

The Study of the Principles of Architectural Design in the Works of Iranian Painting First and Second Shiraz School

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Abstract

Iranian painting depicts new and exciting scenes from the world of meaning. He did not try to report on his environmental realities, using this kind of artistic instrument to describe and express the example of universe that he had been able to express by simply encoding what he saw and understood. He was only trying to express the facts of the universe, and as a result, in the Iranian painting scenes, no tree and stone and architecture resembled the realities of the material world. The main purpose in the Islamic insight of painting is not to imitate or describe nature, but represent the imaginative, poetic, and symbolic display of man, nature and his environment. Persian art based on spiritual and religious criteria is a kind of traditional art that indirectly illustrates Islamic principles. The Iranian painting did not seek to imitate the three-dimensional space and display the light, shadow, shape and color of the objects and everything with the simplest lines and the purest colors display as the abstract and symbolic, and reduced the 3D world to a two-dimensional image. This paper tries to present a discourse between Persian painting and traditional architecture and is supposed by understanding the principles of the time and place and the spirit of Iranian painting, it is possible to formulate the principles of contemporary Iranian traditional architecture design and approach the same as the semantic world in the spirit of painting. The research method is descriptive-analytical and has been followed and analyzed by numerous articles in the interpretation and description of Iranian painting in introducing architectural profiles in these designs. The results showed that the comprehension of the architectural spaces in the works of Persian painting was symbolic, but the components of the spaces were real, and time and places were understood in continuity and successively. In the architectural space, there was a geometric understanding that was in contrast to the natural environment with free geometry and the cochlear-shaped motor system has created a relationship between the various spaces.

Key words: Iran-architecture, shiraz school, persian painting

INTRODUCTION

Iranian miniature and, in other words, Iranian painting is full of exquisite scenes from the world of meaning that the Iranian artist in order to express the example universe religion lives in which and uses this art. It should be noted briefly that the artists of the Iranian painters did not attempt to report their environmental realities and only to express the facts of the universe and the world that they could only by encoding to express what

they had seen and understood. As a result, in Iranian art scenes, no tree, stone or architecture resembles the realities of the material world. There are differences in the presentation of these statements in the history of Iranian painting so that at the end of the peak and wonder of the Iranian painting world during the Qajar era, every little phenomenon is seen in the works of Iranian artists. Perhaps with open-minded women or women's presence in Qajar paintings (Figure 1).

The main purpose in art in Islamic insight is not to imitate or describe nature, it is the imaginative, poetic and symbolic representation of man, nature and his environment. Persian art is considered a traditional art according to spiritual and religious criteria, which indirectly developed Islamic principles. In this art, ideal design was considered by the artist. Iranian painters did not seek to imitate the three-dimensional space and display the light, shadow, shape

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and color of the objects. He outlines everything with the simplest lines and the purest colors, and displays the symbolism and reduces the three-dimensional world to a two-dimensional figure (Figure 2).

Iranian artist transformed nature in a way that it probably dates back to the era before the advent of Islam. In this article, try to understand the principles of Iranian time and place and the spirits of Iranian painting to formulate the principles of contemporary Iranian traditional architecture design.

Background Research

The theme of most Iranian paintings is inspired by the Persian poetry, and despite the richness and diversity of the literature of the East in the Middle Ages, all the works were not illustrated but precise and concrete choices were made on this (Polyakova and Rahimova, 2002: 103-104). Persian painters portrayed the poems of Sanai, Attar,

Jalaluddin Molavi, Sadi, Hafez and Jami more than others' poems (Binion, Wilkinson, and Gary, 1988: 28)

