

Explaining the Position of Iranian Miniatures in the Architecture of the Qajar to Pahlavi Era

Mahdi Aliyari¹

1- Department of Architecture, Islamic Azad University, Shabestar Branch, Shabestar, Iran.

ARTICLE INFO

Keywords:

*Miniature art,
Architecture, Qajar,
Pahlavi.*

ABSTRACT

Miniatures are one of the challenges that researchers face in historical studies of architecture, urban planning, or Iranian landscape. Since the Iranian miniature is the most important and abundant type of visual document that is available to researchers for historical study and understanding the conditions of past periods. But the problem becomes important that in a research framework, we want to examine these documents on a micro (architecture) or macro (city) scale. It is here that the style and content of Iranian miniatures become clearer for us and we understand that it is basically impossible to search for a "realistic" image of the body of buildings or the structure and landscape of cities in them. Although these miniatures certainly present very valuable aspects of the culture and stylistic and artistic characteristics of their time and place, they do not seek to present a real image of the place. And it wasn't their time, Iranian architecture and miniature painting have always been constantly present and influenced by each other throughout history, and this connection persists to this day and in contemporary Iranian art. Miniature and architecture have always been side by side. Sometimes miniature is the initial idea of architecture, and sometimes architecture has become the subject of miniature. Therefore, the spatial perception of each of them is common from the point of view, i.e. space, the space that is created in two-dimensional and three-dimensional painting, virtual and in objective architecture, the present study is an inquiry about the features and concepts of miniature in Iranian art around the conceptualization of architecture and miniature and seeks to study the array of miniature painting as one of the architectural decorations. This research It is decided to use the analytical and descriptive research method to determine the appropriate method for crystallizing the role of miniature in Qajar and Pahlavi architectural spaces.

Introduction

Miniature is one of the traditional arts of Iran, which has had a special place in the culture and art of this country throughout the history of Iran. The geometric lines of motifs and shape-oriented designs and drawings that have always represented many human words and perhaps without these forms, those words could not be spoken, in fact, pictorial documents are among the most important documents in the history of architecture, because they indicate something in the past, something in the real world or the mind and imagination of the painter and the audience of the image conveys something [1]. Therefore, written documents, with all their importance, do not make us more than visual documents, visual documents such as paintings, photographs, and reliefs are different in terms of type, validity, and importance in the study of architectural history, since in the field of architectural history, we generally suffer from a lack of written sources, and this in itself indicates the double importance of visual documents for researchers in this field. .which we have not used much in the study of architectural history so far. Painting and architecture have always been side by side, or exclusive features in foundations and forms have helped each other... Sometimes painting is the primary idea of architecture and sometimes architecture is the subject of painting, so the spatial perception of each of them from the perspective of the common space of space that is created in two-dimensional and three-dimensional painting, figurative, and in objective architecture [2-3] The Herat School of Miniature Painting in Iranian Architecture was examined. In the Herat school, the works of artists of this school, including Kamaluddin and Behzad, the space is both two-dimensional and deep. Each part of the space, the location of specific and often independent events. In the selected works, it has been mentioned to create a variety of spaces with lines and colored surfaces that are placed together and have expressive and emotional aspects. Miniature art has become one of the most important artistic elements in the Qajar to Pahlavi era and has also played an important role in architecture. In this article, we intend to examine the position of Iranian miniatures in the architecture of these two periods.

1. Research Methodology

This research is descriptive-analytical because in addition to illustrating what it is, it explains and explains the reasons for how and why the problem is, the method of data collection has been using library resources, previous documents and researches, and virtual data.

2. Persian Art

Art is a word that has been used in our literature for almost fifty years for the term European art. Before the use of this word, we used the words industries and fine industries for many of the works that we know today as Iranian art. Understanding these differences is essential for the history of Iranian art writing, and artworks are divided into two categories: fine arts and applied arts. By fine arts, we mean arts that have been created only because they are beautiful. In other words, "not because of anything else, but because of themselves, such as painting, sculpture, music, and dance" [5], the attention to the art of painting in the contemporary period has undergone many changes under the influence of schools in other countries. Contemporary art pays attention to the art of the last hundred years in Iran. Throughout history, Persian architecture has always been known as the highest part of Iranian art. This architecture was superior in the Achaemenid, Parthian and Sassanid periods, and it maintained its superiority in the Islamic era as well. In general, the culture of the Islamic period in Iran did not develop powerful indigenous schools of visual arts. However, there are exceptions, one of which is the development of Iranian miniature painting and miniature in schools such as Shiraz and Isfahan.[7] Modernism has gained strength in Iranian art, and the most important change in artistic modernism in this country

is the result of the social changes carried out by Reza A. Pahlavi. Between 1949 and 1979, modern art grew significantly in Iran, and many of the country's famous contemporary artists flourished during that period.

