

## Manifestation theory; incarnation in Christian and Hinduism Art, Manifestation in Islamic Arts\*

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Incarnation theory is one of the most important Christian and Hinduism theological teachings. According to this theory, God as the most Supreme Being incarnates in human appearance. In chapter 11 of *Bhagavad Gita* (as a part of Mahabharata which is the greatest poem book of wisdom among Hindus), Arjuna asks Krishna (as the 8th avatar of Vishnu) to show him his real and divine face and Krishna who is serving him as a charioteer (in a human form), reveals his real face to him. In Christianity as well, God becomes incarnate on Jesus based on the first verses of Gospel of John. For this reason, visual arts like iconography, architecture and sculpture are sacred in these religions. In Islam, however, according to the verses of holy Quran, "You can never see me", what God replies once Moses asks Him the same request of Arjuna in *Bhagavad Gita*, one cannot see God. In this paper, incarnation means appearance of God in a human form. In other words, God is manifest in human flesh. But manifestation just stays opposite to incarnation and stands for appearance of God in signs. For this reason, various parts of Quran are named "verse" (Aieh) or actually signs. Therefore, in comparative study of Christianity and Hinduism to Islam we realize that in Islam, Absolute Quality (God) is never manifest in any form and no incarnation takes place. In return, God speaks of manifestation in The Heights Surah of Quran. This paper believes that the two different replies to the same request of humans to see God have been the reason for visual arts becoming sacred in some religions like Hinduism and Christianity and iconography

which remain in shadow in Islam. While dealing with this issue in the present paper, we try to shed light on differences between Islamic arts on the one side and Christian and Hinduism art on the other. Manifestation of God on the mountain indicates necessity of paying attention to mediators in observing God. In Islamic art, symbols are the very mediators functioning the way the verses of holy Quran do and it should not be overlooked that the word verse in Arabic language means sign. Islamic typology deems the entire universe full of evidence testifying a cause like God. Manifestation principle in Islamic thoughts calls us for observing a view of Divinity's views in which God has a mirror-like presence. In addition to the hearts of mystics in their mystical experience, this kind of observation has been manifested in Islamic art and architecture leading to creation of an art indebted to world of imagination and its manifestations. In this way, Islamic art is manifestation of manifestation because it takes its essence from a universe that is itself a mirror of a farther universe. The main concept of this paper is to put forward theory of manifestation instead of theory of incarnation. The present paper is based on a historical-analytical methodology in which the attitudes of three great religions on art are comparatively discussed. This paper aims to explain that theology of a variety of religions has a great effect on the form and nature of such religions.

**Keywords:** Christian art, Hindu art, Islamic art, theory of incarnation, theory of manifestation.

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## Animal motifs and "hybrid animals" in the stone relics of Jiroft civilization

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Jiroft civilization is one of the most ancient civilizations in the Iranian plateau in the realm of the Halilrud. The containers and objects from this region not only represent the rich culture and civilization of this land, but they also have considerable capacity for research on the lifestyle and culture of the people of this region for having beautiful and exquisite images. Containers and objects from the area of Jiroft, provide new and original documents from the distant past and show the role of culture in shaping the civilizations of the East. Animal and hybrid animal-human motifs are the original designs of Jiroft stone dishes. These containers that belong to five thousand years ago are a milestone in the history of ancient Persian civilization, and exhibit a rich and diverse culture from other advanced civilizations such as the ancient Mesopotamia. Mythical characters in this area on the basis of their beliefs appear as "Human-animal" while fighting with the animals or taming them. There is a direct relationship between motifs and life of people of Jiroft. From the motifs we realize the way of living, climate, and the way of dressing, the relationship between man and nature and other features. It seems that all these motifs show the ancient man trying to achieve supernatural forces, which has led to the creation of myths, as well as man's dominance to nature and world around him making it his own unbounded power. The aim of the study is introduction, recognition and symbolic expression of creatures depicted on the stone vessels in area of Jiroft. Therefore, in this research, which has been developed based

on descriptive and analytical method, and assuming that the processing method of this motifs are influenced by nature and religious attitudes of people of Jiroft, a number of animal and human motifs carved on stone vessels are investigated. The results of this study suggest a significant impact of the way people lived and thought of ancient people of Jiroft on the way of designing some special motifs, including animal motifs, humane motifs and hybrid animal motifs. These designs show a creative imagination, an imagination that led to formation of images, which can be a result of the beliefs or opinions of this country's people. This image represents a typical view of the world around. Jiroft artist shows his inner philosophy with the help of mythical images. It seems that at the time, when the Mesopotamian were thinking about the concept of a supreme principle and showcased it implicitly and through the presence of worshipers and gift creators, the Iranian thinking was inclined to seek a balance between the forces of good and evil and pursued the search for human happiness. Pictures carved on stone relics of Jiroft can be the starting point for the valuable and precious way of dualism thinking the impact of which on the religion of Ancient Persia in later periods, is pretty obvious. Also, motifs can be a creative display of conquering powers of these animals.

