



Understanding the concept of light and color from a aesthetic perspective in Iranian interior design

Samaneh Sadat Hoseini¹, Mahboobeh Nabizade²

College of Industrial Design , Faculty of Art , alzahra University , Tehran , Iran.

¹samanehhhhhhoseini@gmail.com

²minanabizadeh2018@gmail.com

Abstract

since ancient times , human society formation and how to build shelter and later construction structures in cities were directly related to the radiation conditions of the sun . in the interior architecture , light and color play an important role in the structure of residential spaces and is one of the determinants associated with the temporal and psychological perception of residents . Therefore , the architect has always tried to achieve the best organizing between light , color and space . interior designers can also use the lighting of light to provide heat and cold spaces and also the apparent beauty of places . With emphasis on the importance of light and color categories in the design of interior design from aesthetic point of view , we have tried to improve the quality of lighting in the interior spaces according to the high speed of the building , which has lowered the quality of lighting in the interior architectural spaces . to achieve the purpose of this research , analytical - descriptive method and library resources are used . in this writing , first it examines the concept of light and color , aesthetic analysis , and finally the light and color position in interior design .

Keywords: Light , color , aesthetics , interior design .



Introduction

One of the major characteristics of Iranian architecture is light , which is a symbol of God , reason and divine light . light as the most tangible element of nature has long played an important role in internal architecture , and the designer has used light to link his art to the world of light as a two - dimensional entity , one dimension of that body , and then the meaning of all (Abasi and Noushadi , 1391) (Abasi et la Noushadi , 1391) . Because the light affects the quality of space , it is particularly important in conveying different emotions and different perception of space , artists in decoration try to use architectural elements , such as Orsay , stained glasses , and ... windows so that they can serve the purpose of their lighting . The use of light and light is due to light in order to create iconic and beautiful spaces and give meaning . in the iranian traditional architectural space , the light and color are placed side by side with the lifeless atmosphere of a monument . The light travels to the inner space and decorate the traditional Iranian architecture , and designers in the past try to penetrate into new spaces using different ways of light , so that they can acquire new spaces that have been used for centuries in the name of the Iranian architectural style (Samawat and Shaterzadeh , 1397) (Samawat et la Shaterzadeh , 1397) , which can be used to incorporate light and color , which has created a spiritual space and creates appropriate psychological effects on people . With emphasis on the importance of light and color categories in the design of interior design from aesthetic point of view , we have tried to improve the quality of lighting in the interior spaces according to the high speed of the building , which has lowered the quality of lighting in the interior architectural spaces . to achieve the purpose of this research , analytical - descriptive method and library resources are used . in this writing , first it examines the concept of light and color , aesthetic analysis , and finally the light and color position in interior design .

The light

Light is synonymous with Zia, Nightmare and Light. The root of the architecture is brightness and brightness, and this is the root of the fixed principle that exists in the universe and that light is. Light is both a means of seeing and seeing itself, and life is everything from light. Light does not move to the truth, which does not have a physical and material state, and it comes up with other factors, such as the climate and the position of a building and how to use light. Suhrawardi, in the second part of his book, Hikmat al-Ashraq, says: "If you are one that does not need to be defined and understood, it is a matter of appearance and clarity, and there is nothing clear about the light, so the light needs the least of the definition." The first mysterious phenomenon of the universe, which creates an ever-changing visual representation, is the sun's light. The light of the sun, the light without color, the pure light that represents the absolute unity of the pre-individual, before the light colors are dispersed, and the light has been a cipher.

