

## A Comparative Study on Interior Decoration Styles of the Two Qajarid Buildings

Faezeh Mohammadi Haji Abadi<sup>1</sup>, Dr. Asghar Fahimifar<sup>2</sup>, Dr. Hasanali Pourmand<sup>3</sup>,  
Dr. Mostafa Khabazi<sup>4\*</sup>

<sup>1</sup>M.A in Art Studies, Tarbiat Modares University

<sup>2,3</sup>Assistant Professor in Department of Art, Tarbiat Modares University

<sup>4</sup>Assistant Professor in Department of Geography, Shahid Bahonar University of Kerman, Kerman, Iran

Received: July 26, 2014

Accepted: November 9, 2014

---

### ABSTRACT

Persian artists have been engaged in decorating their living environment throughout the history. Given the different culture, customs, beliefs and even varied policy of each society, the applied arts or decorative styles have constantly been evolved. Thus, any individual style has also been brought into focus.

The Persian Qajar architecture was influenced Russian and central Europe styles, and by combining them with the Iranian traditional architecture a unique style in its kind was born. Many palaces and buildings were constructed particularly, during Naser-al din shah period which were tried to present some unique and combined views of their owners power and greatness.

It was observed that they were being influenced by the architectural style of the building owners' favorite countries, including specific style of Qajarid architectures and artists. Although Masudieh complex and Qavamal-saltaneh building were built during two different architectural periods, clearly show the particularities of the Qajarid architecture.

The paper is trying find any similarities and dissimilarities between these decorative elements and to provide required answers to the questions being raised with regards to the specialties and styles of decorative components of the two buildings, by using collected data through library research, and reading papers dissertations, documents and field studies an analytical and descriptive method has been applied in the respect. Anyhow, the available documents show that no comparative studies have been made so far in the field and only some hints are given concerning the history of Qavam building and Masudieh complex. Although the two buildings were built in two different periods of time they follow a similar style. A neoclassic style together with some similar decorative elements is well visible there.

**KEY WORDS:** Qajar art - Mas'udieh complex - Qavamal-Saltaneh building – Decorative arts

---

### INTRODUCTION

Showing off power and dominance under the influence of the 18<sup>th</sup> and 19<sup>th</sup> European kings were at the apex in Qajar period. Qajar kings – especially Naser-al din shah – made attempts to retrieve the powerful Achaemenian (550-330BD) dynasty by means of a variety of ornaments and luxuries and building splendid houses and palaces. Mas'udieh complex [2]and Qavamal-Saltaneh building [2]are built in two different architectural periods. Mas'udieh complex constructed in late Naser-al din government (1848-1896 AD) by Zel-olsultan and Qavam building was built in Ahmad Shah Qajar (1909-1925 AD) by Qavam al-Saltana. Mas'udieh complex Iranian architecture stylehas replaced with many western ornamental components. Yet, Qavamal-Saltaneh building has also shown western architecture qualities at the same time and maintaining some Iranian architecture principles.

Hence, the main issue of the study is to identify ornamental components inside Mas'udieh and Qavamal-Saltaneh. Each of the two constructions is built based on a period when they are built; they have used a particular style in creating their components qualities. But based on the difference in qualities yet some similarities are also seen. In the meantime, two powerful trends (Baroque and Rococo) have critical share in the appearance of these similarities and differences. The aim is to find the similarities and differences and to study probable effects from two powerful inspiration sources like Russian and European architecture. Here, it is presumed that Qavamal-Saltaneh building was built under the direct influence of Russian art and Mas'udieh complex built by the order of Zel-ol Sultan was under direct influence of European art. Two Baroque and Rococo trends were at their apex in these countries having great influence on two constructions. The most important questions which would be answered in this study:

1. Which qualities of ornamental arts are shown inside Mas'udieh complex and Qavamal-Saltaneh building?
2. Which decorative styles did influences upon these building structures?

---

\*Corresponding Author: Dr. Mostafa Khabazi, Assistant professor in department of Geography, Shahid Bahonar University of Kerman, Kerman, Iran. Email: Mostafakhabazi@uk.ac.ir

Based on the evidences and documents existing so far, no comparative studies were done and only some short implications are mentioned regarding the history of Qavam building and Mas'udieh complex. Of course, in articles published about the two constructions, the effect of European features on their ornamental components is implied many times. Trends like classical and neoclassical are also seen, but in this study two styles of Baroque and Rococo are considered due to their proximity to Qajar art and the effects of other styles are not denied. Accordingly, it is necessary to conduct the study in comparative form to better examine the interior ornamental components and two Baroque and Rococo styles are examined as the main branch of effects on the components. The analytical-descriptive method was done via conducting data collection via books, articles, theses, documents and field studies of two constructions.

