

Original Research Article

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The Persian translation of this article is published in the same issue with the following title

آرایه‌های تزیینی معماری خانه‌های «محتشم» و «صالحي» شیراز؛ یادگارهایی از دوران زند و قاجار

Architectural Decorative Arrays of «Mohtasham» and «Salehi» Houses in Shiraz; Relics from the Zand and Qajar Eras

Abstract

Problem Definition: The media power of the residential architecture of Shiraz is obvious to everyone due to the historical seniority, the character of the rulers, and the people of this land. The two houses namely «Mohtasham» and «Salehi» are authentic representatives for understanding the architecture of the Zand and Qajar periods of Shiraz because of the richness of their decorations. Therefore, the fundamental question of the current research is based on the decorative arrays of these two buildings.

Objective: This study aims at recognizing the decorative arrays of Mohtasham and Salehi houses.

Research Method: The approach of the current research is qualitative and, regarding the aim, it is fundamental, having a descriptive-analytical nature. The data collection method includes library and field research and documents, such as photography.

Results: The results show the motifs are based on ancient, traditional, and western concepts. The European-oriented style is more prominent in Qajar period arrays than that of Zand era, so that traditional concepts are depicted in a new transformation relying on naturalistic and luxurious aspects. In the Zand period, more attention was paid to common mythological and traditional themes, while the themes of Qajar artists' illustrations, especially in the painted tile decorations, are a suitable platform for the simultaneous distribution and promotion of new and ancient cultures. The Qajar artist has taken a step with the immortality of the kings' position in line with the consolidation of the old Iranian traditions. Also, by illustrating emerging objects such as cars, telephones, and photography cameras, it represents and promotes the modern Iranian lifestyle. In religious illustrations, it reflects religious culture and in lyrical plays; it is a storyteller of literary themes. The colored plasters, embellished paintings, the image of birds, flower rings and the presence of joyful and lively colors such as red, yellow, and pink in these periods are influenced by Western art.

Keywords

Decorative Arrays, Zand and Qajar Architecture, Mohtasham House, Salehi House, Shiraz

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Introduction

In the formation of urban civilization, architectural works, especially houses, which are classified as non-religious buildings, are among the most important elements of introducing visual expression, showing the perspective, taste, and culture of the society of its time. Although the level of complexity and abundance of the arrays and decoration techniques of residential buildings has a direct relationship with the personal taste and financial ability of the homeowner, in the meantime, the climatic conditions, the materials compatible with the environment, the dynamic concepts of the previous civilizations of the region, and the influence of the emerging cultures and the communications of that time are more important. The city of Shiraz has always been of interest due to its rich historical culture from the pre-Islamic era. The two houses of Mohtasham and Salehi, in terms of visual richness and arrangement of decorations, are considered the prominent houses of Shiraz in the two historical periods of Zand and Qajar. Mohtasham house is located in Darb-e Shazdeh region. It is of special importance due to its location next to the prominent buildings of the Zand period, such as the Diwankhane mansion and the Karim Khan citadel. This building was completed during the three periods of Zand, Qajar, and Pahlavi; However, its main building belongs to the Zand period. The arts of tiling, sculpting, plastering, bricklaying, and girih tiling decorate the building. Salehi House was built in Sarbagh district in 1296 A.H. This house is considered one of the most important Qajar buildings in Shiraz in terms of tile work. Other decoration techniques used are bricklaying and plastering. This research identifies the decorations in the design of the arrays, and it seeks to answer the following question: "What are the styles and types of decorations of these two buildings?" Appreciating the meaning and understanding of the concepts of decorative motifs to preserve the tradition, identity, and hidden culture in the architecture of houses reveals the necessity of the research in this area.

Research Method

The basis of the current research is descriptive-analytical and, regarding the aim, it is considered fundamental. Its approach is qualitative to examine decorations related to architecture. The data collection method relies on library studies and field findings, especially photography of works. For this reason, at the beginning, a brief description of the structure and type of architecture of the two buildings is given based on library documents. Identification of decorations and their typology was done through photography and observation. In the last step, the arrays have been evaluated from the point of view of content and concept, relying on written sources.

Research Background

In line with this research, various sources can be found, which briefly describe the points and orientations considered in this study. The first group deals with the topics of the decorations of Shiraz houses and the social factors influencing their formation, which can be found in the thesis of «Sohrabi Jahromi» (2017) entitled «Comparative study of decorations in the architecture of the Qajar and Pahlavi I periods (the courtyard space of the houses of Shiraz)», and the book of «Oji» (2016) entitled «European styles and the architecture and decorations of the Qajar houses of Shiraz». In the aforementioned studies, while identifying the factors of modernity in Iran and Europe, they have studied the effects of these factors on the evolution of the urban structure and architecture of Shiraz during the Qajar and Pahlavi periods. The second group of studies is Shiraz tile paintings in Zand and

Qajar buildings. Salehi house is also very important in terms of tile paintings in the courtyard and has been the basis of many researchers' studies. «Ahmadi and Havaei» (2020) in the article entitled «Investigation of the images of Prophet Joseph and Suleiman (PBUH) in the buildings of Shiraz», investigated the images of these two prophets on the tiles of Salehi house. «Afzal Tousi, Selahi, G. and Selahi, L.» (2013) in the article entitled «Study of tile paintings with motifs of Qajar women in the houses of Shiraz» have investigated the identity and personality characteristics of women in the theory of Archi Myth regarding the inter-textual and trans-textual connections between the works and the contexts of their creation. Mohtasham and Salehi houses are considered important buildings of the Zand and Qajar periods, which are important due to their interior and exterior decorations. By examining the background of the subject, a comprehensive study of the details of the decorations, especially the internal arrays of these two buildings, has not been done so far; Therefore, the typology of decorative arrays and the influencing factors based on their creation in the mentioned buildings is the turning point in the current research.

