

STUDYING THE GRAPHICAL STRUCTURE ALTAR INSCRIPTIONS AND AROUND NEYRIZ GREAT MOSQUE

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Abstract

Ney-Riz county is one of the oldest cities in the Fars province of Iran. Some believe that the history of this city is related to the Kianian and Median era (550-880 BC). But what is likely to be based on documentation is that the history of this city goes back to the Achaemenian era (330-559 BC).

Among the monuments of Ney-Riz is the Great Mosque which was built in the Khorasani Method. Some believe that this mosque was built in place of the old fire-temple in the era of Sassanid period (226-652 AC) and this sacred fire has been brought from Kariyan fire-temple. Earliest date on which the mosque has remained is the date of altar in the year of 974AC which of course the construction of mosque probably had returned before this date

Although the mosque has studied in the field of historical parts but in terms of graphical analysis it has not been studied. In this survey, graphical structure of inscriptions on this mosque has been introduced.

At first, the context of construction which is Ney-Riz city is studied briefly. Then, a general introduction of the mosque and utterances and the various narratives that exist regarding its construction date and the formation of its evolution is discussed. Then turn to the review the graphical structure of the altar and its inscriptions. The graphical structure of the altars is surveyed and reconstructed and have been used from the reconstructed inscriptions in graphic design (Logo, Poster and etc.). Decorations to be used in the Ney-Riz great mosque has been affected by Sassanian art but most decorations belong to inscriptions and arabesque motifs.

Introduction

The Friday mosque of Ney-Riz was built at least in three phases that span Buyid, Seljuk, Il-Khanid rule in the Fars province. An inscription on the great qibla iwan indicates that the mihrab was built in 973, which is probably the date when the qibla iwan and the minaret were also constructed and enclosed within precinct walls. Identified as "iwan-mosque," the pre-Islamic typology of the Masjid-i Jami' in Ney-Riz, Bamiyan and Nishapur has led some scholars to believe that their mihrabs and minarets may have been appended to Zoroastrian fire temples. At Ney-Riz, the northwest iwan facing the original sanctuary was erected at a later date, followed by the addition of two rows of lateral arcades along the courtyard and iwan walls. The portal, which bears the date 1472, commemorates the last known period of construction.

The mosque is rectangular in plan, measuring about forty-eight by thirty-four meters on the exterior. It is aligned with qibla along the northwest-southeast axis and is

centered on an arcaded courtyard that is fifteen meters long and eighteen and a half meters wide. Entered from a simple portal at the northern end of the northwest façade, the courtyard is dominated by the tall sanctuary iwan that occupies its southwest wing. Eleven meters wide and seventeen meters deep, the sanctuary iwan is vaulted at a height double that of the flat-roofed courtyard arcades that continue along its side walls. The archways connecting the iwan to the arcades were pierced when the latter were constructed. The sanctuary iwan also dominates the exterior appearance of the mosque with its projecting buttresses.

Across the courtyard from the sanctuary is the vaulted northeast iwan, which is seven meters square. It is flanked by passageways on either side that connect it with the main portal and with a secondary portal, which was added to the eastern corner of the mosque in 1472. It is adjoined by the modern addition of two halls that span the length of the southeast mosque wall; the southern of these halls contains ablution fountains and latrines. There's also an octagonal fountain at the center of the courtyard. A single minaret, with a round tapering shaft terminating at a parapet, rises alongside the main portal. The spiraling steps of the minaret are accessed from the northwest arcade.








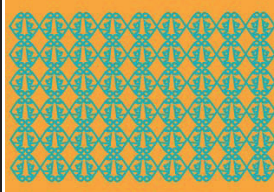

The mosque is made of baked bricks, covered with clay on the exterior and plastered white on the interior. The courtyard façade of the great iwan is ornamented simply with polychrome tiles composed into geometric patterns. Inside, the decorative effort is focused on the mihrab niche on the qibla wall, which is framed with multiple bands of ornate arabesques and inscriptions carved in relief out of stucco. The original minbar, probably wooden, was since replaced.



Fig. 1:



Table 1: Restructuring plan

| | | |
|---|---|---|
| <div>   </div> <p>The basic design</p> | | |
| Design Logo 1 | This sign is designed directly from the inscription. |  |
| Design Logo 2 | These signs are designed using symmetry and repetition |  |
| Design Logo 3 | These signs are designed using rotation and repetition |  |
| Design Logo 4 | These signs are designed using rotation and repetition |  |
| Design Logo 5 | These signs are designed using symmetry and repetition |  |
| Design Gift wrap paper 6 | Designing the gift wrap paper using the word of “Ali” in the Inscription which has been repeated with changing Form |  |
| Design Pattern 7 | This pattern using the word of “Ali” in the Inscription which has been created with repetition and adding form |  |

method

Case-study research method with Analytical-Descriptive. Used, direct observation and library

Conclusion

What we *can* conclude from this study is that the inscriptional elements and decorative motifs of this monument can aid artists especially graphic designers in enriching their artworks and unique productions. The ancient spirit of this monument can be revived in modern graphical art and moreover, it can prevent the destruction of such powerful designs and make them eternal. Hence, this study is relevantly significant especially got artists and researchers in the field of Persian art.

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