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The full text of this article is entitled:
Study and Explanation of The System
of Signs in The Reading of Religious
Architecture of Zandieh Period
(Case Study: Vakil Mosque, Shiraz)
Published in the same issue.

Study and Explanation of The System of Signs in The Reading of Religious Architecture of Zandieh Period (Case Study: Vakil Mosque, Shiraz)

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Introduction

Semiotics is one of the prominent characteristics of human beings that from the first period of their life has a special effect on creativity, innovation and in the field of art, and according to Islamic views, it is a sign, physical or worldly characteristic inherent in spirituality (Chitsazian, 2006). In other words, the totality of this world is a sign of another world. Lanker believes that art is the invention of images as a sign of human emotion, and that forms usually include conceptual expression, symbols to express emotion, and include a rational, purposeful, and direct relationship. The title of indigenous architecture is as important as the subject of aesthetics and mysticism, in the purity of thought and the preservation of nature. Indigenous architecture, although it has changed at different times, but has the ability to preserve its special identity and reflects their customs, climate, spirit, feelings, thought and art. What once had a tradition of architectural culture as a tradition is now just like a lifeless body in front of us, and the nature of present-day society seeks to find and benefit from the values of the past. There is a need to study in order to recognize the strange and forgotten values in themselves (Ardalan & Bakhtiar, 2000). This Research sought to answer the question of Vakil Mosque architecture as the only survivor of the Great Mosque of the Zand period influenced by the concepts and themes of culture is formed, in this regard, the research has recognized the nature of Zandieh's works in Shiraz through cultural expression tools. Here, if cultural tools are defined as a set of rules, rules, materials, combinations, elements, forms, and practices that manifest in specific ways in architecture, in addition to identity, they can be symbols in the transmission and reflection of content, meaning, or concept. Accordingly, it is expected that in the formation of art and architecture of this period, cultural-human factors such as Zandieh tribal culture along with the cultural-artistic context of Shiraz have played a stronger role than material-environmental factors.

Methodology

The nature of the research is qualitative and the research method is descriptive-analytical, interpretive and documentary, library and field studies have been used to collect information.

Results and Discussion

The semiotics of the motifs and drawings of Vakil Mosque indicate that in the architecture of the building, the strong mystical attitude of the Safavid era has been simplified by moving towards the content of ethnic culture and art and has formed a uniform and simplified structure of the architectural pattern of Iranian mosques.

Conclusion

The concepts of motifs and drawings are important in explaining the values of the ethnic art of the Zand dynasty and as a potential context for the emergence and display of the aesthetic components of Zandieh art.

Keyword: Semiotics, Religious Architecture, Zandieh Period, Vakil Mosque, Shiraz.

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How to refer to this article:

Yarmahmoodi, Zahra, Niknahad, Fatemeh. (2022). Study and Explanation of The System of Signs in The Reading of Religious Architecture of Zandieh Period (Case Study: Vakil Mosque, Shiraz), *Iranian Urbanism*, 5 (8), 189-211.

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