Residential architecture of Shiraz during Zand and Qajar periods

«Memarian» considers the residential architecture of Shiraz one of the richest examples of houses in Iran's architectural culture. Houses with courtyards having complete introversion are considered one of the most prominent structural features of Shiraz houses (Memarian, 2008, p. 156). «During the Zand period, due to Karim Khan's political attitude and his goal of stability and peace in the government borders, his lack of interest in expanding them unlike the Safavid rulers, the huge buildings of the squares with the superhuman scale, tile work, and amazing decorations did not play a role in the formation of architecture» (Nasr, 2008, p. 106). «Sharifzadeh» considers the architecture of Zand the same as the architecture of the Safavid period, which was executed in a simple, uncomplicated, and more concise manner (Sharifzadeh, 2002, p. 122). «The design and plan of the buildings are simple in square, rectangular, or broken geometric format. The dimensions of the buildings were reduced, and the distinguishing factor of the buildings is the exquisite and well-proportioned two-pillar porches, which became popular in the Qajar period as one of the most important models of residential architecture in Tehran» (Nasr, 2008, p. 106). The characteristics of the courtyards of the Zand period are the use of stone pieces in the floor covering and a rectangular area with a T-shaped basin, large stone molds in the plinths and pillars. «During the Zand period, a kind of art emerged in Shiraz as the Flower school or the Zand school because the most attention was paid to the paintings of flowers and birds, and the heritage of this art was transferred to Qajar art by Zand, as a development that started from the Safavid era» (Jahanbakhsh & Sheikhi Narani, 2016, p. 129). During the time of the Qajar kings, Iran underwent many changes in various fields of culture, art, and politics. «From the point of view of Western artists, the art of the Qajar period showed three fundamental features and characteristics: 1. The growing separation of Iranian culture from the great Islamic tradition because of the victory of Shiism and competition with the Ottoman emperors, 2. The incessant arrival of elements of popular and folk art, and 3. developing dependence on the influences of Western art» (Scarcia, 1997, p. 35). «Qajar architecture results from the conflict between two fields of modernism and traditionalism: Naturally, with the arrival of tools, products, new knowledge, and new technologies, all of which, directly or indirectly, influenced the architecture of Iran in the 19th century and especially the decorations related to it» (Azizi & Baharlou, 2020, p. 188). In this era, the art of painting was influenced by European painting. Accordingly, decorations related to

architecture, such as tiling, Javak work, plastering, etc., follow the trend of foreignization. The decorative motifs of Qajar architecture comprise a variety of frames decorated with flower vases, Arabesque and plant twists with golfarang, iris flowers, acanthus, and cotton leaves, architectural landscapes and natural landscapes such as hunting grounds, birds, abstract motifs. «Human portraiture includes busts of women with European or traditional Qajar clothing, iconography of Iranian kings in all eras and angels, some of these forms, in a realistic and non-abstract form, are modeled after pictures and postcards» (Asadpour, 2014, p. 8). «The naturalistic and luxurious aspects in the paintings of this period, together with the sharp colors, create completely worldly and different spaces from the previous periods» (Azizi & Baharlou, 2020, p. 190). «Using bright and joyous colors include pink, purple, brown, yellow, green, blue and white. Also, the use of shading style is abundantly seen in decorations» (Ghasemi & Arabbeygi, 2018, p. 61). Painted tile, with a wide range of motifs and themes in the Qajar buildings of Shiraz, enhances the interior and exterior of buildings; among of which, spaces such as semi-circular arches, facades of windows, Pilak¹ or pillars at the intersection of the wall, entrance floor tiles and counters in the windows of the rooms, roof and wall of the basin and basements can be mentioned. Integrating the two intellectual systems of tradition and modernity, both consciously and unconsciously, shaped the nature of Qajar art from today's point of view, and it can be called eclecticism or hybridization (Amirebrahimi, 2016, p. 71).



Figure 1. The location of Mohtasham house.
Source: <https://map.shiraz.ir>

Mohtasham House

Mohtasham house is located in the historical district near the Karimkhan citadel and in front of the Diwankhaneh building, on 22 Bahman street (See Figure 1) and it was recorded in the list of national monuments of Iran on 24/10/1977 with the number 1557 (Kamali Sarvestani, 2005, p. 228). «The location of its construction, next to the government buildings, shows the political and social status of its owner, Mohtashamul Diwan» (Oji, 2017, p. 116). The main entrance of the house is on 22 Bahman St. and its two doors are located in the northern deadend. The orientation of the building is north-south. Except for the southern front, in the other three fronts, the constructions are similar. The interior of the building, in the western part, belongs to the Zand period (See Figure 4) and the east side (See Figure 5) and the north of it were built in the Qajar period, and the pattern of the exterior decoration is related to the Pahlavi period (See Figure 6). The space of the building comprises two parts, inner and outer, and the inner entrance of the house is a vestibule on the eastern side. There are two staircases to access the upper floor and the roof facing the vestibule. The right side of the vestibule is the entrance to the courtyard. There are two five-door rooms on the ground floor of the eastern front and three rooms on the upper floor.

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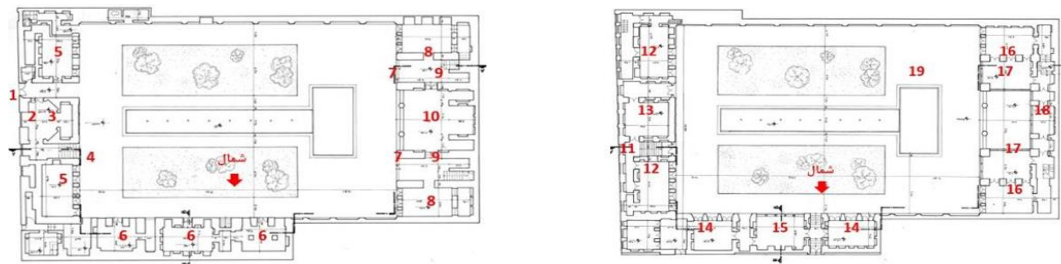
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Behind the rooms of the second floor on the east side, a correspondence corridor has been built and the light windows of this corridor can be seen in the building's facade on 22 Bahman Street. The main structure of the building, located on the west side, has the architectural model of two-pillar porches. There is a porch in the center, a shoe rack and two three-door rooms on the sides. To go to the upper floor, around Alcove, there are two corridors leading to the staircase, which are also known as Pace. On the right and left sides of the corridors, on the upper floor, there are two three-door rooms, and next to these rooms, there are two rooms with sashes overlooking the Alcove hall. The connection between the right and left corner rooms of the building is through the middle corridor. The stone courtyard of the yard is built with a rectangular form and a T-shaped basin in the middle. The north front has three rooms and the basement of the house is also located on the same side (See Figures. 2 & 3).



Figures 2 & 3. From the right: Ground floor and first floor plan of Mohtasham house, scale 1/100.