1.3. Iranian Miniature

Miniature as the most prominent aspect of bibliography includes three periods of growth from the early Islamic period to the seventh century AH.A.H., the peak of the Ilkhanid period until the end of the Safavid period, from the 8th century AH. Until the end of the 11th century. And finally, its decline began at the end of the Safavid period. In this type of painting, in addition to the elegance and presence of decorative elements, visual narrative is the dominant element of these works, so that the narration of mythical and epic stories can be considered as a basic function in Iranian miniature, and in the manuscripts, the beauty of this type of painting can be seen [7]. One of the important visual features in these paintings is their two-dimensional and flatness. Aydin Aghdashloo says in this regard: From the very beginning, Iranian painting did not pursue any other concept except these two dimensions, and until the twelfth century AH, it remained faithful to this idea and pursued the same.

In the face of these works, four factors should be considered: the brilliant and vivid colors, the miraculous delicacy of the artist's idealistic imagination, which is preferable to obvious realism, and finally, the complex and special composition that is based on the visual tradition that governs the artist's worldview. Iranian miniature has been based on certain rules and traditions, and in each period and in each school, artists have added some of the work of their previous masters based on their talents, tastes, and tastes, or have made visual changes in it based on cultural and governmental conditions, such as changing clothes in each period, which remained constant in parallel with those general principles and rules, for example in Figure 1. We see the use of light and flat side lines, away from realism, and not using perspective, as the title of the picture suggests, this painting has been painted in the service of the book and to depict a narrative story.



Figure 1: A painting of the Shahnameh of Baysanghari, [10].

The historical course of Iranian miniature goes back to the distant past before the advent of Islam, but it can be said that when the Iranians were able to enter the Abbasid court in the third century AH, Iranian painting was recaptured after a period of stagnation.

Persian miniature is in fact the painting of Iran before the advent of Islam, which merged with mysticism and Islamic thought, and became a way for the appearance of divine manifestations, exquisite miniature works were created in the Abbasid period, which unfortunately a large part of these works were destroyed during the Mongol invasions in the seventh and eighth centuries. During the Ilkhanid period, when the situation of the country reached relative calm, steps were

taken in the way of the development of art, including the establishment of the Rashidi Quarter in the city of Tabriz, the capital of that time, which became a suitable place for the expression of the talents of artists, calligraphers, and scientists. With the passage of time, the miniature of Iran underwent many changes and various schools with their own characteristics were formed, including the Shiraz School, the Herat School, the Tabriz School, the Qazvin School, and the Isfahan School. This art, which most researchers believe was born in Iran and then made its way to China, has returned to Iran in an almost complete form since the Mongol period, and Iranian artists have spent immaculate effort in completing and developing it. Miniature is one of the arts that has the ability to depict all of nature in a small format. A miniaturist is an artist who visualizes what he thinks or thinks that the viewer is interested in seeing, and is in no way subject to the rules and regulations governing the space of painting. Iranian miniatures in the early centuries after the advent of Islam continued in combination with Arabic calligraphy and the best copies of the Holy Quran were written by innovative Iranian artists and decorated and illuminated the Holy Quran [12].

Iranian painting was famous and prestige throughout the Middle East for years before Genghis' invasion with Chinese art styles and methods. It is possible that the Seljuk Turks were the promoters of this style in Iran, and the Persians combined the Chinese style of painting with their own artistic vision, and the tiles that are available today show examples of them. Many years before the Mongol invasion of Iran, the same style, style, coloring, and design were later used in the form of book paintings. It was done in Iran [13]. In Iranian paintings, we see faces that are significantly different from the proportions of the faces of the real world, so that the eyes are closer to each other than the actual distance between the two eyes, and the ears are higher than their original position, and the face frame is mounted on Islamic lines, and many other things that we will find out with a little care. He depicted delicate and beautiful faces, he was not able to depict the true proportions and position of the face? Or is there a mystery to such faces? Literati and beauticians of Iranian art have long had a mystical attitude towards beautiful and well-written faces and tattoos, and they sanctified the beautiful because they saw in the beauty of their faces the effect and sign of the beauty of God's creation. Lewis Smith, 1997 In the art of miniature, each of the components of the face has a special meaning in the eyes of clean-eyed and delicate artists. The elongation and smallness of the nose were attractive to the beauty worshippers, and the small pores that they inserted as nostrils in their paintings indicate the elegance and fragility of their painted faces. Dynastic and curly hair is one of the characteristics of the faces of Persian painting [14]. In its turbulent history, Iranian miniature has been influenced by various visual traditions. Since the middle of the Safavid period, with the increase in communication with Western countries, the visual tradition of the Renaissance also entered Iran in various ways, the fundamental changes in the position and form of the Iranian miniature in this period show that contact with Renaissance painting was a structural encounter for the Iranian miniature.

