

Journal of Urban Management and Energy Sustainability (JUMES)

Homepage: <http://www.ijumes.com>



ORIGINAL RESEARCH PAPER

Representation of architectural space in the paintings of Sultan Mohammad Naqash

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ARTICLE INFO

Article History:

Received 2024-05-02

Revised 2024-07-30

Accepted 2024-08-31

Keywords:

Architectural elements, painting, representation, second school of Tabriz, Sultan Mohammad

ABSTRACT

Deeper than any other trend, painting can establish the closest link between the mental and objective world. Paying attention to Iranian painting as a source of architectural history does not have a long history, but such researches on Western painting have been done many times and the influence of architectural art on painting is very evident. Sultan Mohammad Tabrizi is one of the famous painters of the second Tabriz school in the historical era of Agh Quyunlu and Safavid, who has many wonderful works in the art of that era. The purpose of this research is to represent architectural elements in the paintings of Tabriz II School of Tabriz and in the works of Sultan Mohammad. The research method of this research is analytical-descriptive and the collection method is documentary and library. First, using content analysis, the basics and basic concepts were investigated, and finally, the architectural artifacts found in the three paintings of Sultan Mohammad were investigated. The findings indicated the presence of six repeated elements in the works, which are mainly an important part of the 10 basic elements of architecture in the paintings of the second school of Tabriz. The results show the presence of building elements, details and plants in all the works, and in future studies, the elements can be formally examined and compared with other painters' works.

DOI: [10.22034/ijumes.2024.2037161.1243](https://doi.org/10.22034/ijumes.2024.2037161.1243)

Running Title: Representation of architectural space in the paintings of Sultan Mohammad Naqash



NUMBER OF REFERENCES

20



NUMBER OF FIGURES

04



NUMBER OF TABLES

05

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INTRODUCTION

Drawing is a tool to communicate through symbols, which is similar to writing words from this point of view. The interaction between painting and writing is more prevalent especially in eastern cultures; Because these two arts are highly dependent on symbolic expression and the aesthetic values of both arts are achieved with regard to symbols. The aesthetics of painting in Iran, like poetry and historiography, is understood in direct relation with the quality of the literary text. Iranian painting is directly inspired by the system, emotional and intellectual sense of the people of Iran and has undergone transformation along with the ups and downs historical process of this border and landscape. The emergence of various schools in Iranian painting were born out of these historical events. (Ajand, 2005) Deeper than any other trend, painting can establish the closest link between the mental and objective world. Because, like music, it is not completely separated from material and objective manifestations, nor is it because sculpting and complete architecture are tied to the shape and format of the objective world. In Iranian painting, looking at the mental world forms the main structure of the artist's thinking, hence Iranian painters are mere representations. He does not put nature at the top of his homework; Rather, in order to reflect the space and elements formed in the literary work, taking into account the requirements of the story, and being inspired by the surrounding space, combining them with the traditions prevalent throughout the centuries and different schools, as well as by observing the requirements of their art school, they create a space that is a continuous series of mental characteristics. And it also reflects the uniqueness of the painter himself. The painter never imitated nature because he always considered the truth of everything. For this reason, he avoids methods such as light shadow, volume rendering, depth rendering, and character rendering in the technique. was doing (Beyani, 1984) On the other hand, in order

not to be confined in the dimensions of length and width and to project a role that is completely aligned with the subject and the spirit, the time of pencil lines instead of bright shadows, flat and bright colors, circular shapes of loyalty to two dimensions, the field of light reflection from All the angles of the existence of identical bodies and uniform faces, and the conventionality of the nature of things, the contrast of the calmness prevailing in all figures and the variety and multiplicity, the colors that show the conventional imagination formed over the centuries and different schools; benefits (Kevokian and Sicre, 2012) Iranian painting is born from the heart of a cultural totality, which is reflected in another form in the romantic-mystical literature or in the enlightening wisdom and theoretical mysticism that is reaching its peak in this era, and the fact that the focus of this totality is less And like all traditional cultures, religion is formed. No interpretation or perception can be free from the interests and preconceptions of the person and the time of the interpreter. But this does not mean cultural relativism and the same legitimacy of all perceptions. In a work of art belonging to a premodern culture, we rarely come across an animal or a pure human figure that is free from any background of the collective imagination, unless motifs such as the pure animal have already gained an explainable place in the field of the collective imagination. (Scarchia, 2004) Images that fit within the scope of a macro imaging system and are organized in the form of traditions and conventions of form and theme. In general, three categories can be considered for the topics of Iranian painting:

- Scenes of feasts and ceremonies
- Battle and hunting scenes
- Instructive and wise scenes (Afshar Mohajer, 1999)

The realism of the art of an era is based on the prevailing idea of the truth and the realism of the art of a future era can be examined in relation to the specific historical facts of that era, and in fact, such work is necessary for a compre-

hensive understanding of that art. One art form cannot be trusted its relation to a transhistorical truth completely exempted it from the reality test. (Rahnnavard, 2012) Paying attention to Iranian painting as a source of architectural history does not have a long history, but such researches about Western painting have been done many times. One of the examples of these works is the analysis of Bacon's representation of architecture and the city. (Piravi, 2012) In this research, 3 works of Sultan Mohammad have been selected. The reason for this choice, in addition to Sultan Mohammad's personal characteristics and style, can be explained by the formal structure of his works. The compositions in these works have a special coherence and mobility at the same time, which in their own way express the framework of the special representation of the second Tabriz school in the best way. In addition, in his works that do not have a regular geometric framework, Sultan Muhammad has displayed the spirit of the literary text in the most expressive way by using the visual perceptions specific to him and his times, which for his part has replaced rules based on visual perception for painters and schools after him.

