



References of Islamic Styles and their Reflections on the Design of Historical Interior Spaces

Asst.Prof.Dr. Wisam Hassan Hashim

University of Baghdad, College of Fine Arts, Design Department, 10047 Baghdad, IRAQ

Summary

According to differences in opinions about the references to Islamic architecture and its true beginnings, what is beyond doubt is that Muslims established their leadership that deals with environmental assets of raw materials on the one hand and environmental adaptation on the other hand, as architecture in every time and place is the product of using intellectual accumulations and experiences mixed with every new intellectual and civilizational revolution is such that it is difficult to determine the dependency of any architecture in a place without seeing the influence of its neighboring civilizations and the amount of influence and influence each one has on the other. Crimean architecture is a mixture of architectural styles brought by the new conquerors from their original homes and modern and environmental requirements. The result was mosque architecture with an elaborate architectural distinction, including mosques, Sufi hospices, religious schools, and palaces, the most famous of which was Bakhchisaray, the ruling palace of the Kayi dynasty. The current research consists of an introduction to the research. From this, the problem of the current research emerges by answering the following question: What is the action of the Islamic religion in designing the interior spaces of the palaces of the Crimean khans? The research's importance lies in delving into the cultural production of the Muslims of Crimea through the architectural production according to a special Islamic character and the most prominent influences. Temporal and spatial, as well as its contribution to clarifying the concept of designs (architectural styles) for scholars and researchers in the field of interior and architectural design. The current research aims to: identify the Islamic styles of Crimean Muslim architecture in general, as well as identify the specificity of architecture on the Crimean Peninsula and its references. It is also objectively determined by the Islamic styles spatially in the Crimean Peninsula and temporally from the thirteenth century to the eighteenth century. The researcher used the historical approach in addition to the descriptive approach in its research procedures, the current research includes three sections: the first section: Islamic architecture references, the second section: theories of architectural leadership, and the third section: Islamic architectural leadership and its design role in the interior space. Through the course of the research, the researcher reached several conclusions, the most important of which are: 1. Architecture and interior design on the island of Crimea are organically linked to the true Islamic religion. 2. Islamic architecture, from the point of inception, has benefited from previous civilizations and employed them in a way that is compatible with the Islamic religion. The researcher also recommends paying attention to Islamic architecture in Crimea and documenting it and studying Crimean architecture in a detailed analytical study that contributes to preserving and documenting the Islamic heritage in the Peninsula of Crimea.

Research problem

The Islamic faith has a tangible impact on the social and human reality because it has eliminated many of the differences arising between different races and traditions. It has also been concerned with directing the affairs of thought and literature in various countries. This was at the forefront of the factors that led to the emergence and prosperity of many arts. Among this was the emergence of Islamic art in all its forms to take its prominent position in the history of world arts. This was strengthened by the Muslim person's developed mind with its capabilities, as it constituted an important and new turning point in the aesthetic and expressive formulation. It also expressed the specificity of the Islamic



civilization associated with ideas that aspire to creativity and innovation to serve the message and its spiritual and moral value within an aesthetic framework. Crimean architecture is a mixture of architectural styles brought by the new conquerors from their original homes, modern, and environmental requirements. Its product was an architecture of elaborate architectural excellence, as its number reached more than 1,500 mosques, in addition to Sufi hospices, religious schools, and palaces, the most famous of which was Bakhchisaray, the ruling palace of the Kayi dynasty. From this, the problem of the current research arises by answering the following question: What is the impact of Islamic thought on the design of the interior spaces of the palaces of the Crimean khans?

Research Importance

The importance of the research falls within the following points:

1. The research contributes to clarifying the concept of designs (architectural styles) for scholars and researchers in the field of interior and architectural design and its aesthetic role in internal determinants.
2. The current study supports our artistic culture and enhances our connection to this heritage of Islamic art, in addition to being addition to that, our libraries are in dire need of a comprehensive study, through which we can learn about the aesthetics of pioneering architectural designs.
3. The research contributes to raising awareness of the intellectual and practical aspects and documenting the cultural heritage by relying on relevant educational institutions by preparing specialized cadres of craftsmen and technicians. Exposure to a geographical area in the Islamic world is extremely important in an area that is considered pivotal to it.

