

Original Research Article**Architectural and Spatial Design studies of Sahibabad, Tabriz, Iran in the Persian Miniature Painting “Nighttime in a Palace”**Mina Sarabi¹, Lida Balilan Asl^{2*}

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Abstract

From the end of the 6th century AH until the beginning of the 10th century AH, which is generally referred to as the Ilkhanid (Timurid-Turkmen) architectural word for this time, Tabriz was one of the most significant and influential cities in the art and architecture of Iran and the bordering regions. It is also used sometimes. In the city of Tabriz, innumerable architectural works were constructed in the form of collections and individual structures throughout this time. Unfortunately, these works were severely damaged or destroyed in earlier eras due to major earthquakes and governmental wars. The architectural remains, archival documents, and travelogues of travelers to Tabriz until the end of the Safavid era are the only sources of data regarding the layout of the architectural spaces of these structures. Paintings that include key architectural topics or depict cities or architectural works as their primary subjects are among the most significant historical records, particularly when the building in the painting is destroyed. The illustration for Tahmaspi's Shahnameh, which was created at Tabriz's Royal Library during the Safavid period (10th century AH), includes a drawing titled “Nighttime in a Palace.” By examining this artwork, one may learn vital details about the architectural environment of the city of Tabriz. The Timurid era is when it was acquired (9th–10th century AH).

The purpose of the upcoming research is to understand the architectural space of Tabriz (9th–10th century AH) by examining the architectural space of the painting “Nighttime in a Palace” The present study's methodology is based on Saunders Research Onion, which is grounded in the interpretative epistemology paradigm. It is qualitative in terms of method, and historical in approach. The method of data collection is documentary-bibliographic, the method of data processing is analytical-comparative, and the results are both descriptive and analytical in form. The findings of the research indicate that the complex shown in the Shahnameh Tahmaspi painting is probably similar to the architectural space of the Sahibabad complex in Tabriz by analyzing the structure of the architectural spaces of the painting “Nighttime in a Palace” and comparing it with the architectural spaces of the Sahibabad complex in Tabriz (9th–10th century AH).

Keywords: *Ilkhanid-Timurid era, Tabriz city, Shahname-ye Shah Tahmasbi, Nighttime in a Palace, Nasriyya architectural complex.*

Introduction

The architectural complexes built in Tabriz during the Ilkhanid (Timurian-Turkmen) periods (late 6th century AH to early 10th century AH) are among the most significant works of Iranian architecture throughout history. Following the Ilkhanids' selection of Tabriz as their capital (late 6th century AH), the architects of the Ilkhanid era attempted to carry out the characteristics of Iranian architecture in an evolved form alongside innovations in the field of architecture, resulting in the emergence of the Tabriz school of architecture. It lasted until the beginning of the 10th century AH and later served as the background and precursor to the emergence of the Safavid architectural style (Isfahan School)¹. Among the most important architectural complexes built during this period in Tabriz city are Ghazaniyya (7th century AH), Rashidiyya (7th century AH), Alishah (8th century AH), Muzaffariyya (9th century AH), and Nasriyya (Sahib Abad). (9th-10th century AH) pointed out. But these complexes have been severely damaged or destroyed in the past due to severe earthquakes (997, 1143, and 1193 AH)² and government wars in Tabriz, and there are not many remains from that era that allow the architectural and spatial structure³ of these complexes to be easily examined. Therefore, among the most important documents in the field of understanding the architectural space of Tabriz (6th-10th century AH), in addition to the existing architectural remains, historical books, and travelogues, there are pictorial documents that are less used in architectural research. Visual documents are some of the most significant historical documents because they provide information about the past. Since the details of architectural buildings are not discussed in most of the historical texts, visual evidence is very important for researchers in this field. Although in some architectural history research, one or more images are used as primary sources, the ability to use images in architecture is much more than what has been

covered so far. Although there are few maps left from the past, there are still noteworthy paintings from the Islamic era, especially from the Ilkhani era to the early Safavid period, which have received less attention and can be evaluated and studied. Most of these paintings, which depict the buildings and architecture of their time, are carriers of the understanding of the painters of that time about architectural spaces (Foroutan, 2010, 132). Therefore, architecture can be explored more in these paintings. In the paintings before the Mongol invasion, which are very rare, architectural spaces are rarely discussed, and even when they are, they are drawn very simply and often in two dimensions (Sultanzadeh, 2008, 6). While from the Ilkhan period to the Timurian period, more attention was paid to architectural spaces, and a type of perspective was used to better show the spaces and their depth (Foroutan, 2005, 70).

One of the most famous formal copies of the Safavid era, which was prepared in the royal workshop of Tabriz and for the court of Shah Tahmasab, is *Shahnameh Tahmasabi* (930-957 AH), which is considered one of the greatest developments in the painting of the Safavid era (Rahnavard, 2018, 116) and so far, the study of the history of Tabriz architecture has not been used much. As a result, the upcoming research will focus on the architectural atmosphere of Tabriz in the 9th and 10th centuries AH during the Timurian-Turkman period, with a particular emphasis on the painting "Nighttime in a Palace" from the illustrated version of Tahmaspi's *Shahnameh*. Considering that the artist has drawn the architectural spaces of Tabriz city in the Safavid period in this painting, the structure of the architectural spaces in the painting "Nighttime in a Palace" has been selected for study and analysis in this article. Therefore, the main question of the research is raised, which spatial structure of the architecture of the city of Tabriz (9th-10th century AH) has the artist depicted in the painting "Nighttime in a Palace" from Tahmaspi's *Shahnameh*? In this context,

according to the comparative comparison of the architectural spaces of the mentioned painting with the architectural spaces of the Sahibabad complex of Tabriz, one of the architectural works of Tabriz in the Timurid period, it is possible to express such a hypothesis, the complex depicted in the *Shahname-ye Tahmasbi*, and the spatial structure of the Sahibabad complex in Tabriz can be compared.

