

**THE CARPET AS THE ORIGINAL SAMPLE OF IRAN ART AND ITS SITUATION IN INTERNAL ARCHITECTURE**

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**ABSTRACT**

The original art of Iran is one the most valuable art heritages in Iran and involved many fields such as: architecture, painting, weaning, pottery, music, calligraphy, and metal working. The carpet ( in the middle Persian language ( bup), is kind of weaned wideness from tissues of cotton, and wool and in some of issues is silk . and in another words , carpet means any kinds of spreading on the ground, is Iranian art that has centuries records and is from the main products of Iran

Since the carpet usually had beautiful map, now considered as decorative tool.

The oldest Pazirik carpet:

Oldest sample of Iranian carpet that found is a carpet with Hakhmaneshy design that found in a frozen tomb of one of the King's Sakayee in the valley of Parazik in 80km of Mogholestan, and called Parazik carpet. The researchers of this carpet is from Part or Mad hand woven, the Iranian carpet were famous from past and used very much, Gaznofun, Greece historian in his book "Moral of Koorosh " write: Iranian for softening their beds used of carpet under themselves.

Kinds of carpets: 1- Soleymany carpet.2- Kermany Carpet 3- Tehran carpet 4- Naeen Carept. 5- Tabrizy carpet

Carpet in internal decoration:

What carpet and where spread? Choosing carpet is the same as choosing another tools of decoration, is follow of rules of decoration style that used in the locations.

Aim:

- The importance of carpet as Iranian original sample in Iran.
- Identifying kinds of rug designs
- The importance of carpet in internal architecture

**KEYWORDS:** Carpet, iran art original samples, its location in the internal architecture, kinds of carpet designs.

**INTRODUCTION**

The history of carpet are along with human, the first humans during centuries in the method of knitting plant tissues and barks, and so they became familiar with industries such as making basket, and through using of wools of animals that were able to live in the first societies, they could make carpet that weren't relatively soft. The women were from persons who at first were familiar with this technique and when the another person deal to hunter of animals they deal to making basket and made hard clothes of animals and bags of carrying materials, The exploration of the archeology showed that using of weaved cottons form nays of the middle east areas, were be famous form 4 and 5 millennium and weaving the rug till 15 centuries before AD, achieved to complete stage. Form weaving the first rugs and this fact that which tribes at first deal to this doings, there isn't any correct information. Because the rugs damaged form the humidity and little animals, but because of the required material of preparing it that is wool, it seems that the first tribes were person who lived in the central Asia, and through it they found many issues about problems.

The rugs and colorful carpets that decorated many houses, usually made by the hand of Iranian artists women and men of this country and many of people of the world know Iran by this art. Since waving carpet required patient workers, so form past the carpet considered as decorative industry for this reason in the past periods this industry were introduced by Greece writers and historians and this result in informing decorative of the west , and using of the word of Tapetes means decorative and in French is for rug. The word of the rug on the base of the believe Professor Pop is from a name of city " Ghali Ghale" of Armenia that form the past time making rug, were famous so later this industry became famous in Iran. Professor Pop believed that the oldest rug is found form the world of the rugs that backed to 1924-1920 of the science board of the museum " Armitaj Lenin Grade" in Noin Ula of Magnolia. But we should know that the saying of this American scientific is before interested findings that made in Paziric area.

The oldest sample that the archeologist achieved, is a rug that because of its place of finding allocated this name, that is in 80km of foreign Magnolia, that means Pazirik rug. This carpet that used as cover of horses, in any centimeter have 36 Turkish knits. And theorists on the base of the designs on the rug that is the same as the original designs of Hakhamaneshy that is Iranian and they believed that the cited rug are form Mad and Part handmade (Big old Khorasan).