MATERIALS AND METHODS

Architecture in Iranian painting

Architects use different methods to express and advance their ideas. (Bakarman, 2002) These tools and media include a wide range of volume models, hand drawings, verbal illustrations, as well as computer modeling. Meanwhile, drawing has always had a central position in architectural design. (Luce, 2009) This position has become more important in architecture since the Renaissance. Christina Luce mentions two revolutions in architectural tools, one of which is the application and universality of drawing in the Renaissance period, and the other is the entry of computers into design in recent times. He believes that these two were effective not only in design tools, but also in the process and nature of architectural design and even in the

definition of an architect. (Luce, 2009) Of course, in previous periods, drawing in architecture was also popular. But until the Renaissance period, drawing was more of a tool for conversation and media between the employer and the designer; While after that time, drawing was considered a tool for thinking and a basis for pre-design and changing and correcting the form before construction. Luce believes that drawing has fueled the subjectivity of form and process in architectural design. Architectural drawings have always had certain expressive forms. For example, during the Renaissance period, the efforts of artists to discover or explain the rules of depth perception led to the formulation and development of the application of these rules. Such a format for representing space influenced our perception of architectural and urban planning space, which ultimately changed the architectural and urban planning space. (Bacon, 1997) It can be said that the ways of representation, image and imagination of architecture have always had a back-and-forth relationship with our perception of space and also with the spatial organization of architecture. In addition to the case, it can be accepted that a profound influence on the spatial organization of Renaissance architecture and urban planning. Hypotheses can even be put forward regarding the feeding of modern architecture from the expressive triad of plan, section and view. Ideas like Le Corbusier's free plan. (Heiderkhani, 2014) Free cutting in the Seattle library project by Rome Koolhaas, and breaking the box by Bruno Zoi. (Mozini, 2007) are among the cases that have been thought and represented in these three forms of expression. In addition to these cases, there are attempts to get rid of the dominance of the three forms of plan, cut and view, which can be seen as an example of ideas such as the spatial plan of Adolf Loos. (Koliiji, 2015) Architectural elements have always been of interest as part of the visual space used by Iranian painters. (Sharifzadeh, 1996) Iranian architecture has been shaped by cultural and social influences

similar to Iranian painting, and their integrity shows an unbreakable link between Iranian culture and art. Iranian artist, as he adheres to drawing a true image of architectural elements in his works, has drawn natural elements such as trees, mountains, earth, etc., close to his own imagination of these elements. By providing the elements of architecture in this way, it acts differently on drawing the elements of nature. Mansions can be mentioned as an inseparable element in the paintings of the second school of Tabriz. who created a unique formalistic structure in the pictures by superimposing elements and showing multi-dimensional spaces in the same way as they had received from the building itself, in these buildings the connection between the two spaces inside and outside by creating A pond or flower pots were established and trees were planted in rows of four or eight and they gave direction to the outer space of the mansion. (Guderzai, 2004) The design of buildings in all cultures relies on the symmetry factor in a sustainable way, because the building is at the center of human experience, which is surrounded by conflict, coincidence, inconsistency, change, and irrational elements, as a kind of ordering and stability factor. They act (Panofsky, 2009) In the following, we will describe some of the elements used in architecture to better understand how painters use architecture.

Architectural elements and influence on Iranian painting

The garden and the mansions in it, which are a subset of architects' designs for mansions, are one of the most used elements in paintings.

Garden: The painter draws a scene using the garden and its elements, and by placing the figures in it, he describes various court events in detail. The stage is full of princes, invitees, servants and guards, princes and princesses, butlers and butlers have appeared in royal and luxurious clothes and robes. What activities does the garden include? There are three themes that can be separated from each other in these physical layouts:

- The first theme shows the people who participated in the king's banquet. The king is sitting on the main porch or the throne in the mansion, his attendants are sitting around him, a group is playing music and another group is busy drawing. To draw a banquet hall, the artist should pay attention to both himself, the running of the servants, and the various states of the people's personalities.
- The second theme contains standing or sitting figures of attendants around the king or prince. In these images, either the king is talking with a prince or a high-ranking official, or he is sending an envoy with a message or gifts. In the meantime, a poet is reading a poem or two doctors are arguing, the people around are busy. There are people having a conversation or discussion with a slingshot or polo sticks in the corner of the picture. In this type of images, crowded scenes of court receptions, ceremonial and official meetings in the garden are mentioned.

