

The Coordination of Color and Patterns in the Decorations of the Jameh Mosque of Yazd, Zilo and Pottery

Abstract

Yazd province, which has a long history in the culture of the land of Iran, has brought valuable works of art from the collection of architectural structures and decorations to handicrafts and native arts, each of which has a distinct cultural, artistic and even economic affliction. The harmony between the constituent parts of the building, particularly in the architectural decorations and the various influences of ancient motifs that have been placed on each other in different artistic fields, has left valuable and lasting works in the field of culture and art of this region today. The beautiful and heartwarming patterns and colors that can be seen from the surface of the lapis lazuli and white tiles of the Jame Mosque of Yazd to the surface of the cool Zilus and finally the blue and white patterned earthenware of Meybod. The studies conducted on the color and role of these decorations show the harmony between such valuable items and the artistic of such arts with the ancient background behind each art; therefore, the difference in structural techniques of tiling, Zilu-weaving and pottery painting have triggered the motifs of each art to be coordinated with the structural features of arts and have created a unique pattern. This article attempts to investigate the coordination and the effect of the patterns on of the three fields of arts (tiling, Zilu-weaving, and pottery painting).

Research aims:

- ۱. Investigating and identifying the patterns and colors used in the tiling decorations of the Jame Mosque, Zilu-weaving and Meybod pottery.
- ۲. How is the harmony and effectiveness of color and patterns in the decorations of the Yazd Jame Mosque.

Research questions:

- ۱. What motifs and colors are mostly used in the decoration of works of art (tiling decortation, Zilu-weaving and pottery) in Yazd region?

۷. According to the difference in execution techniques between tiling, Zilu-weaving and painting on pottery, are the patterns and colors used in these arts similar and consistent with each other?

Keywords: The Jame Mosque of Yazd, Zilu-weaving, Meybod pottery, decorations.

Introduction

The Yazd province is the third largest province of Iran and is located in the central area of the central plateau and deserts of Iran. A large part of the area of the province is covered by different deserts. In the central plateau, which is the largest region of Iran and is surrounded by high unevenness, regardless of the border connected to the highlands and some independent internal areas, the weather conditions are hot and dry, and among its characteristics are harsh and cold winter with hot and dry summers. Low humidity and the absence of clouds in the sky make the range of air temperature changes in these areas to a great deal (Sefalai, ۲۰۰۳: ۱۳۶). The capital of the province, Yazd, is an ancient and cultured city, where traditions have been preserved more than other cities and the style and composition of the city has been less affected. Based on historical books and its urban development status, Yazd has expanded several times and seen development from the time of Dilmi rulers to the Safavid era (Afshar, ۱۹۶۸: ۱۷). The other city of the province, Meybod, is also located between the extended and closed area from Kashan to Kerman along the northwest-southeast direction and is part of the Yazd-Ardakan plain.

Most of the agricultural and industrial activities of the province are also concentrated in this plain. In handicrafts, Zilu has been one of the arenas for showing taste and art due to its significant economic importance as well as its various maps. Although most of these paintings are well-known characters rooted in ancient culture, many of them have changed color along with social changes and carried the artistic message of their era. Some of these motifs are mixed with Islamic culture and have become more rich. Since Zilu-weaving workshops were located mostly in houses, it was considered one of the physical elements of houses (Spongari Kanari, ۲۰۱۰: ۱۶-۱۷ and ۱۳۹). Also, due to the presence of clay soil in this region, since the distant past, pottery in this province, especially in Meybod city, has enjoyed a lot of prosperity as one of the prominent handicrafts. Handicrafts can be considered the crystallization point of a region's culture, which is directly related to the climate and the way of life, livelihood and history of the people of a region and nation. According to these topics, the decorations used in

traditional works will also be influenced by the culture of that region. The harmony between color and motifs in the cultural and traditional works of this region is a topic that is researched in this article and examples of similarities between motifs and colors used in the tiling of the Jame Yazd Mosque, Zilo-weaving and Meybod are analyzed and examined. The review of the background of the research indicates that so far there has not been an independent work with this title in the field of writing, consequently, this research aims to investigate this issue by relying on the data of library sources and observations.

Conclusion

The two elements of pattern and color have a tremendous effect in reflecting and conveying different concepts in works of art; concepts that each have their roots in the ancient beliefs of the land of Iran and have established a special harmony in the combination and decoration of traditional and native arts over the periods. By scrutinizing the color and motifs used in the tiling of the Jame Mosque of Yazd, Zilu-weaving, and Meybod pottery, it shows that many motifs with an ancient background have been able to develop during different periods of art in line with the growth and expansion in their branch and performance. Such arts succeeded to retain their roots in addition to the limitations in execution techniques; among this group are arabesque motifs and Khatai flowers, which have been implemented in the decorations of all three fields with unique indicators. A group of motifs are also directly influenced by their performance environment and are a reflection of other works from the region in the traditional and indigenous arts of the same region; from this category, the broken motifs that are used in a wide area of tiling of the Jame Mosque, Zilu-weaving, and Meybod pottery can be mentioned. Colors also have a direct effect on the climate and environmental context and old beliefs on the works of art. The white and blue color that is characteristically seen on the tiling surface of the the Jame Mosque, Zilu-weaving and pottery are indicatives of the old beliefs of the reflection of white presenting purity influenced from sun rays on the vast area of the desert; also, blue is a reflection of the clear sky of the desert on the surface of tile comforting the fatigued soul of people to the peace and coolness of spring in the hot and dry climate environment

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