2.3. Miniature in architecture

Miniatures in which the architectural work or the city is the main subject, if we consider the building as the most important and prominent manifestation, then these paintings contain important architectural themes, especially when the building within the painting of the image of the building or the type of building that has been destroyed or destroyed are examples of this type of painting, such as the construction of the Khornaq Palace or the construction of the Grand Mosque of Samarkand, or paintings of the construction of the Gurkani Gardens of India. In them, in addition to the characteristics of the building, the construction of the architects and the different groups participating in it can be examined. The most important paintings in this category are historical letters, and due to the prevalence of historiography in the Ilkhanid and

Timurid eras, there are many examples of the works of these periods. Prominent examples of these books are *Jami' al-Tawarikh* by Khwaja Rashid al-Din Fadlallah Hamedani and *Zafarnameh Timurid* by Sharaf al-Din Ali Yazdi. There is also another group of these miniatures in jurisprudential and religious books about Hajj, in which pictures of the Ka'ba and Masjid al-Haram are mentioned [15]. Some of these paintings are specifically related to the practice and construction of architecture, such as the paintings that appear in the manuscripts of guilds and provide information in the field of understanding architecture as a profession, these paintings are suitable for the study of topics such as how to design or transform a design into a building, the tools and materials of architects' work with the masters of the builders' group and their social knowledge, and such topics. Although these paintings are few and far between, they are a unique proof of such topics. In Fig. 2, this miniature from the end of the 9th century, which is kept in the National Museum of Iran with the identification number 4614, is very similar to the paintings of the Herat School, and the depicted space includes the Masjid al-Haram, the Kaaba, the Ismail Stone, the Zamzam well, the bazaar, and outside the city of Mecca. In the center of the painting, the interior space of the Grand Mosque, in which the Kaaba is located, can be seen.



Figure 2: Miniature of the Kaaba and its related spaces [16].

The second type is miniatures whose main subject is not architecture, but they occur in the architectural space, such as paintings that are the background of the narrated event in that garden, or buildings such as baths, palaces, schools, and the city. A clear example of this type is Figure 3, on the basis of which all the features of the palace or palace of the Timurid period can be recovered. Paintings whose subject is not an artificial space but occurs in a natural place and is not related to architecture, their relationship with architecture is by showing the painter's understanding and imagination and how he occupies his art, which is himself. It is also useful for architectural research in terms of understanding the visual language of the paintings of each painter and understanding what is depicted in other paintings of the same painter or the same book.

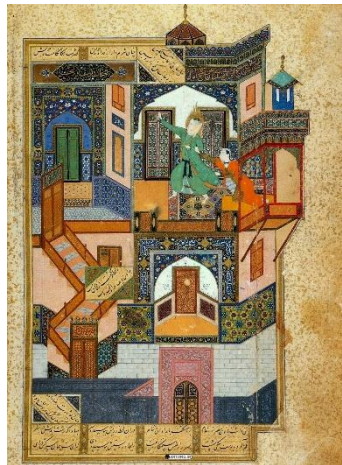


Figure 3: Yousef and Zulekha Kamaluddin, Behzad and the 3D design [16].

Based on this picture, the general form of the palaces of the Timurid period can be drawn, based on this painting, the palaces of this period were three-story palaces that entered the first floor after passing through the courtyard and then entered the second and third floors of the building through stairs, the most artificial manifestations of architectural decorations were executed on the third floor. In one part of the third floor of the building, there is a wooden porch, in which the story takes place [15].