Search limits:

The topic determines the current research: Islamic " Riyaza " for Muslims in Crimea

Location: Bekce Saray Palace in the Crimean Peninsula

Chronologically: for the period from the thirteenth century to the eighteenth century

Research methodology:

The researcher used the historical method as well as the descriptive method in his research procedures.

Definition of terms:

In defining the terminology, the researcher will be exposed to each of the following terms, linguistically and idiomatically:

Riyaza (linguistically): Raz: (noun), plural: Razza, razz: head of builders, or head of every industry, (origin: Raz) and plural: Razza, Riyaz: (noun), Raz: the craft of Raz [1]. Hassan knew it and that it was attributed. (To the organized construction style) [2]. Shaker defined it as (various artistic styles with floral, geometric, and written drawings executed on various raw materials and materials, such as brick, marble, wood, gypsum, and others, within Islamic buildings such as palaces, mosques, and schools) [3].

Architecture (linguistically): It is part of the architecture, and the life of a house is filled with its people, so it is populated. Likewise, it is a place inhabited by its people, so it is inhabited [4].

It was defined in the Al-Mawrid Encyclopedia: It is the art of designing and constructing buildings according to principles determined by factors ((functional and aesthetic)), at the same time, and this depends on the nature of the country in which it is established in addition to the nature of the beliefs and peoples who created it [5].

(Sherine) It is the art that uses the material as a means of constructing buildings, and it also represents the formation of the environmental environment for man in which to practice all of the life activities that separate him from the influences of nature [6].



The researcher defines Riyaza Architectural (procedurally): as structural elements (ceilings, domes, walls, columns, arches, etc.) and ornamental (ornamentation of all kinds) reflected from Islamic thought and expressing its originality.

The first section: References and theories of Islamic Riyaza

Islamic arts occupy a prominent position in the history of world arts, as they constituted an important turning point in aesthetic and expressive formulation, which included all creative fields. Among them, the art of architecture emerged, as this art expressed the level of sophistication of the Muslim artist within its spatial and temporal boundaries, which was linked to the spirit of the Islamic nation emanating from ideas and teachings of the Holy Qur'an and the noble Prophetic hadiths, in addition to the philosophical dimensions they represented for early Muslim thinkers. Riyaza is considered one of the first human products that was distinguished by creativity and genius, as his first attempts go back to drawing various images on the walls of caves, in addition to his attempts to draw simple geometric shapes such as lines in the form of slits or patterns and used them as aesthetic art [7].

The Muslim Arabs were unique in having an artistic feature because their thought mixed the nature of contemplation with craftwork, which in turn represents the summary of the reflection of the Arab personality related to values and artistic expression. The Islamic religion also had an important role in being the emitter of the intellectual renaissance, which was reflected in Aesthetic and expressive formulation, in a way that is compatible with the new society that was founded on absolute oneness [8].

Therefore, the Muslim architect and craftsman were able to highlight this artistic interaction through the use of various materials that he excelled in formulating in a creative and artistic aesthetic manner, especially in the aspect that relates to the construction of mosques and the role of the emirate and palaces [9].

Therefore, Islamic buildings were characterized by a three-level concept, which influenced the outcome of Al-Riyaza's designs within its architectural and interior design, which are:

- 1- Belief: which represents man's connection with the Creator
- 2- Sharia: These are the rules that link humans to society and the environment.
- 3- Behavior: It is the character that represents commitment in human and social relations, that is, a person's relationship with himself and others [10].

Designs of architectural elements for mosques and palaces.

