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RESEARCH ARTICLE

Ornamentation of Urban Façade as Iran's Valuable Cultural Heritage (Case Study: Paein Khiaban-Mashhad)

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Abstract: Given the importance of the historical context in the Iranian city of Mashhad and acts of sabotage, identifying, preserving, recording, and maintaining its historic facades is important. This study aims to investigate the ornamentations of Paein Khiaban's historic facades of the Qajar period (1304-1174) (which have been inscribed as Iran's cultural heritage). The methodology of this study is based on descriptive-analytical, exploratory, library studies, and field research. The results show that all buildings are two-story and ornamentations often seen on the upper part of the facade. In terms of ornamentation, in most of the façades, the moarragh mosaic tile or combination of tiles and bricks were used. Furthermore, some opening inscriptions are decorated with moarragh mosaic tile, too. All of these facades are made of brick and the dominant colours of the facade's ornamentations are brown, yellow, Ultramarine and turquoise blue, lateritious and sometimes pink and white.

Keywords: Architectural Ornamentation; Historic Urban Façade; Paein Khiaban; Cultural Heritage.

Introduction

The urban landscape for the first time raised by Thomas Sharpe (1948) in his Oxford studies. But the visual impact of the urban landscape in the work of John Nash at the beginning of the 19th century was seen in Zith work at the end of 19th century. The philosophy of the modern theory of urban landscape is affiliated with the theory of Gordon Cullen. Gordon Cullen (1971) believes that the urban landscape cannot be understood only by technical manner, but also needs aesthetic sensitivity. Although considering the urban landscape is often a visual phenomenon, at the same time disposes memories, reminds experiences and creates emotional reactions (Carmona, Tim, and Tisdell, 2010).

Hillenbrand (2004) in his book *Islamic Architecture* states that Islamic monuments, using the mathematical sense of hierarchy, tend to symbolism, extreme love to decorations that go beyond a mere look up as well as color, visualize aesthetic aspects. Since the decoration is an integral part of Islamic architecture, a discussion on such architecture without going into decoration is incomplete. Much of the Islamic architecture is dedicated

to decorating and it has a broad and valuable function in line with the objectives of belief and even its shape and durability (Makinezhad 2002, 68). Decoration in Islamic art is to express the sacred space. As Hillenbrand (2003) expresses, decorative techniques of Islamic architecture make it unique and distinctive. Besides, structural elements and features through the time and form reinforcement became part of decorative features (Edwards and Edwards, 1999).

Ornamentation evaluated as one of the foundations of the Iranian Islamic art image, is a visual expression to honor up the matter, level, color, line, volume, brick, clay, plaster, tile, etc, to go to the top horizons of excellence and to take the flavor of sense of identity and, ultimately, to give them supernatural characters (Bemanian, Momeni and Soltanzadeh, 2011a). Starting with the history and growth of human civilization, the decorating issue attracts more attention and its correlation with architecture increased, accordingly (Makinezhad, 2009). The motifs, due to their natural form show four subjects including human, animals, plants and

geometric, generally enjoyed the concept of myth and fantasy and illustrates a fanciful composition (Makinezhad, 2009; Nadimi, 1996). An artwork, and consequently architectural decorations, is examined from various aspects including formalism. Formalism is considered as one of the approaches to art that instead of focusing on the content, points to the importance as a wellspring of artwork (Adams, 2009). The formalistic investigation of the art deals with the aesthetic impact of components of the design, primarily. These elements, which are called the components of forms, are the basis of artist's visual language. Meanwhile, it is possible to follow the trace of architectural ornamentations on historical axis and urban facade which are an integral part of city memories. Decorations are the unifying and identifying factors of city walls. However, what is happening in cities with a historical background such as Mashhad, mainly results in the destruction of the elements and buildings, which have great roles on retrieval of cities. Since Bala Khiaban and Paein Khiaban in old Mashhad have been the backbone of the city (Mahvan, 2004, 2014), most of the

Mashhad's commercial and residential buildings located on two sides of these streets. The façade of the buildings benefit from valuable ornamentations, which are the main characteristics of this center. Hence, their façades are now inscribed as Iran's noticeable cultural heritage belongs to all the people (Merryman, 2005: 19; Loulanski, 2006) and their conservation is a noticeable issue according to the modern heritage movement (Jokilehto, 1999) their recognition, protection and safeguarding is so vital. Since deficiency in planning, maintenance and preservation strategies can cause permanent damage to cultural heritage sites especially in medieval Middle East (Abdelmonem et al., 2017). Moreover, by conserving heritage assets of each community, it would be possible to perceive their past, recognize present and make a plan for the Future (Shipley and Snyder 2013) and it can construct a national identity (Munasinghe, 2006; Utaberta, et al., 2012). Thus the nations try to foster ornamentation arts as a way of establishing their identity in the present day (Yussupova et al., 2017).

This study is to investigate the ornamentations of the mentioned building

facade located on *Paein Khiaban* of Mashhad from the formalism point of view. Therefore, after specifying the location of all the buildings and documenting their facades, the decorations situation on the façade were identified, and the decorations of any façade with respect to materials, type of decoration, colour, tile dimension and type of bricking were analyzed separately. Finally, the overall results were considered.