3. Miniature in the Qajar era

In the Qajar era, miniature was used as one of the main elements of architectural decoration and interior decoration. Miniature works in this period include Qajar tombs, palaces, and mosques. Also, the role of miniatures in the design and decoration of doors, windows, and ceilings was also very impressive. During this period, Iranian architecture was influenced by Western art and architecture, and the use of semicircular arches was expanded to imitate Western architecture. The decorations of the facades facing the courtyard increased, but the decoration of the columns and capitals was simpler and inspired by the features of bricks. Emphasis on the entrance by creating simple facades and old platforms, elongation and elevation of the doorway, along with Giloy decorations in the form of a brick muqarnas train. Simple and tiled work was observed at the junction of Rokhbam with the skyline. Under the ceiling of the interior spaces, wooden knotting decorations were used and for the first time, the creation of small elliptical, circular and rectangular skylights between the openings and the external wall and on both sides of the main openings on the axis of façade symmetry was considered. This space has even been used as a beacon for lighting. The combination of traditional architecture with the symbols of classical European architecture, especially the use of centurion and triangular forms at the top of the openings and windows in the main facades, as well as the use of brick and tile decorations for the main facades, and the use of stucco and color painting inside the building are among the prominent features of this period. Staircases and staircases in this period have an independent character in terms of decorative elements and became notable [17]. According to the aforementioned aspects about the decorative features of the houses of the Qajar period, the following characteristics can be mentioned in Table 1 based on the opinion of experts in this field.

Table 1: Artistic Decorations of the Qajar Period Based on Experts

Expert Index	Decoration Indicators
Bani Masoud	Use of floral, shrub and artichoke leaf designs
Long View, Bonnie Massoud	Wall Painting
Saniipour, Robert Hillenbard, Pirnia, Arthur Pope.	Mirror work
Long Comment	Stained glass
ROSTAMI, Nazarboland	Centauri
Bani Masoud	Painting of ceiling and wall miniature
Jalili and Akbari, Bani Masoud	Decorative and functional element in the axis

In the meantime, miniature art had a special place in the court of the Qajar kings, so that despite all the shortcomings and backwardness that were felt in Iran at that time, art in the Qajar period was a new stage with its own characteristics in the continuation of the rich pictorial tradition of Iran, so it was considered one of the most fruitful periods of Iranian miniature art [18]. Among the Qajar kings, Fath Ali Shah who after the year The turmoil of Iran had inherited an almost stable government from Agha Mohammad Khan, he had many ambitious plans for Iran, he erected many palaces and gardens throughout Iran, he set up a workshop in Tehran where he employed the most prominent artists of his time to decorate his new palaces, he decorated the palaces with large curtains of paint and oil, and In addition to the individual figures of the king and princes, the majlis also depicted scenes of battle, hunting, and coronation ceremonies with bright and warm colors , which were often installed in a tall or pointed crescent niche on the wall in such a way as to dominate the viewer.

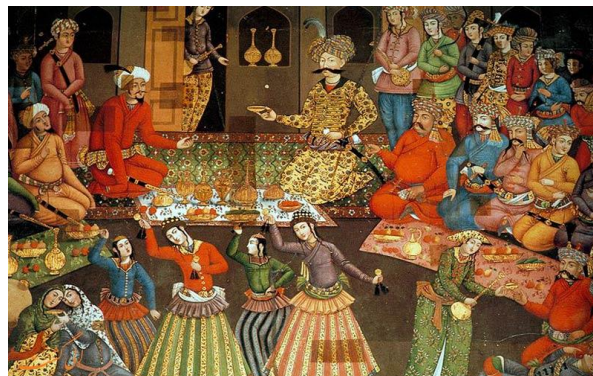


Figure 4, Portrait of the Qajar kings in the Golestan Palace.



Figure 5, Illustration of the Qajar prince on the walls.