### **Original Iran art:**

Is one of the valuable art heritages in the world history and involved many of fields such as:

- 1- carpet 2-Iranian picturing 3-ceramic and brick 4- music 5- literature 6-design of environment 7- Iranian garden
- 8- calligraphy 9- cinema 10-artifacts 11- Zaribafy 12-Khatamkary 13- enamelwork 14-sculpturing and lumpy design ... that in this essay we deal to carpet art.

### **Carpet and its process in various periods:**

Rodenko in a book that published for these explorations in 1953 in Russia, wrote about founded carpet and explained it as Iran work and oldest carpet in the world. He wrote: without we can say it explicitly that surely this carpet is from which of the areas ( Mad or Part) or Pars. The history of the cited carpet and cottons that found in Pazirik, back to the fifth century or middle of fourth century before AD.

Then he added: the history of this rug identified form the form of horse drivers, the kind of showing the war horses that instead of saddle have rug on its back, and the cotton on the breast of horse is form feature of Ashury but in Pazirik carpet, are many little designs and kind of knotting of the tail of horses, also observed in the lumpy designs of Takhte Jamshid

In the time of dominant of Magnolia(thirteenth and fourteenth centuries) weaving rug achieved to its peak beauty. Its peak maybe back to government of Ghazan Khan.

But peak of Iranian classic rug that called with Ronessans of Iran rug recorded in time of Safavy Kings. Of this time reminded about 3000carpets that keep in the big museums of the world or in the personal complexes. The carpets of Safavieh Period could be divided in 2 time groups: first: the weaved rugs in Shahesmaeel Period and Shah Tahmasb that known " Shah Tahmasby", and has especial school that known in this name. Shah Tahmasb usually deal to encouraging artists and weavers and designers and himself used of art and even wrote that, so in time of his kingdom, improved many industries especially making rug, and in its design created general changes. Citronrugs replaced group of rugs that till end of ninth century viewed in Iran and then developed became famous in Magnolia and Teymoury design. Moreover CitronRugs in this period, making rugs with design of animal and place of hunter developed, second: the weaved rugs in the time of Shah Abass known as Shah Abassi, in this period with using of opportunity of the artists created the new era by using of especial flowers.

Some of designs of rug in Shah Abassy designs involved: design of Citronor Scarf of Toranj, - design of place of hunter- tree design – pot design.

In this period behind palaces of kings, built making rug workshops and various centers that were in Tabriz, Isfahan, Kashan, Mashahd, Kerman, Joshaghan, Yazd, Astar Abad, Harat, North units, such as Shirvan, Ghareh Bagh, and Gilan developed and increased more.

In this time, painters and skilled artists used of summarized designs and compound of Citronin the middle of rug and Scarf in it. That is this when design that used before in the most beauty form in century15 on the cover of the valuable books. During occupying of the country by Afghans, this industry and art reduced continuously, in century19, Iran rugs, especially valuable carpets of area Tabriz transformed to Europe. From the Europe countries, came agents to east countries, and with most compressed compete collected all of old and antique carpets and sent to Qostantanieh that is the most important carpet of east region. Through finishing the recourses of the old carpets, English, American and Germany companies deal to establishment of workshops in Tabriz and Arak and Kerman in unlimited form. This process till the First World War that producing rug increased very much, continued. Now on the base of simplicity of creation relation among artists of various areas and development of design technique and mapping, the carpet developed along with another arts and people industry. The local designs send to other places for weaving, and artists become familiar with results of their cooperators' experiments. The tools of design developed and new technique helped to artists and they deal to preparing and developing their designs skillfully, the markets of global carpets especially form the first of century 20 developed very much and this result in encouraging the related responsible persons, and especially developed this valuable goods in Tabriz, Kerman, Kashan and Arak, and in this time developed

the market of exporting new and old carpets and created big workshops for answering to increasing needs. These rugs transformed to Germany and America. And result in growing fiscal aspect and encouraged external trades for investment in producing required carpets. All of these issues during this century was effective for improving economic aspect of country, but intervention of customers and shareholders in design and color and non-responsible orders damaged the quality of these handmade carpets, non-correct monitoring over the weaving of the carpets and many factors such as costs and kind of exporting in the half past century, result in compete in Iran carpets and in another side result in abuse of ignorance of authorizes, and doing faults in the various stages of preparing of the first materials and preparing carpets, so result in reduction of quality and quantity and growing of Iran market. For growing quality level of these valuable hand made goods and continuous of valuables history of it, required multi aspects try, hope love and interest of all of people result in conscious of the related persons in this filed.