1. Entrance 2. Vestibule 3. Stairway 4. Courtyard entrance 5. Five-door room 6. Basement 7. Anteroom 8. Three-door room 9. Estrade 10. Two-pillar porch (hall) 11. East front corridor 12. Five-door room 13. Middle room 14. Three-door room 15. Middle room 16. Three-door room 17. Room overlooking the hall 18. West front corridor 19. Courtyard. Source: <https://farschto.ir>



Figures 4 & 5. From the left: General view of the decorations of the western and eastern facades of Mohtasham house, scale 1/100. Bricklaying (yellow), tiling (green), sculpting (red), sash (orsi) and qavarebori (blue). Source: <https://farschto.ir>.



Figure 6. General view of exterior decorations on the eastern side of Mohtasham house, 22 Bahman St., scale 1/100. Brickwork (yellow) and tiling (green). Source: <https://farschto.ir>.

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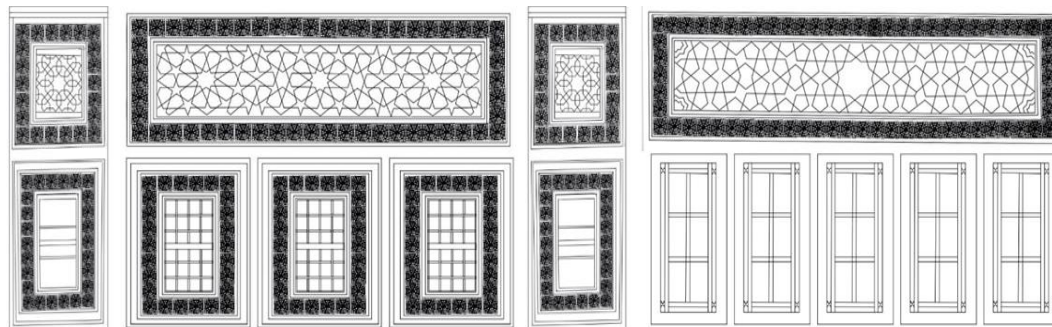
Exterior decorations of Mohtasham house

The western front stands out with a pediment view above the porch with two main pillars (See Figure 7). The simple decoration of this facade represents Zand architecture. The decorations in this section are generally brickwork and the two main arms of the porch are made of mosaic tiles with colored bricks (eyebrow mosaic tiles). The stone plinth of the porch, carvings and wooden windows are decorated with the art of qavarebori and colored glass. In porch, the architect used the art of stucco (plasterwork) to decorate the niches and walls of the second floor facade (See Figure 8).



Figures 7 & 8. From the left: The western side and a part of the end stucco (plasterwork) of the western hall of Mohtasham house. Source: Authors.

The ceiling of the hall is also made of wood and decorated with painting art. The sashes (orsi) of the western front include a three-panel sash with a ten-sharp girih (knot) and an angular drum in the inscription section, two single-panel sashes on the sides of the said sash with eight-venus girih (knot) and a tubercular kohl holder in the inscription part (See Figure 9) and two five-panel sashes on the sides of the hall decorated with dumb girih (knot) and an angular kohl holder in the inscription (See Figure 10). The edges of the sashes are also designed with an eight-pointed girih (knot) and glittered with colored glass and mirror (See Table 1).



Figures 9 & 10. From the left: Three-panel and single-panel sashes in the front view, five-panel sashes on the sides of the hall. Source: Authors.

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Table 1. Decorations on the exterior of the western front of Mohtasham house. Source: Authors.

Decoration	Technique	Place	Array Types	Themes	Image
Stone	carving	plinth	Plant-geometric-animal	Ancient	
	Muqrans	Abacus of porch	Geometric	Traditional	
Tile working	Mosaic	Tile of porch wall	Geometric-animal	Traditional	
Brickwork	Khovon brickwork	Frontal of basket-handle arches	Geometric	Traditional	
		The front of the ribbed arches of the windows of the first floor			
Stucco (plasterwork)	Relief	The ceiling of the end space of the hall	Animal	Arabesque twists with animal design	
		Niche	Plant- animal	Bands decorated with all kinds of flowers and birds motifs	
		The partition between the sashes		Motifs of peacock conflict Twists of plants and flowers	
Wooden arrays		The window of the second floor on the right and left side of the porch		Traditional	
		The window of the three-door rooms			



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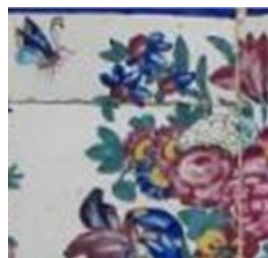
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Decoration	Technique	Place	Array Types	Themes	Image
		on the west front			
	Girih tiling	Three-panel sashes in front of the hall	Geometric	Traditional	
		Two single-panel sashes on the sides of the three-panel sashes			
		Five-panel sash in the northwest of the hall			
	Painting	Ceiling of the hall	Plant-human-animal	Animal conflicts portraiture flowers	
<p>Description: Figure 6 is a vagire of one-quarter of the ceiling design of the hall's end space; Figures 8 and 9 are a vagire of one-half of the stucco (plasterwork) of the walls between the sashes of the hall; Figure 14 is a vagire of one-quarter of the hall's ceiling.</p>					

Above the eastern front, there is a windward, a brick building, decorated with Fakhr-O-Madin style (See **Figure 11**). In the middle of the wall, there is tiling decorated with chevron-shaped frames in two rows of three, decorated with the flower and bird design of the Shiraz school, with two background colors, azure blue and yellow ochre, in the text. The border between the frames and above the vase design work can be seen with a white background. The use of bright background such as white and yellow is one of the prominent features of Zand tile art. Also, in the tile paintings, motifs like butterflies near flowers and vases are influenced by the paintings of flowers and birds of that era (See **Figure 12**). The demarcation of the tile facade is walled with bricks and turquoise tiles (See **Figure 13**). The mosaic tile decorations of the wall and the archways of the five-door rooms on the right and left sides of the east facade are similar to the front facade and are similar to the west facade (See **Table 2**). The five-door rooms in this front have been renovated and have no decoration.



Figure 11. View of the eastern side of Mohtasham house. Source: Authors.



Figures 12 & 13.

Left image: butterfly pattern, Right image: The border of the east facade.

Source: Authors.



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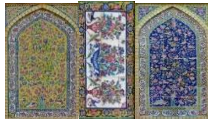



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Table 2. Decorations of the exterior of the eastern front of Mohtasham house. Source: Authors.