The painter did not portray the world from his own perspective, but embodied it as it was the world in painting as a transformed will of the artist's in the light of the laws of harmony. Here, the abstract and promiscuity and, in other words, the ideal world is distinguished from all that is mortal and transient (Poliakova, and Rahimova, 2002: 106-105). Since the images were designed to be seen from the near distance, the exact observation of the experts was prepared, hence the lack of attention to the spatial and temporal aspects of the implementation, it is an integral part of the painting. The scene is often depicted by signs and parables, and the need to portray all events is not felt, as you can see, a few small trees are a viewer's viewpoint (Poliakova, and Rahimova, 2002: 107-106). In terms of Iranian painting, space is closed and limited to the scene of events. (Binion, Wilkinson, and Gary, 1988: 23)

In the painting, artists strive to draw the characteristics of the example universe in his pictorial, but what does this universe have features? What does the time and place in this universe have caused the creation of such images? The example universe between two sensible worlds has two physical and immaterial characteristics (Goodarzi and Keshavarz, 2007).

The immaterial nature of shapes and objects and their lack of weight and their unobtrusive connotations in the universe, for example, to the sensible world, and their material nature, and their visibility to the material and tangible world. The painter should be away from the physical appearances of the material world in order to showcase the example universe, so that his world of art is something between sensible and reasonable world. In this way, the physical manifestations of light and shadow, and the rules of place in the material world were removed from its paintings.

By examining the art of ancient Iran and the similarities between the painting of this era and the painting of Islamic era, it can be concluded that the continuation of the archeological tradition of Iran has had a visible appearance in painting. "What affects the images of Iranian graphic arts, the reluctance of the Iranian artist to imitate nature and his emphasis on the expression of mental and symbolic concepts. Thus, abstracting, decoration and abstraction can be considered as one of the general features of Iranian painting" (Pakbaz, 1999: 576).

In Persian art, the representation of the material does not produce the same material and appearance of objects of perfection.



Figure 1: Acrobat Female of the Qajar source re-painting: (Rezaei et al, 1395)



Figure 2: The Seven Wad and Warm- The Effect of Dost Mohammad, Shahnameh Tahmasebi, Ninth Century AH Source: (Shayestefar et al 2014)

It is the transformation of matter, and even the passage from it, passing through the outer surface and reaching the reality that the artist views. Because of the creation of a reflection of the example universe, the painter avoids representing the same thing in the same nature and creates something between the two-dimensional and three-dimensional universe. The painters who portrayed the ancient Persian poems have often embodied the holy and spiritual spaces filled with divine void and light and water is also made of light in most of the paintings.

Historical, religious conditions in the process of water evolution in Persian painting have been effective as other symbols. The water symbol that was formed in pre-Islamic beliefs, after Islam is also modestly reflected in Iranian literature and art.

Especially in the Timurid and Safavid periods that were the culmination of Iranian art schools (Al Ibrahim Dehkordi, 2012)

In the style of painting of the school of Shiraz in the seventh century, the continuation of Iranian ancient art and its new innovations are evident. This school was inspired by the elementary and raw innovations of the tradition of art and painting of the fifth and sixth centuries which evolved over the next two centuries and became the dominant characteristic of Iranian painting. (Figure 3)

The Timurid era made it possible to integrate the achievements of various Iranian painting schools. Timur calls the most elite artists and craftsmen from various cities to Samarkand, the capital of his favorite. Then in this (although no manuscripts have been acquired in this period from Samarkand), they expanded artistic styles in different regions (Skandar Soltan and Ibrahim Soltan in Shiraz, Bisanqar Mirza in Herat, AlG Bik in Samarkand) is Shahrokh and then, the children of Shahrokh-e Zaman, many manuscripts were filmed in Shiraz and elsewhere, which, in a powerful way, used visual means of behavioral and behavioral schools of the past.

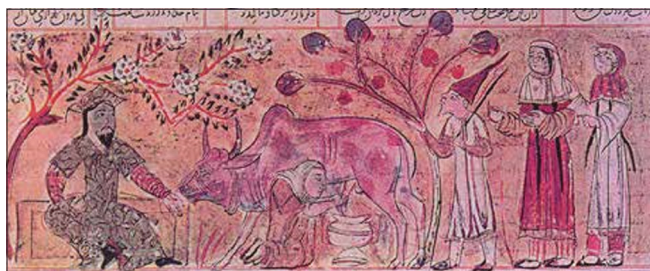


Figure 3: Shahnameh Qavamoddin Hassan, Bahram Gur in the Shrine of Dehghan, School of Shiraz, 741 AH, Source: (Behdani, 2010)

One of the most important features of this school is the attention to nature and the realistic view of man with the least impact on foreigners, especially China and Byzantine.