Koshk and the main mansion: a huge building as a palace and with functions related to governmental and ceremonial affairs is located in the middle of the garden and in line with the main axis, such as the Forty Pillars Palace and Garden of Isfahan. it is them the booth is placed on a platform above the level of the yard. In front of the main porch, there is a pond and an area for courtiers. The entrance to the main porch is from the middle of the yard and sometimes from a step-in front of it.

Inner mansion: Inner mansion refers to a set of buildings that are family residences, which are usually two stories. The inner mansion is located behind the main pavilion, and the exterior and interior spaces are separated by fences.

Throne: In some paintings, the king or prince is sitting on a ceremonial seat in a corner of the yard. This place is in the form of a bed that is placed about half a meter above the ground and has a square, hexagonal or octagonal plan. The three lower parts of the bed are decorated with turquoise blue and azure tiles with star and hex-

agonal geometric shapes. From the way these beds are placed in a regular space, the yard connecting them with the surrounding fences and the way the courtiers work around it, it can be seen that these places are fixed and the place of residence of one or more people or temporary, which are set up in the appropriate parts of the garden.

The decorative elements of the mansion: in the various descriptions of the booths, there are many paintings mentioned on the walls of the booths. These paintings were drawn on the walls of the booths. These paintings were entertainments, court, descriptions of victories and meetings with foreign ambassadors and ministers, romantic themes, Nizami Jami and verses from Hafez and Ghazi. Salimi motifs display birds and animals, while the smaller sections are filled with a complex network of crescent shapes in the arch and Chinese dragons, simorghs and ducks, topped by a group of octagons, common decorations. The other one was the seven-color mosaic tile, which was used in many buildings, especially in the exterior of the kiosks. In the following, we will examine the elements in the gardens:

Water: It is one of the most basic elements in the formation of gardens and buildings in architecture. In Iranian gardens, water is used not only for the purpose of watering and feeding plants, but also for its practical, conceptual, poetic and artistic purposes. The presence of this freshness element expands the movement and beauty in the environment. In the Iranian garden, a pond or pool was used to reflect the beauty of the garden environment. There are ponds and pools in different parts of the garden in front of the building or the pavilion in the middle of the garden and in the interior spaces. In most of the paintings, the pond is placed in front of the main palace of the garden or the throne of the king. In these pictures, the pond is either used individually or has a water stream, or the pond is formed along a continuous water stream, the path of water movement in the

streams is spiral or straight. Paintings, ponds can be seen in circular, composite, rectangular, octagonal and polygonal forms.

Ponds: They have small dimensions and sizes, perhaps because there is space around them to sit, and birds such as ducks and swans are often seen in them. Pools, ponds, ponds and fountains are noted.

Plants: plants are planted in Iranian mansions with three purposes: to create shade, to use the product and to decorate the garden. Throughout the history of Iran, decorative plants and flowers have been the adornment of gardens. The most popular tree among Iranians is cedar. In almost all the pictures, at least one or two cedar trees are depicted in the garden. Beside the cypress tree, there are other trees such as sycamore and various flowering trees. In order to show the variety of plants in the garden and the contrast, the artist has always placed an unsteady blooming tree next to a tall cypress, or a dry tree trunk next to evergreen trees, or trees with thick leaves next to white trees with scattered leaves. gives

Flower: The flower represents beauty, purity, tenderness and is a symbol of heaven. Painting of all kinds of flowers is one of the favorite arts of Iranians. There are red roses, lilacs, lilies with different colors, white and blue hyacinths, cluster hyacinths, tulips, etc. More items The attention of Iranians has been drawn to these beautiful motifs in very small and small dimensions in the corners and sides of streams, water, stones, trees, and hills.

Fence and gate: one of the characteristics of Iranian mansions is that it is surrounded by a combination of high walls and special trees that have the ability to cope with the weather conditions of the environment and are indigenous to the region. The garden fence is usually made of raw clay, mud or brick walls that surround the entrance to the garden from both sides. Fences were also used to separate parts of the garden or regular and irregular parts. In the pictures, there is an arena furnished with mosaics or bricks on

a platform above ground level. The pavilion, the garden buildings and the activities of the courtiers are formed on this platform. This space is separated from the surrounding area by a fence. The garden can be seen from between the fences. These fences sometimes have double doors and inscription decorations, and sometimes they were just a separating element. Therefore, the architectural elements affecting Iranian painting can be stated in the following order. (Tab. 1) In this table, the elements of architecture can be separated and its thematic importance can be emphasized.