Decoration	Technique	Place	Array Types	Themes	Image
Tiling	Painted tile	West view pillar	Plant-animal	Flower & plant Birds Flower pots Butterfly	
	Mosaic	East view brickwork	Geometric-plant	Traditional	
Brickwork	Fakhr-O-Madin	West side wind catcher	Geometric	Traditional	
	Khovon brickwork	frontal of basket-handle arches of the second floor skylights			
		frontal of ribbed arches of the first-floor windows			

On the north front, the double corridors belong to the side three-door rooms on the second floor. Metal decorations in front of the entrance to the basements and stone lattice windows are among the decorative elements of this section. The middle room of the northern front has a five-panel sash (See Table 3). The distance between the north and west sides of the building is covered by three bricked arches, similar to the arches on the south side. The walls of the south front are decorated with 9 brickwork arches in the Khofte-Raste (horizontal-vertical), Rastechin (stretcher bond), and Ragchin (layer arrangement) ways (See Figure 14).



Figure 14. South front of Mohtsham house. Source: Authors.

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Table 3. Decorations of the exterior of the north front. Mohtasham house Source: Authors.

Decoration	Technique	Place	Array Types	Themes	Image
Stone	Latticed carving	Basement lattice windows	Plant-Geometric	Traditional	
Metal arrays	Metal	Basement windows	Geometric	Traditional	
Wooden arrays	Five-panel sash	Middle room	Geometric	Traditional	
	Two-panel corridors	The side rooms Middle room			

Interior decorations of Mohtasham house

The rooms on the first floor on the west side are undecorated, but on the second floor, the three-door rooms are decorated with stucco (plasterwork) and their wooden ceilings are decorated with paintings including various plant, animal, and human motifs in different frames. The dominant color of the ceiling is red in the room overlooking the hall (See Figure 15) and white in the three-door room at the end (See Figure 16). In addition, in the room overlooking the hall, a double-wall sash with sixteen- and eight-pointed turning girih (knots) in the inscription and borders with eight-pointed girih (knots) stands out. The middle corridor of the second floor has elaborate stucco (plaster) decorations on the walls up to the middle of the corridor. Its wooden ceiling is decorated with white frames including lily flowers, plant motifs, birds such as parrots, nightingales, partridges, and human figures (See Figure 17) (See Table 4).



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Figures 15-17. From the left to right, painting of the ceiling of the rooms on the second floor. Mohtasham house. Source: Authors.



Figure 18. The middle room of the northern side of Mohtasham house. Source: Authors.

Table 4. Decorations of the interior of the western front of Mohtasham house. Source: Authors.

Decoration	Technique		Place	Array Types	Themes	Image		
Stucco (plasterwork)	Embossed	railroad stripe	1. Middle corridor	Plant-Animal	Plant frames			
			2. Three-door room		Animal conflicts			
			3. Room overlooking the hall		Plant frames			
Wooden arrays	Girih tiling		1. Middle corridor sash	Girih (knot)	Traditional			
			2. The sash of the room overlooking the hall	Geometry				
	Painting		1. Middle corridor	Plant-Animal-Human	Flower & bird designs			
					Animal conflicts			
			2. Three-door room	Plant-Animal	Khataie twists			
					Two birds fight			
	3. Room overlooking the hall	Plant-Animal	birds					
			Animal conflict					
	4. The upper wall of the sash of the room facing the hall		Flower & bird					

The middle room of the north front is decorated with simple stucco decorations as bands connected around and geometric marks influenced by the style common in the Pahlavi period above the arches and niches. The ceiling of the room is shapeless square as Alt (الت) and Laght (لقط) (See Figure 18). The exterior of Mohtasham house, on 22 Bahman St., is decorated with various types of brickwork (See Figure 19). Tile pieces in this facade are above the Muqrans of the wall pillars, with a herringbone (Jenaqi) pattern and in the upper part of the central arches, around the oval-shaped Fakhr-O-Madin, there is a zigzag geometric design (See Figure 20).

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Figures 19 & 20. Brickwork and tiling decorations on the exterior of the eastern side of Mohtasham house.

Source: Authors.

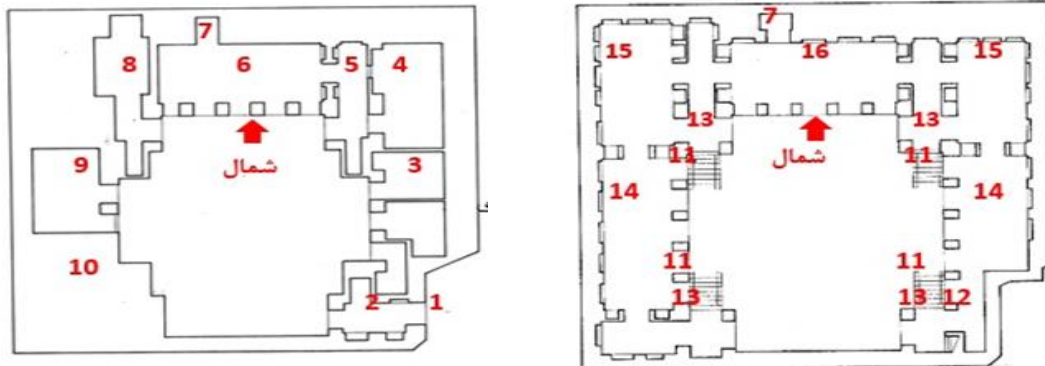
Salehi House

Salehi house is one of the houses of the Qajar period in Shiraz, which is located on the south side of Shohada Mosque and at the beginning of Haftpich Passage (See Figure 21). This work was recorded in the list of national works of Iran on ۲۰/۵/۱۹۷۵ with number 1070 and it was built in 1296 (A.H.) (Cultural Heritage and Tourism Documentation Center of Fars Province). The exterior of the house is made of brick and its entrance has a marble inscription decorated with Tawhid Surah in the Thuluth script, which, unfortunately, there is no trace of it now (See Figure 24). Salehi house, as two floors, has a central courtyard and eight rooms on three sides, north, west and east, and according to the way the spaces are arranged on three fronts, it is U-shaped. The entrance vestibule is square and the water well room is located on the east side. In the middle of the yard, an oval pond is built. In the corners of the building, there are four anterooms, which are connected to the yard by a staircase. The entrance to the roof is also in the eastern anteroom(See Figures 22 & 23).



