

# Psychological Impact of Color on Residents of Shiraz's Houses during Qajar Era (Case Study: Narenjestan Qavam)

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## Abstract

Colors in Islamic art and culture of Iran have been categorized, selected and applied through various rankings such as the most valuable, the most honorable, the most beautiful, the most noble, etc. Any color has its own indication and application which is used in various decorations in monuments and has its own sensations and perceptions. Color has had a great role in Iranian traditional architecture since ancient times and it has had various psychological senses. By the increase in interactions with the west during Qajar era, the style of color and decoration application changed slightly, which could be discussed. Shiraz also has included some of the styles of Qajar era and these styles are crystallized in the decoration of various monuments considering the delicate, mystic, artistic, literary and scientific spirit of people in this city. Shiraz Narenjestan Qavam is one of the monuments which are constructed during Qajar era and the colors are creatively and psychologically placed in the heart of the decorations in this monument so that various perceptions and sensations are inferred in its residents and guests in order to mix up beauty with application. Accordingly, the objective in this research is to study the psychological impact of colors on the residents of Shiraz house during Qajar era and especially in Narenjestan. Results from this research suggested that the color used in Narenjestan Qavam express the spiritual, anger, peace, friendliness and purity which are the attributes of the residents in Shiraz and the monument itself.

**Key words:** Color psychology, Shiraz houses residents, Qajar era

## INTRODUCTION

Since old times, the psychological impacts of colors in various people were considered by the scientists; for instance, it is proved that blue colored rooms have positive impacts on individuals or green and blue colors decrease the fatigue. Green and blue are cool colors and blue is the color of calmness. Purple and violet are luxurious and magnificent colors and purple is the color of modesty and dignity of soul. Dark red, dark purple and black are less visible and show the space more limited. Color red is the symbol of life, prosperity and livelihood, while it is not suitable for nervous people. Orange is the symbol of energy and lemon color is appetizing which is suitable for

nervous people. Green and blue lead to happiness and that's why the sea and the sprouts lead to soothe of the nerves and relieve of the mental fatigue. Mix of black and yellow has a great visual impact and it is used on barricades and forbidden areas, (Ostovar, 2012).

During Qajar era, colors were used as the following: seven-color tiles and colorful glazes, plastering and tiling interior façade, using wooden arrays in decorations, colorful glasses, Victorian erapaintings, using decorative bricks and special Qajar era cuttings, using mirror decorations, using painted and patterned tiles (including the images mythological and courtier figures), using brick-cut shapes in religious places decorations, RASMI BANDI and KARBANDI. The dominant colors in monuments during Qajar era were yellow, orange, red and violet, which were the constituents of the Qajar architecture.

Psychologically speaking, various colors of these glasses and creating the same color lights lead to various impacts on humans and each color neutralizes this impact along with the other colors and proper amount of them adjust it.

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The majority of the colors used in sash windows are azure, red, green and yellow and each of them has a definite psychological impact. This research tries to identify and study the impacts of the colors and their psychological aspects in architecture and design during Qajar era in Shiraz and especially in Narenjestan Qavam. Hence, it is tried to identify the psychological aspects of the colors through identifying the colors, their application position, and hidden feelings and perceptions in them and it tries to study the impacts of these colors on these houses' residents.

## METHODOLOGY

The research method in this study is survey-analytical method. The data in this research was collected through researcher-made checklist and based on direct observations. The statistical society in this research included the colors of the walls, ceilings, carpets, doors, windows, and columns of Narenjestan Qavam Garden. Considering the statistical population being limited, the sample and the population were considered the same. Color psychology was used to analyze the colors used in this garden in this research.

### Color Application in Narenjestan Qavam

According to many researchers, not many people in the world have been familiar and aware of the impacts and quality of colors, as much of Iranians did. Using colors has been popular in Iran since prehistoric era and it has reached its climax in the later eras, in arts and industries such as textiles, architecture and tiling. The application of red color in Sialk civilization from five thousand B.C. and various colors in the later eras show the background and continuity of color and coloring history in Iran. As approaching the mysterious sites of old architectures in which color and light are used, the audience will be attracted to them and they will be captivated by the beauty of it, as if this part of the world is a part of the divine heritage which the gods have put on the earth as Prometheus Fire and it is years that is burning and now its flames are still burning although not as bright as it used to be. (Nabipur, 2004) Among the cases studied in this type of architecture could be referred to the architecture of color and light in the building of Narenjestan Qavam which attracts audiences with the sparkle of various colors in the architecture of these types of buildings. Using colors to form a symmetry and coordination in Iranian art history is another aspect of the symmetry-oriented and aesthetic sense of history in this country.

### The Impact of Color on the Residents of Narenjestan Qavam

#### *The therapeutic effects*

Using colors in curing and improving the physical and mental patients has always been at the center of therapists'

attention. Nowadays, intestinal and digestive inflammations could be cured by 60 minutes of yellow light radiation and 60 minutes of blue light radiation can cure abscesses and three times of 30 minutes of green light radiation could cure arthritis. Hence, architects had provided the physical health for the residents in Narenjestan Qavam through their artistic creations and these creations are unique and magnificent. (Nabipur, 2004) Also, colors help with decreasing fatigue and stimulation of the eyes.