The Muslim artist desires to create many of Riyaza's looks by using simple types of materials such as wood, copper, silver, glass, fabrics, and building materials such as plaster, bricks, and bricks. And turning them into beautiful antiques, as we find in the Basra Mosque (14 AH - 635 AD) and the Kufa Mosque (17 AH - 638 AD). While the Umayyad era witnessed a flourishing of Islamic arts of all kinds, the Muslim artists contributed to their development, specifically concerning the arts of religious buildings, as they relied in their construction on technicians and craftsmen from inside and outside the country. Thus, it was the true birth of the arts of Riyaza of mosques, as in the Riyaza of the Dome of the Rock Mosque (72 AH - 691 AD) (In mosaics) with the capitals of its columns and arches decorated with types of plant branches with spiral branches [11]. The Muslim artist also used types of decorative arts, such as the art of decorative inlay. This craft flourished during the Abbasid era, and it reached a degree of sophistication and mastery, as types of materials were used in it, such as Gold, silver, bronze, and ivory, in addition to the Muslim craftsman's use of hammering methods on metals [12], also, the new geometric shapes that been created as one of the pioneering methods, relying on the use of square, rectangular, and triangle shapes, many of which were executed on raw materials (brick, wood, gypsum) within geometric formations. Which indicates the development of the artistic expertise of the Muslim architect and artist. In light of this, it becomes clear that the art of architectural leadership in Muslim thought is an art linked to the specificity of the



surrounding environment, as there emerged a diversity in the products of the architectural leadership of Islamic mosques, through which it showed an art that expresses the accumulation of experiences and skills at a level Creative and innovative types of calligraphy and decorative arts, with an emphasis on the principle of abstraction with all the symbols it contains.

Theories of art Riyaza's architectural

1. The theory of craft: The Muslim artist tried to reflect his artistic energy and his imitation of nature through artistic art, as it emerged as a manual work that comes as a result of science, thought, and talent. It also represents creativity that is primarily due to human nature, which is refined by early practice, arises, and develops with the emergence of man, it has interaction with the surrounding environment, which is built on science and knowledge, following correct fundamentals and controls to achieve intellectual and artistic integration, is thus reflected in the making of this craft, which is built based on abstraction and imitation [13]. Therefore, "the harmony of the Muslim artist's thought with cleverness and abstraction is due to the nature of combining religion and the world, and it also represents an expression of the relationship between man's awareness of this universe, and the emergence of practical action in the artist's human soul as a result of this awareness [14]. Therefore, the art of Riyaza's architectural design is a craft that combines scientific and practical thought.

2. Origins Theory: This theory indicates that all the elements of (the art of riyaza) were known before the Islamic conquests, as they derived their sources from the pre-Islamic arts such as civilizations (Sumerian, Akkadian, Assyrian, Babylonian), in addition to the Arabian Peninsula, which was one of the main sources of many Arts) [15].

3. The theory of deduction and innovation: This theory indicates that the causes of civilization and urbanization have pushed Muslim Arabs since the early Islamic eras to use their intellectual talents in solving problems (engineering, artistic, and aesthetic), which were characterized by innovation and even varied to represent a close connection to the various conditions of life (religious, political, Social) [16].

In light of these requirements (the Muslim artist relied upon the process of intellectual deduction on the sensory faculties of "feeling, imagination, and perception" in addition to a deduction based on the processes of derivation and quotation, which for craftsmen are a kind of innovation) [17].

4. The theory of evolution: This theory raises an important issue, which is that Arab Muslim craftsmen, after adapting artistic industries, derived and added other new elements that they created, and thus a group of artistic styles was formed from all of this. But these styles did not remain as they were, borrowed and innovative, but also relied on development. They also embodied the artistic and intellectual interaction of the Muslim artist in developing the reality of forms, as in the clear development in the Samarra styles [18], the clear development that followed in architectural pioneer designs represented by the designs of domes, arches, and columns. etc. during the Islamic historical periods, and (the theory of development has been linked to a large extent to the intrinsic motivations of the Muslim artist depending on the environmental and social conditions, and this is explained by the continuous artistic development from one civilization to another) [19].