After about 37 years of reign, Fath Ali Shah died in 1212 AH (1249 AH / 1834 AD). Mohammad Shah Qajar was crowned in the public hall of Golestan Palace, and despite a decade of rule, he could never have the same benefit and influence as Fath Ali Shah in supporting art. During this period, artists continued their activities, but they never reached a peak. Due to the negligence of Fath Ali's heirs. Many of the magnificent buildings of his time, such as the palaces of the Arg of Tehran, the garden and the building of the Qajar palace, were destroyed during the reign of Nasser al-Din in order to expand the city of Tehran, and with them, the dream and artistic tradition of the court of the autocratic and narcissistic monarchy also declined. With the arrival of Nasser al-Din Shah, the modernist Shah, court art experienced a different atmosphere. The Shah and his court art did not win the respect of the audience as it should have been, the art of Fath Ali Shah's court was the messenger of years of deception, social inequalities, and at the cost of losing part of Iran's most fertile lands and the loss of the royal treasury's capitals. Critics lined up against Fath Ali Shah and described images that were once considered a source of glory and power and special royal gifts and their descriptions were quoted by narrators Mehdi Qoli Khan Hedayat wrote about him: Abdollah Mostofi writes in his memoirs of the lion hunting petroglyph by Fath Ali Shah, "He carved his face while hunting or in the gatherings of the band and saluting in the mountains of the country, and the Ali spring between Tehran and Prince Abdolazim is one of the It's the meetings." He insisted on decorating his head with crowns and jewels, and even made his lion-like image with the same goat's clothes or carved it out of stone. Between the slender and the long beard, he adorned himself and made it eternal. Whereas His Holiness had less than these bravery and perhaps he did not encounter any old lions in his lifetime.

1.4. Miniature Characteristics in Qajar Houses

The use of miniatures in the Qajar era in order to find common features and concepts is studied from three aspects: themes, decorations, fantasy, and realism.

1.1.4. Subjects

In fact, Qajar painting, especially during the time of Fath Ali Shah represents the pinnacle of the inherent and ancient tradition of imitation in commemorative painting and in sculptural forms that were primarily

used for decoration[21] Palace They are working. He went and came with the statue. Photographs from the Achaemenid Palace of Persepolis Was. Mural painting benefits from the history of Iran to convey the power of the Iranian court in the public space and the erotic stimulus in the private space of the collection- The Palace to be employed. In the course In the meantime, such an approach has been taken in the past. Uncle It has also been used in baths, cafes, and markets. The memory of such a simulation has been taken from oral traditions, common sayings, and literary and historical texts, and has been immortalized by ontological and philosophical ideas in the power of images]22[Stylistically, the little that remains of Sassanid frescoes today, is smoothness, legibility at a distance, symbolism, and separation of forms from each other, all of which are similar to Qajar frescoes. In general, common themes in Qajar painting are]23[:

a) The political and epic theme that was to show off the glory and glory of the king and his dynasty, especially during the period of Fath Ali Shah Qajar, who dreamed of returning to the ancient greatness of Iran.

B. The emotional-erotic theme that was used to combine emotions and satisfy the aesthetic sense, as well as the performance of nude figures, which he was very interested in, but which was often performed in a crude way.

C. Religious themes also included iconography. The peak of religious themes can be found in the painting of the coffeehouse, which had a fundamentally religious and at the same time epic approach.

2.1.4. Decorations

In the decorations of Fath Ali Shah's period, new colors were introduced and white and yellow colors, as well as new molds such as clusters, flower pots, and pottery decorated with human figures, were used in abundance. In architecture, sometimes popular and folk influences prevailed, and practical considerations of climatic and climatic suitability prevented the introduction of academic concepts into the interior of buildings. Decorations in the paintings of the Qajar period, instead of repeating the Islamites and Khatais, Lachlak, Taranj, Hafir, and Shamseh, give way to cashmere bushes, small Mohammadan flowers, and recurring roses. Therefore, in conclusion, it should be said that the painting of the twelfth and thirteenth centuries of Iran, with extensive use of the traditions of painting of the eleventh century, combined the European tradition of landscape with a symmetrical and uniform composition or assembly, and the distinct Iranian consciousness and coloring, and the choice of the method of simplicity In the light shadow and volumetric construction, the use of *persuascito* in buildings, landscapes, and the limbs of the characters, and in general, the addition of some decorative elements, is a new method that enters the field of art by Persian painting [25].

3.1.4. Fantasy and Realism

There is a kind of paradox in Qajar painting and architecture. On the one hand, the artist is a follower of his style and master and his individuality is neglected, and on the other hand, his fantasies enter the work very subtly and separate the work from the world of reality and develop in the artist's imagination. And except in cases where the face has a special feature, not only is there no resemblance, but, on the contrary, all faces are similar to each other. Instead, instead of making a foreign resemblance, the painter tried to present the faces as much as possible with beautiful and earthy features, and that is why in these paintings, the faces of women and men are

not much different except in the interconnected eyebrows of women and the beards and mustaches of men [26].

