

Original article

УДК 72.033

doi: 10.17223/22220836/47/20

STUDY OF SAFAVID BUILDINGS DECORATIONS (WITH SAMPLE SURVEY OF THE CHESHME EMARAT AND BEHSHAHR BAGHSHAH)

Ebrahim AmirKolaee¹, Karim Hajizadeh², Reza Rezalou³

¹ Islamic Azad University, Savadkuh, Iran

^{2,3} University of Mohaghegh Ardabili, Ardabil, Iran

¹ ebrahim.amirkolaee@gmail.com

² karbastani@yahoo.com

³ reza_rezaloo@yahoo.com

Abstract. Throughout history, man has wanted to create his own living space for various reasons. This aspect can be seen even in early humans who lived in caves such as Lascaux in France and Valtamira in Spain. It should be noted that the attempt to do so is visible among ancient human civilizations around the world and is not specific to specific regions or ethnic groups, because the decorations of geometric and abstract patterns are seen among the people of Europe. Safavid era in Iran is one of the busiest architectural periods. The buildings are located in the most attractive and glamorous buildings throughout the architecture of Iran. In the Safavid era, the ancient style of Iranian architecture was renewed and the design of buildings and space materials was opened for itself. Remains of the Safavid period, both in Behshahr and in other cities of Iran, contain a wide range of architectural decorations. The subject of the present discussion is the study of the architectural decorations of this period, which is due to the study of some examples (Cheshmeh Emarat and Baghshah in Behshahr). Safavids will help in Mazandaran region.

Keywords: Islamic architecture Decorations, Iranian architecture, Safavid Era

For citation: Ebrahim AmirKolaee, Karim Hajizadeh & Reza Rezalou (2022) Study of Safavid buildings decorations (with sample survey of the Cheshme Emarat and Behshahr Baghshah). *Vestnik Tomskogo gosudarstvennogo universiteta. Kul'turologiya i iskusstvovedenie* – Tomsk State University Journal of Cultural Studies and Art History. 47. pp. 241–250. (In Russian). doi: 10.17223/22220836/47/20

Научная статья

ИЗУЧЕНИЕ ДЕКОРА ЗДАНИЙ ЭПОХИ СЕФЕВИДА (С ВЫБОРОЧНЫМ ОБЗОРОМ ЧЕШМЕ ЭМАРАТ И БАГХШАХ В БЕХШАХРЕ)

Ebrahim AmirKolaee¹, Karim Hajizadeh², Reza Rezalou³

¹ Исламский университет Азад в Савадкухе, Иран

^{2,3} Университет Мохазег Ардабили, Ардабиль, Иран

¹ ebrahim.amirkolaee@gmail.com

² karbastani@yahoo.com

³ reza_rezaloo@yahoo.com

Аннотация. Эпоха Сефевидов – один из самых оживленных периодов развития архитектуры в Иране. Объекты данного периода являются одними из самых привлекательных и изящных во всей архитектуре Ирана. В эпоху Сефевидов древний стиль иранской архитектуры был обновлен, значительно изменились декор, форма отделки фасадов и строительные материалы. Архитектурное наследие периода Сефевидов как в Бехшаре, так и в других городах Ирана, содержат широкий спектр архитектурных украшений. Предметом настоящей работы является рассмотрение декора периода Сефевидов на примере дворца Чешме Эмарат и особняка Багшах в Бехшаре.

Ключевые слова: Исламский архитектурный декор, иранская архитектура, эпоха Сефевидов

Для цитирования: Ebrahim AmirKolaee, Karim Hajizadeh, Reza Rezalou. Study of Safavid buildings decorations (with sample survey of the Cheshme Emarat and Behshahr Baghshah) // Вестник Томского государственного университета. Культурология и искусствоведение. 2022. № 47. С. 241–250. doi: 10.17223/22220836/47/20

Introduction

Classification of works has major role in the maintenance and preservation of ancient works of art. In addition, since that was repeatedly emphasized on category imposing to cultural and historical monuments which will lead to the growth of public attention, documentation and gradual development of special activities [1. P. 26].