## **KINDS OF DESIGNS OF IRAN RUGS DIVIDED IN 19 GROUPS:**

### **1- Shah Abassy**

The basic of this design involved especial designed flowers that known as Shah Abassy:

These carpets also involved separated flowers leafs and roots and Eslimy and Khtae in the background and border that created the main design

The sub groups of the main design known as Afshan, Scarf Toranj, Toranjdar, Tree, Animal, Sheikh Safy, series hierarchy, Shah Abassy Tasarofy, series Toranj, plant and Scarf of Citronof the simple level.



**Figure1: Shah Abassy Carpet**

### **2-Eslimy**

The main form of this design involved square roots among the leafs. These branches separated of the tree design.

Eslimy are very various and repeated in most of rugs but in some of carpets this design is more dominant, the most famous Eslimy, is the Eslimy of month of dragon. In this kind of Eslimy the end of any branches divided in 2similar sections and showed as jaws of dragon and decorated the blossoms on the branches in various points that most of these blossoms called Eslim. Maybe the word of Eslim means blossom and maybe this word be from Islam words and we know that in the Islamic arts used of this design very much. This design because of changes divided to various sub groups. Such as Eslimy, classification by Eslims, broken Eslim, Eslim of the month of drgen, Eslim of Scarf Toranj, and snake Citron.



**Figure2:Eslimy Carpet**

### 3-Afshan

However in the designs of carpets usually all of sections and forms are related to each other. It seems that the pencil of designer from time of beginning of design till end of it don't cut movement and its relation but the design of Afshan is such that flower and leafs and roots developed such that separation with each other in the design.

For this reason that the main such design called Afshan. But in design of Afshan also there is many variety and separated many sub designs. Such as Afshan Eslimy, Afshan Khataee, Afshan Bandy, broken Afshan, pomegranate flower Afshan, Shah Abaasy Afshan, branch Afhsan, flower Afshan, animal Afshan, and Toranj Afshan



Figure3: Afshan Carpet

### 4-Tuft bush

Design of bush is from cypress tree. The long bushes of Iran carpet that known as tuft bush, observed in bush designs in various sizes and forms. The most famous of designs of bush involved tuft bush, deer horn bush, cashmere bush, long bush, robe bush, Isfahan calico bush, eight flowers, Kordestany bush or eight bushes, broken Mir bush, citron Scarf bush, Sanandaj bush, Afshary bush and arm bush and oval bush

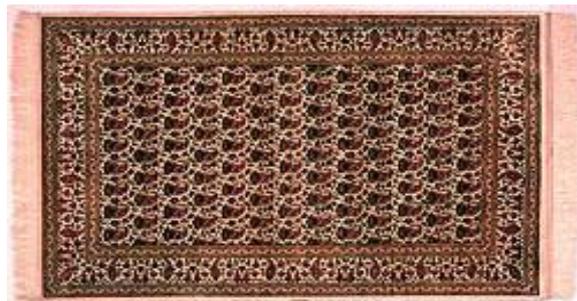


Figure4: Tuft bush Carpet

### 5-tree

Because in the design of carpet the original of work involved leafs and branches but in tree designs tried for maintain of much similarity with nature. In most of designs of this group formed tree and little and big trees especially in single form and mixed with another sections. Famous tree designs called such as the following: animal and tree or having animal, vegetable tree or water view, citron tree, cypress tree and pot tree



Figure5: tree Carpet

## 6- Hunting ground

Features that cited about tree designs are also in hunting ground designs, but in most of hunting ground designs, formed wild animals in hunting.