Riyaza architecture Islamic and its effectiveness in interior design

In the lives of people, art is considered a vibrant heart. It also represents the mirror that reflects their inner composition and emotional formation. Art has been throughout the ages one of the truest means of expressing the lives of nations. It also represents an accurate measure of the degree of their sophistication and civilization [20]. In the civilization of the Muslim Arabs, art was the foundation of an authentic civilization that was not devoid of most aspects of Islamic life in architecture and interior design. This was evident in the Arab Muslim creativity of unique and advanced shapes and models that impacted the cultures that followed. Therefore, Arab Islamic art peaked in the Riyaza of architectural elements and forms until these elements became symbolic shapes for Islamic art and were added to the interior space to meet the needs and requirements of its people [21].

Perhaps one of the most important things that distinguishes Islamic art from all other arts is the diversity of the geographical environments and historical stages in which it developed and was renewed throughout the ages [22], which gave Muslims the opportunity to benefit from the diverse local styles according to each geographical environment and to produce them artistically in an innovative way stemming from the values and principles of the Islamic religion, and this is what it was directly reflected in the designs of Islamic architectural elements and forms, displaying an aesthetic character with distinct contemplation of Arab-Islamic thought. It also represents the beauty achieved through the harmony of various Arabic inscriptions, decorations, and calligraphy [23].



Figure 1. Shows the front facade of Bekce Saray Palace (Researcher)

Therefore, no matter how much analysis is mentioned of these architectural elements and forms, they remain for the contemplating Muslim something special, and in order to recognize the beauty of these elements and forms, we must point out that this art is an expression of a social reality and cultural development, and also represents the formation of specific data within the interior spaces so that they express the function of the place while showing integration with other external architectural elements and forms [24].

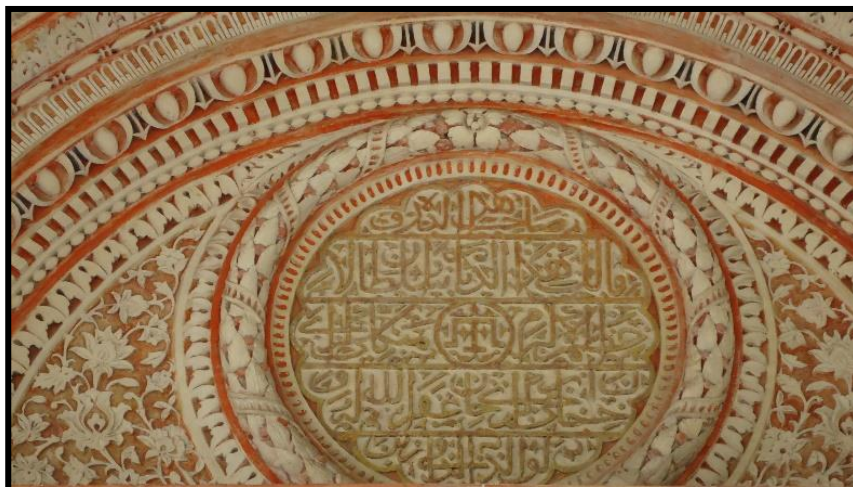


Figure 2. shows the use of Arabic calligraphy and Islamic decoration at the entrance to the Hall of Governance (Researcher)

Therefore, Muslim architects have accomplished creative works that carry artistic values so that they are in harmony with the general character of Islamic society. It is clear to us from the above that the Muslim architect and designer were able to achieve in their architectural and interior design in particular a creative art commensurate with the greatness and sanctity of the Islamic religion [25], as it pushed the architect and designer to deeper thinking about Through the distinguished creativity he accomplished in the types of architectural designs, including floral, geometric and calligraphic inscriptions, he also represents the beauty that relied on the principle of abstraction in its creative foundations with all the symbols it contains.



Figure 3. The palace lounge where the khan hosts his guests (Researcher)

Bakhchisaray city

The history of the city goes back to the end of the fifteenth century and was built on the ruins of a small city that had previously been built in the thirteenth century. It was conquered by the Khan (Nokai) after battles that subjugated the city, like the cities in the west of the island [26]. It means in Turkish, Bahçesaray, "Palace Garden", Figure No. (1), and for more than 350 years, the Crimean Khanate of the Kayi dynasty ruled, before it became the administrative capital of the Crimean Tatars. The city was famous for growing vines, as it was called (The City of Grapes) and (The Happy City). The city contained (20,000) houses and was inhabited by about 250,000 thousand people [27].