### **A Brief Description of Mas'udieh Complex and Qavamal-Saltaneh building**

**Mas'udMirza** the first son of Naser-al din shah called as Zel-olSultan was one of the most tyrant rulers of Qajariddynasty. Due to missing crown prince position, he tried to gain power and status. Khosrow Mu'tazed believes: "when visiting Lord Kurzon, the prince has considered UK as the center of world civilization and stated that he is interested in this country culture and civilization" (Mu'tazed, 2003:142). The living place of such an individual must deserve his character. Although he was the ruler of Isfahan and southern Iran region, his building was the most well-known in Tehran and considered to be the second beautiful construction of Qajar period after Gulestan palace. The complex which is located on Ekbatan Street, in southwest side of Baharestan Square in 1873AD was purchased by Zel-ol Sultan. All transcripts seen on current Mas'udieh construction show the history of 1878AD (Mohammadi, 2002:104). Yahya Zaka in his book also ascribes the construction of the building to the same year and described this as: "it was located on west side of Nezamieh Garden [3]. The main building which is still erected includes several halls and rooms considered to be Naserid period beautiful constructions in terms of ornamentation (Zaka, 1990:207). Also, in his book "al-Muasirva-al-Asar", E'temadul-Saltaneh has considered the construction as unique in terms of architectural accuracy, fineness and details (ibid). But the noteworthy point is the important element of extroversion which has well integrated this with other Qajarid and European qualities and created a unique complex. Mas'udieh complex is among the first houses displaying the ornaments at the surface of the construction in the best way. Vahid Qobadian considers this complex as a combination of "Iranian-European traditional and neoclassical styles" (Qobadian, 2004:154).

Like Zelal-Sultan, **Ahmad Qavam** – the minister of the last Qajar king (Ahmad Shah1909-1925AD) – was one of the most ambitious persons in Naserid period and has the ambition of power in the period of Mozafar-al din Shah and Ahmad Shah. As a noble man at age 12-13, he was at Naser-al din Shah Service. After he shah's assignation, he undertook the responsibility of the king special office as minister and parliamentary order was written by his beautiful pen. Governing Khorasan and Sistan provinces' and chancellor of Ahmad shah period are of his other honors (Haqiqi, 2010:37). The luxurism of late Qajar period led to the emergence of one of the beautiful houses of Tehran on Seye-Tir Street which was known as Qavam Street. In her article (Iran Mirror and Pottery Treasure Museum), Engineer Maryam Sarshar believes that the architect of the construction is Haj Hasan Qaffari ( well-known Iranian Architect) who built it based on a French construction during the last five years of Qajarperiod and a plan brought to Iran by Ahmad Qavam (Sarshar, 2011:145). But other individuals including Akbar Dabestani Rafsanjani believe that Iranian architecture elements in the buildings show themselves under the effect of Russian architecture and Rococo style (Dabestani Rafsanjani, 2010:35). Farzaneh Qaiini – ex manager of Mirror Museum – also believes that wood steps connecting the corridor of the first floor to upstairs has fully Russian quality. It's to emphasize that, before approving or rejecting any claims, it must be added that the construction is built about 1913AD [9] and has made great changes since construction.

In 1953AD, it was sold to the Egypt embassy and changes are made in enamel, crystal and basement of the museum which are completely western style (Sarshar, 2011:147). In 1976AD, it was transformed into museum by three groups of Iranian, German and Austrian engineers under the supervision of Hans Howanline and no changes were made in the building ornaments including the woodworks of doors and steps, facade, trimming and mirror working and in 1983AD the trimmings are made in the edge of top museum corridor in form of lines and painting and toranj-shaped mirror work with geometric designs. Despite the changes, Qavam building is built that traveling to Europe was ordinary and Iran architecture had changed greatly. Educated architects and engineers of Iran were present at Europe universities and supervisor engineer also involved in building the construction with the head engineer. The ornaments of the construction facade which got started in the period of eclectic period by Mas'udia were integrated with Iranian traditional architecture in the period and found a different look in Qavam building which seems to have Russian qualities.

### **Introducing Components**

The numbers of ornamental components in Mas'udieh Complex and Qavam al-Saltana building are partially the same. Plan, composition, trimming, mirror working and woodworking are among the components existing in both buildings. Designs and the method of execution of the ornaments are completely different. However, specific architectural elements like ornaments of windows, sloped roofs and exaggeration in

ornaments in Baroque style are seen in these constructions. "If the ornamental designs of Mas'udieh complex are examined – except the ornaments of the wainscots stones of Divankhane northern view, the designs of wedge tiles, paneling, and muqarnas of the pavement façade which is geometric– the extent of Islamic designs and human paintings are superior to the others" (Zarine, 2005: 180). Among the qualities of designs in the ornaments of the complex symmetrical, repetitions in plant, geometric and animal motifs (ibid) are visible.