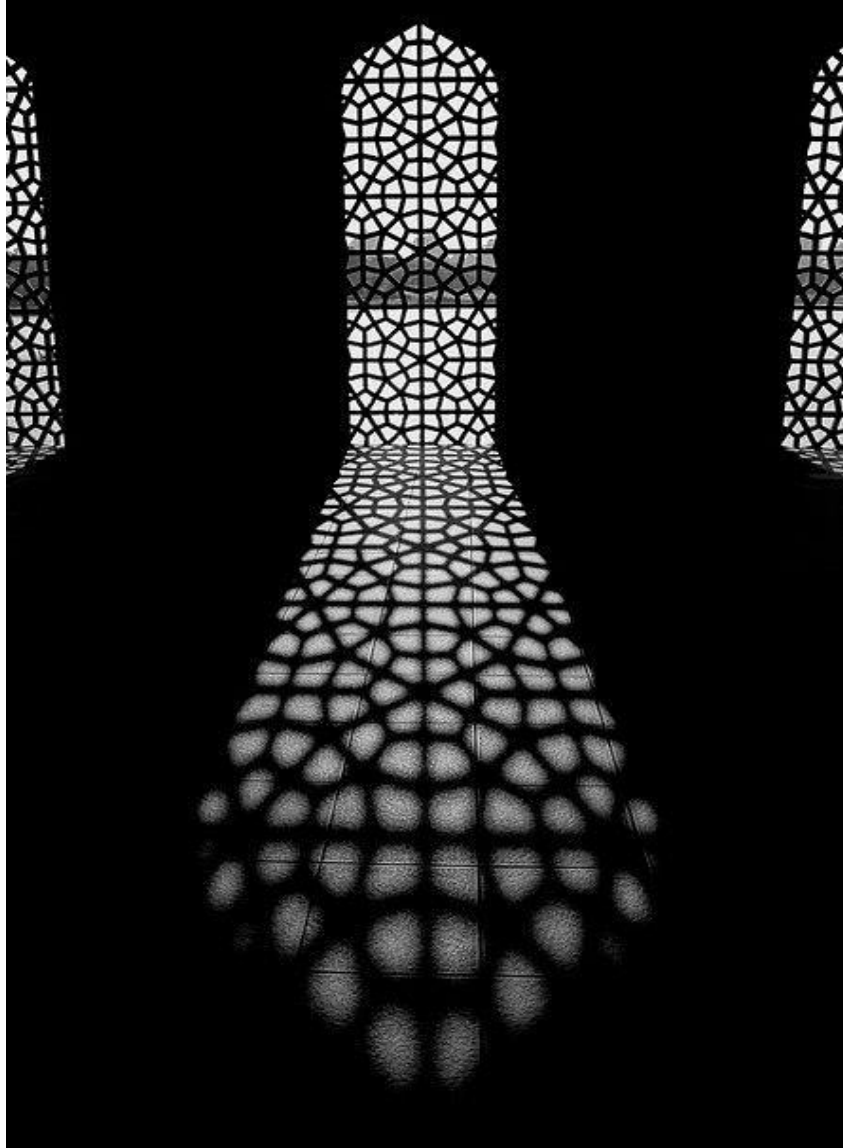


Fig. 1

In general, three attitudes have been identified in relation to the nature of light in different periods, one of which is the aesthetic or psychological view of light. Light, in addition to lighting and beauty of space and space, also has psychological effects on humans. The intensity of light, in combination with color, affects the performance of the user in that space, and while individuals are able to adapt to different environments, it is believed that if people are not in certain circumstances, Lack of creativity and welfare will result.

An intrinsic connection between the inside and outside is based on the two-element, one of which is the light, or in other words, the amount of natural light that flows from the inside. There is always a contrast between the inner and outer space, part of this contrast can be related to light. By passing through the transparent and reflective levels of light, light can dramatically affect the sense of space and is one of the most vital elements in space design. Light is an element that gives structure, shape and appearance, and it becomes non-existent.

The light itself comes to the basis of material content and the structure is a container for space and light. Using porous surfaces and creating artistic shading on surfaces can create a sense of lightness and texture and create subtle texture and texture on surfaces. With the creation of shadows, depths and borders, light brings to nature the identity of the space, and the game of light and shadow creates beautiful effects on the surfaces.



Fig. 2

Color

The picture of life without color is very annoying and impossible. This godly blessing, due to the fact that human beings have had no hassles, is less important than the importance of being. Color is one of the most amazing traits of being and divine grace, which is an objective and psychological phenomenon. Color, on the other hand, is a physical phenomenon that appears due to the radiation and reflection of light in the eye of the observer, and on the other hand also means pigment and colorant, which is related to the chemical and physical properties of colored molecules and its nature Examines the issues. Colors enable us to get acquainted with what appears to be, so it is the color that defines the world around us. The color is seen before it comes to our imagination. When he sees our eyes with the phenomenon, he understands the color before he understands the shape, design, or form. According to Plato, it is an emotional color that allows a person to describe what is being seen in his surroundings.

