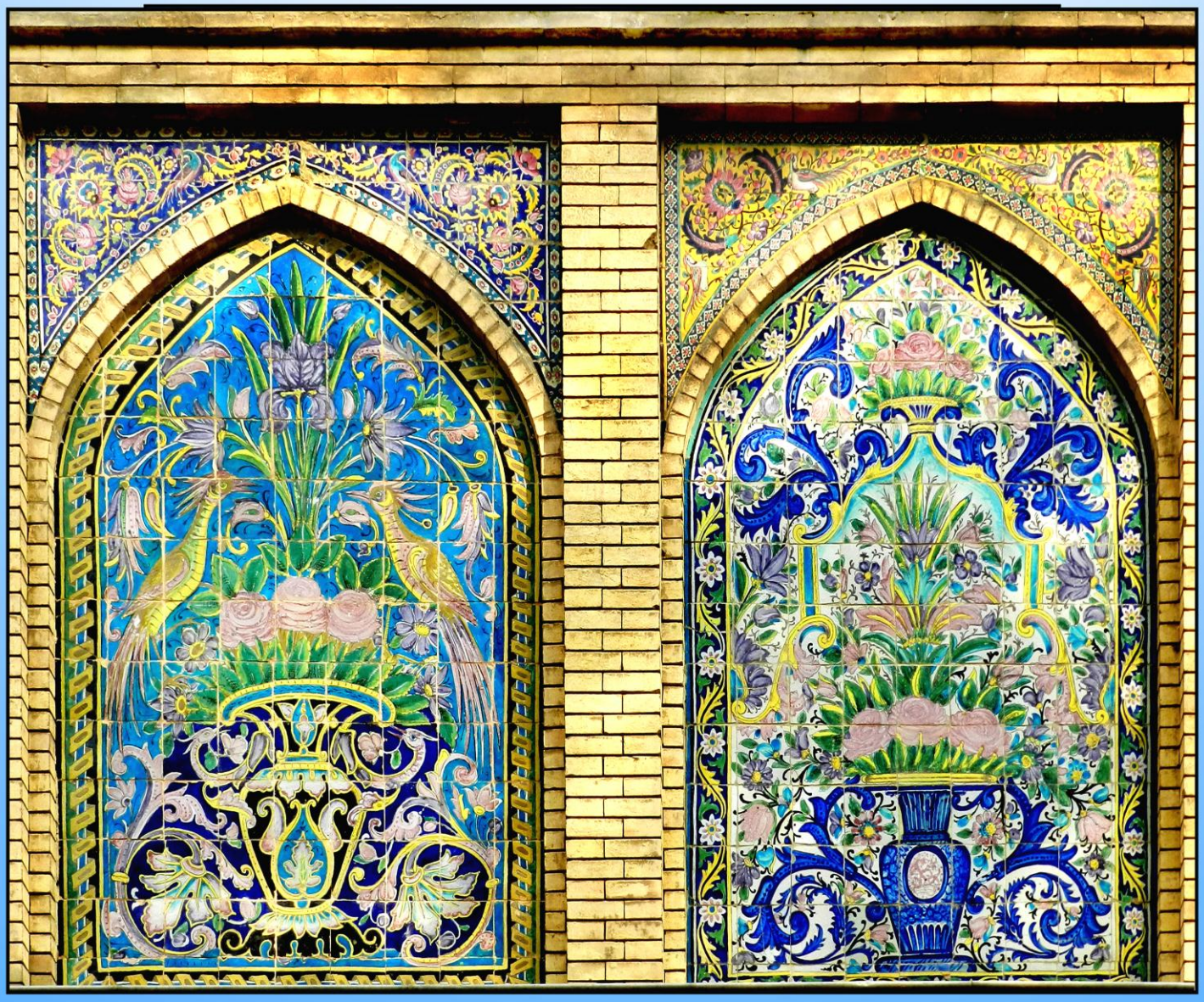
L'ARABESQUE EN IRAN

TOME 17 :
De la Perse à l'Iran,
Tabriz, Téhéran : le Golestan.



Par Louis ARNAUD

Titre des livres de l'auteur :

Dessin de l'arabesque : 4 tomes.
L'arabesque en Espagne : 2 tomes.
L'arabesque au Maroc : 4 tomes.
L'arabesque seldjoukide : 2 tomes.
L'arabesque dans l'empire ottoman : 2 tomes
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Pour en savoir un peu plus sur l'auteur :
http://www.arabesquesgeometriques.fr/bibli1/auteur.pdf

Consultez le site de l'auteur pour avoir accès à plus de 2000 photos haute résolution, près de 200 diaporamas ou vidéos et près de 200 constructions guidées, le tout agrémenté d'une musique orientale originale.
www.arabesquesgeometriques.fr/

Tous les DESSINS et PHOTOS sont de l'auteur.

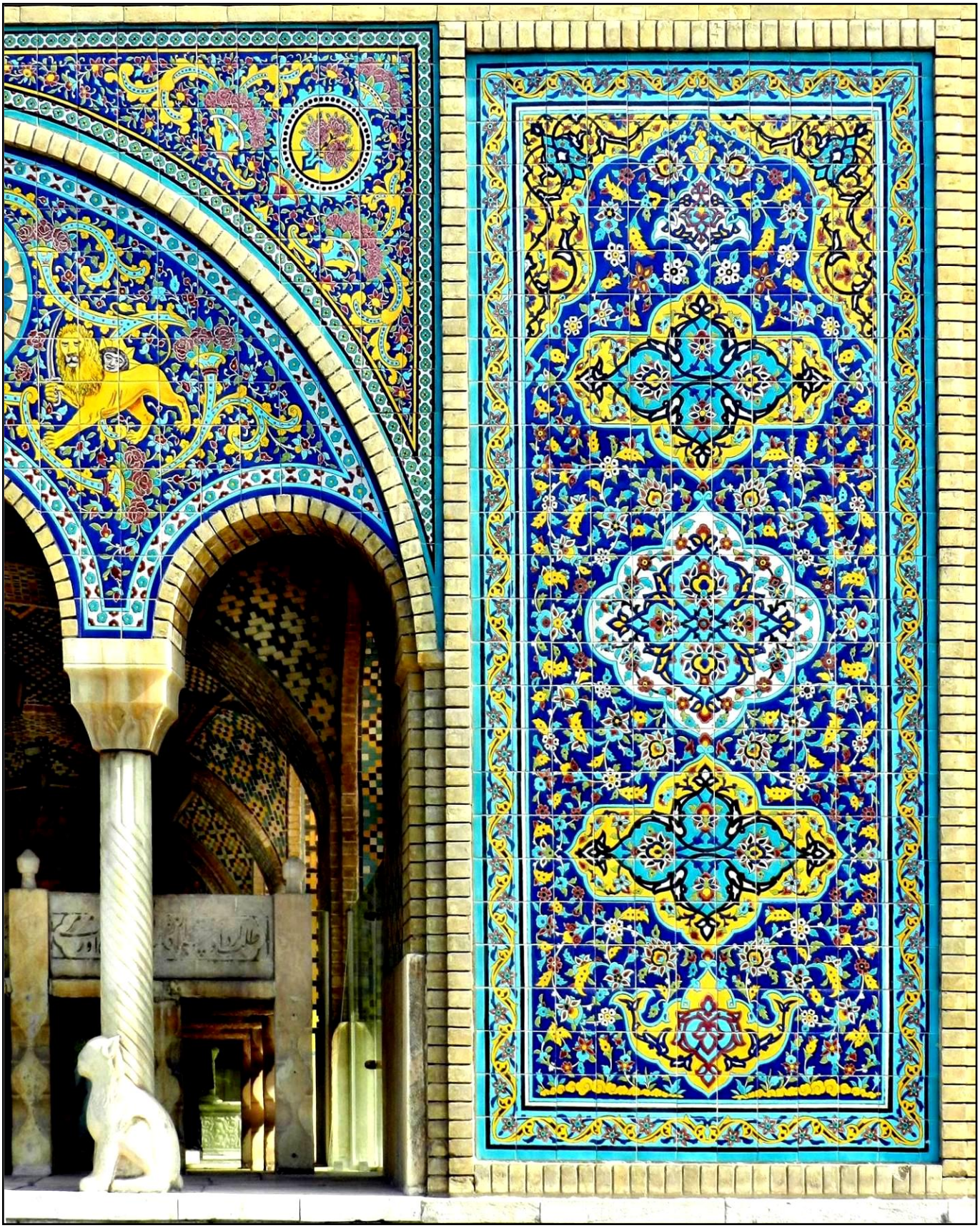
Les arabesques en Iran

TOME 17 :
De la Perse à l'Iran,
Tabriz, Téhéran : le Golestan.

La Perse a toujours été, tout au long de son histoire, le creuset de grandes civilisations. Malheureusement elle a subi deux destructions de son patrimoine culturel lors des invasions successives de Gengis Khan et plus tard de Tamerlan. Sous les Safavides et en particulier sous le règne de Shah Abbas I, elle a su se relever pour nous laisser un patrimoine exceptionnel.

Par Louis Arnaud

PHOTOTHEQUE



*Palais du Golestan à Téhéran. Carreaux de faïence de style **haft rang**.*

TABLE DES MATIÈRES : TOME 17

De la Perse à l'Iran ;
Tabriz , téhéran : le Golestan.

DE LA PERSE A L'IRAN : 9

LES ILKANS : LE MAUSOLEE DE SOLTANYEH : 23

TABRIZ : LA MOSQUEE BLEUE : 61

TÉHÉRAN : LE PALAIS DU GOLESTAN : 83

Pont Kadjou à Ispahan.

TABLE DES MATIÈRES : TOME 18 .

Ispahan, yazd :

YAZD : LA MOSQUEE DU VENDREDI : 145

ISPAHAN : LES PONTS : 179

ISPAHAN : LA MOSQUEE DU VENDREDI : 183

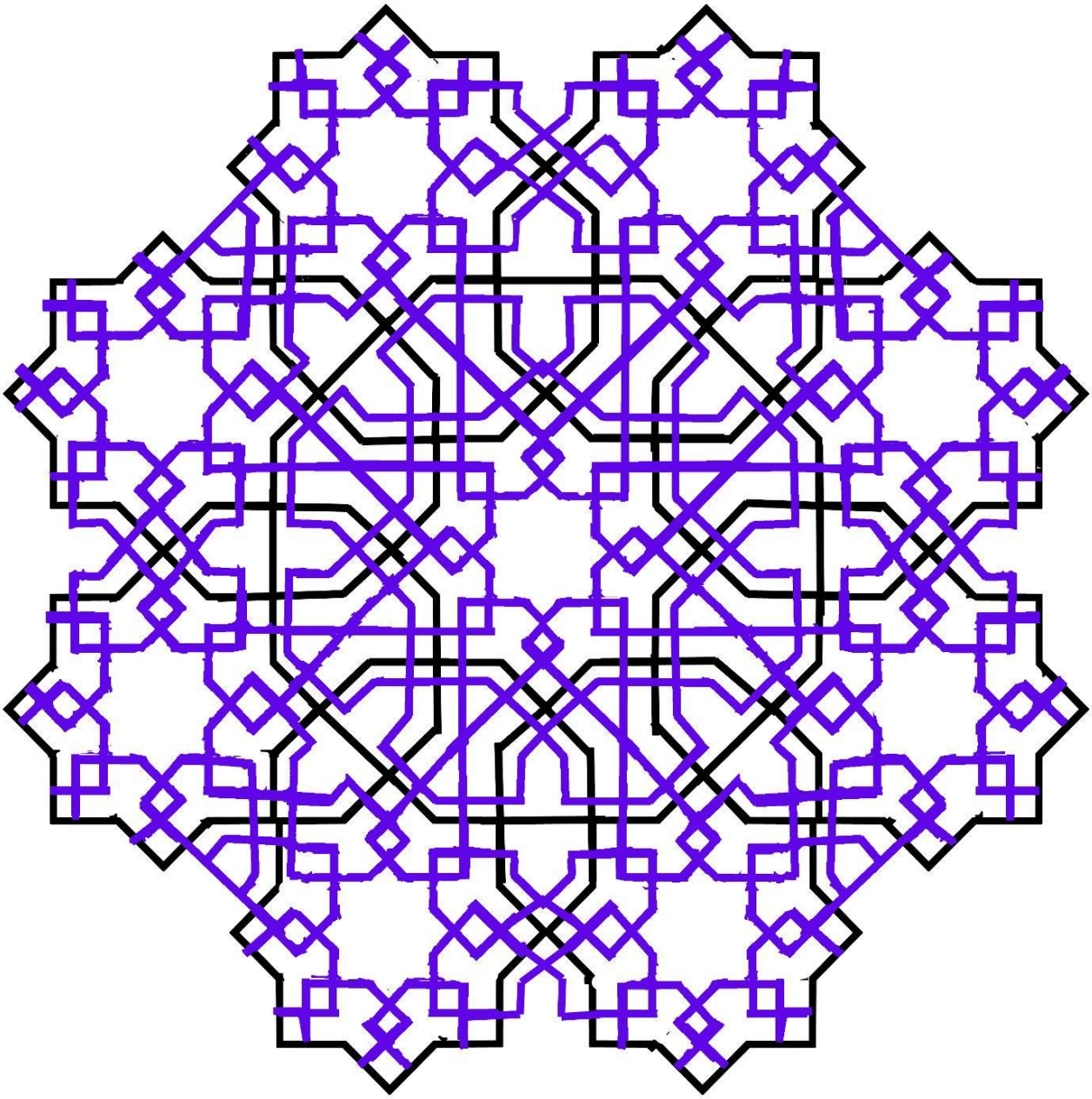
ISPAHAN : LE PAVILLON ALI QUAPU : 222

ISPAHAN : LA MOSQUEE DE L'IMAM : 240

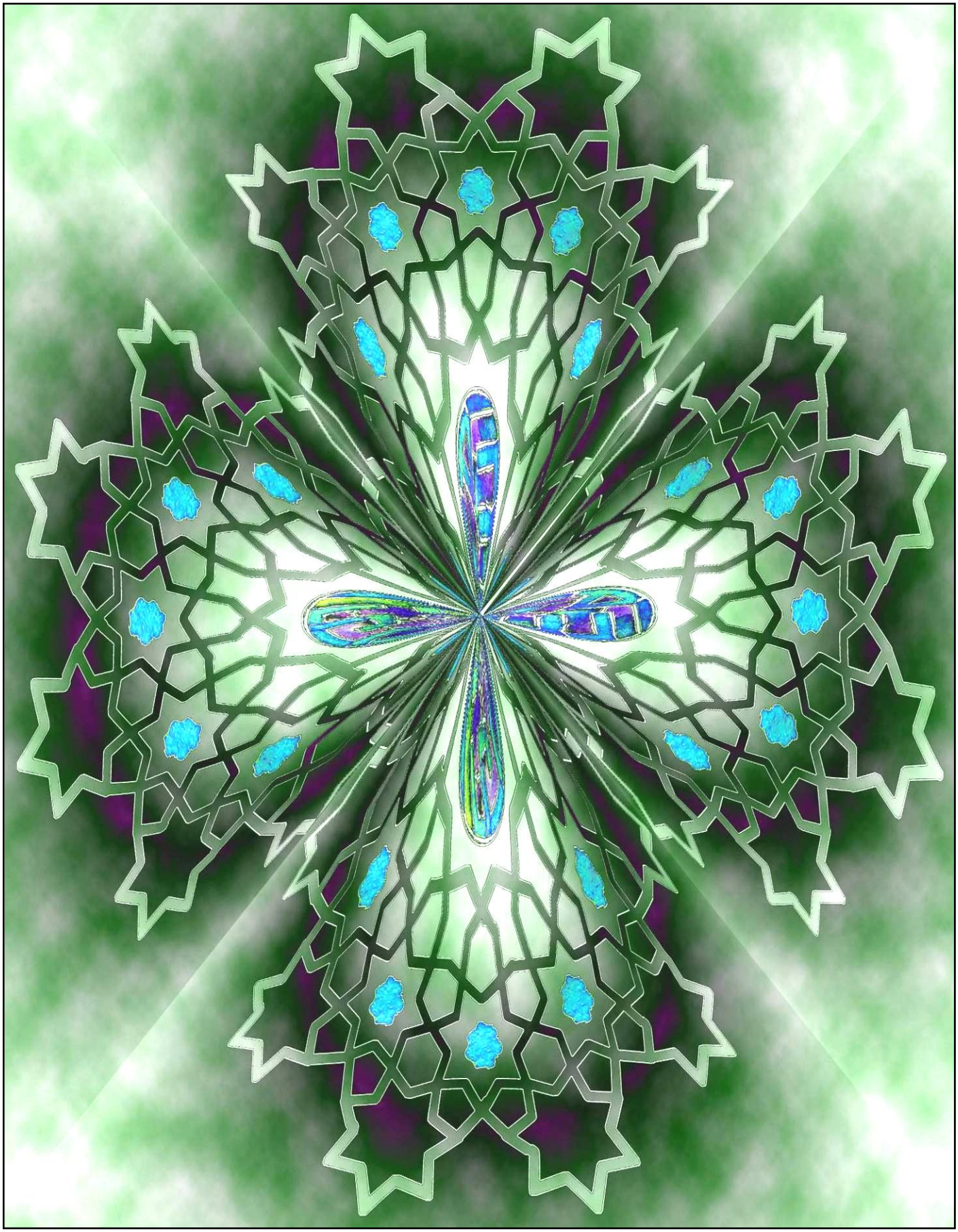
ISPAHAN : LA MOSQUEE DU SHEIK LOTFOLLAH : 265

CONTACTS : 278

PHOTOGRAPHIES **VIDEOTHEQUE**



Étude d'un motif extérieur du mausolée de Soltanyeh.
Deux constructions intimement enchevêtrées (une en bleue, l'autre en noir).



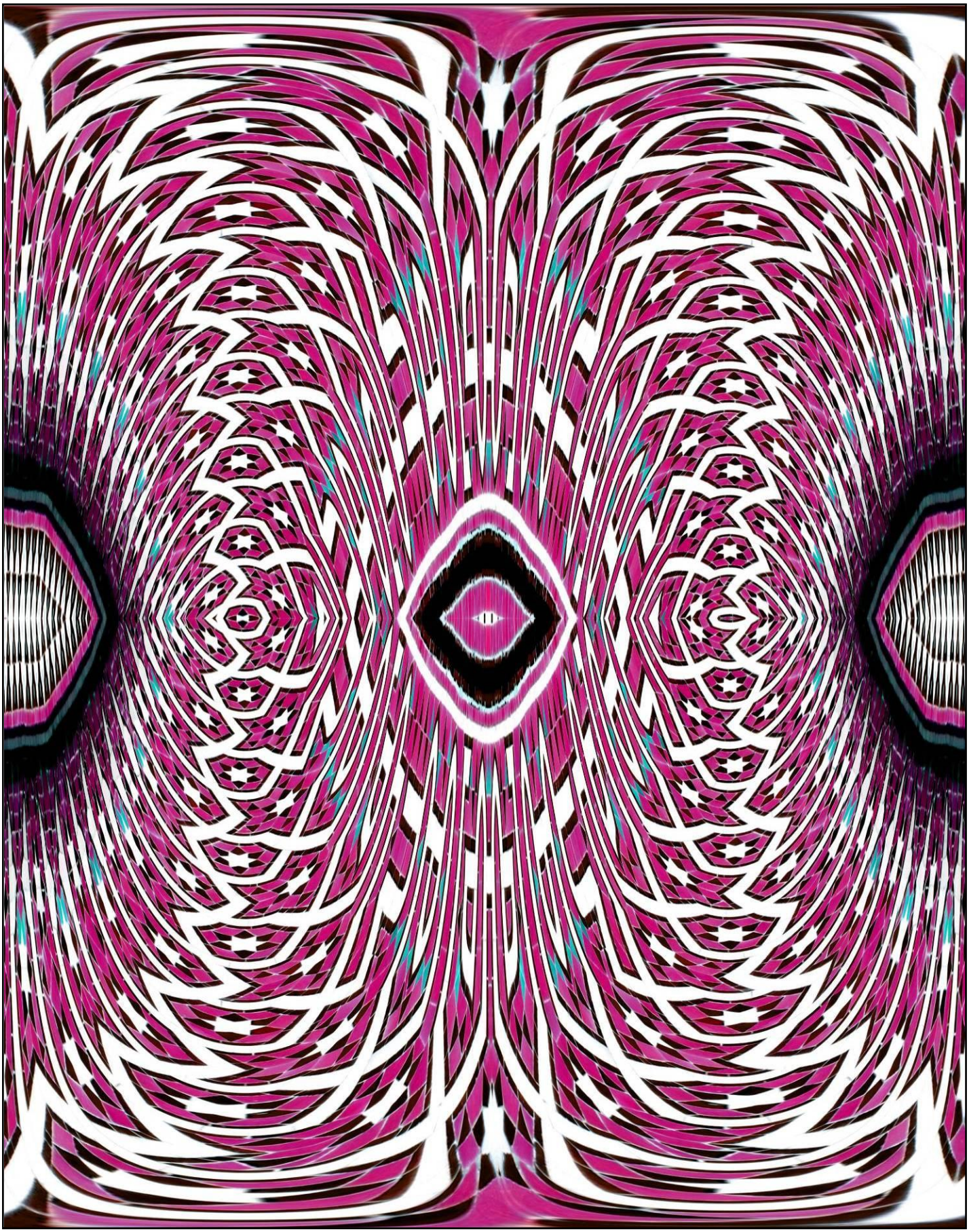
Interprétation moderne d'une arabesque.

PHOTOGRAPHIES **VIDEOTHEQUE**

De la Perse à l'Iran.

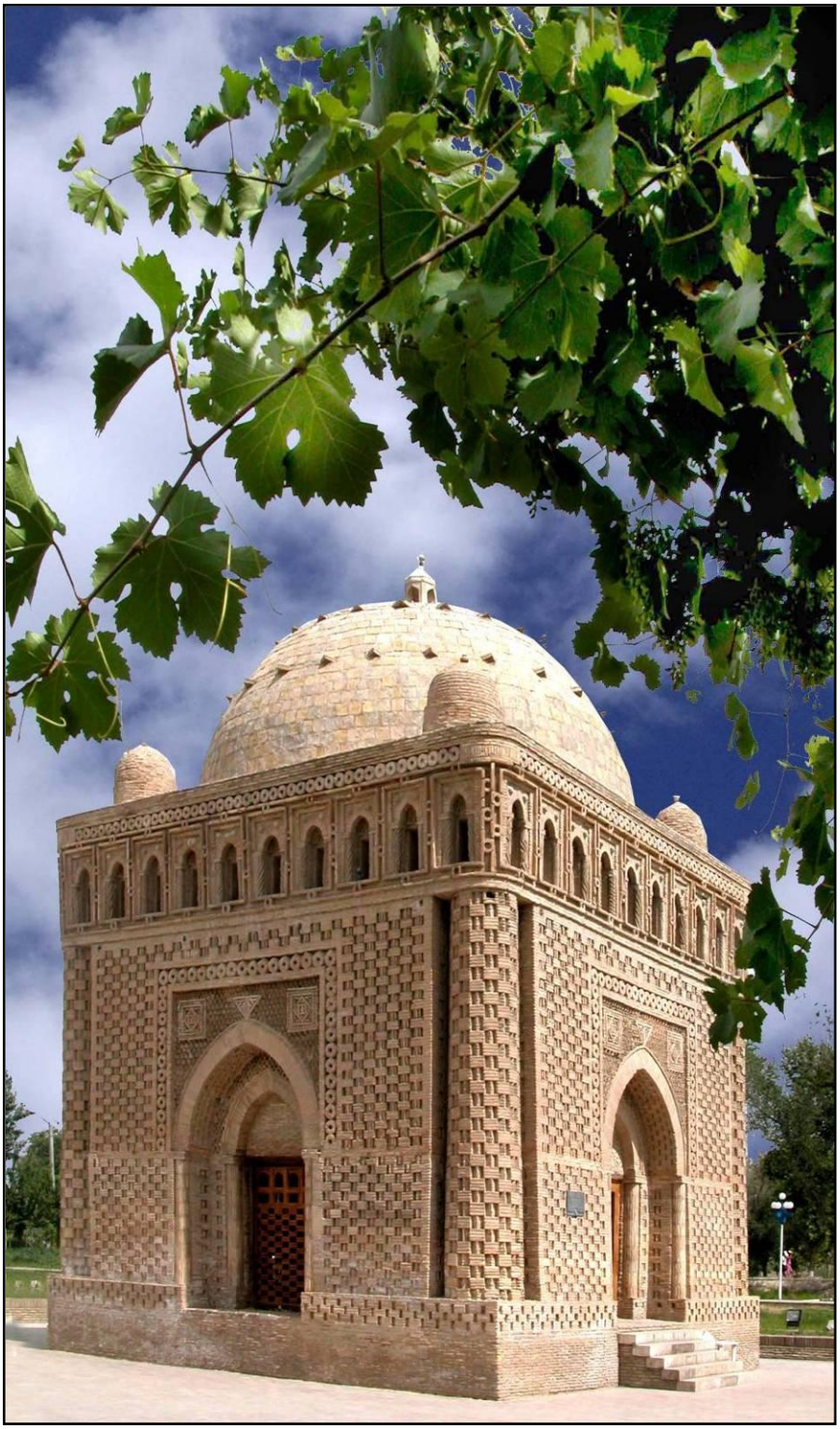
*Mosquée bleue de Tabriz. Céramique de style **mu arrâk** rehaussée d'un lambris de marbre.*

RETOUR



Interprétation moderne du bandeau de la coupole de la mosquée de Yazd.

Plusieurs volumes seraient nécessaires pour relater l'histoire de l'empire Perse : des Elamines, aux Achéménides en passant par la parenthèse d'Alexandre le Grand (Sikander en Asie Centrale) et de son général Séleucos qui prit le pouvoir à sa mort. La dynastie Parthe qui lui succéda laissa la place aux Sassanides qui subirent à leur dépends l'invasion arabe venue du sud.

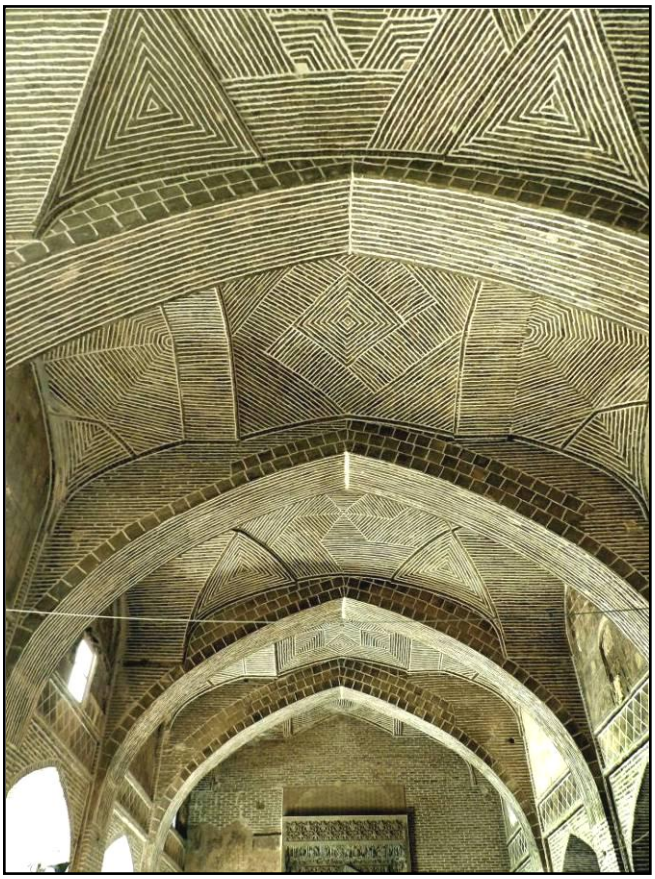


Notre histoire commence au début du X ème siècle à Boukhara chez les Samanides par la construction du premier mausolée islamique dit «la perle d'orient » construit pour la dépouille d'Akhmad Samani. Ce mausolée fera école par ses nouveautés architecturales : d'une part, l'apparition de trompes d'angles permet de greffer la base d'une coupole ronde sur une base carrée, d'autre part, sa décoration formée de 18 combinaisons de briques cuites cimentées par un mélange de jaune d'œuf et de lait de chamelle.

Mausolée construit par Ismaïl Samani pour son père Akhmad à Boukhara.

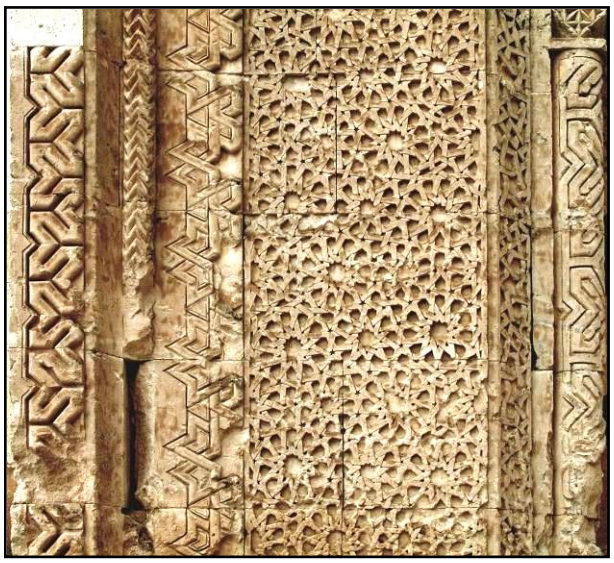
Trompes d'angles et décoration d'un appareil de briques

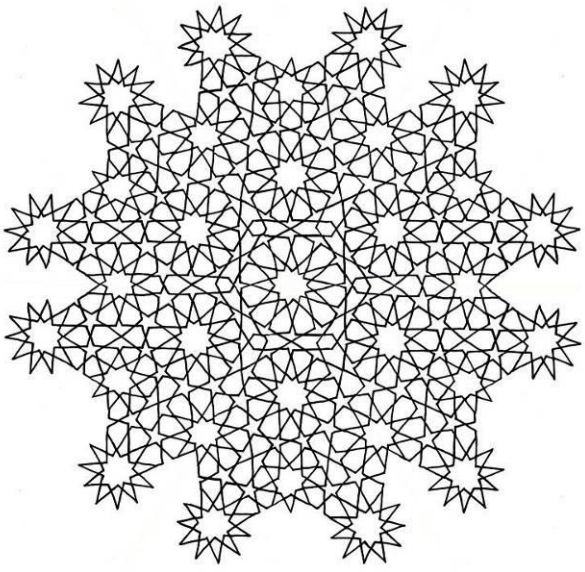
La dynastie des Seldjoukides leur succèdera. Tribus turques venues du nord, leur expansion se prolongera jusqu'en Anatolie. De cette domination, il ne restera que peu de monuments de cette époque en Perse, la plupart ayant étés détruits par les invasions mongoles et timouride. La mosquée du vendredi d'Ispahan étant le monument le plus significatif.



Voûtes de la mosquée du vendredi à Ispahan. Formées d'un appareil de briques.
Apparition des décorations de kaschis à la mosquée d'Eski Malatya en Turquie.

Le chef de guerre Alp Arslam conquit l'Arménie puis la partie est de l'Anatolie. Ayant été préservé des destructions, le plus important patrimoine seldjoukide se trouve dans cette partie de la Turquie et nous pouvons encore admirer à Erzurum, Sivas, Konya et dans de nombreux autres sites les magnifiques portails seldjoukides décorés d'arabesques géométriques dont l'inspiration a été puisée au passage chez les Arméniens.

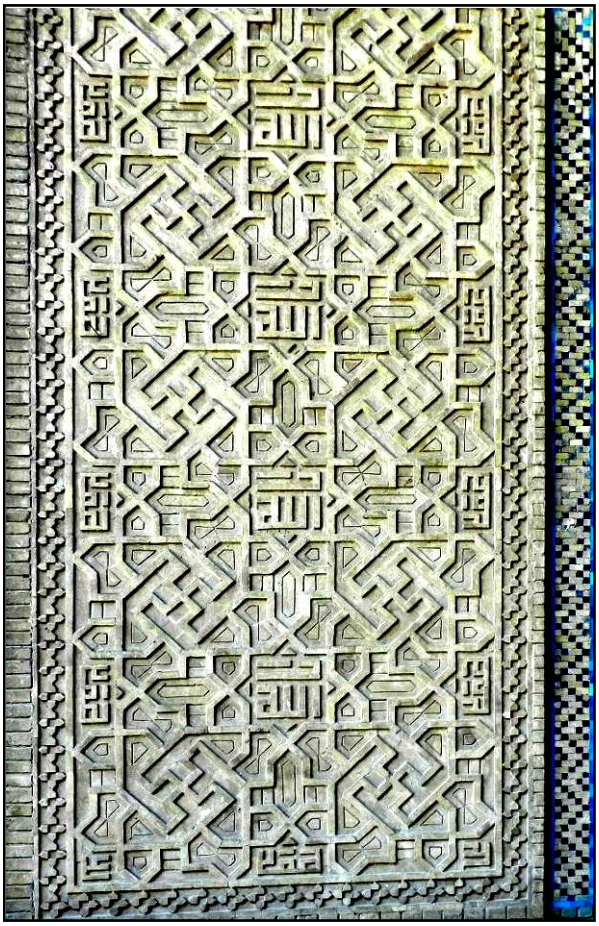


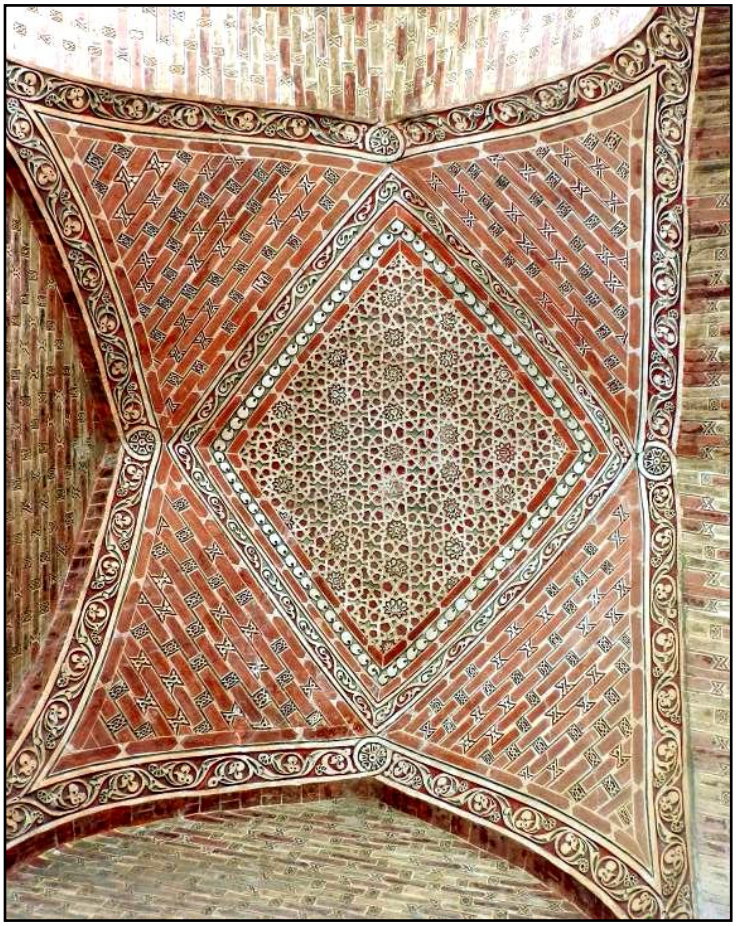


Constellation unique d'étoiles à 9, 10, 11 et 12.
Portail d'entrée du caravansérail de Sarihan en Cappadoce.

VIDEOTHEQUE

La horde mongole de Gengis Khan déferle en Perse en 1221 écrasant et détruisant tout sur son passage. C'est en1258 que son petit fils, Hulagu, fonde la dynastie des Ilkhans ; un de ses successeurs, l'Ilkhan Ghazan se convertit au chiisme et ne reconnaît plus la suzeraineté à l'empereur mongol, c'est le début du relèvement de la Perse par une réorganisation de l'état et l'épanouissement de la culture. Suite aux difficultés et aux désordres intérieurs, la dynastie Ilkhanide s'effondre pour laisser le champ libre au nouvel envahisseur turc venu de Transoxiane, Tamerlan.





Panneau formé de kaschis et déclinant le nom de Ali en caractères bannaï.

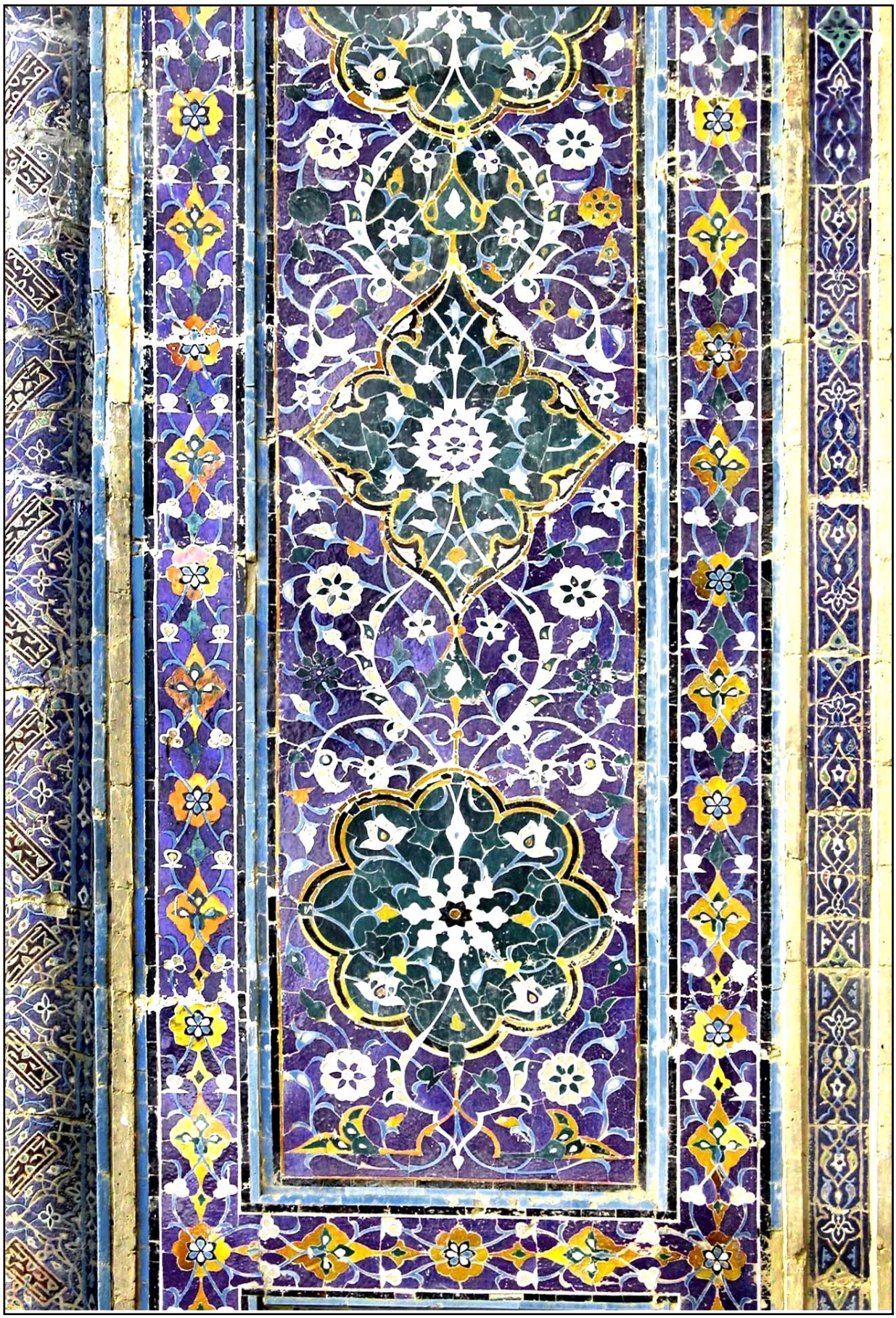
Mausolée de Soltanyeh construit par l'Ilkhan Uldjeytu (1304-1317) au centre de la voute un losange contient une constellation d'étoiles à dix.

La volonté de Timour Leng (Tamerlan en occident) était de restaurer l'empire de Gengis Khan dans son intégralité ; il y est parvenu, son empire allant de Constantinople jusqu'en Chine.

Timour, malgré sa cruauté légendaire pour ceux qui lui résistaient ne cessera jamais de promouvoir les arts et la culture au bénéfice de sa capitale Samarcande. Ses successeurs firent l'objet d'attaques répétées et durent céder en Perse le pouvoir aux Safavides. Une autre lignée de successeurs réussira un peu mieux en Afghanistan et aux Indes en bâtissant un empire : les Moghols.

Le style floral timouride se développa en Perse parallèlement à Samarcande et tapissa de nombreux édifice

VIDEOTHEQUE

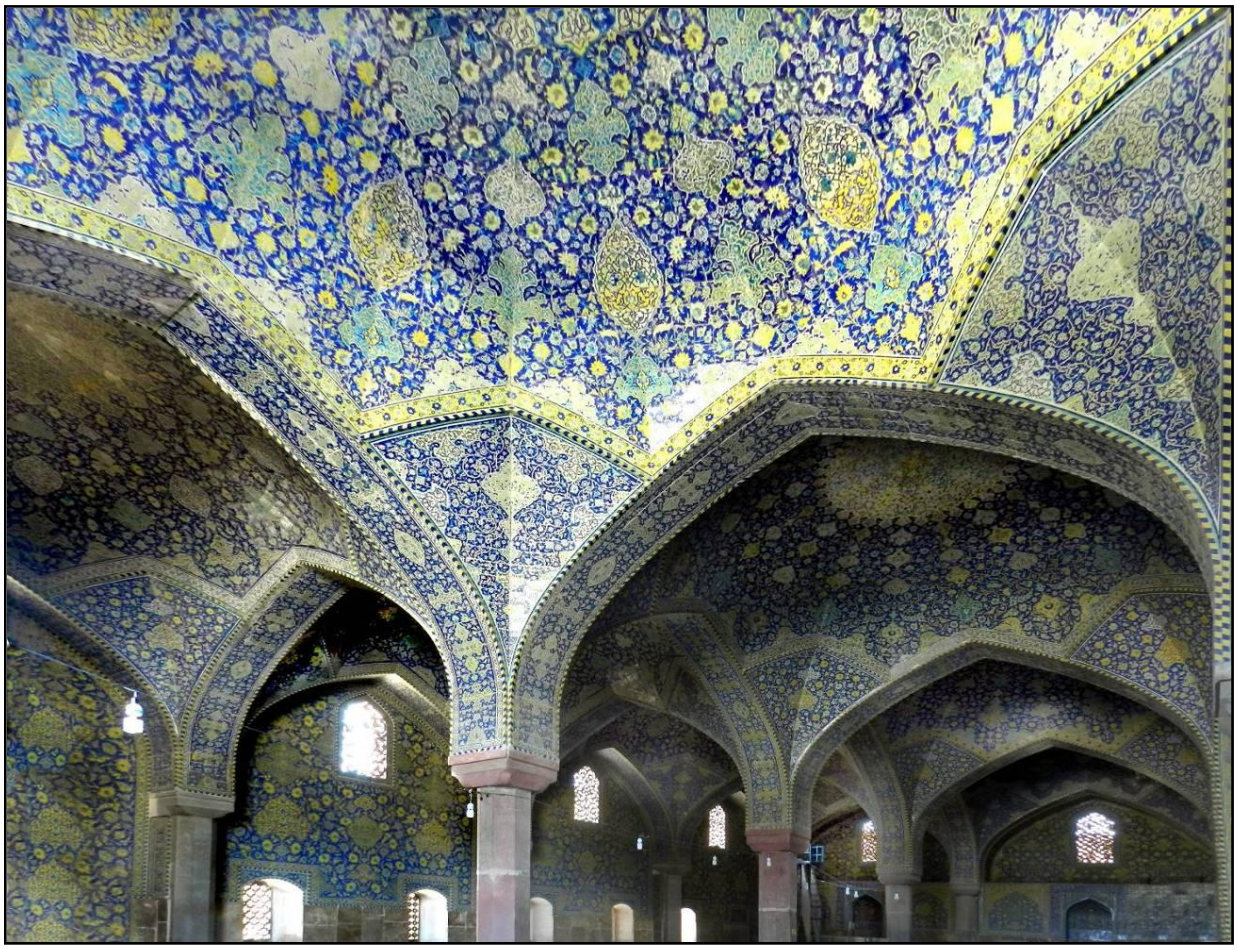


Page précédente : style timouride à Samarcande.
Ci-dessus, mosquée bleue de Tabriz

La dynastie des Safavides installe le schisme comme religion d'état, sécurise ses frontières menacées à l'ouest par les Ottomans sunnites et à l'est par les Ouzbeks. La capitale est ainsi déplacée de Tabriz à Ispahan.

Parallèlement aux ateliers de Samarcande, la spécificité perse s'affirme dans la construction de la nouvelle capitale ; l'art safavide avec ses monuments phares constitue l'art persan par excellence.

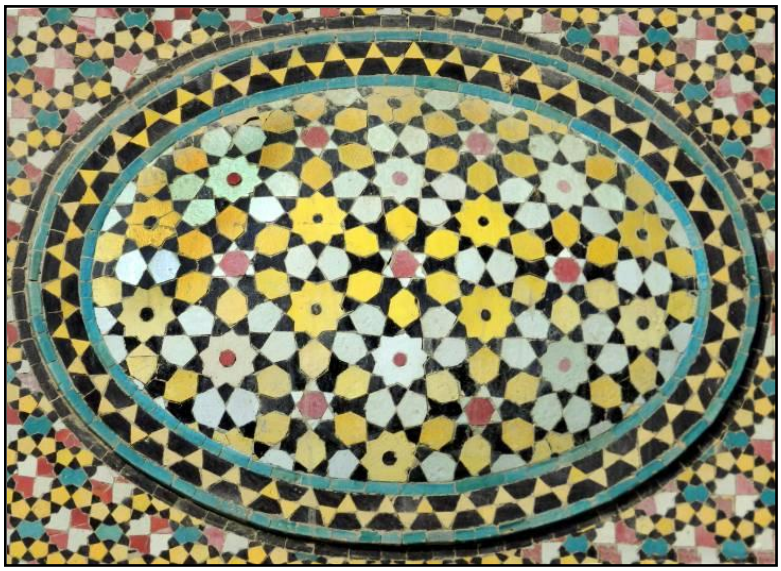
Comme les dynastie précédentes, l'usure du pouvoir et la mauvaise gestion des affaires de l'état laissent un vide qui sera aussitôt comblé par la nouvelle dynastie turkmène des kadjars.