Table 1 (Author, 2012)	Plan	Composition	Facade and ornaments
Mas'udieh Complex	Stretched rectangle in Baroque style	Complex of constructions with garden in the whole yard	Great attention to the appearance of the building by trimming in imitating European buildings – Baroque and Neo-Classical styles
Qavam building	Square and central circle in imitating European Rococo	Two inside and outside constructions with garden in Iranian style	Bricklaying ornamentations based on Russian constructions in Baroque style

Regarding the appearance of Qavam building, it can be recognized that its general style is a combination of Iranian traditional architecture and European architecture values like many other buildings of the Qajar period. But, what do the effects look like? ; And from where and by which architectural styles have they penetrated into the construction? As it was implied before, there are many different views about it. By examining the components and comparing them to the architecture of the periods before Mas'udieh complex, their true identity will be uncovered. In tables (1) and (2), each of the components is explained.

### Facade, Plan, and Composition

In Tehran map drawn by engineer 'Abdolqaffar in 1891AD, Mas'udieh complex is located in a land with an area 40,000m<sup>2</sup>(Zarine, 2005:174). But only the garden of western part of the complex still remains, however, it is also close to full erosion due to lack of desirable use(ibid:175). Buildings are identified respectively as: Divankhane [4], Sofrekhane [5] and Hozekhane [6], SayyidJavadyard [7], Moshirolmolkiyard [8], backyard, wain façade construction, Divankhane Garden and yard (Figure1). All these titles are designated by research group and perhaps they were called something else at the time of Zel-olSultan. Designating Sofrekhane and Hozekhane constructions also exists in Golestan palace [10] near Salam and Mirror saloons (Pajuhesh, 2005: 21).

Table 2 (Author, 2012)	Trimming	Painting	Mirror working	Woodworking
Mas'udieh Complex	In exterior view of all constructions, the choke of the main saloon, edge of fires and basement of Mushirolmaleki construction, some trimmings are worked. Evident influence of Baroque and Rococo on trimmings	Western designs were on lambekubi of Sayyid Javadi construction. The corridor of Divankhane construction has also a combination of Iranian-western painting on trim lining painting on Divankhane and SayyidJavadi choke trimmings	Ceiling of mirror saloon with Iranian ornaments belonging to Qajar period with an influence of western designs are mirror worked. Some designs of mirror working are also seen around the transcript of Divankhane corridor Also around the cornice of Divankhane, some designs are seen.	Sashes are changed into crescent form, knot doors and metalwork of Divankhane and Sofrekhane constructions and sash of façade construction with fretted line of Divankhane are of wood ornaments of the complex. Some round windows are seen in fretted and baroque style in the view.
QavamBuilding	Divided into three periods. Parts of it are probably worked in Qavam period and executed by western style. The influence of Rococo	There is no other painted surface except the painted area	It is worked in Pahlavi and IRI period	Dual doors (in Iranian-Venice style) are composed of two parts Fretwork and woodwork technique with Iranian-Western designs are seen in woodworks. Shape of lines and flooring of the space is worked in Russian style

Constructed in an area 7,000m<sup>2</sup>, Qavam building has maintained its interior and exterior parts just like other Qajar houses. The entrance of outside construction is toward Seye-Tir Street with two floors and a basement consisting of two corridors and six saloons entering the second floor by a horseshoe steps. As seen in Figure2, the inside construction is located behind the main building. "In the basement, there is a Hozekhanethe walls of which are ornamented by convex tiles made in Tehran and belonging to late Qajar period with designs from Persian epic stories. The inside is also created for the private life ofQavam and his family with less ornamentation than the outside construction. The construction is under the authority of Farabi Filmic Foundation, at the time" (Sarshar, 2011: 146).

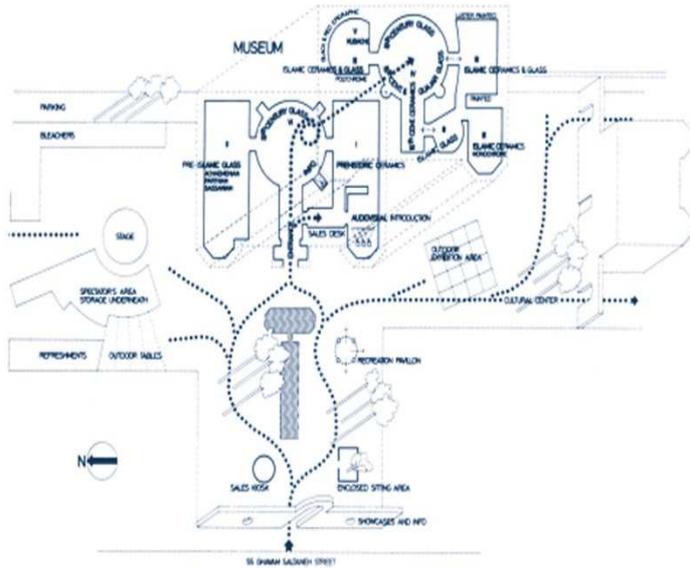


Figure1: Mas'udieh complex's plan (Khorshidconstruction, 2011)