Sultan Mohammad Naqash

In the history of painting, written texts, both prose and poetry, with various topics have been used as an excuse to make copies decorated with painting works; The pictures depict a moment and sometimes moments of an event or events of a narrative or the visual equivalent of a descriptive image in the poem; Therefore, paintings, especially those that have been implemented

in literary texts, have a plot. In most paintings, the understanding of a large part of the meaning of the image is done with the help of the text present in the painting. The writing also has an aesthetic role, especially where it is not very legible. And it works like a drawing line and also fulfills its writing role. After Shah Ismail reached Tabriz in the 10th century A.H. and designated it as the capital of the Safavid government, Nizam al-Din Sultan Muhammad Tabrizi was among the artists of the Sultans of Agh Qoyunlu art workshops. Qoyunlu was in Tabriz when he served the Safavid king. He is considered one of the most prominent professors and founders of the second Tabriz school, who achieved his personal, innovative and poetic style by using the achievements of the Turkmen and Timurid courts. He is also considered one of the pioneers of single-page drawings, who, despite the visual values in his works, has also carefully included content expression in his drawings. The title of Sultan was given to him because he was a unique and beloved painter of the king

Table 1: Architectural elements, the main element and the degree of importance and influence in Iranian painting (source: authors)

Architectural element	The main element	Complementary element	The degree of importance and influence in painting	The main subject
the garden	the garden	street	very high	0
Koshk and the main building	mansion	Passages and axles	very high	0
Inner mansion	mansion	Passages and axles	high	-
throne	mansion	Space organization	average	-
Decorative elements of the mansion	Details	General decorations	high	0
water	Details	Passages and axles	high	0
Ponds	Details	Site placement	average	-
Plants	Details	Site placement	high	0
flower	Details	Materials and materials	average	-
Fence and headache	mansion	Space organization	Low	-

The Tahmasabi Shahnameh is one of the masterpieces of Tabriz II School, which was prepared during the years 920 to 936 AH. This book consists of 380 pages with 280 illustrations, of which 118 pages of this Shahnameh are still kept in the Museum of Contemporary Arts in Tehran. Sultan Muhammad in the Shahnameh of Shah Tahmasabi is a combination of bright, happy and vibrant colors of the Tabriz Turkoman school of painting and the well-thought-out structure of the Herat school of painting. Pakbaz (2004) among other illustrated books in that period, where the works of Sultan Muhammad are also visible, we can mention the illustrated version of Diwan Hafez (942 AH), this collection is known as Diwan Sam Mirza because it was commissioned by Sam Mirza, the younger brother of Shah Tahmasab. It was prepared and now it was kept in the private collection of Cartier in Paris and then in the Stuart Carey Welch collection, and now it is divided between the art museum, the Fogg University of Harvard, the Metropolitan Museum of Art and the Museum of Islamic Art in Qatar. Sultan Muhammad was generally influenced by three historical currents: firstly, the native tribes of Azerbaijan, which is related to before the emergence of the Tabriz school, secondly during the Safavid era, secondly, the Herat school, which created space, composition and new features in Iranian painting, thirdly, the impact Adaptation is from Kamaluddin Behzad and Mohammad Siah Qalam, hence the most important features of Sultan Mohammad's works are, in short, elegance in figure-making, attention to the human being as the main subject due to the creation of individuality in human figures, mobility and movement in human designs. and animals, creating a mutual relationship between figure and space, precise compositions, paying attention to compositions and details, and continuous decorations, using landscape elements in the works and combining them with architectural elements, imagination and skill in complex compositions, visualization of various states It is a bold coordination of colors and

thoughtful details; He also used a special style in representing mountains and sometimes he painted rocks in the form of people and animals (Pakbaz, 2003). Social and political factors also left an impact on his works, including abstract faces. He pointed out the shape of the rocks. Sultan Mohammad benefited from powerful improvisation and drew the overall space of the work based on the order of hidden geometry. His diversification can be seen in creating different dimensions in the pictures, changing the dimensions and placement of the verse frame, breaking the overall frame of the work and the margin distances. Therefore, two of his works cannot be found the same in terms of content, composition and color, because the process of creating these works does not have a fixed work routine. The coloring in Sultan Mohammad's works is also worthy of attention in terms of color diversity, creating a link and mutual relationship in the use of primary and complementary colors and its connection with the subject of the work, as well as characteristics such as strength, precision, imagination, detailing, elegance of design and from Most importantly, the use of historical records and accidents in the subject, the works are considered as a reason to clarify some of his artistic complexities, which at the same time is the most important criterion for attributing a painting to him.

Methodology

The research method of this research is analytical-descriptive, and the collection method is documentary and library using archives of works kept in museum libraries and internet sites. The paradigm used in the research is interpretive and the research design is suitable for the analysis. First, using content analysis, basics and basic concepts such as Iranian painting, Iranian artist, painting in the second school of Tabriz, the works of Sultan Mohammad, etc. are examined, and finally, the architectural elements in three works of Sultan Mohammad's paintings, including the celebration Eid al-Fitr of Diwan Hafez Sam Mirza, Masti Lahuti and Masti

Nasuti of Diwan Hafez Sam Mirza, the celebration of the Shahnameh century of Tahmasbi is examined, and the elements extracted from the architecture of each are examined, and finally, the similarity of the repetition of elements, the importance of impressionability It shows.