Materials and Methods

The current study has used a descriptive-analytical-exploratory and done based on field studies in the form of direct observation as well as library studies. At first, it was decided that decorations of all historical urban facades of Mashhad during the Qajar period (1304-1174) be examined. Accordingly, a research on this subject was conducted in 2011. All the historical façade of the building located in Mashhad historical context were photographed and documented by the authors. Unfortunately, after six months when the authors referred to the sites to scrutinize the building address and take more photographs, they did not find many of the buildings.

Therefore, they limited their research to the facade of the buildings, which were inscribed as cultural heritage. All of the mentioned facades were located on *Bala Khiaban* and *Paein Khiaban* and belong to the Qajar period. In the process, seven buildings façades in *Bala Khiaban* and eight building façades in *Paein Khiaban* were studied. This paper is to concentrate on the ornamentation of *Paein Khiaban* facades.

Theoretical Background

According to studies conducted so far, it can be said that except for the above-mentioned project, a comprehensive research on the assessment of decorations used in historical urban facades of Mashhad has not been done yet, however about historic facades (Peña-Villasenín, Gil-Docampo, and Ortiz-Sanz 2017; José Varas et al 2007), types of ornamentations, their techniques, procedures, and history of each one a lot of researches have been done, generally. Kiani (1997) in the introduction to his book “Decorations Related to Iran Architecture, Islamic Period”, talks about the continuing use of traditional methods of decorating historical monuments

in the Islamic period, pointing out architectural buildings. Mehdi Makinezhad (2009) also in the book “The history of Iranian Art in the Islamic Period: Architectural Decorations” has investigated all studies conducted on various types of decoration in a specific historical period or a particular type of ornamentation or an ornamentation of an individual building. In the meantime, Morteza Goudarzi (2009) in his book, “The Mirror of Imagination”, explores ornamentations of five historical buildings in Tehran of the Qajar period. He describes the decorative features of the mentioned period.

Literature Review

Architecture and Decoration of the Qajar Period (1304-1174)

Bemanian, Momeni, and Soltanzadeh (2011b) consider the importance of the Qajar period because of the conflict between the Persian tradition and western modernity in Iran. In this period, fundamental changes in all aspects of Iranian lifestyle occurred and meanwhile the historic resources consider the lack of attention to the new sciences at the beginning of the Qajar period and the incremental relationship

between Iran and Europe as origins of this transformation. Bani Massoud (2012) expresses by reflecting in Qajar art, we understand that artists have been practiced the routines of Persian culture, so they absorbed foreign culture, and this was one of the most valuable Qajar art approaches. At the same time, we get familiar with the tile motifs and gilding during Qajar, with a new theme called “Gol Farangi”. Overall, the impact of European art and architecture on the architecture of Qajar is undeniable. This effect is more obvious from the facade and wall motifs rather than building plan and function (Zandieh et al., 2014: 15). The relationship between Iran and Europe resulted in arriving new knowledge and science, which had a noticeable effect on art and architecture of the Qajar period. These new knowledge and science include invention and emergence of photography technique, arrival and vast application of stamps in mailing and arriving European postal cards to Iran (Bemanian, Momeni, and Soltanzadehm 2011a: 39-40). Meanwhile, Goudarzi (2009) expresses some futures of art and architecture of the Qajar period: the dominance of component to whole

in an individual motif ; lack of attention to composition, colour and form, simple lines of the materials and their implementing them without providing decorative features; being enthusiastic about innovating more than applying traditions; the predominance of warm colours and understanding a smaller set; valuing a yellow-orange colour; applying natural elements such as mythical birds and other animals, fruits and flowers as well as trying to apply them realistically; being affected by aristocratic ornamentations and architecture of the Rococo and Baroque styles of European countries such as Italy, Germany, France and Austria; impetuous performing and inexpertly design and colour; too much diversity in colour, especially in the forms so that in many cases the visual unity is marred; superiority of colour over the form; not being commitment to the geometric principals and implementing the most decorative motifs without considering the geometry (Goudarzi, 2009: 32-33).

Tiling of Qajar

The use of geometry and its applications resulted in beautiful forms and patterns, which

are applied in tiles and brickwork, all of them are artist's artworks remained throughout the history (Maher Ol-naghsh and Adl, 1982: 6). Bier (2008) stated that geometric patterns in Islamic art were expressive and they were not just being decorative features (Bier 2008, 492) and went beyond the human body and living beings (Araeen, 2010: 511). According to Necipoğlu and Al-Asad (1995), Islamic art ornamentations can be divided into three types, generally: vegetal, geometric and inscription ornamentations. The geometric ornamentations are called *Girih chini* or *Girih sazi* in Iran, and these are combinations of *Shamseh* and *Polygon* patterns which are in combination with each other, harmoniously (Necipoğlu and Al-Asad, 1995; Fukushima, 2004: 10).

Tile work as an ornamentation more expensive than stucco ones; it made the patterns more prominence and especially it created more contrast between the types of the patterns. During the Parthian period (247 BC-224 AD), in Central Asia, it was a known technique and we can see its recurrence in the Middle Ages in Central Asia and Afghanistan such as *Azqnd* or *Bast-e Gholjaei*; new

examples of using this technique constantly becomes apparent in central Iran and a sample of it is the North Dome from the eleventh century in Isfahan (Hill and Oleg, 2007: 103).