Most of sub groups of this design involved: tree hunting ground, citron hunting ground, and frame hunting ground, Scarf hunting ground of citron and general hunting ground.



**Figure6: Hunting ground Carpet**

## 7- Frame

The design involved multisided frames and we can mentioned of its sub groups such as Eslim frame, Kerman Quran frame or its column row.



**Figure7: Frame Carpet**

## 8- Turcoman or Bokhara

Design of Turcoman carpets in the geometry view or braking of lines is the same as tribe designs of migratory persons that weaved in mental form and without map.

Yamuny frame Turcoman, row Turcoman, deer Turcoman, Akhal Turcoman, 4 frames Turcoman, bag Turcoman and spoon designs of sub designs of this design.



**Figure8: Turcoman or Bokhara Carpet**

## 9- Complicated fish

This design is in row of tribe and local row. Its design is such as another mind geometry designs and don't created by map. Fortunately beauty of this design, result in that carpet designer that performed it as a regular design with maintain of its old features. This design weaved in Birjand (one of the cities of Khorasan) and entered to another places of Iran making carpet. Such that today form east to west and also in the central areas of Iran that is Khorasan to Azerbaijan and Hamedan and Arak it is developed. The sub group of it involved: Harat fish, Farahan and ant fish, Kordestn or Sane Fish, little fish and compound fish



**Figure9: Complicated fish Carpet**

## 10- Farang Flower

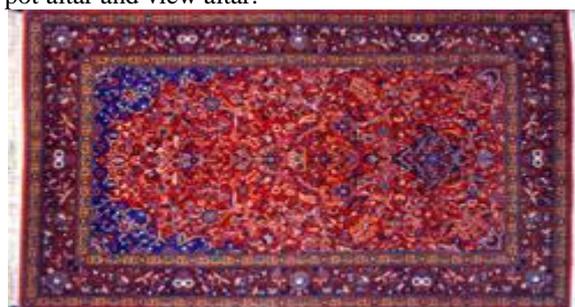
Design of Frang flower is compound of the original Iranian designs with nature flowers especially red flower. In this kind of rug used of sever and light colors especially red color. The sub flowers of this design involved red flower, Farang Gol of Bijar, Mostufy Farnag flower, golfarang throat series and bird.



**Figure10: Complicated fish Carpet**

## 11- Altar

The main altar design is from design of altar and decorations and added decorations such as frozen snow, and columns and head of columns and flower and leaves. The sub groups of this design is known as tree altar buildings, frozen snow column pot altar, pot altar and view altar.



**Figure11: Altar Carpet**

## 12-pot

In the pot design, most of form of pot observed in various forms, sometimes a big pot full of flowers covered all of the carpet. Sometimes few little pots, distributed in harmonic form behind the background or following each other in the background. Sub groups of this design involved: Khataee pot, two sides pot, altar pot, general pot, flower and bird pot, Haj Khatamy pot, repeated pot, citron Scarf pot, and one side pot



**Figure12: pot Carpet**

## 13- Moharammat

In this design all of the background of carpet divided in some equal rows and in these rows decorated with pictures such as tuft bush, kinds of Eslimy or Khataee and leaf and another flowers. In another words the background of the carpet is in liner form, Moharammat of the tuft bush is the most famous of this design. This design in some points of Iran are famous as pen holder. The sub groups of the design of Moharammat involved general pen holder, little flower with one color background and bush with colors background.