Research Method

In terms of the epistemological paradigm, the present essay is based on Saunders Research's Onion. It also used a qualitative technique and a historical perspective. The data was gathered using a document library approach. Descriptively and analytically, the architectural details in paintings from the Timurid and Safavid eras were first researched, and then the structures of the architectural spaces in the picture "Nighttime in a Palace," the major source of the study, were examined. The understanding of the architectural space of the Sahibabad complex in Tabriz has been described in the sections that follow, with references to reputable sources and studies. The architectural spaces of the structures shown in the picture "Nighttime in a Palace" have now been examined and matched with the architectural spaces of the Sahibabad complex in Tabriz. Finally, a conclusion has been formed using a descriptive-analytical technique.

Research Background

According to the purpose of the article, extensive research was carried out and paintings were part of the main evidence of the research, and by knowing them, the researchers came to understand the architectural and urban space. One of the most important studies in this field is Sultanzadeh's (2008) book, in which he describes various architectural and urban spaces and elements based on his paintings, such as a house, kiosk, mosque, bathroom, and so on. Faghfour and Bolkhari Ghahi (2014), in an article, investigated

the effect of the painting of the second school of Tabriz on the elements of Safavid architecture, and compare them with some real architectural spaces from this period, such as mosques and palaces. Parts such as the dome, balcony, turret, and niche were described in paintings of Tahmasp's *Shahnameh* and Tahmaspi's *Khamsa*. Foroutan (2009) studied architectural features and their understanding in paintings from the 7th to the 10th-century H.A. in his doctoral dissertation, and in an article (2005) related to Persian paintings. In addition, Foroutan (2010), in another article examined the expressive methods of painting in explaining architecture, examines the history of the depiction of architectural buildings, and compares paintings with examples of Islamic architecture in Iran and paintings of other Islamic cultures. In an article, Tavoosi and Doodgar (2011) analyzed the representation of architectural spaces in the paintings, which include things such as the symbolic and conceptual representation of architectural elements, the presence of all recognizable components of a building together, the role of architecture as a painting background, the use of architectural motifs and arrays; and the tradition of multi-dimensional space creation. Also, the article "Iranian painting as a source of Iranian architectural history" (Heydarkhani, 2014) specified the position of various types of paintings in the study of architectural history and how they can be used as the subject of research in Iranian architecture. In all the mentioned research, the topic of architecture in painting has been discussed, which can help write this article. However, in the research conducted to identify the spatial structure of the Sahibabad complex in Tabriz Sahibabad, Hanachi, and Nejad Ebrahimi (2006) examined the visual evidence of Metraghchi and Chardin and in these documents, only the important works of this complex, such as the Hasht Behesht Mosque and Palace, were drawn. and not much information can be obtained from other architectural spaces in this complex. Therefore,

the upcoming research will be the first step in the study of the spatial structure of the Tabriz school of architecture, with an emphasis on a particular image from the Shahname-ye Shah Tahmasbi painting, which has paid special attention to architectural spaces in the drawing of this painting.

Characteristics of the representation of architectural space in the tradition of Iranian painting and paintings from the Ilkhanid period to the early Safavid period

Bacon (1967) considered understanding, representation, and realization as three moments in architecture and urban planning and showed that by comparing architectural paintings and drawings as representations of space in a historical period with buildings and urban space that are the realization of architectural and urban planning ideas. It is possible to achieve a portion of the spatial understanding of the period in question, and over many years of its evolution and evolution, Iranian painting has achieved consistent aesthetic principles in the field of space

representation and architectural elements, which include such things as 1. symbolic and conceptual display of architectural elements/objective and realistic display of architecture; 2. the presence of all the recognizable components of a building; 3. the role of architecture as the background of the picture/turning the architectural space into an objective place, 4. Using patterns and arrays of Iranian architecture, 5. It is a multidimensional space-making tradition (Tavoosi & Doodgar, 2011), which is given in Fig. 1, the characteristics of the representation of architectural space in the Iranian painting tradition, and their related explanations.

Therefore, the issue raised by the use of paintings as visual records in the study of architectural history is how to assess the degree of realism of these paintings and the meaning that is deduced from them. So, after examining the picture's realism, it is important to examine the work's details. Compared to earlier times, the Ilkhani, Timurid, and early Safavid periods (7th–10th century AH) paid greater attention to architectural spaces and also utilized perspective to