Mosquée Sheikh Lotfollah et salle de prières de la mosquée de l'imam au meidan d'Ispahan.

PHOTOGRAPHIES **VIDEOTHEQUE**

Panneau du pistach de la mosquée du Sheikh Lotfollah.



D'importantes luttes d'influence et d'intrigues entre la Russie et les pays Européens meublent l'histoire de des Kadjars (1784-1925). Ils déplacent la capitale d'Ispahan à Téhéran ; un nouveau cycle de construction débute ; le palais du Golestan, chef d'œuvre de l'art kadjar date de cette époque.

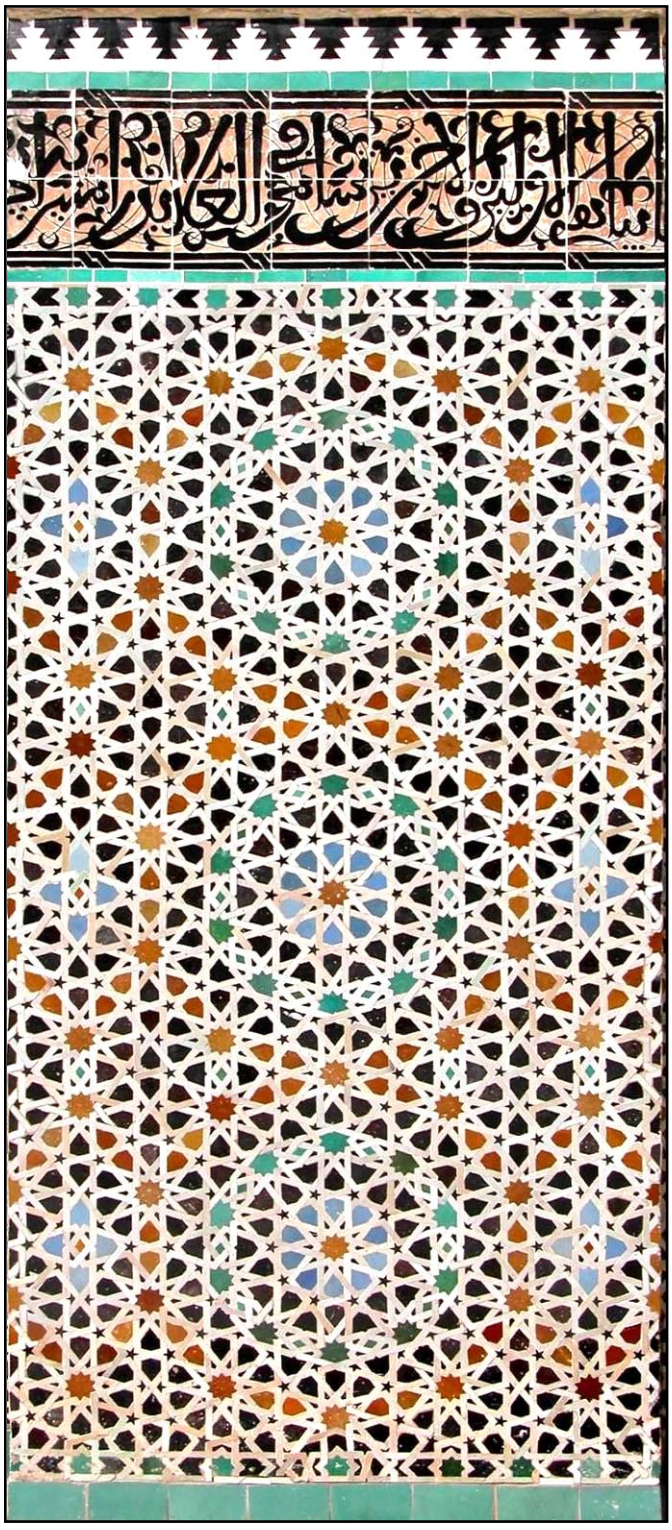
L'histoire de la Perse se termine avec cette dynastie car avec celle des Pahlavi le pays s'appellera l'IRAN.

Palais du Golestan à Téhéran : le palais présente à lui seul un mélange de tous les styles présents dans le pays ainsi que de toutes les techniques traditionnelles de l'art islamique perse.

PHOTOGRAPHIES **VIDEOTHEQUE**

Le style mu arrâk :

Les émaux fondant à des températures différentes, il n'était pas possible démailler des surfaces polychromes. Lé style mu arrâk consiste à découper dans un carreau monochrome la partie correspondante à la couleur désirée. Chaque couleur, une pièce. Cette technique est employée de nos jours au Maroc : les zelliges.



A droite zellige de la medersa Bou Inania à Fès.

Au dessus, détail de la façade de la mosquée bleu de Tabriz.

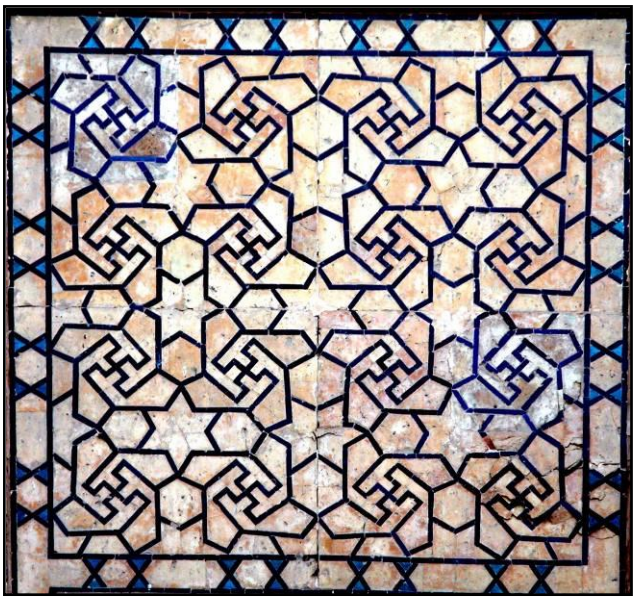
Au dessous, mosquée Kalon à Boukhara.

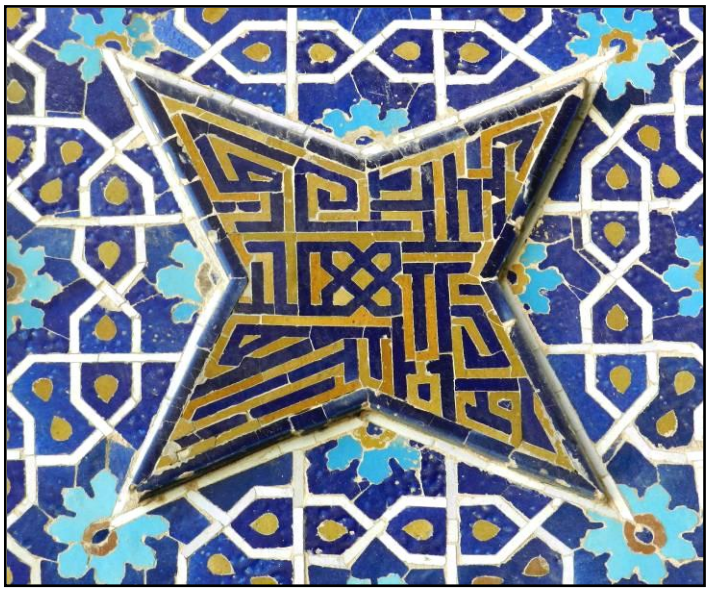
VIDEOTHEQUE

Le style bannaï

Utilisé pour les parements extérieurs ou pour écrire du texte en écriture coufique, le style bannaï consiste en un appareil de briques émaillées sur une face (kaschis).

Parements extérieur de la mosquée Bibi Kanun à Samarcande.

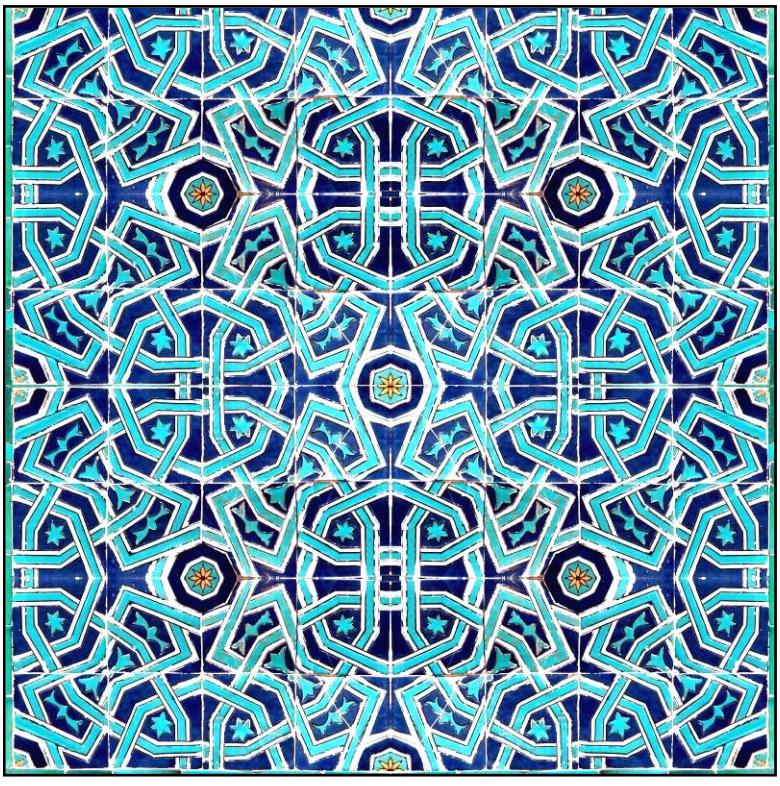




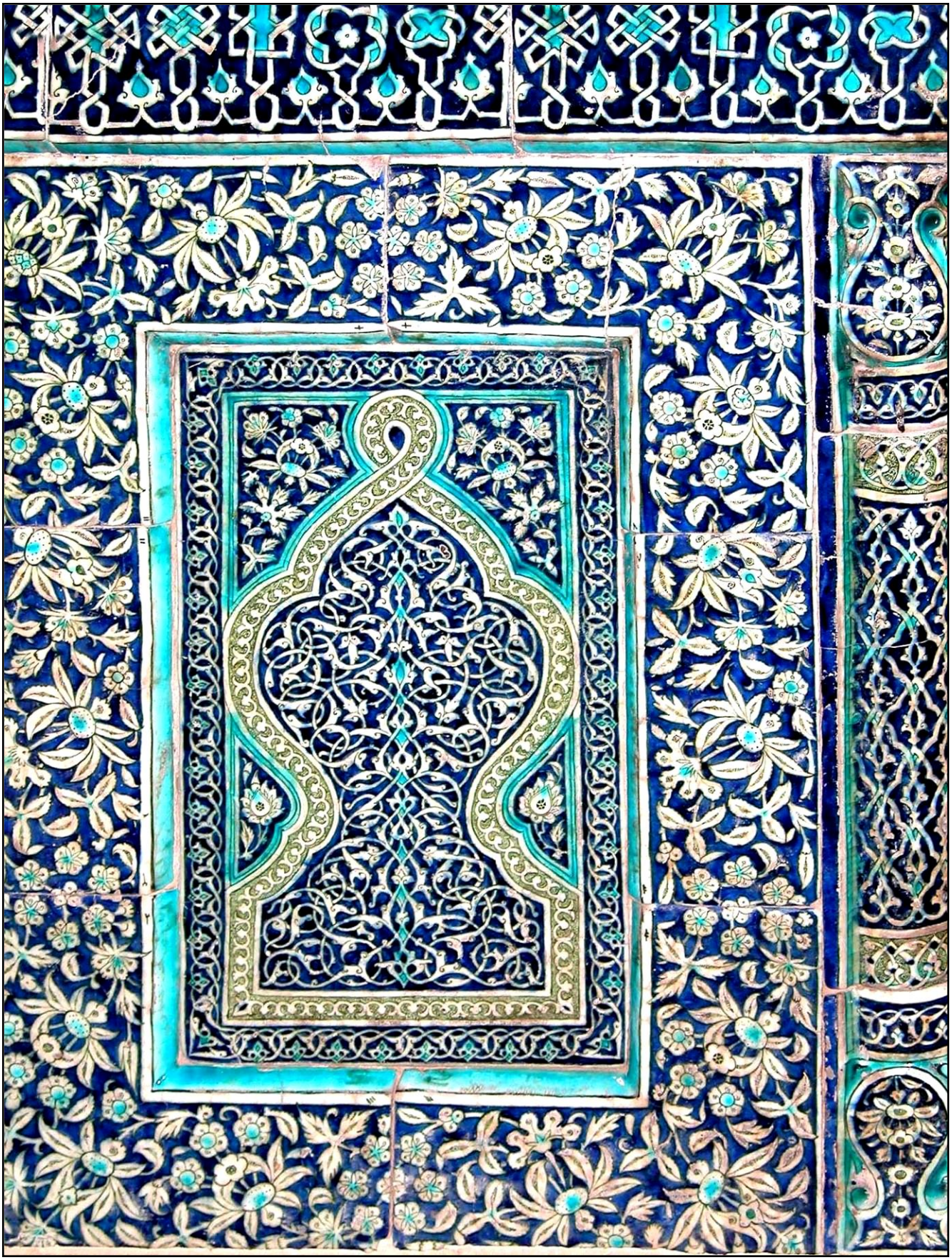
Dessin évoquant le nom d'Ali sur un mur extérieur de la médersa Oulough begh à Samarcande.
Cartouche en écriture bannaï de la mosquée du vendredi à Ispahan.

Le style haft rangi :

L'apport de fondant dans l'émail permit des le XVII ème d'uniformiser la température de cuisson de l'émail et ainsi de faire coexister plusieurs émaux sur un même biscuit dans une même cuisson. Les couleurs sont séparées lors de l'émaillage par une ligne d'oxyde de manganèse gras pour éviter tout mélange. C'est la technique de la corde sèche employée en Espagne. Le gain de temps est appréciable.



Panneau mural dans le style haft rangi de la médersa de la mosquée de l'Imam à Ispahan.
Détail de carreaux à Shah-I-Zinda à Samarcande.



Tombeau du Cheikh soufi Saïd Alaudin décoré par le célèbre céramiste Amir Kulal à Khiva.

PHOTOGRAPHIES **VIDEOTHEQUE**

Les Ilkhans : le mausolée de Soltanyeh :

Ancienne capitale des tribus nomades mongoles, Soltanyeh abrite un mausolée de forme octogonale construit de 1303 à 1312 par le khan mongol Uldjatu et destiné, à l'origine, à abriter la dépouille d'Ali. En définitive Uldjatu y fut enterré.

Cet édifice est l'un des exemples de la richesse de l'architecture perse post Seldjoukide. Son dôme exceptionnel de 48 m de haut est recouvert de briques émaillées de couleur turquoise ; pour la première fois, une coupole cache l'appareillage destiné à équilibrer les poussées latérales. Ce procédé fera école dans toute l'Asie Centrale.

L'ornementation intérieure fait le lien entre la décoration géométrique chère aux seldjoukides et celle plus florale qui sera développée plus tard par les timourides.

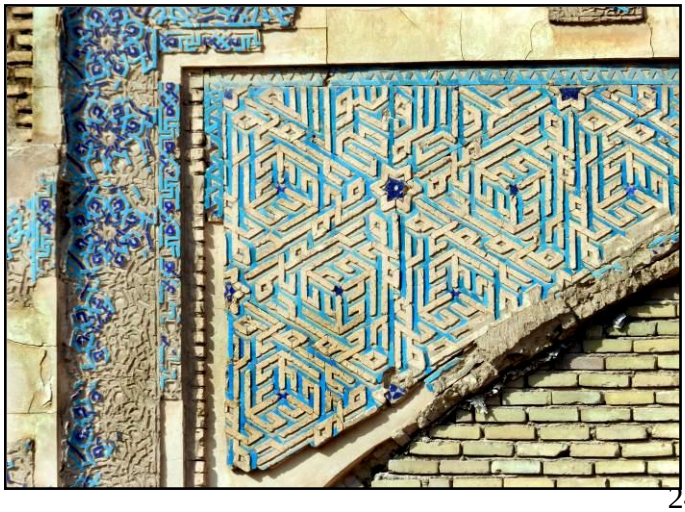
Les ravages du temps ont laissé de beaux restes montrant l'utilisation de matériaux classiques d'une manière élaborée, en particulier de nombreuses incrustations de plaquettes émaillées dans du stuc.

Les décors géométriques en argile rouge des galeries à triples arcades du premier étage sont remarquables.

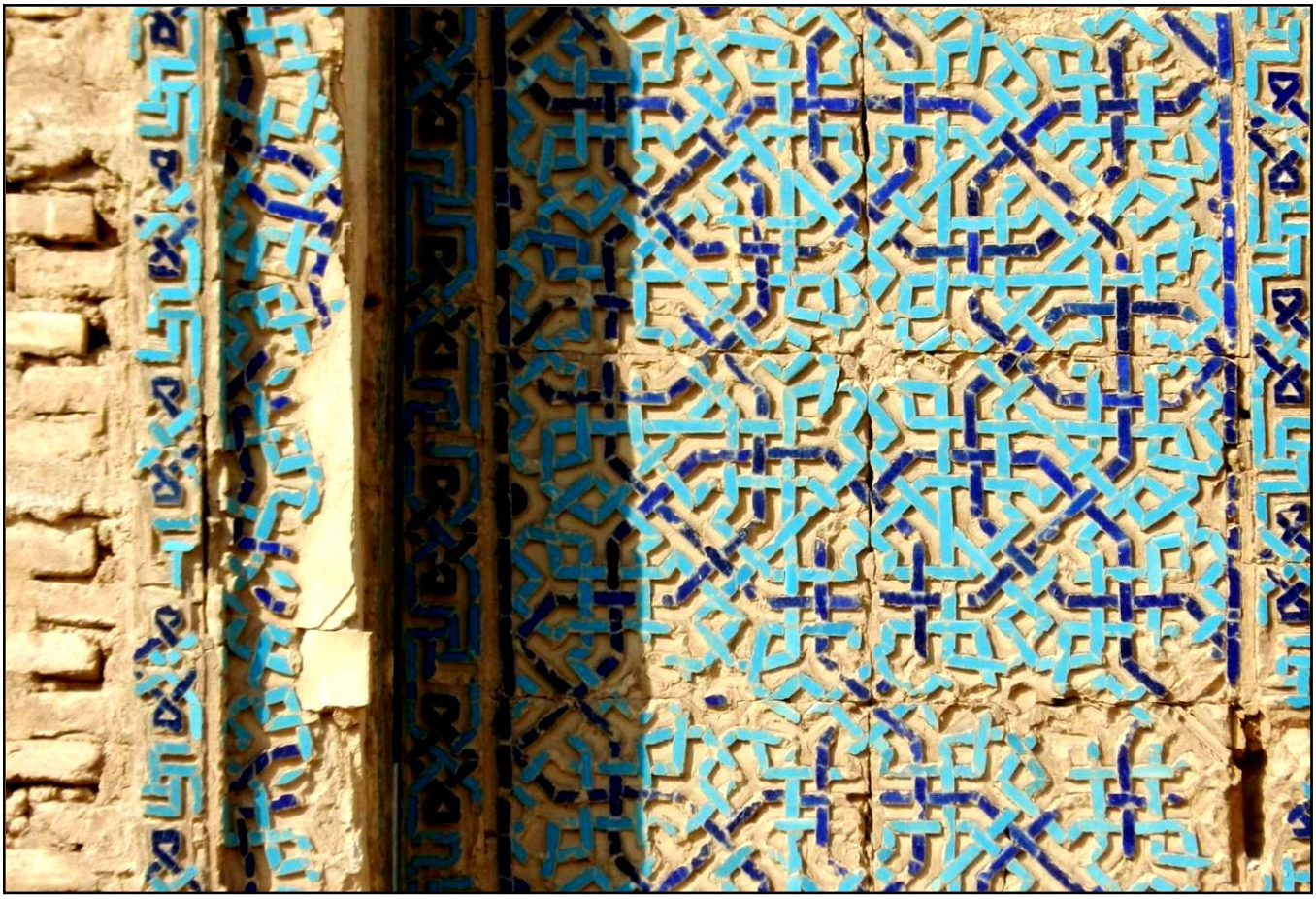
RETOUR

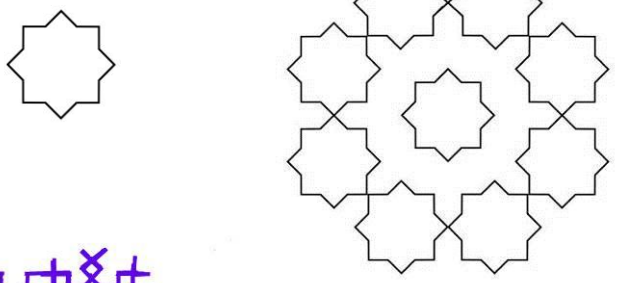
De l'ornementation extérieure, il ne reste que quelques vestiges préservés ou restaurés qui témoignent de sa qualité et de sa beauté.

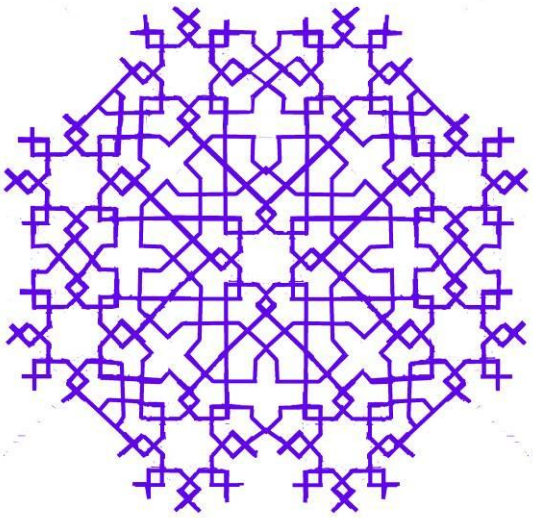
La galerie supérieure à trois arcades fait le tour du mausolée. Les six minarets sont ruinés. La frise de mouqarnas et le tympan des arcades sont en cours de restauration.

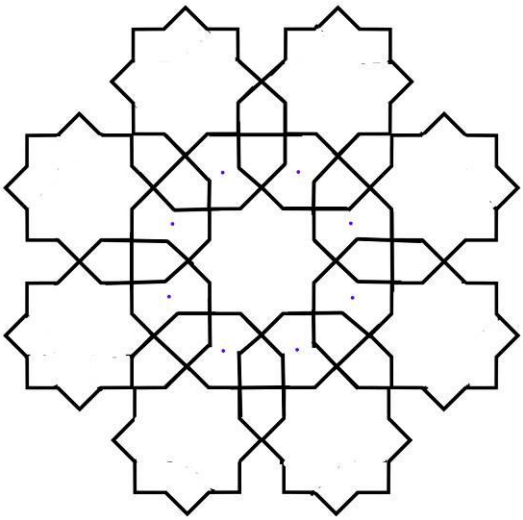


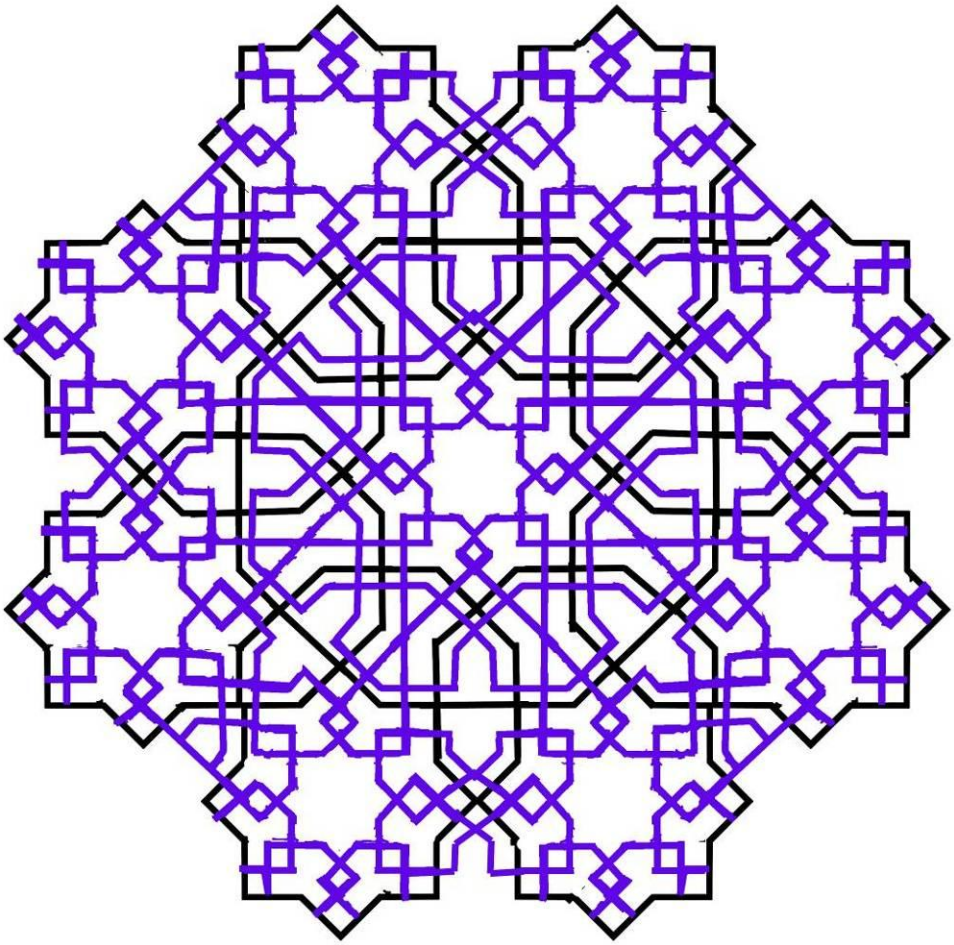
Composition d’étoiles à huit.
La superposition des deux constructions (ci dessous en bleu et en bleu clair) permet de créer le motif.

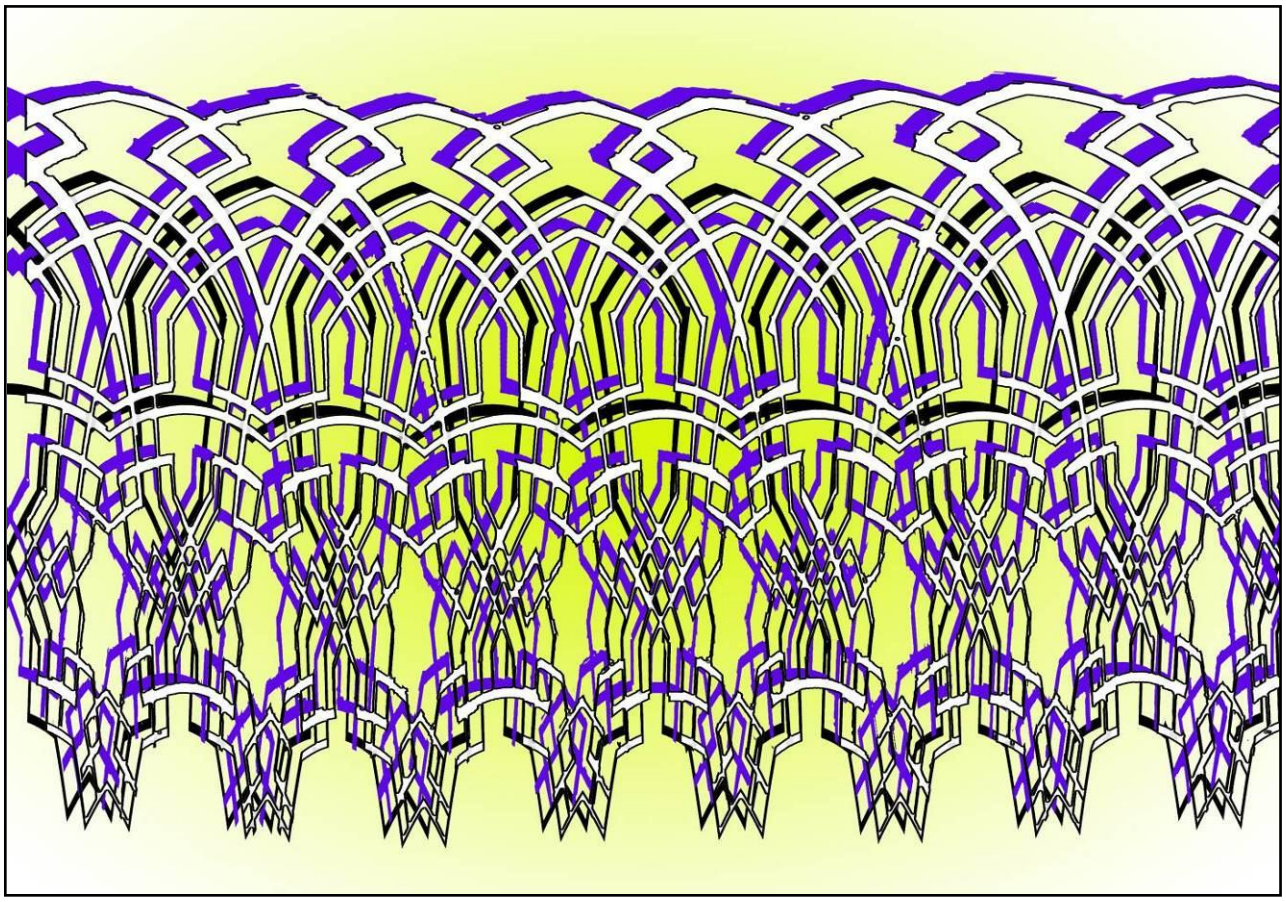


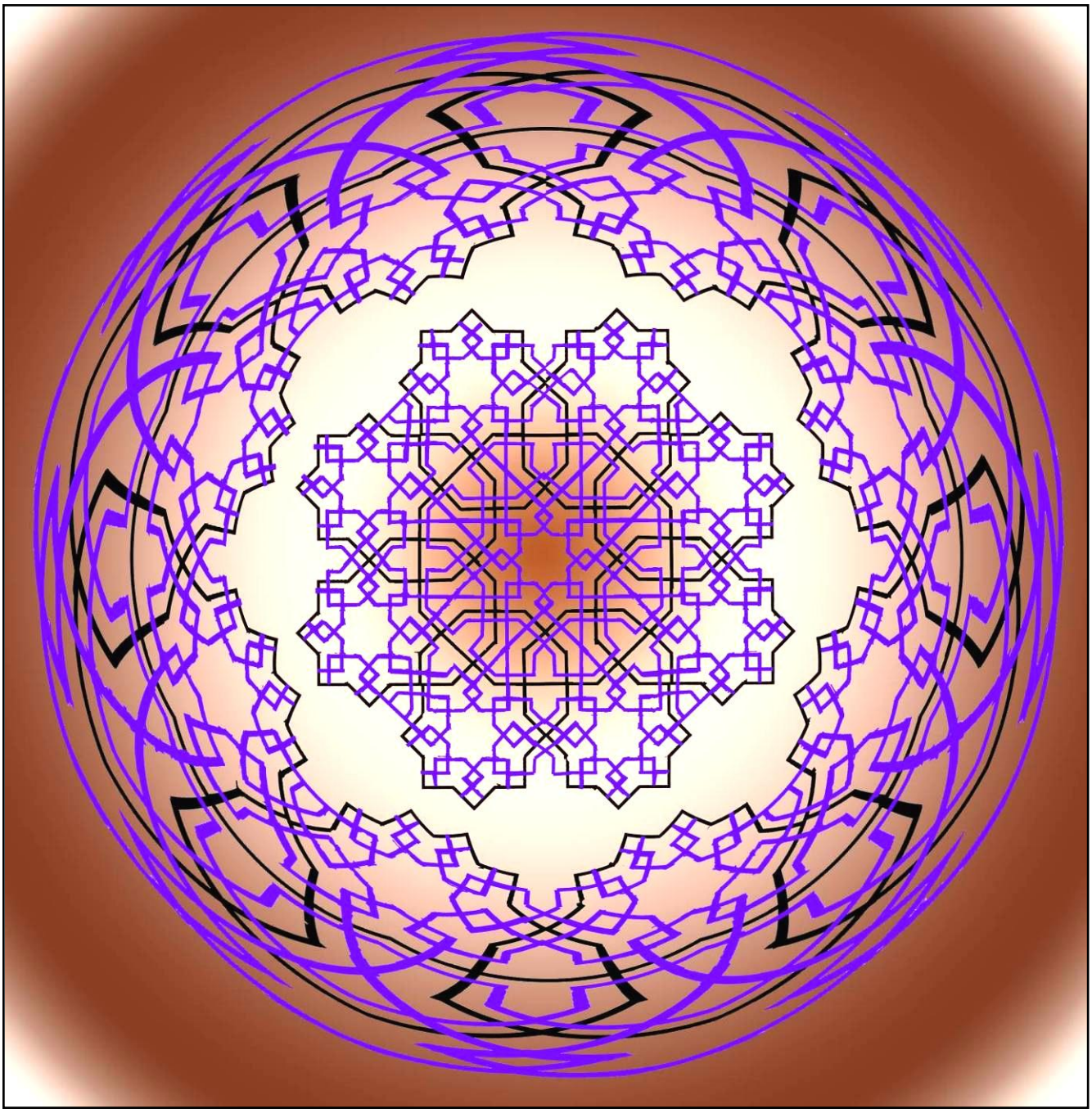


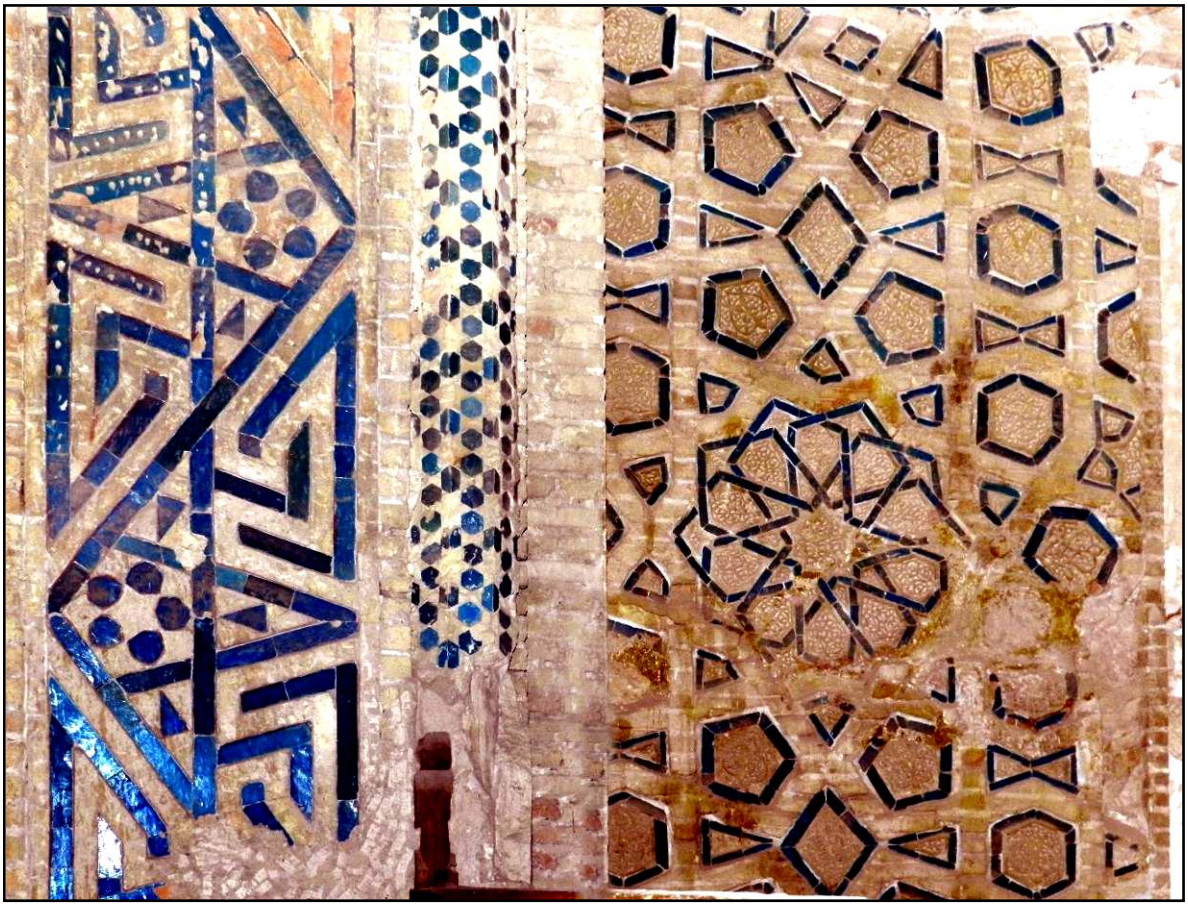




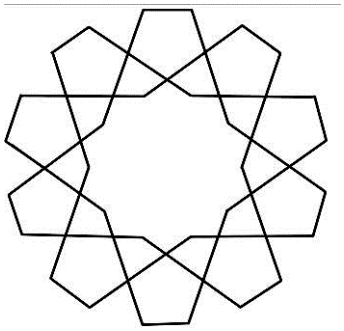


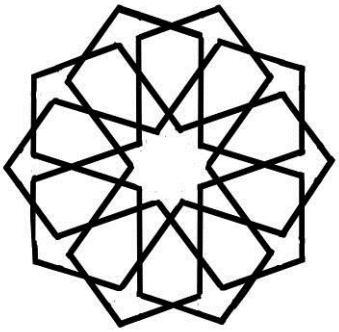


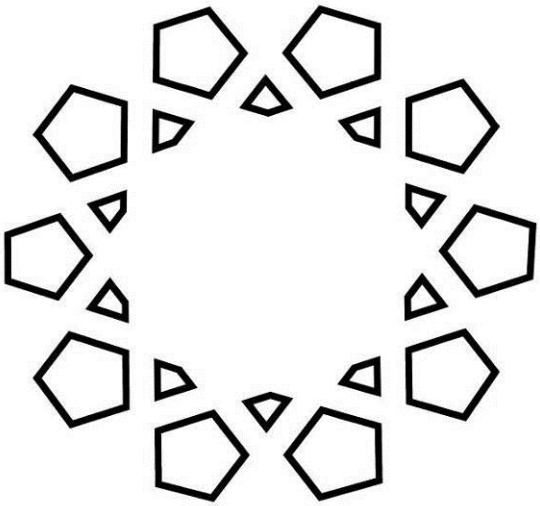


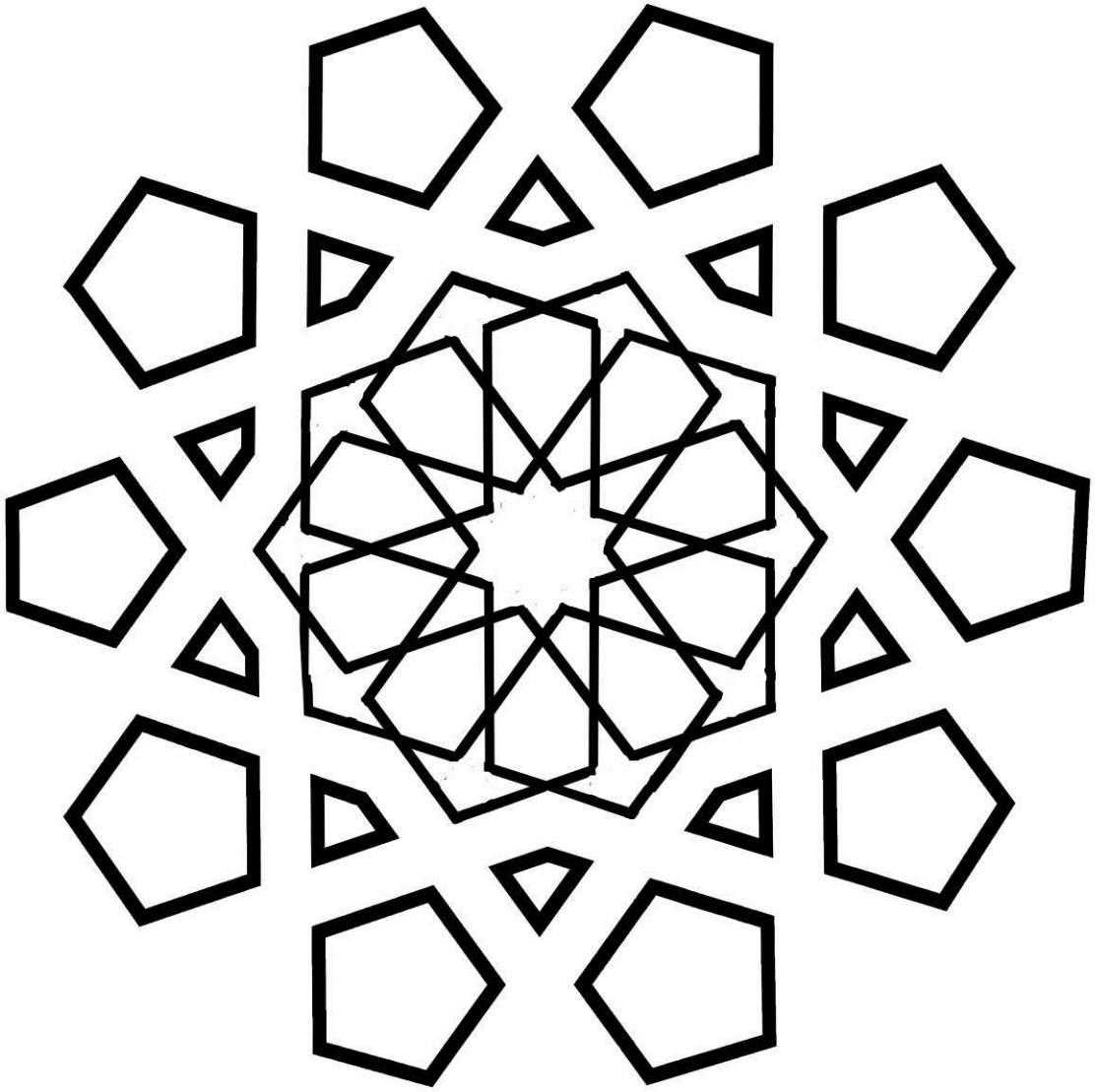


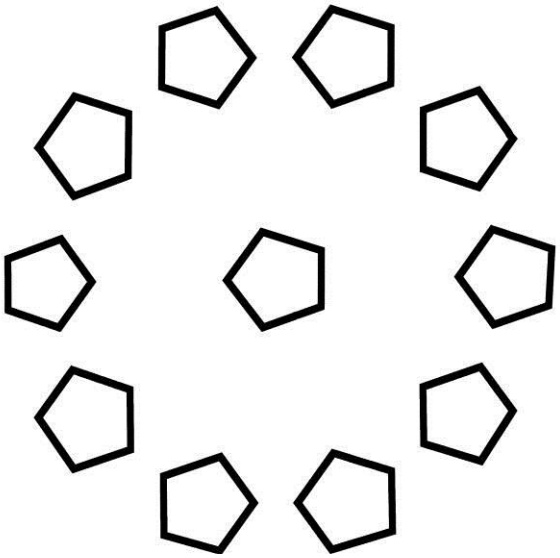
Les deux modules sont construits avec dix pentagones convexes pour l'un et concave pour l'autre.
La première construction est obtenue après réduction du premier et déplacement du second.
Bandeaux émaillés noyés dans le stuc.

