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## ART MUSEUM WITH THE INFLUENCE OF PERSIAN MINIATURE IN THE ARCHITECTURAL SPACE

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**Abstract.** The Iranian artist's long-lasting attempt has been towards idealism. An Iranian painter has always been inclined to portray the world as it should, not to portray her own image of the world. In such a way that the universe reflected in the form of the transformed artist's will and reflected in the light of the harmonious laws. The reality is that the major schools of painting was based on Persian literature and developed elsewhere in the region. Specific and poetic visualization, iconography is an achievement of the Islamic art of Iran. The Iranians entered some kind of beauty into imagination into the architectural space and created decorative shapes which affected the nature of architecture. It aims to create a fantastic space and a floating world of imagination and embodiment of unity by applying all the ideals and elements of painting in space. This research deals with qualitative study of the art of painting and interpretation features. A framework based on three cognitive, beautiful and historical aspects, has been designed to analyze the methods of understanding the art of painting and architecture and identifies the weakness and strength of each of them and finally, a way to understand the architectural space in the Iranian paintings based on four pillars are cleared which include 1-Scrolling 2- scan the history of typology and cognitive symbols 3- Phenomenological and symbolic scans 4-Intuitive reflection (Veridical). Meanings may either endorse one another or abandon one another. From the results of this research, it is possible to present a new and well-known aesthetic solution in painting and architecture.

**Key words:** Art, Painting, Architectural space

**Introduction.** From the late nineteenth century, in the field of art, brightness of some art scholars, they are led from the blind imitation of nature to introspection and the use of the mysterious world of creativity of the mind and step by step, the creation of an art freed from contract clauses was provided. In the meantime, some of these artists became familiar with the painting of the Orient, especially with the Iranian painting school, either directly or through other schools that were associated with this Iranian way. Developments in Iranian art have begun since prehistoric times. The trend of the multi - millennium trend in western central Asian image traditions was ultimately formulated in the Persian model of Achaemenid period. This pattern was buried under the Greek waves for centuries. But during the Sassanid era, it reappeared and acquired new features in this era of social and cultural conditions. Meanwhile, the Parthians, in their approach to the more ancient Iranian and Eastern traditions, appeared in their compilation of art. On the other hand, Central Asia created its own patterns of interconnected Iranian, Indian, and Chinese traditions. The Sasanian and Central

Asian heritage dates to the Islamic period and the impact of the Iranian art movement until the Seljuk period was decisive. The Mongol Empire on Iran was the end of this trend (Pakbaz2006).

An Iranian art of late artistic work has been in the service of compilation and visualization of epic and mystical texts. Keeping in place and deep attachment of this branch of Islamic arts - Iranian with ancient texts and rich Persian literature has led to the entrance of the arts and Islamic philosophy into this art and has led to the formation of specific and different aesthetic bases of this art which cannot be interpreted with the philosophy and artistic foundations of nature based on realism. Since the Iranian universe is an example of the universe or a fantasy world that is the mediocrity of the tangible world of the unbelievers and the immortal world of the kingdom (Din Mohammadi 2010). A world in which there are events that do not have a material aspect. Painting is an art that directly implies the emotional and emotional system of Iranian people living in the earth and along with the historical life of the people of Iran is transformed. Especially with the superficial aspect of Iranian-Islamic thought blending and it links the text of everyday life with the supernatural affair. Painting is the source of the meanings of the historical monuments of architecture and the understanding of their past ones. One of the main features of its space structure is its (space component relations with the whole) and because space is important in Islamic architecture, it is necessary to study and analyze the structure of space in Islamic artworks. To do this, you must first take into account the characteristics of Iranian illustrations. The theme of these works is inspired by Persian poetry, especially the works of the first poets. Another point is that the Iranian art historian did not see the world in its own way, and besides, Iranian illustrations are often overlooked with time and place. The scene is illustrated with the help of the sign and the allegory, and the space is closed and limited to the scene of the incident (Frotan2004). The Iranian painter did not portray the world in his own eyes; instead, it should be illustrated as it should. The world was in the shape of a transformed will of the artist and in line with the laws of harmony. In the pictorial, abstract, and in other words, the ideal world is distinguished from everything that is mortal and transitive. The Image was to be seen from the close proximity and the precise view of the experts. Hence, disregard of the spatial and temporal aspects of its main features. In the Image, the Image is often depicted by signs and parables and it is not felt to depict all the events of need as the drawing of a few small trees, the conjunction is a spectacle in the mind of the viewer. Another thing is that the Iranian image of the space is closed and limited to the scene of the incident (Frotan2004). In painting, unlike European painting, the whole does not look at the same unit (Dirgantoro, 2014). The viewer's view goes from minor to minor, often from right to left and from a role to another and gradually enters the two-dimensional space of the image. This course has three stages: Outer Space, Interface and Inner Space. The hierarchy of observation and understanding of space in the form of spiral has the form of desire to the inner center and when it looks at the central point it moves from inside to out and vice versa. In architecture, this is an indirect movement on the periphery of the central space and the desire for it. In the images, the surfaces of the walls and floors are used to illustrate the spaces that are geometrically proportional as architects implemented their coordinated and balanced proportional system. This idea of "harmony" has been the core of the thinking of many Muslim philosophers. The selection of architectural subjects for illustration and recreation and their continuous study of them, confirms the consolidation of some of the designs of the compositions, which themselves indicate the understanding of a single structure of space. These structures, like Iranian musical instruments, have rules and attributes, some of which are listed here. Like the corners of the music, which have kept it going, elements such as the porch and the entrance, the room and the interiors cause the continuation of the characteristics of the architecture of the architecture of Iran and its understandings are:

- Partial spaces are fully understood, but the whole space is incomplete and growing
- Understanding the universality of symbolic space is real, but the space components is real
- Space continued to be continuous at times and sides and in combination with each other
- The perception of the totality of the space is possible through understanding but smaller spaces
- There has been a geometric understanding of architectural space which in contrast to the natural environment is free geometry and the sculptural system created a connection between different spaces (Frotan2004).

For Iranian artists, the concept of qualitative space is important because of the link between their meaning and the kingdom of the world, rather than the attention to the world that perceives our apparent senses (Tajvidi1996). Iranian thinkers find qualitative differences between time and place and against each of these factors. This is expressed in art through the creation of a "moving space" with multiple levels (haygan2001). Space has different meanings for scholars, philosophers, and artists. In architecture itself, this term does not mean a single exact. Here we use the word "space" to mean the quality and the impact of the place. Therefore, the space of human perception is building. A positive and vivid conception of space and its elemental relationships is an approach to understanding the foundations of architectural creation. This impression, which is a space, not a shape, finds the emergence of a leader's face, is the basis of understanding the Islamic tradition of Iranian architecture (Frotan2004). Space in traditional Iranian painting is not explained in a perspective, Instead, space, in a graphic or in the form of a theme, is seen from several perspectives and is regulated by numerous geometric levels. In this way, space has come up with some effects; they left the "place" and turned into space-time (Hosseini2004). In order to reveal a space that is beyond the material and physical world (The purpose of art which is spiritual, is to demonstrate this space through the cipher and analogy of this art) there must be a separation between this space and the space that mankind is accustomed to and experiences in its daily life (Nasr2000). Time is contractual in pictures. The artist also picks up the image of a human being. Iranian painting creates a time and place that is independent and abstract and has special qualities (HeydarKhani2013). It should not be forgotten that a ready-made environment is a great blessing and prosperity for promoting the talent of savvy artists. The favorable

environment may be available in two ways: One is the readiness of people to understand and advance in science and art and the other is (If people are not ready) Freeing artists to promote artwork (Zia Poor2000).

**Methodology.** In this research, it has been tried to first examine and analyze the important and influential factors on the subject of research which includes: Search for significant points in library and field photography, Control of samples obtained from painting and writing articles, Control the marginal meanings, the relationship between painting and architecture, Weighing the obtained documents and Removing false relations between painting and architecture. The present research is considered to be applied research in terms of research purpose because of the applied research of cognitive background and information provided through fundamental research to meet the human needs and to improve and optimize tools, objects and patterns for the growth, welfare and comfort of human life (Hafez nia2009). This research first examines the quality of painting and its interpretive features then it shows the impact of painting on architectural design and further, these solutions are given in terms of available facilities and finally, considering the theoretical foundations and identified strategies, this qualitative research is based on the internal reality in which the researcher contemplates the subject in the process of induction and examines the multiple factors affecting the phenomenon.