Buildings remaining from the Safavid period in Behshahr and in other Iranian cities contains a wide range of architectural decoration. Although this era is fairly close but yet is unknown to us. We won't take this opportunity to explain the reason of this as it requires more discussion. One of the manifestations of this lack of knowledge or lack of understanding during this period [2] are incomplete state of the art and decorative art.

The research topic is to investigate this period decorations in regards of (Cheshme Emarat and Baghshahi building in Behshahr) samples. Obviously, evaluation of these samples will help to better understanding of decorative art in the architecture of the Safavid period. In this regard, by using books and written articles, the overall decorations situation in this period was studied and it will follow by architecture analyzing of two selected samples [3]. It is hoped that the present study manifest unknown aspects of decorating of this period more and more.

Background research

In connection with the decorations and arrangements implemented in different areas of the Safavid period, a number of articles and several books published which we discussed briefly about each. For example, the review paper about investigating on Lime decorations in the bathroom of Safavid, Qajar and Zand written by “Mary Shadabfr” and art and civilization by doctor “Golam Ali Hatem” and a book named “Introduction to architectural decorations repair” are notable works in this regard. In “Parviz Holakouee” Master theses titled as “Technology and pathology decoration of some buildings from the Safavid period in Isfahan” he reviewed porcelain decorations. as well, in “Soodeh Mousavi Asl” thesis titled as: “The preservation and restoration of paintings on plinth stone in porch mirror salon of palace Chehelsotoon” mention of some of its decorations.

There is a fragmentation of information in these resources. In this study, we are going through an important period [4. P. 238].

in our history with a comprehensive look at the evolution of art and decorative art decoration review.

The need for research

In general, in old times, the southern part of the Caspian Sea had extraordinary political and military history. Reviews and searches on the shores of the Caspian Sea in places like the caves of Hutu and belt (near the city) has been done in this area dating back to the caveman era and 1000 years before Christ recorded [5. P. 162].

The prosperity of the region became more in Safavids. Safavid kings interest led this area to be the second choice of capital, but in modern times been considered less valuable. To know more and better of this area, two important buildings are chosen from this city to unhide the hidden aspects of art decoration in the Safavid era by describing the related architectural decorations [6. P. 489].

Research Methodology

The research method is a library research.

1. Art in the Safavid period

One of the most brilliant periods in Iran after the Islamic art of is Safavid period (Fig. 1). In the year 907 (1502 AD), Shah Ismail Safavi dynasty founded. During this period, industrial centers and art centers increased in Iran. Tabriz was the capital at the beginning of this period and that is why it was a center of the activities of artists such as painters, calligraphers, illuminators and binders and also other artists who worked in arts and crafts and entertainers on astronomy and textile industry. It must be admitted that the general attitude to the arts in the Safavid period and a bright new era in Iranian art rose again. Iran's art, as some incorrectly thought, is not limited to the pre-Islamic period, but it has emerged in all the course of full of its kind and beautiful art.



Fig. 1. Type of painting on chehelsoton palace in Isfahan, turkestan king [7. P. 20]

1-1. Study decorative motifs of the Safavid period

There are many examples of the first century Safavid state, but according to the historians, Shah Ismail palaces built in Khoy and Qazvin. In fact, at the time of Shah Abbas I of the Safavid period, extensive activities and the addition of various buildings were constructed in different cities.

The evidence says mirror used for the first time in the decoration in Qazvin in Court House of Shah Tahmaseb. It was pointed out that perhaps the most significant ancient mirrors found the grave of Lorestan. In Iran's Safavid era old architecture, building design and materials of the place was renewed.