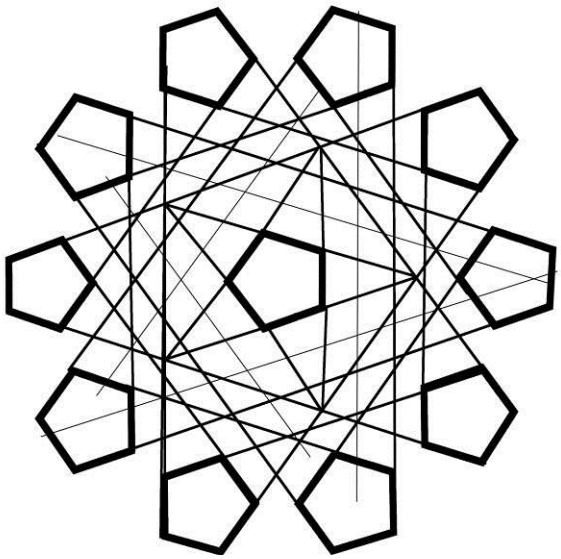


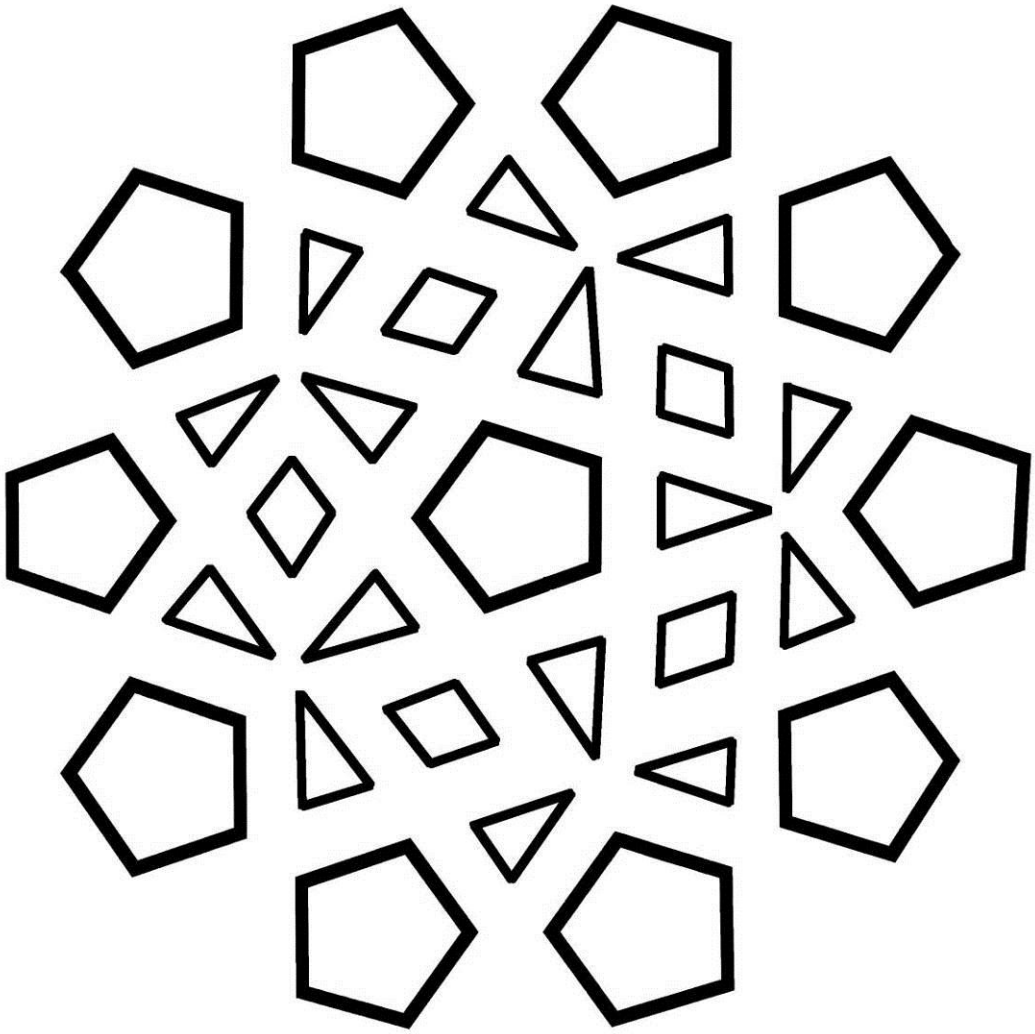


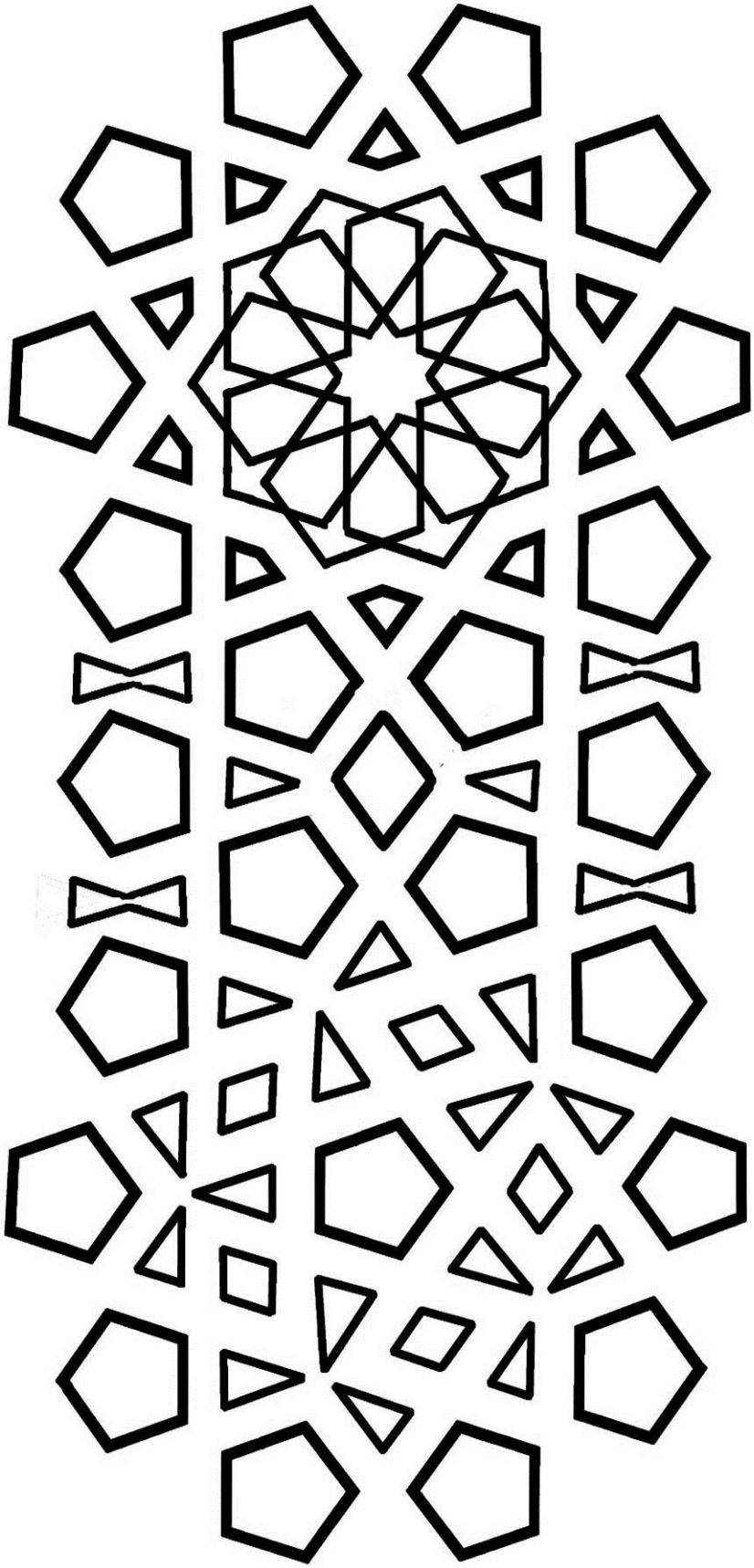


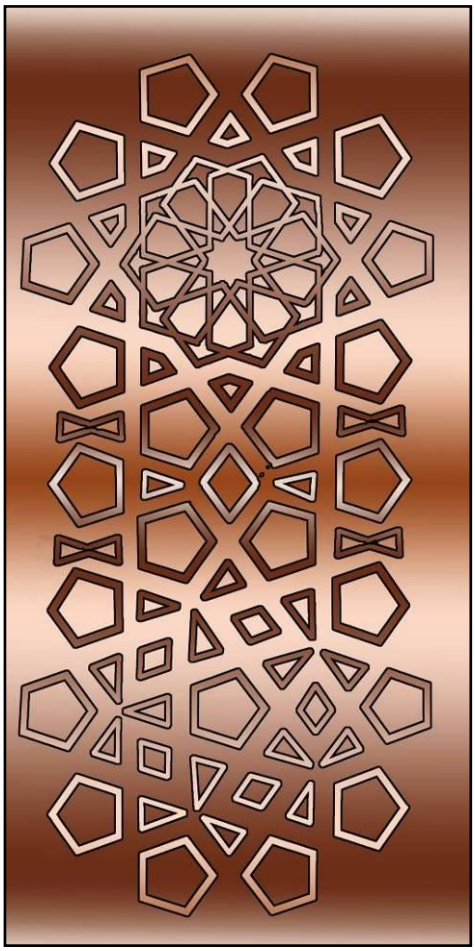


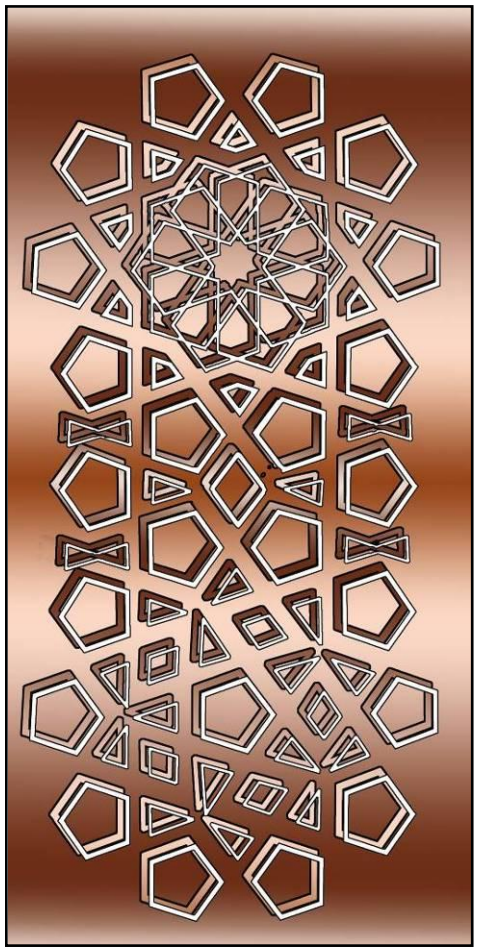


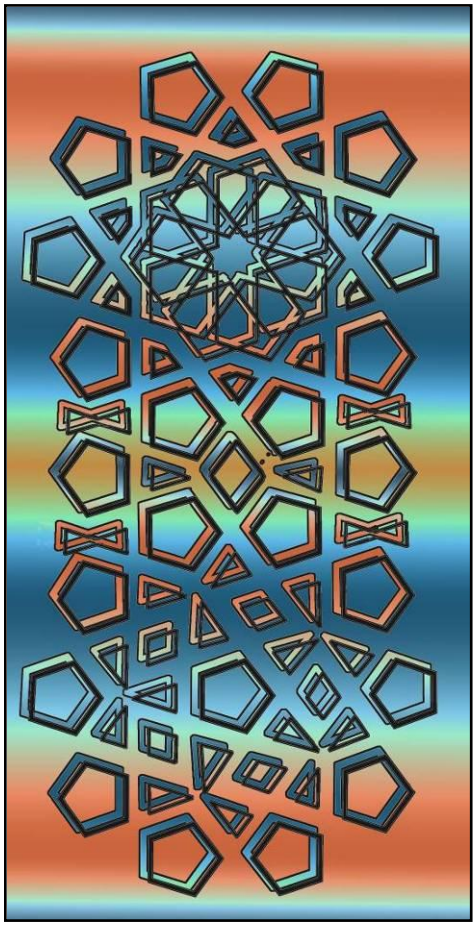


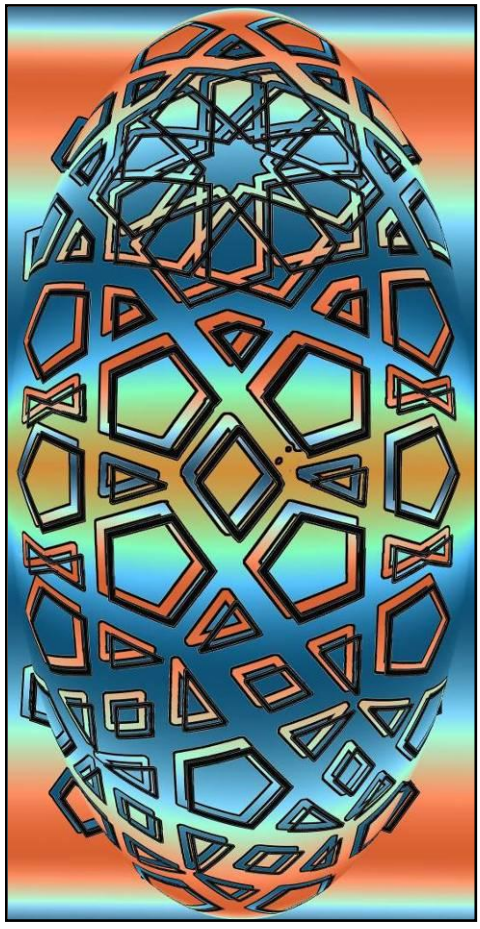






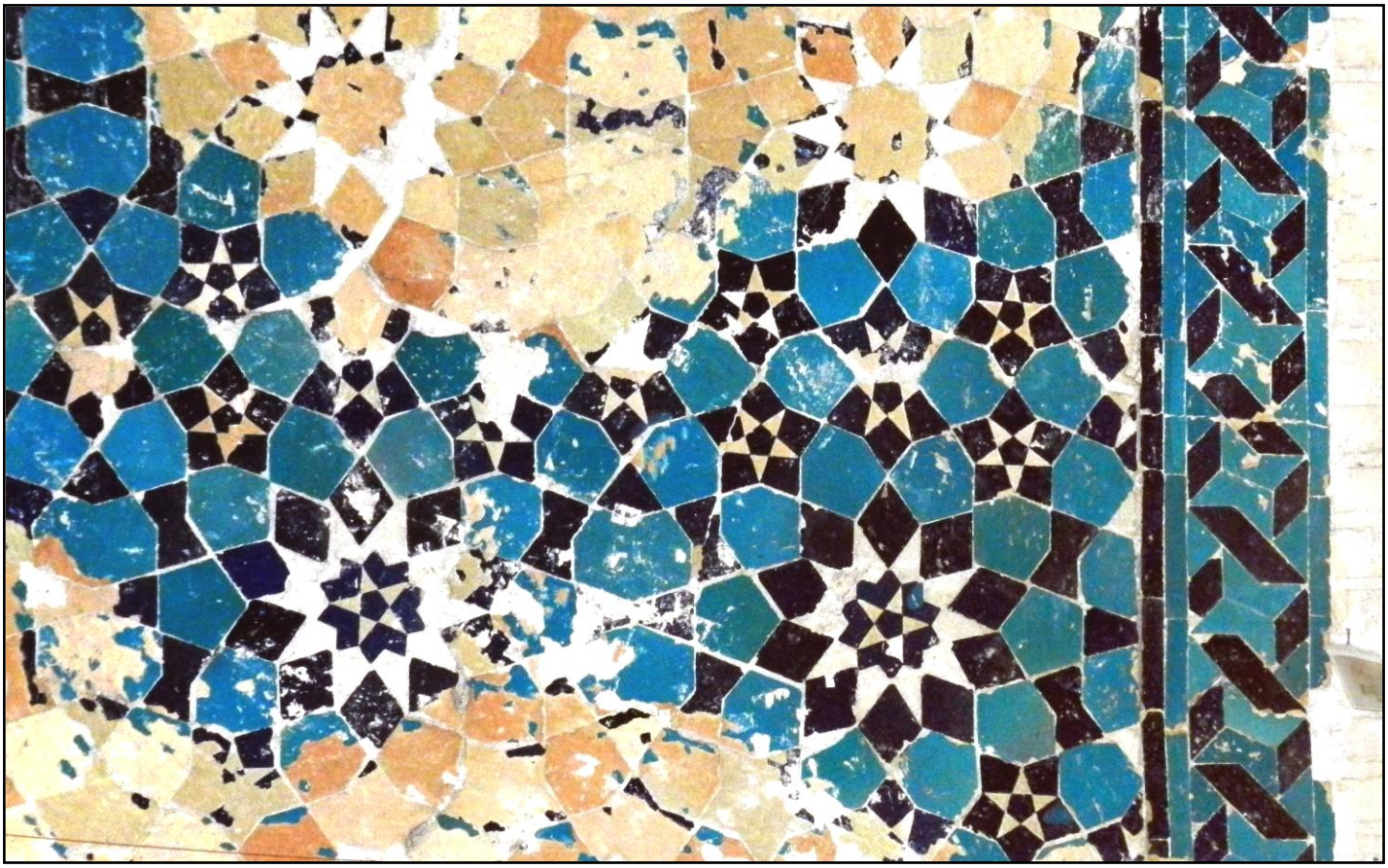


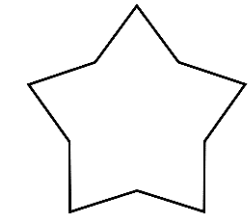


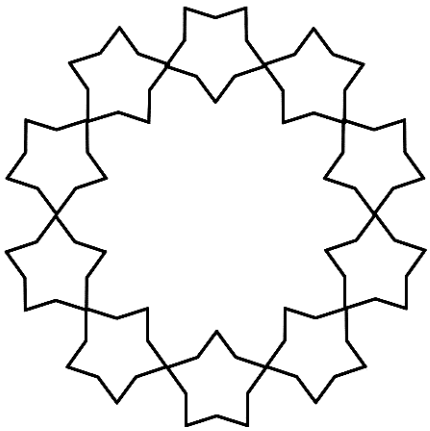


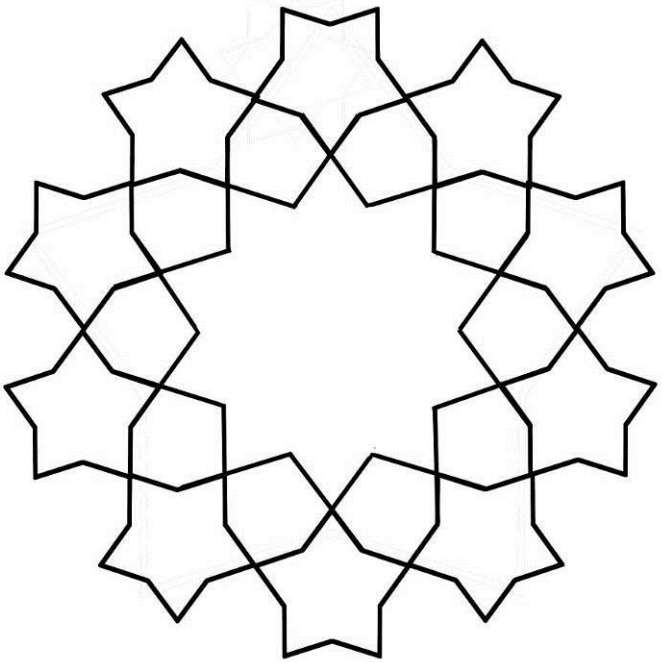
Incrustation de pièces de céramique dans du stuc ou inversement.

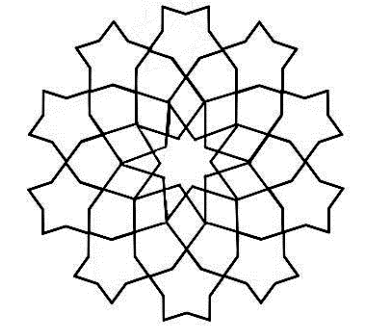
Reste d’un panneau de céramique de la galerie supérieure.
Composition d’étoiles à dix obtenue avec des pentagones équilatères.

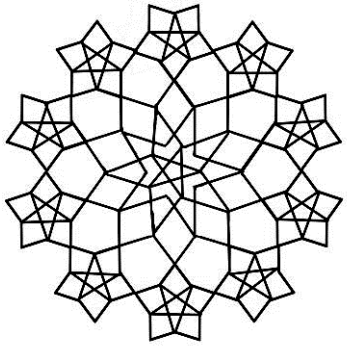


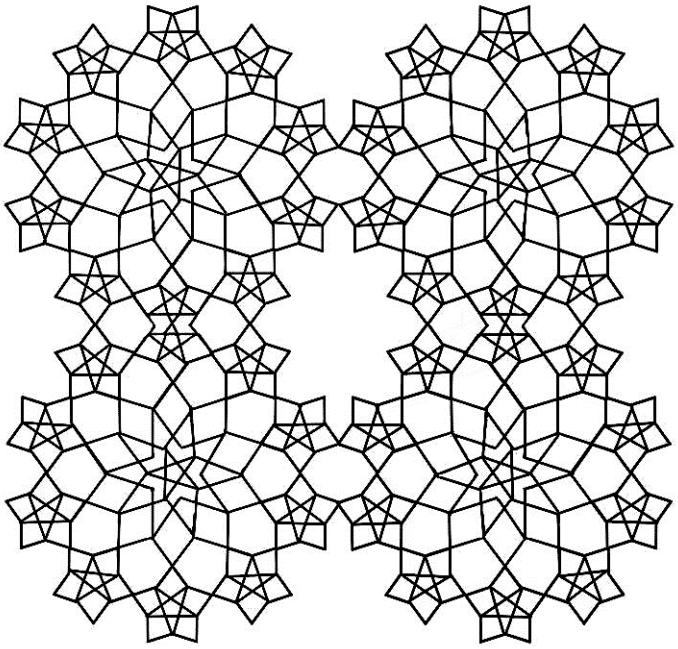


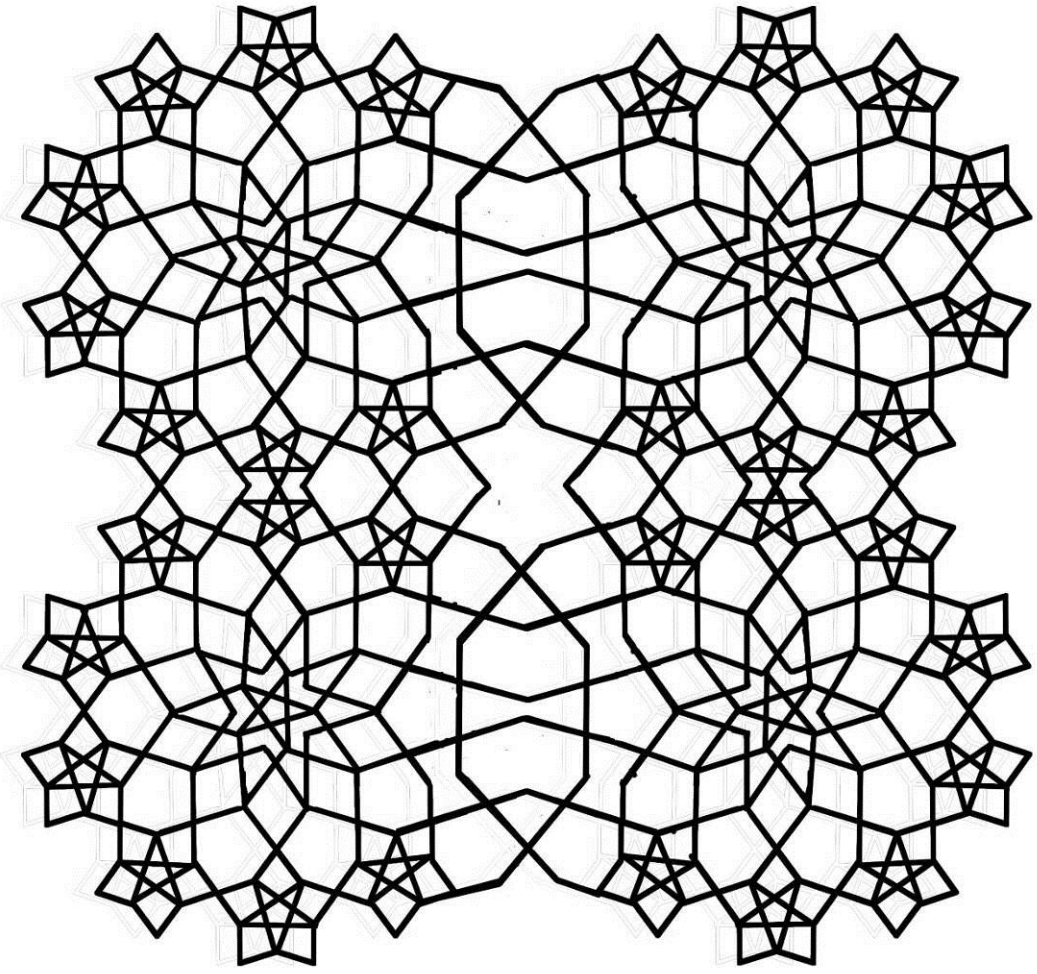


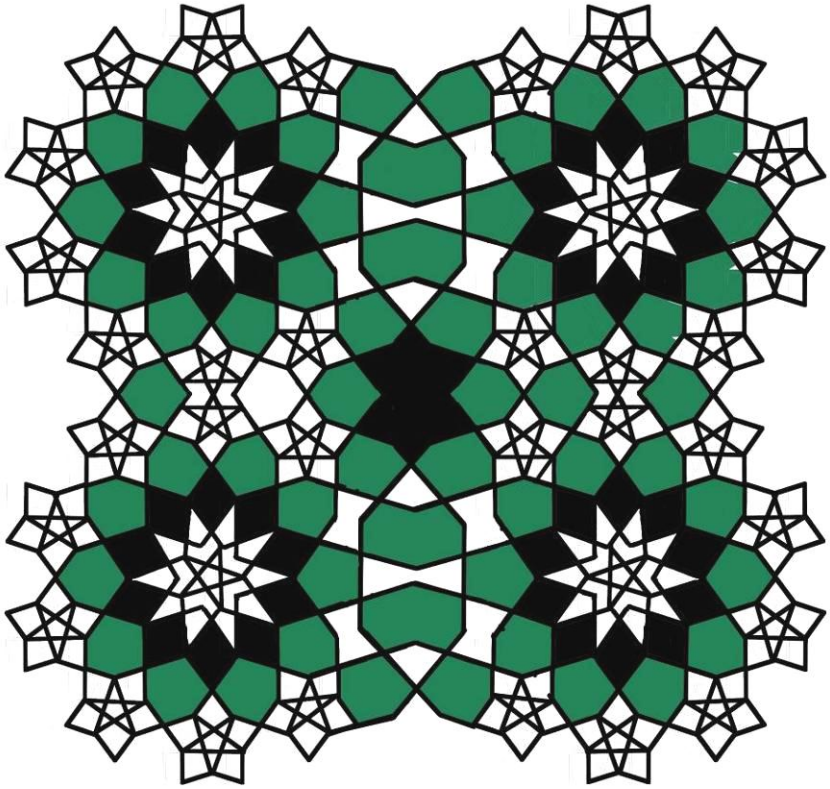


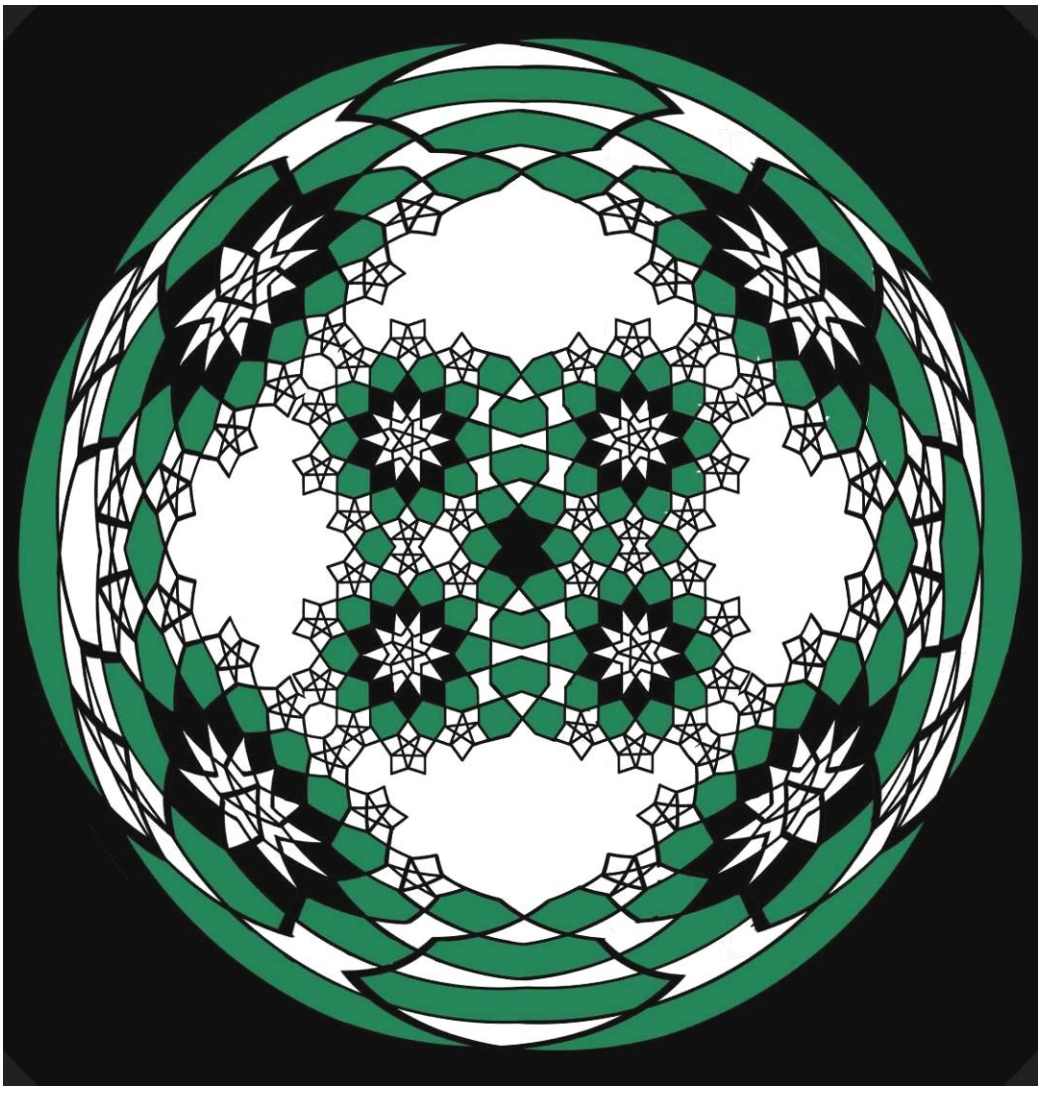


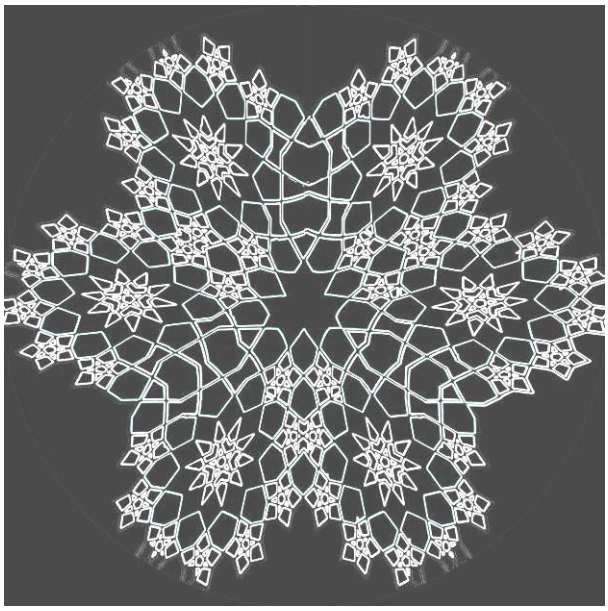


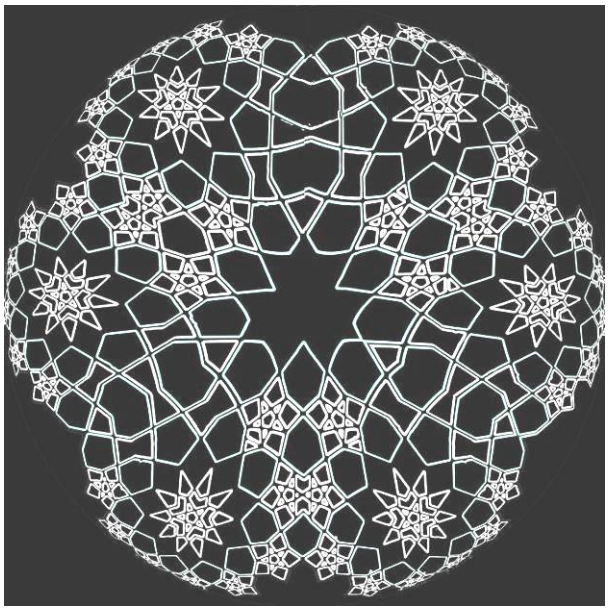


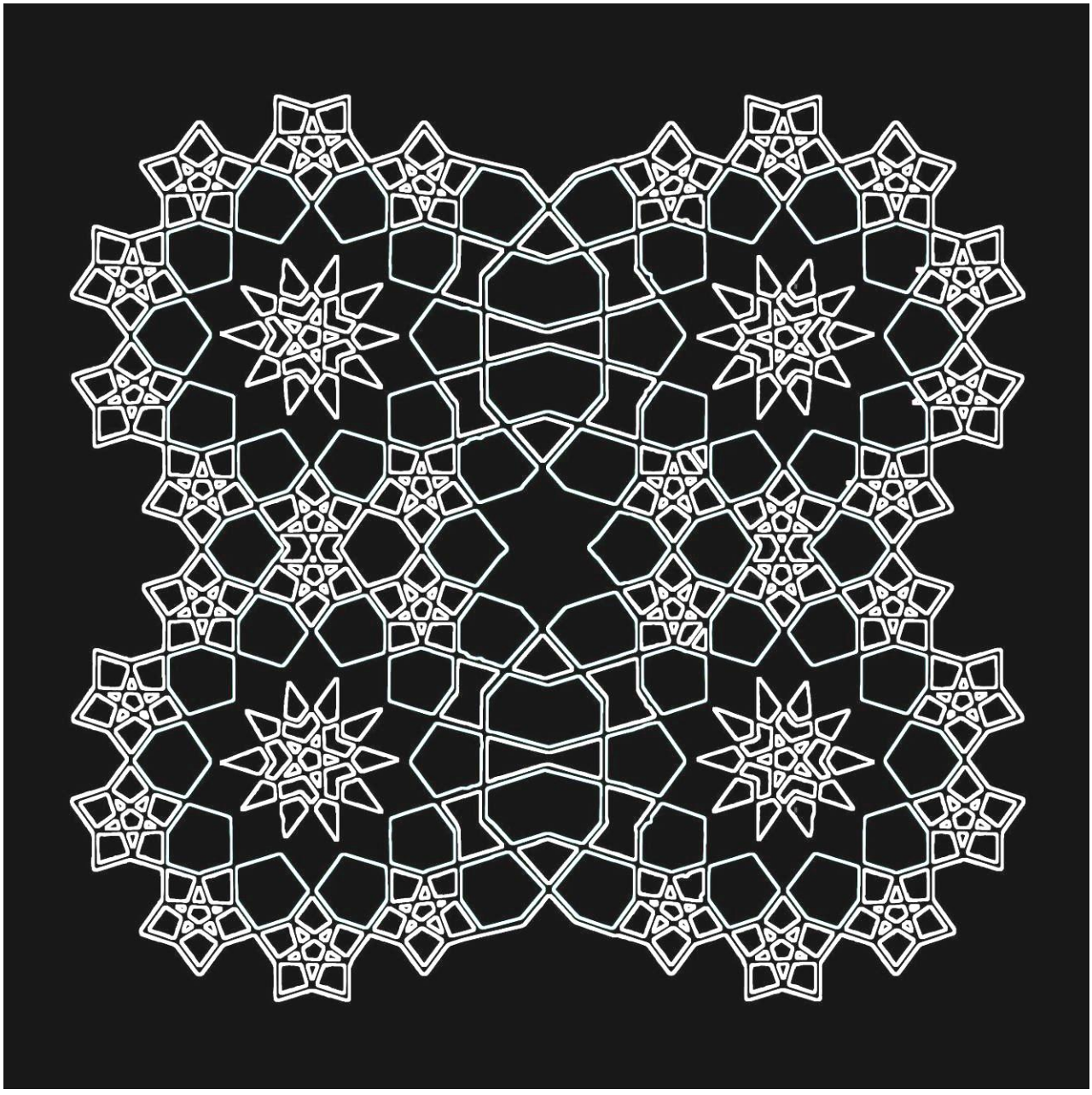


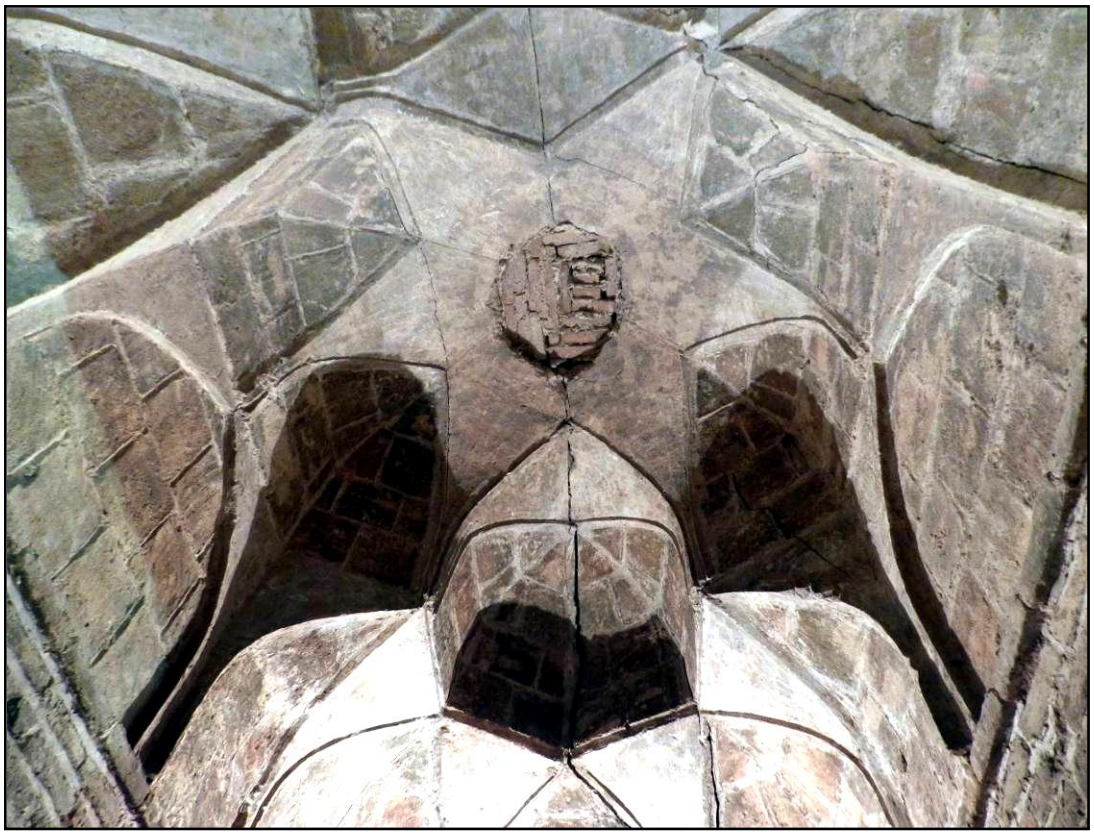


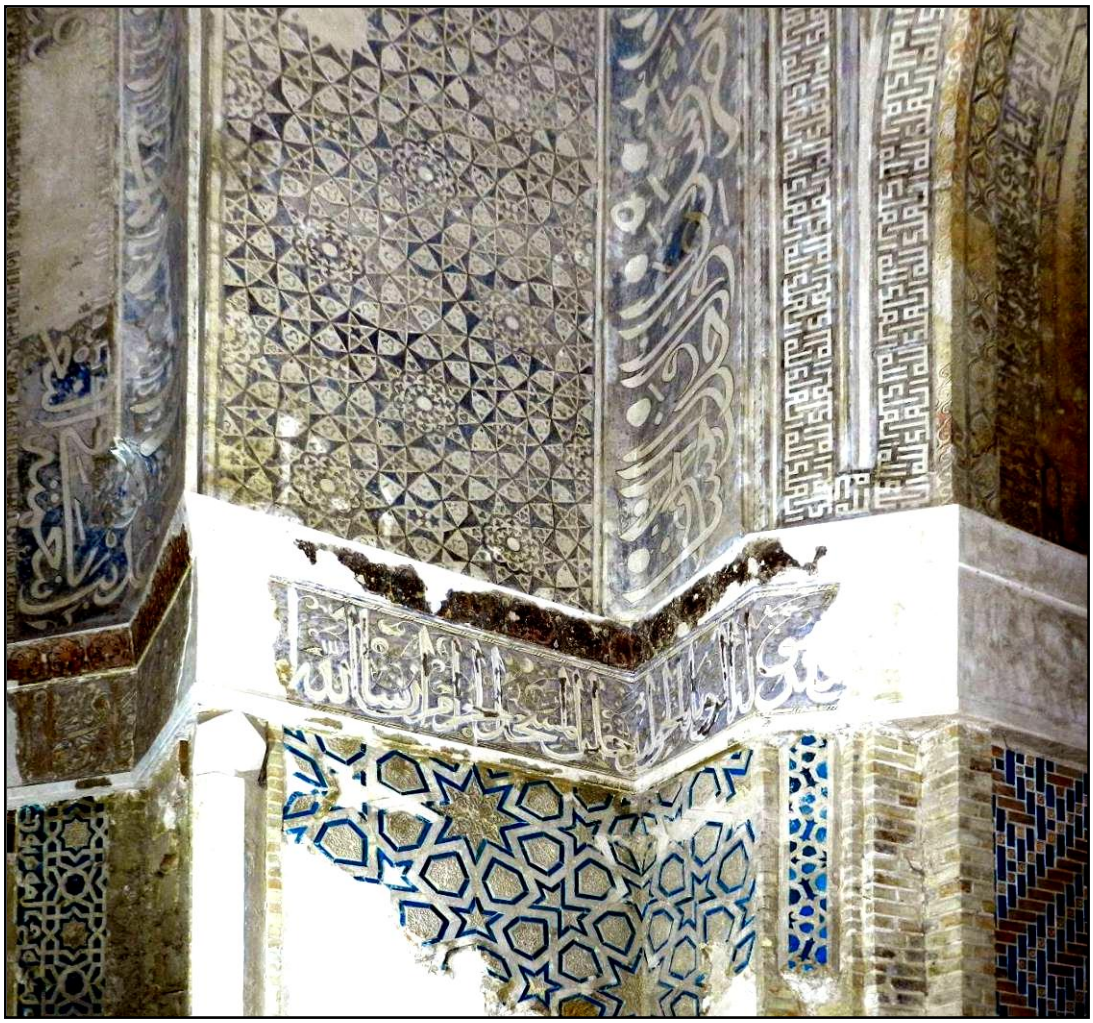




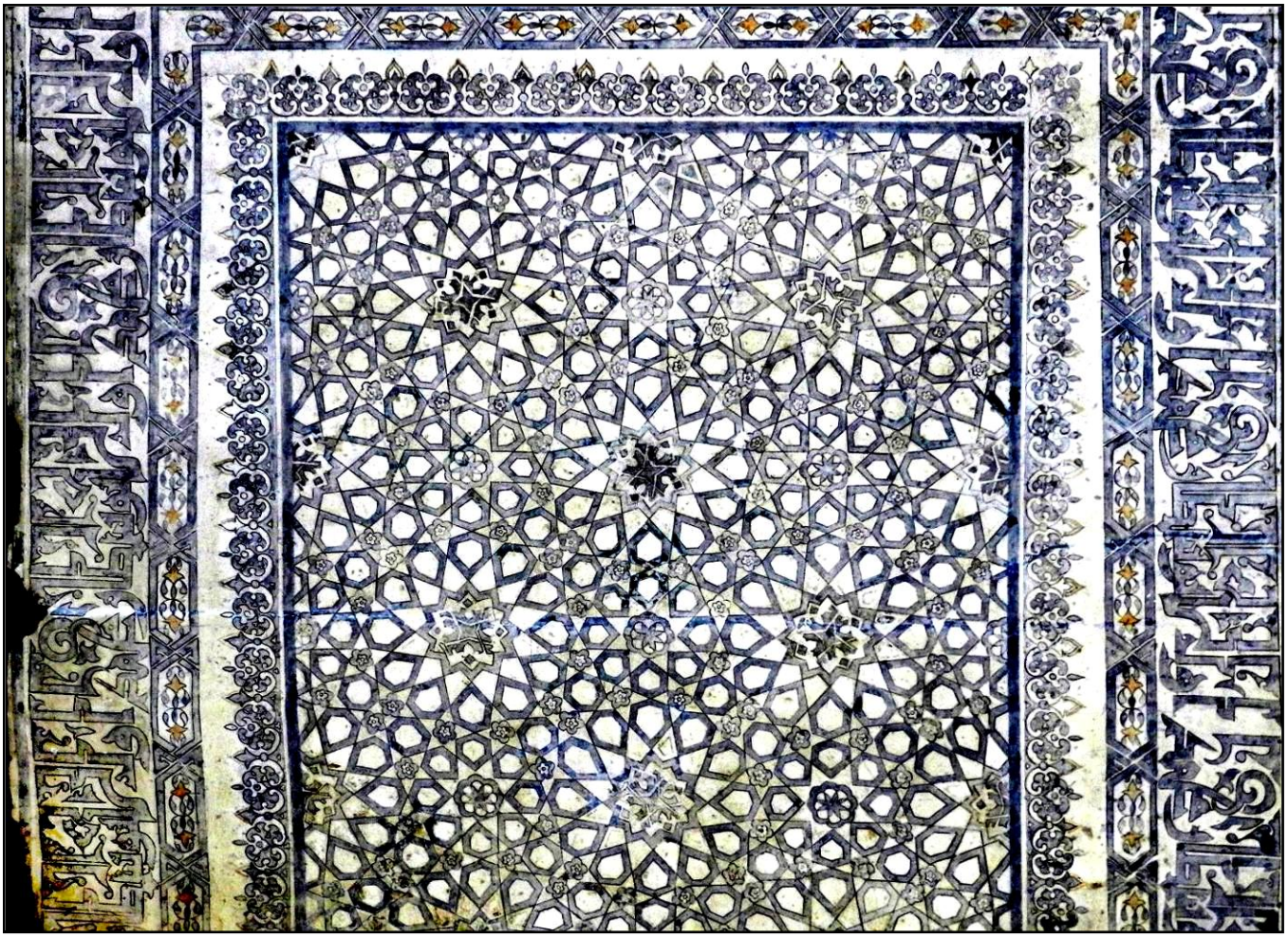


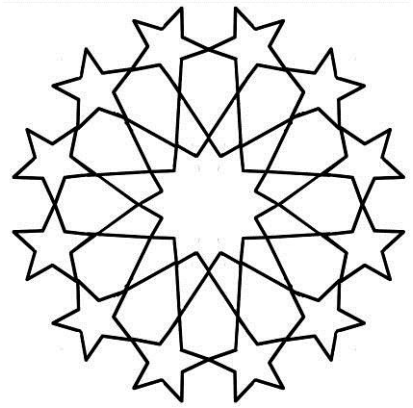


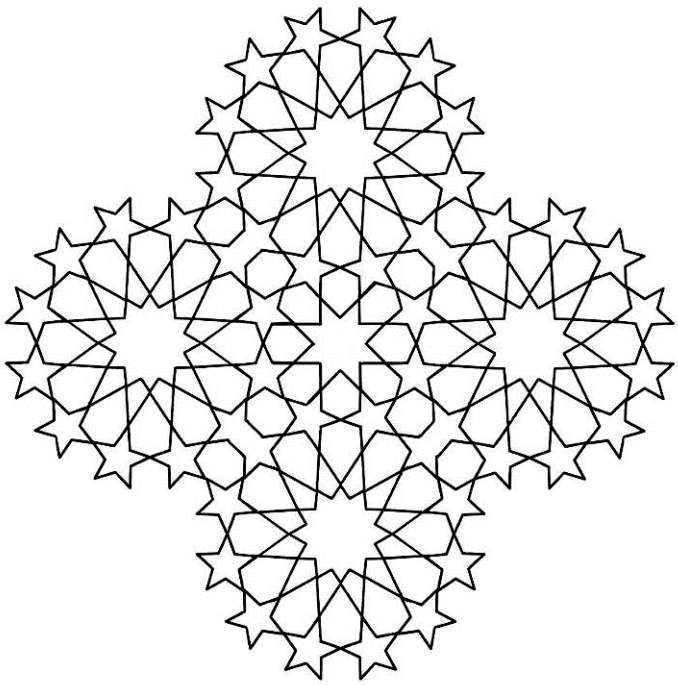


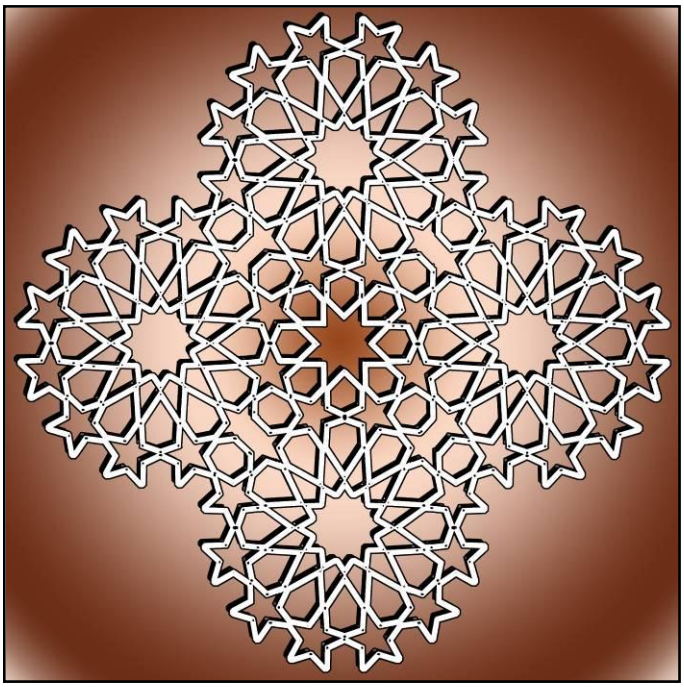


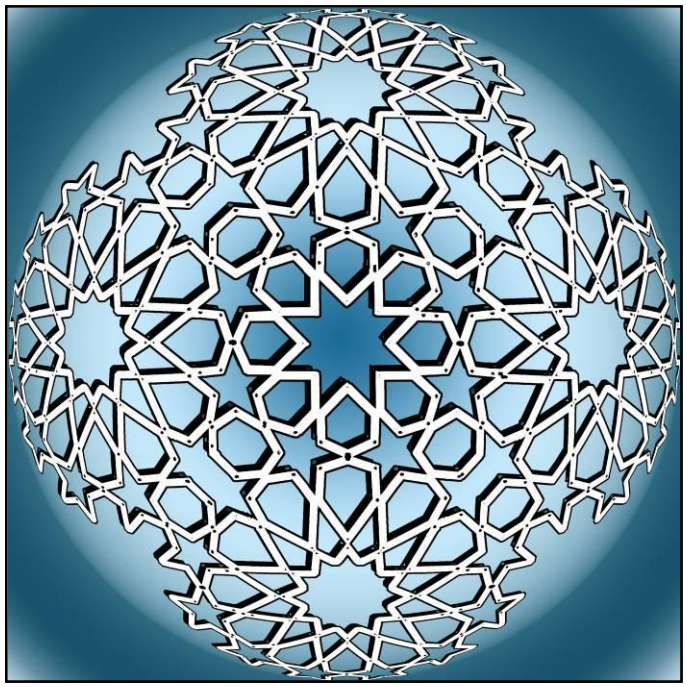
Une couronne de douze pentagones convexes forme une étoile à douze.
La composition de quatre de ces modules à douze crée une étoile à huit.