The city was built on the outskirts of rocky streams, where it would be difficult for anyone who attacked it. The city included the Grand Palace and all its annexes, as well as a cemetery for the ruling family of the Kai dynasty. The city was walled and contained a network of main roads and internal alleys, on its sides, dotted with houses from which small balconies emerged at the bottom, almost meeting the sides. The highest, in addition to the shops, workshops, markets, and cafes, the Khan Palace is approximately in the middle, and wells are spread throughout the city, as well as service facilities such as baths, inns, and fountains opposite the Palace Mosque located at the entrance to the palace. It is famous for its walls, which reach 8 meters high and 5 meters thick, and are equipped with defensive towers [28].

As for doors, the city has five gates, the largest of which is (Odern Bara), the only gate remaining to this day, and the rest were destroyed in 1950. The walls are also topped with

four towers that reach a height of 30 meters. The entire city can be seen from these towers, which is famous for the beauty of its Ottoman-style architecture, and is famous for a spring called "The Fountain of Tears." It has beautiful fountains in the middle, and it is one of the palace's most beautiful techniques and designs [29].



Figure 4. Bakhchisaray Palace from inside the palace garden (Researcher)



Figure 5. Fountain (Fountain of Tears) in the middle of the palace garden (Researcher)

3. CONCLUSIONS

Through the course of the research, the researcher reached several conclusions:

1. Architecture and the formal organization of its internal spaces are organically linked to the true Islamic religion and have an impact on the organization and distribution of space and activities in it by Islamic law.
2. Islamic architecture, since its emergence, has benefited from previous civilizations and imitated their architecture by the instructions of the Islamic religion.
3. The development of Islamic architecture and its interior spaces was linked to the theory of craft at times, to the theory of origins at times, and to the theory of deduction and innovation at other times.



4. Land architecture is linked to various techniques, including those related to the design of the Islamic city and the spectral performance it provides in its internal spaces and the techniques used in its implementation.
5. The techniques in the interior spaces of Islamic historical buildings are divided into structural and decorative techniques, and here the leadership in each of them is included within the structural composition or in the form of miniatures added to the building.
6. Islamic architecture benefited from the surrounding environment and used its components, as in the Bokcesaray Palace in Crimea, where it benefited from the nature of the land and used the site to build a fortified city.
7. Muslims innovated in ventilation and acoustics techniques and benefited from the thickness of the walls, ceilings and hollow domes, as well as the addition of the stone material used in the building, so they were the pioneers in it.
8. Muslims were creative in designing and implementing domes in an innovative engineering manner of different types, adding an aesthetic, formal, and effective structure to the interior space.
9. Riyaza Islamic architecture achieved a distinctive diversity by virtue of time and place to document an exclusive and time period known for its style, which is linked to its Islamic roots arranged by the Islamic faith on the one hand, and the formal specificity associated with construction methods and available raw materials.
10. The architecture on the island of Crimea was influenced by Ottoman architecture and adopted its architecture and style completely, and this extended to the interior space with all its elements.

Recommendations:

The researcher recommends the following:

1. Interest in Islamic architecture and its effects, especially in Crimea, and documenting them.
2. Study of Crimean architecture, a detailed analytical study that contributes to preserving and documenting the Islamic heritage on the island of Crimea.
3. A specialized study is devoted to the interior design of the Islamic house on the island of Crimea.