DISCUSSION AND FINDINGS

Picture of the celebration of Eid al-Fitr by Diwan Hafez Sam Mirza

Among the images that Sultan Muhammad created with the inspiration of Diwan Hafez is the image of the Eid al-Fitr celebration. This picture was drawn around 942 AH and is the embodiment of Hafez's poem, which was written in 777 AH in praise of the king Mozaffari Shah Shuja. There are four lines of this sonnet that are engraved on the top of the stone wall. (Pakbaz, 2004) Eid al-Fitr is one of the biggest Muslim holidays, which is celebrated at the same time as the end of Ramadan, along with the sighting of the crescent moon. On this day, Muslims perform the Eid al-Fitr prayer. Some scholars also go under the sky to see the crescent moon. They believe that it is customary for moon gazers to pay attention to the first face they see after the crescent moon is a beautiful face and to be guaranteed that the tower of happiness and prosperity will be their companion until the end. That's why moon gazers. They have turned this image towards their relatives. The share of this divan is less among the verse literary texts that have been the attention and favor of painters from the beginning to the decline of painting in Iran. Graber also believes that Hafez's Divan Ghazliat was rarely illustrated. The possible reason for the lack of success of this literary work is considered to be various interpretive possibilities, each line of the sonnet evokes many concepts in the minds of the audience, which are based on the visual and pictorial possibilities of the sonnet and elevate it to the level of mystical and philosophical teachings. (Terezidis, 2013) Sultan Muhammad has made a subtle characterization of the crescent seers in the form of the second

Tabriz school. The people who circled around the king are drowning in peace and silence, but the people who are in the larger circle and outside the first circle are in conversation. The fourteenth night is round and beautiful. The gathering of people in the lower rectangle of the frame and their circular positioning around the king, the curved movement of the curtain and the angle of the window, directs the eye to the center of the frame and also emphasizes the circular composition. 53 figures have been painted in different poses, all of which are gathered to see the thin crescent of the moon, which is at the highest point of the effect. On the ceiling, a number of figures are seen praying, and a stealthy woman is watching the crowd from the window, someone pours wine for the king, and the servants move between the guests with trays. they transfer The building in which the celebration takes place, despite the detailed treatment of the space, the importance of the characters and their influence in the story, is determined by the type of treatment and the placement of elements in the place, and the arrangement of the space is done in such a way that the entire narrative is in front of the viewer's eyes. It should be in the sense that at the same time we witness the astronomers, the moon sighters on the roof of the building, the king and the celebration, which itself is a function of the cultural rules and principles that the painter is required to follow in the rules of painting in order to achieve complete visual perception and all angles. Scenes and elements are chosen that have a complete expression, the painter imagines the whole frame of the picture as a world that is the scene of the story, the audience is also forced to try to see it at the same time as the moon viewers and in The continuation of the historical course should also satisfy the desires of the client, which affects the history and politics of the work. In this work, the identification indicators of visual perception, which includes the understanding of visual and thematic elements, can be enumerated by examining the internal and external forces of

the writer and the audience, external forces that include light sources, the image itself, and eye components, both at the time of the creation of the work by the artist. At the time of seeing it by the audience of the same age as the artist and in the opinion of the current audience, they technically have the same function, but due to mixing with internal factors, when facing the artwork, they create very different feedbacks and interpretations. Also, in describing the internal forces when facing the work, which include concepts, mental perceptions, visual images, it can be said that the painter has used his visual memory to create the elements of the image, therefore, he displays a part of the building where the figures are used to celebrate and footwork have circled around Sam Mirza. In this framework, many rich plans that express the place and atmosphere of the event can be displayed. The painter has made a contemporary impression of an event of Eid al-Fitr, and the character to whom this divan is dedicated is the target of descriptions and the hero. This work contains a set of data and information that creates a conceptual connection between the sonnet and the image. The visual sense happens when the audience

discovers this connection and what they see in the image seems familiar to them. Here, all the elements revolve around the announcement of Eid. and holding a celebration is formed and reproduced by creating a mutual language that relies on a semantic chain consisting of visual and sensory perceptions. (Pic. 1 and 2)(Tab. 2)

Therefore, the elements emphasized in the picture can be expressed in the table below.

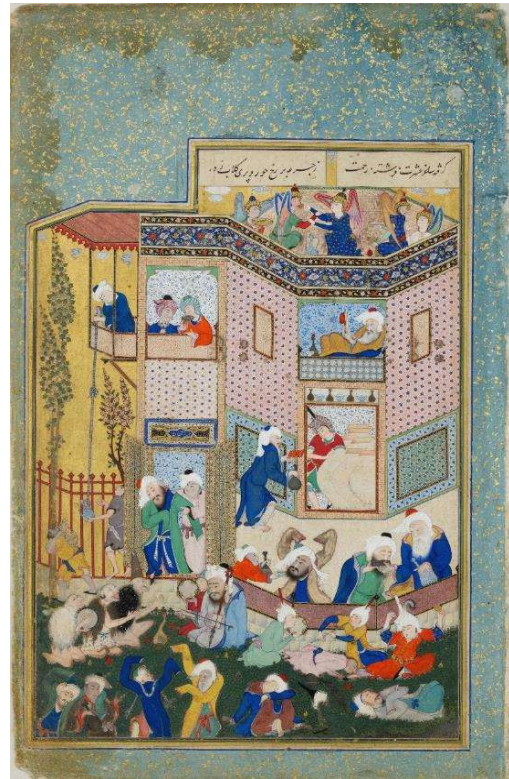
The painting of Masti Lahoti and Mehsti Nasuti by Diwan Hafez Sam Mirza