For this purpose, colorful artists will look at different situations from an aesthetic perspective. Although the physiology and psychology aspects of color do not consider the subject, in this regard, the various issues of color physics, the psychological effects of colors are of particular importance, and the various color contrasts are the basis of aesthetic colors. In artistic teachings, in the overall architecture of the world around them, the color issue can not be neglected because color sensitive issues relate to colors of their own.

Aesthetic

The aesthetic word (Aesthetic is originally Greek) , meaning perception . abstract aesthetic science is widely used as the study and methods of the feeling of the environment and the situation of an individual within it . From the eighteenth century , the concept of beauty became more psychological , and beauty was studied in terms of its understanding , and the viewer was part of the complex . So beauty plays a pivotal role in the lives of every human being. Because of this role , beauty has a stabilizing effect on all human beings and aspects of her life , and people are naturally attracted to beauty and Elusive . Philosophy is interested in examining the concept , seeking to recognize beauty properly , determine the truth and its characteristics , and make it clear to all the principles and norms of beauty . It is called aesthetics , which deals with beauty and its nature .

From the perspective of tradition , beauty embodies the divine grace of art . for beauty is the manifestation of divine beauty , and is essentially indispensable to the reality of beauty . For God loves and loves beauty .

Position of Light and Color in the Environment:

Throughout the history of human history they used colors around their nature to decorate their surroundings , and to adorn their lives . in general , psychological and social factors affect our perception important effects , the concept of beauty has changed over time and has been recorded for more than two thousand years that beauty has been located in scholars ' definitions . He believed in two kinds of beauty ; the beauty of nature and the living creatures , the beauty of geometry , the relative nature , and the beauty of absolute geometry ; and the definition of Vitruvius , beauty , is the symmetry of its components , and the purpose of symmetry we call symmetry . on the one hand , the traditional design of Iranian architecture is considered to be considered as one of the principles of iranian architecture according to Pirnia , which means designing the building spaces based on human body proportions . The design of interior architectural spaces in addition to the fit of other features such as symmetry , hierarchy , balance , order , order , coordination of components and ... are also seen that are from aesthetics in the interior design . Beauty comes from the light of light and light , or in the dark , Beauty has no meaning . Light and light make beauty look like beauty and color and other properties of the object ; thus light plays a special place in aesthetics and art ; such is the art of architectural and interior design that provides a detailed discussion of the use of natural light . Basically , the existence of light is realized . The color also depends on the light , and the coming of darkness also carries the color of death . The most prominent characteristic trait of man is passion versus beauty of creation , and the color as the most influential element of this phenomenon has ever given its influence to it , in such a way that it has always played a decisive role in the induction of concepts and meanings . in the design of spaces , light is one of the components that have to play its role by other elements such as structure , material , color , etc , and design as a separate element has to be taken into account , and each of them is in particular illumination , so they can be used in different colors to illuminate them .

light and color in iranian traditional architecture

light and color in the traditional design of Iran as the two main elements in the composition of the building cause organizing and meaning in the totality of space so that it can be said that light and color can interfere with space geometry and create a coherent order in Iranian traditional buildings according to the effect of light and color on the quality and structure of the building .

interior tangents have not been uniformly used in the past , and designers have always applied natural light into space by taking advantage of the elements of architectural formation such as sheds , lights , colored glass and sash , in addition to the beauty of interiors to take advantage of the natural light as well . thus , by capturing light and guiding them by using these elements into the building , the designer will link indoor and outdoor environment and create harmony between the building and the environment . he also preferred and privileged through the intensity of light and darkness to some spaces on other spaces and placed it in space . iranian designers have long been aware of the sensory effects of light and the poetic expression in it , and they tried to intensify this beauty in their designs because they understood the energy embedded in it and it was believed to be seen as reflected in it . the light in their spiritual architecture could represent the presence of god . the light in the design of space can be used in a few ways ; the reflection of the light is reflected by the surfaces that reflected the light and the other surfaces of the light , and it will extend through space . employing provisions to break the light on diverse surfaces is another example of the use of light . one of the most important motifs in iranian architecture is refraction . also , tangible change in the levels makes the building a symbol of the hierarchy of the world ; the contrast of light and shadow , sharp contrast in dark and dark spaces can be effective in taking light from the light in the spiritual interior architecture .

