

# Persian Art Architecture

**Sheila S. Blair**

**Persian Architectural Heritage** M. M. Hejazi, F. Mehdizadeh Saradj, 2014-03-05 This book focuses on the conservation and preservation of Persian architectural heritage, including the philosophy of conservation, practical experiences, and risk. Containing the results of research completed over the last several decades into a culture that has contributed much to human civilisation, the book will be useful not just as a scholarly reference for researchers and students, but also as a practical tool for practicing engineers.

**The Persian Revival** Talinn Grigor, 2021-07-08 One of the most heated scholarly controversies of the early twentieth century, the Orient-or-Rome debate turned on whether art historians should trace the origin of all Western—and especially Gothic—architecture to Roman ingenuity or to the Indo-Germanic Geist. Focusing on the discourses around this debate, Talinn Grigor considers the Persian Revival movement in light of imperial strategies of power and identity in British India and in Qajar-Pahlavi Iran. The Persian Revival examines Europe's discovery of ancient Iran, first in literature and then in art history. Tracing Western visual discourse about ancient Iran from 1699 on, Grigor parses the invention and use of a revivalist architectural style from the Afsharid and Zand successors to the Safavid throne and the rise of the Parsi industrialists as cosmopolitan subjects of British India. Drawing on a wide range of Persian revival narratives bound to architectural history, Grigor foregrounds the complexities and magnitude of artistic appropriations of Western art history in order to grapple with colonial ambivalence and imperial aspirations. She argues that while Western imperialism was instrumental in shaping high art as mercantile-bourgeois ethos, it was also a project that destabilized the hegemony of a Eurocentric historiography of taste. An important reconsideration of the Persian Revival, this book will be of vital interest to art and architectural historians and intellectual historians, particularly those working in the areas of international modernism, Iranian studies, and historiography.

*The Historiography of Persian Architecture* Mohammad Gharipour, 2015-08-27 Historiography is the study of the methodology of writing history, the development of the discipline of history, and the changing interpretations of historical events in the works of individual historians. Exploring the historiography of Persian art and architecture requires a closer look at a diverse range of sources, including chronicles, historical accounts, travelogues, and material evidence coming from archaeological excavations. The Historiography of Persian Architecture highlights the political, cultural, and intellectual

contexts that lie behind the written history of Persian architecture in the twentieth century, presenting a series of investigations on issues related to historiography. This book addresses the challenges, complexities, and contradictions regarding historical and geographical diversity of Persian architecture, including issues lacking in the 20th century historiography of Iran and neighbouring countries. This book not only illustrates different trends in Persian architecture but also clarifies changing notions of research in this field. Aiming to introduce new tools of analysis, the book offers fresh insights into the discipline, supported by historical documents, archaeological data, treatises, and visual materials. It brings together well-established and emerging scholars from a broad range of academic spheres, in order to question and challenge pre-existing historiographical frameworks, particularly through specific case studies. Overall, it provides a valuable contribution to the study of Persian architecture, simultaneously revisiting past literature and advancing new approaches. This book would be of interest to students and scholars of Middle East and Iranian Studies, as well as Architectural History, including Islamic architecture and historiography.

**The Shaping of Persian Art** Yuka Kadoi, Iván Szántó, 2014-07-18 While the impact of the Persian style is undeniably reflected in most aspects of the art and architecture of Islamic Central Asia, this Perso-Central Asian connection was chiefly formed and articulated by the Euro-American movement of collecting and interpreting the art and material culture of the Persian Islamic world in modern times. This had an enormous impact on the formation of scholarship and connoisseurship in Persian art, for instance, with an attempt to define the characteristics of how the Islamic art of Iran and Central Asia should be viewed and displayed at museums, and how these subjects should be researched in academia. This important historical fact, which has attracted scholarly interest only in recent years, should be treated as a serious subject of research, accepting that the abstract image of Persian art was not a pure creation of Persian civilization, but that it can be the manifestation of particular historical times and charismatic individuals. Attention should therefore be given to various factors that resulted in the shaping of “Persian” imagery across the globe, not only in terms of national ideologies, but also within the context of several protagonists, such as scholars, collectors and dealers, as well as of the objects themselves. This volume brings together Islamic Iranian and Central Asian art experts from diverse disciplinary and professional backgrounds, and intends to offer a novel insight into what is collectively known as Persian art.