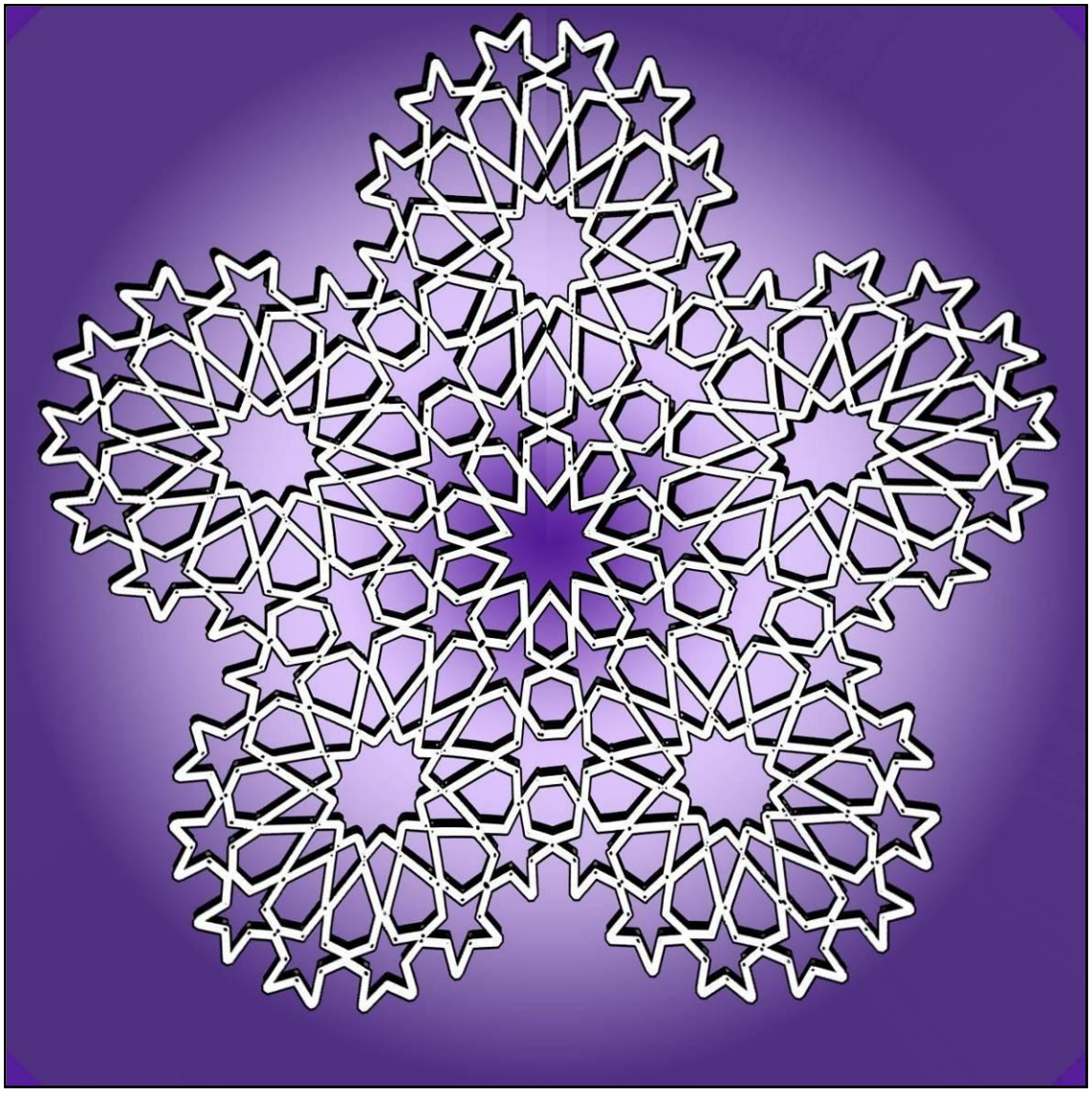


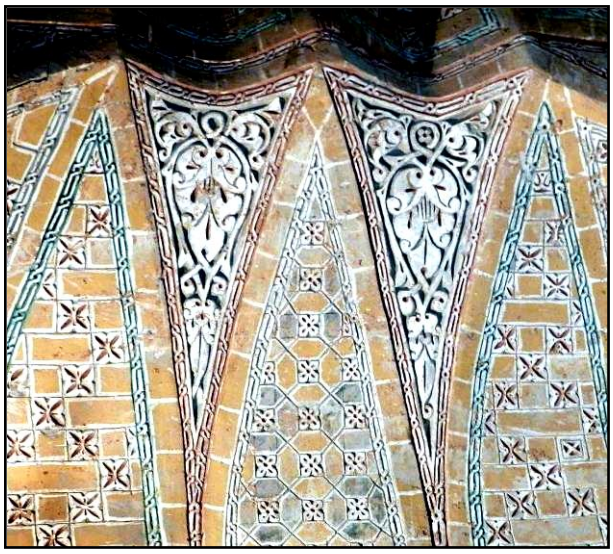




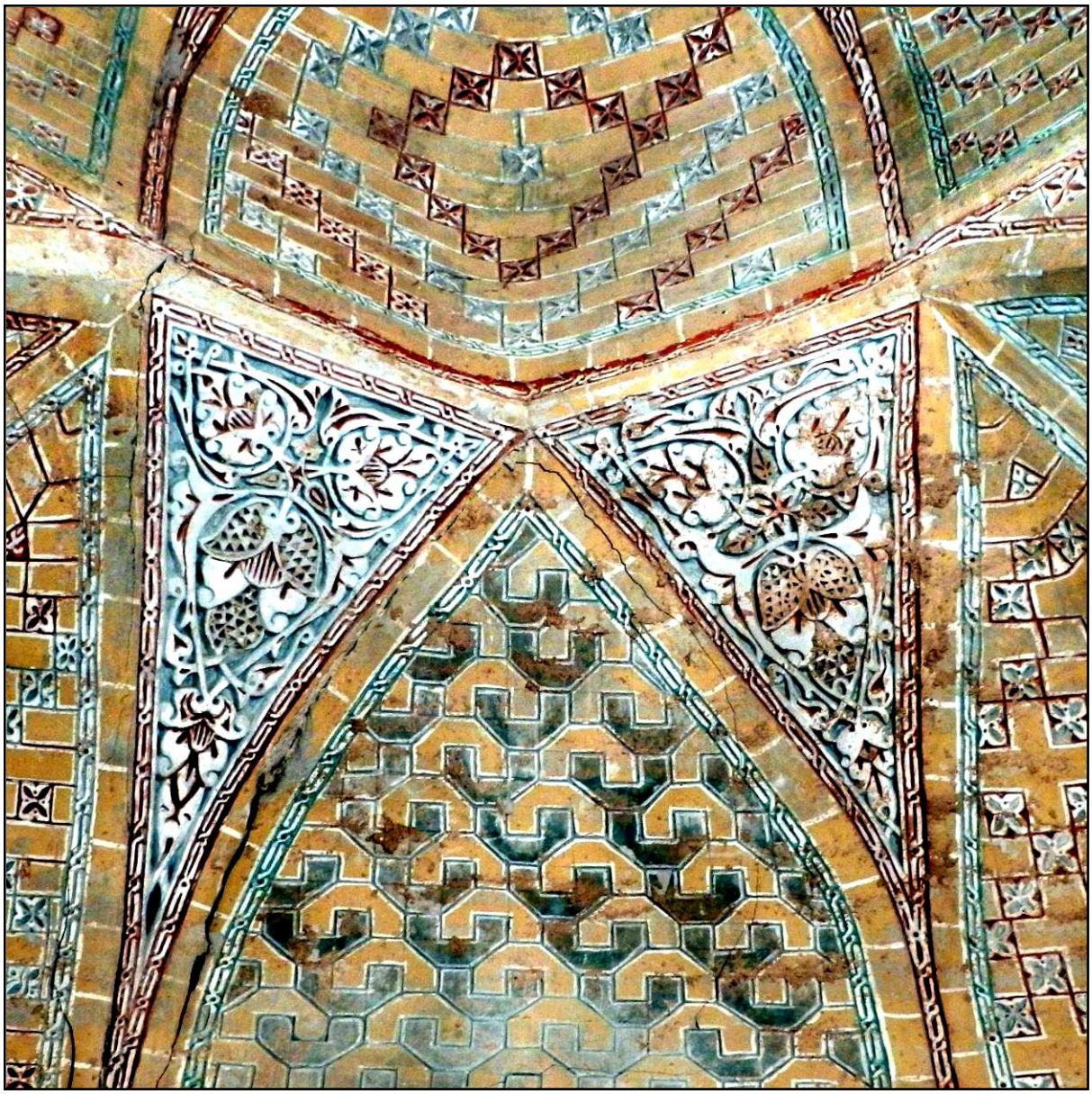




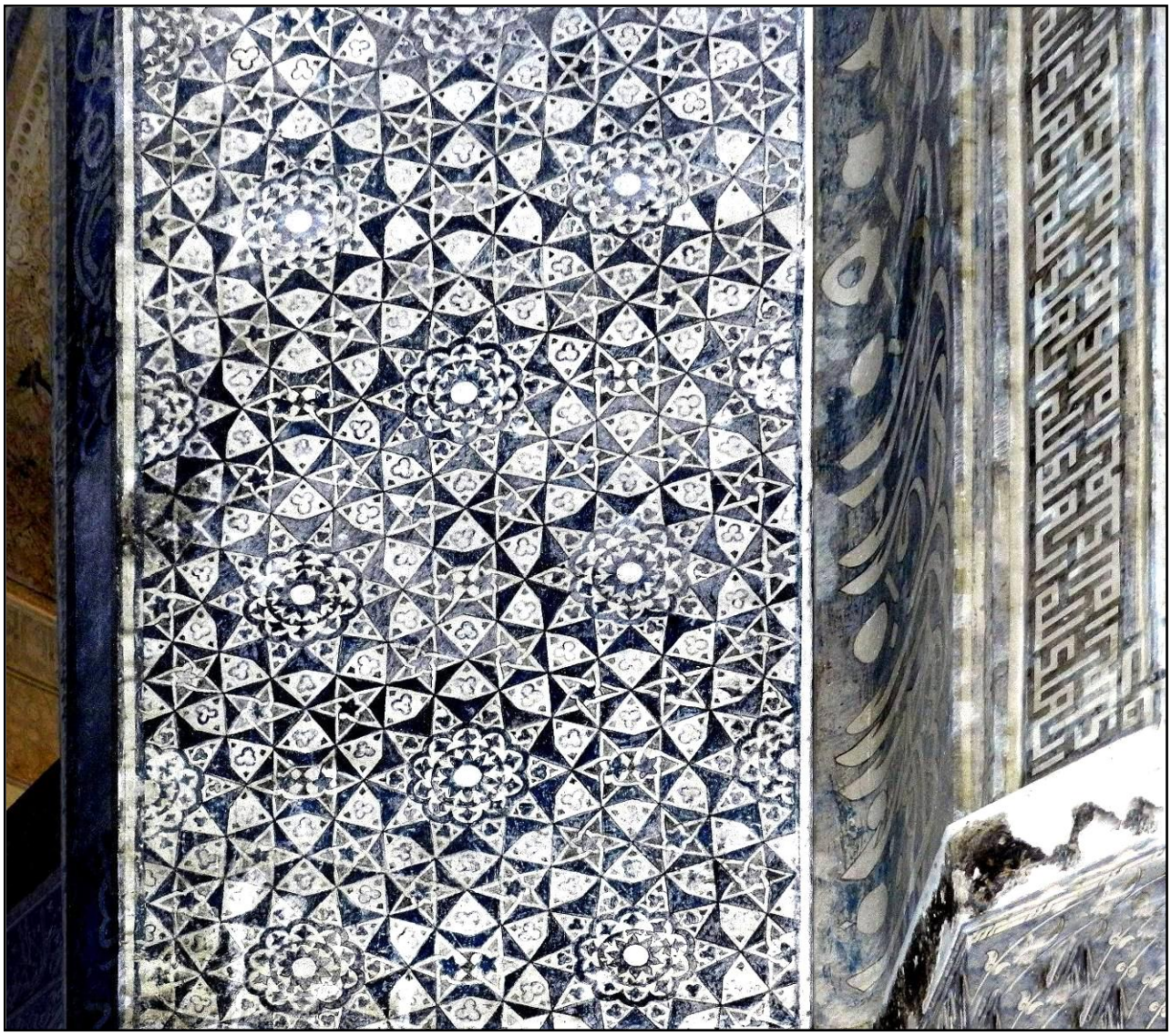


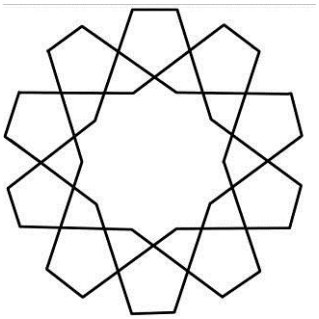


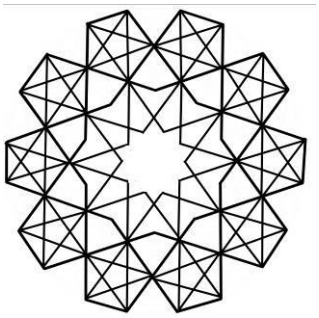
Travail du stuc et de la brique. Des décors similaires se retrouvent à la mosquée de Cordoue.

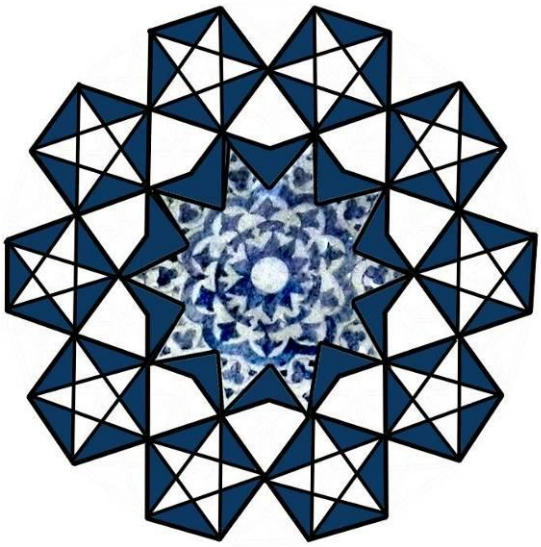


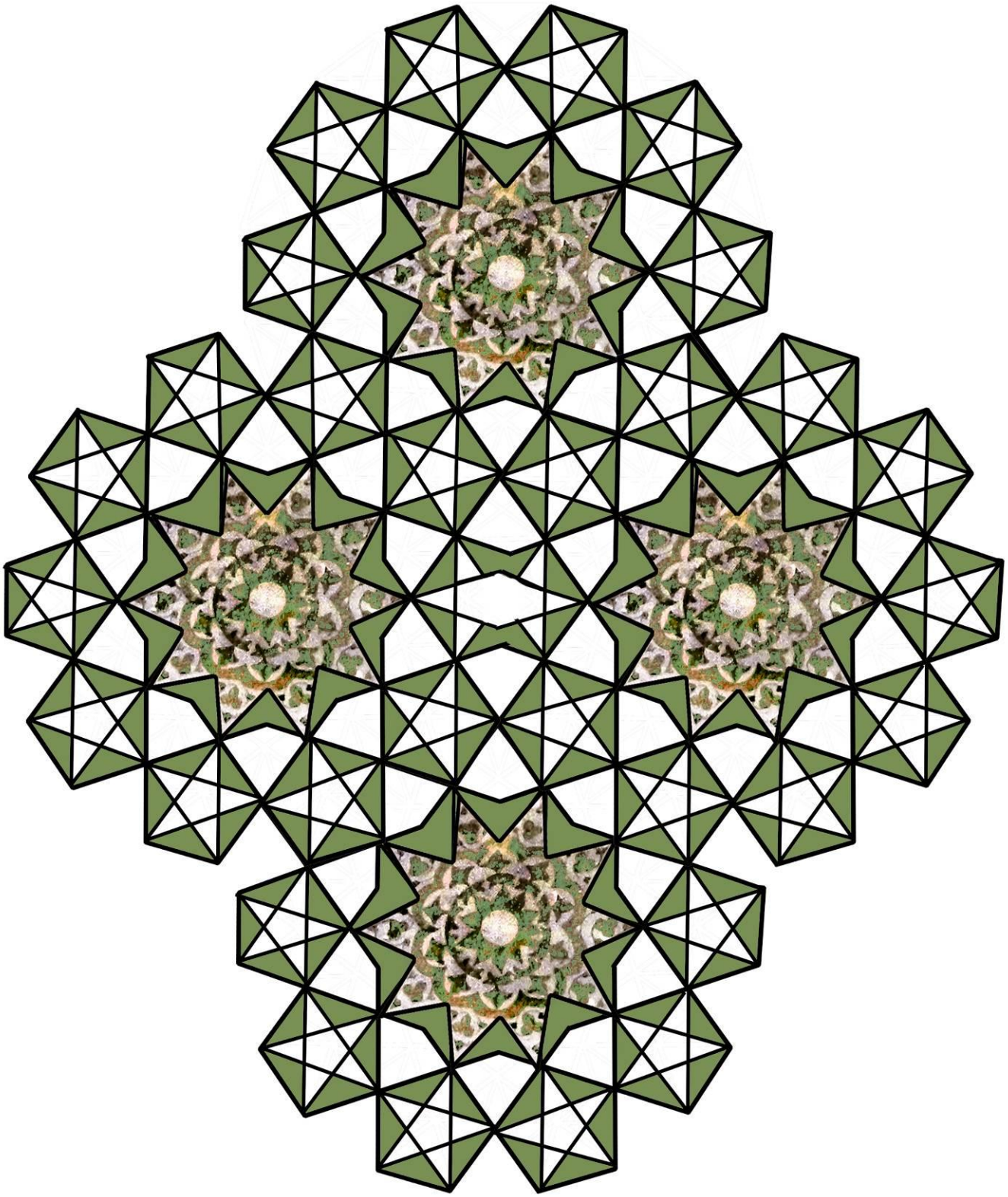
- composition de dix pentagones convexes réguliers formant une étoile à dix.

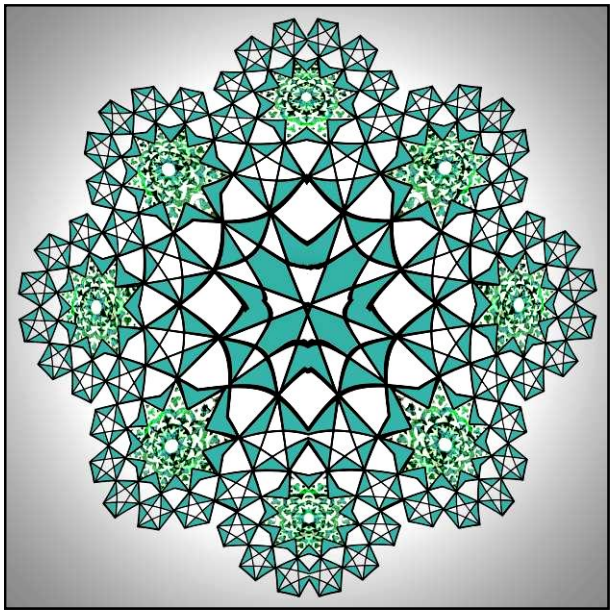


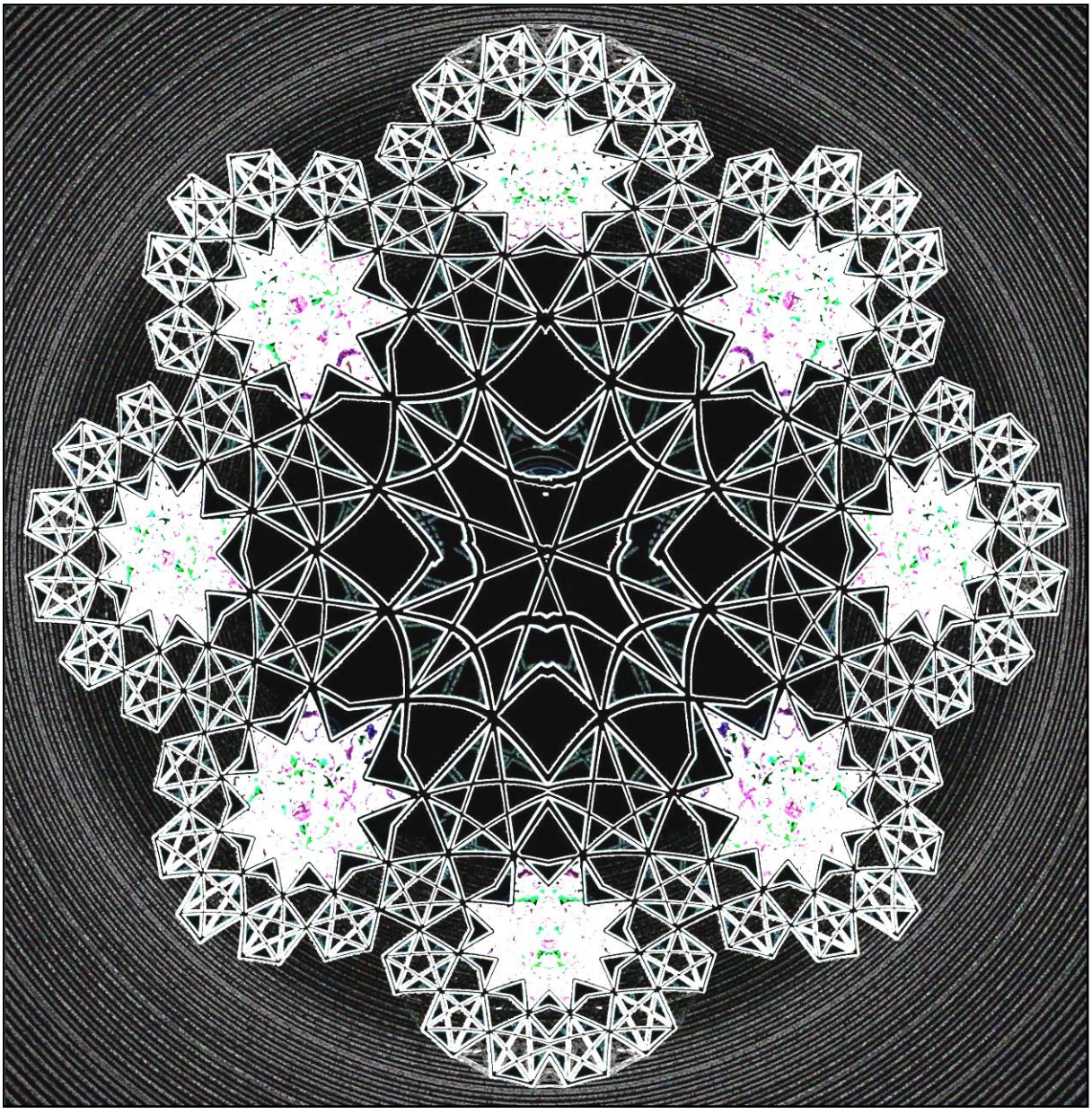




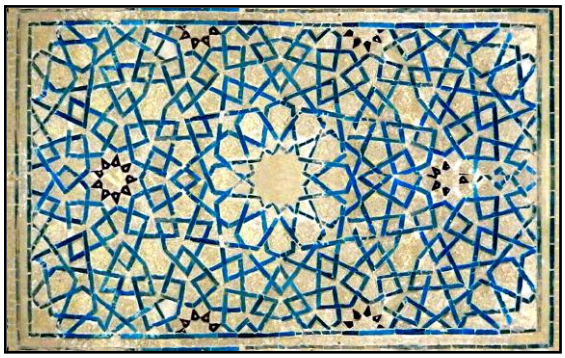


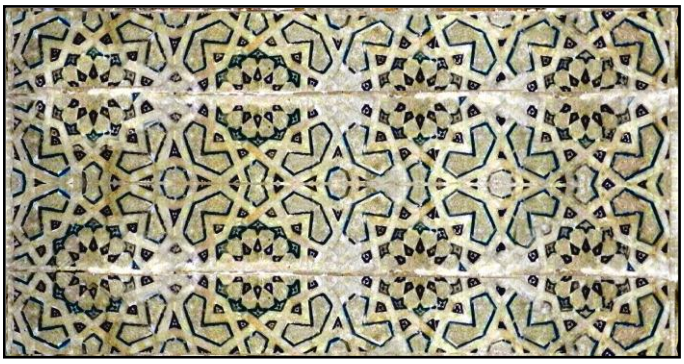


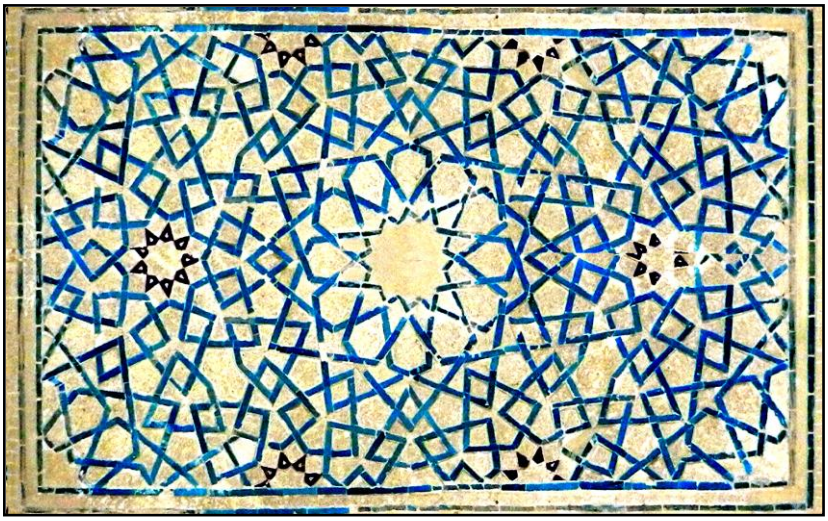


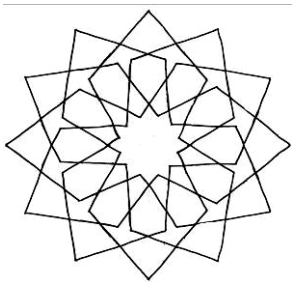


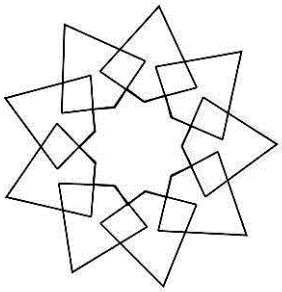
Deux motifs coexistent sur l'alfiz de cet iwan.
L'un formé par une composition de trois étoiles à douze formant une étoile à neuf.
L'autre, en fond, par une juxtaposition d'étoiles à douze.