Also, attention to the horizons of utilization, the application of attention to the mystical and romantic themes, the positioning of the riders in a diagonal way, and, excessive plant designs, linearity and color harmony, and the dominance of red are other features of this school (picture without love scenes known as small Shahnameh) “”The Shahnameh of Ibrahim Soltan (Figure 4 of the famous works of this era, “Golchin Skandar of Soltan”) in Shiraz, eighth century are illustrated and well show what have been the achievements (Farhad’s painting and figure, written by Ibn Hussam related to the life of Imam Ali (AS) and the Khavaran letter (Figure 5) of Jalayeri’s school, which has had profound effects on the enlightenment of this period. This collection of illustrated books shows a kind of communication, which is undoubtedly in common with the Herat School paintings and style integration in the Timurid period.


At the end of the nineteenth century, in the context of the abstractionism of Iranian painting, there was a clear tendency to represent the tangible world. The tendency towards realism, which first appeared in the painting of Herat School in Behzad’s paintings was linked as a continuous line between the late-nineteenth and tenth centuries AH artists. With the transfer of Behzad to Tabriz, painters of Tabriz’s second school following the tradition of Behzad without interrupting the ideal vision of the art of painting, they look at the nature, man and environment of his life.

In this school, paintings connect with Persian architecture and literature. The painter cares about diverse literary themes, depicting persons and scenes of the story, and among them the most use and application of nature in the name of the garden. The main purpose of this research is



Figure 4: (Right) Anthology of Skandar Soltan, Bahram Gur in the Palace of the Seven doms, School of Shiraz, Timurid Period, Eighth Century AH: (Behdani and Mehrpooya, 2011)

Table 1: Comparative study of painting of Tabriz second school and Iranian Garden during the Timurid Period (Ansari and Saleh 2012: 5 to 23)

			Pictures
Khamseh Nezami Number 3 (Sturat, 2005: 75)	Khamseh Nezami Number 2 (Ajand, 1374)	Khamseh Nezami Number 1 (Cookian, 1377: 202)	Introducing pictures
			Pictures
Shahnameh Tahmasebi No. 6 (Azhand, 2005)	Shahnameh Tahmasebi No. 5 (Painting Masterpieces, 2003)	Shahnameh Tahmasebi No. 4 (Kerry & Welch, 1997)	Introducing pictures

to investigate the impact of the Shahmaneh's Toghasbi II Shahnameh School of Tabriz School of Gardening in Iran. A comparative comparison between the two is presented with a selection of selected images. The review of the images poses these questions as to the size of the Khomse Tahmasebi garden and they are portrayed in order to be realistic and represent the Iranian garden? Which features of the garden can be adapted to the Iranian garden during the Timurid and Safavid periods?

The research method in this paper is descriptive-analytical and library research has been used for data collection. The results of the research indicate that these works for the introduction of the Iranian garden design depicts all the natural and human elemental elements; fence, the main building, the main square, the Indoor Mansion, streams, pools, flowers and plants, the functions of the garden, and the activities of the people inside it with a clear order, but with a special expression of Iranian paintings in these works.

Iranian Garden in the pictures is introduced in two scales: 1) On a scale of architecture, the building is set up in a garden in the form of manuscripts; 2) In the scale of nature, the garden is only part of nature. Here is the architectural scale of the garden that is being constructed on a vast and extra-thick texture of the city as a promenade. On

the other hand, the comparison of the images with the Iranian garden during the Timurid and Safavid periods reveals this point.