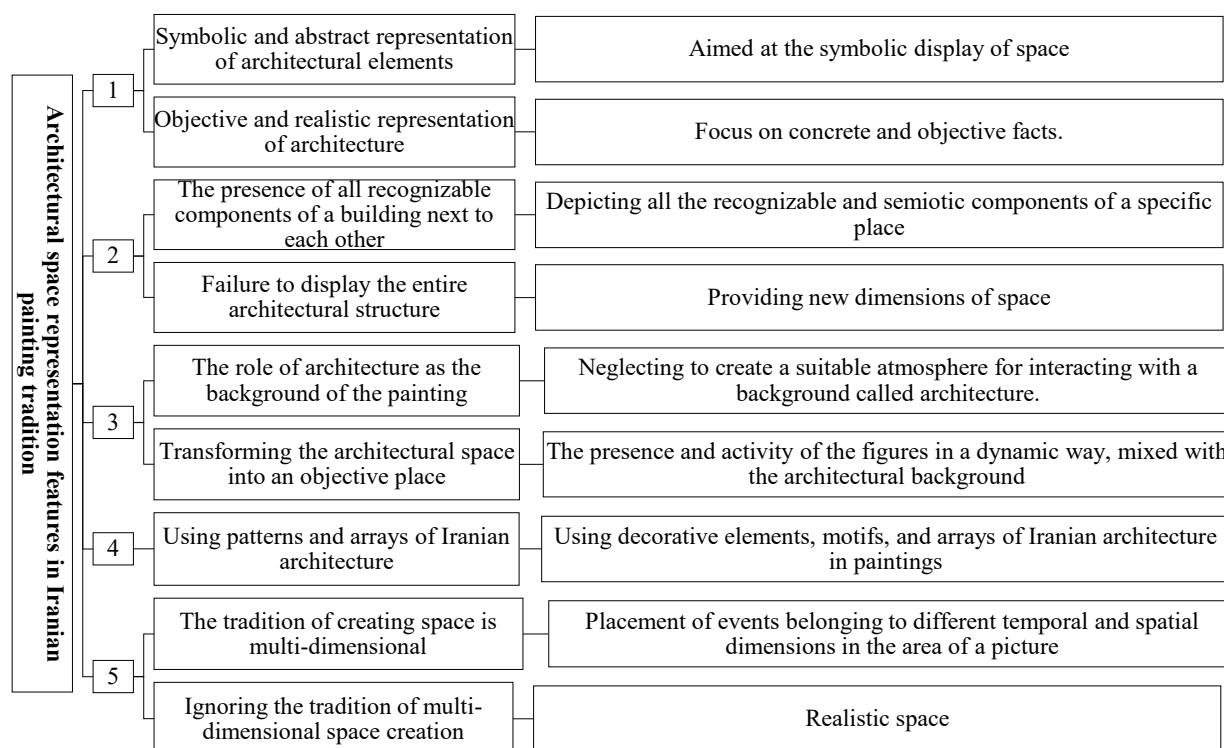


Fig. 1. Architectural space representation features in Iranian painting tradition. Source: Tavoosi & Doodgar, 2011.

depict three-dimensional objects (Sultanzadeh, 2008, 5–6). The abundance of architectural spaces and architectural details, as well as natural landscapes, are of particular importance in the paintings of the aforementioned periods due to the use of various painting schools and techniques, as shown in Fig. 2, which illustrates the characteristics of the structure of the architectural space in the paintings of the century (7th–10th century AH). Therefore, to respond to the study question, it is essential to first assess the degree of realism as well as the aesthetic qualities of the setting and architecture in the picture “Nighttime in a Palace” from the Shahname-ye Shah Tahmasbi.

Shahname-ye Shah Tahmasbi

Shahname-ye Shah Tahmasbi, which measures 47 × 31.8 cm and is made up of 759 leaves with 258 illustrations, was created for the court of Shah Tahmasp around 930-957 AH/1521-1550 AD and is considered one of the best developments in Safavid painting. On the first pages of the book, on the 16th leaf, there is an inscription in the middle of which the words “Library of Sultan Al-Azam and Al-Khaqan... Al-Muzaffar Al-Sultan Shah Tahmasp Al-Husseini Al-Safavi Bahador Khan” are engraved. Other than this inscription, there is other specific information about writers, painters, and religious people. It is not found in the book (Qasemi, 2009, 57). The artists who participated in the illustration of this Shahnameh are among the greatest painters of the Safavid era. Stuart Carey Welch, an American artist and expert in Iranian and Indian paintings, who has closely examined the Shahnameh for several years and published the results of his research in a book entitled *Shahnameh* Houghton in collaboration with Dixon, was only able to find the signatures of two painters, one named Mir Musavvir and the other named Dost Mohammad. Look for it among the version’s images. The rest of the painters are known only by their styles of work. The painters who most likely participated in the illustrations of this Shahnameh

are Sultan Muhammad, Agha Mirek, Mir Musavvir, Mirza Ali, son of Sultan Muhammad, Qasim Ali, Mir Syed Ali, son of Mirza Muhammad, Abdul Samad, Abdul Aziz, Abdul Wahab, the readers of Mirza Muhammad, Mozafarali, Dost Muhammad, and Sheikh Muhammad during the illustration of this version. Later, the management of this book was entrusted to Mir Musavvir for a while and Agha Mirek for a while (Shad Qazvini, 2003, 17–18). Later, this Shahnameh was kept in Sultan’s library for three centuries, but it was not known outside the walls of Topkapi. At the end of the 19th century, this Shahnameh entered the Paris Rothschild collection, and several of its illustrations were introduced in various publications. Following that, the mentioned Shahnameh remained out of reach for researchers and others until Mr. Welch’s politics and Mr. Hutton’s wealth combined to make it available to all. Its paintings were scattered, and some of them ended up in the Metropolitan Museum of Art and the museums of other continents, while others ended up in private collections (Robinson, 1993). The miniature painting “Nighttime in a Palace” is one of the paintings of Shahname-ye Shah Tahmasbi, which was drawn during the time of Shahname-ye Shah Tahmasbi I in the city of Tabriz, and the artist defines the surface of the painting with the architectural space and points to an urban landscape and another aspect of social life in Safavid rule in It shows the city of Tabriz. This painting has been attributed to Mir Seyed Ali, and all the effort of this artist was to depict things as he sees them, focusing on the details of everyday life (Rahnavard, 2018, 138).

• Spatial characteristics of architecture in the painting “Nighttime in a Palace” from Shahname-ye Shah Tahmasbi in the Safavid period

Fig. 3 shows that the artist attempted to portray the realistic atmosphere and tangible and objective buildings of the city of Tabriz in three distinct sections of the painting “Nighttime in a Palace,” which was painted during the time of Shah Tahmasp