**Figure13: Moharammat Carpet**

## 14- Tribe

These designs are form the oldest and most original designs in Iran rug weaving and are created by the local weavers. Environment and nature of life of them reflected in the simplest form in design of these carpets. They don't follow of the regular maps and have good beauty. Designers of carpet transformed this design form area to another area such that it transformed form the west to the east of Iran, subgroups of these designs usually known as areas that the design at first developed in there, or is in the name of persons who had local penetration or ordered for its weaving. The old and famous names of this group involved Heybat Lu ( related to the Pars and Abade), Ghashghaee bush, Khatuny, Ashary, Ardebil, Mozlaghan, Khamse, Saveh, Tafresh, Haris, Mehraban, Guravan, Zanjan and Meshkin Shahr, Bakhtary, Kordy, Yalmeh, Gobbeh, Sistan, Ferdos, Salar Khany, Yaghoub Khany, wood stone, Ali Mirzaee, Jan Behgy, cloth cover for the praying seal, made of barley, Musa Abad, Baluchestan, Veis, Gharjeh, Sneh, and bunch of flower,



**Figure14: Tribe Carpet**

### 15- Geometry

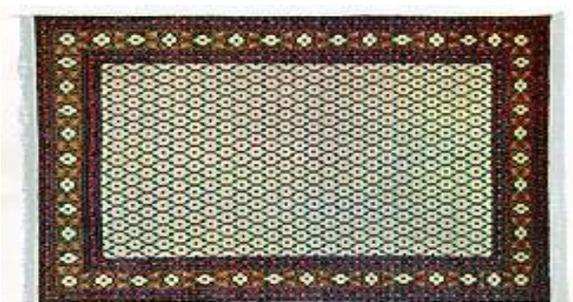
Such as it is clear from names of designs of this group, all of maps of this group is in geometry form and created by using of angel lines. The important sub groups of this design involved frame geometry, citron geometry, Moharammt geometry, Scarf citron geometry(broken branch), geometry of simple level, Khataee geometry, star geometry, Shirazy Khatm geometry, and Joshaghany geometry



**Figure15: Geometry Carpet**

### 16- Copying designs

The aim of using classifying words is that one little piece form a design don't repeated in all of the carpet in long and length sides. Because these pieces connected in the repeat stage to each other called as copying or joints. The sub names of this group involved Eslim joints, mixed joints, broken joints, sculpture joints, Mostofy joints, Varamin joints or Minakhany, joints of mud brick or lozenge. Citron joints, tree joints, frame joints, sugar milk joints or arming, ceremony joints, vine joints, deer horn joints, Khtam Shirazy joints and bunch of flower



**Figure16: Copying designs Carpet**

### 17- Adoption

Most designs of this group had high similarity with designs of carpets of border areas of Iran and neighbor countries and even other countries and for this reason they are adoption of Ghafghazy and Golbon designs



Figure17: Adoption Carpet

### 18- Designs of the antique works and Islamic buildings

These designs are adoption of buildings and tile workings and geometry and decorative forms of buildings. During this time, designers of carpets changed the main designs and created sub designs. The most famous of these works involved Sheikh Lotfollah Mosque, Kufy altar, Kabud mosque, Sheihk Safy tomb, the head door of Mahroogh Imamzadeh, Gonbad Ghaboos, Shah Isfahan mosque, Takhte Jamshid, Bostan roof, Kasra roof, and hypogeous,



Figure18: Designs of the antique works and Islamic buildings Carpet

### 19- compounding

The designs of this group created during time with compounding various designs and we can observe ten or maybe hundred kinds of it in various areas of Iran. Some of compounded designs because of beauty and correct compound with designs are very attractive. But some of them are result of irregular compound of some designs. Various kinds of compound designs are Scarf, compound Scarf, compound of bunch of flower, compound of Farang flower, geometry compound