Tile work of Qajar art is following that of Safavid (1501 - 1722) and Zandieh eras (1750–1794), but it has the special characteristic that is quite different from the periods before and after it. In the Qajar period, tile work was as a canvas on which types of natural flowers and fruit motifs and themes were painted (Makinezhad, 2009: 49). However, a significant part of the identity of Qajar art is tile work and in this era, the social, political, cultural and historical issues are reflected in the mirror of tiles more than ever. Technically, some of the tiles are among the most distinctive examples of this art and the sizes of Qajar tiles have not been repeated throughout the history except few examples (Ibid). During the Qajar period, the use of seven color tile work and somehow Moarragh mosaic tile techniques continued. However, the most common technique was the painting under the mucilage on the molded tiles. Colors used in this technique include ultramarine blue, light green, light purple, eggplant, turquoise, yellow and black. The tiles

were in square or rectangular shapes and their patterns sometimes represented human body (Carboni and Masuya, 1993).

In the Qajar art, which is glossy, colorful and diverse, the colors are particularly important (Shayestehfar and Sedreh Neshin 2013). Too much warm and cheerful colors such as yellow and red are the other features of tilework of Qajar period. In general, the tile work of Qajar reflects some aspects of Qajar art identity because it includes natural patterns and reflects epic, national and people issues (Makinezhad, 2009). The Sepahsalar mosque is one of the architectural, decorations and religious motifs of the Qajar era. Tile ornamentations of the mosque are sometimes yellow. Black and turquoise limit the energy of the yellow color, in order to balance the high energy of warm colors. The exact symmetry and regularity in the design, the logic of yellow, and black and blue colors are the dominant features of these tiles (Goudarzi, 2009: 30-31).

Paein Khiaban

After being occupied by Shah Abbas Safavid (1571- 1629), Mashhad became the focal point of government consideration due to Shah

Abbas affection towards this city and Hence it began to progress. Constructing Bala Khiaban and Paein khiaban (Fig. 1) was one of the most important actions. Nowadays, they are known as Shirazi and Nawab Safavi, respectively. This was the third experience of street construction in Iran. The importance of these two streets and their role in connection resulted in constructing beautiful two-story buildings on two sides of the mentioned streets (Rezvani

2005; Modarres Razavi et al., 2007: 28; Seyyedi, 1999). At the time of the Qajar period, there were various large localities including Olia Street (Bala khiaban), Sofla Street (Paein Khiaban), Sarab, Char baq, Eidgah, Noghan, and the other small localities. Barnes (1987) in his itinerary stated that Bala Khiaban, which we walked on, was wide and magnificent, and golden minarets of Imam Reza holy shrine was the end scenery of this street.

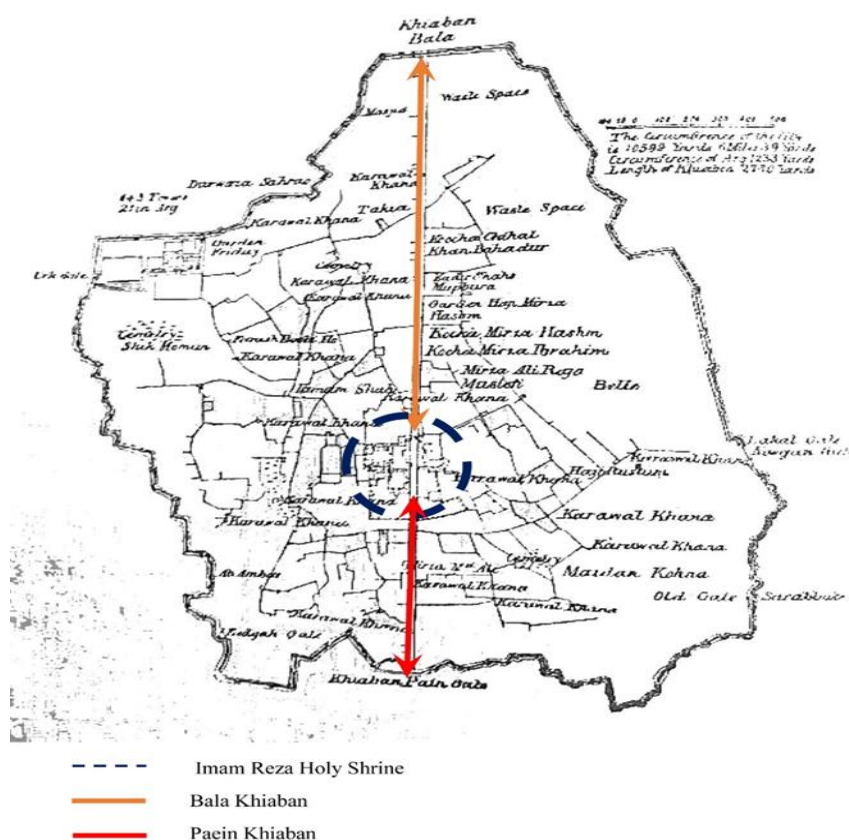


Fig. 1. Mashhad Map in Qajar period (Source: MacGregor, 1987).

Wall Ornaments of Paein Khaiban, Mashhad

There is no specific information about the previous functions of the eight two-story buildings located on Paein Khiaban, whose façades are studied in this paper. However, their ground floors are now purely commercial and the top floor of some of these buildings has been abandoned or experienced adaptive reuse. Most of the buildings are ornamented only on the upper part of the façade. Some ornamentation has been destroyed or at different times, in order to renovate the façade, parts of them are covered with cement. In some of the facade, it can be seen that the openings are blocked or replaced. According to the information acquired from the Cultural Heritage and Tourism Organization, all of these buildings are inscribed as cultural heritage and have registration identity. They are identified with the name of their former owner, current owner or their current address.