Most of the features of the garden in the images are in accordance with the characteristics of Iranian garden in the Timurid period and the same thing even proves the influence of the Timurid era on the Safavid period. (Table 1). As Ansari and Saleh (2012) refer to the figures in this table, there are mosaic or brick arenas on a platform above the surface of the earth, and the pavilions, garden mansions and court activities are formed on this platform.

The palace and the main mansion of the garden, as well as the upper ceiling, the summer room, are called slopes, or it is part of a veranda that is open from a cobbled and outer area (Dehkhoda, 2531: 12781).

The largest number of historical gardens in Iran is based on the placement of a slope or a single pavilion in the garden (Table 1).

The majestic building of the palace and treasures, government and ceremonies are located in the middle of the garden in the direction of the main axis, such as the palace and garden of Chehel-Soton of Isfahan and

the Palace of Eight Paradise (Shah Cheraghi, 9831: 94); (Figure 6). This space is separated by a fence with red or golden fences from the surrounding area. In the Iranian painting, space is rarely complete. In the Iranian painting, the whole combination does not appear at that time. The viewer's view goes from part to the right to the left from a role to a partial and often other role, and gradually enters the two-dimensional image of the image. (Rahimova and Poliakova, 1831: 701). (Figures 7). The main architecture of the garden is the palace in Figures 6, and 7, often with surrounding buildings. The cavern is located on a platform above the courtyard, and the habit of putting the pyramid turret on the couch (Lockheater and Jackson, 7831: 105) is also featured on the plot. In front of the main porch, there is a dock and an area for the deployment of courts. The entrance to the main porch is in the middle of the staircase in front of it. There are no

plans for the courtyard, and sometimes for plotting the beds. Although the axometry in the Timurid period was roughly typical for some of the buildings, it was routine. (Soltanzadeh et al, 1390).

According to the images, it is possible that these slopes have a square, rectangular or octagonal plan (Figure 8)

In the 6th picture, the outward appearance of one side of the palace depicts the palace stretching from the other side, which leads to the inward path. In pictures 1 and 4, the Indoor Mansion is located behind the main cavity and the outer and inner space are separated by fences. On the other hand, the relationship between the Kushch and the Indoor Mansion suggests an entrance or other porch on one side of the Kushch. Indoor Mansion is a two-storey building with a separate courtyard. The balcony of the



Figure 6: Comparative study of architectural elements in Iranian paintings, Source: (Ansari and Saleh 2011)



Figure 7: Comparative study of architectural elements in Iranian paintings, Source: (Ansari and Saleh 2011)

inline building sits out of the building and is built on at least two sides in a continuous form. The type of balconies is derived from the Safavid palaces. (Figure 9)

Painting Language and Architectural Representation

Bacon (1997: 137) perceived, represented and realized three moments in architecture and urbanization, and has shown that by comparing paintings, architectural drawings as representations of space in a historical period of buildings and urban spaces that fulfill the ideas of architecture and urbanization can be part of the spatial understanding of the period considered (Foroutan, 2005). But the problem is the use of paintings, the amount of artwork, artistic expression, symbols and realism of these paintings, and the meaning that is expected of them. (Hausperz and Scrathen, 1379: 40). Cues are the main elements of the understanding of art and have brought four meanings to the concept of the work of art: the subject; the theme; the inside of the theme; the effects on the audience.

The two aspects of the representation and expression in artwork are distinguished from each other in the new aesthetics to describe those aspects and dimensions of artistic concepts and meanings that are not within the realm of representativeness. As discussed in semiotics and

philosophy of art, the resemblance of a painting painter and even a picture to the subject is a matter of fact.

The image does not create a world that is identical with the real world, but forms a new reality. So, for understanding realism paintings, whether abstract should be familiar with the existential language of painting, it's realistic. (Zamiran, 1382: 197 -200)

The architectural look of the images was examined on two bases, the representation and methods of this representation, which were examined by reviewing the history of architectural representation in the painting and comparison of well-known structures and their representation in painting has been addressed.