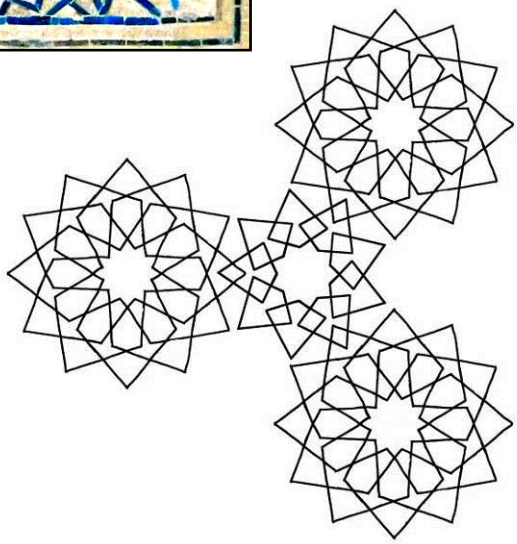


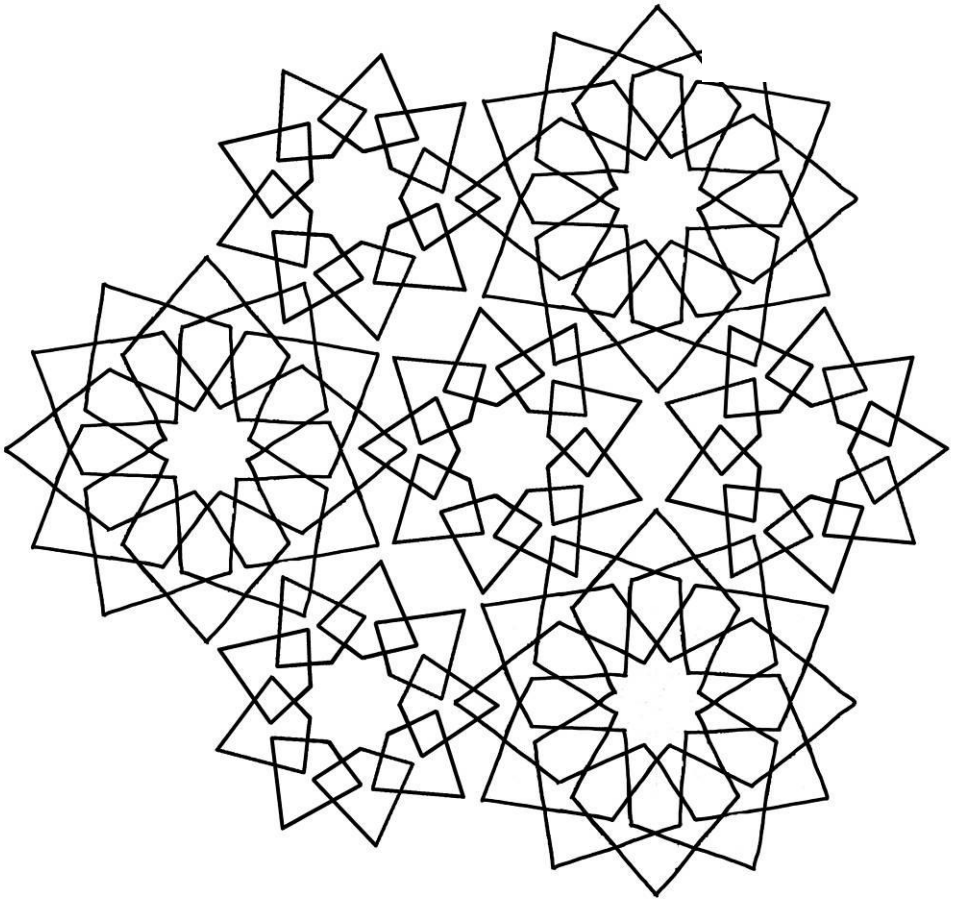


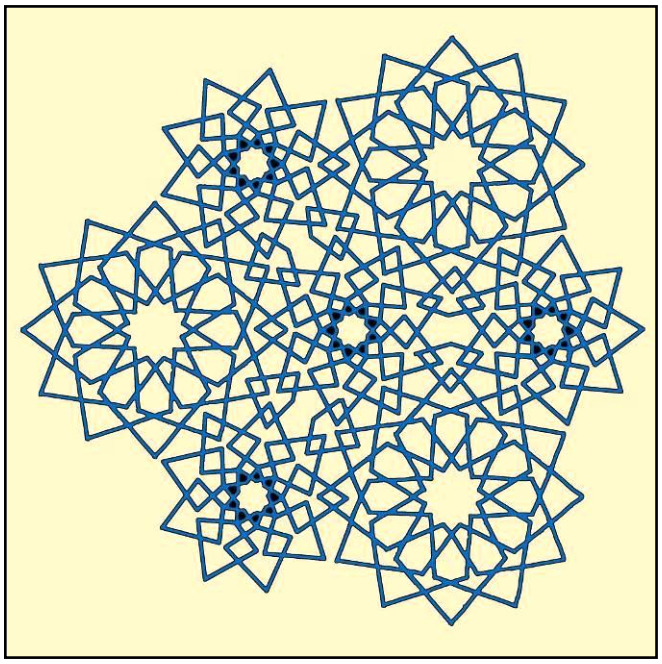


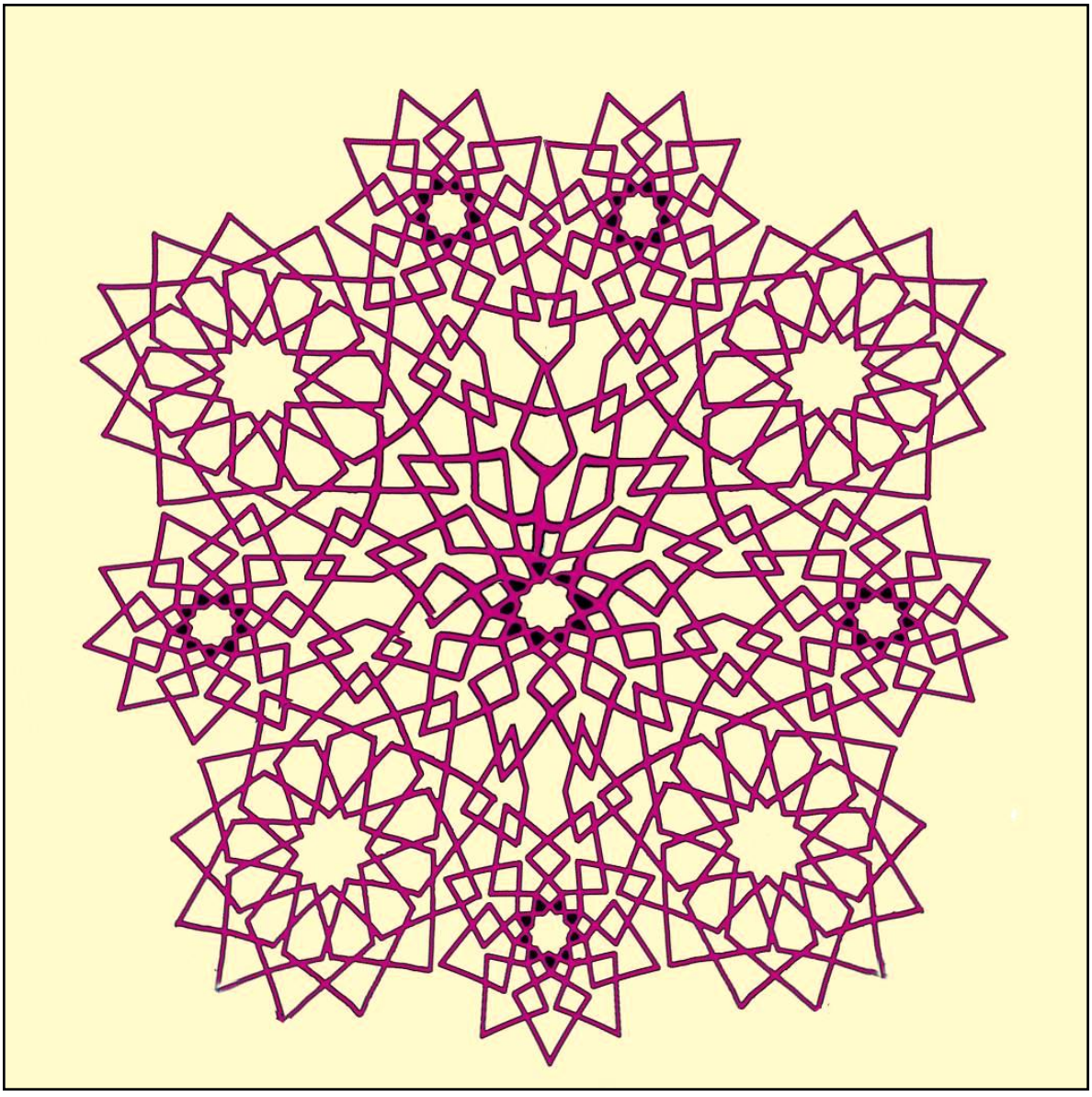


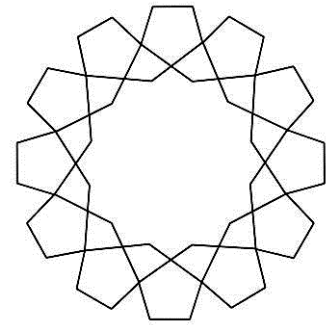


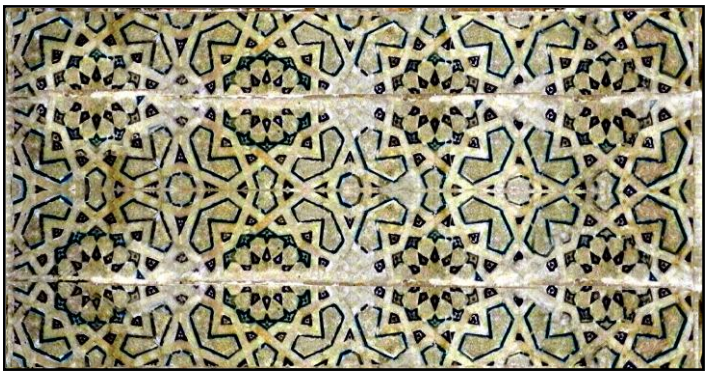


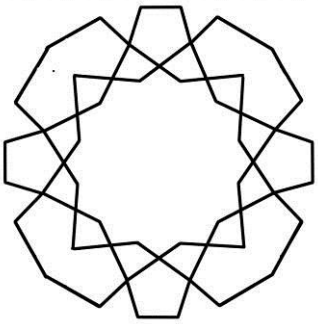


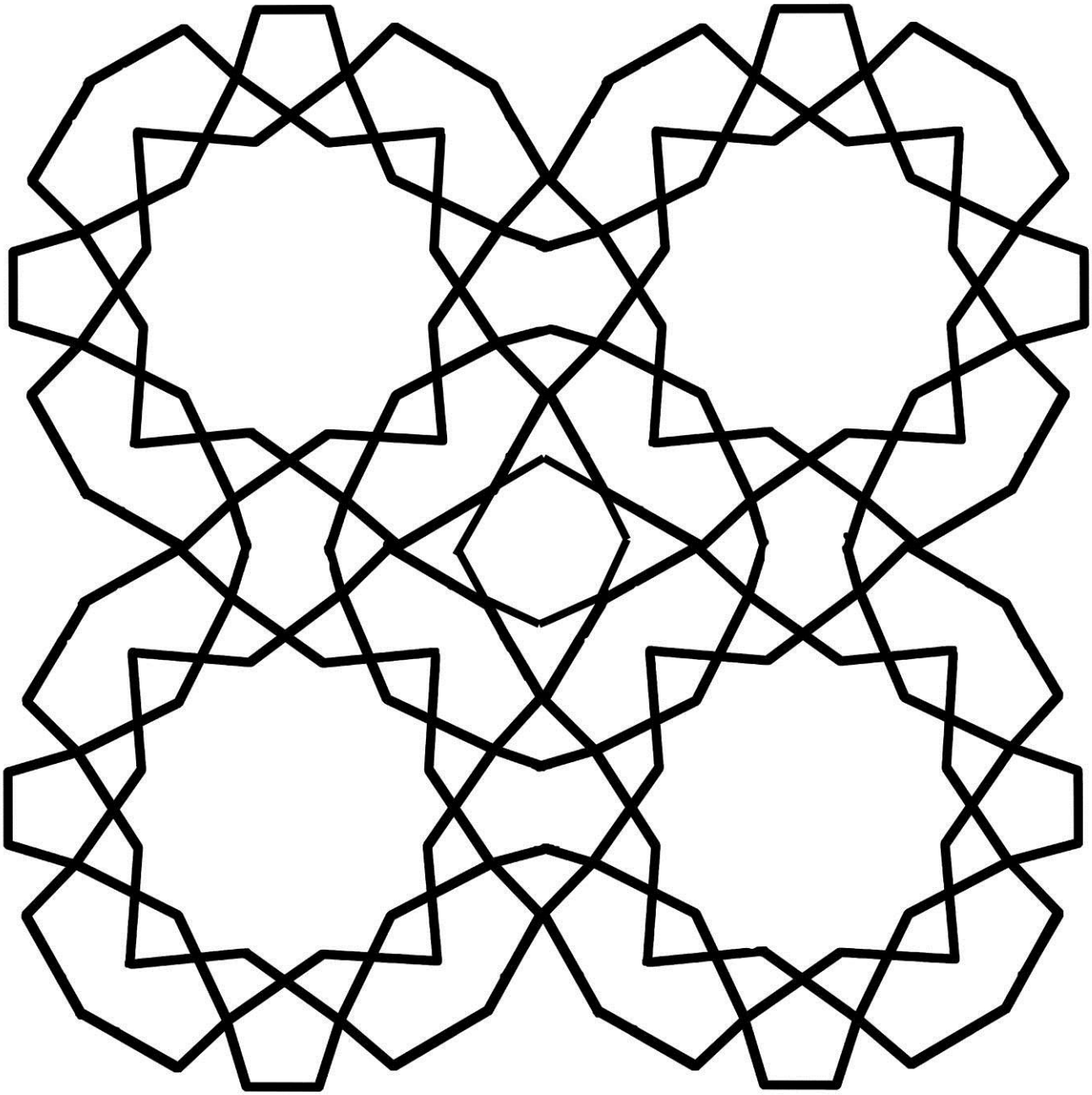


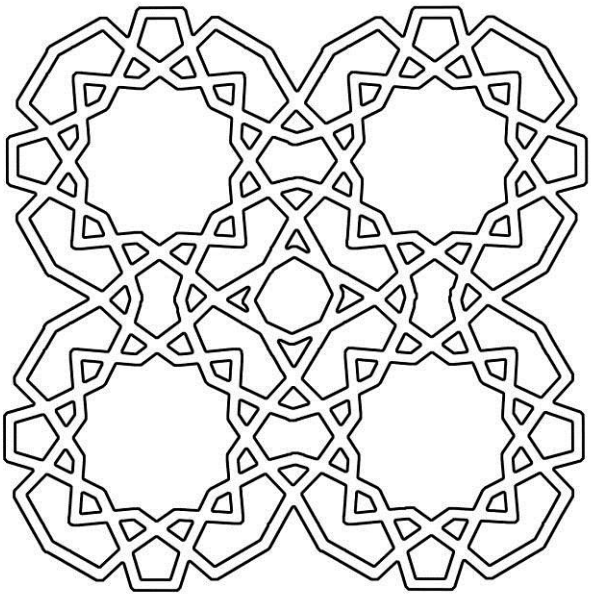


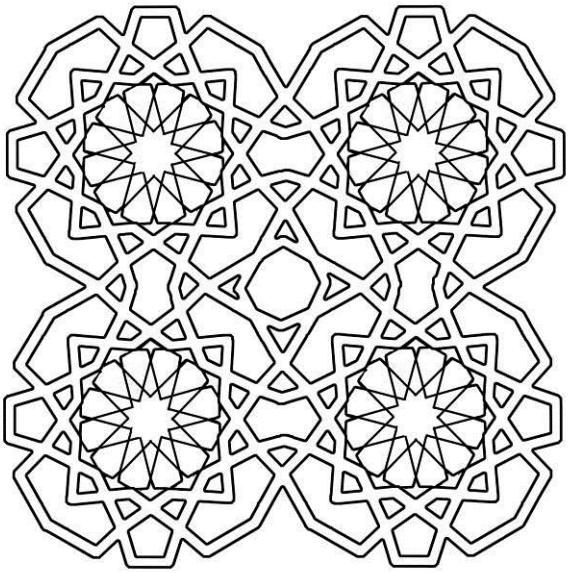


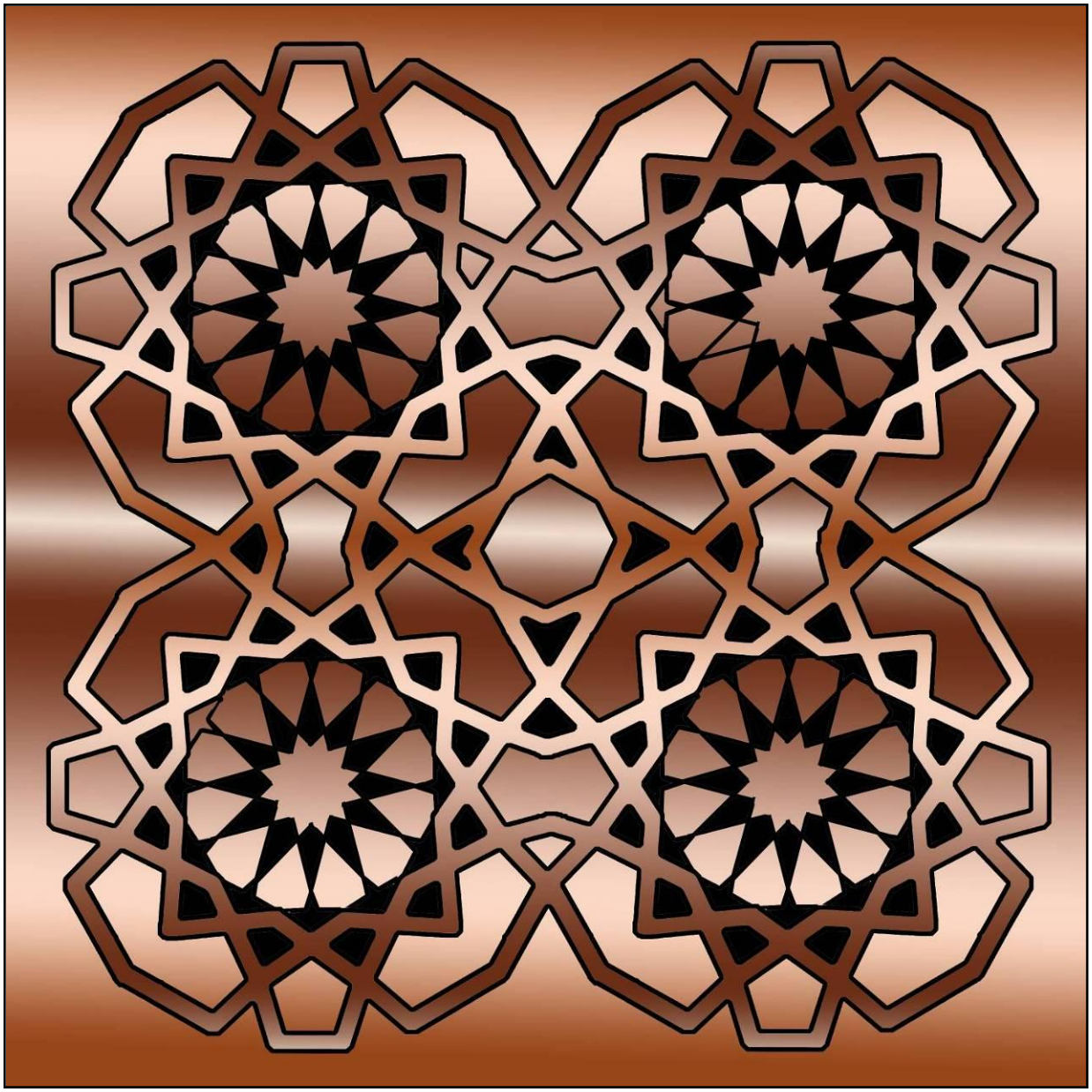


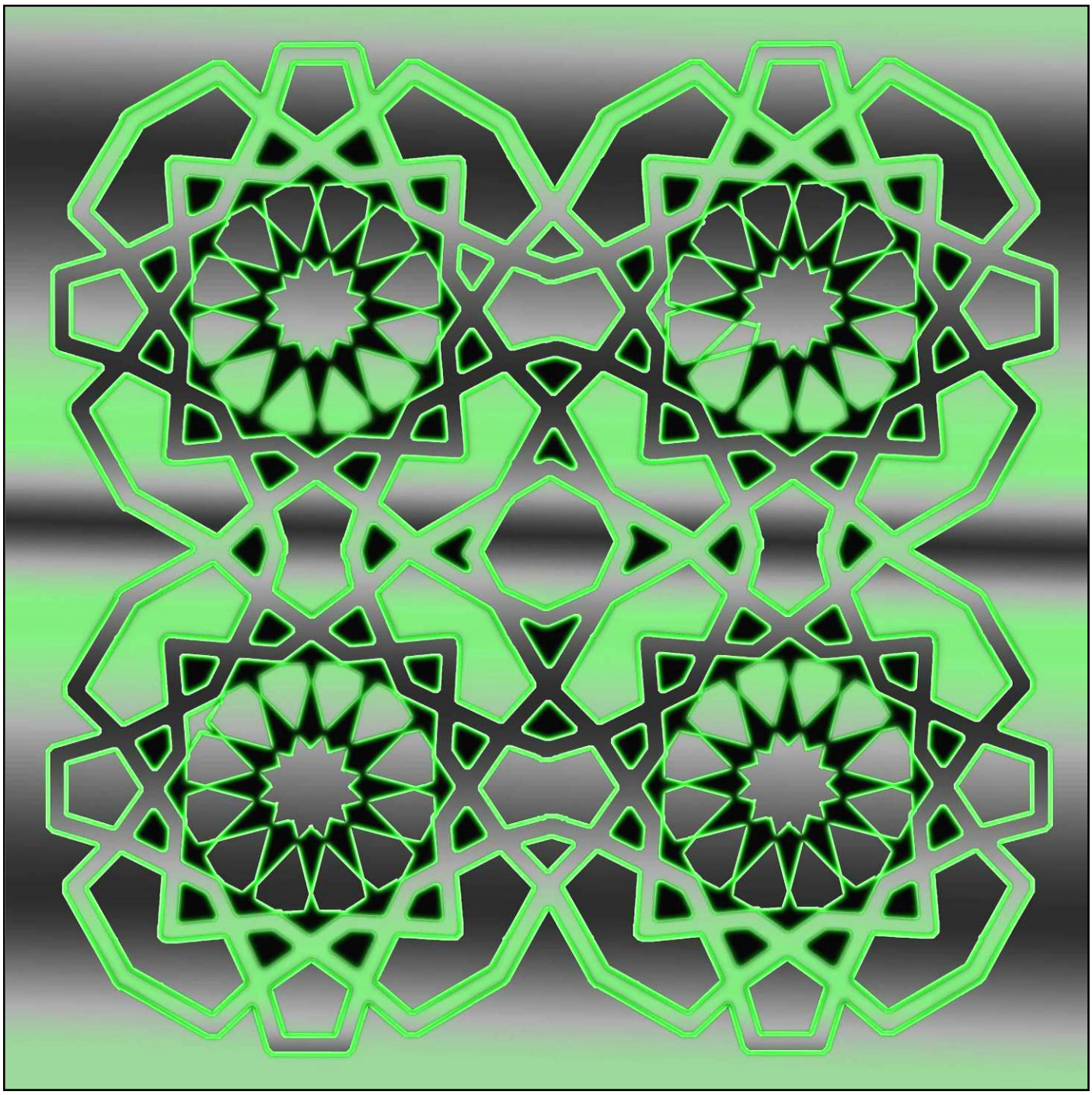


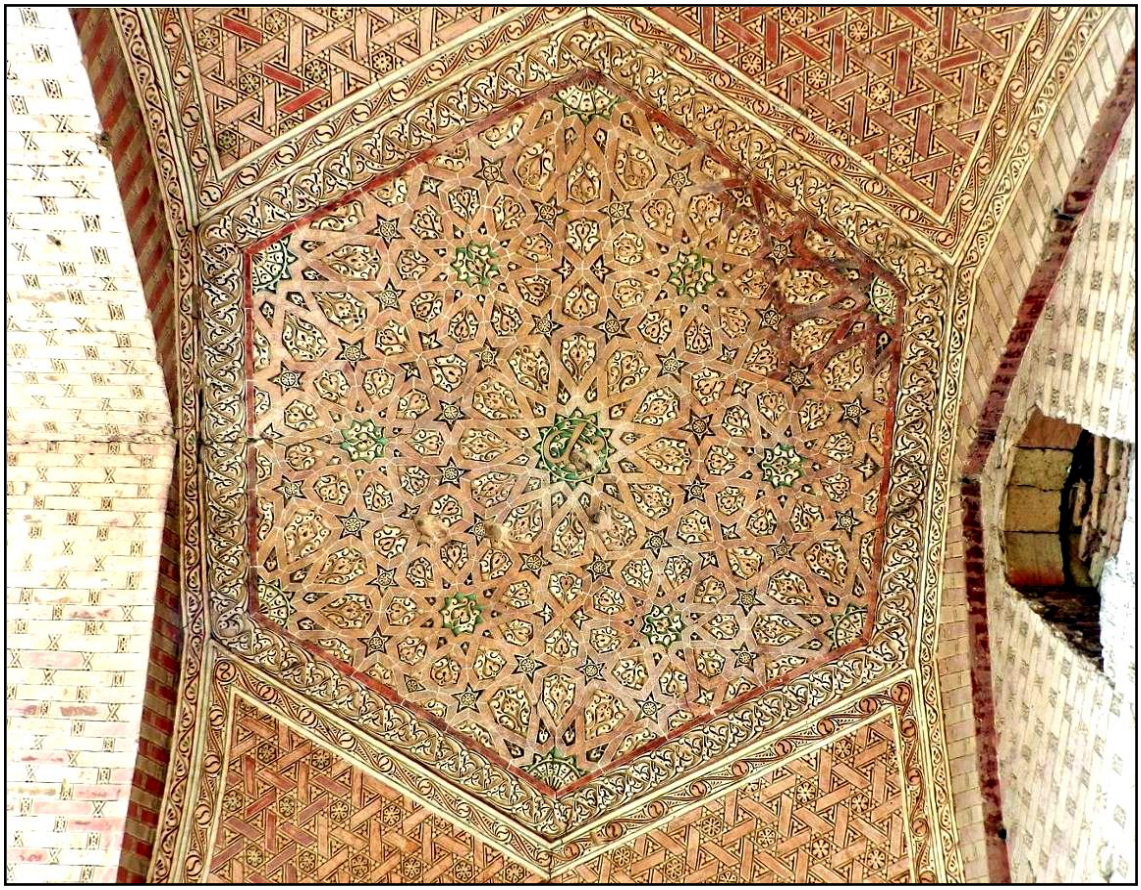






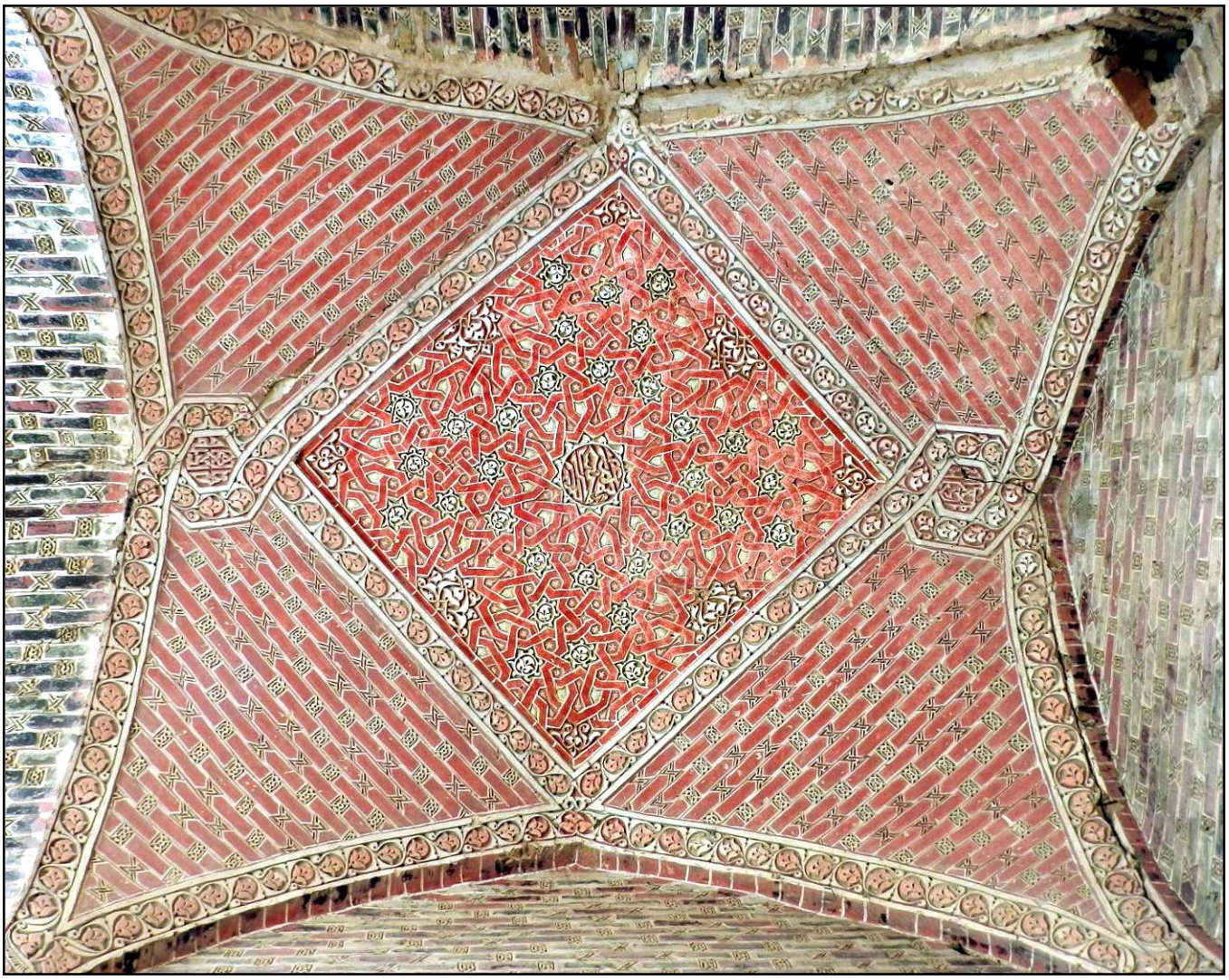


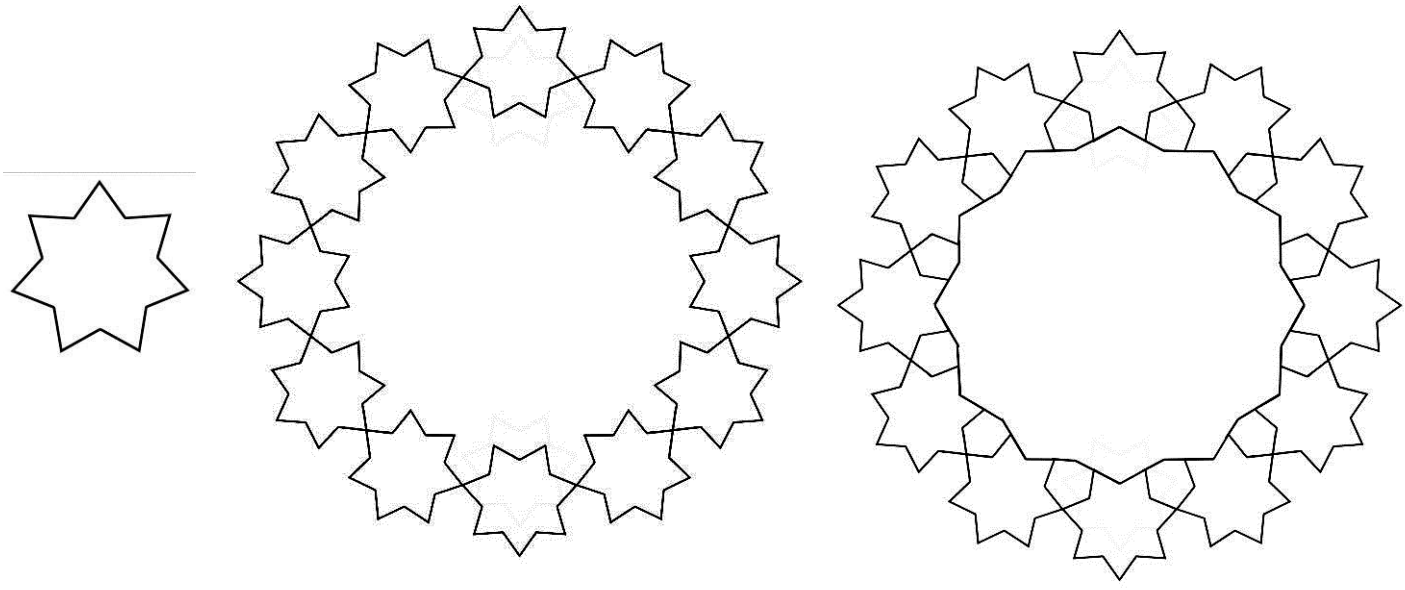


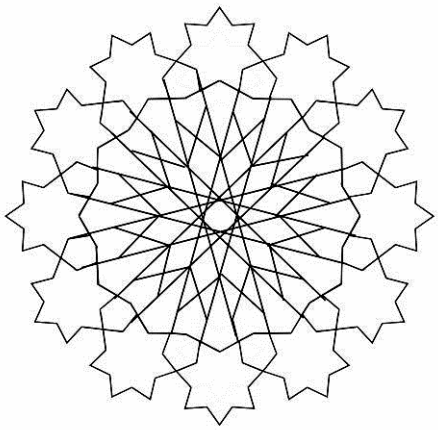


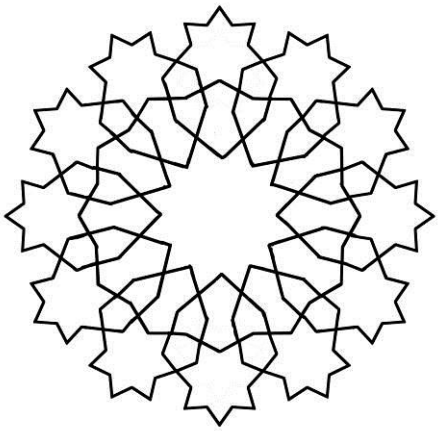
Décors géométriques d'argile cuite de la voûte de la galerie supérieure.

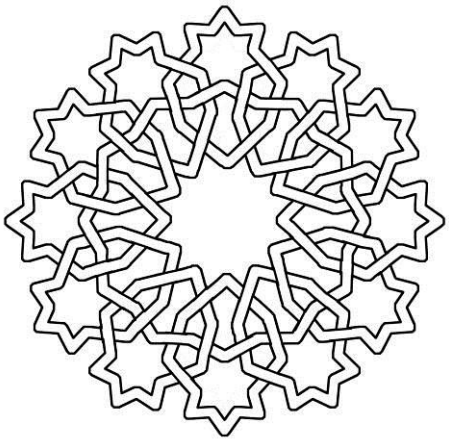
décors de la voûte.
Combinaison de douze étoiles à sept formant une étoile à douze centrale.

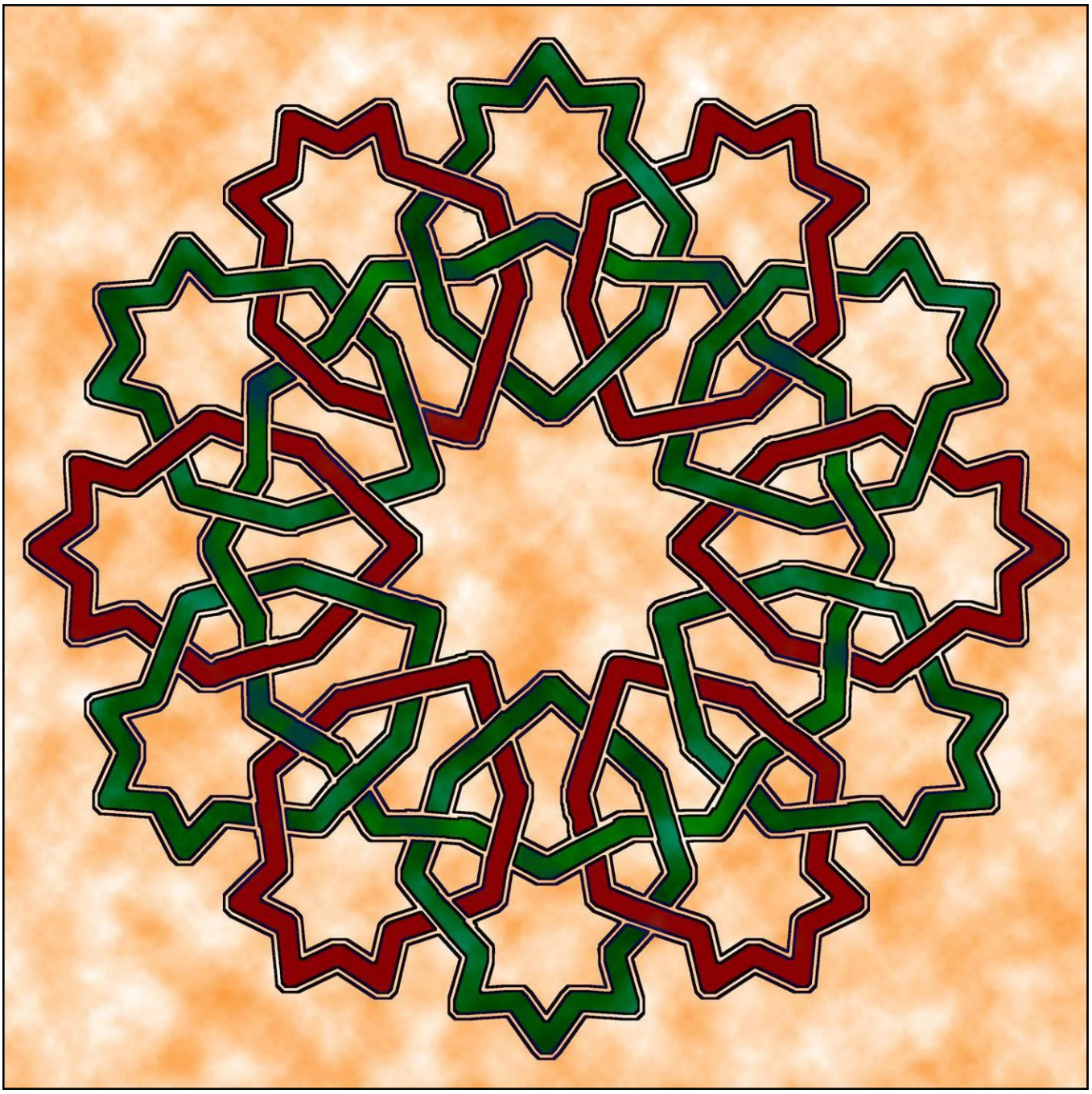


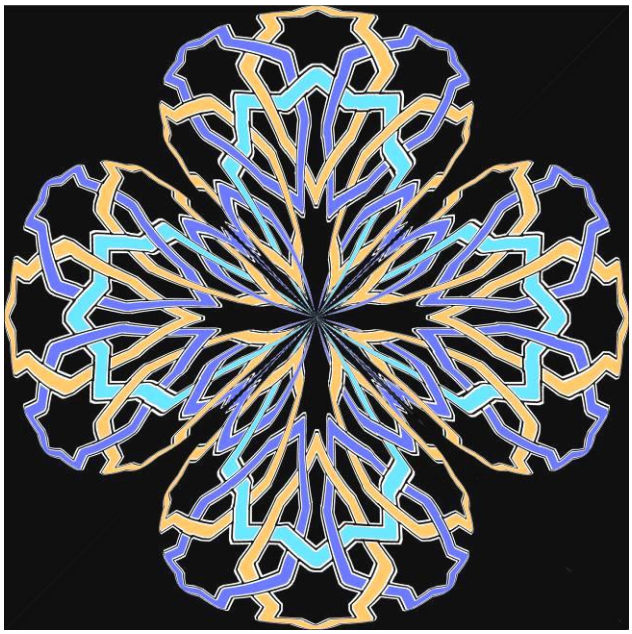


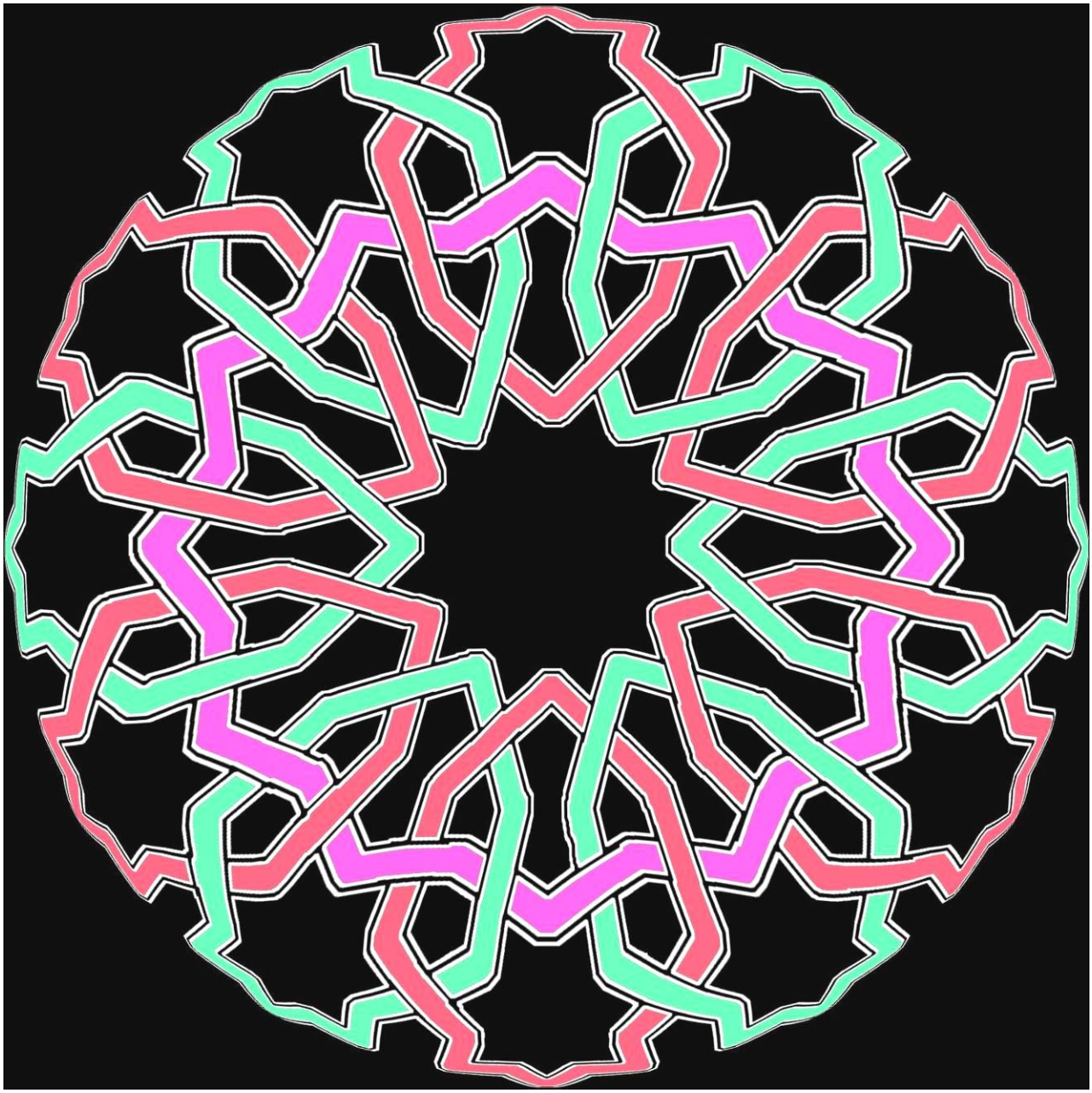


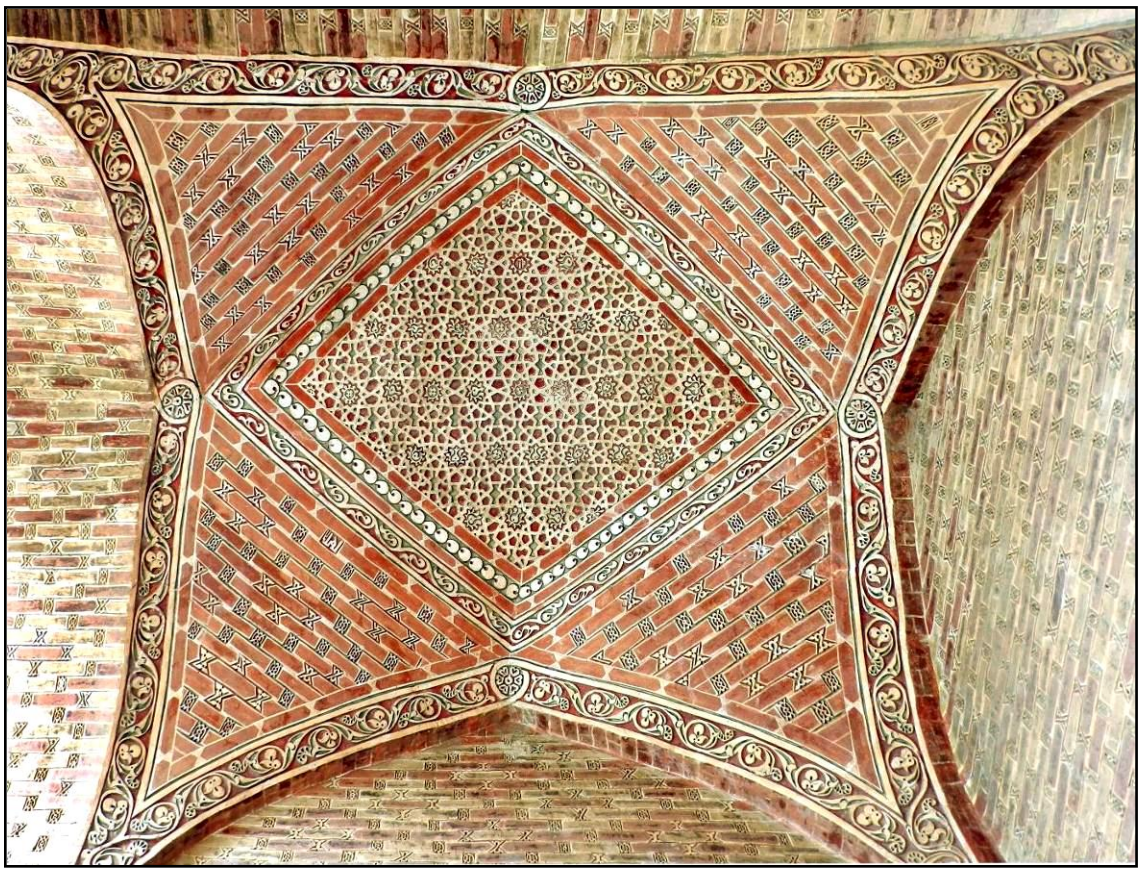


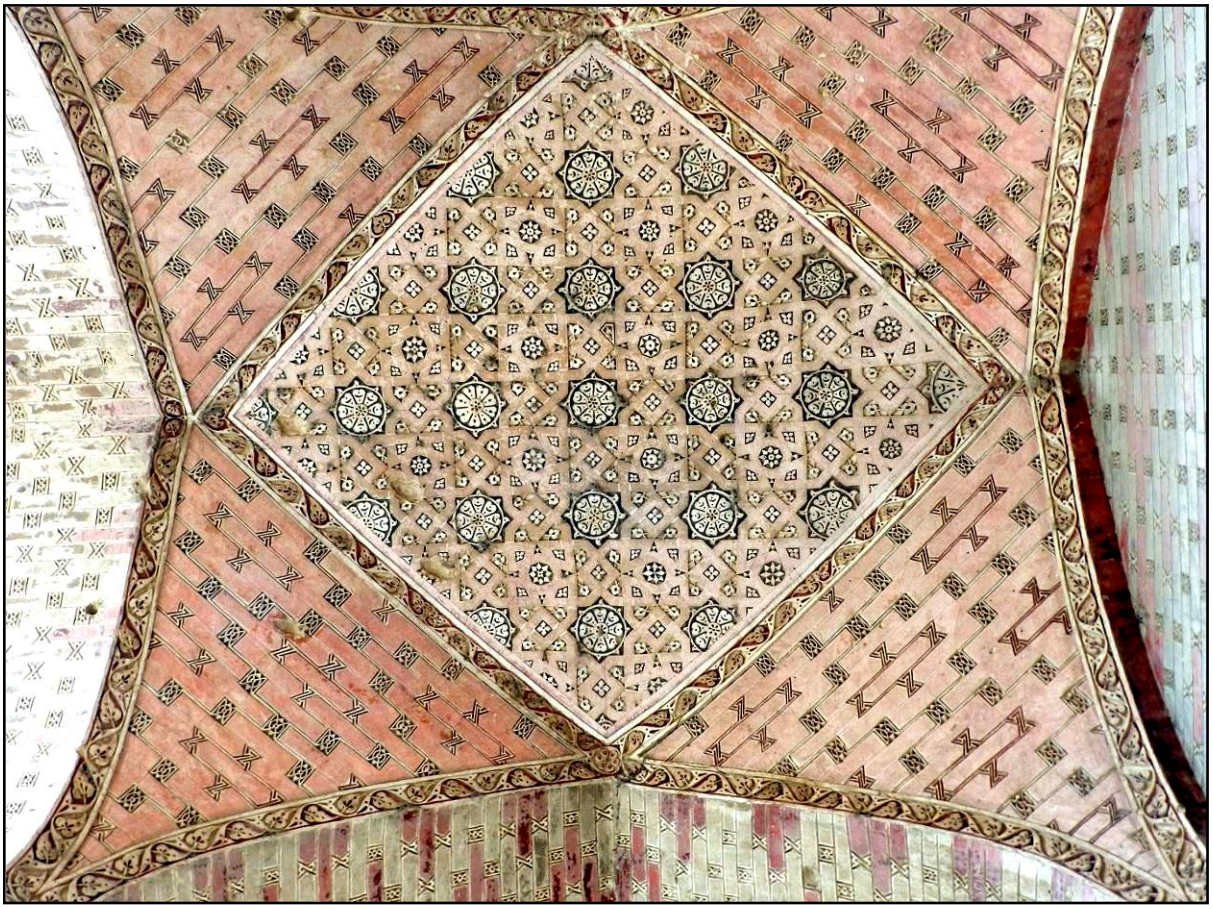












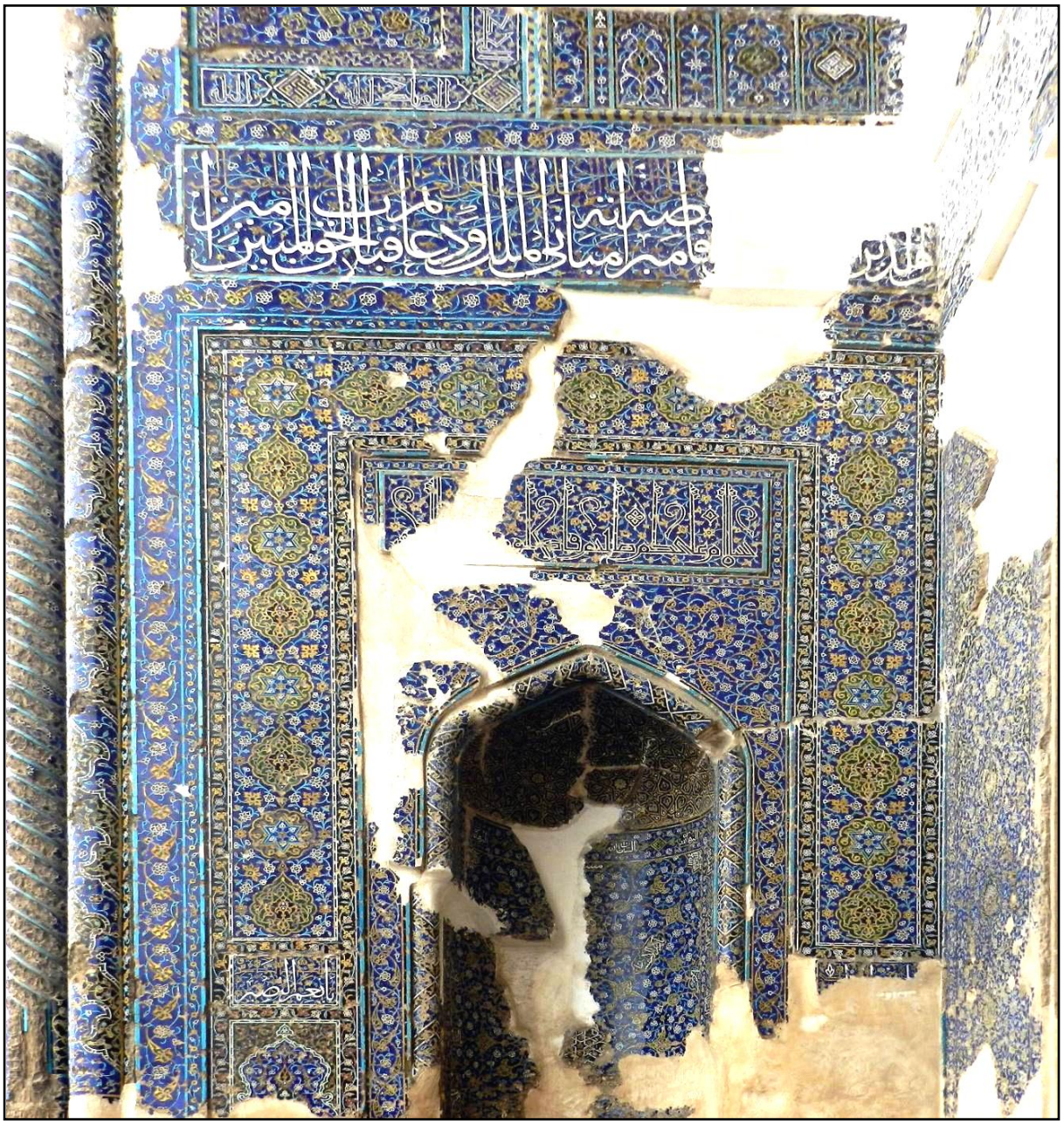
PHOTOGRAPHIES **VIDEOTHEQUE**

La Mosquée Bleue de Tabriz :

Construite en 1465 par une dynastie turkmène, la Mosquée Bleue fut ruinée en 1727 par le tremblement de terre qui détruisit la ville et fut laissée à l'abandon jusqu'à sa récente restauration. C'est le monument le plus significatif de la ville de Tabriz.

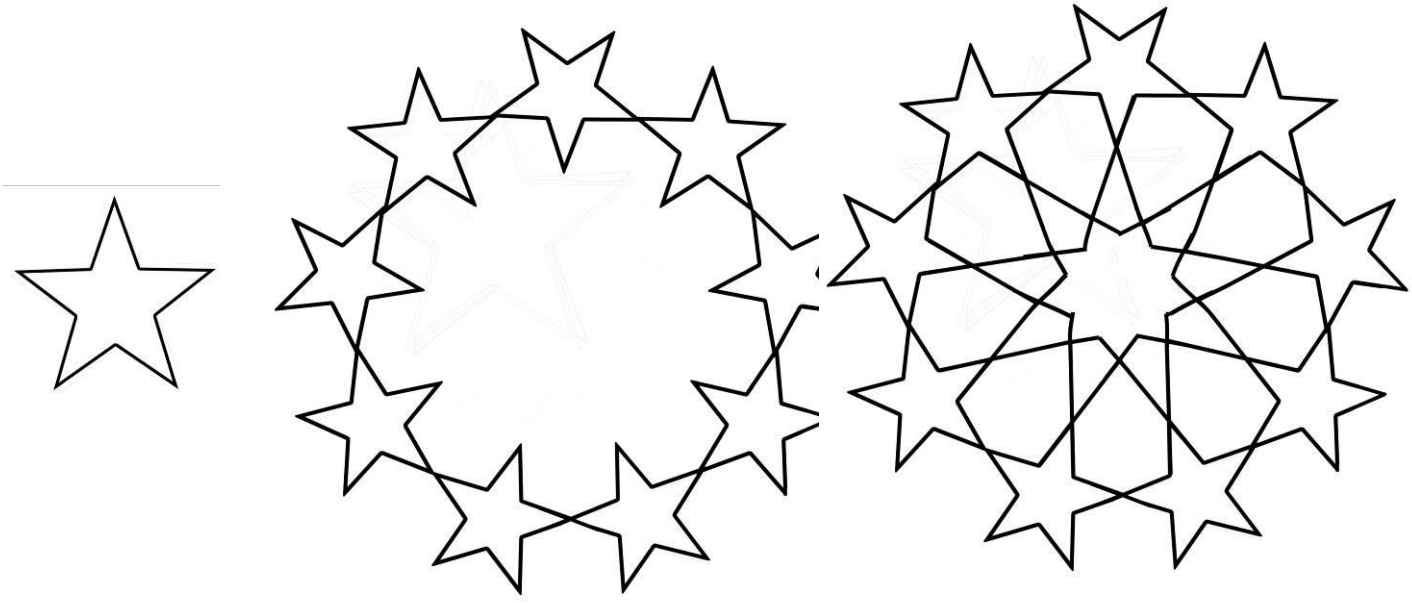
Ce chef d'œuvre architectural fit école en Perse par la qualité et la beauté de ses céramiques de type mu arrâk et de style floral. Les six couleurs d'émaux utilisées, avec une dominante bleue, se retrouvent rarement dans la palette des couleurs de l'époque ; ces couleurs sont rehaussées par un lambris de marbre en relief.

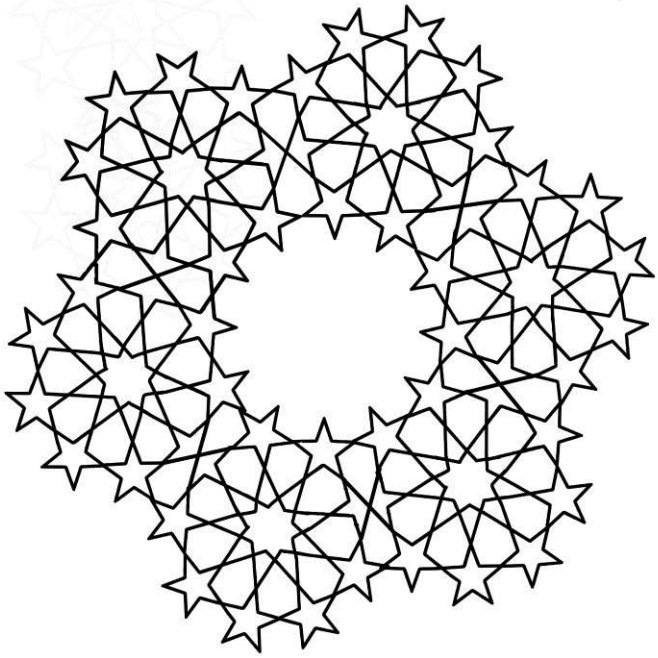
Les textes, en caractères cursifs enchevêtrés de pampres de vigne et de fleurs, font leur apparition et voisinent avec des médaillons d'écriture bannaï, des rosaces florales et des frises d'arabesques.