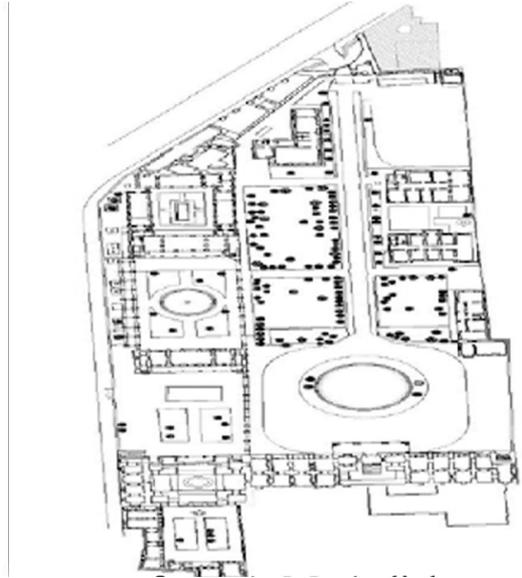


Figure2: Qavam building's plan (Mousavi, 2002:15)

Based on the plan of two complexes (Figure1&2), we conclude that Mas'udieh complex and in particular the main construction (Divankhane and Sofrekhane) have stretched in width due to the influence of Baroque architecture including Versailles Palace in France. Composition of the complex is mixed with Iranian and European elements and the rectangle shape of saloons and rooms are met based on Baroque architecture at the same time of separating the inside from outside. But the plan of Qavam building is completely different from Mas'udieh constructions. The circle saloon and arrangements of the rooms are affected by a special source which is unique in Iran architecture. Circular plan is of the qualities of most European constructions before Baroque. The appearance of Qavam building makes attempt to maintain the traditional soul of Iran architecture. Using a variety of ornaments, the artist architect has created a creative composition in the structure view with particular qualities which besides having the qualities of Ilkhani (1256-1335 AD) bricklaying is affected by Baroque period buildings and especially Russia. The bricklaying style of construction and shape of windows of the Saint Petersburg theatre which is a combination of rectangle and altar with top triangle ornamentation remembers Qavam building without considering the construction rectangle plan. The building is made in 19<sup>th</sup> century before Qavam building and considered among the last constructions of Baroque period in Russia. Another important point seen in the composition of the two constructions is the entrance corridor. As implied about Qavam building, the main plan is circular and a round corridor connects hall of the first floor to the second floor (Figure3). In Mas'udieh Divankhane construction, when entering the construction we face a bilateral step (Figure4) which if we follow its evolution trend in Qajar architecture, we will reach Qavam building. This step style is an integral part of the composition of palaces such as Golestan (entrance hall) and Sahebqaranieh[11].

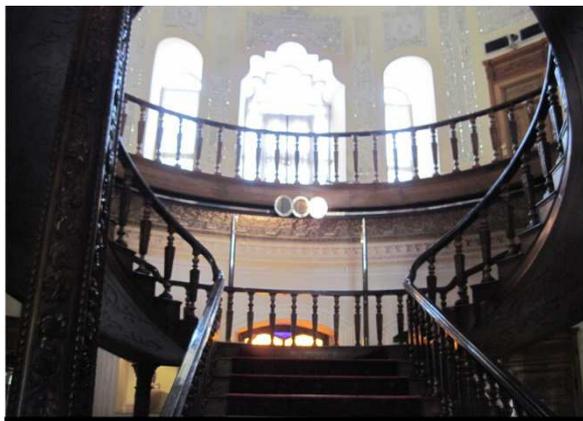


Figure3: The entrance step of Qavam al-saltaneh building (Author, 2012)



Figure4: The entrance step of Mas'udieh's Divankhane complex (Author, 2012)

The bilateral step was first used by Achaemenian in Persepolis construction. In next periods, this composition style was not used in Iranian architecture but applied many times in European styles especially Baroque and Neo-Classical ones inspired by Persepolis. The entrance step Bordo theatres (Figure5), Paris opera (Figure6), and Armitage in Russia (Figure7) is exactly the same as the image of Mas'udieh Divankhane and Qavam building (Picture 3). Regarding the utilization of European styles by Russian architecture especially Baroque, Iranian architects have seen postcards or heard the description of people who have seen these construction closely, added the desirable qualities to Iranian architecture qualities and as European styles have changes and evolved, Iranian styles have also changed [12].



Figure5: Bordo theatre (Flicker, 2012)



Figure6: Paris opera (Flicker, 2012)



Figure7: Armitage in Russia (Placeluxury,

### Trimming

Constructions of Mas'udieh complex have ornaments a great part of which include trimming. Trimmings are demonstrated in form of structural ornaments in/outside, at capitals, the chokes of wooden ceilings, muqarnases and or in form of non-structural ornaments at views (Zarine, 2001:178). The presence of geometric shapes in muqarnases shows the enormity of the constructions and the vertical corners and angels are transformed into curved corners. The great part of inner ornament is semi-bold trimmings which applies the important aesthetic principle in designs, that is, suitability of the components (ibid, 180). In Mas'udieh Moshirolmaleki construction basement, trimmings show off [13]. The mid room fire trimming of the basement is larger and more laborious than harelip rooms.