**Keywords:** animal motifs, hybrid animals, Jiroft, stone vessels.

## Recognition and investigation of the themes and reliefs of tombstones of the City Darreh-Shahr in Ilam Province

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Tombstones have been mirrors of the culture and customs of traditional societies in Iran. In pristine areas such as the city of the province of Ilam; Darreh-shahr, decorative motifs of tombstones are a gateway to the world of religious and cultural thoughts of the people of this land. The city Darreh-shahr cemetery tombstones are similar to other Iran regions and Abdanan tombstones in Ilam, Adorned with reliefs and decorative motifs, they are derived from the cultural, social and religious context of people who live in this area. The current study presents a survey and identification of Mahdi-Saleh-Majin cemetery tombstones, Varkamareh, Koleh-jub, Qur-Qamarbeg, Sheikh-Makan and Babaseyf-e-din-Aramu cemetery a rural district in the central district of Darreh-Shahr County, Ilam Province, in order to examine these reliefs. The study was descriptive, analytical with field and library studies of low reliefs, meanwhile, through classification of tombstones reliefs which have been the case study, we attempt to find the answers of following questions: what type of reliefs or decorative motifs are used on the tombstones? How are these reliefs explained and interpreted in the social and cultural environment of city Darreh-shahr? The results indicated that reliefs of females tombstones are different from males and are classified in specific category with a variety of themes such as hunting, companion events, the quotidian tools: (dagger, gun, comb, scissors, ewer and washbasin, etc.) and religious reliefs: (religious inscriptions, seal designs and bead roll). Repetition and similarity of reliefs in all the under study cemeteries are an indication of presence of a specific and predominant pattern in

tombstones design and decoration in this region. Precisely, according to researchers, the study of these sort of disregarded monuments should be performed for a better realization of local culture in this area. A very interesting point in investigation and recognition of the under study reliefs is gender segregation which can be perceived based on design. Female graves are decorated with motifs such as scissors, double comb, Krkit (carpets comb) and mausoleums decorated with images of men hunting, one-sided comb, dagger or sword. Some exceptions can be seen among the tombstones and inscriptions decoration depending on the social status of the deceased person. In addition, the artist uses motifs that are tribal women's and men's specific features in this area, trying to show the important characteristics of a male or female and nomadic favorites such as hunting, carpentry, hospitality and ceremonies related to events such as guests hand washing with ewer and washbasin, making hookahs, etc., using this method, in the small surface of tombstones, visual recounting of the most important nomadic culture features of the region. The influence of religious culture (religious phrases and motifs with religious content) was discussed in the text, in addition, decoration of under study tombstones is quite tangible and visible to review. Finally, all of these designs and reliefs are the reaction of the nomadic life in the religious sphere. Today, due to negligence in the protection of these monuments, tombstones and burial culture of the region fade into oblivion and will be destroyed.

**Keywords:** Darreh-Shahr, field studies, reliefs, tombstones.

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## Tehran metro's environmental graphics and its impacts on culture and identity

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The main tasks of 'Environmental Graphics' have been designated as: Provision of instructions and essential information, environmental embellishment, ease of interconnection and visual identity establishment all of which can affect the culture and identity of the audience through an unconscious process. If we consider, on the one hand, the crisis of identity and cultural problems of the present era and on the other hand the tumult, chaos and the confusion associated with urban spaces as the most critical issues of urban communities' conventions, then we should recognize the nonverbal, bilateral and tight interrelation between *environment* and *culture* as two elements which fulfill human's material and spiritual needs.. In modern communities, environmental elements and phenomena have become a safe haven for human communications. As one of the urban transportation systems, metro, as well as the most useful and modern of all such systems, also brings about undoubtedly the contingencies of modernity, putting its other essential and cultural functions in the shade. The present study is an attempt to investigate the

cultural and identity-oriented effects of Tehran metro's environmental graphics from a rigorous and specialized perspective and further identify the factors contributing to the environmental elements design of this urban scenery, exploitation of cultural and identity-oriented values and conduct needs-basement on the above mentioned factors. The methodology of this study is descriptive and analytical and data has been collected through library and survey research by means of the stationary frame of reference. The results gained from most of the Metro stations in Tehran indicate that in designing the elements of environmental graphics of the stations, variables such as passengers' characteristics, local texture, exclusive properties of each station and religious and national conventions of our country have been neglected to the extent that in the design of most Metro stations' environmental elements, a single uniform system of ideas has been employed.