Figure 21. The location of Saleh house.

Source: <https://.map.shiraz.ir>.



Figures 22 & 23. First and second floor plan, Salehi house, Shiraz, scale 1/100. 1. entrance 2. vestibule 3. water well room 4. room 5. corridor 6. five-door room 7. windbreak 8. storage room 9. room 10. storage room 11. staircase 12. rooftop entrance 13. anteroom 14. five-door room 15. two-door room 16. Shahneshtin room. Source: <https://farschto.ir>.

Decorations of the exterior of Salehi house

On the north side (See Figure 25), the guest rooms on the first and second floor are five-door rooms. Above the roof, there is a crescent-shaped wind catcher (See Figure 26). The decoration of the facade on the north (See Table 5), east (See Table 6), and west (See Table 7) fronts is painted tiles. The walls between the five two-panel windows along with the pilaks (See Figure 27), the arch of the windows and the inscriptions above them are decorated with different motifs such as flower and bird motifs, human figures, angels, and architectural scenes. Above the anteroom in the four corners of the yard, you can see the story of Prophet Joseph, and on their walls there are frames decorated with single female faces. The roof of the anterooms is a wooden panel with geometric girih (knot) framing. On the plinth of entrance stairs, in the background of a building, a soldier standing guard is carved into the tiles (See Table 8). Male and female single faces, lyrical stories, and everyday landscapes are also among the other themes used in the decorations of Salehi tile house.



Figures 24-27. From left to right, entrance facade, north front, north side windcatcher, Pilak. Salehi house. Source: Authors.

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Table 5. Exterior decorations of the north front of Saleh house. Source: Authors.

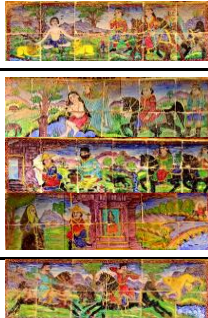




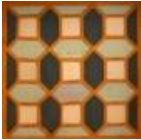
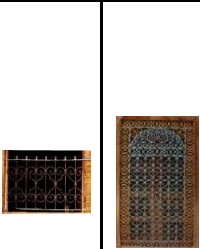
Decoration	Technique	Place	Array Types	Themes	Image	
Tiling	Painted	Wall frontal	Human	Narrative images	A romantic lyric: 1. story of Lily and Majnoon 2. story of Shirin and Farhad	
					Hunting scene	
				The front of the window arch	Animal-Symbolic	Angels with peacocks
		The middle wall of the windows	Human	Single faces of women		
Plant-Animal	Vase motifs - flowers and birds - birds such as pheasant, nightingales					
Wooden Arrays	Carving	Lion on three sides of north, east, and west	Abstract	Medallion		
		Door of storeroom on the north side		Moon & Star Medallion		
		Roof of anteroom on three sides of north, east, and west	Geometric	Six-pointed & Square knots		
Metal attachments	Metal	1. Fence of anteroom on three north, east and west sides	Circular patterns	—		
		2. Safeguards of the windows of the five-door room on the first floor on the north side				

Table 6. Painted tile decorations on the exterior of the eastern front of the Salehi house. Source: Authors.






Place	Array Type	Theme	Image
Wall Frontal	Human	Narrative scenes Daily pictures: Dining table	
		Hunting scene	
front of the arch of the windows	symbolic-abstract	Angels with a crown	
		Angels with a lady sun	
The middle wall of the windows	Human-symbolic plant-animal	Single face of the kings- Shahnameh characters Vase motifs - flowers and birds	

Table 7. Painted tile decorations on the exterior of the west front of the Salehi house. Source: Authors.





Place	Array Type	Theme	Image
Wall Frontal	Human	Narrative scenes Quranic themes: Prophet Suleiman court Auj bin Anaq ²	
		Daily pictures: Tour by car Show jobs in the bazar Tourists and photography	
front of the arch of the windows	Symbolic	Angels with royal crowns	
The middle wall of the windows	Human-symbolic plant-animal	Shahnameh characters Vase motifs - flowers and birds	
Plinth of Southwest and southeast stairs	Human-Symbolic	Soldier on guard	Images of Table 8
Above the south-west and south-east anteroom	Human	Quranic themes: The story of Prophet Joseph's life	Images of Table 8

Table 8. Painted tile decorations on the exterior of Salehi House anteroom. Source: Authors.




Side	Staircase Plinth	Entrance frontal
North West		
North East		
South West		
South East		



The south side has five brick arches (See Figure 28). Between the frames, the frontal of the arch and the cymatium on this side of the house are tiled (See Table 9).



Figure 28. View of the south side of Salehi house. Source: Authors.

Table 9. Decorations of the exterior of the southern front of the Salehi house. Source: Authors.

Decoration	Technique	Place	Type	Theme	Image
Tiling	Painted	Arch frontal	Symbolic	Angels with royal crowns	
		The lower bar of cymatium		Angels with flower pots	
		Cymatium	Plant	Lily- London flower	

Decoration	Technique	Place	Type	Theme	Image
		The frames between the herringbone (Jenaqi) arches	Human-symbolic plant-animal	The single face of kings-political men Vase motifs - flowers and birds	
Brickwork	Khofte-Raste (Horizontal-Vertical)	Wall arches	Geometric	Traditional	

Interior decorations of Salehi house

The guest room on the first floor, on the north side, has walls decorated with painted tiles with Golfarang pattern (See Figure 29). In the guest room on the second floor, stucco art covers most of the decorations on the walls and niches (See Figure 30). The whole of the pataq, around the framing of the doors, niches, and the andiron, are decorated with all kinds of motifs, including flower threads, as scallop, flower and bird motifs, and various types of painted stucco framing. The ceiling of both is decorated with Parvazbandi³ in addition to wave and cross girih (knots), and inside the girih (knot) of the second-floor guest room, paintings with detailed shading of all kinds of flowers and birds and natural landscapes with European buildings are executed (See Figure 32).



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Figures 29-32. The guest room on the first floor and the second floor on the north side, the five-door room on the east side, the layout of the room on the second floor on the north side. Source: Authors.

The two doors of the guest room, its boxed niches, and the door-windows are mosaics (See Table 10). On the east and west sides of the second floor, there are two five-door and three-door rooms. The ceiling of the rooms is formed with a grid of square tiles (See Figure 31).

