

Study of the Relationship between the Formal Components of Carpets in South Khorasan and Razavi Regions with the Cultural Identity of the Producing

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Abstract

The study of "form," which means components of perceptible artwork, requires distinctive considerations in different works and arts, in such a way, that the form is in numerous media formats as well as various social and cultural contexts. There is a different presence and existence, and this different entity has led to some works titled "fine arts" and others "applied arts." The study, description, and analysis of form in the applied arts is an incomplete process without considering the biological, social, and cultural identities of the productive societies and the practical necessities of these works. The main issue in this research is the analysis and analysis of the type of feminine component of carpet as one of the essential applied arts in Iran with the cultural context of its production, to recognize and interpret the kind of impact of the components of cultural and social relations and interactions of carpet manufacturing communities on the formal characteristics of the product. The type of research correlates with the required information gathered by library and field methods (observation card). This information has also been analyzed using "third type quantization" and "cluster analysis" methods as efficient methods in social and cultural studies. The results of this study, while presenting a clear picture of the type of distribution and clustering of form characteristics of the carpet as well as the cultural components of the production of this product in the target community, show the association of the various orientations of the femoral features with the social and cultural context of production; Specifically, these orientations are more evident concerning the type of social-cultural structure of urban/non-urban carpet producing groups Including the influence of formal characteristics of the carpet production system and how it continues, as well as the geographical dependencies of producers (especially in areas where the lifestyle and cultural context of production communities are more dependent on geography and natural environment).

Keywords: Iranian rug, lifestyle, Applied Arts, Cultural identity, Geography.

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