The authors attempted to document all Mashhad's historical building façades belonging to the Qajar period. These buildings are located within the historical context of the city around the Imam Reza holy shrine. The map of this region of the city is based on a master plan proposed by TASH Consultant Company to modernize, improve and

rehabilitate the old and historical surrounding context of Imam Reza holy shrine. This master plan divides the region into four part. As it mentioned above the authors decided to document all Mashhad's historical Qajarid building façades in a research project named “Considering the Urban Elevations of Mashhad, based on Ornamentations, Materials, and Techniques”. However, when they referred to the site after the first stage of documenting, to specify the basic information of the façade, they encountered with the destroyed building. Hence, they decided to limit their studies only on the ornamentations of the building façade, which are subscribed as Iran cultural heritage. All of these buildings are located on *Bala Khiaban* and *Paein Khiaban* historical axis.

One of the authors' main aims is to conduct such a study to preserve Iran's cultural heritage and prevent them from being destroyed as well as document their information. At the beginning of this study, the location of each building on Paein Khiaban (Nawab Safavi) was identified. These houses often are recorded by their current owner's name, because the right information of their former owners is not available. The position of each building is illustrated in Figure 2.

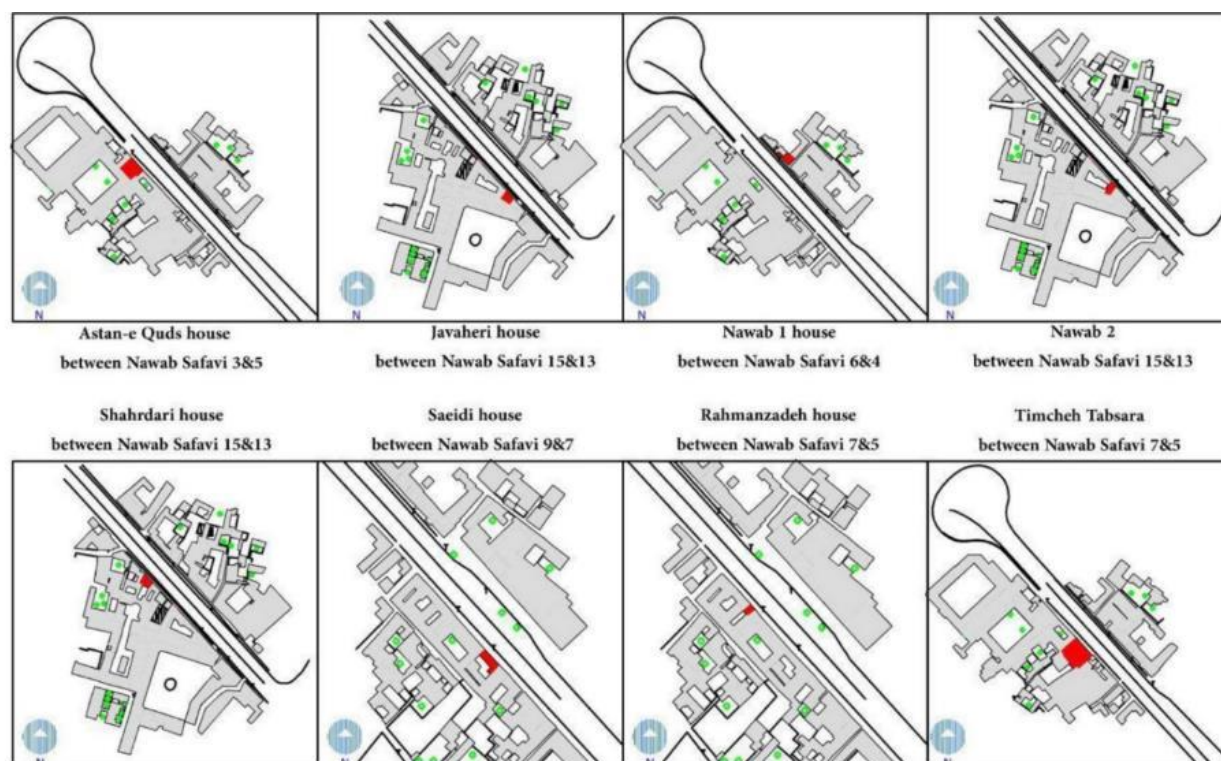


Fig. 2. Location of seven historic buildings on Paein Khiaban.

At first, the facades were studied in terms of the number of stories and vertical divisions of their surface. As it can be seen in Figure 3, all the buildings are two-story and horizontally divided into two parts, while, different

columns divided them into multiple vertical sections. For example, the facades of Astan-e Quds and Rahmanzadeh house are divided into seven and one part, respectively, but they have two levels and the same height.