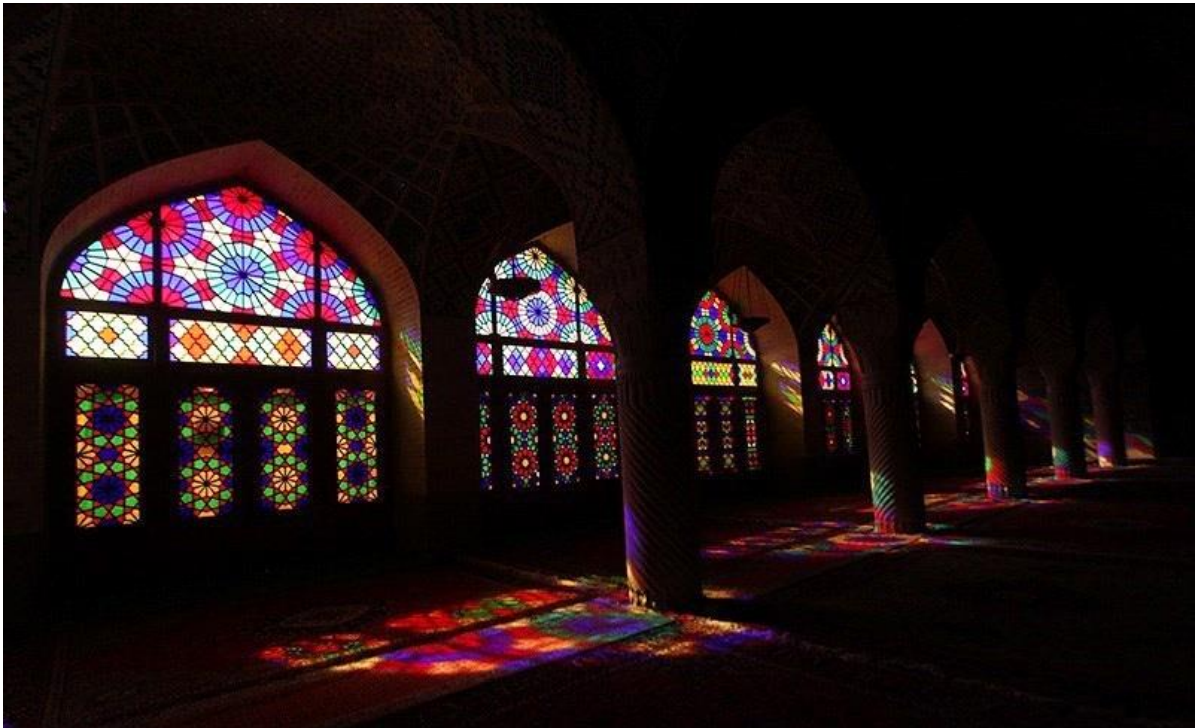


Fig. 3. Use the play of light and color (Nasir-al-mulk mosque)

by looking at the history of Iranian architecture , we can obtain a lot of information about the culture , geography and traditions of different ethnic groups in different regions . the influence of color in Iranian architecture and architecture is a question of what people have chosen for their lives in Iran and what color they make for the place in which they live and create a warm and warm environment . the use of paint in the sassanid period used more prominent role , painting and decorations that can be used on the walls of the buildings . for example , we can mention the paintings of Khajeh mountain , the prominent role of Bisotun

mountain and gypsum for the palaces . color is one of the visual objects in Islamic art culture with mystical interpretation and aesthetic dimensions . these aspects are considered as psychological and psychological effects and they used more color for beauty in the Islamic era , such as the shrine of Emamzadeh Mohammad jafar sadiq in the Seljuk period .

interior design:

Interior design, known as a profession, an art and industry in the world, is the optimization of the interior space of the buildings in order to carry out everyday activities, that is, life and work.

It can be said that the quality of the interiors, on the one hand, has a direct impact on our activities and, on the other hand, affects our attitude, civility and personality. Accordingly, the goal of the interior design is to improve the physical and psychological function of space in order to make life easier. Is. Architectural space without internal design is either not usable at all or, if it is usable, will not have the necessary and optimal performance. The designer works with the interior design of the interior; it is applied in the space and the feel and the effect that space will have on the user. Interior design is a range of elements and components such as form, light, color, texture, floor, ceiling, wall, functional elements, and furniture. These are elements of designer tools, all of which must be coordinated and proportionate. In a friendly and well-designed scheme.