Figure19: compounding Carpet

### The carpet in internal decoration

#### Relation of features of environment with design and map:

Before any propose in this filed remembering this note is important that usually handmade carpets of the most of Iran cities weaved in three main forms that are such as : citron Scarf, mud brick and Afshan, that among them citron Scarf

used very much from past and most of the carpets that are in your homes, weaved in this form, of course there are another designs that in various cities weaved according to it. Gabbeh, Turcoman and ,, are of these kinds. In the carpets of citron Scarf, in addition to the broad border that surrounded sides of the carpet, there is a form in the shape of geometry that called citron, and in 4 internal angles are 4 forms with triangular form that its string is semilunar line that any one of these 4 sections called Scarf. Some of experts of carpets believed that the main designs of Iranian carpets are adoption of architecture of this time. So when structure of buildings changed significantly, the designers of the carpet follow of it too. They believed that design of Scarf of citron of the carpets adopted form design of Pardis architecture of the buildings of the last century of Ashkanian period, this architecture made of the internal space and external spaces and in fact the Scarf and citron carpets are a symbol of the yard of this building. The scarf of the little gardens of vegetable remembered 4 aspects of the yard and citron of the middle pool of yard. The flowers among there pointed to flowering of Mohammady Flowers of the yard. After spending time and making changes in the architecture and removing the middle yard and vegetable garden, created Afshan design to the design. In this design, there isn't effect of scarf and citron and with maintain of the same main border in the internal areas of the borders, observed kinds of flowers and leaves and roots. The mud brick are form another designs of Iranian carpets that on the base of it all of internal level among borders divided to equal rectangles and in any one of them is a map that maybe these maps repeated in various mud brick. Of course non repeat of them indicated of lack of good quality of the map and creativity of designer.

This design in some of cities are famous as Golestan. Now designers of carpet maps with their creativity and on the base of the view of applicants in these main frames, deal to offering different and nice designs that registered on the base of their names. For example in Tabriz carpets are maps of Olya, Beheshty, Shiva, Benam, Tagh Zadeh and Gholy Namy and many another maps that named on the base of the name of the designers, and however they aren't various on the base of design and color with each other. But all of them are in the main design frame of citron scarf: on the base of current varieties, there is wide possibility for choosing the most suitable carpet for considered area. Attention to the following proposes: in area with small scope, spreading a carpet with compressed map result in appearing the area in more little form and more crowded.

When your carpet have designs, choose a carpet with empty designs for maintain of balance of design and map on the floor. For example if it is possible using of Gabe in the case of environment decoration style, is the best choosing for carpet on the modern area of Gabe. Decorators usually proposed carpets with Afshan design for small areas. Choosing scarf citron carpets for usual and relatively big area is very suitable but choosing mud brick carpet for these possibilities don't proposed, because result in appearing little than its real size.

### **Select color and carpet**

For small area of space, choose a rug with bright color combination. It is recommended for areas with limited light. The floor is brighter, bigger and brighter than the exhibition space.

In addition to the selection of carpet color, the color palette of the room, including paint, fabric, laminated furniture, curtains and even the color of the wood flooring accessories and most importantly, note.

Maintain harmony between design and color choice carpet and other elements of a space are the most important things in choosing the right carpet.

### **Application environment and good carpet:**

The carpet needed where and how the application is wide, the choice is decisive. For example high-traffic areas like the living room and the entrance to the house, carpets, light and delicate texture and so do not select the row above. These carpets in these places are more prone to injury

### **CONCLUSION**

Since the Iranian main art is art heritage in the world history. In this essay the carpet explained as the main symbol of Iran art and its location in internal architecture. In fact, the history of carpet are along with the human history and from the past weaving carpet considered as decorative industry that the oldest carpet in the Paziric valley is in 80km of Magnolia as Paziric rug. The rug and its industry in all of periods considered as the main art of Iran but in the Sfavi period is it peak that created various designs that we pointed to 19 of them.

And in continue we study the carpet in internal decoration and also relation of features of environment with design and map and design of carpet that cleared on the base of design of rug , for example choosing citron scarf carpets for usual and relatively big area is very suitable, but choosing mud brick of carpet don't propose for this areas. Because it result in appearing be small of the environment. And finally color and choosing carpet in the internal environment is good for an area with little size, this issue also propose for locations with limitation of light. Such as the following picture



**Figure20:An example of a pattern of Iranian carpets, interior decoration and place at this location**

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