Most of the Safavid period buildings such as mosques, schools and inns built in four porches style using mosaic and seven colors tiles as decoration. Religious buildings of this period had porch, arches, domes, minarets and entrance adorned with tiles. In this period wooden decorations in non-religious buildings were used in the main role and the greater amount of illumination and lacquer paintings was used in. They have a close relationship with miniature designs. Carving and woodturning art, especially in the doors and roofs have been used in this period. Masterpieces of tile art, as well as bright and attractive stucco art in Iran which will get known from Muslim monuments of Seljuk and Ilkhani period, evolved and spread much beauty in Safavid period. Three kind of tile working is important in the monuments of this period: Single-color tile, mosaic tile and seven-color tile [8].

Safavid era monuments' that using this type of tile is not like anywhere in the world. The point on internal and external decorations in traditional buildings is that the decorations are part of the building and they have never been as additional ornaments, even in a period, frame work and decorations run together. This notification to decoration led to quality improvement of spaces. The use of glass, mirror, molding and other fine arts in decorations and ornaments included all aesthetic, climatic and religious considerations [9. P. 238].

1-2-1. Safavid architecture

An important feature of the architectural style of the period, in addition to strength and beauty is shine form of expression. The effects of the radiation of color and light and glory charm and impressive levels of feeling in the viewer's stunning beauty and resonance brilliant colors and surfaces frequently tiles change to a transparent, single and spiritual view (Fig. 2).

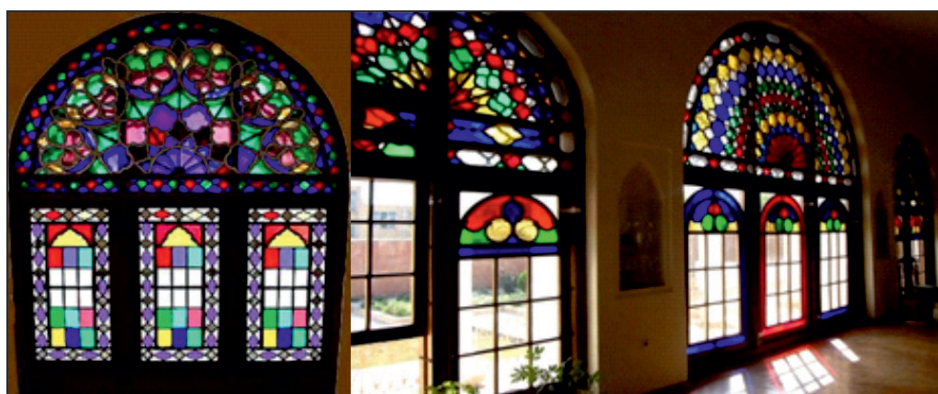


Fig. 2. Unparalleled Iranian sash techniques, with networking that decorated with colored glasses and sash

Buildings of this period still has four porches outline. However, large-scale construction of the huge porch was very attentive. In religious buildings, glazed tiles and mosaic and seven colors has been used in the exterior walls and interior decoration building minarets, domes and arches. Manuscripts and inscriptions of Naskh, white Sols and shining is used in the niche, the light coming through a window embedded in the dome, gives spiritual space.

Square bricks painted tiles, known as “Seven Colors” bricks was used on a massive scale in buildings. Stencils and colors tiles is given special adorn to the monuments of this period. Not only the walls, but the domes and arcades and entrance porch and inputs and minaret was decorated with mosaic tiles. Building large door head with transparent tiles, strips, Muqarnas progressed in the Safavid era. The combination of large head doors and minarets flanking the entrance to the courtyard and four porches surrounding buildings and the dome so that all buildings be proportionate to the degree of perfection in the architecture of the Safavid period. The walls were covered with colorful tiles with motifs of famous artists of the period and the total bond [10. P. 110].

Wooden decorations in non-religious buildings were used in the main role and the greater amount of illumination and lacquer paintings. They have a close relationship with the art of miniature designs. Carving and woodturning, especially on doors, roof, was special art of this period. The mirror is used as a new decoration in buildings like houses mirror.

