

The Influence of Religious Art on the Spirituality of the Religious Spaces in Islamic and Modern Architecture

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Abstract

To distinguish religious forms of art from the non-religious one, there must first be a clear definition of art in place in order to differentiate the broad concept of art into two forms of religious and non-religious. Yet, the definition of art wholly depends on the worldview of human and his conception of the mysteries of the universe, and attempts to discover and manifest it in an aesthetical manner. The definition of art, its purpose, and the forms of art and archetypes all depend on the very same concept. That's why relativity is of paramount importance in the definition of art and its realm. Fantasy in art forms is the expression of beauty that appears similarly in poetry in the form of imagination. So, in general, there are two main views on the nature of art: the majority consider the nature of art as aesthetical, one that conveys beauty, while some, like Tolstoy, see it as a means of airing emotions. Finally, regarding the nature of art, it can be said, that according to the category of arts, the nature of art can also be of various manifestations. Artists in audiovisual arts face a beautiful phenomenon, whether in painting and sculpture and in architecture or in music, but in case of literature, the same may not hold true. In this research archive investigating methods have been employed, the results of which indicate that beauty is nothing but perfection, and that religious art is a form that can realize and generalize the purpose of religion.

Key words: Religious Art, Spirituality, Religious Space, Islamic Architecture, Modern Architecture.

Introduction

While discussing art, the quiddity of art is not all that comes to mind, as there are different attitudes regarding the features that should be highlighted in art, or that should be regarded highly. The aforementioned issues have complicated the comprehension and consensus of artistic concepts. What are the features that religious forms of art are obliged to follow, and what are the features that can religious backgrounds? What are the features that should be measured by religious criteria? All these make the discussion regarding religious art forms rather complicated (Sarukhani, 1996).

Problem Statement

The concept of religious art has not been defined and analyzed so far in the formation of Prophetic and Alawite realm. Only a few mystics and a handful of artistic theorists have pointed out to its quiddity and quality. Among religious scholars, there is less consensus regarding religion. Historically, attitudes of the early scholar varies greatly from those of recent ones. But, there is a certain point that cannot be denied; that is, at least in the realm of Islam, all speak of a same fact or truth. All these scholars and intellectuals have all tried to elaborate on a same mystery, and it can even be generalized, i.e. scholars of other religions also seek out the very same truth, a truth that is the answer to the inner needs of man. They are seeking out a missing truth; But what they achieve varies. The purpose of this research is to clarify and understand the effects that religious arts have on spirituality of the religious spaces in Islamic and modern architecture, and the psychological effects of such spaces are compared (Eynifar, 2007).

- *Background and theoretical foundations*

Throughout history, religion has always been pivotal to the interpretation of the world (in theoretical sense) and the transformation of the human world (in practical sense). But its most important mission is to educate the realities of man and guide him to the growth of talents and the ability to exercise his abilities. Among these innate human talents are two basic elements: firstly, reason and thought, and

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secondly, feeling and affection; scholar believe that from the former originates wisdom and from the latter arises art. And perhaps it is the unity and fertility of both elements – reason and emotion – that has led to the creation and the emergence of these two phenomena - wisdom and art. In any case, the wisdom and art are born in human and from his/her talents. Here, art is analyzed and discussed as one of the clear manifestations of the innate human talents and its relation with religion. Obviously, in this article, art and religion are both considered in their broadest sense, i.e. art with its all various forms, and religion as one that seeks unity. And it is the same sharing in the principles and the governance of a single identity upon all of them, that the Almighty, regardless of the apparent number of religions and rituals, calls them all to gather by unity. As Allah says: "To Allah, Religion is only Islam (i.e. being devoted) (Translation of verse 19 of Surah Al-Imran). It is thus advised to present definitions of religion and art and briefly state their essence before discussing more pressing matters.

Table 1: Views regarding art; Source: authors

Theorist	Plato	Kant	Tolstoy	Professor Motahari	Simin Daneshvar
Different perspectives on the definition of art	Beautiful is what is useful and what is ugly should be considered ugly (Ghasemi, 2013).	Art is a kind of game and an activity that by itself is pleasant and pleasing, there is no other purpose to it than itself (Madani Pour, 2015).	Art is a human activity and the expression of this. It is human, consciously and with the help of apparent features, to transfer feelings that he has experienced to himself (Madani Pour, 2015).	Imagination is the essence of art. For example, Motahari regards poetry as every written text that deals with the force of imagination (Nimrouzi, 2010).	Art is good if it promotes good feelings and attitudes, which are themselves good if the Religious consciousness, i.e. the distinguisher of good and evil, judges so. Art should not lose its truth and respect - that is, its fundamental traits - and promote evil (Axhausen & frei, 2007).