The image of Masti Lahoti and Masti Nasuti is another image inspired by Diwan Hafez Sam Mirza. In this painting, Sultan Muhammad is drunk by May Irfan. In inducing mystical concepts in this painting, he narrows the scope of depiction on others. From the concepts of this painting, it is clear that Sultan Muhammad was not alien to mystical meanings and concepts, but it is not unlikely that he had a heart attached to it. His enlightened soul and narrow-minded mind creates two worlds of theology and nasuti in one flat image, and this reason alone is enough, because of his lofty nature and thinking and his mystical opinion on Hafez's driving gaze, he has given the atmosphere of this Moghan gallery. Meek de-



Picture 1 and 2: Right image: Bazm Ashaghan, Diwan Hafez, Sultan. Left picture: Picture of Eid celebration, Diwan Hafez, Sultan Muhammad (Source: Kerry Welch, 2014)

scribes that it is the residence of Maghan or fire worshipers. (Ajand, 2005) This picture is one of the most moving designs of Sultan Muhammad. He attaches great importance to the geometric motifs of the building, which intensify the perspective space. In this work, 34 images are seen in different situations. In his design of human figures, i.e., broad shoulders, narrow elongated torsos, and unusual arms and legs are the criteria of proportion. A difference is used, which is especially visible in the standing figures of this composition. The foundation of the composition of this work is formed by the opposition of order and disorder, the order of the building and the disorder of people and elements. By creating a contrast between the colors and the vibrancy hidden in the movements of the foreground figures, he has used the combination of cold and non-shiny colors to induce a state of selflessness and ignorance. Warm color spots are spread to a lesser extent in harmony with the combination of cold colors in the image. (Pic. 3)



Picture 3: Masti Lahoti and Masti Nasuti of Diwan Hafez Sam, Mirza Sultan, Mohammad Maktab Tabriz II. 942 A.H. Cartier Paris private collection

Table 2: Architectural elements, the main element and the degree of importance and influence in Picture of the celebration of Eid al-Fitr by Diwan Hafez Sam Mirza

Architectural element	The main element	Complementary element	The main subject	The element in the painting
the garden	the garden	street	O	×
Koshk and the main building	mansion	Passages and axles	O	×
Inner mansion	mansion	Passages and axles	-	×
throne	mansion	Space organization	-	-
Decorative elements of the mansion	Details	General decorations	O	×
water	Details	Passages and axles	O	-
Ponds	Details	Site placement	-	-
Plants	Details	Site placement	O	×
flower	Details	Materials and materials	-	×
Fence and headache	mansion	Space organization	-	-

Its basis is drawn in the inscription above this plan. In the works of Sultan Muhammad, a kind of humor can also be seen. The complete study of the lyric on which Masti Lahuti and Nasuti's picture is drawn is a useful help in understanding the space of the image. By examining some written signs of the verse in the image and visual signs, it was found that the building of the work refers to the tavern, a signification that is correct due to the presence of the word "Maykadeh" in the tenth verse of the sonnet "Biya Be Mikdeh, Hafiz that I offer to you/ a thousand lines of prayers" Answer is guaranteed. (Grabar, 2011) but the use of the phrase "in the house of Mughan" in the first stanza of this sonnet (he went to the house of Mughan and drank water) changes the common meaning, i.e. a place to drink grape wine, using the space of the image. Maykadeh himself describes the semantic possibilities. The characters' moods and behavior are also explained with the help of phrases such as "Sabukshan", "Shoor" and "Arbadeh" of "Shirinkar" and "Khomar" are drunk in other verses, consists of three parts. The dividing fac-

tor is the architectural and building space, which is considered as Deir Moghan and divided into:

- Outer area (lower part of the picture)
- Interior space (middle part of the picture)
- The roof (the upper part of the picture)

In each of these three sections, a group of figures have been depicted, which have adopted various moods and poses according to their placement in the respective space. Therefore, the elements emphasized in the picture can be expressed in the table below. (Tab. 3)

Tahmasabi's Shahnameh century celebration painting
Another picture of the Shahnameh of Shah Tahmasab, which was illustrated by Sultan Muhammad, is the picture of the celebration of the century. This painting was depicted in 930 A.H., which deals with the legend of the discovery of fire by Hushang, the grandson of Kiyomarth, who became the king after him. He throws it towards him, the stone collided with another stone and a spark was found, thus the fire was discovered and the creature was killed. Hushang Shah celebrated his discovery by erecting a goat. This celebration continued throughout the cen-

Table 3: Architectural elements, the main element and the degree of importance and influence in Picture of The painting of Masti Lahoti and Mehsti Nasuti by Diwan Hafez Sam Mirza

Architectural element	The main element	Complementary element	The main subject	The element in the painting
the garden	the garden	street	O	×
Koshk and the main building	mansion	Passages and axles	O	×
Inner mansion	mansion	Passages and axles	-	×
throne	mansion	Space organization	-	-
Decorative elements of the mansion	Details	General decorations	O	×
water	Details	Passages and axles	O	-
Ponds	Details	Site placement	-	-
Plants	Details	Site placement	O	×
flower	Details	Materials and materials	-	-
Fence and headache	mansion	Space organization	-	-

turies. In this celebration, a big fire was set up outside the house, and people sang and danced around it, and each person helped others to collect wood.