Their expression is based on the comparison of the three texts of architecture, painting and literature and other works of painting, architecture and literature related to the methodology of semiotics (especially historical semantics and textual analysis) to the analysis of the content of the picture have been discussed.

Scale and Proportions

Proportions while being a determinant factor for coordination, it is one of the issues that has been discussed

Table 2: Three drawings by professor Behzad with Architectural payment matters: (Kazemi et al., 2012)


Construction of the Samarkand Mosque (Gabriere, 2004: 62)



Khornegh Palace (Gabriere, 2004: 64)



Salih on the mosque (Gabriere, 2004: 108)

Table 3. Comparative study of architectural concepts in Shiraz school of painting: (Miri, 1396)

Message to Lady Hindi



Anushirwan and Bozorgmehr



Astronomers of the Maraghe Observatory


Picture Name
Picture of figure


Tahmineh's entry to Rostam



Bahram Gur in seven domes



Rostam and Sohrab

Picture



Shiite ship



Tahmineh's entry to Rostam



Physician and patient

Picture Name
Picture of figure

Picture Name

in architecture. Proportions is conscious value, and only in relation to the shape to be examined. There is various definitions for proportions. Proportions in architecture is the ratio that expresses the relationship between two or more dimensions.

Basically, two types of proportions can be identified: mathematical proportions and geometric proportions. Mathematical proportions is based on a unit of constant value and indicating the numerical ratio or any other size to that unit or modulus. Experience has proven that a

rectangle its ratio between length and width is equal to the golden ratio and it seems to be the most appropriate form of rectangle, which means that the closest form is the most perfect form that a conventional human imagines imagined (Grother, 1375: 184)

A form or form is not essentially a function of style, but its use in relation to time but the proportion is the opposite of that is universe and does not know the time.

Proportions does not mean the ratio between two sizes to the levels, the surface of the facade or plan.

In Behzad's drawings, the system of elemental combining, the location of space and research, and the careful consideration of the role, design and colors of the master. Assuming that the professor has tried to place the architectural spaces in a special place in accordance with the principle of golden proportions, understanding and recognizing the rules and receiving the form and content of these works, a way to understand the meanings of these paintings. The results of the research show that in Behzad's painters, certain principles governing the scene of space were dominant and architectural elements have a special position based on these criteria, which are the golden ratio, which reflects the professor's ingenuity and innovations in the system of kibbing the elements (Kazemi et al., 2012). Proportion tells us what proportions there are between the different sizes, while the "scale" represents the actual size. The actual size of a building is always in relation to the observer's use of it. In other words, the scale indirectly informs us of the ratio of observer dimensions: the scale also affects our perceptions as proportionally: there are certain forms that, by changing their scale also change their semantic or semantic information (Grötter, 1996: 368-366).

Behzad has used a certain proportional system in images of architectural quality. He gives a depth view by dividing the panel into different plans. He was seeking to embody the various, interwoven levels of architecture on a two-dimensional plane (Rasouli, 2003: 335)

The geometry of the plan can be clearly seen in some of the buildings in the paintings. In some cases, it is possible to draw conclusions from the drawn angles. Therefore, it is not possible to provide accurate statistics on this issue. But what's certain is that the number of quadrangles and hexagons is definitely more than the other polygons. Several studies have been done on architectural spaces. The division of the spaces was done in general. The result of these studies is as follows:

In each graph there is the possibility of the existence of all three types of outer space of the semi- outer space of

internal space. Therefore, the total number in other words is not possible to determine the percentage and only the ratio of frequencies can be determined. This study was done in a different way and had an interesting result. Counting the number of images with an unobstructed space (a space separated by at least one fence from around or completely unstructured) and the number of images with architectural space. The result of the count is an estimate of the approximate equality of these two categories of space.

a. Closed space

In this section, the types of buildings that create the interior and the semi- outer. Determined and counted. The important result of this study is the huge difference between the number of palaces and mansions with other buildings.

b. Outer space

Purpose: determine and count natural spaces and elements that are not architectural in them.