- *Islamic Architecture*

Architecture in the Islamic world is one of the greatest manifestations of the emergence of an artistic truth in the physical form. Historically, architecture is the first art to adapt to Islamic concepts, which is welcomed by Muslims. Islamic architecture is recognized as one of the most successful architectural methods in the history of world architecture. At a comprehensive look, a valuable and dynamic continuum can be redefined in Islamic monuments, a continuum which have been put together with a unique form under the flag of Islamic architecture. (Tolstoy, 1966: 23).

Architecture of the Islamic World: As the name implies, this kind of architecture consists of a wide range of architecture that we know in paradigm of the Islamic world. The architecture of these countries has been predisposed by the ideology of Islam over a specific period and has therefore some common characteristics (Eastwick, 2014).

- *Modern architecture*

Various factors such as rationality and the development of science and philosophy, and in particular the development of technology, has led to the development of modernism. technological manifestations, including the use of metal in building, were first employed. The need for the use of metal structures and the use of glass in Chicago buildings and the development of Chicago School in 1871, and the construction of the Eiffel Tower, provided an appropriate background for the use of new materials. After World War II, the need for the construction of buildings with the help of modern architecture was formed. Ludwig Mies van der Rohe was one of the most famous architects of the Transcendental era. Le Corbusier considered five principles as the principles of modern architecture, namely elevation and garden on a roof and open plan, the use of open windows, and the use of the ceiling console. The gradual attention to nature in architectural work and the emphasis on temperance in Le Corbusier and Wright works made it simpler to diversify the modern realm. Since the middle of the twentieth century, principles of modern architecture were shrouded in doubts. The promise of simplicity to many modern works was a promise Criticized its attention to culture and history. The reign of modernism in the 1960s and the twentieth century increased, and postmodernism continued to emerge (Biddulph, 2007).

Research Methodology

This research is a fundamental research aimed at developing theoretical knowledge available in the spirituality of religious spaces in order to achieve the mystical nature of the religious spaces of Islamic and modern architecture, and in particular, its discovery through library studies and the analysis of the results.

At first, the theme and necessity of paying attention to the spirituality of religious spaces is expressed. Then, the theoretical foundations of the subject, which are addressed in subcategories such as the concept of religion, art, Islamic architecture, and theoretical foundations

related to modern architecture, are then studied and summed up. The development of different theories and views on religious art, as well as its role and its impact on the spirituality of space is examined through library, documentary and internet archives.

The position of art in relation to religion and the “art according to religion” are discussed in this article with a more philosophical look. As a prelude to the subject, definitions of both are presented along with the views of some renowned thinkers. Based on the definition of art and the corresponding understanding, similarities and differences between the form and the essence of religion and art are expressed, and, in view of these aspects, the relation between these two subjects has been explained. Concerning “same in prophecy” and “same in destination” between both, it is concluded that “religion and art are parallel.” Based on this, with the correction of the concept of art and the determination of the criteria and the actual criteria for it, the various instances and forms of artistic activity are clarified with the angle of view we have. Accordingly, naturally, many of the works that are claimed as art and their owners are regarded as artist should be rightly excluded from this field. As a result, issues such as the division of art into religious and non-religious, vulgar and non-vulgar, are not relevant. Because those arts that have been interpreted and conveyed as non-religious or vulgar, are not considered art at all. The idea that religion has restricted art and placed it under its prohibition does not completely eliminate it for the same reason. What is truly art, should be in harmony with the supreme ideals of religion and, to its fullest extent, is in keeping with the basic human needs and providing for its health and well-being. Beyond this is simply magic.

The Relationship of Religious Art with Modern Art

The arts and aesthetics in the Islamic culture are apart from that of the West. Since the eighteenth century, and since the time of Bömgarten and Kant, art has gained a different face in Western countries, which is not applicable to the history of Islamic art. Bömgarten was the first philosopher to write an aesthetic book distinguishing between fine arts and applied arts, as he separated art that were formerly considered as a profession with modern arts such as painting, sculpture, music, drama. This was the first break between the modern arts and ancient arts. In the past, in addition to the fact that there was no separation between various occupations and a variety of fine arts, most of occupations, even conventional ones, would have been sacred if they had a religious goal and purpose to them. René Guénon states that “Traditional civilization has a character that has been protected only by spiritual action since the separation of holy subjects from non-holy ones, that is, a separation that did not exist at the beginning is only protected through religion... Religion is by no means limited and completely enclosed with separate border, as the modern Westerners (that is, at least the group that still accepts religion) imagine, they have no real effect on the rest of the affairs. yet, religion here influences all aspects of human life” (Irwin, 1975).