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Table 10. Decorations of the interior of the northern front of the Salehi house. Source: Authors.

Decoration	Technique	Place	Type	Theme	Image
Stucco (Plasterwork)	Semi-embossed	Fireplace	Plant-Geometric	European-style	
		Niche	Medallions decorated with flowers		
		The band on the pataq and its bottom border	Plant		
		The bar around the entrance door	Flower & bird	Traditional	
Wooden Arrays	Mosaic	The entrance and two surrounding chambers	Flower & bird	Traditional	
		Door-windows of the room	Tendrils leaves		
	Painting	Ceiling Paravazbandi	Geometric knot with flower and bird motifs	Traditional	
			Architectural views	European-style	

Analyzing the context and contents of arrays

Architectural decorations are the platform for displaying cultural events. Decorations related to architecture in the Zand and Qajar eras are the result of the meeting of previous traditions and the connections between Iran and the West. Two internal and external factors are the key to the changes in the decorations of Mohtasham and Salehi houses. In the meantime, ancient and traditional themes and governing and traditional concepts of the past eras of Iranian art are among the internal causes and modern western influences are the external factors of these transformations.

Ancient themes

According to «Ghasemi» and «Arabbeigi», «What is remarkable about the style and context of Shiraz paintings is the presence of pictorial documents of Iran's history, especially the Achaemenid and Sassanid periods, in this region, which forms a part of the historical memory of the people of this country» (Ghasemi & Arabbeigi, 2018, p. 61). Using mythological motifs with symbolic effects always stands out in all artistic fields and is rooted in the belief and life of the ancient Iranian ancestors. The wide range and diversity of their types shows the importance of motifs in the fabric of social life and the collective unconscious of the inhabitants of a region. Plant, animal, and human motifs with themes such as eternal life, abundance of blessings, seeking blessings, kingship and power, repelling evil forces, inviting goodness, guarding and protection are blended. In the era of Zand, the images of the battle between the animal species and the roaring lions guarding are displayed in many buildings. In the Qajar period, «the most common mythological motifs in buildings are lion and sun, winged angels, and lady sun» (Riazi, 2016, p. 65). The crowns of ancient Iranian kings are one manifestation of royalty and power, as well as «representing the religious beliefs and common myths of the Iranians of that era» (Dadvar & Makvandi, 2012, p. 28).

Traditional Themes

«Sharif» et al. quoting «Burckhardt» state that Islam, in the field of decorative arts, has a rich historical background of foundations, geometric nature, and balanced life, which has nourished the artistic achievements of these two worlds (Sharif, Habibi, & Jamalabadi, 2016, p. 63). «Geometric pattern, which the experts call girih (knot), forms a branch of the art of Islamic patterning; Complex textures that all have a regular and homogeneous composition and can expand from all sides without changing their harmonious composition» (Navaei & Haji Ghasemi, 2011, p. 176). «Traditional geometry is associated with symbolic spatial forms, which are many manifestations of the unique essence (of man) that is itself beyond space. Geometric shapes such as triangles, squares, and other regular polygons, spirals or circles, from the traditional point of view, are the many crystallizations of that multiplicity that never go out of the unity (absolute)» (Nasr, 2009, p. 181). «Geometric patterns can be used individually or in combination with plant patterns» (Riazi, 2016, p. 55). Decorative designs based on geometry on brickwork surfaces, girih tiling of sashes, wooden ceiling coverings, interwoven strips of geometric motifs on the edge of stone lattice windows, framing of plaster surfaces and mosaic decorations of tiles and bricks on the walls are a continuation of Islamic traditions. Imaginations of coffeehouse paintings that included «the stories of the Shahnameh, Khamsa of Nizami, the events of Karbala, the stories of the Qur'an, the Ta'zieh ceremony, etc. were the source of inspiration for these paintings» (Riazi, 2016, p. 86). The supporters of this type of painting were from non-court groups, and their admirers were the public. Their use in Imamzadehs and Takayas, as well as in private buildings, has been a cultural thing rooted in the common traditions of the era.

European-Style Themes

Considering the visual characteristics, the European illustrations from the Safavid period opened their place in Iranian art. Although in the beginning, the European style of painting, which is naturalistic, was of interest, gradually the nature and subject of the motifs also underwent changes. «Azizi» and «Baharlou», acknowledge that the external influential factors on Qajar architecture are media such as photography, postage stamps, postcards and

imprints on pictures, as well as the traveling and presence of foreign ambassadors and delegations to Iran, sending students and their studies in Europe, the presence of advisors and foreigner teachers, the presence of Russian and Armenian teachers at the same time as the establishment of Dar al-Funun and the transformation of the inner-city transportation system with introducing carriages and cars (Azizi & Baharlou, 2020, pp. 188 & 189). «The presence of European painters and architects (especially France and Austria) and other Western artists, together with the arrival of photography and cinema in the country, transformed the world of Iranian artists» (Asadpour, 2014, p. 8). Also, medallion making, stories and narrative scenes, fruit and bird images, «landscapes using western perspective and three-dimensional spatial creation in the work, using perspective in the background, extreme use of decorative elements and the dominance of decorative texture instead of line element and finally using The objects of contemporary life in paintings are considered being more reminiscent of the perspective of the Renaissance to Rococo period in Europe» (Asadpour, 2014, p. 9).