The architecture of this period is very diverse in size and efficiency (Fig. 3). And all aspects of cultural, social and economic life has lively and dynamic presence. The most magnificent mosques, the most massive fields, beautiful bridges and streets, the markets, schools and caravanserais and was built in this era.



Fig. 3. Ashraf hall

1-2-2. Tiling in Safavid period

With official declaration of Schism, Safavid made clear distinction with the Ottoman Empire. Applied Arts was created because of the Society need at this time they were more prosperous than it is before like: foundations for the buildings, including the tiling that Safavi have noted.

In regards of the time-consuming installation of mosaic tiles in the late ninth century, cheaper and faster technique with polychrome tiles was replaced. This technique made the combination of several different colors on tile possible. Also in such a manner, distinction of colors are dis and because they do not influence each

other within the boundaries of colorful lines consisting of manganese and animal oil were separated from each other. Safavid mosques and schools generally covered with tiles decorated the inside and outside, while the use of mosaic tiles lasted. Shah Abbas, who was impatient to see his complete religious buildings use more rapid technique strengthened the seven colors.

Since the preparation of mosaic tile was difficult, seven colors tile was replaced, but mosaic tile was also used. The practice of seven colors tile is to cut the tiles into pieces of a shape (usually square) and had painted on it and then roasted. This tiles pieces are complementary and more color variation of seven colors made them known as this name. The subject of the tile is painting as polishing a variety of colors are very striking in Safavid painting (Fig. 4).



Fig. 4. An example of a Safavid tile

1-3. Brickwork in Safavid period

Sub water Scraping Bricks is of the Safavid period features, but at this time because of too much attention to tile, the importance of brick facade reduced and more public buildings decorated with tiles. During this period, the neglect of this beautiful, flexible and inexpensive materials causes that during next period, Qajar, the use of brick have not shown its glorious past and appeared completely with an alien face.

1-4. Molding in the Safavid period

In Safavid molding art entered into particular methods. So beautiful Muqarnas plaster of various elements, especially vaulted bald and half bald, with plaster reliefs Plants with scalloped blade of the royal palaces of grace appeared (Fig. 5).

Valuable phenomenon of Muqarnas gattar, karbandi and very wonderful Yazdi plaster of Hasht Behesht Palace and the door of Caesarea market, especially various containers such as pitchers and Cebu, Muqarnas “Tasedar” of plaster in the living and music halls of Ali Qapu Palace and the very valuable Sols molding in the gallery of Darwish Mosque and many others.



Fig. 5. An example of the moldings of the Safavid era [10. P. 110]

1-5-1. Cheshme Emarat

The building of the Safavid era and is located in the city. The building was a two-story mansion and now the ground floor and parts of the second floor remains. Spring origin is in ground floor from which water flow from four sides into pools and streams and it had been driven out by the main stream to outside (Fig. 6).



Fig. 6. Cheshme Emarat

Cheshme Emarat is a brick building on two floors dating from the Safavid period with high porches which is currently located in the south of the city. Length of 25 m and a width of 22 meters. Beneath this building is a spring water with using ceramic tiles on the second floor and then overflow basins to supply the first floor and through the woods to the pond surrounding the building was conducted. The building is covered with a dome and decorated with paintings and period of prosperity was colored tiles. Now much of the second floor was destroyed and the remnants of its valuable work by experts in the restoration of cultural heritage.

Cheshme Emarat, is comparable to the mansion Abbasi Fin Garden and Hasht Behesht Palace in the water supply system. Water was driven to Square pool in the middle of mansion through channels and led through four sides of the pond to the surrounding and small waterfalls stepped down and moved in front of the canals and the irrigation sub-branches in different parts of the garden and led to garden outside through the main streams (Fig. 7) [11. P. 384].