The general framework of this work is square. In the central part of the picture, figures and colorful rocks around have created a triangular composition, which is actually the main emphasis of Hushang's figure. He is placed in the center of the painting and his figure is bigger than the rest of the figures, which shows the emphasis of the painting and the story on him. In this picture, we observe the humorous but deep characteristics of humans and animals. The presence of Hoshang in the center of the circle and in the opposite point of him the fire and the circle of people around him has created a central axis of symmetry. The oval and dynamic composition of the image of two figures on the right and left side of the king with a bottle of wine and a frank figure in front of all kinds of fruits. couples in the lower and left and right parts of the composition, flaming fire bushes in the middle of the lower part and a lily flower growing next to the fire bush, the abstract form of the movement of the mountains, which are soared and protruding from the frame. all of them together form the picture of the celebration of the century, in addition to the intertwined rocks with blossoming trees and the tops of the rocks, the figures of beasts from graves and sheep to deer and cows to goats and rams and The sheep and the gazelle, the azure sky with swirling clouds and charming and eye-catching figures are all drawn from the front as if they are standing as observers, the undulating movement of the rocks and plants and the rest of the image elements have a fire-like form that is very close to the concept of the story. The effect of darkness and light can be seen well; For example, in the prominence of the mountains, the way people and animals sit, the movement in the curve of the mountains and clothes is well felt. To separate the mountains from the rest of the image, they are drawn thicker around them. The coloring of this picture

is very eye-catching. In this painting, cold color is used more than warm color, but the presence of orange, yellow and red spots has created a strong color balance. (Pic. 4) (Tab. 4)



Picture 4: Celebration of the century (Bazm Hoshang Shah). Sultan Muhammad Shahnameh of Shah Tahmasab. The Metropolitan Museum. 930 AH

Therefore, the elements emphasized in the picture can be expressed in the table below.

RESULT AND CONCLUSION

In general, in Iranian paintings, space is created by overlapping different surfaces, scattering rhythmic lines with different forms of breaking the frame, the image of hidden geometric and periodic divisions, on a two-dimensional surface, creating space, characterizing attention to color and surface in Works were observed. A painting is bounded by a frame that implicitly creates space. In the following, rhythmic and directional lines are used to create coherence in the image, which usually represents an element

of the work itself. The Iranian painter, with his inner insight and stylistic learning over the centuries, made optimal and extraordinary use of lines, surfaces and colors. acts These elements divide the space and sometimes establish a regular and unbreakable relationship with the architecture, and at the same time, paying attention to the details is such that the existence of these elements in order to create patterns does not prevent seeing the separated layers in the work. According to the Iranian painter, the real shape of objects has a special independence, that's why the requirements governing the shape of the elements justify their placement in a specific point in the frame and with a specific color. For this reason, a house tree or a figure is not written in the image space only in terms of its potential existence, but it must also justify its aesthetic presence in the world of art. He didn't depict it, but he drew plants that are possible to draw in the aesthetic image of the plant world. He has always maintained his independence from the text of the books and produced a work of art, not just an illustration of a story in a book.

Besides the correlation between literature and painting, the rhythm and rhythm of the written line establishes a link with the rhythm and rhythm of the lines of the painting. It can be more. Iranian painters in different schools were under the influence of social, cultural, and political currents, and with the change in the social system, changes were formed in their works.

The density of color space in Iranian paintings is extremely high, at the same time, each color space is filled with countless decorative motifs with polygonal or circular geometric shapes that are repeated on every surface. All the elements were turned into decorative particles and there is no empty space in these images, the colored surfaces are always connected and the choice of color was very considered, so that the exact position of the colored surfaces is very important, that the idea of removing or changing the color of each of these It causes problems with image components. The colors are very bright and the materials used to make the pigments are very expensive. In these works, there is no light radiation or creating shadows, the color of the face

Table 4: Architectural elements, the main element and the degree of importance and influence in Picture of The painting of Masti Lahoti and Mehsti Nasuti by Diwan Hafez Sam Mirza