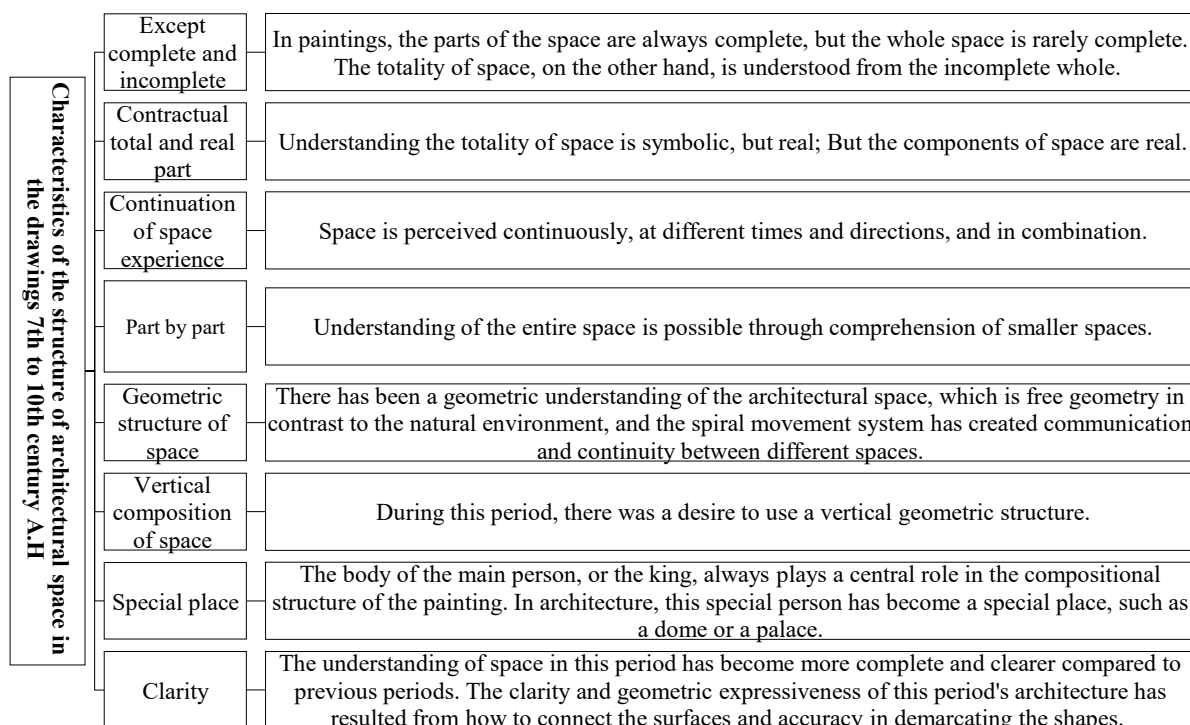


Fig. 2. Characteristics of architectural space structure in paintings of the century (7th-10th century AH). Source: Foroutan, 2009.

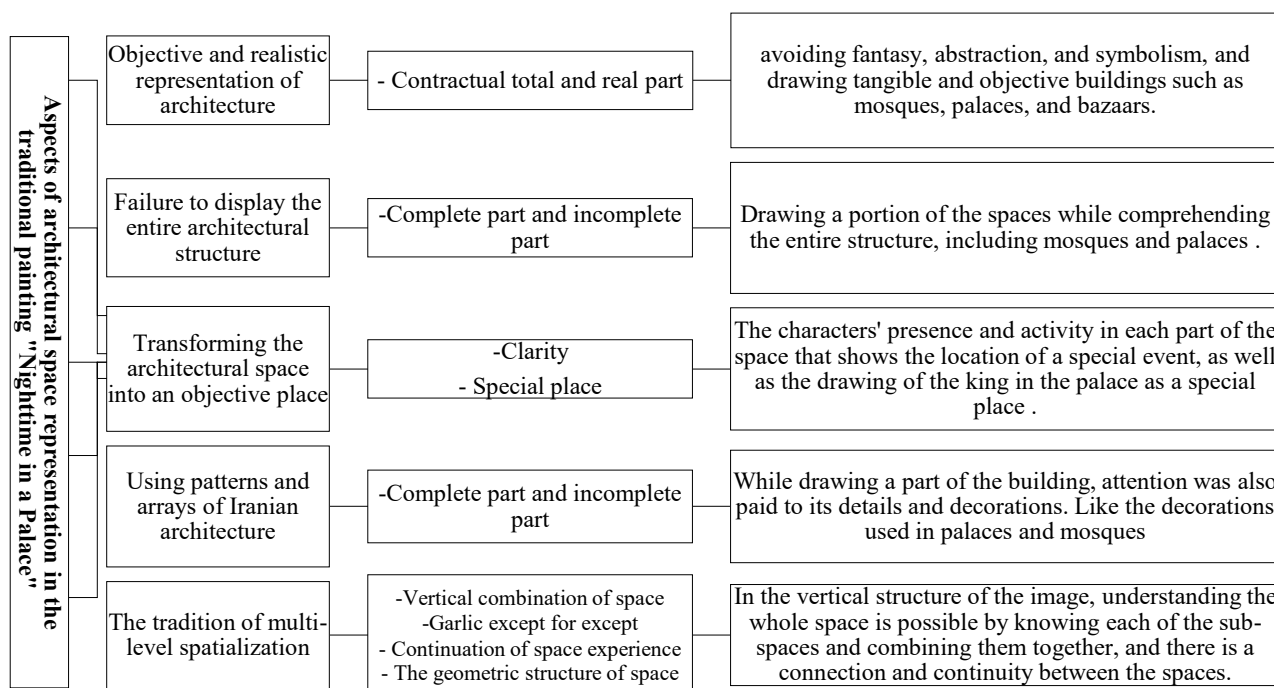


Fig. 3. The characteristics of the representation of the architectural space in the tradition of " Nighttime in a Palace". Source: Authors.

I and in the city of Tabriz: the government garden, an urban street, and a religious atmosphere. He was careful to capture all of the building's intricacies and

decorations when sketching a section of it. Knowing the smaller areas and integrating them can help you comprehend the larger architectural space in this

image; there is a movement order, connection, and continuity between the places. The following will look at the spatial organization of this picture.

- Government space in the picture

Fig. 4 shows the results of an investigation and analysis of the architecture and decorations in the government space of Nighttime in a Palace:

- The palace's construction is shown in the painting of the nighttime scene in the palace from an almost hexagonal perspective. Because the octagonal booth's shape and construction were uncommon, they were often shown in art as having six sides (Sultanzadeh, 2008). It seems that the drawing palace likewise has an octagonal design based on the drawing angle of the government palace's plan in the picture.
- A portion of the mansion's interior and a portion of the area surrounding it are shown in this painting. A pond is situated in front of the mansion's main front porch, which has a spacious porch with a level higher than the ground. The main porch has a smaller porch in front of it, so the palace was originally meant to have four porches.
- The palace seems to be modeled after houses and has a window that looks out onto the world.
- Looking down from the building's eaves, one can see ladies in a section of the open area behind the structure, which seems to be a reference to the harem

and the inside space.

- The blooming tree next to the palace is a reference to the open space outside the palace (Balilan Asl & Doostar, 2017), which is surrounded by a fence.