"Paneling of the designs in these rooms is coordinated with architectural forms and elements. Inside the paneling, flower pots with fruit ears like grapes and grape leaf are seen. Flowers, flower pot, grape leaf, ornamental plants and a design known as celery beside geometric lines remind of pier base and ornamental piers" (Khorshid construction, 2011: 44). In Divankhane construction, there is another fire with fewer ornaments than the Mushirolmaleki one. Designs of Mushirolmaleki construction fire are mostly similar to Iranian genuine designs but western flowers are seen more in Mas'udieh fires (Figure8). Qavam building fires also have trimmings imitated from European styles (Figure9).



Figure8: The ornaments of Mas'udieh's Divankhane's fire (Author. 2012)



Figure9: The ornaments of Qavam's fire (Author, 2012)

Two pot designs behind ornamental capitals at two sides of the fires are only Qajarid traditional ornaments also ornamented by western flowers. However, the difference between Qavam building and Mas'udieh trimmings is the use of human and animal designs showing off at Qavam building governmental capitals at two sides of the fire. The boldness of Qavam building fires demonstrated as statue face is another important difference.



Figure10: Choke trimmings of SyiidJavadi and Divankhane buildings (Author, 2012)

Ceiling ornaments and other trimmings Mas'udieh Mushirolmaleki building room are described as follow: "ceiling of the main saloon is a wicker design reaching the surface of the walls by trimmed choke with plant designs and grape earrings. Form of the shelves, windows and doors' arcs are also emphasized by plant leaves and bunches of flowers. Bases are framed and they are ornamented by plant designs internally. Beside the whole plant designs, the design trimmed in wainscots is a geometric one" (Khorshid construction, 2011:45).If we pay attention to the details of designs, we will see the influence of geometric designs and western flowers in it. "The choke of corridor saloon at Divankhane

construction is recurring and designing all the way around the saloon. The designs are completely taken from western designs and their multilayer boldness has given it a special beauty and quality. These designs are a composition of natural flowers and geometric lines made a divergence recurring along the choke and based on the situation some changes are made at the corners of design coordinated with other parts of the choke (Khorshid construction, 2011:77). In western saloon of Divankhane construction some trimmings are executed. The trimmings are also recurring motifs repeated longitudinally with a combination of curved and plant geometric designs. The interesting point is in the painting of both trimmings (Figure10).

construction is recurring and designing all the way around the saloon. The designs are completely taken from western designs and their multilayer boldness has given it a special beauty and quality. These designs are a composition of natural flowers and geometric lines made a divergence recurring along the choke and based on the situation some changes are made at the corners of design coordinated with other parts of the choke (Khorshid construction, 2011:77). In western saloon of Divankhane construction some trimmings are executed. The trimmings are also recurring motifs repeated longitudinally with a combination of curved and plant geometric designs. The interesting point is in the painting of both trimmings (Figure10).

In Qavam building, no painted trimmings are seen, yet only some gray colored parts are observed. But as also implied before, some changes are made in Qavam building the main of which were trimmings. In Table 3, the categorizations of these changes has been showed.

Table 3 (Author, 2012)	Time	Style	Place	Type of ornaments
First	1990s (1300 S) (Qavamal-Saltaneh)	Russian-Baroque	Corridors and parts of saloons	
Second	1953-1960 (Egypt embassy)	European	Museum enameled, crystal saloons and basement	
Third	1983 (IRI)	-	Top museum corridor	Penmanship-painting or combination of both



Figure11: Trimmings of Qavam building ceiling and walls (Author, 2012)

Based on Table 3, some trimmings have also remained from Qavam period (1896-1925AD). Due to the fact that we have no valid evidence on how and when the changes are made, we cannot exactly determine which part of the trimmings belongs to Qavam period. But parts of the first floor rooms' space can be ascribed to Qavam period. The ceiling of the rooms is also divided using fine trimmings.

It's obvious that, the categorizations are similar to trimmings of Baroque style (Figure11). There is a difference between the categorization of Mas'udieh constructions ceiling is in selecting type; that is, in Mas'udieh

– except Mushirolmolki basement – the entire work is done by wood. But the ceiling of the basement also does not have the detailed ornaments of Qavam building ceiling ornaments. The designs inside these squared spaces do not have the fluidity character of Iran traditional ornaments and look more like geometric designs. Framed trimmings of the first floor rooms' walls are of the other trimming ornaments. If the trimmings are compared to the images of Mas'udieh complex trimmings, visible difference is seen between them. Using human and animal designs chosen really bolder and in form of statue as well as the designs fineness in Qavam building trimmings is also interesting. The trimming designs of Qavam building choke are also different from Mas'udieh and have further fineness. But western flowers patterns are common between the two. It can be concluded that with the advent of west-orientedness in the ornaments of Qajar architecture second period, they are executed in more exaggeration by artist architects yet in some parts the artist himself also intervened. But in the fourth period the ornaments were done with further fineness in some parts, and the artists paid attention to forms and spaces coordination, as well.