Bömgarten considers beauty as the theme of natural or sensual knowledge, and believes that absolute beauty is only recognized by feelings. Kant also believes that beauty has this kind of immediate sense, as our sense of emotion, when when faced with a beauty like a flower, attempts to categorize it under a previously comprehended group. (Cabera & Najarian, 2015).

- *The difference between modern art and Islamic art*

Modern art does not adhere to all the philosophical patterns of modernism, and even it opposes some of its fundamental principles, as has been pointed out by scholt, modernism takes two forms: one that comes from the capitalist system, and one that hold and aesthetic face. The first aspect concerns the domain of science and wisdom, and the second aspect emerges in the form of the expansion of the forward movement (avant-garde). These two oppose in many ways. The modern art has arisen from the second dimension of modernity. Sometimes modern art itself is a critic of modernity. Perhaps, by enumerating the features of modern art, these distinctive features can be traced in its philosophical form.

The features of modern art, as enumerated in the book “Modern Art” by Norbert Lennithan, are:

1. The twentieth-century artist does not confine him/herself to shifting of Styles, and uses new materials and tools in his or her field while using the traditional ones.
2. The emphasis on the autonomy of art and the pursuit of the ideal of art for art. Modern art wants to be its own end, not the means of propaganda and the consolidation of religious and ethical political doctrines.
3. Modern art has a character of challenge, revolt, aggression and agility and (in the slightest state) critique. Aside from futurism and socialist realism, which praises the greatness of the worker in the communism, modern art does not interfere with praise and worship.
4. Intermingling of various artistic disciplines in modern art.
5. Experiences of new and outward forms in the sense that the modern art of the special geography of the author brings back the effects of looking at the wider geography of other forms of experience.
6. The experience of philosophical elements and the use of abstract elements in the construction of new forms, including temporal and spatial plays, color visualizations, form, perspective, volume, level, and other fundamentals of visual arts.

7. Paying attention to the general audience and creating understandable forms for the general audience such as pop music, pop art or sketching in the drama and ...
8. Attention to the dynamism and criticality of the art, and sometimes the rationality of art by manipulating elements of the arts, for example, in Brecht's performances that lead to spatial separation, spoken words or situations in Absurd Scripts ... (Axhausen and Frei, 2011).

- *Islamic and modern religious spaces*

Islamic art is a mysterious realm of a belief and mystical intuition and tangible and physical realms. In general, it is an indication of the spiritual world, and since art is a perceptible image of the spiritual world, in art there is always a perceptible face, a symbolic face and a spiritual meaning, but sometimes there are extremes in the use of symbolism.

We typically encounter three types of tokens. Some signs are conventional, such as the implications of meaning in meaning. Some signs are natural, like clouds are a sign of rainfall. The third signs are signs that the cipher in the arts can be considered as a hallmark. Fundamentally, religion is a collection of thought and way of thinking and acting and living with people, and created for man and a fact that man has always been on one side.

- *The principle of having the altar*

The altar is in fact the place of the manifestation and the presence of God, that infinite existence, on earth. In the Christian tradition, the buildings of the church (especially in visible) have an open area, which is the status of God's cryptic presence in the image or form of "holy Christ."

In this open area, which usually has the role of the altar of mosques in the Islamic tradition, there are strikingly high geometric angles, each of which also has a "sacred cross" encoding role (note that the general geometry of the Christian temples is almost in principle It is the "cross") or religious holy places.

- *The principle of having a sanctum and an entrance*

In any of the various religions and rituals that humankind has grasped and experienced, arrival and departure of the shrine, "lack of immediate spiritual experience" has not been assumed. There are few religions and rituals in which the worshiper enters the shrine without having to go through physical and mental preparations beforehand.

Based on the spiritual assumptions of most rituals, passing an intermediate spiritual space is a prerequisite to enter the shrine and to be in an "immediate spiritual range". The world outside the shrine and its boundaries is a world that is largely bereft of spiritual stimuli and motivations, and the main site of the shrine is a world pure of worship; that is, the pure spiritual world. These preconditions must be achieved in an intermediate environment, so that the worshiper can be addressed in the main shrine.

The middle site and structure in most of the shrines (almost among all religions) is called "sanctum" or "shabestan", which take different forms based on the religion. The existence of a sanctum before or around the shrine, other than the purpose of spiritually preparing souls for the main praying area, also has another secrecy. As one must prepare himself to enter a holy area by observing and contemplating spiritual elements, he must also be exposed to spiritual elements before exiting. In other words, one cannot go straight outside the shrine, because he/she may lose the spiritual quality he/she has gained (Khalil, 2008).