**Keywords:** culture, environmental graphics, identity, Tehran's metro.

## Survey of the oldest illustrated manuscript of Nezami's Khamseh based on a comparative illustrated manuscript of Jalayeri's Khamseh (788 AH)\*

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One of the worthy works in the study of history of Persian painting is illustrated manuscripts that contain Persian painting evolution. In this article, we will present the most historical and important illustrated manuscripts of "Nezami's Khamseh" with attendance of the World Heritage Committee and UNESCO representative in Iran that was registered on 16 January 2010. This prescription is important because if we consider death of Zabihulla Safa in 619 H.A, then the death of the author of this work is less than one hundred years away, but according to the foreign and Iranian written sources, another version of the oldest "Nezami's Khamseh" has been proposed and this prescription could be one of the nearest to Nezami's work and has been manipulated less than other manuscripts. Although this work was

registered in 2010, it is propounded to the oldest version of "Nezami's Khamseh" in the Iranian and foreign reference and evidence. For identifying this prescription from Tehran University, the oldest version introduced to the art of information should be amended. The current article aims to introduce the "Nezami's Khamse" from Tehran University and then compare it with the JALAYERI version. The Tehran University Khamse, has been written in 21\*30 cm size and has four headers in Lazuli, Golden and Black colors that have been benighted by Khatayee inscription and illustrated with 17 paintings from Mongolia duration.

**Keywords:** Khamse Nizami, manuscript, miniature, Persian painting.

\* This article is adopted from MA thesis by first scholar advising that is from second scholar named "A research on Nezami's Five Treasures miniatures about "Shirin Bathing" during eighth to eleventh centuries in AH" and have accomplished in College of Fine Arts of Tehran University in 2015.

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## Challenging the topics and examples of creative and artistic photography in contemporary photography of Iran, with a focus on 9<sup>th</sup> (1383) and 11<sup>th</sup> (1387) photo biennial\*

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The Tehran museum of contemporary art has held photo annual and biennial since 1366 and 12 exhibitions have been held so far; moreover, it is one of the most important places for presentation of photos and photographic thinking in country. Ninth and eleventh Iran photography biennial were similar approaches and artistic and creative photography was considered for photographers as a goal but so far no research has been conducted to study these biennials as well as the results of these approaches in Iran. The word of creative in the field of Iran's photography has very wide application and also was a considered approach for these biennials that are the most important events of photography in Iran but in the contemporary era of Iran artistic and creative photography has several definitions and different institutions and individuals have provided definitions for these words and creative and artistic photography refers to cases that lack clear and objective definitions, thereby photography biennials of Iran are continued and cultural event and have participants from all over the country and include very different works and perspectives. Identification of the formed artistic approaches in this biennial is one of the aims of this research. This text tries to reveal the facts of photographer perception about the artistic photography over two periods of time. The need for formation of application of these words and survey of doubt and ambiguity in application of

these words is another goal of this research. In this research, proposed approaches in these two periods have detected with review of photos and critiques. Research methodology is descriptive and analytical. The most important results of this study include: 1. the condition for having creative approach for photos has been mentioned in the call of these two periods; however, no clear understanding of creative approaches has been provided nor any specific examples can be found for it. 2. In a section of ninth biennial's pictures, for achievement of creative vision and artistic photography, graphical methods have been used, and in the other section, simple and normal photos have been selected, also in the eleventh biennial, photographers with artistic and creative approach often have recorded pictures with attractive subject and therefore it is concluded that participants of these biennials do not know the subject of artistic and creative photography and this issue reveals both ambiguity in understanding and lack of enough knowledge in the field of definitions and examples of artistic and creative photography in Iran's photography society; thereby the need is recognized for further study and knowledge.

**Keywords:** artistic photography, creative photography, eleventh photo biennial of Iran, Iran, ninth photo biennial of Iran.

\* This article is extracted from the first author Photography Masters dissertation entitled "A Comparative Analysis of the ninth and eleventh biennial art approaches than Iran" to help the second author.