**Mirror Ornamentations**

The integration between trimming and mirrors imported from Belgium and France in Naseri period were



Figure12: Detailed mirror work with trimming ornaments of Divankhane's main salon (Author, 2012)

turned into one of the most popular ornaments in interior space (Pajuhesh, 2005:95). Mirror working of the mirror saloon and bottom of Mas'udieh complex entrance corridor choke are the only mirror worked parts. "Cornices strip has two top and bottom margins located in a cameo octagon frame and there is a roundel with trimming located between cornice frame" (Khorshid construction, 2012:85). Under the ceiling of the main saloon in Divankhane, there is a detailed mirror work with

trimming ornaments considered to be of the most beautiful mirror works of Tehran (Figure12).At the time, due to preservation against ceiling damages from fire, a part of ceiling is covered by means of guardian structure. Mirror working also exists at Qavam building; but based on present documents, it is executed in the next periods and cannot be regarded as Qajarid ornaments. Perhaps, it can be said that mirror working has no place in this construction where the whole ornaments and the arts inspired by European countries and Russia exist.

### Wood Ornamentations

A combination of ornamental arts including fretwork, mosaic, and woodcarving using colored glasses in the art of spacing; colorful sashes, gilt woodcarving doors and also fretwork lines has created Mas'udieh complex. "In this section, ceilings of sycamore wood are made inside each other by bolt method [14]. The inner view and light of the space are ornamented using the instrumentation of sashes and colorful glasses" (Zarine, 2005: 180). Two-, three- and five-door spaces are of Qajar ornaments characters done in the constructions of the complex including Sayyid Javadi basement with a combination of sycamore and poplar woods (Pajuhesh,



Figure13: sashes of Mas'udieh's Divankhane's building (Author,

2005:44). Inlaid art also showed off in the walls mirror saloon which unfortunately ruined cause of fire (ibid, 134). Sashes are among the main components of Iranian architecture. Primary sashes were executed in rectangular or squared space. And in Qajar period, due to the European architecture influence, some changes made in it and they were arched on top. Pairing of some sashes has also been among the other

changes (Khorshid construction, 2012:89).It seems that the arch form of sashes is also inspired by European architecture style (Figure13).Anyway, there are two sashes at the ground floor of Mas'udieh complex façade entrance which can be considered as the most genuine and oldest sashes of the complex in terms of both design and executive fineness's. "These two sashes are located in the pace between the entrance and two harelips on the sides. Roundel designs on top of the sashes are executed correctly and classically from Islamic designs which form desirable combination. Type of painting and order of colors also show a type of genuineness in them" (ibid: 24).

Qavam building windows are made in a different way. The character of neoclassical style is the use of dual windows in the construction view. Behind the glassy windows, wood doors are fitted so that coordination of light and heat inside construction become possible. In other hand, Ms. Qaeiny believes that they are also known Iranian and Venice windows in architecture culture. Form-wise, they can be ascribed to sashes but application-wise the use of colorful glasses on inner doors is considered as the main components. High duty trimmings of top sashes at Mas'udieh complex are replaced with bricklaying simple designs on top of Qavam building windows (Figure14).

This style of triangular ornaments on top of the windows is used many times in the constructions of Renaissance and then in Baroque period. In spaces connecting between the saloons of Divankhane and Sofrekhane constructions also the same sashes are used an example of which has been saw relating the main saloon to the rooms of first floor of Qavam building. Beside simplicity, fretted Islamic volutes have endowed the space special beauty against colored ground. The shape of the top half of the door has no difference with sashes. Just instead of knotting and colorful glasses, a fretted combination with one-colored glass is used. The window worked in the style of colorful fretted glasses in most Qajar constructions of the second period including Mas'udieh Divankhane and Sofrekhane reminds us Gothic period constructions and then Renaissance and Baroque periods. These circle-shaped forms do not exist in Qavam building and only triangular simpler ornaments are seen on top of the windows.

Lambekubi in ceiling of Divankhane, Sofrehkhane and Sayyid Javadi constructions of Mas'udieh complex