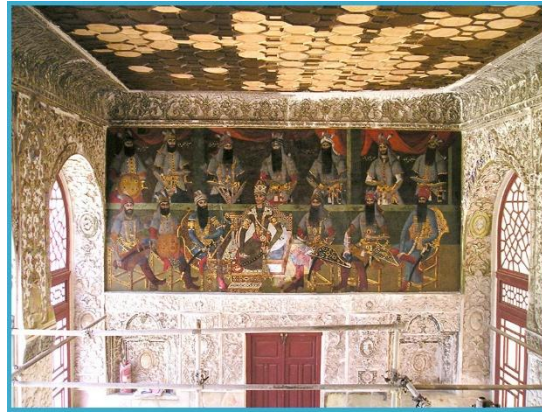


Photo 6: Miniature wall painting of the Qajar Palace

5. Miniature in the Pahlavi era

The architecture of the Pahlavi period pays more attention to the Sassanid and Achaemenid periods in its view of antiquity, in the view of architecture, the elements that were exploited or imitated were of two types. The distinctive architectural elements in the building such as columns, capitals, column bases, windows, stairs, entrances, arches, and openings. The second decorative elements such as the relief motifs of carvings, statues, roof congress, etc. During the first Pahlavi period, Iranian and Western architectural artists, who were the builders of governmental, educational, and industrial buildings, were faced with a kind of historical choice for the first time. They had to figure out what period, how, and how much to choose from. Although the architects were influenced by the political atmosphere of antiquity, they were able to diversify the architectural space of antiquity by the multiplicity of buildings built. Examples of these buildings are the Darband Police Palace, the National Bank, and the school Bahram and the Carpet Building [27]. During the Pahlavi era, miniature was also used as an important element in architecture. During this period, the influences of modernism and new international styles penetrated Iranian art and architecture. However, Iranian artists were able to create a unique fusion of new and traditional styles using miniatures and traditional patterns.

During the Pahlavi era, miniature art was influential as one of the important aspects of Iranian art, especially in the fields of architecture and decoration of interior spaces. In this period, due to political and cultural developments, miniature art also experienced changes that are evident in the architecture and decoration of that era.

In the architecture of the Pahlavi era, miniature patterns and designs were used as one of the decorative elements. Among the famous examples of the use of miniature patterns and designs in the architecture of the Pahlavi era, we can mention the works of religious, administrative, and cultural architecture. Religious architectural works such as mosques, Imamzadehs, and Hosseiniyehs have also used miniature patterns and designs as decorative elements. In addition, in the interior decoration of buildings, the use of miniature patterns and designs to decorate walls, ceilings, doors, and other decorative elements was also common. These miniature patterns and designs were manipulated or used by painting and artistic arrangements in interior spaces. Considering that miniature art was a very important component of Iranian art during the Pahlavi

era, the study of miniature elements and patterns in the architecture and decoration of interior spaces of this period can be considered as an attractive and important research topic. Miniature patterns and elements in the architecture of the Pahlavi period included a variety of geometric patterns, flowers and plants, animals, birds, humans, art forms, and various motifs. These patterns and designs were manipulated and placed on different surfaces of architecture and decoration using beautiful and attractive colors.

Table 2: Miniature Elements and Patterns in the Architecture of the Pahlavi Period

Elements used in architecture	Miniature Patterns
Geometric patterns such as geometric lines, cycles, geometric layouts, and repetitive geometric patterns were used as decorative elements on architectural and decoration surfaces.	Geometric patterns
Flower and shrub patterns with attractive and beautiful color combinations were used on walls, ceilings, and other decorative elements.	Flower and Plant Patterns
Images of animals and birds were placed on decorative surfaces using beautiful and vivid colors.	Animals and Birds
Images of human beings were placed in miniatures on decorative surfaces. These images were usually in artistic and decorative forms.	The pattern of human beings
Artistic motifs, traditional motifs, and artistic motifs were used using beautiful colors on decorative surfaces.	Pattern of different and diverse roles
Various art forms, including curved lines, circles, artistic arrangements, and decorative art patterns, were placed in miniatures on decorative surfaces.	Pattern of Art Forms

These elements and patterns were used in different combinations and using manipulation and painting techniques on architectural and decorative surfaces to decorate the spaces.