Name	Paein khiaban							
	Astan-e Quds house	Javaheri house	Nawab 1 house	Nawab 2 house	Shahr-dari house	Sa'idi house	Rahmanzadeh house	Timcheh Tabsara
horizontal divisions of walls								
vertical divisions of walls								

Fig. 3. Vertical and horizontal facade divisions

In the next step, the position of ornamentations used in different parts of the facades was studied. Figure 4 illustrates the ornamentations of each building façade as well as their locations on the façade including entrance, columns, porch, openings, window cornice, window scrolls, cymatium, and

surface. In all the buildings, upper parts of the façade (second floor) benefits from the ornamentations more than the lower parts. Among all of the buildings, the windows of Javaheri, Shahr-dari, Rahmanzadeh, and Tabsara have an inscription as ornamentation (Figure 4).

name parts	Paein khiaban							
	Astan-e Quds	Javaheri	Nawab 1	Nawab 2	Shahrdari	Sacidi	Rahmanzadeh	Timcheh Tabsara
entrance								
column								
pillar head								
inscription								
window cornice								
window inscription								
cymatium								
facade surface								

Fig. 4. Location of ornamentations on the Paein khiaban's building facades.



Fig. 5A. Real pictures of Astan-e Quds house facade

decorations position	ornamentation sample	colour	tile dimension	brick dimension	ornamentation type	outstanding
surface	tilework	■ brown ■ turquoise blue ■ lateritious	15*5 5*5 10*5		brickwork tilework	
surface	tilework	■ yellow ■ turquoise blue ■ ultramarine blue	15*5 5*5 10*5		brickwork tilework	
surface	tilework	■ yellow ■ turquoise blue ■ ultramarine blue ■ lateritious	15*5 5*5 10*5		brickwork tilework	
surface	tilework	■ yellow ■ turquoise blue ■ ultramarine blue ■ lateritious	15*5 5*5 10*5		brickwork tilework	
cymatium		■ lateritious			brickwork tilework	
column		■ lateritious		15*5 5*5 10*5	brickwork tilework	

Fig. 5B. Astan-e Quds house ornamentation details. The houses have seven vertical parts. Ornamentations include moarragh mosaic tiles. There is no axial symmetry in the facade.

After evaluation and comparison of selected buildings with each other in terms of the situation of their ornamentations, horizontal and vertical divisions of the Facades, the details

and specifications of the walls were studied and the type of decoration used in each section of the wall was identified. The type of colour, dimension of tiles and bricks, type of material

and decorations were. The results of each building is illustrated in the separate figures (figure 5B Astan-e Quds; Figure 6B. Javaheri; Figure 7B Nawab 1; Figure 8B. Nawab 2; Figure 9B. Shahr-dari; figure 10B. Saeidi; figure 11B. Rahmanzadeh; Figure 12B. Timcheh Tabsara).

As it is obvious from the figures (5B-12B), the ornamentations are scattered in different

parts of the facade. Meanwhile, the windows of Javaheri, Shahr-dari, Rahmanzadeh, and Tabsara have an inscription, and the pillars of the Shahr-dari, Saeidi, and Tabsara are decorated with tilework. All inscriptions are decorated with moarragh mosaic tiles.



Fig. 6A. Real picture of Javaheri house façade





decorations position	ornamentation sample	colour	tile dimension	brick dimension	outstanding	ornamentation type
surface	 tilework	<ul style="list-style-type: none"> pink yellow turquoise blue ultramarine blue 	<ul style="list-style-type: none"> 15*5 5*5 10*5 			brickwork
cymatium	 tilework	<ul style="list-style-type: none"> laseritious yellow turquoise blue 	<ul style="list-style-type: none"> 15*5 5*5 			tilework
column	 brickwork	<ul style="list-style-type: none"> laseritious 		<ul style="list-style-type: none"> 15*5 10*5 		brickwork
window inscription	 tilework	<ul style="list-style-type: none"> pink laseritious yellow turquoise blue ultramarine blue 	<ul style="list-style-type: none"> Shesh toad Toranj toad Panj 			tilework brickwork

Fig. 6B. Javaheri house ornamentation Details. It can be seen that the Javaheri house has four vertical divisions which one has different girih chini with the other one. Only one Window has an inscription. Decorations of the facade are limited to the above sections and are moarragh mosaic tiles.



Fig. 7A. Real pictures of Nawab Safavi 1 house façade.





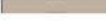



decorations position	ornamentation sample	colour	tile dimension	brick dimension	outstanding	ornamentation type
surface		brown turquoise blue	15*5 5*5 10*5			tilework brickwork
surface		yellow turquoise blue ultramarine blue	15*5 5*5 10*5			tilework brickwork
surface		yellow turquoise blue ultramarine blue lateritious	15*5 5*5 10*5			tilework brickwork
surface		yellow turquoise blue ultramarine blue lateritious	15*5 5*5 10*5			tilework brickwork
cymatium		lateritious				brickwork
column		lateritious		15*5 10*5		brickwork




Fig. 7B. Nawab Safavi 1 house decoration details. This façade has three unequal parts and two equal ones. Its ornamentations on two parts are nearly the same, while the other one enjoys from different patterns and colours of ornamentations.



Fig. 8A. Real picture of Nawab Safavi 2 house facade

decorations position	ornamentation sample	colour	tile dimension	brick dimension	outstanding	ornamentation type
surface		<ul style="list-style-type: none"> lateritious yellow turquoise blue ultramarine blue 	15*5  5*5  10*5 			tilework brickwork
cymatium		<ul style="list-style-type: none"> lateritious 				brickwork
column		<ul style="list-style-type: none"> lateritious 		15*5  10*5 		brickwork

















Nawab2 house

Fig. 8. Nawab Safavi 2 house ornamentation details. As it can be seen, the surface of the façade is divided into two equal parts that include the same tilework ornamentations.