#### *The impact of colors in the environment*

The main objective of all these artistic efforts is to extract and purify the spiritual nature of form, color and their freedom from the materialistic prison. Color is life since the world without color is dead. Colors are the main idea and the product of the colorless light and colorless darkness is the opposite of them. Color is one of the elements which impact the visual perception of individuals along with light, texture, form and shape. However, color is treated as a random phenomenon in design, more than any other element. Colors provide a large variety of contrasts in different hours of the day and in any hour, they provide new shades which make the environment different and lively; moreover, using colors, the environment could be integrated and unified, or the environment could be distinguished and identifiable. By the application of various colors in the ceilings, walls and doors in Narenjestan Qavam, an important tool is provided for the guidance and induction of certain mental states in the residents.

#### *The psychological impacts*

The psychological impact of color is the impact which is called the color impact. The element of color and the color impact could be matched only about coordinated in several heartbreaking. In all other cases, the agent of color transforms into a new work. (Seyedsadr, 2001) The issue which should not be neglected is the fact that the colors' impact includes many factors. The power of the colors about their depth is hidden in the color. These properties are crystalized in the darkness and brightness, coolness and warmth, degree of saturation, or the extent of the color levels. Also, the impact of each color is determined by its relative position in regards with the accompanying colors. One color should be applied considering the colors in its surrounding environment. (Seyedsadr, 2001) The studies of the psychologists on the impact of color and light on the perception of human about the environment and time, indicate the impact of color on the sense of weight (lightness or heaviness), temperature (warmness or coolness), distance (closeness or remoteness) and dimension (largeness or smallness). Even, the scale of time in environments including various colors is different and the combination of these factors lead to different impacts on the perception of humans, regardless of

other environmental factors and properties in the same space with various color combinations (Mohammadi and Shakibamanesh, 2005).

The orange and blue colors used in Narenjestan Garden are complementary colors and the mixture of these colors is gray. When the observer is in this place, they receive various lights and these lights are alternatively orange and blue and the walls reflect these colors with everchanging angles. This interaction provides humans with an emotion of richness in colors. Colors are shining powers and energies which impact humans either consciously or unconsciously.

### *Spiritual impacts*

Architecture in Iran has been in direct contact with religious, cultural and mystical issues in Iran. These issues are observed through various separate performances in public and private spaces. Therefore, the quality of architecture in these spaces are completely different. Narenjestan Qavam Garden as a private space, mosque and school (in its traditional sense) has been used as a religious spaces and cultural issues in these spaces were studied. Walls and cool colors backgrounds lead to a slight decrease in the observer's body temperature and warm colors lead to a slight increase in the observer's body temperature. Visually speaking, warm colors come forwards while cool colors sit back. The windows and furniture in this garden with average color background and size mix color with the furniture and windows with large sizes and dominate the environment. The stability is diminished and a visual shock is created, tacitly. With average furniture and windows and a balanced and average color a stable combination is created. Any combination could be considered efficient if the elements of it could effectively connect with the audiences. In most cases, the main issue to identify the key elements so that by the order in the furniture and light, they could be extracted from irrelevant visual elements. These interfering objects ruin the environment. Artists who had created the colorful glasses in the garden, would use color to create such spiritual and mysterious environment so that they could intensify the thoughts of those who praise though spirituality.

### *Happiness and vitality*

Color is life since the world without color is dead. Colors are the main idea and the product of the colorless light and colorless darkness is the opposite of them. Light is the first phenomenon in the universe. Through colors, the living spirit and nature of the world become clear. Also, its words and sound, its shape and color, are the main branches of the supernatural nature of it which is perceived not fully. As sound adds color to the word, color naturally adds certain form to the shape. The main nature of color is

the resonance of imaginary imaginations and in this case, color is music. When thought, concept, regulation, touching color and its spell are broken, there won't be anything left but the soulless body. Narenjestan Qavam Garden induces the sense of life, joy and livelihood in its residents through different and sometimes contrasting colors.

### *Transferring the aesthetic sense*

The shapes used in this garden have their own rational and meaningful system. In designing, these meaningful qualities of shape and color should be matched together; that is, shape and color approve each other in meaningfulness. Similar to three main colors of red, yellow and blue, three main shapes of square, triangle and circle retain conceptual and expressive properties. Square expresses material, weight and specific limits and induces a sense of drift, stretch and experience of movement. Square matches the color red and the weight of red volume matches the heavy and still shape of square. With its sharp angles, triangle creates the sense of aggression. Triangle is the symbol of thinking and its weightless sense and properties matches the light-yellow color. Unlike square, circle calms the feelings and induces calmness and slow movement. Circle is the symbol of soul which is always moving in itself. Hence, the residents of this garden feel the sense of aesthetics in themselves through observing any of these shapes.

## **CONCLUSION**

Colors are shining powers and energies which impact humans either consciously or unconsciously. Artists who had created the colorful glasses in the garden, would use color to create such spiritual and mysterious environment so that they could intensify the thoughts of those who praise though spirituality. (Mohammadi and Shakibamanesh, 2005).

Through studying and analyzing the derived data, and colors, their psychological impacts, architecture, plan, shape and decoration used in the monuments during Qajar era in Shiraz, especially Narenjestan Qavam, it is concluded that the colors used in Narenjestan Qavam express the spiritual, anger, peace, friendliness and purity which are the attributes of the residents in Shiraz and the monument itself. Hence, through a close scrutiny, it could be concluded that color and shape in the architecture of Qajar era have been of a great application, due to this style being introverted using different decorations. These colors and reflections infer spiritual, divine, poetic, anger, friendship, beauty and supernatural moods along with repelling insects. The red, blue, green, yellow and orange colors are the main colors used in Narenjestan Qavam and generally in the architecture of Qajar era in Shiraz.

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