Architectural element	The main element	Complementary element	The main subject	The element in the painting
the garden	the garden	street	O	×
Koshk and the main building	mansion	Passages and axles	O	-
Inner mansion	mansion	Passages and axles	-	-
throne	mansion	Space organization	-	-
Decorative elements of the mansion	Details	General decorations	O	-
water	Details	Passages and axles	O	-
Ponds	Details	Site placement	-	-
Plants	Details	Site placement	O	×
flower	Details	Materials and materials	-	×
Fence and headache	mansion	Space organization	-	-

and hands are subject to the natural color of the body, for this reason, these elements are fixed color spots in the scene, which are separated from the background of the image. Only the coloring of the body parts in these works corresponds to the natural color of the rock animals. and even plants are absolutely not a definite impression of nature. Putting complementary colors together, such as green in red fields, cutting color surfaces at once, creating dark spots on a space, light strengthening one color with another color, such as blue and red surfaces with black pen that separates the spaces from each other, also creating spots Bright on a dark background, dynamic visual and psychological movement of color by creating sharp corners of architectural elements and shining and twisting white colors like clouds on a dark sky, using imaginary and dreamy colors such as purple, blue, red, blue, pink, turquoise Green and yellow in the rocks and plants, creating soft surfaces by using the blue colors of the sky, white and pink in a space and the sudden interruption of that space by means of triangular zigzags in blue and dark red indicate the artist's search for creating a double expression in colors. According to the structure of the paintings mentioned in the current research, the following conclusion can be made: (Tab. 5)

In the following, we will examine the points

that Sultan Muhammad used in most of his paintings.

Seizing the form of this mechanism is used to induce a creative space in the form of a bed, at the same time it becomes a means to express the holy place on the one hand and display social and protest aspects on the other hand.

- Avoiding characterisation, using faceless, cold and frozen faces of people, which is indicative of their poverty and poverty.
- Capturing the color of this process is both an immaterial space inducer and also aims at the inner states and emotional aspects of the human being in an expressionistic way using black and white, darkness and light.
- Avoiding the usual proportions, this method ends with the display of imaginary objects and creatures. The visualization of angels and demons, and in other words, it helps to visualize the distorted faces in the mountains.
- Paying attention to the mental states of portraying, happiness, pain and suffering, humanity in an expressive way that emphasizes the inner states of people of the time.
- Avoidance of space: In the works of Sultan Muhammad, avoiding space is of particular importance, because to depict a heavenly atmosphere, decorative details are useful. Rejecting the thoughts of the pilgrims, the void is an illusion.

Table 5: Architectural elements, the main element and the degree of importance and influence in Sultan Mohammad Naqash

Architectural element painting	the garden	Koshk and the main building	Inner mansion	throne	Decorative elements of the mansion	water	Ponds	Plants	flower	Fence and headache
Eid al-Fitr celebration of Diwan Hafez Sam Mirza	×	×	×	-	×	-	-	×	×	-
Masti Lahuti and Mehsti Nasuti of Diwan Hafez Sam Mirza	×	×	×	-	×	-	-	×	-	-
The celebration of Tahmasabi's Shahnameh century	×	-	-	-	-	-	-	×	×	-

- Paying attention to association, permitted metaphor and metamorphosis are all things that are very important in Iranian paintings. Sultan Muhammad used metamorphosis to express social trends.
- Breaking the frame of the relationship between the elements of the picture and the space outside the boundaries, the frame that belongs to the edge of the image shows the endlessness of the infinite space.

The way of formation of meaning and message in the works of Sultan Muhammad and selected topics in Iranian painting shows that artists used to create images that originated from religious symbols and ancient literature of legends and myths to convey their views. Moein was easily achieved. But with a different look at Sultan Muhammad's works, we find out that he got the meaning and message not only from his chosen subject, epic and mythological transcendence, but also by resorting to social views through the lens of visual perceptions, which he secretly included in his works. It presents to the audience that not only does not reduce the importance of the subject but also increases its scope. By taking advantage of myths and stories from different books, he has displayed his personal thoughts masterfully in the heart of the image. Iranian painting has also reached a special structural organization with the balance between various objective and subjective factors, which will always change with the emergence of a change in each of the factors. Iranian painters of the 8th and 9th centuries completely display the reality, a reality that from his point of view The historical period was depicted in this way and it was true. The audience is also moved from one specific perspective view to another view at the request of the painter. By creating this movement, the mind experiences the movements that exist in the work. In fact, what the viewer is watching is not a three-dimensional object, but a two-dimensional image in which various aspects are connected with each other with a kind of conscious inconsistency. . These works, as a

kind of dialogue-oriented image, bring together the two poles of temporality and timelessness, transience and permanence, annihilation and survival, history and philosophy of the world of example or juxtapose them on each other. The artists of this era were a combination of artist and mystic. Art and mysticism are both ways of knowing existence; Both artists and mystics have passed through the world of appearances and reached higher levels than appearances through discovery and intuition, so the world of creation for them is beyond and superior to what the general audience thinks.

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HOW TO CITE THIS ARTICLE

Moradnejad, H., Ghandehari, M. H., Bani Ardalan, E., & Sharifzadeh, M. R. (2024). Representation of architectural space in the paintings of Sultan Mohammad Naqash. *International Journal of Urban Management and Energy Sustainability*, (), -.

DOI: [10.22034/ijumes.2024.2037161.1243](https://doi.org/10.22034/ijumes.2024.2037161.1243)