Fig. 7. In order from left to right: 1. Cheshme Emarat 2- Hasht Behesht Palace 3- Fin garden

1-5-2. Mellat Park (Baghshahi)

This flower garden is a refined and elegant garden that today is the location of Behshahr municipality known as Ashraf Al-Bilad Baghshahi Safavid period. According to travelers and tourists it was filled with arranged centuries-old cypress trees and flowers. Mellat Park is in city center and it is center of the Safavid era monuments in the north of the country. This places was built as a summer palace of Shah Abbas Safavi in 1021 Lunar and called Dyvankhaneh mansion. Ancient trees and rocky streams of the natural slope of the Safavid period made by engineers is still featured in the garden. This area is called Ashraf. Decorations on buildings in this period were seven-color mosaic tiles, but gardens facade often manifested brick and khesht which made differ decoration works (Fig. 8).



Fig. 8. Mellat Park Baghshahi [12. P. 211]

2. Examine the decorations in the samples

The study was conducted and observations can be seen that fountain Palace mansion built symmetrically and has decorative tile work and painting on plaster in the building, which is now part of the painting on plaster on the east side only trace of tiles and around stairs to the first floor to witness masterpieces of the Safavid era

remains rare artists. Tiling and painting in the head on the porch and was shot inside and around the vault. In the days of prosperity there was a dome, which was decorated with paintings and colored tiles. BaghShah building also includes a palace, Golbagharea and ponds Abbas Abad area. The walls and gates no longer exist. This garden is square at the end of the plains at the foot of wooded hills located behind the palace. Court House is located in the middle of the building has 10 wooden pillars that were in the Qajar era overhaul. Misbah said there was a pond against Chehel sotun mansion around which coated fabric stones used. The garden floor was paved which is also available today (Fig. 9) [12. P. 211].