Discussion and Analysis

In the Zand period, with the use of brick decorations, relative simplicity appeared in the facades of buildings. «Decorations, with a minor change, are the continuation of the same style of the Safavid period. The result of the influence of Western painting, which had appeared since the end of the Safavid period, becomes more apparent in this period» (Makinejad, 2008, p. 47). From the point of view of «Navaei» and «Haji Ghasemi», it may be possible to justify the presence of a motif called a vase or flower and vase along with the European influences on late Safavid painting with the term of «Foreignizing» (Navaie & Haji Ghasemi, 2011, p. 79). According to the style and traditions of the Safavid period and the traces of the Shiraz school of painting, a new color scheme was created in the Zand tile art. «The biggest change was the use of pink, red, and yellow colors in the Zand period tiles, which were already present in the textiles and carpets of the Safavid period. As a result, the traditions of the Safavid period continued with an unprecedented emphasis on highlighting and subjects of European origin» (Riazi, 2016, p. 30). «In Zand tile work, warm and bright colors such as yellow and white in pomegranate flowers (Golnar) with the pattern of trees, foliage, especially melodious birds, which indicate their singing, have been used a lot» (Zamrashidi, 2012, p. 71), (See Figure 33). Themes and color choices of painters at Shiraz school influenced the color and pattern of tiles. The vibrant naturalistic landscapes of Zand stucco art with various animals such as a mother deer and her child, various birds such as parrots, hummingbirds, ducks, partridges, etc., mixed with various plant arrangements are also taken from the art of tiling and painting of that period (See Figure 34). The constant use of pillars to determine the border of the background framing of the decorations is very noticeable in the plastering (stucco) and carving art of Zand. The ceiling paintings and plasterwork (stucco) of the western front of Mohtasham house are used in using motifs and the archetypes of cow and lion, the fight of the dragon with the lion and the fight of two birds are introduced as the confrontation between the two forces of good and evil (See Figures 35-39). Arabesques with the heads of lions, dragons, wolves, and all kinds of birds show the mythological concepts of ancient Iran (See Figures 40-42). The animal motif of the dragon appeared in Iranian works in different periods and in interaction with Chinese art. In the carpets of the Safavid period, this motif has been used abundantly. «The usual position and characteristic of the dragon's attachment to the thresholds became a symbol to ward off hostile attacks from the enemy and defend the internal areas» (Naiebzadeh &

Samanian, 2016, p. 79). Zand carvings contain geometric symbols, plants, or special Zand medallion designs that are used in stairs, plinths, openings, etc. «According to historical sources, such as Rostam al-Tawarikh and Gitigosha history, the use of stone pieces without mortar, stone inscriptions and latticed plinths engraved and carved in Zand architecture is a continuation of the influences of ancient and Achaemenid architecture» (**Ghanbari, Sultanzadeh, & NasirSalami, 2016, p. 96**). In the plinth, on the western side of Mohtsham house, three carved inscriptions comprising symbolic animal and plant motifs can be seen and express concepts such as power, protection and life. In the middle inscription, the tree of life is protected by two lions in a crown-shaped vase (in the category of crock-tree), decorated with engraved bands. The plinth comprises ancient motifs and shows attention to ancient beliefs in architectural attachments. «vase or crock is an ancient symbol of blessing» (**Abeddoost & Kazempour, 2009, p. 127**). «Protecting and guarding the crock-tree with the presence of a strong falcon, is a symbol of good fortune among Iranians» (**Hadidi, Dadvar, & Akbari, 2009, p. 13**) and «a male lion itself is a sign of guarding and protection» (**Cooper, 1998, p. 264**). According to «Pope», it can represent the sacred and terrifying power of the tree of life itself. «The curling crenate leaves and the flowery scallop bands and the presence of the plant in general are considered a kind of greenness, immortality, and blessing» (**Afzal Tousi, 2005, p. 30**) (**See Figure 47**). The emphasis of Qajar art on the conventional themes in ancient Iranian art is to equate the political authority of the Qajar kings with the ancient kings of Iran and legitimize the power and sovereignty of the Qajar (**Azhand, 2006, p. 41**). The single face of kings and narrative images, such as hunting and hunting grounds, are rooted in this idea. Relying on his skill and intellectual background, the Iranian artist adheres to the cultural, religious, and social traditions of his era and pays attention to the emerging manifestations. Frames decorated with cheerful faces in Zand paintings, male, and female portraits that, although they have an oriental face, their painting style and type of clothing show the intermingling of traditional Iranian and western painting styles (**See Figures 43-46**).



Figures 33&34. Tiling and plastering in Zand, Mohtasham house. Source: Authors.

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Figures 35-39. Motifs of animal conflicts in Mohtasham house. Source: Authors.

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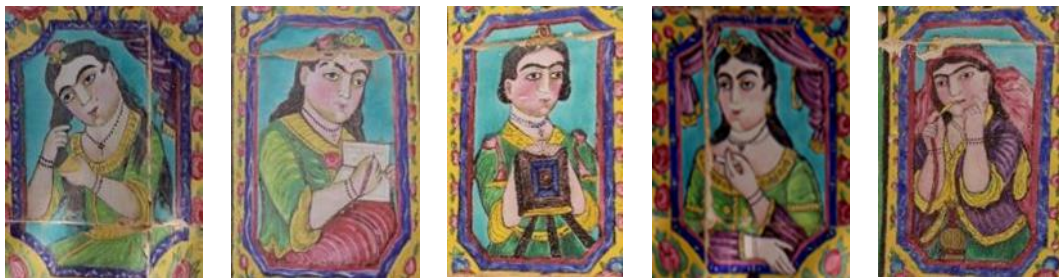
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Figures 40-42. Arabesque panel with animal heads, the end ceiling of the hall of Mohtasham house. Source: Authors.



Figure 47. The plinth on the west side of Mohtasham house. Source: Authors.



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Figures 48-52. Pictures of the women of Salehi house. Source: Authors.

The apex of modernism and westernization of the Qajar period is the reason for mixing the themes and styles of traditional concepts in a new and westernized format. The decorative arrays of Salehi house are proof of this claim. Golfarang pattern, frames decorated with human faces, especially women's faces doing daily tasks, such as combing hair, writing letters, a photo camera, smoking cigarettes and hookah, traveling by car, etc., which is unprecedented before this period can tell the type of changes in the lifestyle of the Iranian society (See Figures 48-52). «An active woman who is often busy with work, pays attention to herself in the mirror or to others through the camera lens, is the owner and often holds a modern object or objects in her hand, or is depicted in the form of a foreign lover, who often wears a luxurious dress with collars and hemmed cuffs» (Afzal Tousi, Selahi, & Selahi, 2013, p. 577). The framing of the tile paintings of the women of the Salehi house includes three styles of clothing: the European style, the traditional Qajar style, and the style of the ancient Iranian queens depicted (See Figures 53-55). In the frames of male portraits, the artist tries to match the appearance and clothing depictions with the period of the mentioned person's life (See Table 11). The difference in the shape of hats, robes, and cloaks is proof of this claim.

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Figures 53-55. From the left: European Qajar cover, traditional Qajar cover, ancient Iranian cover. Source: Authors.

Table 11. Men's pictures in the decorations of Salehi house. Source: Authors.

Shahnameh characters										
Khwarazmian		Seljukids		Afsharids		Zands				
Safavids						Politicians				
Qajars										



Figures 56-57. From the left: the peacock motif of the Mohtasham house and the Salehi house. Source: Authors.