Fig. 9A. Real pictures of Shahr-dari house façade

decorations position	ornamentation sample	colour	tile dimension	brick dimension	outstanding	ornamentation type
surface		<ul style="list-style-type: none"> lateritious yellow turquoise blue ultramarine blue 	15*5  5*5  10*5 			tilework brickwork
cymatium		<ul style="list-style-type: none"> lateritious turquoise blue 			✓	tilework brickwork
column		<ul style="list-style-type: none"> lateritious turquoise blue 		15*5  10*5 	✓	tilework
window inscription		<ul style="list-style-type: none"> lateritious yellow turquoise blue ultramarine blue pink blue 	Toranj kond Panj Tabl Toranj			tilework brickwork
portal		<ul style="list-style-type: none"> lateritious yellow turquoise blue ultramarine blue blue 	15*5  5*5  10*5 			



Shahr-dari house

Fig. 9B. Shahr-dari house ornamentation details. This house has four unequal vertical parts with an entrance. This house is one of the noticeable houses of Paein Khiaban which include ornamentations on the lower part of the façade.



Fig. 10A. Real pictures of Saeidi house facade











decorations position	ornamentation sample	colour	tile dimension	brick dimension	outstanding	ornamentation type	
surface		yellow turquoiseblue turquoiseblue	15*5 5*5 10*5			brickwork tilework	 Saeidi house
cymatium		yellow lateritious turquoiseblue	Tarash gerd			brickwork tilework	
column		brown turquoiseblue		15*5 10*5		brickwork	

Fig. 10B. Saeidi house. This house is divided into only two parts, which benefit from the same ornamentations. The only difference is an inscription on top the left side window of the façade.

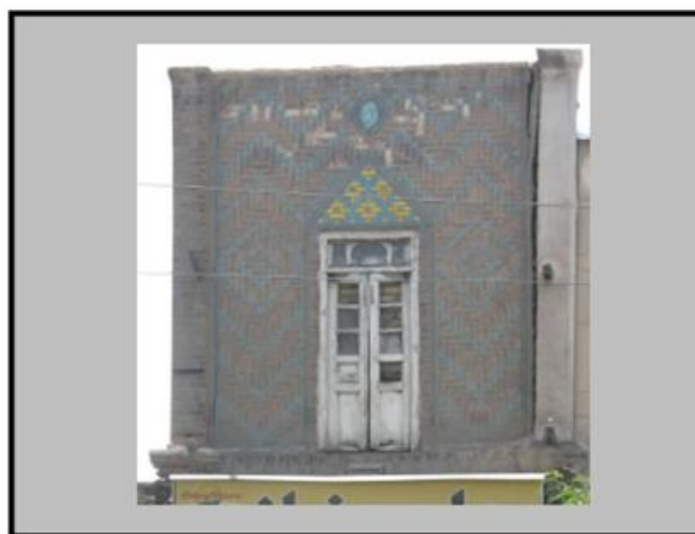


Fig. 11A. Real pictures of Rahmanzadeh house facade

















decorations position	ornamentation sample	colour	tile ornamentation	brick ornamentation	outstanding	ornamentation type	
surface	 tilework	■ lateritious ■ turquoise blue	15*5  5*5  10*5 			tilework brickwork	 Rahmanzadeh house
cymatium		■ yellow ■ lateritious ■ turquoise blue		15*5 		tilework brickwork	
column		■ lateritious		15*5  10*5 		brickwork	

Fig. 21B. Rahmanzadeh house ornamentation details. As it is obvious, this facade has one vertical direction. On the top of the window, there is moarragh mosaic tile as well as inscription ornamentation.

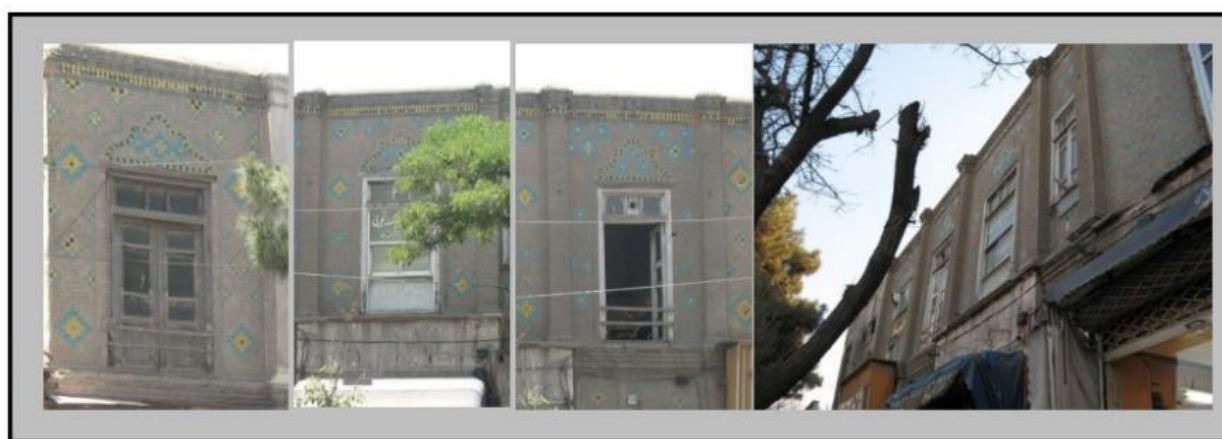


Fig. 32A. Real pictures of Timcheh Tabsara façade.