- Religious space in paintings

According to Fig. 5, the investigation and analysis of the architectural structure and the decorations of the religious space of the painting Nighttime in a Palace are as follows:

The drawing of the mosque in the painting has a formal structure with a long tile-covered dome and a minaret built on a stone platform, as well as plinth stones in the lower part of the mosque.

According to the characteristics of painting in this period, the mosque is also drawn in an unfinished form at the same time, with details.

The drawing of the blossoming tree next to the mosque here, too, most likely refers to the open space surrounding the mosque (ibid.).

- Other urban spaces in paintings

Fig. 6 depicts the Nighttime in a Palace painting after investigation and analysis of the interior design and architecture of different metropolitan areas.

People are filling jars inside the structure on the east side, which has a brick cover and no embellishments. The city also has a bazaar where individuals may purchase and sell things.

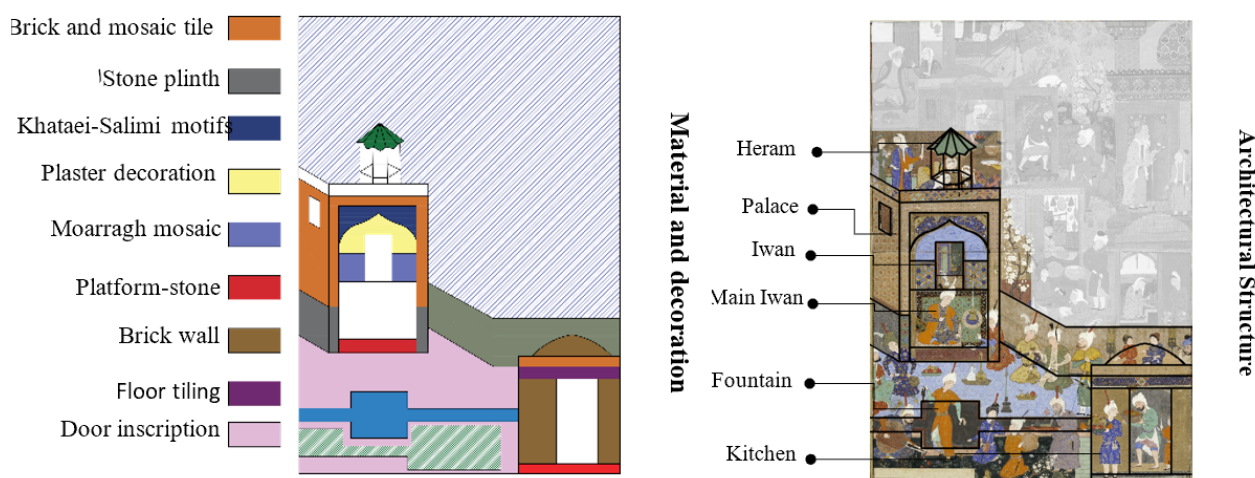


Fig. 4. The architectural structure and decorations of the government space in the painting of Nighttime in a Palace. Source: Authors.

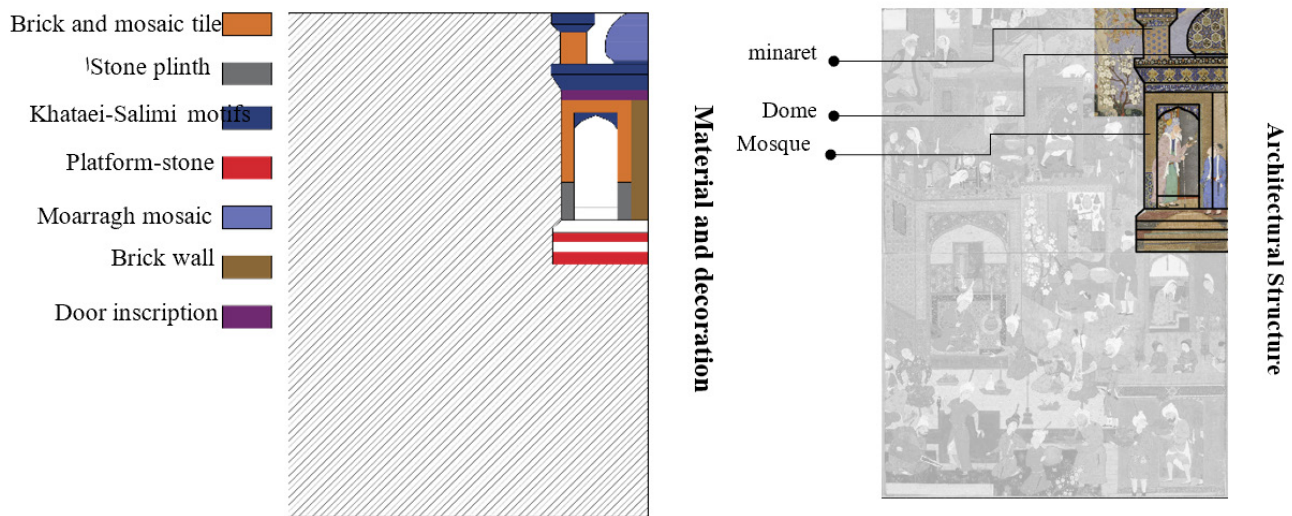


Fig. 5. The architectural structure and the decorations of the religious space of Nighttime in a Palace. Source: Authors.

A structure with a guy hauling firewood and what seems to be fodder storage is to the left of the mosque. It presumably depicts an area, a hospital, or Dar al-Masakin, since the image in the top left shows an elderly man being treated by a doctor for a damaged leg.

Behind the fodder storage facility and next to Dar al-Masakin is a brick structure that is most likely a school.

Since most Chovgan field drawings portray the area of the field in an undesigned setting in a simplistic manner (Sultanzadeh, 2008). According to this explanation, the Chovgan field is the unplanned area next to the mosque in this painting.

On the right side of the hospital, facing the open area is a tower-like structure with a straightforward facade.

Finally, a schematic plan of the position of the architectural components has been developed for a better understanding of the architectural spaces in the painting *Nighttime in a Palace* and in accordance with the analysis in Fig. 7. It is also possible that the painter was looking northward given the angle of the Negara mosque's entry, which is often opposing the direction of the Qibla (south) in accordance with mosque architectural guidelines.