The combination of traditional themes and emerging European themes of the Qajar era can also be seen in concepts such as protection and guarding. The power and constableness in depicting soldiers dressed in constable uniforms with guns on their shoulders has changed from a mythical face to a more earthly one. Patterns of angels carrying and guarding the royal crown on the eastern, western, and southern sides, and the presence of angels and peacocks can be seen on the north side, which is the place of honor and reception of elders and guests of the house. Accompanying the image of the lady sun and angels on the eastern side of the building, and the place of sunrise shows the artists' attention to ancient traditions. «The crown was a symbol of the power and supremacy of princes and introduces the king as the first person of the country and the absolute power of the government» (Dadvar & Makvandi, 2012, p. 30). Using it in a residential building can be a sign of the power and high status of the owner of the house. Religious themes, such as the gatherings of Prophet Joseph's story or the court of Prophet Suleiman, along with romantic literary themes and old Persian stories, show the fusion of religious concepts with the culture and literature of the Qajar people. The peacock motif in the stucco frame of the entrance hall of Mohtasham house and the painted tile frame of Salehi house can be a common element with the same concept, each of which represents the characteristics and style of illustration of its era (See Figures 56 & 57). «The peacock is a sacred bird in Zoroastrian religion and a symbol of heaven in the Islamic era» (Hosseini, Qeraati, & Naderipour, 2018, p. 61). Taking advantage of this motif in residential buildings is considered a kind of welcoming to guests. In general, the execution techniques of the decorations were similar in both houses (See Diagram 1), but the way of depicting motifs is different in each period due to the changes in style and context, affected by the socio-political conditions of the society, and it is necessary to clarify the themes. According to the new transformation of motifs affected by modernity, the basis of creation of arrays can be followed in three lines: ancientist, traditionalist, and westernist (See Tables 12 & 13).

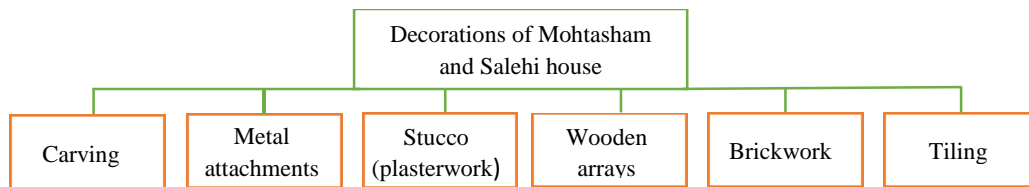


Diagram 1. Typology of Salehi and Mohtasham house decorations. Source: Authors.

Table 12. Themes according to the type of implementation of arrays. Source: Authors

Place	Theme	Tiling		Brickwork	Stucco (Plasterwork)	Wooden arrays		Metal Attachments	Carving
		Mosaic	Painted			Ceiling painting	Door & Window		
Mohtasham house	Ancientist				●	●			●
	Traditionalist	●	●	●	●	●	●	●	
	Westernist		●		●	●			
Salehi house	Ancientist		●						
	Traditionalist		●	●	●	●	●	●	●
	Westernist		●		●	●			

Table 13. Typology of array themes. Source: Authors.

Concept	Theme	Motif type	Pattern
Ancientist	Symbolic	Conflict	The fight of the lion and the cow - the fight of two birds - the fight of the lion and the dragon
		Animal motifs	Falcon - lion - various animals on the Arabesque panels
		Portraits	Qajar-Zand-Afshar-Safavid-Seljuqi-Khwarazmshahi and the Shahnameh characters - women wearing ancient Iranian clothing
		Abstract	Angels- Royal Crown- Lady Sun
		Narrative Scenes	Hunting scenes - soldiers with weapons
Traditionalist	Narrative Scenes	Religious Themes	Quranic stories
		Literary themes	Old love stories
		Human	Women with Qajar clothing
	Symbolic	Animal	Peacock
		Abstract	Moon & star- Medallion
	Naturalistic	Plant & Animal	Twisted Arabesques
			Flower & Bird
Geometric	-	Types of girih in wooden coverings of ceilings, brickworks, sashes, and Pilak's Muqarnas	
Westernist	Narrative Scenes	Woman portraiture	Women in European clothing
		Daily Scenes	Showing jobs - eating - having fun with cars - photography - talking on the phone - writing letters - smoking hookah
	Naturalistic	Plant Motifs	Golfarang- vase motifs - flowers
		Architectural landscapes	Harbor- Buildings and houses in the style of European architecture

Conclusion

According to the discussed topics, the nature of the decorative elements of the architecture of Shiraz buildings are based on three themes: 1. Ancientist themes mixed in the fabric of culture and popular beliefs of the social life of Shiraz city, 2. Traditional themes influenced by traditional arts and Islamic wisdom, and 3. Emerging images inspired by western arts. Mythological elements in the culture of ancient Iran, such as the conflicts, the angel, and the royal crown, show the alignment of the visual culture of the Zand and Qajar eras with the mythological trends of the Achaemenid and Sassanid eras, and are directly related to concepts such as showing power and protection. Although the art of the Zand period is influenced by the art of the Safavid period before it, the European style of some decorations is undeniable. Although Zand arrays are less influenced by European culture compared to Qajar art, the western tendencies can be seen in vases full of flowers, modern color effects in painted tiles with the appearance of colors such as white, pink, and yellow, various head coverings, and human motifs. During the Qajar period, the foreign style wave transforms decorative arrays with greater speed and intensity. Patterns such as architectural landscapes and new objects such as telephones, cars, cameras are added to the images in response to the new Iranian lifestyle. The wide variety of framings of female and male portraits in the decorations of walls and pillars is influenced by European imprints, photos and postcards.

Religious, literary, traditional, and wisdom trends also play their Islamic-Iranian cultural role in narrative illustrations of Quranic, lyrical stories, and geometric arrays.

Appendix

1. Usually, at the intersection of two walls, there is a sharp corner and this element is used to remove the sharpness. Pilak is usually placed on a vase and its upper part is decorated with moqranskari (Memarian, 2008, p. 236).
2. It is a huge aquatic monster that was killed by Prophet Moses (PBUH) according to religious and exegetical texts. The story of Sam's battle with Auj bin Anaq is mentioned in Samnameh (Bashiri & Mohammadi, 2014, p. 135).
3. A kind of ceiling covering and interior arrangement with thin wood and framing (Falahfar, 2010, p. 56).

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