#### *Fundamentals of Understanding Architecture and Painting*

For understanding architecture and painting, three main aspects can be considered: Cognitive, artistic and historical aspect. Each of these funds can be pursued in different disciplines and sciences but the three domains of philosophy, cognitive science, and historical science are the main, and in each of these areas, one of the aspects of understanding architecture and painting and, more generally, understanding of the history of art can be examined. These domains are interconnected and interacting with interdisciplinary branches. In cognitive science, psychology is closer to architecture and art than to other cognitive sciences and the branch of psychology of art, psychology of architecture and environmental psychology are strings and interdisciplinary branches. Since this research is looking for a "method", has a deep relationship with epistemology and hermeneutics (interpretation sciences). These methods cannot be applied without considering the artistic and aesthetic aspects as well as the historical aspects of architecture and painting. From the various perspectives in the study of knowledge, these perspectives are more important: Epistemology: It focuses on the discovery of all those conditions that must be believed to be true (Kafle, 2011). Cognitive Sciences: Knowledge (cognition) and other cognitive states occur in the human mind and for this reason one of its important qualities can be considered as the same mental. Cognitive states like any other mental phenomenon occur in a certain process and in special circumstances. Hence, knowledge and other cognitive states can, in principle, be studied in cognitive sciences and in particular cognitive psychology. For example, cognitive psychology has been totally focused on these situations. This field deals with how information is collected from the world, the way in which this information is presented and how it is transformed into knowledge, how it is stored and how it can be used to focus attention and behavior (Sosur 2000). Hermeneutics: The hermeneutic science is placed in the field of two separate centers one in the theory of comprehension in the general sense and in the other in what is involved in the interpretation of linguistic texts, that is, the hermeneutic question (Palmer 1998).

#### *The phenomenological method in art and architecture*

The phenomenological method is based on the delivery process. It means that in thinking, we should seize the rulings regarding the historical status of life and psychology and etc. and go straight to the issue. In Husserl's view, the essence and nature of everything have two aspects: one aspect of the objective and the other aspect of the mind. The first one is provided with an example delivery, and the latter with phenomenological delivery.

#### *Common approaches to inspiration and architecture*

Methods can be used to understand both painting and architectural space. The social-physical concepts of space are not efficient due to their dependence on architectural objections and the limitations of methods for understanding painting. The phenomenological method has never been taken into account in painting comprehension, but it is theoretically possible to apply this method to painting. In the case of the behavioral method, due to commonalities with a social approach, concepts such as realm and personal and social space can be studied in painting which is placed in a social approach and can be examined through the method of semiotics and social signs. By comparing the methodology approach and the architectural space, common approaches and concepts about the architecture of the images can be found.

#### *Architectural space and existential areas*

An artwork or architectural work has a general idea that can be linked to its environment. These works have an inferior mentality outside the mind and have a mental presence in the perception of that effect. When it comes to the existence of an architectural effect with painting, one should see what is meant by it. These two entities are mentally existent because of our perception, which includes the means of perception and the content of it, the mind. This subjective existence, by our will, exposes the existence of a non-mental being that has qualities associated with the perceiver's will the perceptual mental structure (subconscious mind perception). From the viewpoint of Selfishists who believe in the separation and difference between reason and mind of matter and matter, understanding is the abstraction of reason of things. For this reason, space is a matter of extraterritoriality. The knowledge that abstractly examines this form is mathematical and in particular geometry. Descartes and his three-dimensional view of the space and definition that he offers represent this type of thinking. Another view of space by social scientists is based on a collective understanding. Based on this view, it is social and individual approach. Among Western architectural theorists, perhaps most notably, the Nourberg-Schulz has given the highest space to space in his thinking in the real environment, not in