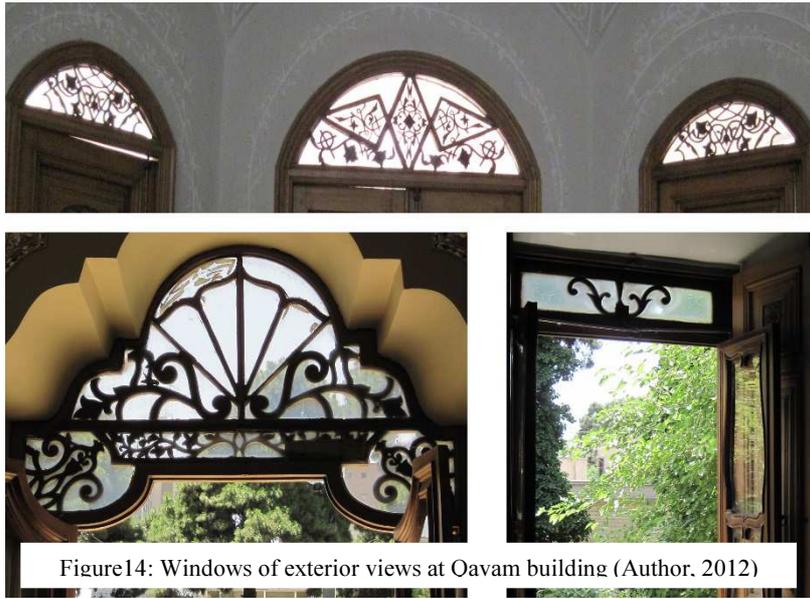


Figure14: Windows of exterior views at Qavam building (Author. 2012)

are of other woodworks. In Sayyid Javadi construction a design of Iranian knots called Madakhel-Hasht and Sabunak (Right top of Figure10). Lambekubi is also seen in the ceiling of Qavam building second floor rooms. The ceiling of the rooms is presented more simply and does not show a specific design. Wood lines are another ornamental element seen in Mas'udieh construction Divankhane and Qavam building corridor. Lines of Divankhane construction are in form of a geometric divergence executed on wood by fretting technique. Based on Khorshid construction report; "inside the construction is ornamented by precut woods. The

amount of coat and paint existing over them have vanished their ornamental quality and designs. Evidently, designs are in form of precut pieces completing a design by being put together (Khorshid construction, 2012:93)." In Qavam building the lines are woodworked differently. Its designs are in accordance with woodworked doors. In Armitage museum, Russia, shapes of lines are the same yet the material is not determined but it is possible to say that Qavam step style is Russian. In 18<sup>th</sup> and 19<sup>th</sup> centuries Russian constructions, this style of step was executed. In Qavam building, woodworking was used for connecting the spaces which in Russian art trimming has the main role in ornamenting inner space. Of course, the floor of Qavam building is also carpeted. Using wooden flooring has not been common before in Qajar period and all of them are carpeted by Iranian handmade carpets. As Mas'udieh is also floored using mosaic while has been carpeted before. Using wood in the ornaments of Russian palaces saloons where caret is an indispensable part of interior space is seen in all the saloons. "Parquet floor of George saloon of great Kremlin palace is an example where about 20 different types of woods are used there (Aleksandrov, 1984:46)."

## Conclusion

Answering the first two questions of the study regarding the qualities and ornamental styles inside Mas'udieh complex and Qavamal-Saltaneh building built in the second and fourth architectural periods of Qajar, following results are gained after reviewing each of the components: Mas'udieh complex has applied Baroque architecture special quality in terms of plan and composition and integrated it with introvert Iranian architecture. After splendid Naserid architecture period, the style is demonstrated at Qavam construction except the matter that the construction plan is fully evolved and has gained a fully European character.

Mas'udieh constructions have made all attempts to apply exterior view trimming. So, introvert Iranian architecture has lost its Iranian identity. Trimming in choke of the main constructions are only seen in Iranian-Western style. Among these, Mushirolmolki construction basement has trimming in all its parts which is taken from Iranian and European ornaments. At Qavam building, trimming is categorized into three periods. Qavam period trimming has fully European quality and completely bold based on Russian palace trimming. However, regarding being influenced by Baroque and Rococo styles in ornamenting interior view there are common points between them.

The shape of sashes in Qajar period is transformed into European windows the most superior of which is in European constructions in Baroque period. Interior doors of Mas'udieh complex are made of knots and colorful glasses in the style of sashes and a different example of which is seen in Qavam building. These building doors are worked in Iranian and Venice style which remind us of Russian constructions in Baroque style in its view. Wood flooring and wood lines of the construction are also influenced by Russian constructions.

The objective of the study is to compare between ornamental arts components and examining the probable effects of two powerful sources like Russian and European architecture. The components were examined and the study hypothesis is approved so that some European architecture qualities and in particular trends of Baroque and Rococo have affected Mas'udieh construction; the quality evolved so that via being influenced by a country like Russia and with the Baroque and Rococo, Neoclassical trends had also a wide effect on the ornamental structure of inside Qavam building.