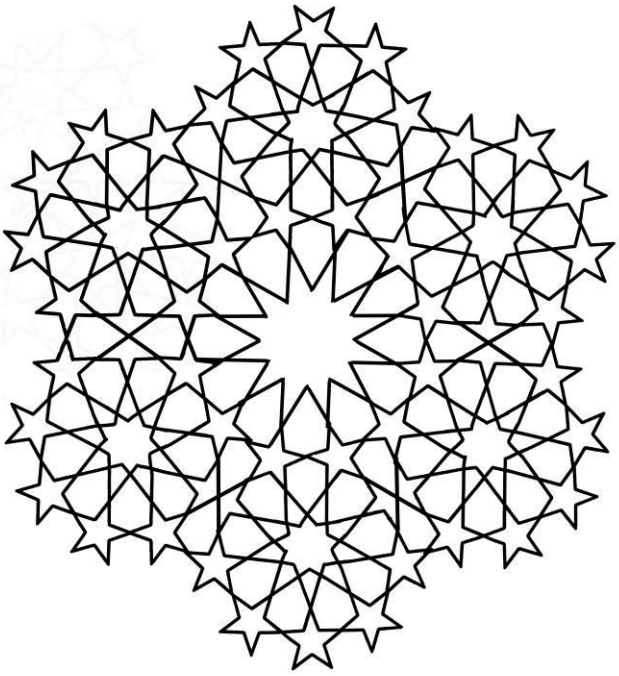


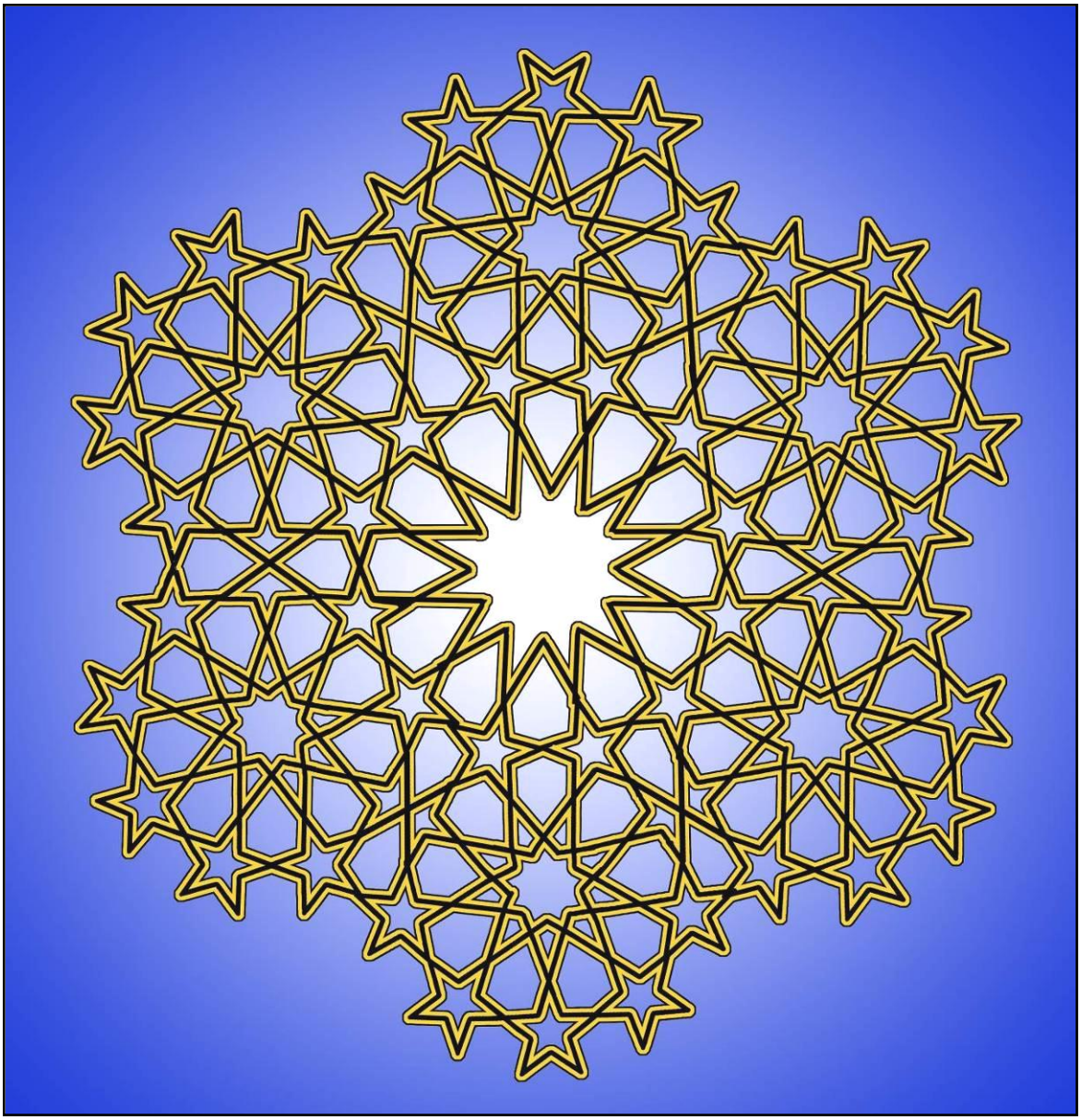
RETOUR

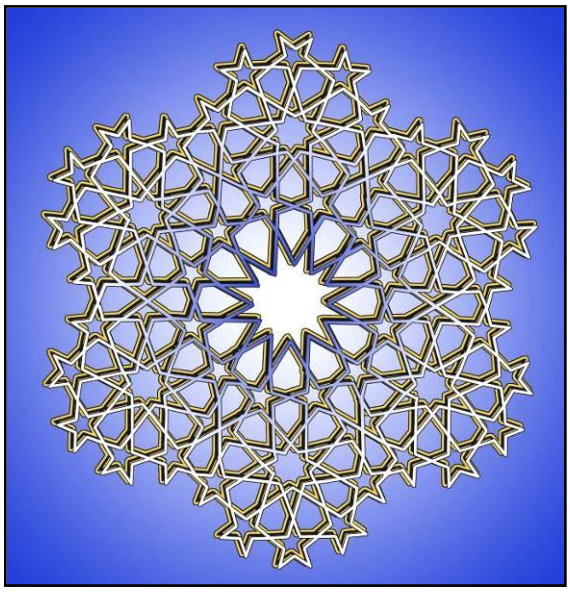
Une première couronne de neuf pentagones étoilés définit un module ayant en son centre une étoile à neuf.
Une deuxième couronne de six de ces modules à neuf crée une étoile à douze.

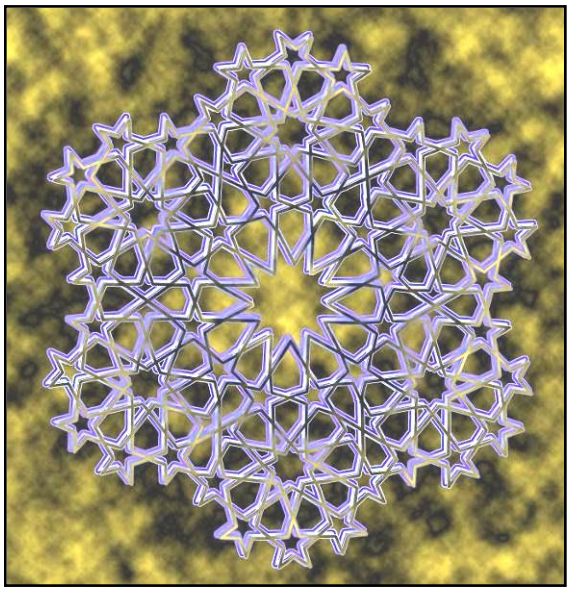


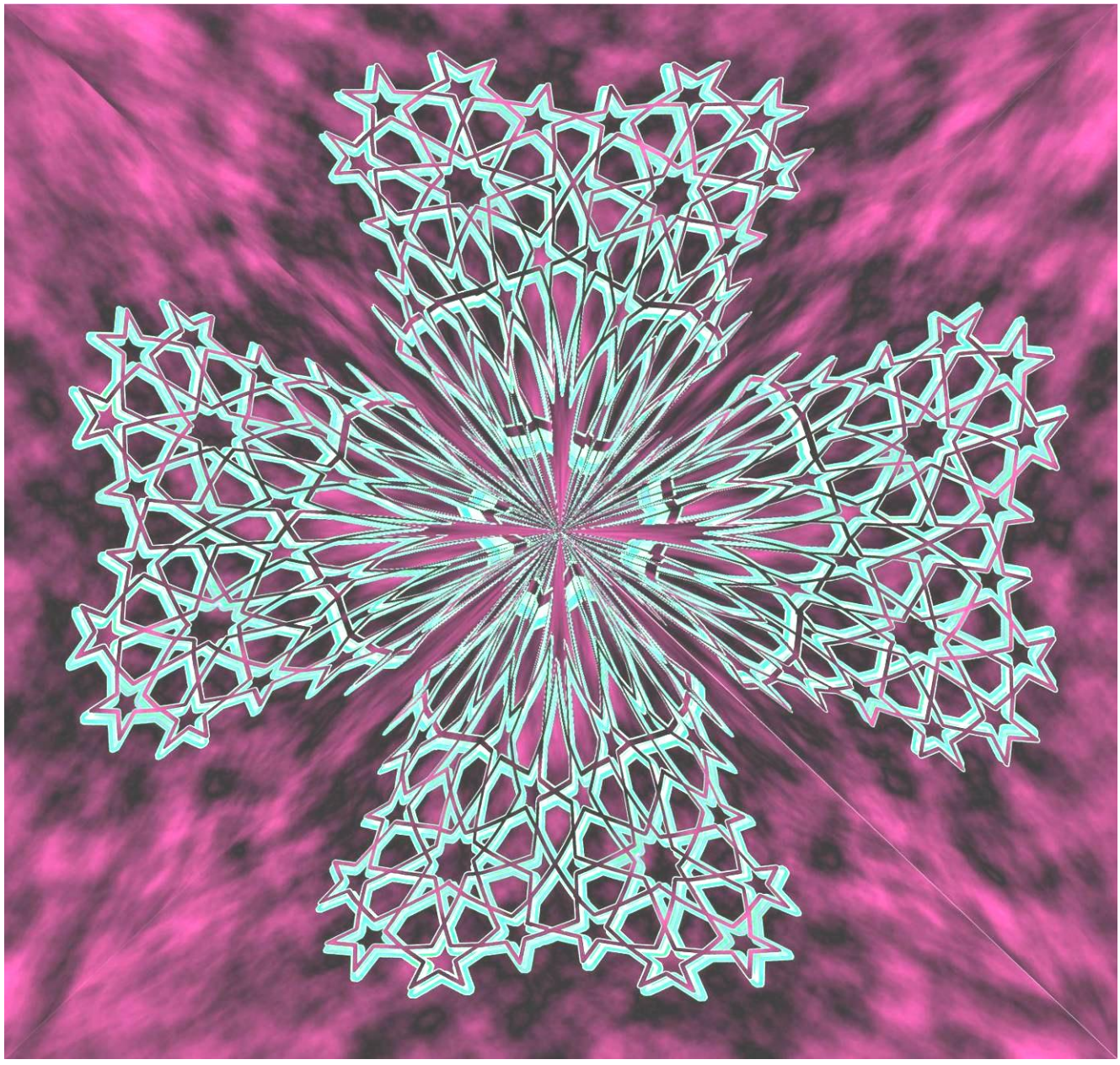


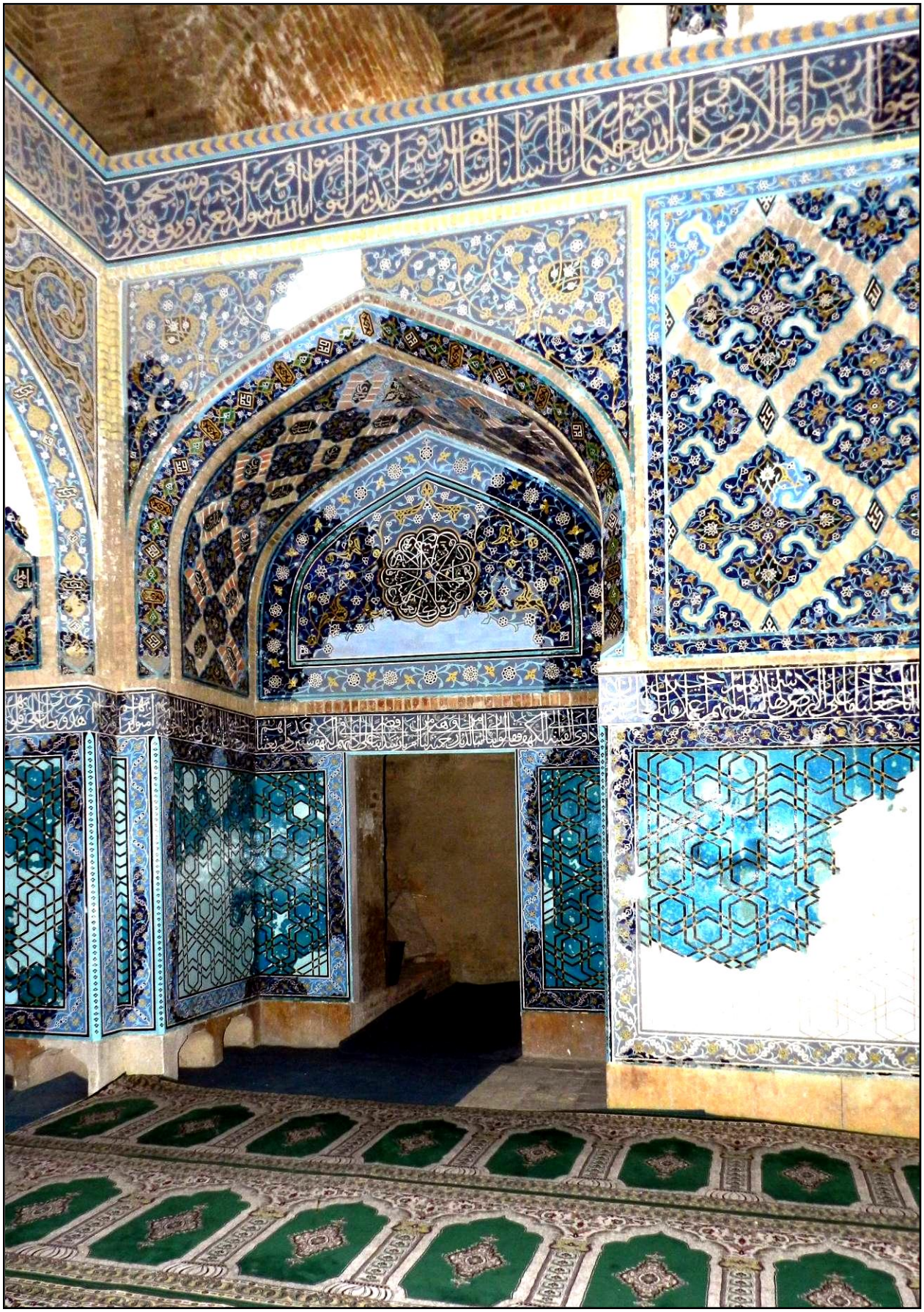


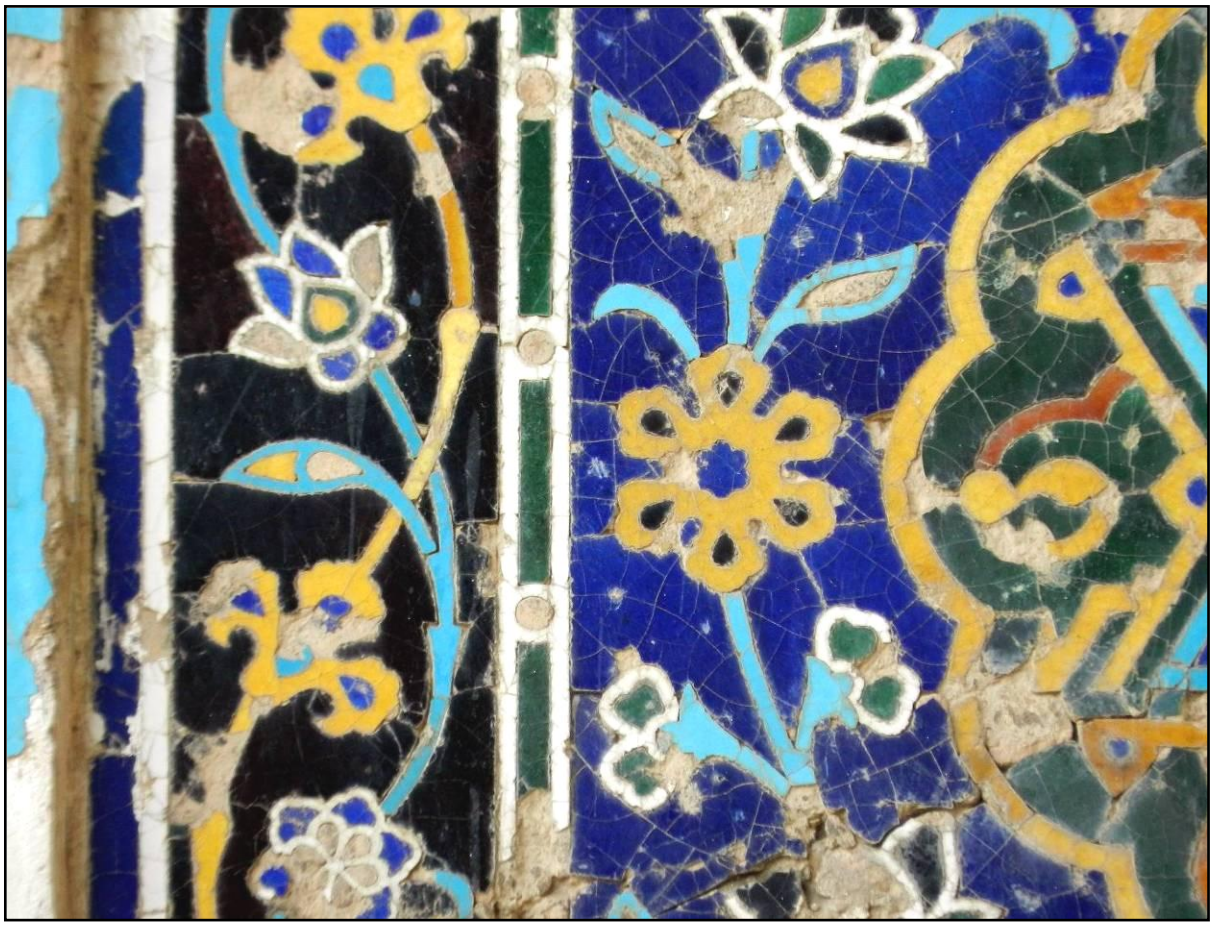




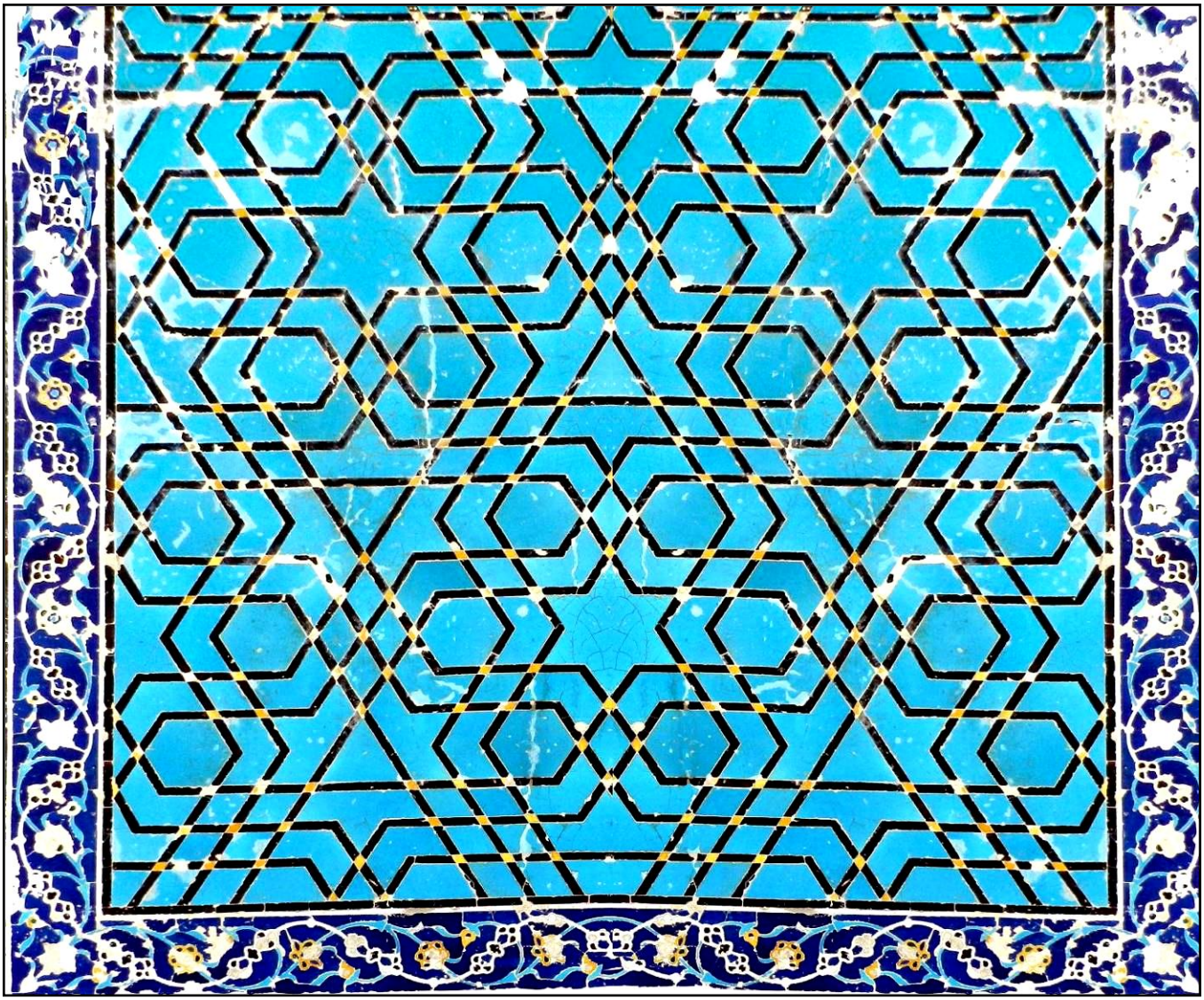


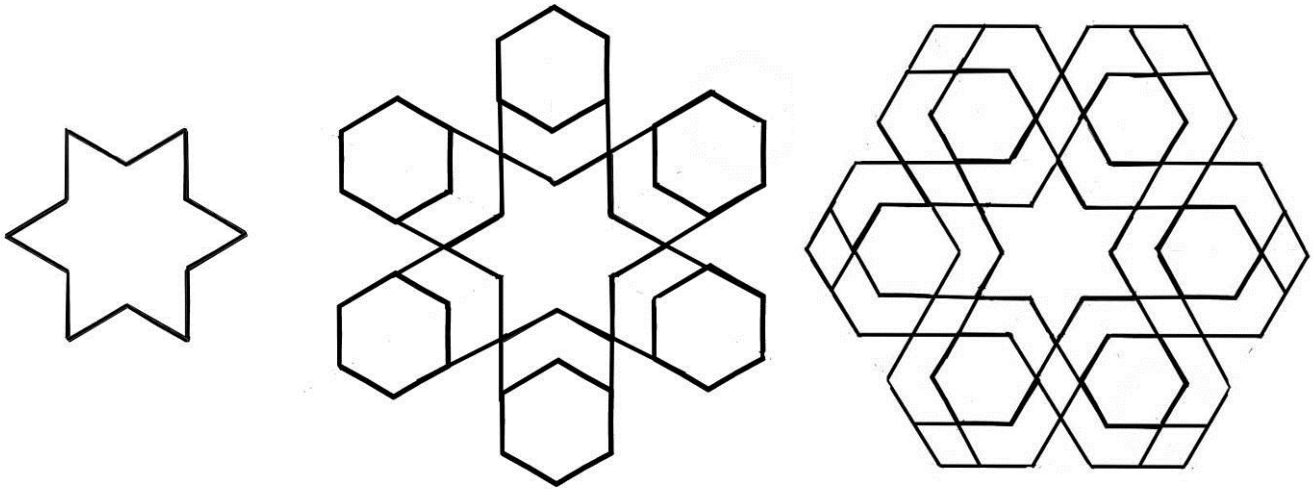


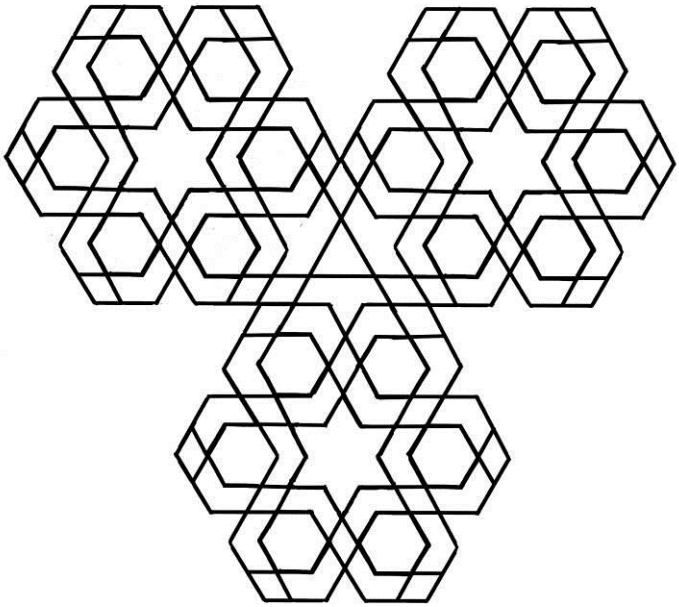


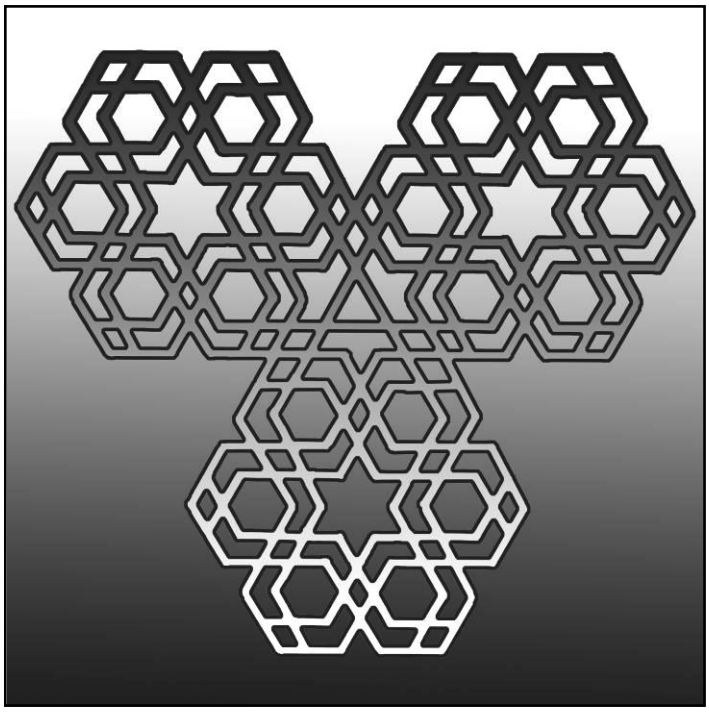


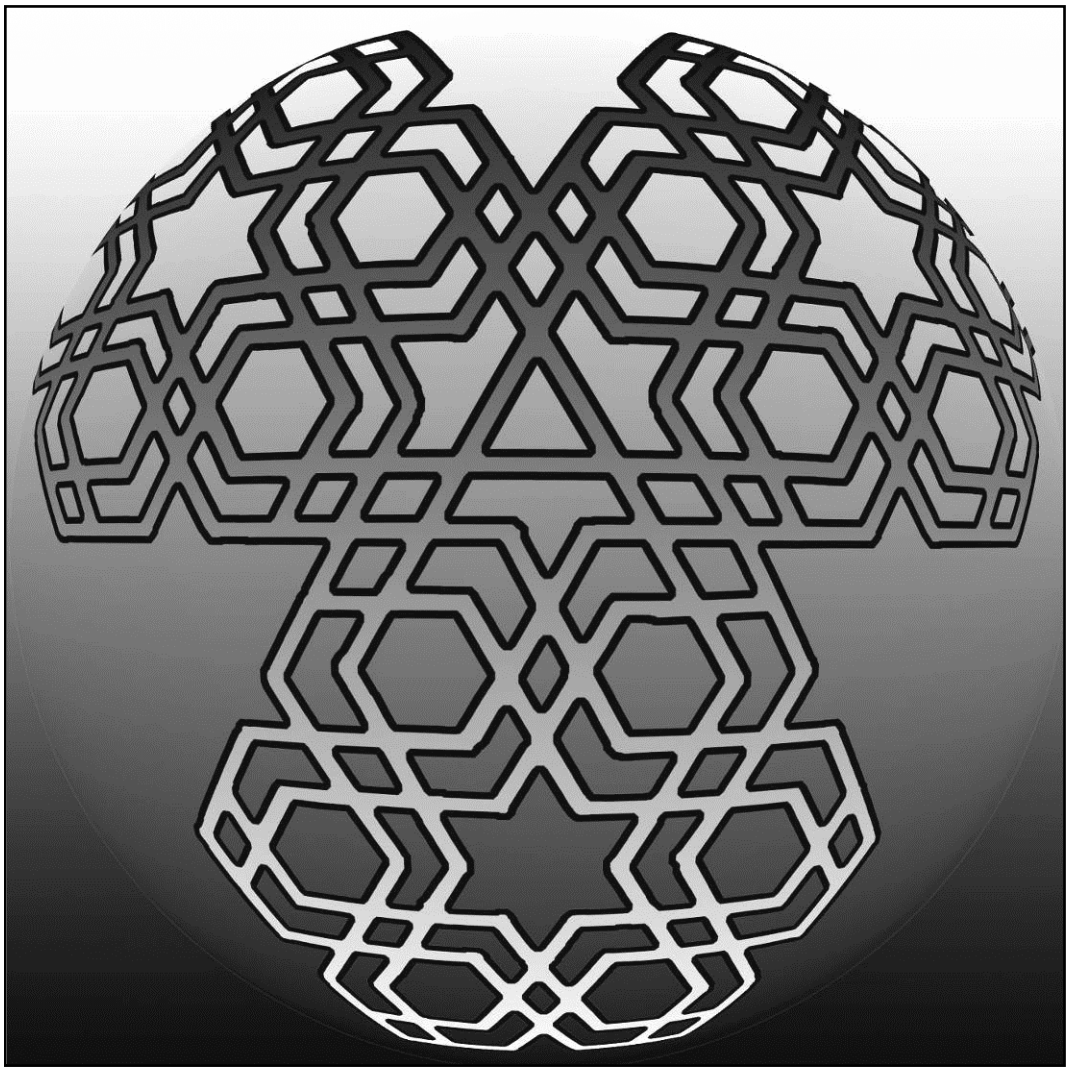
Tracés géométriques fait d'incrustations dans du stuc de bandeaux de céramique émaillée de couleur noire.
Dessin construit avec des hexagones concaves et convexes.

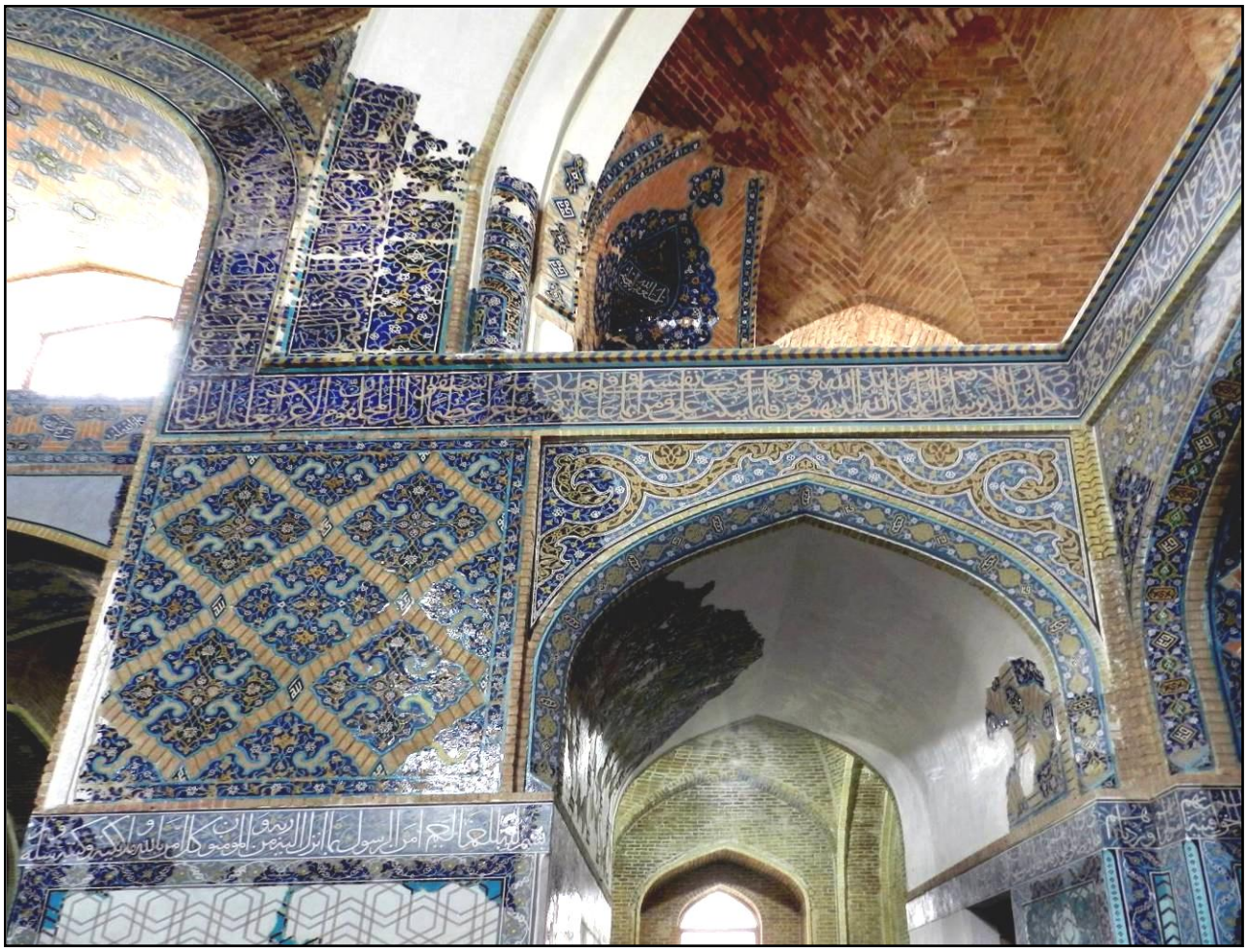


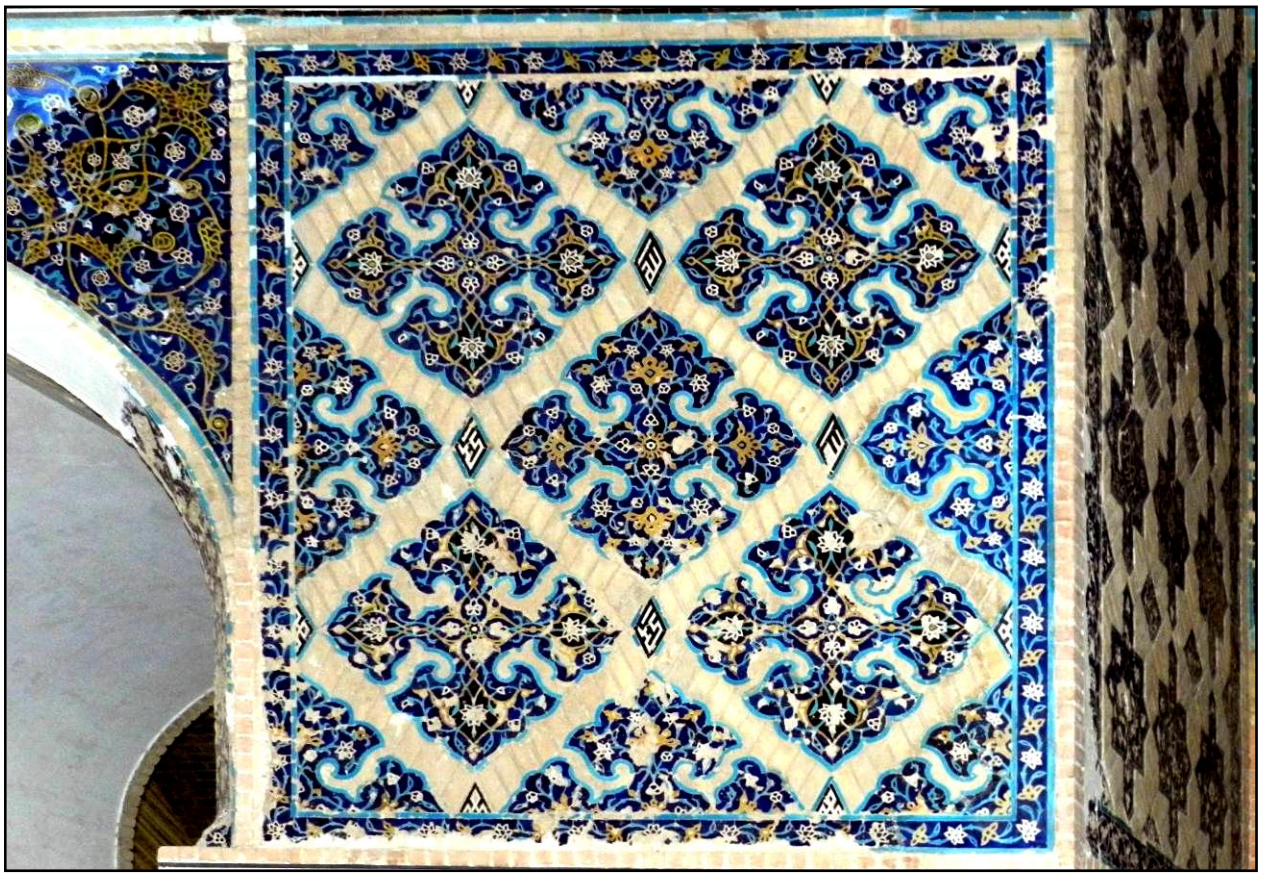


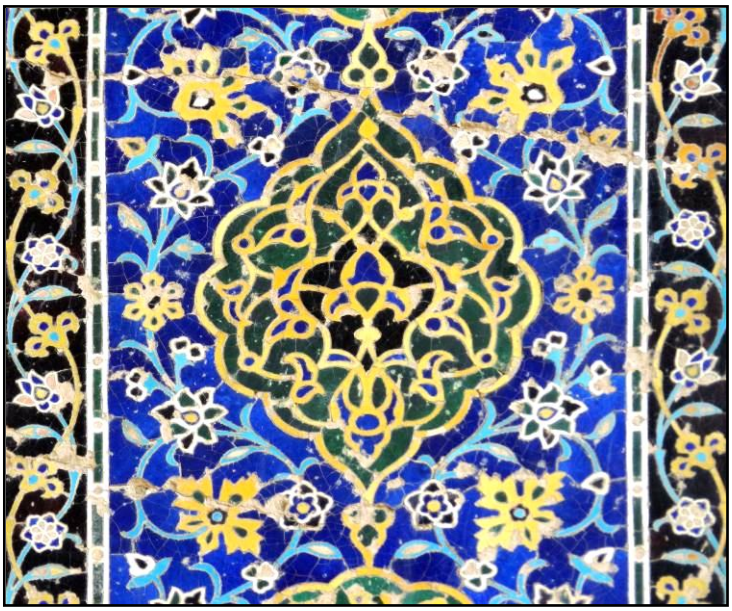


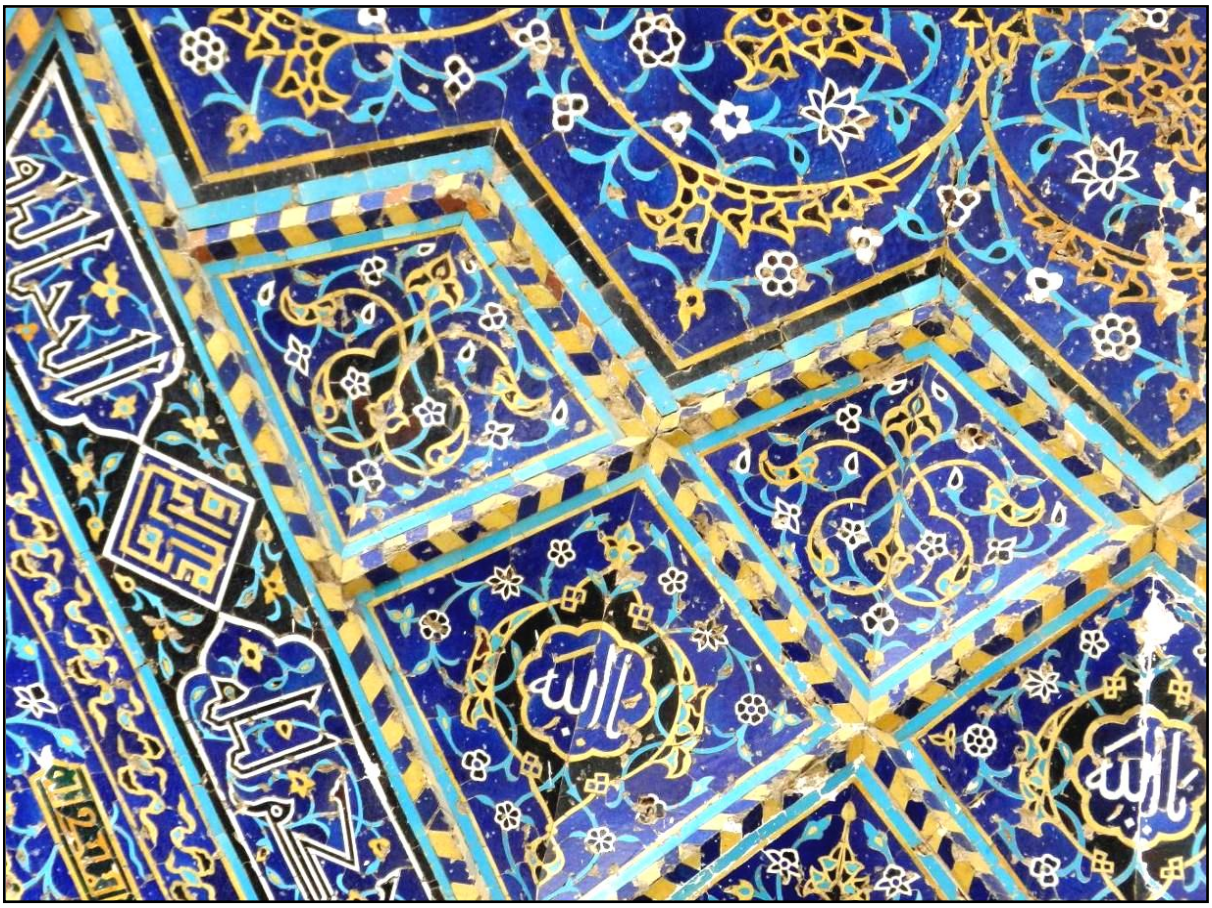




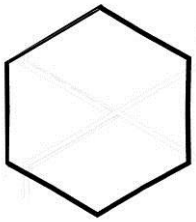


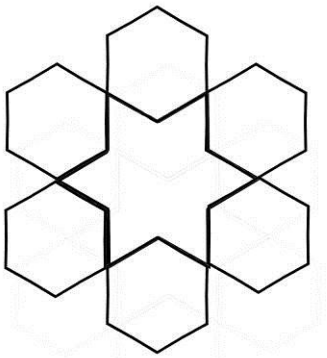


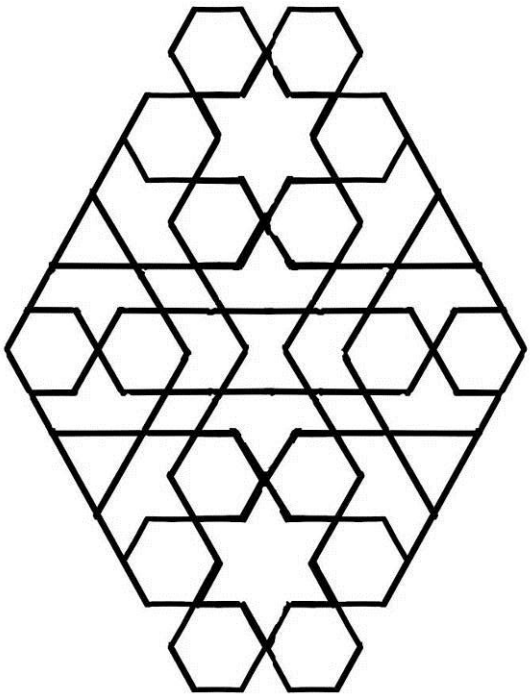


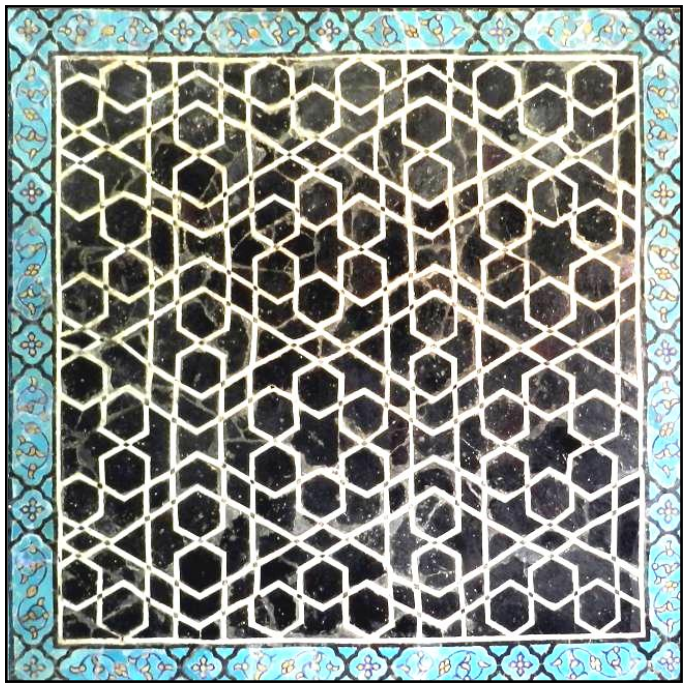


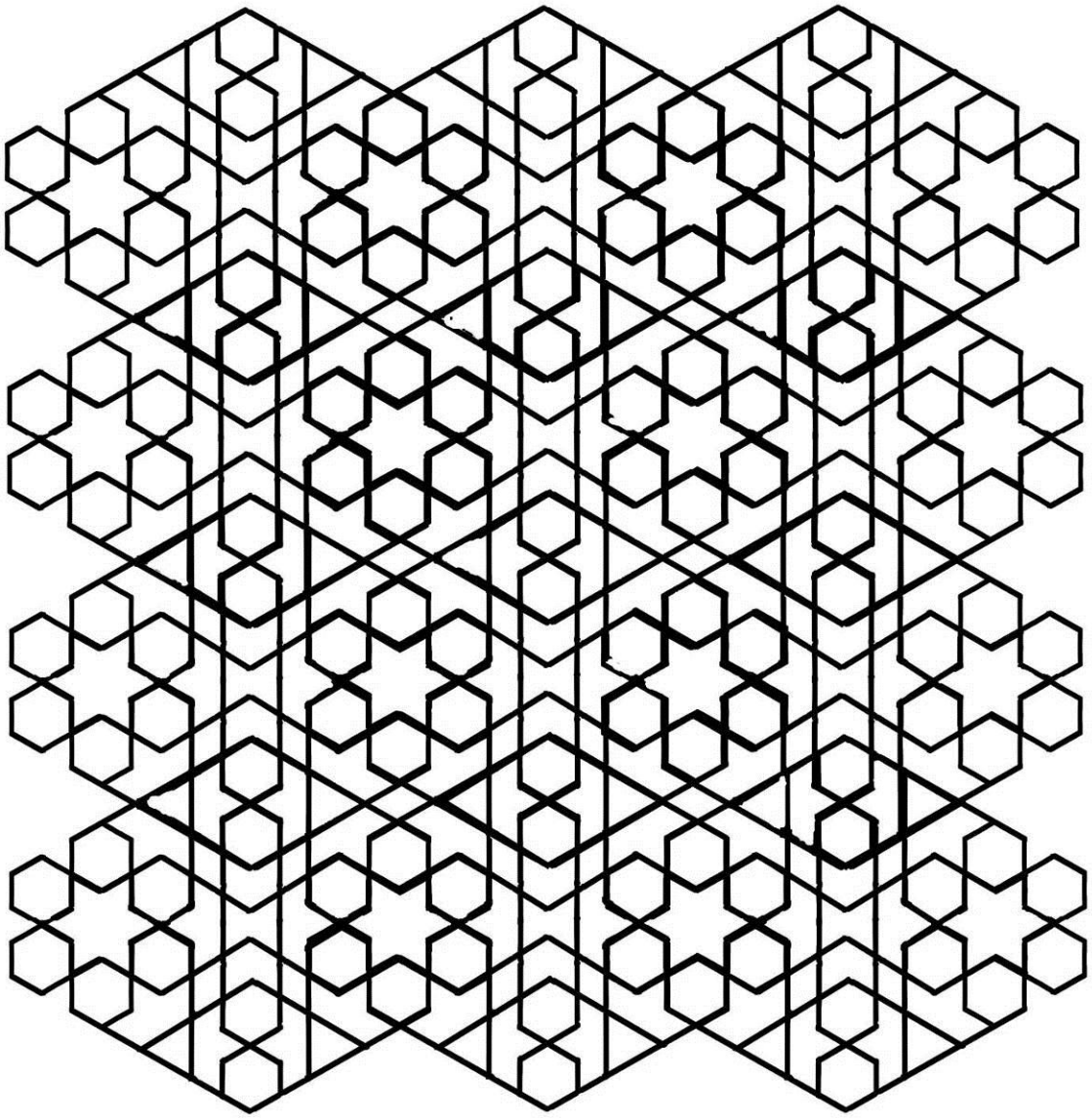
Tracés géométriques fait d'incrustations dans du stuc de bandeaux de céramique émaillée de couleur noire.
Décor géométrique construit avec des hexagones convexes.