The design of the interior is not merely a matter of improving the visual or appearance of an interior, but is intended to optimize and adapt the intended use for the environment. In fact, it can be referred to as a functional, aesthetic, and guiding process for achieving the desired goals, such as dynamism, increased efficiency, or better lifestyle. In this regard, a successful interior design, in addition to these items, must be responsive to the economic, technological, demographic, and commercial goals of the organization or institution for which it is intended.

The role of light and color in the interior design:

The house is, in appearance, a physical structure, but in reality it is an institution with multiple functions. And it can be said that the place of residence of humans is influenced by their culture, customs and beliefs. In traditional societies, the understanding of human beings from the world and life as well as their culture, including religious beliefs and lifestyles, has been instrumental in the type of residential and public buildings. Natural light plays an important role in alive space; it focuses on the behavior and location of natural light entering the building by light. A light is a means to create form and space. Quality and quantity, and color in addition to light. It is important to observe and understand the volume and mass. Natural light interference can be the result of design decisions on the facade and the section of the building. Natural light can be considered in terms of qualitative differences that result from filtering, revealing and reflecting. The light entering the space from one side is different, after being moderated by the curtain, with a light directly transmitted from the top. Both of these are completely different from the light that is reflected before the space enters the building shell. Concepts such as size, position, shape, repetition, surface material, texture and adjustments before and after, as well as during the entrance to the building shell are all related to the light debate as a design idea. Natural light can strengthen the structure, geometry, hierarchy, and communications of the unit, including the whole, repetitive, single, and maximum use of space (circulations). One of the methods of color distribution in architectural spaces is the inspiration of natural patterns in which

the floor space is the darkest color and the colors of the walls around the floor are brighter and the ceiling is above the head and light like the sky. How to use and explain the colors in space, depending on the breadth and function of space, the amount of light and the qualities of space change.

Due to the physical properties of light , different levels of a monument versus light can have three different reactions : absorption of light , reflection of light and passage of light . In the design of interior spaces , natural light is very important , but when the natural light is weak they compensate for the use of artificial light and not even use the vertical or pull curtains , as it prevents the sun from entering the house , because it prevents the light from entering the house , as they pass the light well . In artificial lighting , one needs to decide what needs to be the main points of focus . The multiplicity of light lights will reduce their impact , and the resulting light will turn into backlight instead of highlighting a particular symptom . It should be noted that the existence of a hidden light source in a silent fireplace makes it a point of attention , while without the light of the fireplace , the fireplace is basically forgotten .

Lighting can be divided into several parts of the study ; overall lighting is the main mode known to ambient lighting ; and , in fact , it replaces the natural light of the day . This kind of light can be created through roof lights , walls , desktop and Chandeliers, as well as a combination of the three types of lighting . Applied light is applicable in order to provide adequate and proper light for any type of activity ranging from study , cooking , work with computer and Desktop lights and ceiling pendants are the most appropriate examples for this kind of lighting ; and the combination lighting , as the name suggests , is used to emphasize the presence of an important and beautiful element in decoration , such as paintings , sculptures , etc as well as to create a dramatic sensation in space . This type of general lighting is used to improve the air and air air . Floating lighting , point lights and linear lighting are of the most important types of lighting that can help create shadows in decorations and attract attention to a certain part . In lighting , the physical properties of the lights are as important as the light emitted from them and can define the style of decoration . Post - lighting lighting is more aggressive and helps in determining the style of decoration . In modern lighting , designers use simple ideas with simple lighting help . The use of light sources in the roof of the roof or space between false ceilings with the wall as well as the use of multiple and small lights on the wall and ceiling along a path is very helpful .

the color of color in the design of space , the main and broad surfaces are usually soft , and other elements , such as furniture and carpets , are more expressive of color and are usually used for small household items to balance the necessary balance and diversity in space . bright colors usually surround space and vice versa , darker shades of the surfaces closer and darker . warm colors , such as red , yellow and orange , create mobility and dynamics in space , while cool shades like green and blue are calm and still . these are some of the appropriate tools for designers to use color and control their cognitive and emotional effects in space . historically , dyes have been an important part of the iranian people 's life and this influence and use of color has prevailed so far , so that despite the transformation of interior spaces to modern and minimal styles , the use of different colors and compositions can still be seen .

historically , Iranian architecture used windows with colored glass in the buildings . these glasses , in addition to avoiding the excessive heat of the sun , gave special effects to these buildings that blended with iranian philosophy and spirit ; today the use of these glasses has decreased considerably and in some cases they use them as glass in window and ceiling . apart from glass and color , the elements which have been

used in iranian interiors are also very varied in color , color composition makes space equivalence and always gives a sense of vitality and non - material worlds . one of these elements is persian carpet which dates back to several thousand years and there is an indescribable beauty and color that attracted everyone . rugs with designs on a vast field , together with the combination of colors and designs , form a foundation for a building .

moreover , in the past , Iranian architects used glaze tiles to cover the surface of a wall and beautify it . by using different colors , the designs and color of tiles are used in decoration of space . in fact , an Iranian house with massive coverage of various hues of sunlight has been decorated with different colors of glasses and carpets with a background color that represents a garden in the floor of a building .