Sahibabad, Tabriz architectural complex

A huge square with a governmental role was made in front of Tabriz's Sahibabad Garden with the Agh-Qoyunlu dynasty's ascension to power and Uzun Hasan's choice of Tabriz as the capital (908–873 AH)⁴. (Minorskii, 2014). The Nasriyya complex, which comprises a mosque, a school, the mausoleum of Uzun Asan, Dar al-Masakin, and the Sahibabad Garden, is one of the structures and services that make up the Sahibabad complex from the time of the Aqqoyunlous (Travelogues of Venetians, 1970, 391). According to historical records, Sultan Yaqoob began work on the Hasht Behesht Palace in the middle of Sahibabad Garden after the passing of Uzun Hasan and the completion of the Nasriyya palace or complex in 888 AH (Zoka, 1989, 186). Miniatures of Matrakchi from the book "Bayan Manazel" are among the priceless graphic records from Shah Tahmasab's reign (Fig. 8). The side building drawn on the east side of Uzun Hasan Mosque is most likely the side building depicted there; based on the architectural remains, it was a school. The use of the building on the western side of the mosque is unknown because of its exact destruction. Metraghchi's visual report of the Uzun Hasan Mosque also includes the volume of domed architecture with two minarets in front of it

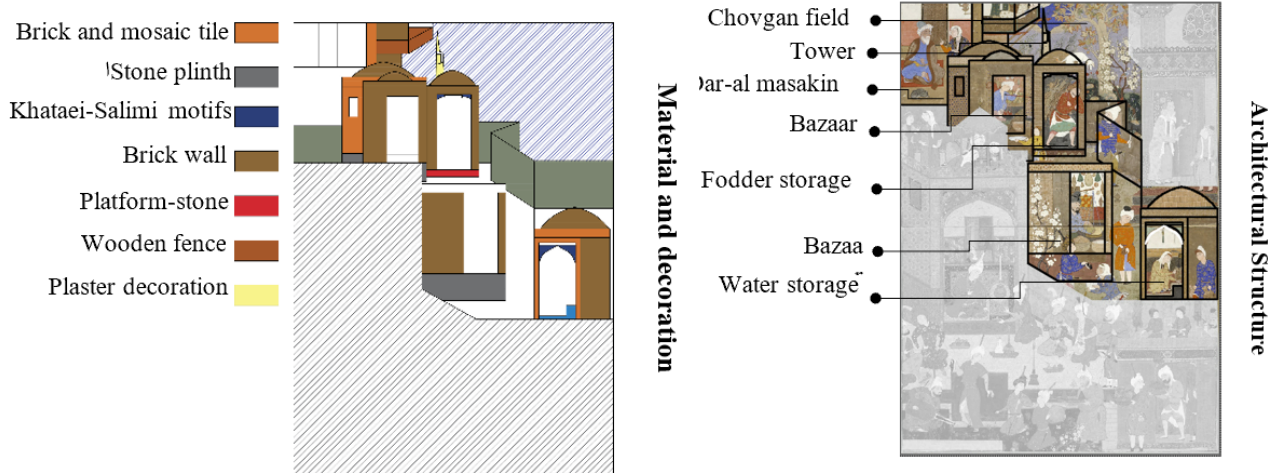


Fig. 6. Architectural structure and decorations of other urban spaces, the image of the Nighttime in a Palace. Source: Authors.

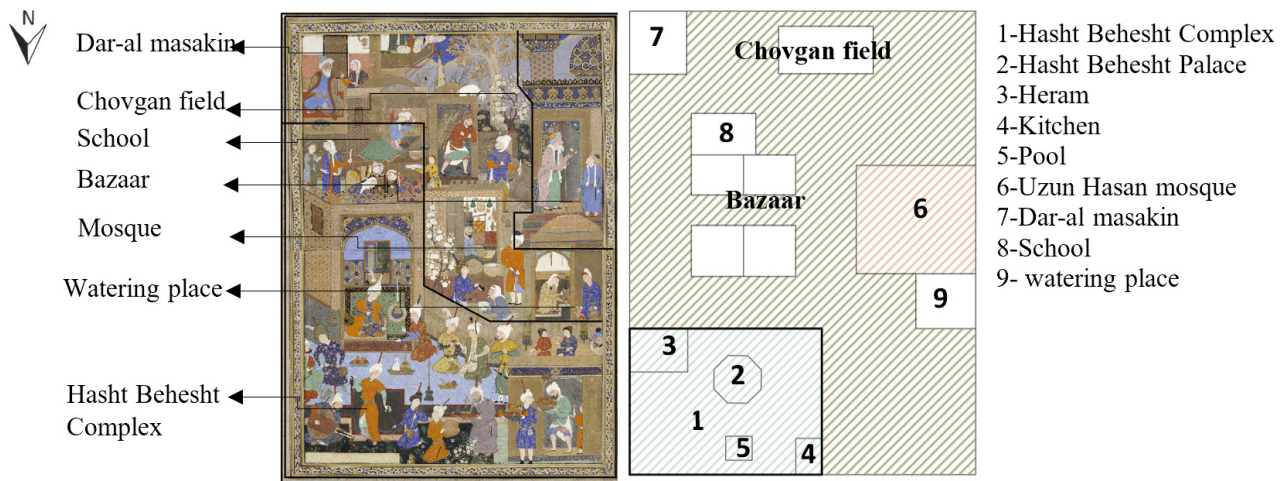


Fig. 7. Schematic plan of the architectural spaces of Nighttime in a Palace painting. Source: Authors.