Conclusion

According to the research conducted in this paper, the façade of Bala Khiaban and Paein

Khiaban which are the main historical axis and the main spin of Mashhad since the Safavid era, benefit from the valuable ornamentations

that are their main characteristic. Furthermore, there are other similarities between the features of the façades. A comparison between the locations of the

ornamentations on the façade types of material, colour, and ornamentations are illustrated in Table 1.

decorations position	ornamentation sample	colour	tile dimension	outstanding	ornamentation type
surface		lateritious yellow turquoise blue ultramarine blue	15*5 5*5 10*5		brickwork tilework
surface		lateritious yellow turquoise blue ultramarine blue	15*5 5*5 10*5		brickwork tilework
surface		lateritious turquoise blue	15*5 5*5 10*5		brickwork tilework
surface		lateritious yellow turquoise blue ultramarine blue	15*5 5*5 10*5		brickwork tilework
surface		lateritious yellow turquoise blue ultramarine blue	15*5 5*5 10*5		brickwork tilework
surface		lateritious yellow turquoise blue	15*5 5*5 10*5		brickwork tilework
surface		yellow ultramarine blue			tilework
surface		lateritious turquoise blue	15*5 5*5 10*5		brickwork tilework

Timcheh Tabsara

Fig. 42B. Timcheh Tabsara ornamentation details. This façade has six vertical sections. The ornamentation of the upper part of the façade is moarragh mosaic tile except for one section covered with cement and its ornamentations are hidden.

Table 1. Analysis of the ornamentations of Paein Khiaban building façade.

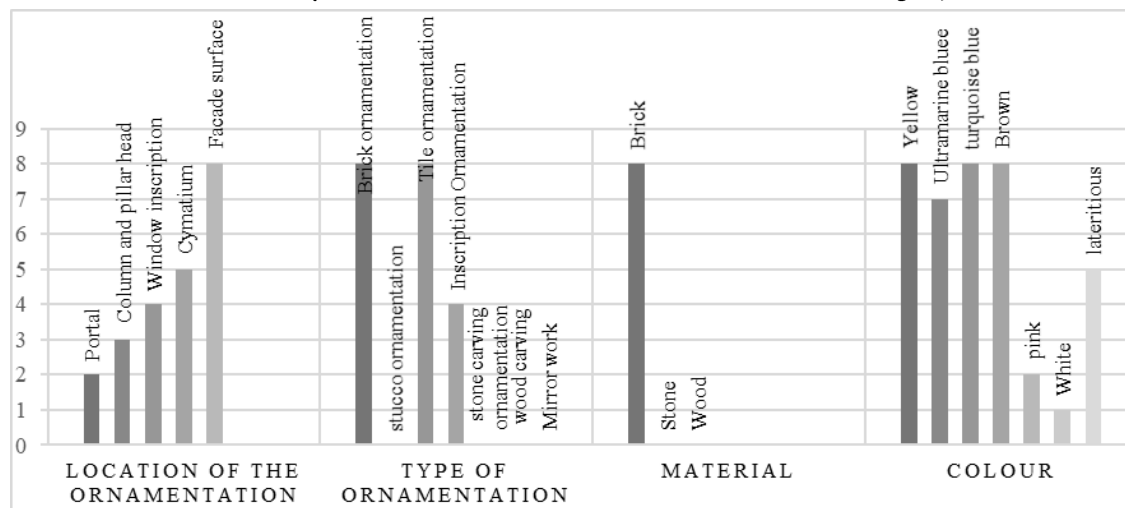
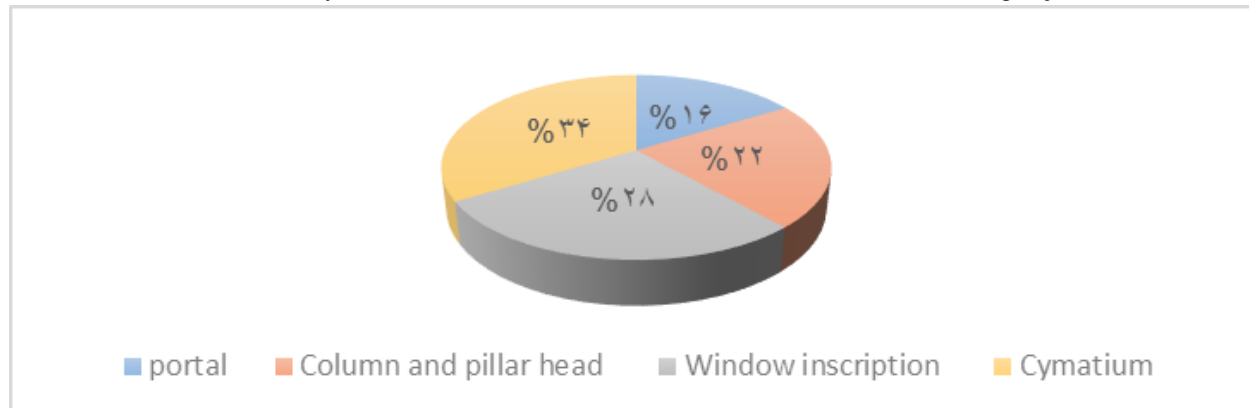
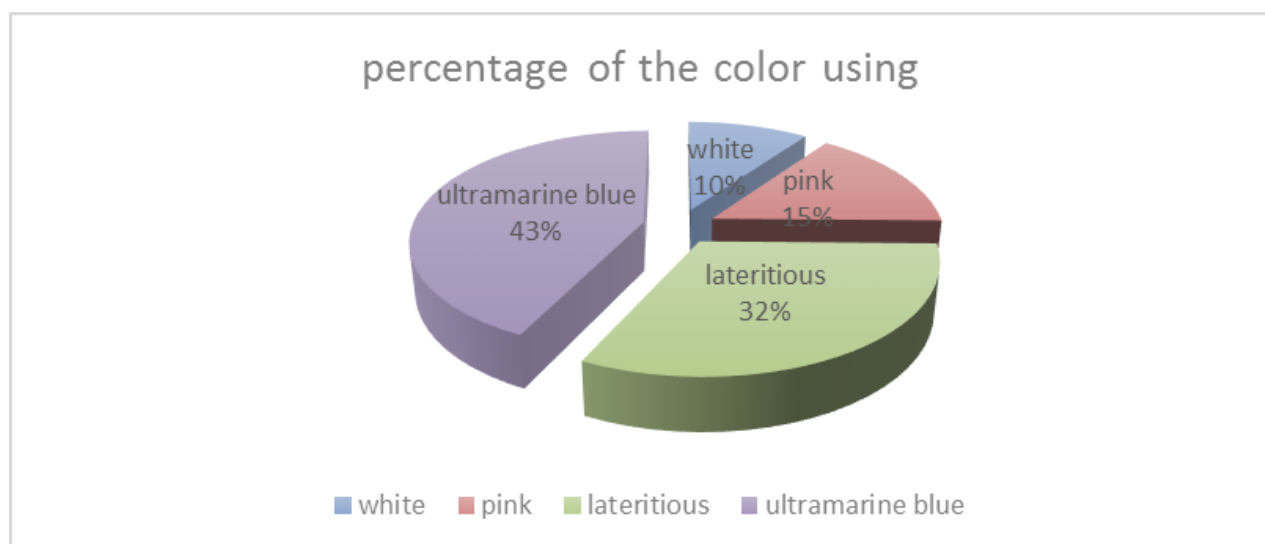