CONCLUSION

With these elements, floor, door, window, number of floors, arc, courtyard, fence and wall can form the entire architecture and by adding lateral abilities such as fence, shield, porch and the inscription gave it a more complete look. In the opposite scenes, Khosro and Shirin's characters, if there are architectures are sure to use elements such as terraces and balconies. In summary, the features of Islamic painting of Iran in expressing architecture are use of several isometric perspectives simultaneously; image simultaneously in and out of space; image of incident events at one time; image of the lateral aspect of space extensively alongside the facade; two-dimensional reference to three-dimensional; image of internal facades up to the ceiling; equally important for the presentation of the floor and wall; observance of the actual proportion of components with total space; the independence of the scale of the building and the human scale; the removal of the walls to see behind them to reduce the intervals and compress the space; selection of the smallest part of the architectural space for imaging while preserving the integrity of this room due to the limits of the photographer in the image of the spaces; displaying the main elements and displaying some of the sub-elements; using the allowed entirely; using the frame as a virtualization from within and outside the architecture. Comparison of architectural and graphic samples showed that painters sometimes portrayed well-known buildings only on the basis of oral descriptions and sometimes it has been built, but according to its artistic taste and the intentions it has paid attention to some parts of it and added a new commentary. In most cases, the three texts of architecture, literary and graphic art are linked together and they complete each other's meaning.

The difference in the image of the building in the painting and architecture (in the well-known buildings) is significant and the researcher deals with the other texts and compares them to the interpretation of these differences. Thus, the architecture of the building can be socially meaningful beyond its actual function and history, and in addition to its usual functions, it also has symbolic meanings. Therefore, the process of transformation of form and meaning and the birth of semantics can be obtained using comparative methods in the historical semantics of the images. In this method, it is not necessarily consistent with the subject or the construction of the image in all cases, but it is understood in light of the metaphor, the metaphor and the allegory language of the images. In this approach, using semiotics and symbolism, we can examine the social and cultural meanings of buildings.

The selection of architectural subjects for imaging and recreation, and their continuous study and study, illustrates the establishment of some designs and motifs of combinations which illustrate the understanding of a single structure of space. These structures like Iranian musical instruments have the rules and features that we have included some of them here. These “architectural devices” have corners (elements such as doors, gates, etc.) that contribute to the continuity of this technology as a vital feature of Iranian culture. In this architecture, the architecture of the interconnection of spaces with each other and the individual and common features of each architectural element is clear. In brief, some of the features of the architecture of the architecture of Iran are:

- Minor spaces are fully understood, but the whole space is understood as incomplete and growing.
- The comprehension of the total space is symbolic but real, but the real component of space.
- Space is conceived as a constant and in time, in different directions and in combination.
- Understanding the entirety of space is possible from the garris except for the smaller spaces.
- There has been a geometric understanding of architectural space which is in contrast to the natural environment with free geometry, and the cochlear-shaped motor system forms interconnections between different spaces.
- In this period, there has been a desire to use a vertical geometric structure.
- The understanding of space in this period has become more complete and clearer than before. The way the space is faced with precise “boundary shapes” has led to the geometric clarity of the architecture of this period.

Many of the paintings on the display of interior spaces such as houses, mansions, palaces, etc. are the dominant part of the picture and the people who are in it.

These images are completely different and recognizable from the images associated with the exterior and especially the images that are intended to display the garden.

In most of the screens representing outer spaces, the “viewpoint” building, as a common element, plays a leading role in most of the images. It seems that in most of the portrayals of the garden, there is no picture of the garden design, with its axis and geometric features has been considered and he does not seek imitation or imaging of the same kind of Iranian garden. But in different paintings of the garden, the artist with the most illustrations of Kushk and Ivan as one of the most basic elements of Iranian garden in exploiting the external and internal perspectives, intended to show a different and more detailed aspect of Iranian garden. Therefore, the paper assumes that “viewpoint” is the most important element from the Iranian garden in painting.

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