In the construction of the shrines, the shape of the entrance varies depending on the requirements and principles of that particular religion. In Christian temples (churches), naves and sanctums are created such they resemble the whole structure.

Occasionally, in the churches of the past centuries, there were entrances, courtyards, environments, and corridors, which were decorated with images of Christ and other similar figure, creating a spiritual space which was clearly distinguished with that of the outer world.

In modern Christian churches, the use of sculptures in the entrance is another motive for spiritual attention of the heart. In fact, confession rooms are usually located in places where visitors have to first pass along the holy statues and murals while hearing holy songs and hymn along the way

What is true in the construction of Hindu and Buddhist temples regarding shabestan is, in fact, the green and liberal environment, which is surrounded by stone carvings, sculptures and (usually) stairs leading to the temple. Indeed, in the Hindu and Buddhist traditions, the

temples (shrines) lacked gateways leading to the outside world. The small doors are the only opening in them, and the nave or entrance is generally a relatively open and free space that exists around the temple and is the route from the outside world to the main shrine or temple environment.

Islam, as the curtailing religion, gives a more complete narration regarding the topic of entrance and shabestan in particular. The scholars of the sacred art of Islamic architecture, have always shown a special attention to the division of space and environment in the construction of Islamic mosques in their writings. In the construction of Islamic mosques, the shrine is a holy place that has been mentioned before. But shabestan in the main buildings of the mosques (such as the grand mosques in different countries and cities, and sometimes in villages) is an essential prelude to the construction of mosques.

Shabestan, which is the entry point in the Islamic tradition of constructing mosques, is actually the first sanctum for the believer to next step on the main sanctuary of the shrine. These entrances, sometimes expanding on to several based on the size of the mosque, are places of "fresh" and "cool" spirituality, and in fact are the place of entry to the superior world. Even in the architecture of the mosques in the western Islamic world (such as Algeria and Morocco), in which the complexity of architecture is much higher than that of the eastern Muslim world, the shabestans are grander and more glorious (Motahari, 1990).

Findings

Table 2 compares the effects of the elements in modern and islamic architecture:

Table 2: Comparison of the Effects of the Elements in Islamic and Modern Architecture; Authors: Hossein Dehdarzadeh and Mohsen Siamakpour

	Altar	Shabestan	Psychology of colors
Positive Psychological Effects of Elements in Modern Architecture	In Christianity, churches have an open area, which is the site of God's cipher presence in the image or form of "holy Christ."	The presence of sculptured bodies in the entrance and the principle of the place of the shrine. the secure environment of the confession box, passing sacred depictions comes along with holy songs and hymns	The color combination does not go far beyond the white, gray, and colors of the same spectra. The white color and the types of rocks and sculptures all narrate a holy and luminous halo that spreads out and has taken the altar under their wings
Positive Psychological Effects of Elements in Islamic Architecture	In the Islamic tradition, the altar is where the light of god manifests, and its mysterious presence is exhibited in the form of inscriptions written around the altar.	In the Islamic tradition, Shabestan in the entrance point to a superior world. Muslims get ready to pray in the Shabestan area, while suppressing his/her animalistic urges in the process	The color yellow, which the reminiscent of the holy light of divinity is illustrated throughout. Every face of Altar is a demonstration of God's secretive manifestation and an indication of sacred doctrines in the architecture of every religion, the aim of which is to establish the principle of worshipping as a supportive principle for the artists of religious forms.

Conclusion

Art is one of the most significant and vital subsets of a civilization and is the main factor in introducing its cultures and traditions. There is no comprehensive and broad definition for the art, given its nature and scope, and the extent of the range of activities and services that it offers to the cultures. The diversity of attitudes towards art among different tribes and religions, mainly due to the convergence of divine religions with its essence and the existence of various constituents in the context of the originality of cultures and values, makes it difficult for us to achieve in a clear and explicit sense. Religion and art are issues that are amazingly in line with the natural structure of mankind. It is for this reason that truth-seeking course, which is one of the main recommendations of religion, has always had an extensive interplay with art, and thus, having the aforementioned fact in mind, we can say that religious art is a depiction of a religious notion and the creation of values that greatly affects the Spirituality of religious spaces, while having a significant role, yet maybe in part, in shaping the personality of the graceful. If one intends to depict the true sense of religious art, a proper understanding of the concept of art and religion and the spirituality of its combined space is required. As long as the true nature of art and religion is not wholly understood, and until the roots of religion grows in the essence of man, spirituality cannot be achieved.

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