Table 2. Analysis of the location of ornamentalations of Paein Khiaban building façade.

Results show that the facades which ornamentation is used on portal is about 10% and facades which use ornamentation on Cymatium is about 38% and is the most

percentage of location of using of ornamentation in addition to the available ornamentation in facade surface.

Table 3. Analysis of the colour using in ornamentalations of Paein Khiaban building façade.

In addition, results show that the color which is used in all facades is yellow, turquoise blue and brown and Ultramarine blue, pink, white and lateritious is used in some facades and white has the lowest percentage of color use

about 10% and the Ultramarine blue has the most percentage of color (about 43%).

Results show that the facades belong to the two-story buildings and in spite of the differences in their width with the various

vertical division, all of them are provided with the same height, hence, bring about a harmonious skyline for the historical axis. Although sometimes each section of one façade have various girih chini, color composition and tile work, vertical division and axial symmetry of each part make the whole façade unified. The dominant façade ornamentations are a combination of tile and brick works as well as moarragh tile, which is mostly used as the ornamentation of window inscriptions. The facade at high height has decorative elements and at the lower height is without decorative elements and only the commercial walls stand out. The emphasis at high altitude is for this reason due to the passage of the axis Visible to observers at long distances along the street axis and harmony in the walls in terms of type of materials and colors in order to does not create a focus on the

single building in this axe and the observer is further directed to the end of the path.

The differences between the ornamentations of various part of the façade may referrer to the Qajar eclectic architecture characteristics. The dominant colors of the tiles are brown, yellow, turquoise and ultramarine blue, lateritious and somehow white and pink. The vast application of yellow colour and sometimes, unfamiliar ones such as pink as well as the diverse color compositions and geometric patterns shows the Qajar architectural style.

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تزینات جداره‌های شهری به‌عنوان میراث ارزشمند فرهنگی مطالعه موردی: پایین خیابان مشهد

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چکیده: مقدمه با توجه به اهمیت بافت تاریخی مشهد و انجام اقدامات تخریبی، تلاش برای شناخت، حفظ، ثبت و نگهداری جداره های تاریخی آن به عنوان بخشی ارزشمند از یک شهر ایرانی-اسلامی حائز اهمیت است. پژوهش حاضر بر آن است تا با استفاده از روش تحلیلی-توصیفی، اکتشافی، انجام مطالعات کتابخانه ای و نیز تحقیقات میدانی به بررسی تزینات هفت جداره پایین خیابان مشهد از دوره قاجار، پردازد که به ثبت میراث فرهنگی درآمده‌اند. نتیجه‌گیری یافته‌های تحقیق نشان می‌دهند که تمامی بناها دو طبقه بوده و غالباً تزینات در طبقه بالا دیده می‌شود. از منظر تزینات، اغلب این نماها از کاشی معرق یا ترکیب کاشی و آجر استفاده شده و در تعدادی از بناها برای تزین بازشوها کتیبه‌ای با تزینات کاشی معرق به‌کاررفته است. تمامی نماها دارای حمیل‌بندی آجری است و رنگ غالب تزینات جداره‌ها زرد، آبی فیروزه‌ای، لاجوردی، مشکی و گاه رنگ‌های صورتی و قهوه ای است.

واژه‌های کلیدی: تزینات معماری، جداره‌های شهری تاریخی، پایین خیابان، میراث فرهنگی.