6. Common Concepts in Architecture and Miniature

If we consider language as a set of contractual signs to convey messages, the language of architecture and painting is in line with conveying a common message that is the same themes, and its order, i.e. the set of rules and rules governing the structure of words, sentences, sounds, and meanings in language, are the same, and include the use of the same arrays and industries such as illusion and paradox, which have been used in the spatial structure of both. Perhaps the role of the architect in creating this The common language was effective. In his article, Bavand Behpour refers to a scroll published by Ms. Golru Najiboglu, which contains maps of an Iranian architect in the late 9th or early 10th century AH. Apart from this scroll, there are other scrolls belonging to the Qajar period. There are a few noteworthy points in these petitions. First, the plans of the buildings in these scrolls are drawn on a checkered grid, which is the infrastructure for the design of the plan. Second, the plan of the buildings, the reverse plan of the arch, and the architectural decorations have come together, which indicates that the owner of the petition was responsible for designing the decorations and architecture of the building in one place. Of course, this does not mean that the decorator of the building is always the same as the architect of the building, but rather that the architect is familiar with the design of decorations and often supervises them, and his skill should be sought especially in the reverse plan and also in the design of decorations [30]. The common language of architecture and painting is the movement between simulation and imagination. In imaginary miniature, along with foreign realism, it transforms the painting, and the artist paints in his imagination what he has seen and heard from photographs and postcards or the description of Farang and the subject of his

painting, and what emerges is an illusion of both. As mentioned earlier, in Qajar painting, natural objects and elements in an imaginary description distance themselves from their real characteristics. Architecture, describing foreign buildings or seeing them through postcards and photographs, and the absence and direct understanding of the monument and the ground for its emergence, takes the imagination of the Iranian architect with the help of the imagination and the mind and imagination of the architect provides the stage of changing the architecture of his own and foreign to something else.

7. Conclusion

In the course of its history and evolution, the art of miniature painting and painting has always been on its way to beauty, glorious and transcendent illumination, and human ascension, most of the Iranian paintings have depicted mystical insight, they have not been in the language of expressing superficial and romantic feelings, and like the treasure of Iranian literature, they have dealt with the great world of mysticism, human wisdom, and eternal love. Design and precision in the use of colors, observance of proportions between the miniature components, the variety of pleasant colors, the delicate frames and well-patterned grids, the windows and walls, the intricate patterns of carpets and tiles, the faces, the unparalleled landscapes, the hunting and hunting grounds, the enchanting delicate illuminations, the glorious lives of princes, courtiers, scholars, jurists, peasants, and workers, indicate that they have a connection with Iranian literary texts and popular culture, and the love in them. The Iranian painter also writes like a heart-wrenching mystic and a heartbroken lover with a pure and divine soul. The art of miniature painting and Persian painting has had a mystical and romantic essence and mystical and spiritual meanings. . Researchers and art experts around the world believe that the art of Persian miniature painting and painting had its roots in the Sassanid era and even before that. The motifs and motifs of the Pasargadae Palace, Persepolis, and the Taq-e Bostan of Kermanshah make the effects of the art of that era on Iranian painting undeniable. The history of the emergence of the art of miniature painting and Iranian painting is not accurate and clear, some emphasize the influence and influence of the art of Coptic Christians with the Manichaeans, which is debatable, a group of researchers have found signs of the taste of Byzantine and Nestorian Christian artists in miniatures of the sixth century, and some art experts have emphasized the influence of ancient Iranian Manichaean and Sassanid words on the evolution and formation of the art of painting in the Islamic era, or for the influence of art. Chinese or Indian painting has been witnessed in Rashidi's Jami' al-Tawarikh manuscripts, which of course cannot be talked about in the art of Persian painting. However, the cultural and artistic influence of nations is undeniable due to cultural and commercial relations with wars. In the same way, Iranian art and culture have had enormous effects on the culture of other nations. Iranian miniature art and painting has always freed itself from foreign cultural influences, and the noble and delicate Iranian traditions have shone in it. Therefore, recognizing the capacities of Iranian paintings is one of the important documents in the history of architecture, so by examining the miniature in the Qajar and Pahlavi periods

and according to the studies carried out, it is clear that Iranian miniature in the Qajar to Pahlavi era had a very important and influential role in architecture. This art, as a very valuable cultural and artistic element, still plays a significant role in contemporary architecture and as a source Inspiration is known for young artists and architects. In addition, we can examine the role of miniatures in Iranian religious architecture, including in the design and decoration of mosques, imamzadehs, and other religious architectural works, and examine the role of miniatures in expressing religious and cultural values .

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