the abstract space of science, object(objectivity) and subject (mentality), the environment and man, from Are inseparable. And so, man in the environment is not as an observer, who is in a synergy with objects and creatures and a place that is a part of it. However, this area does not go beyond the mental state of man. From the perspective of the theologians and the traditionalists, the concept of space and space goes beyond the concept of "transcendence", because of the spread of the concept of perception from senses to intuition and the hierarchy of the whole system of creation. Therefore, space can be defined in different areas. In the lowest area, which is material and objective, space is an arena for human movement in the place. Therefore, the place is empty of masses that impede human movement. In the perceptual and mental domain of this field, it is not limited to the physical motion of man, but to all areas that we can permeate with our five perceptions. Therefore, if a space cannot be understood, it is considered as a mass, even if that object is inward. From this perspective, for those who move in urban spaces, buildings and monuments around these urban spaces are as masses and space is the perspective of someone living in one of these. On the other hand, many places that are not physically possible to move, but can be seen, are space. In this area, space is both subjective and objective. The social space is in an area above the abstract space. In this area, space is the field of communication. An example of this space, created today, is the cybernetic space, which is more subjective than before it can be found objectively and predetermined by humans. At a higher level, space is the realm of the presence of humanity, which is emphasized by the Existentialism. Heidegger says that the purpose of describing a text is to achieve a place where a poem speaks of it. So recognizing this area requires location. The highest level in space, step space, and we are altruistic, space in this arena of the presence of the existence of the universe is possible and existing and the realm of divine presence. For example, the interpretation of Ibn-Arabi or Burkhart from the space of the Ka'bah and the Masjid al-Haram is in this area. This level, which is aligned with the levels of existence, is in the same order of every level, its lower level.

*Architectural Space Structures*

Architectural space is part of the living space and living space, in turn, is part of the atmosphere of existence. On the other hand, architectural space is not inherently apart from other spaces, but this is a gap between the human and the division for better understanding. Accordingly, each of these areas defines its own architectural space. The important point is that when discussing space, it's worth discussing. These spatial spheres create semantically related levels. Means centrality to understand how these spaces work. In architecture and urbanization, the human set of nature and architecture (handmade) are three homogeneous but dependent. Because each of them is based on different formal systems, they are in the same evolution.

Natural Space.  
The physical environment of nature is a major component of the urban and architectural space and is the first to create an artifact. It is clear that some architectural qualities are also the result of the interaction between human action and the physical space of nature. This space of nature is not necessarily, not always material and physical, but in its essence is a continuum of the universe and the universe that God originates from, hence, the spiritual environment.

Table 1 Approaches and areas of architectural space

Basic Concepts	Space definition	Space Sphere	Approach
Empty / Full Mass	Space is a movement for moving human scrolls	Making a perception of space	Perceptual-Exercise Approach
Empty imagination / full imagination Urban space Architectural space	Space is an arena for imagining motion	The area of mental perception of space	
The third dimension of the object	Space is the movement arena for line, dot and plate	The abstract space	Abstract approach
Relationship / boundary Cybernetic space	Space arena of social interaction	Social space	Social-Cultural Approach

Freedom; Situation; Human existence	The realm of being	The human existence	Philosophical approach
Transcendence, Sacred Heaven / Inferno	The space of the moving motion arena; The arena of ascension. The inspiration of the spirit of the creatures	Holy space (spiritual)	Religious approach

Space made (artifact)

Man-made physical space is a product of complex human systems and the nature of the body that is used in the life of Romance and becomes meaningful.

Space for human interactions

Physical and mental spaces can also make social connections. There is no need to use conventional physical dichotomies against mental spaces with physical judgments against social space, but space can be seen as an objective and physical space of social and psychological dimensions. This concept is completed in the dimension of time (date). The element of time will be in our understanding by analyzing the social processes involved in creating space and space. It takes space from all possible scales in its social context, allowing for multiple, but interrelated, identities.

Content space

Our interpretation of our environment and ourselves relies on our sensory perceptions as well as abstract concepts (rational and imaginative) and introspection.

**Conclusion.** Artistic works, of course, always have implicit content (we are natural and transcendental dimension) and thus one (aesthetic ritual) can be said for Persian art. Based on this mystical thought that attributes beauty to God and sees the world as a mirror that is reflected in beauty, such a reflection of the image, it displays itself in the architectural space. The absence of a three-dimensional space in a miniature is not a coincidence, not because of lack of skill, but a fundamental element of a qualitative space that wants to be imagined beforehand. A space in which the shapes of the mind are similar to suspended forms, lacking matter and its related characteristics, with an inconsistent environment in which each level and stage has a particular emotional state. The special color of this space, which has challenged conceptual extensions, time sequences, and rational scientific relations, is a world in which the eye goes from surface to surface. By comparing approaches and methods in architecture and architecture, new and recognizable concepts can be found in architectural and painting spaces which include the geometry of the architectural space, the composition and structure of the physical features of the space and the signs and symbols in the social space. After understanding these concepts, aesthetic expression can be obtained.

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