Art and Architectural Traditions of India and Iran Nasir Raza Khan, 2021-11-29 This book presents a comprehensive overview of the historical and cultural linkages between India and Iran in terms of art and architectural traditions and their commonality and diversity. It addresses themes such as early connections between Iran, India and Central Asia; study of the Qutb Complex in Delhi; the great immigration of Turks from Asia to Anatolia; the collaboration of Indian and Persian painters; design, ornamentation techniques and regional dynamics; women and public spaces in Shahjahanabad and Isfahan; the noble-architects of emperor Shah Jahan's reign; development of Kashmir's Islamic religious architecture in the medieval

period; role of Nur Jahan and her Persian roots in the evolution of the Mughal Garden; synthesis of Indo-Iranian architecture; and confluence of Indo-Persian food culture to showcase the richness of art, architecture, and sociocultural and political exchanges between the two countries. Bringing together a wide array of perspectives, it delves into the roots of connection between India and Iran over centuries to understand its influence and impact on the artistic and cultural genealogy and the shared past of two of the oldest civilizations and regional powers of the world. With its archival sources, this book will be useful to scholars and researchers of medieval history, Indian history, international relations, Central Asian history, Islamic studies, Iranian history, art and architecture, heritage studies, cultural studies, regional studies, and South Asian studies as well as those interested in the study of sociocultural and religious exchanges.

**Persian Art** Yuka Kadoi, 2018 In this illustrated book, nine contributors explore multifaceted aspects of art, architecture and material culture of the Persian cultural realm, encompassing West Asia, Anatolia, Central Asia, South Asia, East Asia and Europe. Each chapter examines the historical, religious or scientific role of visual culture in the shaping, influencing and transforming of distinctive 'Persian' aesthetics across the various historical periods, ranging from pre-Islamic, medieval and early modern Islamic to modern times.

**The Golden Age of Persian Art 1501-1722** Sheila Canby, 2000-04 The golden age of Persian art was the era of the Safavid dynasty. In this time of dynamic religious and political developments, painting and textiles achieved new heights of brilliance and opulence, and architecture flourished with the growth of cities. This resplendent volume provides a chronological history of the reign of each successive Safavid shah, including that of Shah 'Abbas I, who came to the throne in 1588. He not only built grand mosques and palaces, but also welcomed foreign travelers -- and their artistic influences -- to his court. The superb illustrations complement a much-needed text by a leading scholar in the field. This volume is sure to become a standard reference on this sublime period in Persian painting, architecture, illuminated manuscripts, ceramics, metalwork, and other decorative arts.

*Iran and the Deccan* Keelan Overton, 2020-06-02 In the early 1400s, Iranian elites began migrating to the Deccan plateau of southern India. Lured to the region for many reasons, these poets, traders, statesmen, and artists of all kinds left an indelible mark on the Islamic sultanates that ruled the Deccan until the late seventeenth century. The result was the creation of a robust transregional Persianate network linking such distant cities as Bidar and Shiraz, Bijapur and Isfahan, and Golconda and Mashhad. *Iran and the Deccan* explores the circulation of art, culture, and talent between Iran and the Deccan over a three-hundred-year period. Its interdisciplinary contributions consider the factors that prompted migration, the physical and intellectual poles of connectivity between the two regions, and processes of adaptation and response. Placing the Deccan at the center of Indo-Persian and early modern global history, *Iran and the Deccan* reveals how mobility, liminality, and cultural translation nuance the traditional methods and boundaries of the humanities.

Architectures of Transversality Shima Mohajeri, 2018-07-11 Architectures of Transversality investigates the relationship between modernity, space, power, and culture in Iran. Focusing on Paul Klee's Persian-inspired miniature series and Louis Kahn's unbuilt blueprint for a democratic public space in Tehran, it traces the architectonics of the present as a way of moving beyond universalist and nationalist accounts of modernism. Transversality is a form of spatial production and practice that addresses the three important questions of the self, objects, and power. Using Deleuzian and Heideggerian theory, the book introduces the practices of Klee and Kahn as transversal spatial responses to the dialectical tension between existential and political territories and, in doing so, situates the history of the silent, unrepresented and the unbuilt - constructed from the works of Klee and Kahn - as a possible solution to the crisis of modernity and identity-based politics in Iran.

**Islamic Art and Architecture** Henri Stierlin, Anne Stierlin, 2002 More than five hundred full-color illustrations and reproductions capture a panoramic array of Islamic art and architecture in a study that examines the sources, forms, themes, and symbolism of Islamic artistry, as exemplified in mosques, palaces, landscape architecture, calligraphy, miniature painting, tapestries and textiles, and other artforms.

The Sense of Unity Nader Ardalan, 1999

**Introducing Persian Architecture** Arthur Upham Pope, 1971

*Ancient Persian Sculptures* Kāvaśjī Dīnśāhjī Keās, 1889

**Highlights of Persian Art** Richard Ettinghausen, Ehsan Yarshater, 1981

**Persian Painting** Adel' Tigranovna Adamova, Manijeh Bayani, 2015 A stunning catalog of Persian miniature paintings and manuscripts from The al-Sabah Collection, placed in their historical and artistic context

