



Journal of Research in Islamic Architecture / No.11 / summer 2016

## Vitality of Iranian architectural monuments (Comparative analogy between Senescence of historical monument and Senescence in Islamic viewpoint)

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Received: 19/01/2016

Accepted: 15/06/ 2016

### Abstract

Getting older in every existence (animate beings and inanimate objects) cusses a quality, which could be called senescence. Physical appearance of senescence results in internal challenge, change and development. In order to improve a correct interaction between human and historical site, it is necessary to study the unknown capacities of Iranian historical architecture. Compared with the physical aspects, understanding the semantic dimensions of a monument is intangible. Understanding the ultra-physical aspects of a monument is subtler compared with the physical aspects and requires attendance in workspace and comparative analogy with other sciences - such as the humanities. Aging is not just limited to humans and everything that is alive past life it can be called old. Reverent look in historic monuments based on considering them as a museum or sanctify, prevent playing there active role –as a mentor- in society. The Elderlies in Human Society reminding the death, they are narrating diverse experiences, comprising relaxation based on a long life against the glancing emotions in contemporary age. If we do not notice these things, old mans should be waiting to dying, and slow down progress of their aging is a annoying matter to the new society. Cicero says: The assertion that old mans could not be accomplished any task and he is useless, it is like the saying, the helmsman at sea will do nothing. Aging and obsolescence of monument is also effective on work's soul in addition to its body and gives specific qualities to the work and demands special clerk for better interaction of human with work. The subject of this paper is to compare the work aging with human aging and its significance in Islam. When we look at a work of art, a dialogue is opened between the work of art as an aesthetic object and our eye. Concentration on the material aspects over the artistic or aesthetic ones tends to reduce works of art to objects. Ruskin In the lamp of memory ( written in 1848 ) remark that the greatest glory of a building is in its age, and the deep sense of voicefulness, of stern watching, of mysterious sympathy, nay, even of approval condemnation, which we feel in walls that have long been washed by the passing waves of humanity. Buildings achieve such



voicefulness from the succeeding generations that use them. One thing we can't do with the past is replicate it. This paper is aimed to stimulate different view angles to Iranian architecture monuments and to create constructive interaction based on mutual understanding of both parties' needs – human and monument. In order to understand the phenomenon of monument aging with descriptive and phenomenology method, we will examine «aging» from Islamic point of view and will import the resulting understanding into the physical universe of architecture using adaptive method. It should be noted that the metaphorical view Effects about Iranian historical architecture is the main cause in shaping the framework paper progress. According to Islam, aging is not a disease, but it is a gift of God (the Holy Prophet (peace be upon him)) said: white hair is light, do not trim it); also Islamic point of view to aging subject is holistic and is generalizable to the elders out of the elders of human society (such as historical buildings). The results of comparing the narratives of aging dignity with architectural monuments; 1. The presence in monument is reminder, because old human and old monument has the role of remaindering like prophet. 2. The necessity of maintaining the respect of aging work in both human presences in work realm and in physical interventions realm. 3. The monument status is the best, because the poor sections or errors in design and construction over time have been sentenced to replacement by better work. 4. Preserving aging works is preferable to renewing because they have recorded ancients' self materials and dignity resulting from aging of materials creates the same sense of respect in present person that white hair of the elderly person creates this respect.

**Keywords:** Comparative analogy, Ultra-physical, Aging, Islamic narratives