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## The formic features modern sculpture

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The aim of this study is to determine the formic features of modern sculpture. Modern era has been an era filled with ups and downs for art world. In this article, modernism has considered the visual art movements, between 1890 and 1950 that with their innovations, have tried to be separating from the art of the past and have been confronting classical forms. Although it is difficult to explain all the factors involved in the emergence of modern art, the industrial revolution, scientific discoveries and religious reforms were the most important factors that had opened the way for the new thinking of artists to change the methods of representation and the process of artistic creation. Sculpture art developments in this period were enormous and unprecedented. To know more about the features of these works, a study has been conducted on the artists of the period and aesthetic features of these works have been identified. In the view of some modern sculptors, we see how some artists in each decade have changed their style and go along with the other artists. Now the question raised is, whether, for any period in the history of modern art sculpture, prominent form features of each decade can be extracted? So the purpose of this study was to investigate the characteristics of modern sculpture and extract prominent form features of each decade. The study of the modern sculptures shows that in the last decade of the nineteenth century, sculpture was only related to the presentation of the human body. From the late nineteenth century

sculpture gradually has distanced from the organic forms, and has gone toward the abstraction. In the third decade of the twentieth century, this gap reaches its peak. In the 30<sup>th</sup> and 40<sup>th</sup> decade, more sculptures have been made from abstract forms, and the human body has been removed from their subject, but by this time, in the subject of sculpture, human body can be gradually seen, even if it was very simplified. Thus, in the late 40<sup>th</sup> and 50<sup>th</sup> decade of the twentieth century, once again representational forms-organic, has reached its peak. As mentioned, in the 30<sup>th</sup> and 40<sup>th</sup> decade geometric - abstract forms have reached their peak and in the next decade, a few sculptures have been dedicated to this type of form. The 50<sup>th</sup> decade can be likened to a return to the early years of modern era. Once again, human body is the largest part and the most important subject in sculptures. In the great sculptures in modern era, the organic, representational and human body forms, allocated the largest part to themselves, on the other hand, abstract, geometric and non- human body forms, formed the smaller part. The other trend in this era is the organic-abstract and non- human body forms, which allocated the limited number to themselves while representational-geometric and human body forms formed the lowest part.

**Keywords:** form, modern, organic, representational, sculpture.

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## Investigation of infra-structures of design driven innovation; a review on application of hermeneutics in design

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This paper is composed based on the assumption that in order to reach creativity in design, methods of meaning creation and new concepts in humanities should be considered as important as methods of creativity in technical viewpoints. Authors claim that lack of fruitful discussion and dialog between Humanities and technical science in Design had generated a problematic obstacle to creativity in Design. As engineers are trying to understand what should be done, designers are expected to clarify what could be done. There were many attempts in order to generate creativity, especially creativity in design as a logical and predictable process. The problem was that a sort of logic coming from experimental science was imposed on design process and there were much less attempts in order to generate a design logic which would refer to itself and is independent. That was the reason why design process has become so problematic. In this situation, the interaction between humanities and technical science becomes very important. Some design researchers would try to refer to humanities as a source of inspiration. However, new problems emerge while humanities are considered too complex and with lack of practical result, technical studies are considered as too simple, having lack of lasting and effective result in confronting real wicked problems. There were few attempts in confronting such approaches, such as pattern recognition, designing with precedents and metaphor in Design; we believe that, the infrastructures of Design-driven innovation would be opened up for the Persian reader, so that he/she could adapt western hermeneutics concepts with the cultural concepts and elements; although such a comparison would need another procedure.

After introducing the concept of hermeneutics and its historical evolution and application in design process, methods and models generated from such an approach would be introduced. From hermeneutical approach, two models of narration and metaphor would be extracted. Model of metaphor would be discussed, whether from the work of previous designers or from findings of authors. Finally, the model of narration, narrative structures and previous models of discussion would be discussed generally. The value of this research is for the designers who want to think and create regarding the limitations of the market, while they tend to keep their creativity and wish to generate a manageable and researchable model for design creativity. However, there is also an infrastructural value for such research. The underlying assumption is that if human knowledge could be divided into epistemology and technology; technology is considered to have three independent cultures of approaching: Engineering, Architecture and Design. While there have been considerable attempts to identify design as an independent culture of interaction with technology, the scientific and theoretical framework of considering design as an autonomous culture of technical interaction has still a long way to be developed. Terms such as design thinking and infrastructural approaches such as hermeneutics applied in design would be quite helpful to absorb the independent scientific basis of Design knowledge.

**Keywords:** hermeneutics, design semantics, metaphor in design, narrative, design method, design driven innovation.

\* This paper is extracted from Master thesis of first author, supervised by the second author; thesis is entitled as: "Designing urban furniture in sidewalks in order to improve human interaction with nature, case study: Chitgar Lake and Chaharbagh path".

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