

The Trilogy of Persian Space

Making an appearance, that is called visualizing is the most difficult step in the creative process. As soon as the appearance emerged, any changes after that will be easy. This stage is considered as an art technique that is taught in art schools; however, visualizing, without encountering with an exemplar, is the most profound aspect of creation.

Although, for the human being who lives in material world, creation includes the highest level of verification or a new combination of appearances that the creator has faced with or experienced before, but apart from the components and elements of appearance, the whole entity of created object benefits from the truth.

A trilogy that consists the essence of Iranian space, is composed of “Water”, “Tree” and “Chartaqi” [a structure with four arches]. The association of these three longstanding elements with each other was a new phenomenon that did not appear all at once, but gradually happened over the centuries. The historical explanation and description of “quality” and “quiddity” of this trilogy has been thoroughly reviewed and discussed in the book “The Trilogy of Persian Landscape”.

There are features that give the Iranians life a special identity including: 1. The Iranian people’s beliefs on establishing a trilogy [structure] in the center of space as a reason for its survival and conformity; 2. Presuming a power for it that expands the space to the new far distances and exteriors under its influence and 3. The continuous granting of holiness and perfection value to it.

The fact that Iranian architecture, Iranian cities and landscape such as gardens still are known as a unique identity, in spite of having diversity in their appearances and historical developments, is the result of existence and continuity of this triple appearance on the space development. The trilogy forms the basis of the space’s aesthetics in Iran, and wherever and at any time it is supposed to create a new atmosphere with the Iranian preferences, it is the trilogy that plays the main role. Even in the low quality examples of “park building” with the desire for making an “Iranian garden” and designing neighborhood in today’s cities, the conscious or subconscious signs of the three mentioned elements in space production can be observed.

After discovering and introducing the existence of this trilogy in the essence of Iranian space, it is time to pay attention to the types of its emergence and presence in urban spaces, and in architectural and natural environments; It is also required to study extensively and profoundly the reasons for its success and sustainability in the evolving world for thousands of years up to now. Perhaps in order to analyze the stability of this trilogy in the aesthetics of the Iranian space, in comparison with the demise of beauty symbols in the artworks of other civilizations, we might require to consider the trilogy, with an ontological approach, as a symbol of general existence, and to regard the symbolism of other civilizations, as an epistemological and detailed action in the territory of the appearance while making a perfect space.

On the cover of this issue, is a painting work of Shohreh Javadi, that portrays one of the original trilogy of Niasar, Kashan that is still standing. The painting, by choosing a special view from the triple choreography, has created a lasting frame of aesthetic physiognomy, that emerges from the spiritual perfection hidden in the minds of the Iranian people.

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