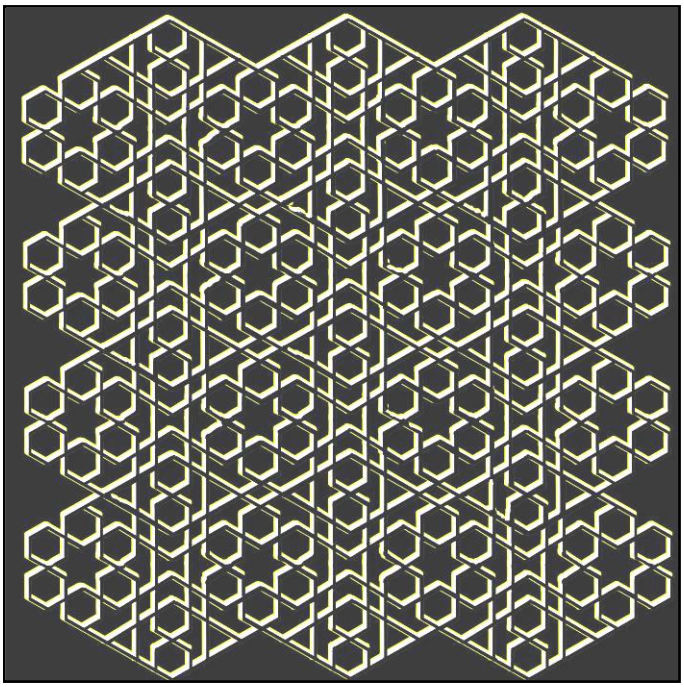


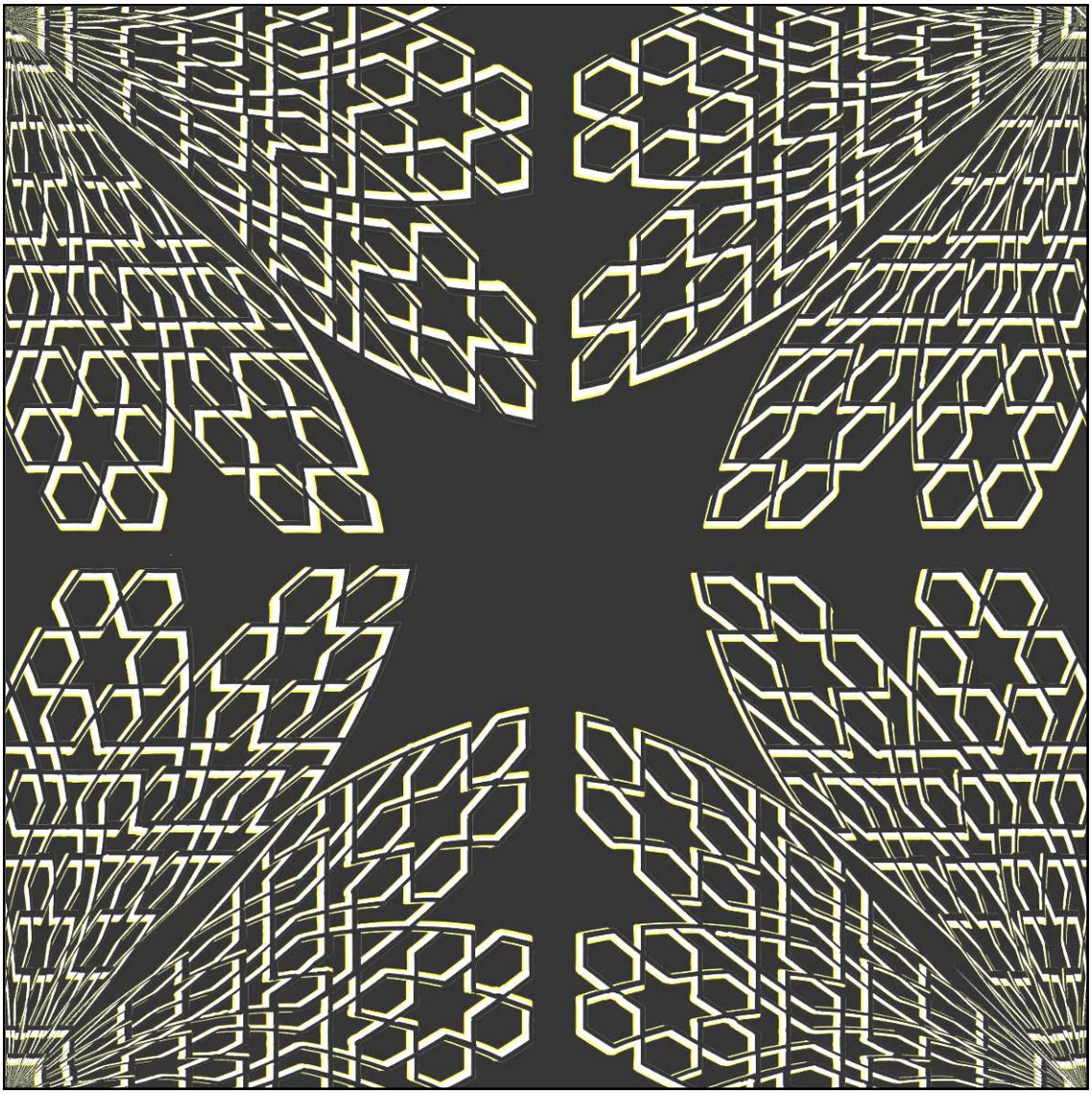


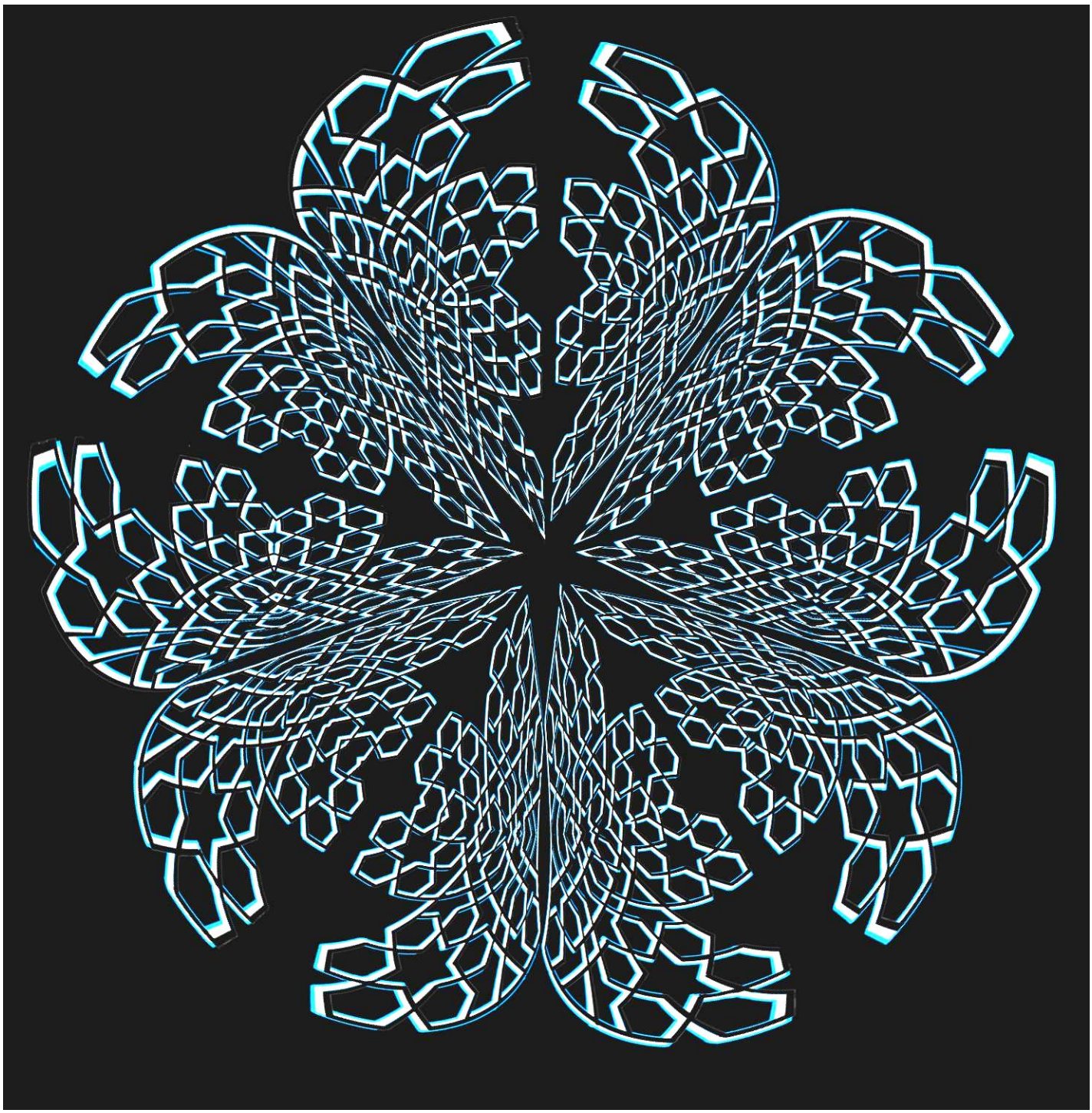


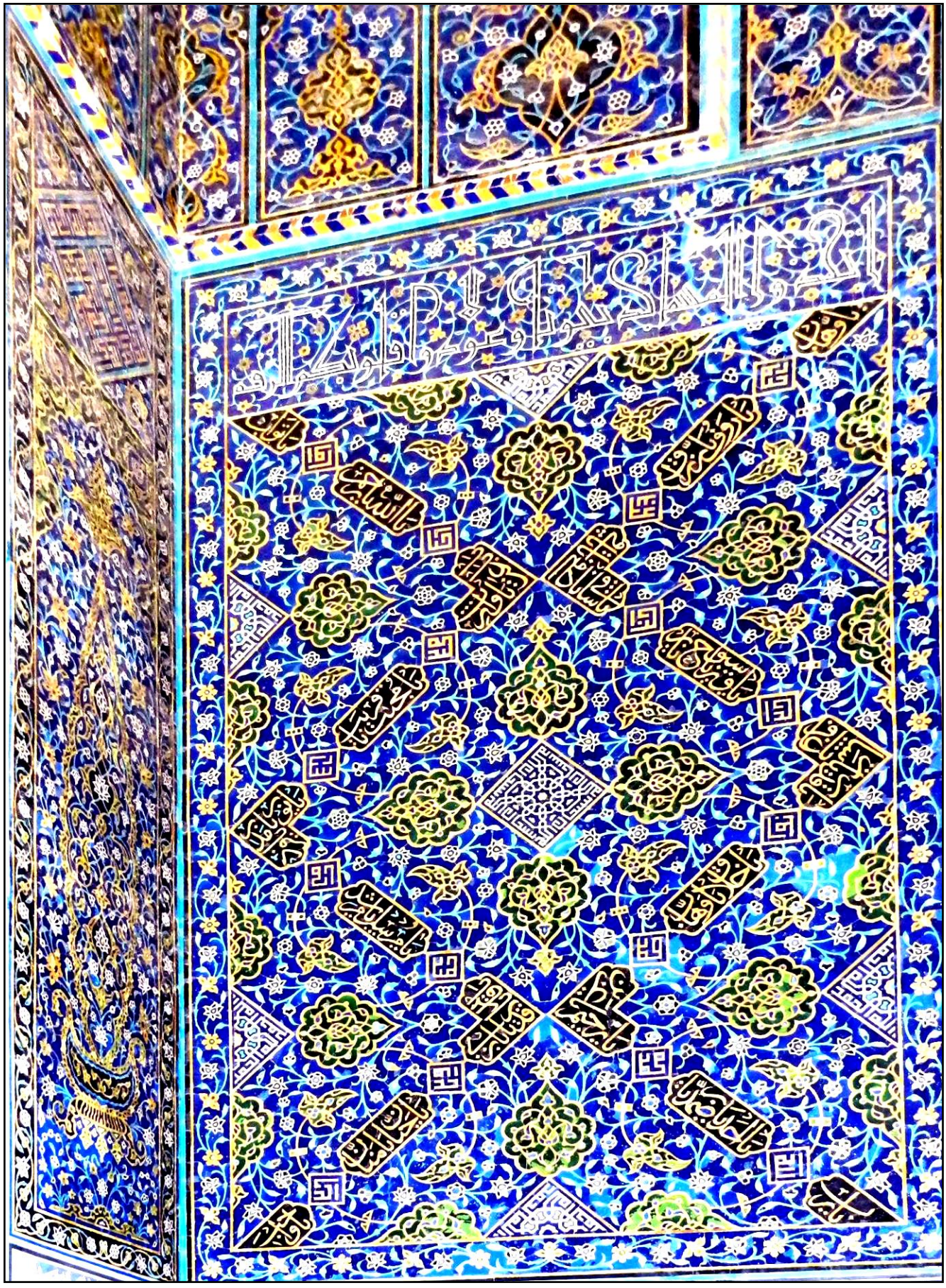


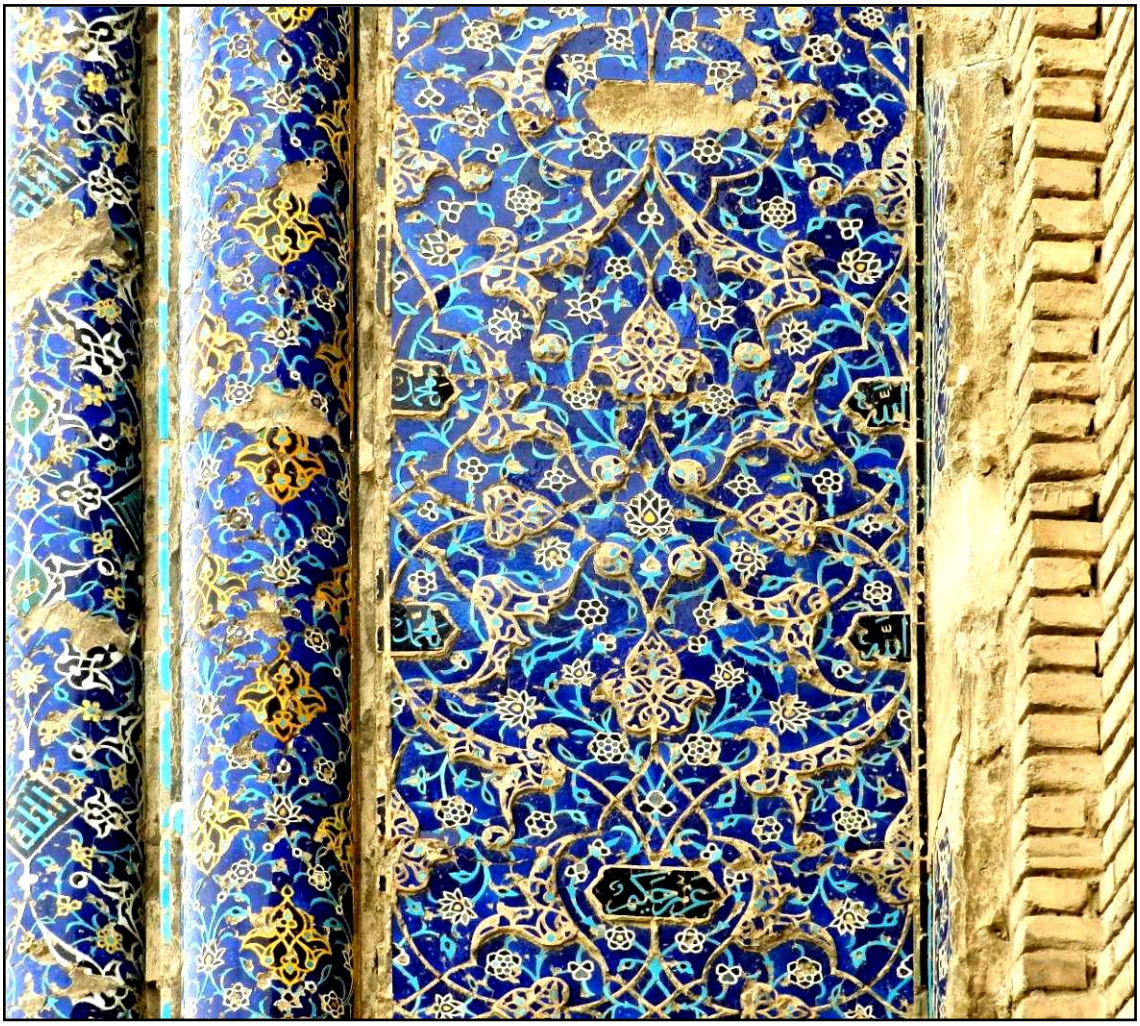


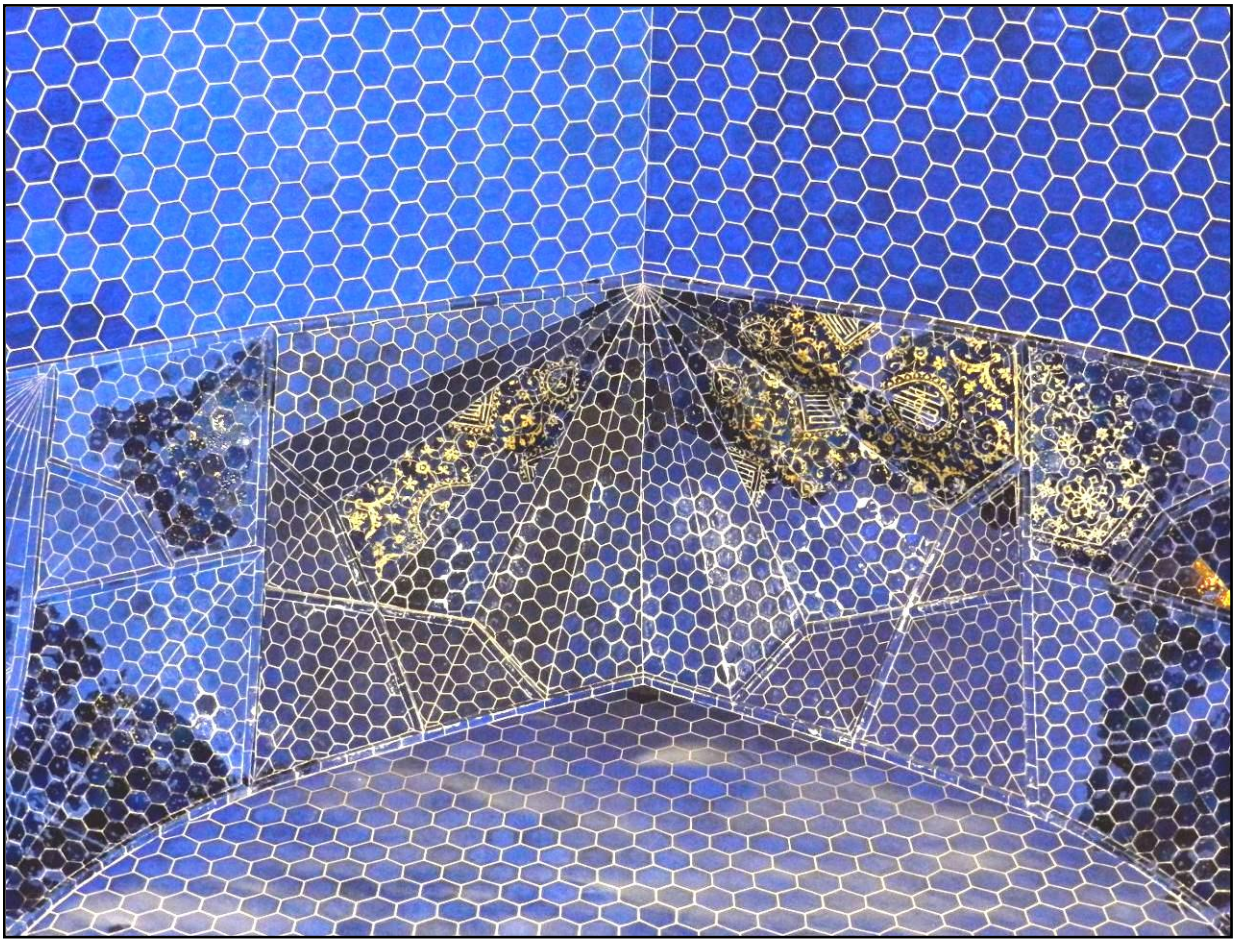












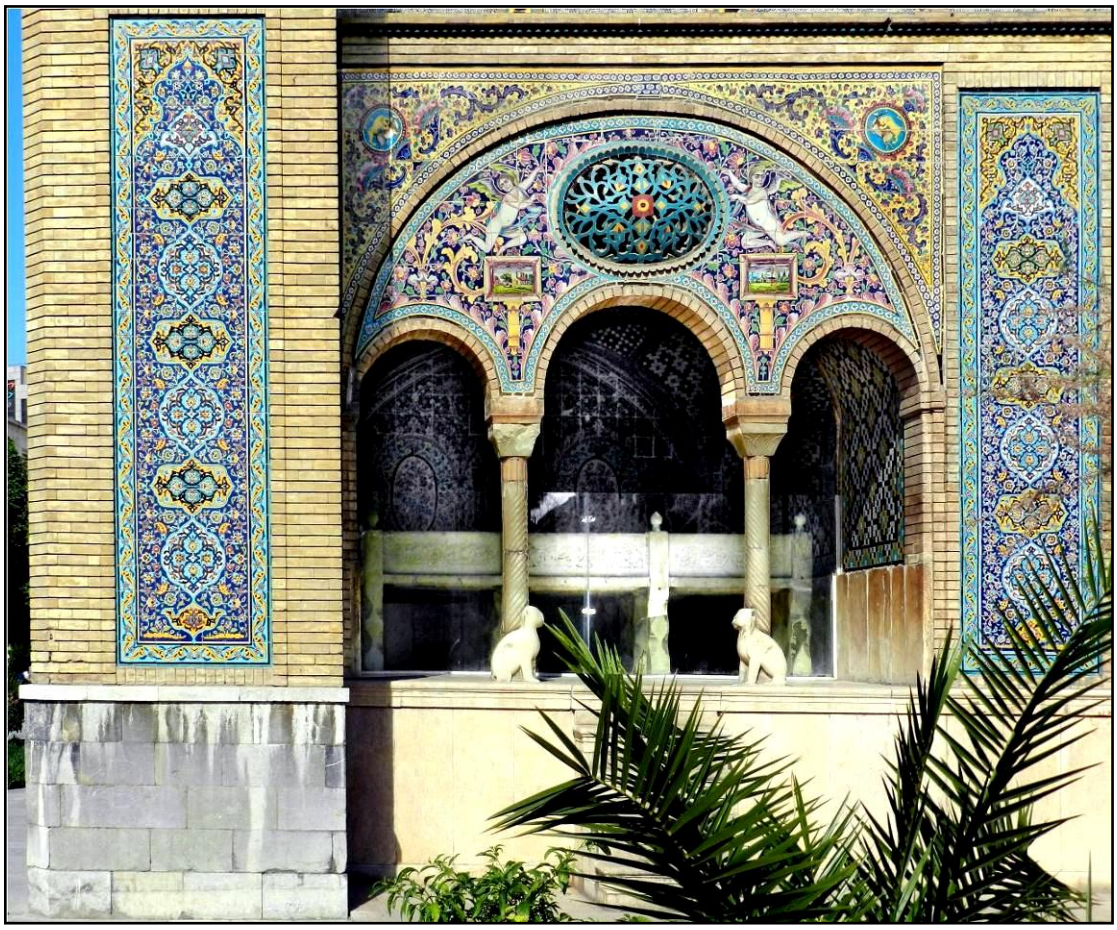
Téhéran : le palais du Golestân.

Chef d'œuvre de la dynastie kadjare, le palais du Golestân, construit en 1779, illustre à lui seul toutes les techniques traditionnelles de l'art persan. L'influence de l'occident est visible dans les tableaux de faïence, de type azulejos, visibles dans la cour extérieure et représentant des paysages européens.

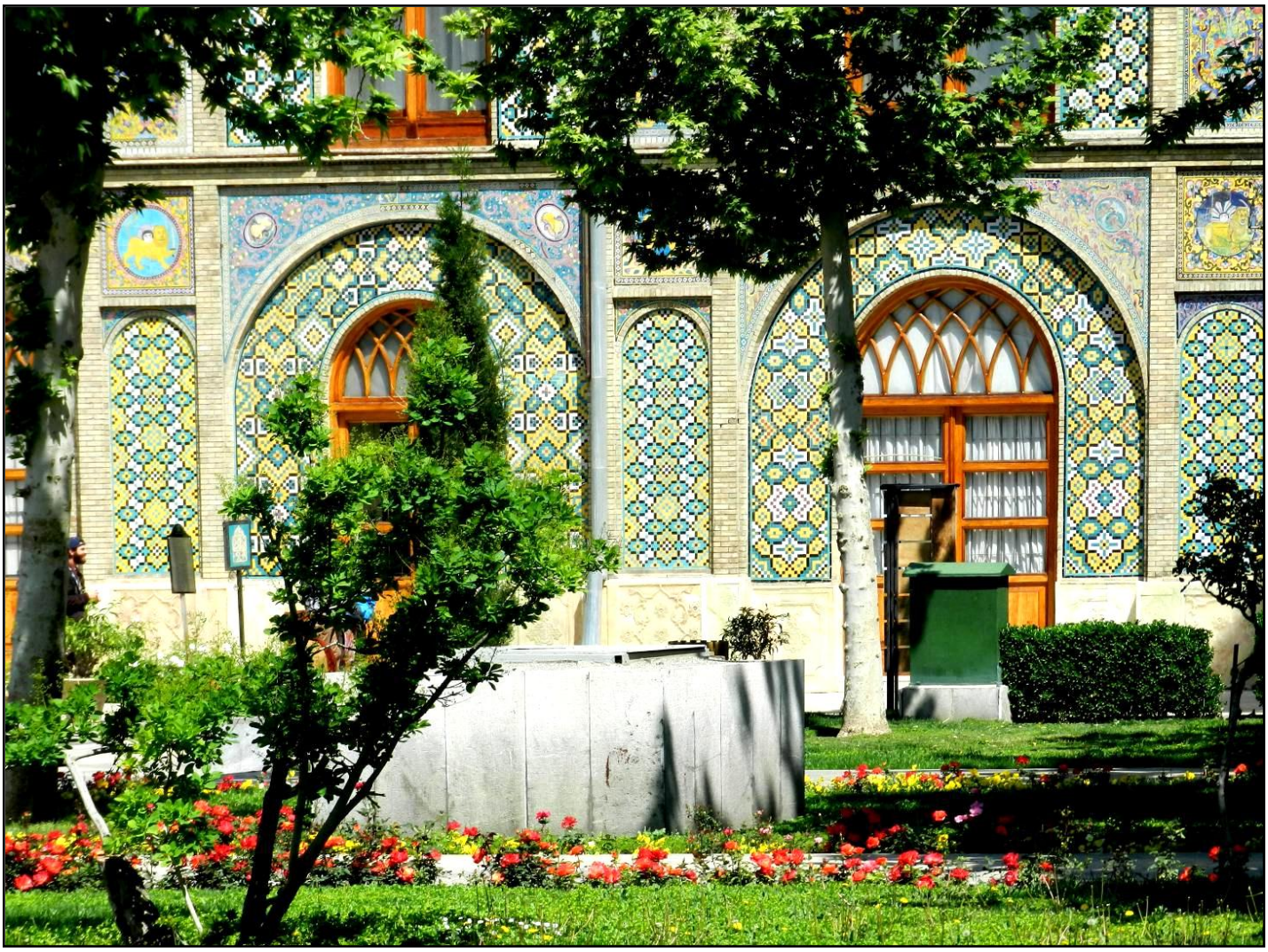
L'utilisation de miroirs comme appareil de décoration fait son apparition.

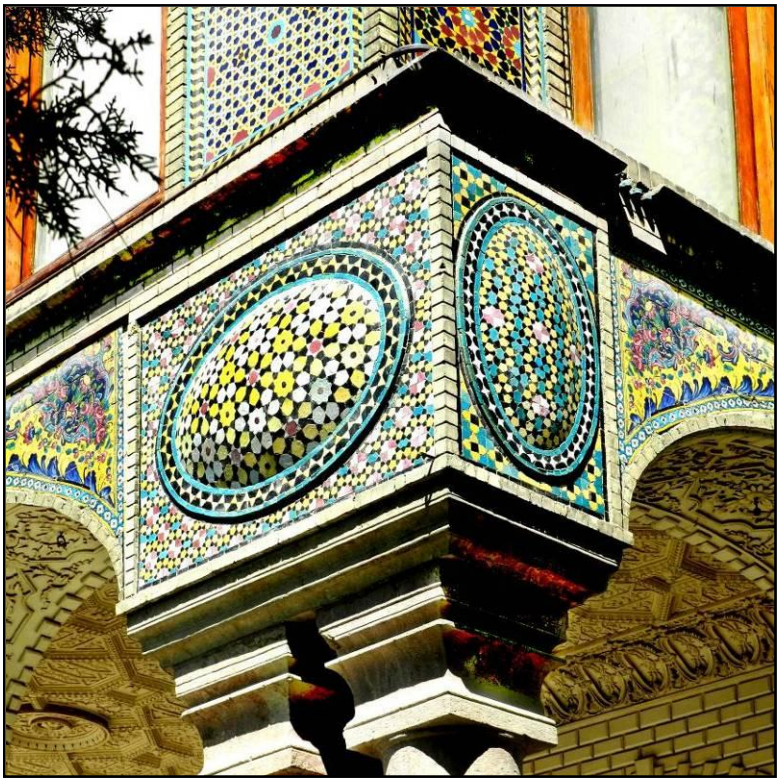
Partie habitable du palais, le reste étant réservé aux réceptions et à l'administration de l'état.

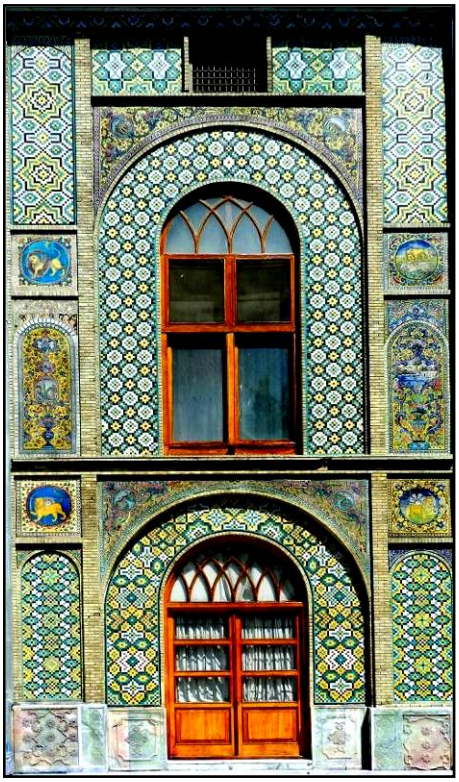
RETOUR



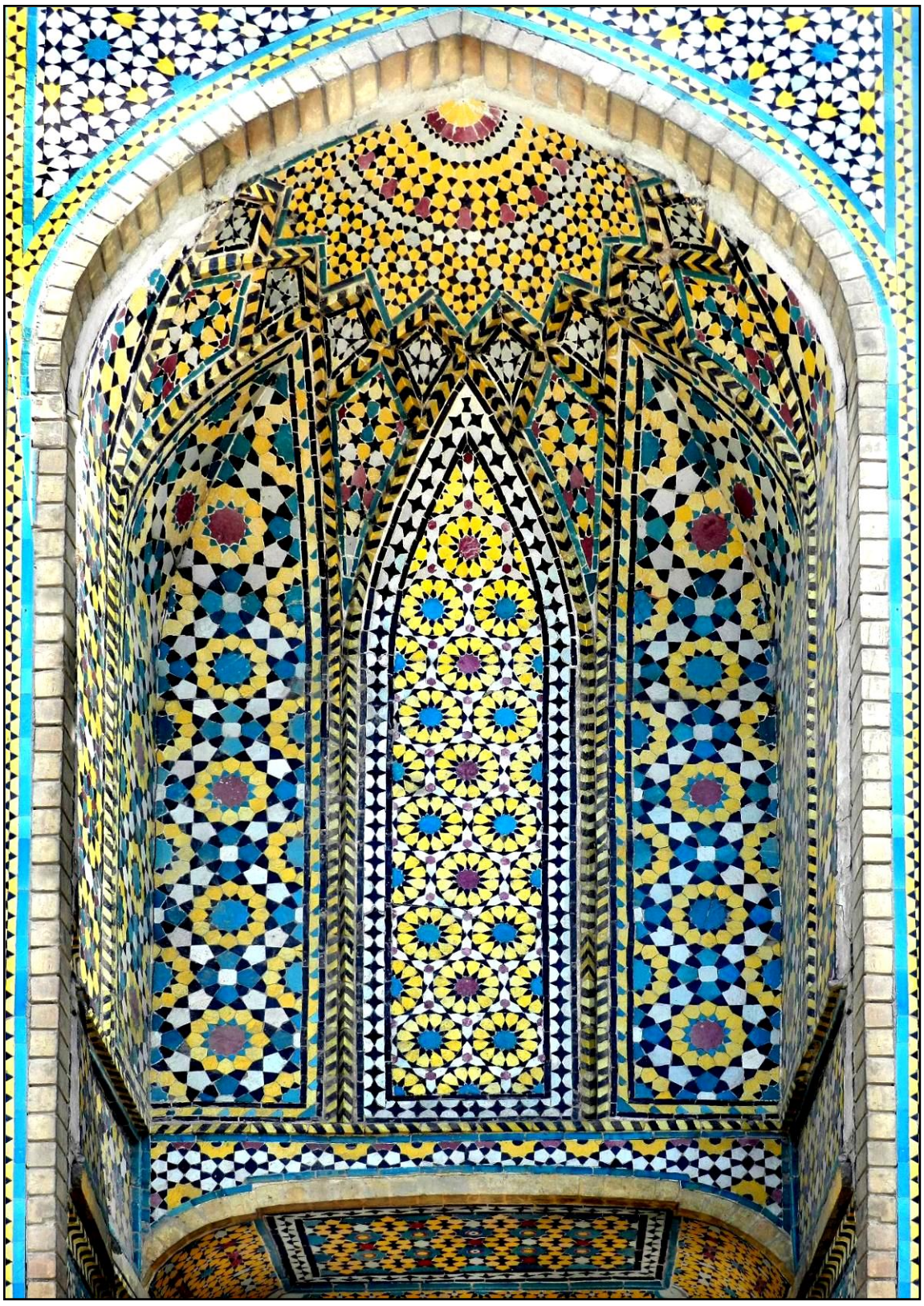
Golestân, ou palais des roses

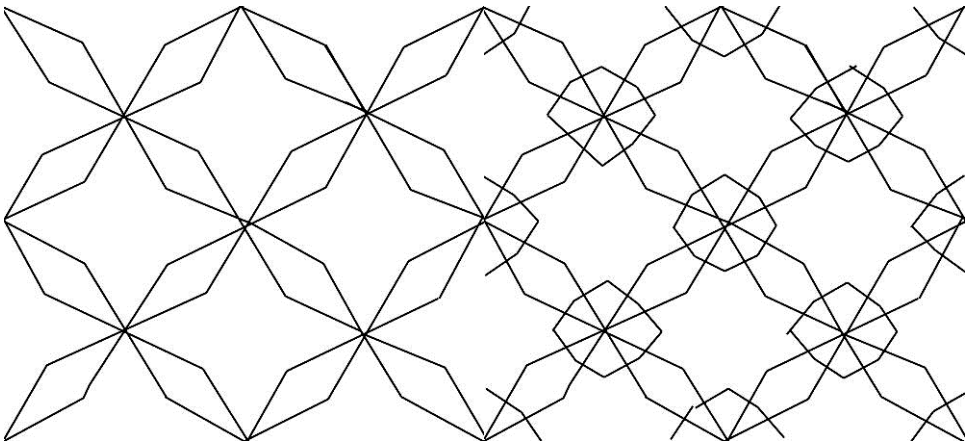


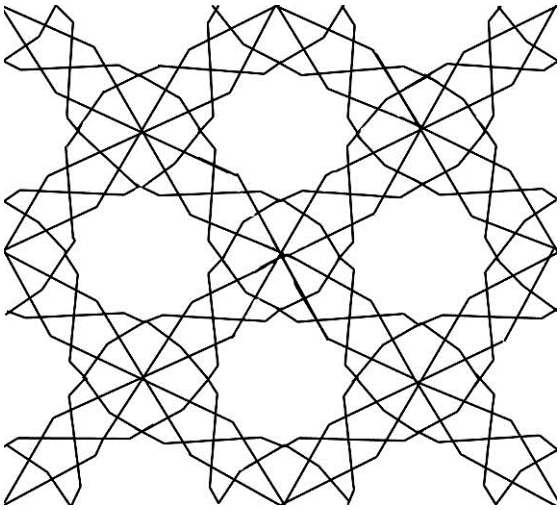


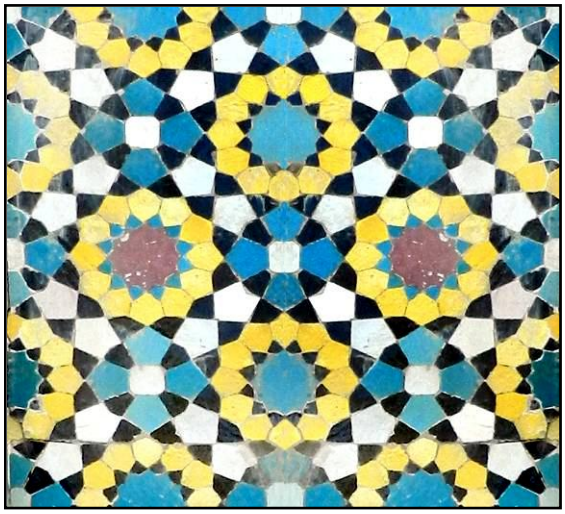


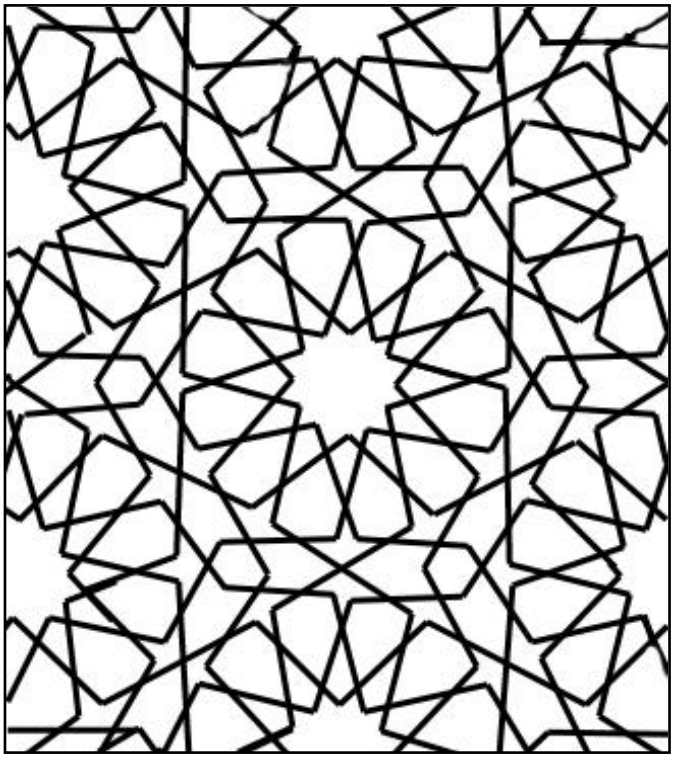
Cour du palais.
Sur les côtés, constructions non conventionnelles d'étoiles à douze.
Au milieu. Combinaison d'étoiles à douze. Chaque étoile est construite par une ronde de pentagones étoilés.