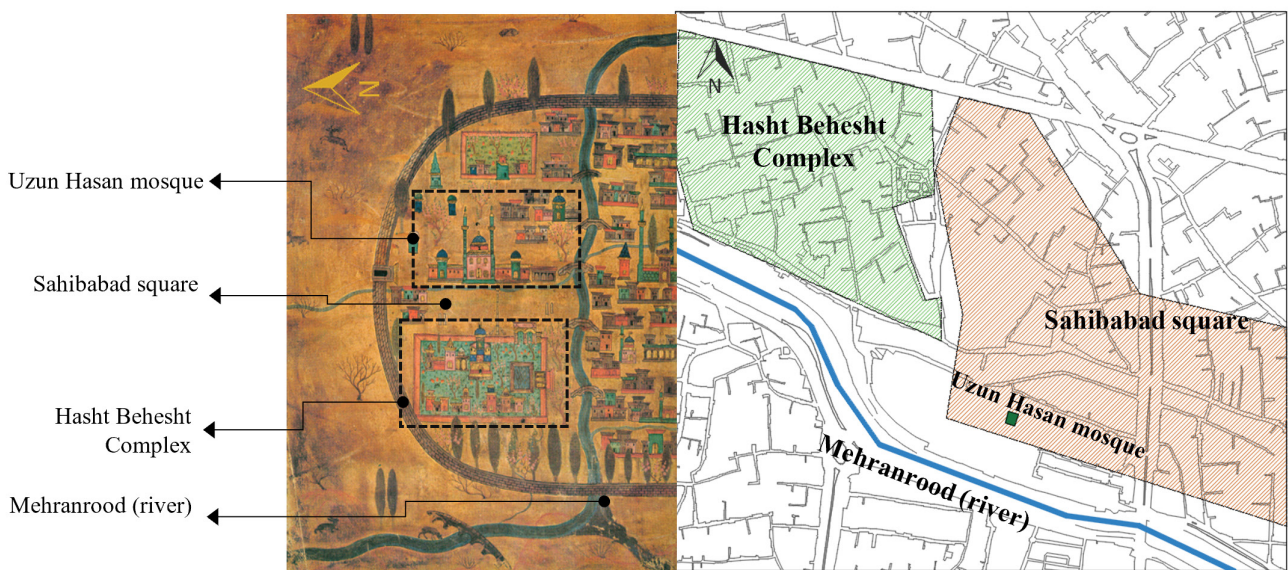


Fig. 8. Location of Sahibabad Square, Hasht Behesht Complex, and Uzun Hasan Mosque on the map of Tabriz; Left: the map of Dar al-Hukoma of Tabriz drawn by Matrakchi (10th century AH). Source: Metraghchi, 2000, 78.

(Sarabi, Balilan Asl & Ajorloo, 2019, 94).

Sahibabad Square is also shown in Gerlo's sketch, quoted from Chardin's travelogue (1673 AD). Uzun Hasan Mosque is depicted on the south side of the square. The main structure of the mosque remains as a single architectural form, including a hemispherical domed volume with a minaret on the left side of the southern side of the mosque (Fig. 9).

• Discussion about the architectural and spatial structure of the picture "Nighttime in a Palace" with the Sahib Abad collection

Based on the obtained data and according to the analysis and matching of the features of this painting, it has been compared with the architectural space of the Nasriyya Complex (Table 1).

What is known is that the governmental, religious, and other urban aspects of the picture "Nighttime in a Palace" may be modified to the Nasriyya complex's architectural spaces, and it has always been attempted to depict significant places in this painting (Fig. 10).

Conclusion

Given the destruction of Tabriz's architectural creations from the 7th to the early 10th century AH in earlier eras and the dearth of written sources pertinent to that period's architectural structure, one way to learn about these creations is through the use of visual documentation, such as paintings. Understanding the peculiarities of that era's architecture can help you learn more about it. With a focus on the image "Nighttime in a Palace" from Shahname-ye Shah Tahmasbi, early Safavid dynasty, this essay attempts to explain the

architectural atmosphere of Tabriz (9th–10th century AH). The research's conclusions may therefore be divided into the following categories as a result of looking at and studying the architectural space structure of the night painting in the palace:

1. The area designated for government contains a palace with an octagonal layout that is erected on a platform as well as a building that has four iwans and extroverts. Near the palace, the kitchen, and behind the palace, a harem-like area has been drawn.

2. On the southeast side, there is a mosque with a large dome and a platform-built tower.

Other urban sites include a bazaar, a hospital, a watering place, a structure that simulates a palace, and Chovgan Field.

3. The mosque, hospital, school, watering place, tower (a building facing the square, for the kings' residence and observing special rituals), and modified Chovgan field in Tabriz are only a few of the places with the Nasriyya complex that are often seen in the painting "Nighttime in a Palace."

Due to the destruction of this architectural complex and the severe lack of information about its buildings in historical texts and travelogues, it is still possible to identify and recreate this complex using the architectural layout and the details and decorations used in the buildings' drawings and paintings.

Endnote

1. Every school experiences a beginning, growth, development, peak, and decay. We can see this origin, expansion, progress, and decay in the architecture of the sixth to tenth centuries AH in Tabriz. The sixth through tenth

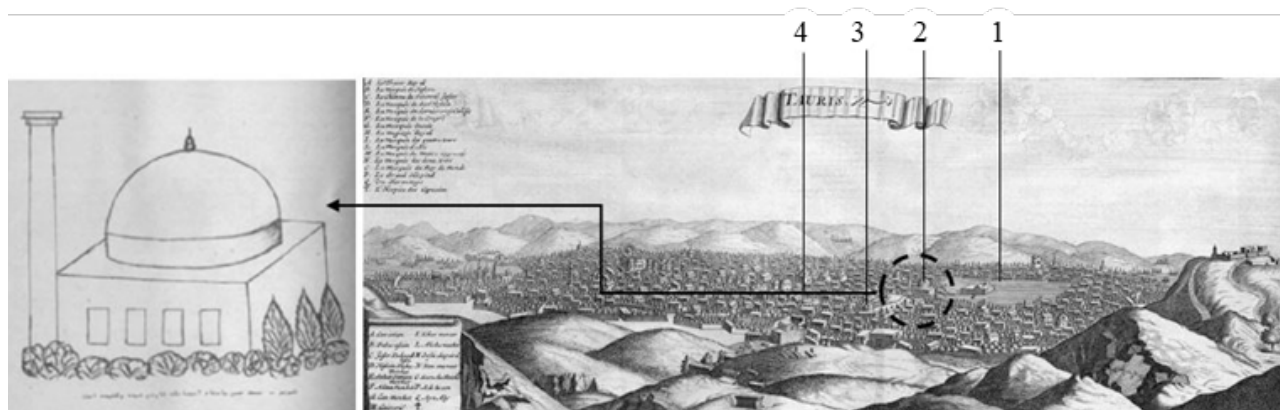


Fig. 9. Right: the plan presented in Chardin's 1673 engraving (Chardin 1675); 1- Bagh Sahibabad, 2- Uzun Hasan Mosque, 3- Shah Tahmasp Mosque, 4- Jame Mosque; Left: Uzun Hasan Grand Mosque as seen by Chardin. Source: Zoka, 1989, 51.