**Notes:**

1. current Khorshid construction
2. current Abgineh museum
3. Nezamia garden and construction were built by Mirza Aqa Khan Nuri at the time of his ministry and by name of his son – Mirza Kazim Khan Nezamolmolk – in 1853AD which one of the main qualities of it was the existence of oils paintings of Naserodin Shah blessing line by Sani' al-Mulk. Yahya Zaka and Muhammad Hassan Semsar, "Tehran in Picture" (1990). Vol. 2, Tehran: Sorush, p259
4. Admin as traction office.
5. Dining room.
6. A salon with a small pool in center that mostly used in spring and summer.
7. A building with two floors that has ornaments of Qajar and Pahlavi era.
8. Another building in Mas'udieh garden with several rooms and ornaments.
9. Quoted from Azade Hasanein, (Thursday, 2<sup>nd</sup> June, 2002), "beautiful but anonymous", Iran, 8yr, No. 2132, p11
10. Greatest Qajar place in Panzdah-Khordad Street, Tehran
11. A place by Naser-al din shah in north of Tehran.
12. In architecture book, "in Naserid Dar al-Khelafeh", VahidQobadian considers bilateral step as the main pivot of European neoclassical style and as similar to Burdo theatre and Paris opera both of them follow neoclassical architecture. Vahid Qobadian, "architecture in Naserid Dar al-Khelafeh", (2004), Tehran: Pashutan, p158
13. The door of this part of construction was closed and it was impossible to take photo (Author, 2012)
14. Lambekubi

This paper is derived from the thesis of the first author with the title of "comparative analysis of interior houses & palaces decorative arts; from Iranian Qajarid & French Baroque period" for degree of Master of Art(M.A) in Art studies, Tarbiat Modares university.

**REFERENCES**

- Aleksandrov, Yuri; (1984), (The architectural silhouettes of the city) A Gide, Glenys Ann Kozlov, Raduga publishers: Moscow
- Bartenev Igor, valentine Batazhkova; (1985), Leningrad. Architectural land marks. Art Museums. Suburban places and parks An Illustrated Guide, Alexander Miller. Aurora Art publishers: Leningrad. Printed and bound in the VSSR
- Bottineau, Yves; (1986), L'art Baroque, Citadelles: France
- Dabestani Rafsanjani, Akbar; (2010), Iran's glossary and pottery museum interior architecture, Jelveh Naghsh, P34
- Flickr from yahoo, [website], [online], <http://www.flickr.com/photos/hwmobs/7709769776/in/photostream/> , [2012/09/08]
- Gallery, [website], [online], <http://gallery.sjsu.edu/paris/architecture/fra04073.html>, [2012/09/08]
- Godarzi Dibaj, Morteza; (2009), Mirror imagination, Tehran: Location of Islamic art and culture research, Sooreh-Mehr
- Haghighi, Mahboubeh; Shadow of old politic man between ancient glossary in Abgineh museum, Negareh, No40, P36
- Hartt, Frederick (2003). A history of painting, sculpture, architecture. Hormoz Ryahi (E.d.) Tehran: Peykan.
- Hasanein, Azadeh; (2002), beautiful but anonymous, Iran, 8yr, No2132, P11
- Interior original, interior designing and decorating ideas, [website], 2011, [online], <<http://www.interiororiginal.com/luxurious-interior-designs-from-the-ancient-palace.html/st-george-hall-interior-decor-opulent-grand-russian-palace>>[2012/05/28]
- Khorshid construction, Architecture restoration and urban design; (2011), Research of Masudieh complex, Famaraz Parsi and Davood Asadollah-vash, [<http://www.ek-arc.com/Home.cshtml>]
- Marzban, Parviz & Hbib Ma'rouf (2010), An illustrated dictionary of visual arts (architecture, sculpture, painting), (4rd ed.). Tehran: Soroush.

- Mohammadi, Sara; (2002), Tehran's historical houses, *Tejarat world journal*, P104
- Mousavi, Fatemeh; (2002), Abgineh Museum, The translation of a paper in *a+u journal*, P12
- Nationalgeographic, [website], [online], <http://travel.nationalgeographic.com/travel/world-heritage/versailles>, [2012/05/09]
- Norberg, Christian and Schulz; (2010), *Meaning in western architecture*, MehrdadQayomiBidhendi, Tehran: art academy
- Pajuhesh, Mojdeh; (2005), a glance to the existence traditional arts in Masudieh constructions in Tehran, faculty of art, Sooreh University
- Placeluxury, [website], [online], <http://www.placeluxury.com/outstanding-18th-century-interior-artwork>, [2012/08/12]
- Qobadian, Vahid; (2004), *Architecture in Naserid regality (Traditional and modernity in Tehran's contemporary Architecture)*, Tehran: Pashutan
- RamezanJamaat, Mina; (2009), Attitude to housing styles mentioned on entrance space in Tehran's Qajar era, Faculty of humanities, TarbiatModares University
- Sarshar, Maryam & Tavans advisor engineers; (2011), *Iran treasury glossary and pottery Museum*, consoler engineer journal, No54, P145
- Sporre, Dennis J (2004) *The creative impulse an introduction to the arts*. Amir J Alam (E.d& Trans). Tehran: Nilufar Books & Dustan.
- Zaka, Yahya& Mohammad Hassan Semsar; (1990), *Tehran in picture*, second volume, Tehran: Surosh.
- Zarine, Haleh; (2005), *Technical study of pathology and reparation Qajars Tiles (Sepahsalar mosque and school and so Masudieh complex and Garden)*, faculty of art, Azad University