidden aspect	Cultural	1-The design and color of both are due to the taste, originality and intrinsic orientation of the designer and according to the type of culture and conditions of living environment are selected.	
		2-In the design of the carpet and the architecture of the mind, no design with the other designer is the same.	
	Audience Satisfaction	3- Both will meet the expectations of the exploiters.	
		4- Carpet and architecture, in a way, can solve the internal needs of man.	

Historical	5- They are rooted in the past and nowadays they are divided into two categories: modern and traditional, and sometimes they are combined in design of their motives.
Technologically	6- Today, with the advent of science, industry and technology and turning to advanced technology, these two artifacts are further away from their traditional realms.
Cultural	7- Both are rooted in tradition and are considered to be traditional arts.
Natural	8- Both carpet and architectural art are affected by gradual changes over time and in different situations