Table 1. Comparative comparison of the architectural and urban spaces of the Sahibabad complex in Tabriz with the painting “Nighttime in a Palace”.
Source: Authors.

Spaces	A comparative comparison of the architectural and urban spaces of the Sahib Abad complex in Tabriz with the painting “ Nighttime in a Palace “
Government space	<ul style="list-style-type: none"> • There is a palace in the middle of the garden that is constructed on a terrace and has tiling and gilding embellishments, in accordance with the explanations made in regard to the depiction of the palace in the painting and referring to the notes of the Venetian (Travelogues of Venetians, 1970). Additionally, the drawing palace of Shah Tehamasbi in the Shahnameh miniature is comparable to the Hasht Behesht Palace in Sahibabad Square. • This is based on the drawing palace plan’s octagonal form in Matraqchi’s miniature. Another interesting detail is the mention of the Hasht Behesht Palace’s four iwans in the travelogues of Venetians from 1970. In this image, the side iwan in front of the main door and the presence of a window on the palace’s exterior side in the image titled “Nighttime in a Palace” are likely references to the palace’s extroverted nature and four iwan.
Religious space	<ul style="list-style-type: none"> • Additionally, when contrasting the elaborate decorations used in the drawing mosque with descriptions of the Uzun Hasan Mosque’s decorations found in historical texts (Travelogues of Venetians, 1970; Karbalaei Tabrizi, 1965; Ahsan al-Tawarikh quoted by Rumlu 1978; Nader Mirza 1994), the mosque’s dome appears to be more ornate. The mosque’s tiled roof demonstrates that it is most likely Uzun Hassan’s mosque. • Another observation is the similarity between the mosque’s dome in the drawing and the long-stemmed domes of the Timurid era (Wilber, Golombek & Held, 1988). It seems that the minaret seen in the drawing is the one on the southeast side, which is also included in the travelogue’s illustration of the Uzun Hasan Mosque.
Other urban spaces	It can be said that these spaces are compatible with the spatial structure of the Sahababad complex and the description of the Venetian merchant based on the spaces in the painting “Nighttime in a Palace,” such as the hospital, bazaar, watering place, and Chovgan field.

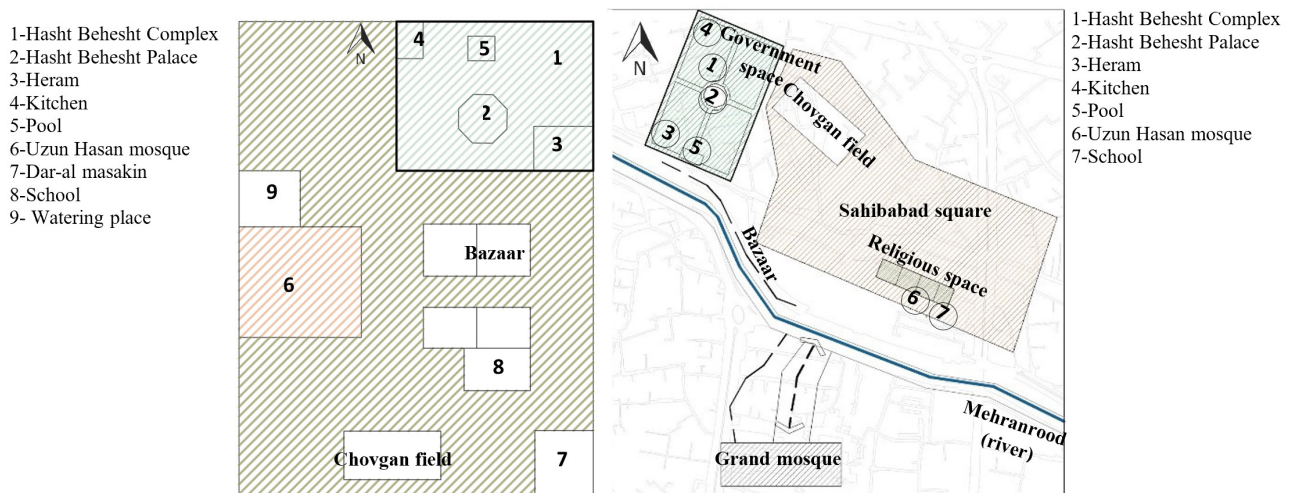


Fig. 10. Right: the diagram of the structure of the main spaces of the Sahibabad complex during the Safavid period; Left: the location plan of the spaces of the painting of Nighttime in a Palace. Source: Authors.

centuries AH were the height of Azerbaijani architecture. It has existed since the middle of the sixth century. It began, grew, and changed in the seventh and eighth centuries, peaking in the ninth. Later, this institution serves as a precedent for the emergence of Iranian architecture during the late Safavid era (the Isfahan school). 2.Refer to Zoka, Yahya, 1989. Tabriz earthquakes. Tabriz: Kavian Printing House

3. One of the fundamental ideas in architecture, space is experienced by the restricted body and exists in a perceptual connection between the one who perceives it and the body they are experiencing. A spatial structure made up of internal linkages and spatial activities are created through the fusion of spaces in architectural works. A vital aspect of experiencing and comprehending an architectural work is its spatial organization, which produces unique perceptual properties (Dori & Talischi, 2016).

4. According to the preface of Tarikh-i Jahangushay book, Shams al-din

Muhammad ibn Muhammad Juvayni, the ruler of Hulagu Khan, created a large, big garden on the north side of the Mehranrood (River) in Tabriz and built a royal palace in the center of it. This garden later came to be known as Sahibabad Garden (Karang, 1995, 160).

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