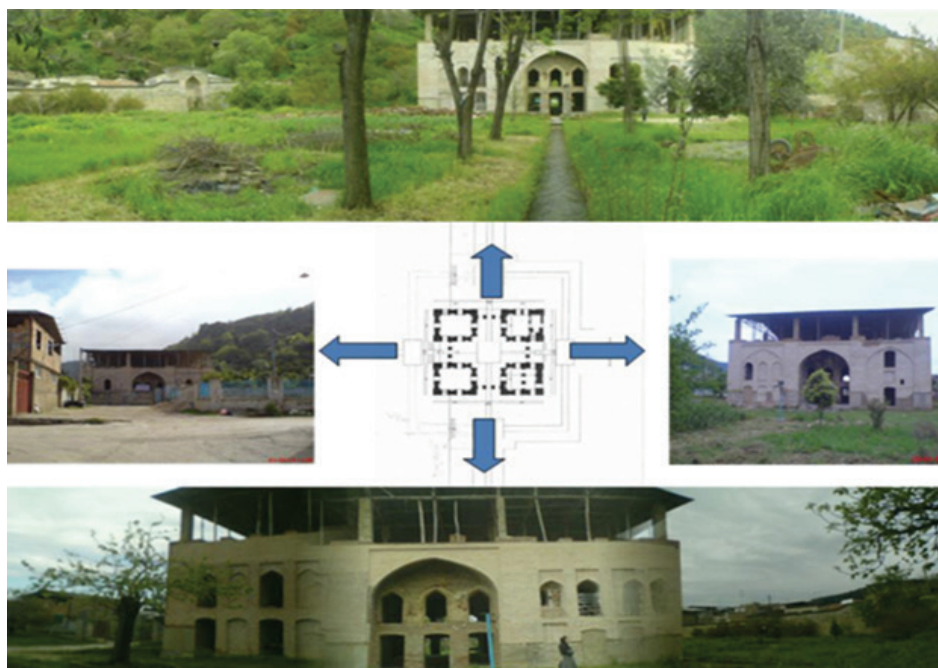


Fig. 9. Plan

Conclusions

Running ornaments in different places was not easy and it was stuck in the minds of artists. Because the spirit of Iranian architects was suffused with art, they could not be indifferent to decorative motifs and related arts in people's lives and to create peace of mind they were created. Both samples were analyzed in terms of the elements used in the implementation of the decorations are very similar assessment. Plant and geometric motifs were highly regarded in the Safavid period. The artists of this period used repeatedly vegetable motif that was marginal in the space between the twisted frames within vegetable motifs and diverse were filled. With the beginning of the Safavid Tile production emergence as a new technique and economic and political situation, lead to seven color tiles production. The reasons that led to the popularity of this technique include: cost-effective production of polychrome tiles and shorter production time and the artists take advantage of previous decorations were on the way. In the Safavid era polychrome tiles were widely used in a way rectangular tile innovative view of the large frames with different elements to bring body and character. This technique was commonly

used until the end of the Qajar period and the use of colors in the style of the yellow and orange tiled priority was clearly manifested.

References

1. Fraser, J.B. (1826) *Travels and adventures in the Persian Provinces on the southern banks of the Caspian Sea*. London: [s.n.].
2. Alemi, M. (1996) The Safavid Royal Gardens in Sari, Environmental Design. *Journal of the Islamic Environmental Design Research Centre*. 1. pp. 98–103.
3. Azari Damirchi, A. (1973) A short look on Mazandaran and its Historical Works. *Journal of Art and People*. 125. pp. 42–46.
4. Sotode, M. (1997) *From Astara to Astarabad*. Vol. 4. Tehran: Agah Publications.
5. Etemad Al Saltane, M. (1994) *Tabarestan History*. Tehran: JahaneKetab Publications.
6. Shayan, A. (1985) *Mazandaran*. Tehran: Elmi Publications.
7. Escarchia, R. (2014). *Safavid art, zand and Qajar*. Tehran: Molly.
8. Perry, J.R. (1975) Forced migration in Iran during the seventeenth and eighteenth centuries. *Iranian Studies*. 8(4). pp. 199–215.
9. Mahjori, E. (1996) *Mazandaran History*. Vol. 2. Bina Publications.
10. Motieefard, Morteza. (2015) *Stucco, reviving forgotten arts*. Naghsh mana.
11. Rubino, H.L. (1957) *Mazandaran and Astarabad Itinerary*. Tehran: Translation and book Publishing Institute.
12. Mosanejad, M. (2010) *Travel guide to the north of Iran, tourist attractions of mazandaren, gilan, golestan provinces, tourist attractions of northern roads of Iran*. Homa Publishers.

Information about the authors:

Ebrahim AmirKolaee – Islamic Azad University (Savadkuh, Iran). E-mail: ebrahim.amirkolaee@gmail.com

Karim Hajizadeh – University of Mohaghegh Ardabili (Ardabil, Iran). E-mail: karbastani@yahoo.com

Reza Rezalou – University of Mohaghegh Ardabili (Ardabil, Iran). E-mail: reza_rezaloo@yahoo.com

The authors declare no conflicts of interests.

Сведения об авторах:

Ebrahim AmirKolaee – PhD, преподаватель Исламского университета Азад в Савадкухе (Савадкух, Иран). E-mail: ebrahim.amirkolaee@gmail.com

Karim Hajizadeh – PhD, доцент кафедры археологии университета Мохагер Ардабили (Ардабиль, Иран). E-mail: karbastani@yahoo.com

Reza Rezalou – PhD, профессор кафедры археологии университета Мохагер Ардабили (Ардабили, Иран). E-mail: reza_rezaloo@yahoo.com

Авторы заявляют об отсутствии конфликта интересов.

*The article was submitted 01.01.2019;
approved after reviewing 20.04.2020; accepted for publication 30.08.2022.*

*Статья поступила в редакцию 01.01.2019;
одобрена после рецензирования 20.04.2020; принята к публикации 30.08.2022.*