**A Companion to the Achaemenid Persian Empire, 2 Volume Set** Bruno Jacobs, Robert Rollinger, 2021-08-31 A COMPANION TO THE ACHAEMENID PERSIAN EMPIRE A comprehensive review of the political, cultural, social, economic and religious history of the Achaemenid Empire Often called the first world empire, the Achaemenid Empire is rooted in older Near Eastern traditions. A Companion to the Achaemenid Persian Empire offers a perspective in which the history of the empire is embedded in the preceding and subsequent epochs. In this way, the traditions that shaped the Achaemenid Empire become as visible as the powerful impact it had on further historical development. But the work does not only break new ground in this respect, but also in the fact that, in addition to written testimonies of all kinds, it also considers material tradition as an equal factor in historical reconstruction. This comprehensive two-volume set features contributions by internationally-recognized experts that offer balanced coverage of the whole of the empire from Anatolia and Egypt across western Asia to northern India and Central Asia. Comprehensive in scope, the Companion provides readers with a panoramic view of the diversity, richness, and complexity of the Achaemenid Empire, dealing with all the many aspects of history, event history, administration, economy, society, communication, art, science and religion, illustrating the multifaceted nature of the

first true empire. A unique historical account presented in its multiregional dimensions, this important resource deals with many aspects of history, administration, economy, society, communication, art, science and religion it deals with topics that have only recently attracted interest such as court life, leisure activities, gender roles, and more examines a variety of available sources to consider those predecessors who influenced Achaemenid structure, ideology, and self-expression contains the study of Nachleben and the history of perception up to the present day offers a spectrum of opinions in disputed fields of research, such as the interpretation of the imagery of Achaemenid art, or questions of religion includes extensive bibliographies in each chapter for use as starting points for further research devotes special interest to the east of the empire, which is often neglected in comparison to the western territories Part of the acclaimed Blackwell Companions to the Ancient World series, A Companion to the Achaemenid Persian Empire is an indispensable work for students, instructors, and scholars of Persian and ancient world history, particularly the First Persian Empire.

*Text and Image in Medieval Persian Art* Sheila S. Blair, 2019 Focusing on 5 objects found in the main media from the 10th to the 16th century - ceramics, metalware, painting, architecture and textiles - Sheila S. Blair shows how Greater Iranian artisans played with form, material and decoration to engage their audiences.

**The Appearance of Persian on Islamic Art** Bernard O'Kane, 2009

*A Survey of Persian Art from Prehistoric Times to the Present*, 1981

**Contemporary Architecture in Iran** Amir Bani-Masoud, 2020-06-15 Contemporary Architecture in Iran: from 1925 to the present aims to provide an enjoyable history of contemporary architecture in Iran from Iran's modernization during the mid-1920s to the present. It explores how hopes for a new and better society in Iran became linked to new architectural forms. The book discusses how factors such as the development of new environment, the rise of the architectural profession, and the transformation of the building industry in Iran, all led to the emergence of mature modernist architecture in this country. The book also examines the convergence of architecture with political and social developments in Iran. Architectural developments and the formation of the first generation of trained Iranian architects have been shaped by social developments in Iran. Thus, when discussing various architectural innovations, this text pays close attention to relevant historical developments and social context. This book is divided into seven chapters. The first chapter consists of two major parts. The first part explores factors that led to the first blossoming of modernism in Iran and why Tehran was the locus of this innovation. The second part of the first chapter focuses on the urban renewal program during the reign of Reza Shah, which was the first systematic attempt at urban planning in Iran. Moreover, during the twentieth century, the growth of modern industry and the oil urbanization in Iran led to massive urbanization and the rise of new cities. Focusing on three architectural tendencies (Neoclassicism, Islamic revivalism and the neo-Achaemenid style) of the Sabk-e Melli (the Iranian national style), the second chapter examines how nationalism as a political approach led to the development of a new style in

Iranian architecture, as can be seen in the designs for various government buildings that were erected during Reza Shah's reign. The third chapter examines the modernization of Iranian architecture, which entailed the introduction of new forms and techniques. Moreover, it was during this time that Iranian architecture began to develop nearly all of the features of a full-fledged profession. The fourth chapter focuses on the relationship between the modern house, which was a key aspect of Iran's modernist fabric, and Iranian academic architecture. The last part of the fourth chapter examines the mid-1940s apartment houses that catered to tenants of various incomes. Focusing on housing in the Metropolis, the fifth chapter discusses the first multi-block high-rise housing complex projects that arose during the 1970s. This chapter also discusses the White Revolution which not only attempted and achieved a far-reaching transformation of Iranian society but also accelerated growth of the professional middle class. The White Revolution, which developed into a series of white elephant projects, was the main reason for the rapid urban growth rate in Iran. The sixth chapter considers the three phenomena of the International Style, High Modernism and Modern Regionalism, and thereby provides a glimpse of the state of Iranian Architecture. The last chapter of this book covers Iranian architecture after the 1979 revolution. It explores why at this time the main concern of Iranian architects was to marry tradition with the ideas and developments of modernist architecture. This chapter also discusses the new, young generation of Iranian architects that have a global and international rather than regional and imperial focus. Ultimately, Iranian architecture is continuing to progress and develop. This book will hopefully increase awareness of and inspire future research on contemporary architecture in Iran. Moreover, it is also intended to enable Western readers to develop an understanding of modern architecture in Iran.

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