4. REFERENCES

- [1] The comprehensive dictionary of meanings. "Definition and meaning of Al-Riyaza in the comprehensive dictionary of meanings," Available from: <https://www.almaany.com/>.
- [2] Hassan ZM. Baghdad School of Islamic Photography. (1955).
- [3] Shaker AH. The creative process in the art of photography. (1987).
- [4] Al-Basha H. Islamic photography in the Middle Ages. Al-Nahda Al-Masdariya Library (1959).
- [5] Al-Husseini H. "Properties of gilding in calligraphy." Al-Academy J. 11(60): 145 (2011).
- [6] Sherzad SE. Principles in art and architecture. Arab Yaqadah Librar (1984).
- [7] Iverson BL, Dervan PB. ART AND ARCHITECTURE IN THE ISLAMIC TRADITION. (2023).
- [8] Al-Yahyai F, Al-Amri M, Heiba E, Mansour H. "Islamic Manuscripts Art in Arabic and Persian Schools: The Artistic and Aesthetic Values." Art Des Rev. 07(02): 89–114 (2019).
- [9] Al-Arifi TMN. "Decorative aesthetic aspects and their use in Islamic architecture." Al-Academy. 2(107): 77–92 (2023).
- [10] Agha WH. Composition and its plastic and aesthetic elements in the miniatures of Yahya bin Mahmoud bin Yahya Al-Wasiti. <https://www.darculture.com> (2000).
- [11] Clarke DS. "History of semiotic." Princ Semiot. 12: 24–54 (2020).
- [12] Langer SK. "The Cultural Importance of the Arts." J Aesthetic Educ. 1(1): 5 (1966).
- [13] Abbas AM. Aesthetic values. University Knowledge House, Alexandria University (1987).



- [14] Hanash IMH. *The Theory of Islamic Art in the Thought of Ismail al-Faruqi*. (2012).
- [15] Faris B. *The secret of Islamic decoration*. French Scientific Institute of Oriental Antiquities (1952).
- [16] Arnason JP. *Islam in Process: Historical and Civilizational Perspectives* (Yearbook of the Sociology of Islam, vol. 7). (2006).
- [17] Al-Jubouri YW. *The Book in Islamic civilization*. Dar Al-Gharb Al-Islami, Beirut (1998).
- [18] Grube EJ. "Richard Ettinghausen, Arab Painting." *Art Bull.* 47(3): 375–376 (1965).
- [19] Mutawa HAF. "Colors and their meanings in Islamic civilization." *J Gen Union Arab Archaeol.* 3(10): 1–33 (2016).
- [20] Kniveton CC. "How Can the Art Making Process Foster a Stronger Sense of Self?," (2017).
- [21] Osim SE. "Islamic Art and Architecture: A Reflection of the Culture and Tradition of Islam." *Soc J Soc Sci Humanit.* 1(2): 175–185 (2021).
- [22] Gomaa EA. "Preserving Identity against Challenges of Digital Technology (A case study of history of Islamic arts)." *J Archit Arts Humanit.* 7(8): 475–497 (2023).
- [23] Ahmed AS. "The Spiritual Search of Art Over Islamic Architecture With Non-Figurative Representations." *J Islam Archit.* 3(1): 1 (2014).
- [24] Shafiq J. "Architectural Elements in Islamic Ornamentation: New Vision in Contemporary Islamic Art." *Art Des Stud.* 21(August): 11–21 (2014).
- [25] Azad A. "Islamic Values in Islamic Art." *Astrolabe A CIS Student Res J.* 2020(2): 1–24 (2020).
- [26] Nashchokina M. "Influence of Local Cultures and Construction Traditions on the Crimean Manor Architecture of the Late XVIII to Early XX Century." *Adv Soc Sci Educ Humanit Res.* 368(Icassee 2019): 1–6 (2019).
- [27] UNESCO. "The historical surroundings of Crimean Khans' capital in Bakhchysarai," Available from: <https://whc.unesco.org/en/tentativelists/5774/>.
- [28] Eminov RR, Seytumerov SS. "Materials related to the city of Bakhchisarai and Bakhchisarai Palace Museum from the Archive of TsGaLI SPb (CSA LA SPb): photographs, graphics, documents (1920–1950s)." *Crime Hist Rev.* 1(2): 172–184 (2020).
- [29] Khazievich KN. "Architecture of the Crimean Khanate." *Sheikh Marjani Acad Sci.* 243–281 (2014).