Fig. 4. Use glaze tiles to cover the surface

Conclusion

Light of color in Iranian traditional architecture includes a combination of culture and culture . light - quality light and color from traditional Iranian music have different aspects of human life and human life . light and color in the traditional design of iran as the two main elements in the composition of the building cause organizing and meaning in the totality of space so that it can be said that light and color can interfere with space geometry and create a coherent order in Iranian traditional buildings according to the effect of light and color on the quality and structure of the building . beauty affects all human beings and aspects of his life . in the view of tradition , beauty contains divine art . for beauty is a characteristic of god , because god is beautiful and likes beauty . plato considers the usefulness and suitability for the recognition and definition of artistic beauty and makes something beautiful that helps to coordinate the soul and body . it is beautiful to be useful , he said , and is hideous .

the authors of this article , with the aim of emphasizing the importance of light and color and color in interior design from aesthetic point of view , were trying to improve the quality of lighting in interior architectural spaces according to the high speed of construction which causes the quality of lighting in interior spaces .

References

- Brighton., Leila. 1012 "Investigating the role and application of intelligent materials in the application of shells in line with sustainable architecture", *First National Conference on Geography, Urban Development and Sustainable Development, Tehran, Esfand*
- Piernia, Mohammad Karim.(2005) "Familiar with Islamic Architecture of Iran", *Tehran: Soroush Danesh.*
- Pirnia, Mohammad Karim.(2008). "Persian architecture, Tehran, Soroush Danesh.
- Hosseini, Alireza. "All kinds of smart glass technology".
- Rural villages of Iran*
- Mehr News*
- Development Articles*
- Dibaj, M. (2010). "Light Space and Light Architecture", *Fan Art, No. 21*
- Arak, Mohammad Ibrahim.(1383). "Introduction to Architecture".
- Smart home company website www.smarthome.ir*
- Khanant Mehrjardi.(1383). *Negar,145.*
- Gelabchi, Mahmoud. *And Katayun Taghi. born. 1011 "Nano Technology"*
- Mohammad Karim Pirnia, "Familiar with the Islamic Architecture of Iran", *354 Worlds, Hamedan, Publisher Fanvaran*
- "Architecture and Building Engineering", *Tehran University Press.*
- Cultural, "CD-ROMs of Kashan's Houses".*
- Nemat Gorgani. Al-Banin. (1375). "History of Light in Architecture and Lighting Instruments in Islamic Art", *Computer Science Research Center of Islamic Sciences. 316-323*
- Mohammad Karim Pirnia. "Iranian Architecture", *574.*
- Vokilinezhad, Rosa. 1040. "Smart glasses". *Architect Magazine, 57*
- Izdani A., Rezaei, P. (2009) "Lighting of Industrial Buildings with Natural Lighting, Case Study: Mazandaran Wood & Paper Industries"
- Msawat, H. and Shaterzadeh, A. (1397). "The study of the concept of light in traditional architecture with an aesthetic approach", *The first national conference of the Iranian Islamic city, Institute of Culture and Architecture, Tehran, Tehran*
- Abasi, M. and Nowshadi, Z. (2012). "Investigating the Light Concept of Aesthetics in Iranian Traditional Iranian Architecture", *Iranian-Islamic National Architecture and Urban Planning, Khavaran High Educational Institute, Mashhad, Bahman*



Zaybakhsh, N. and Karimi, A. (1393). "Natural lighting and color in traditional Iranian residential architecture", The first national conference on residential architecture, vocational education and training Sama Malayer Unit, Malayer, Esfand

Corr. Jr., William. "Modern Modern from 1900". Ed. Goodarzi, M.

Xerayi, F.(2005). "40th Key Interior Architecture", Tehran, Otagunovo Art Cultural Institute.