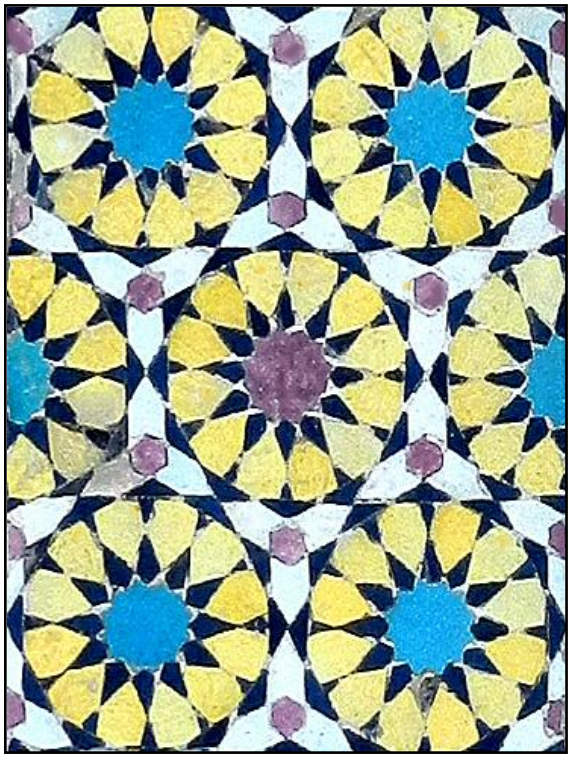


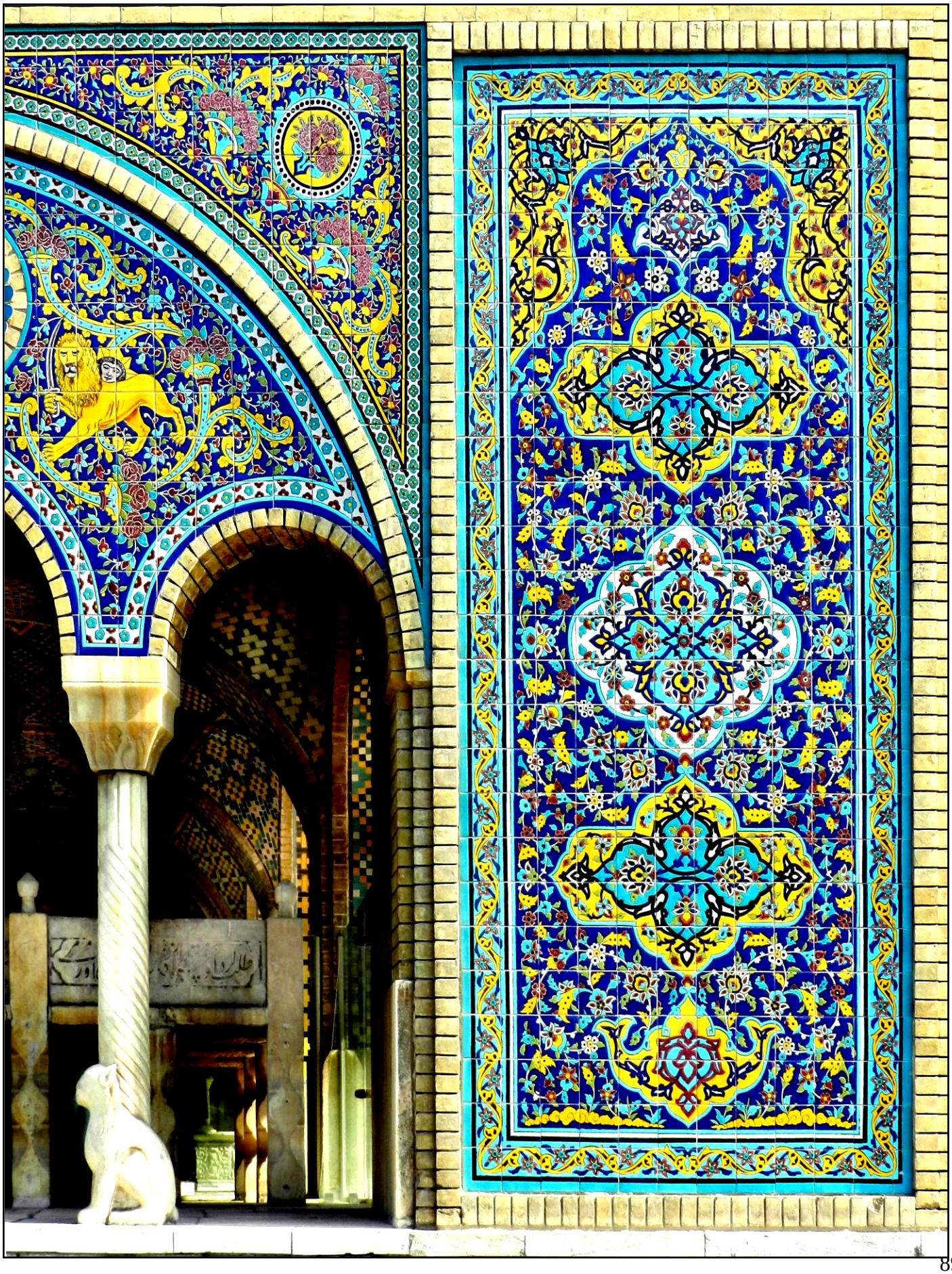


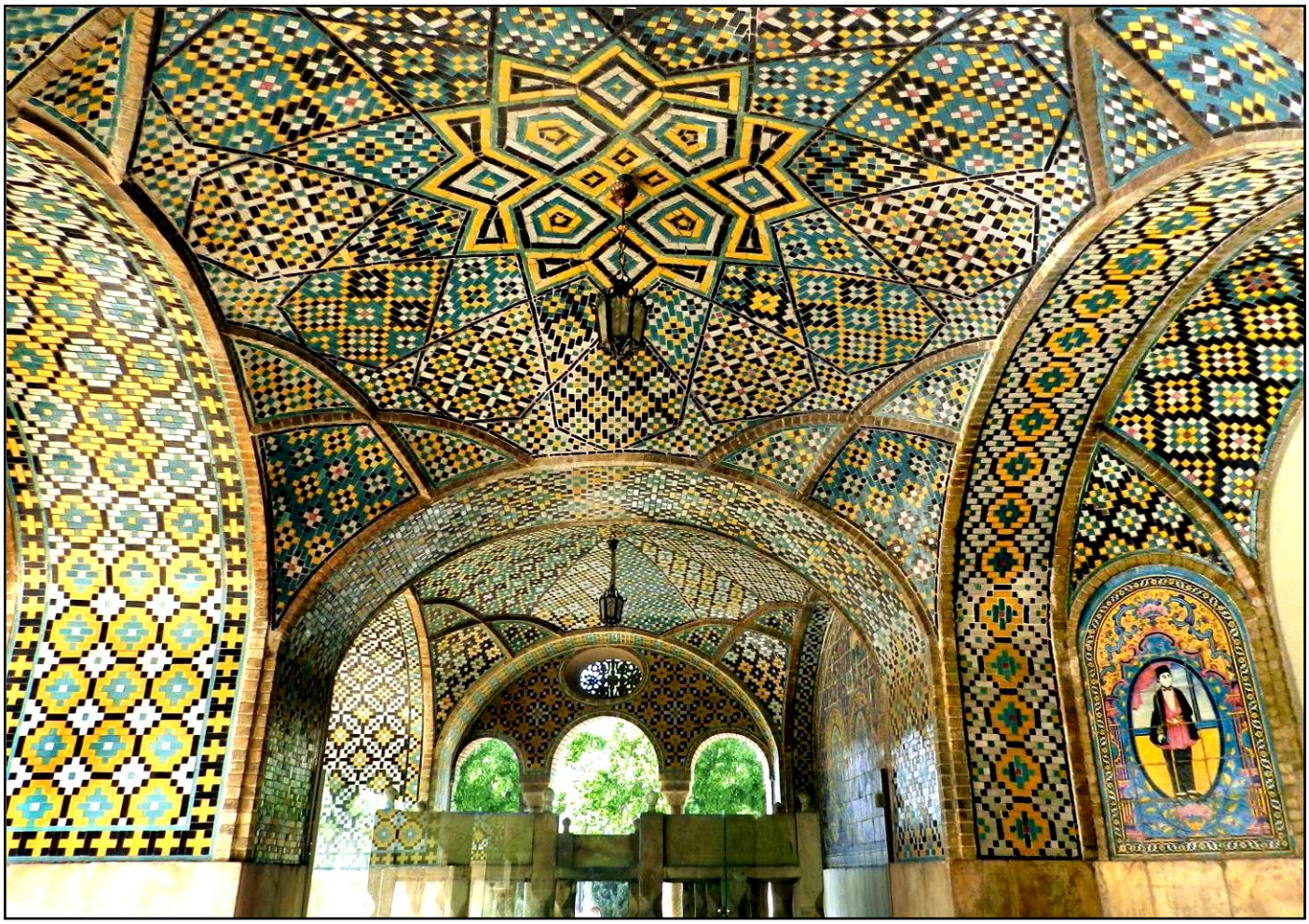


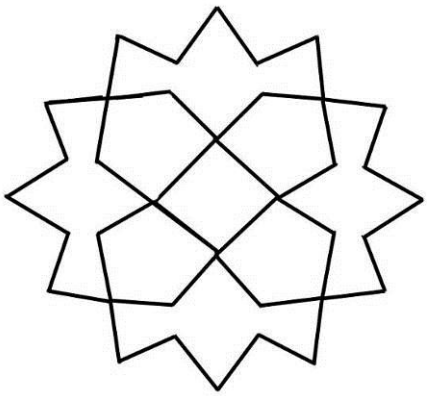


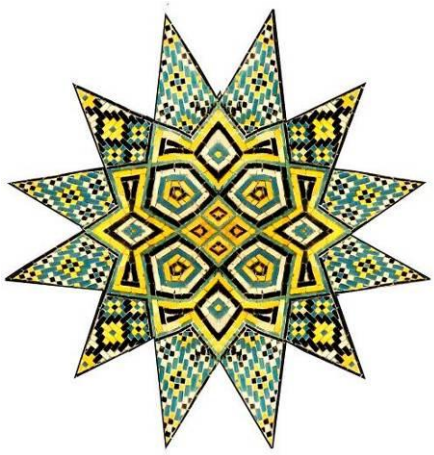


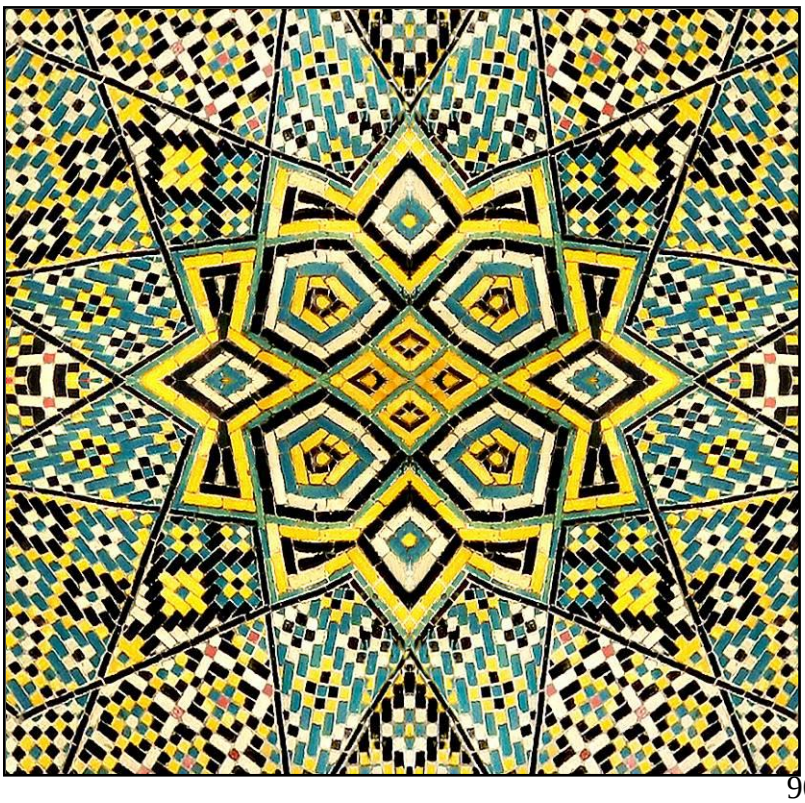


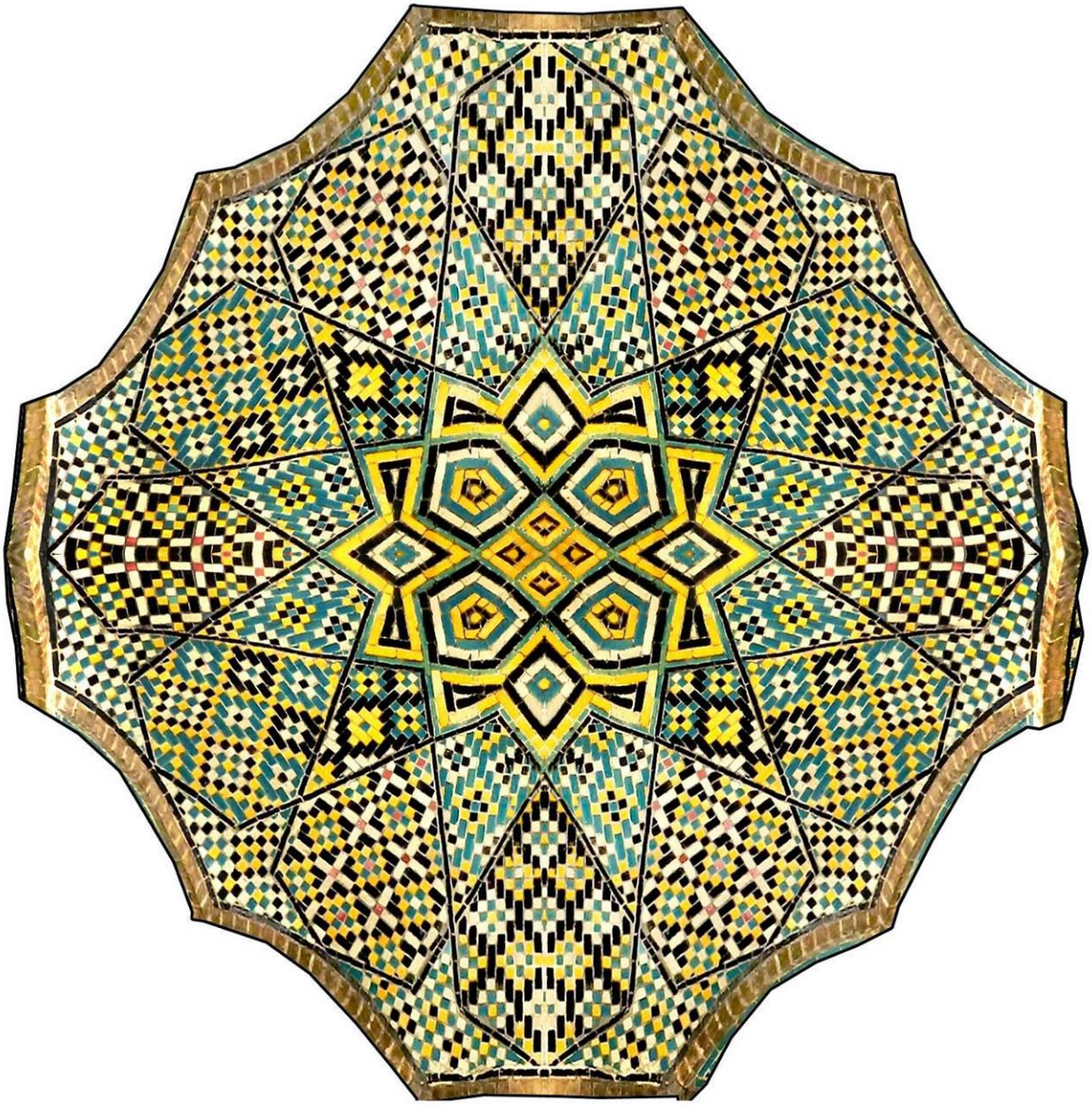


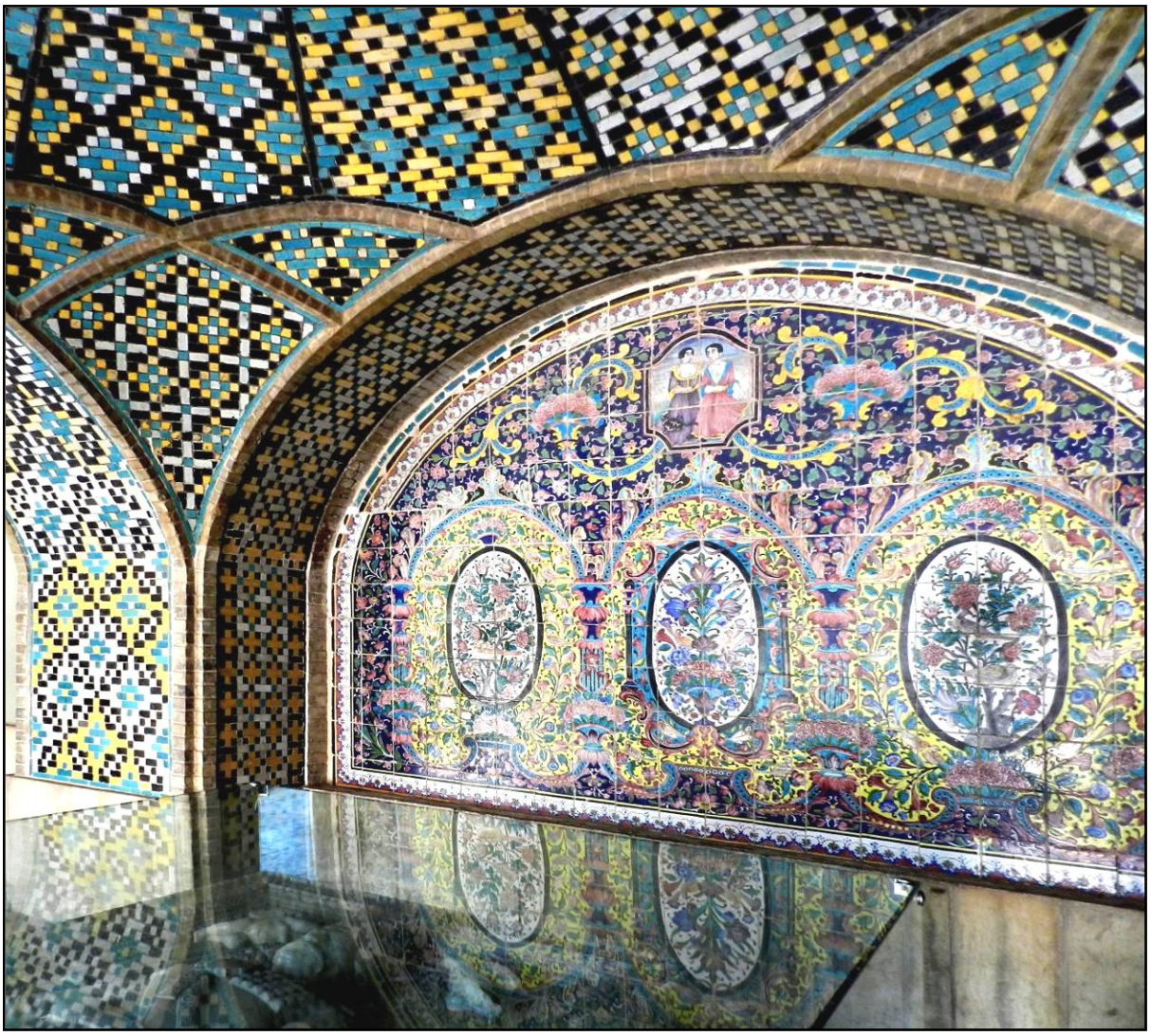


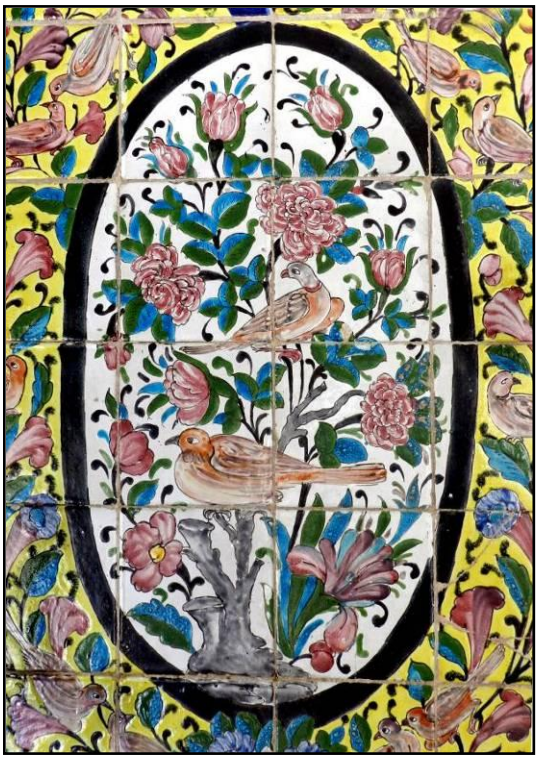


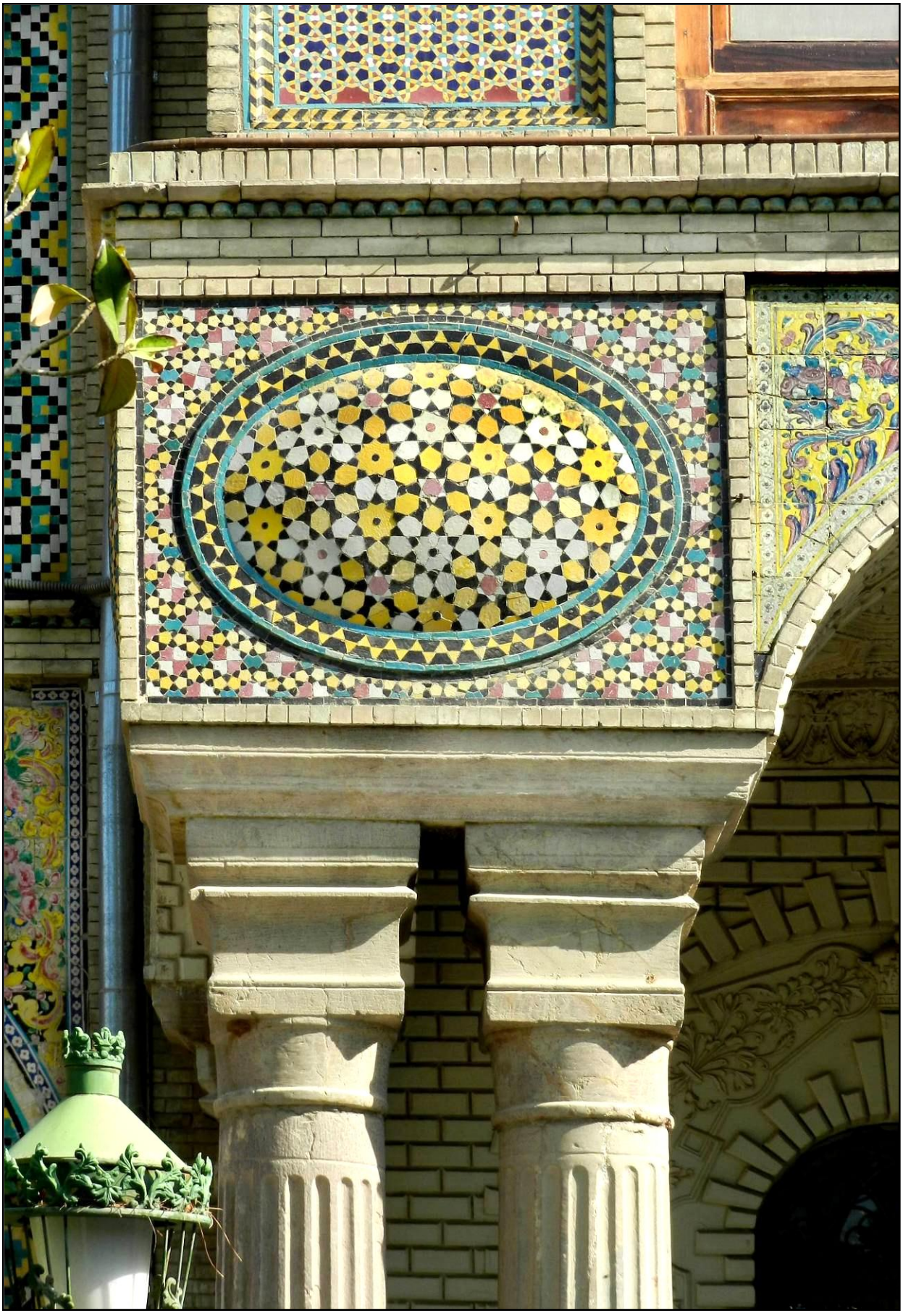




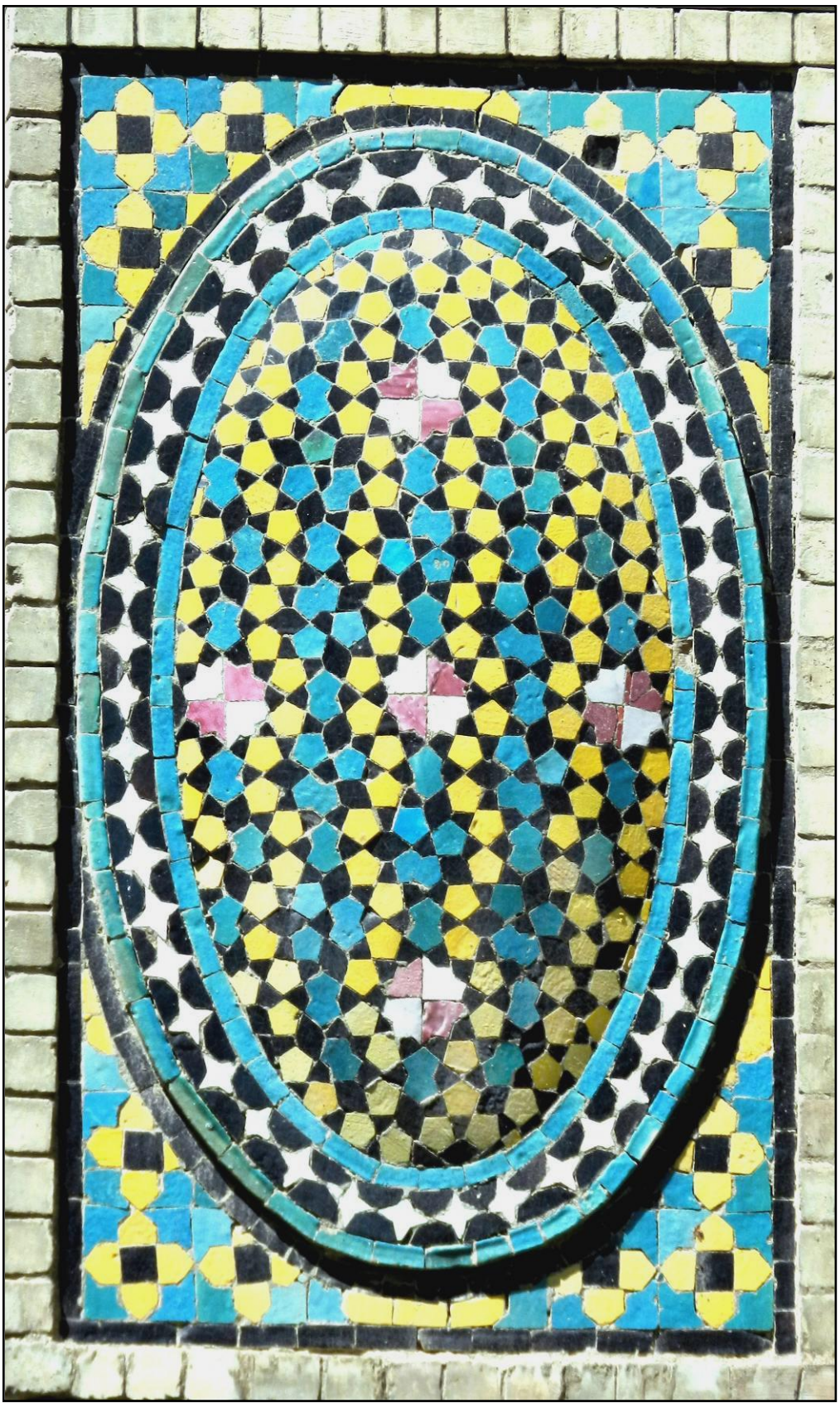


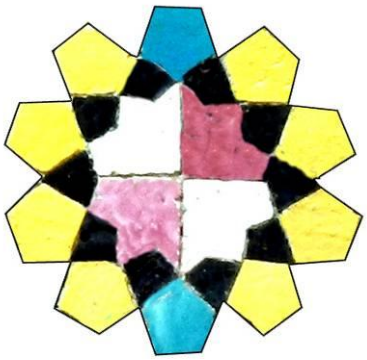


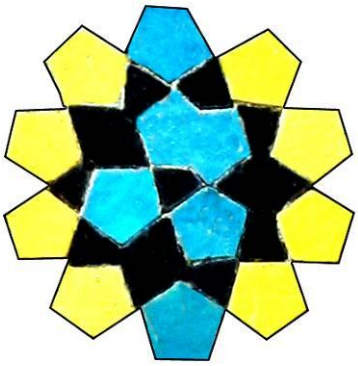


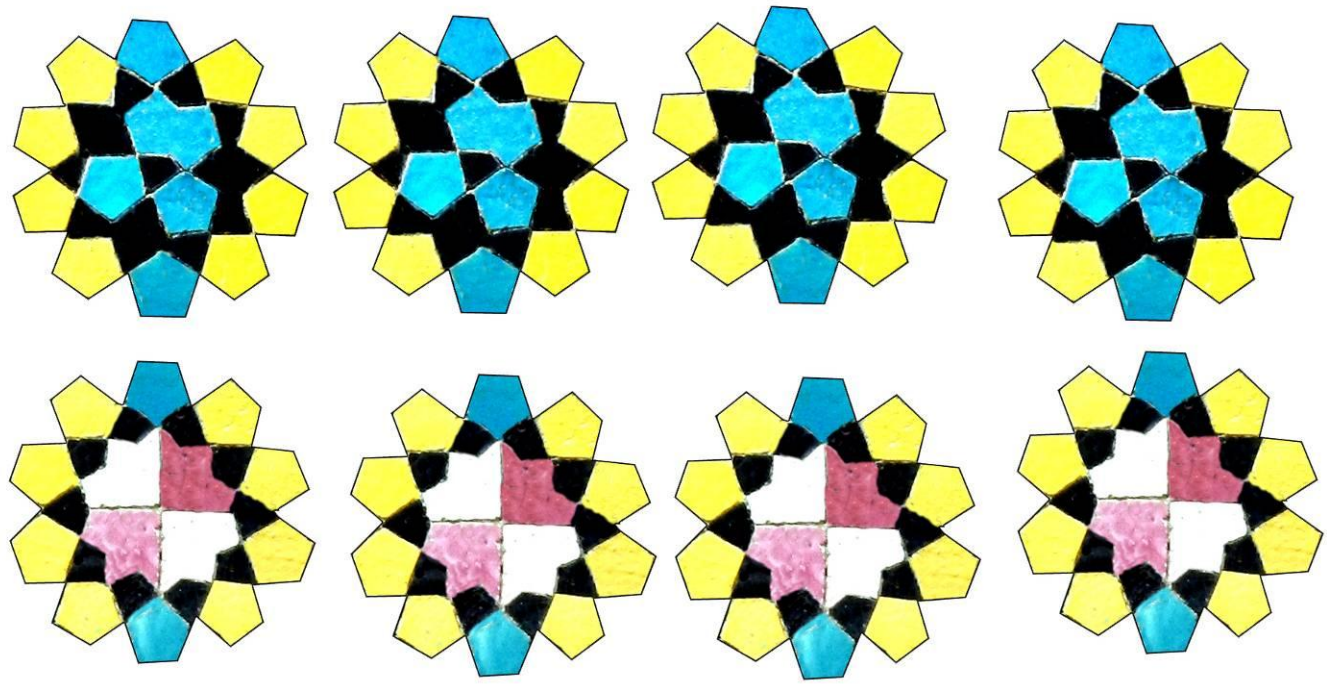


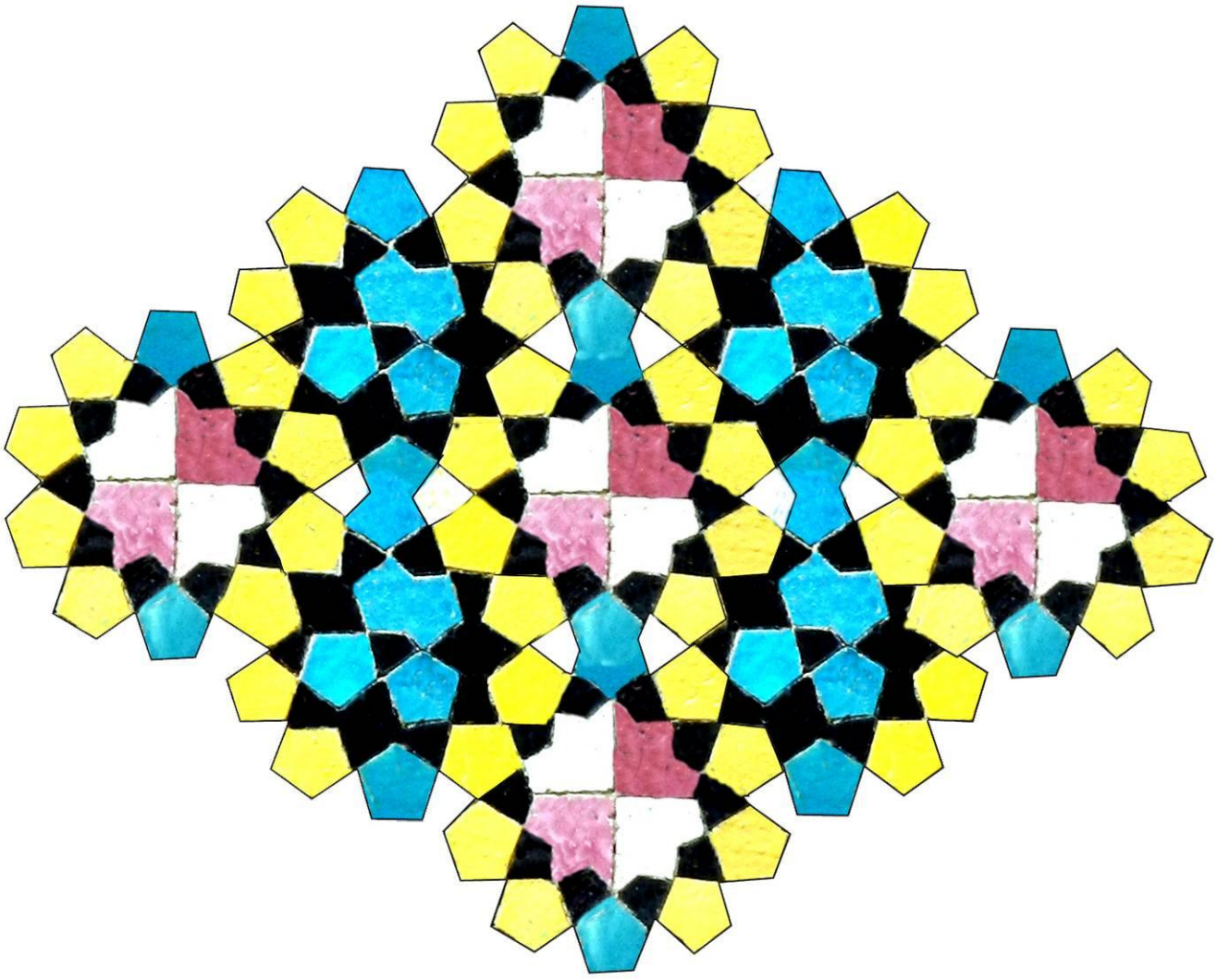
Étoiles à dix formés par une couronne de pentagones convexes.
Ces étoiles sont transformées de deux manières avant d'être assemblées/

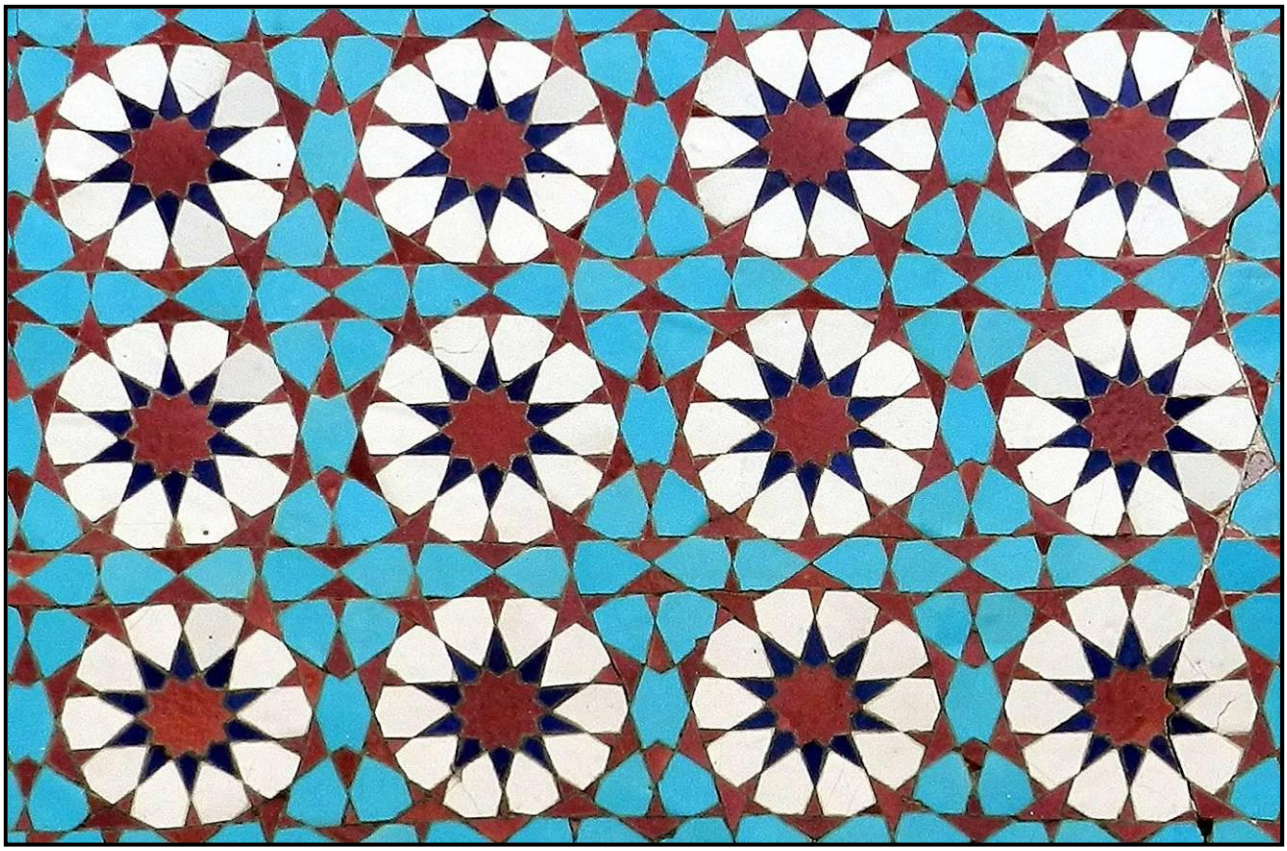




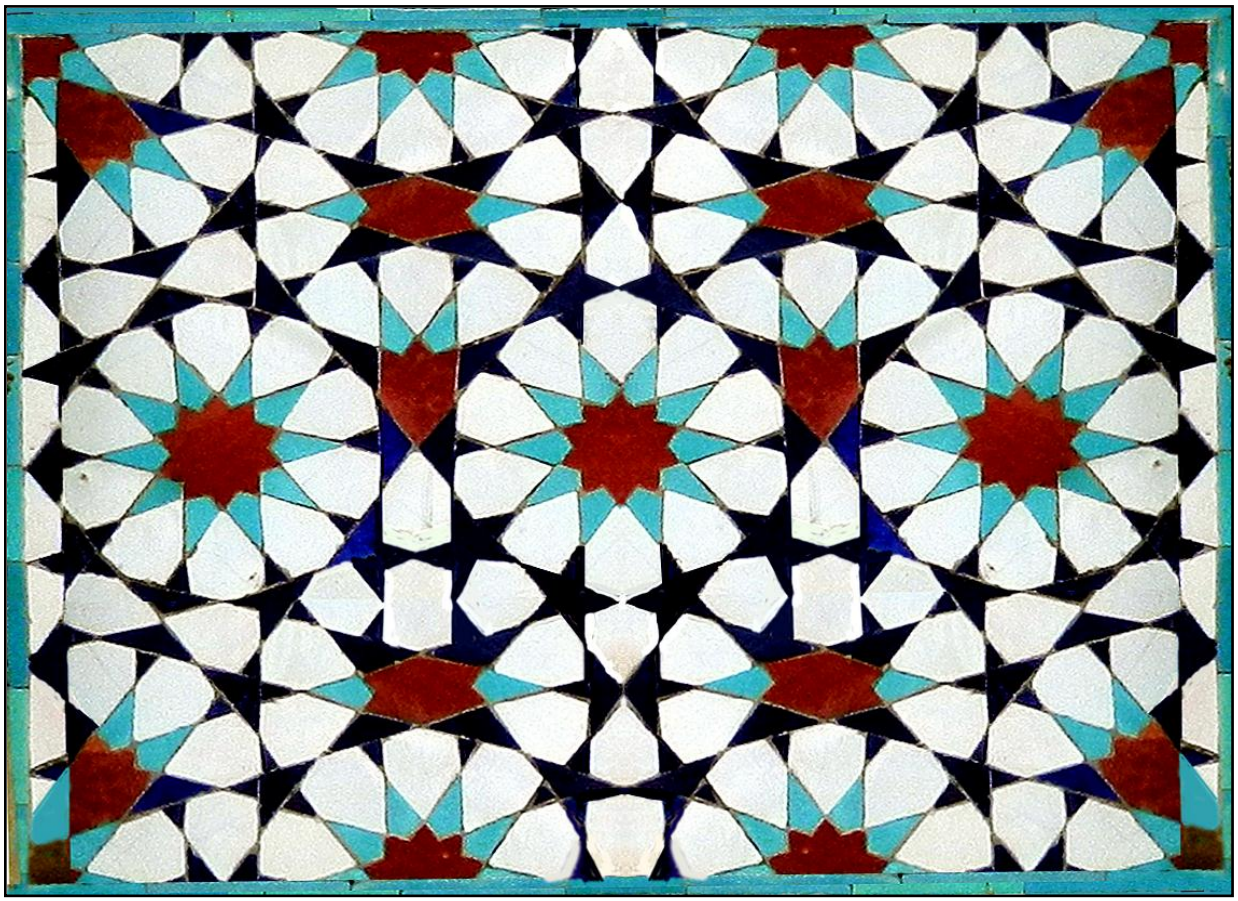




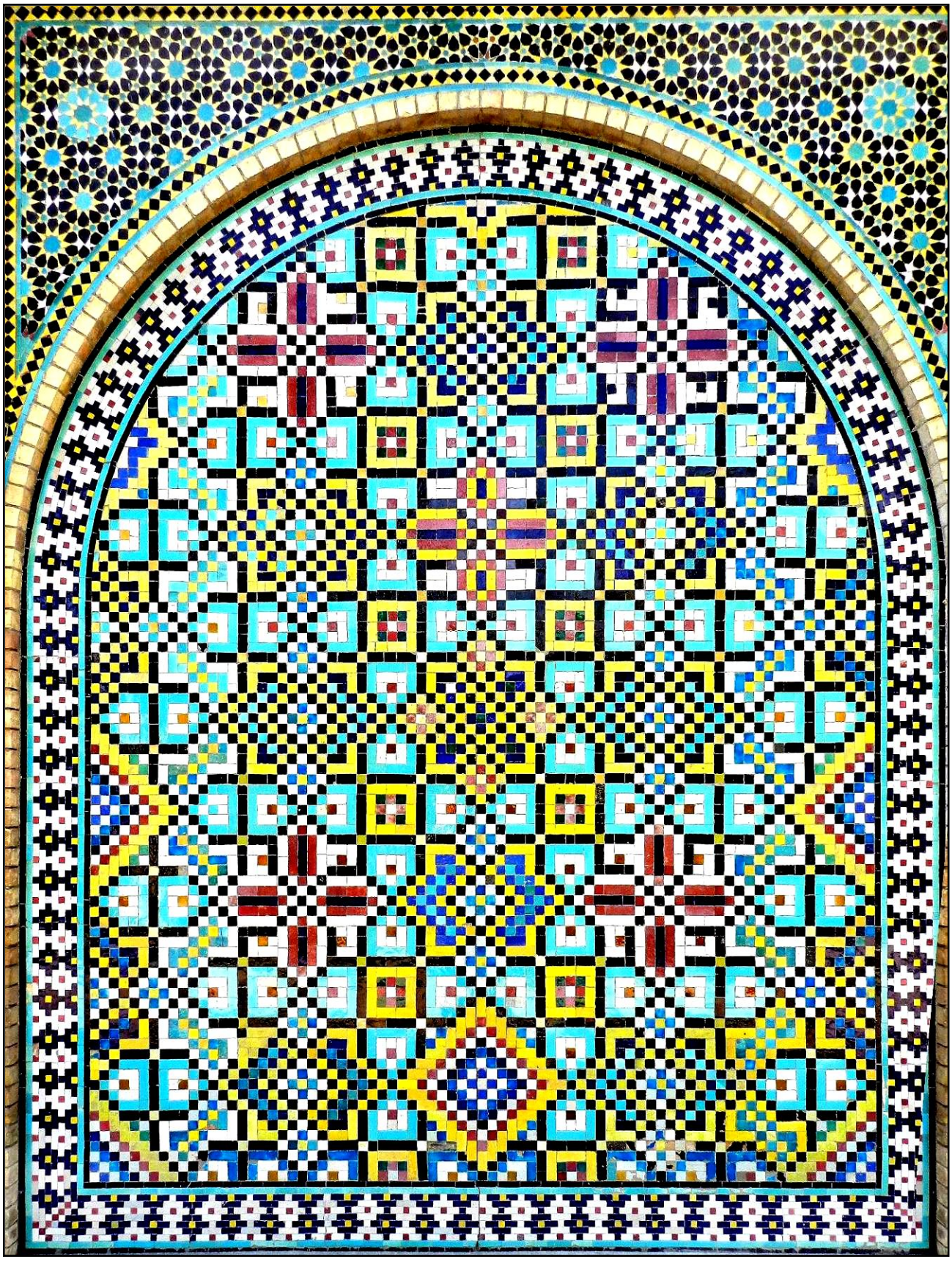


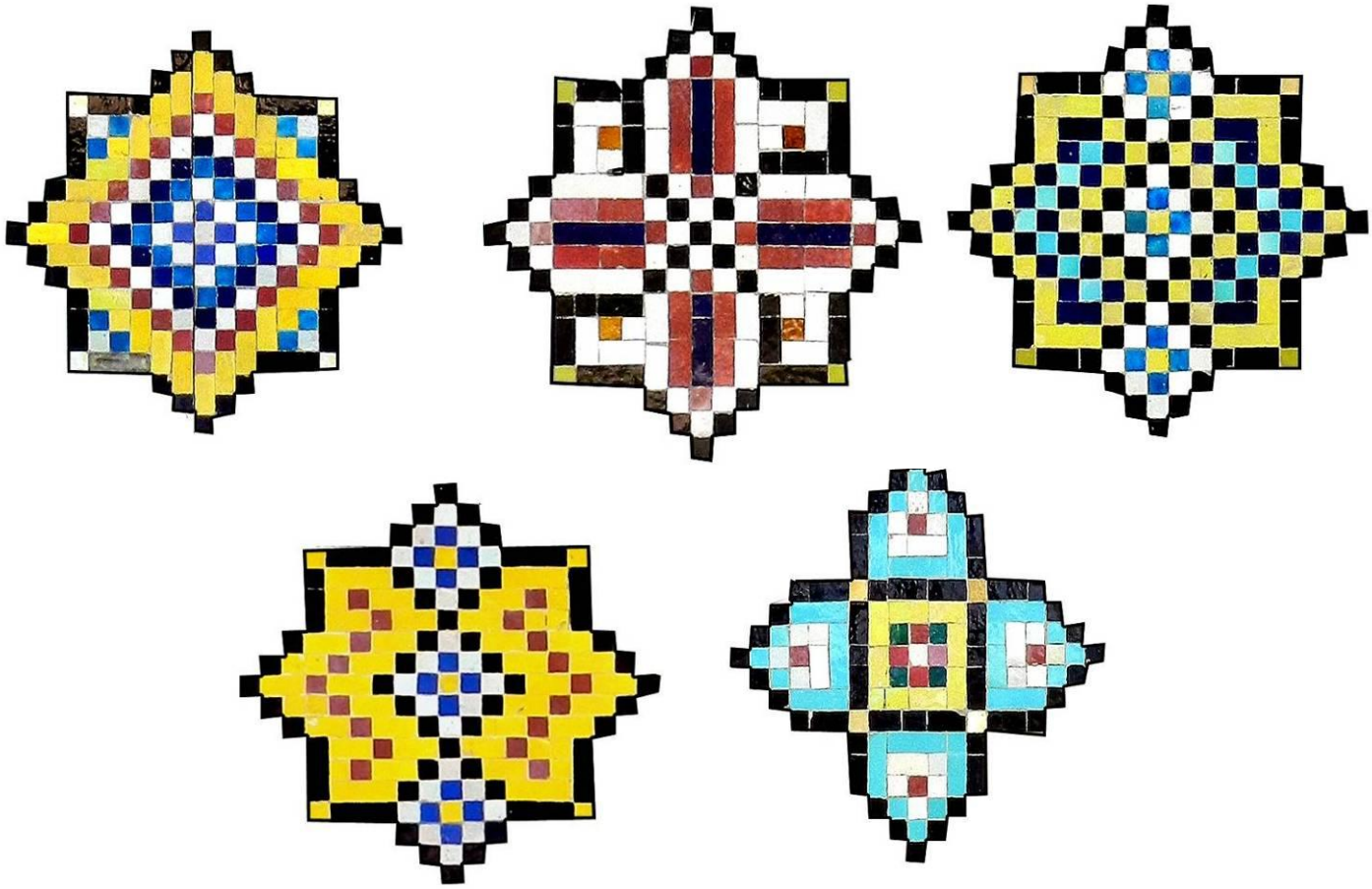


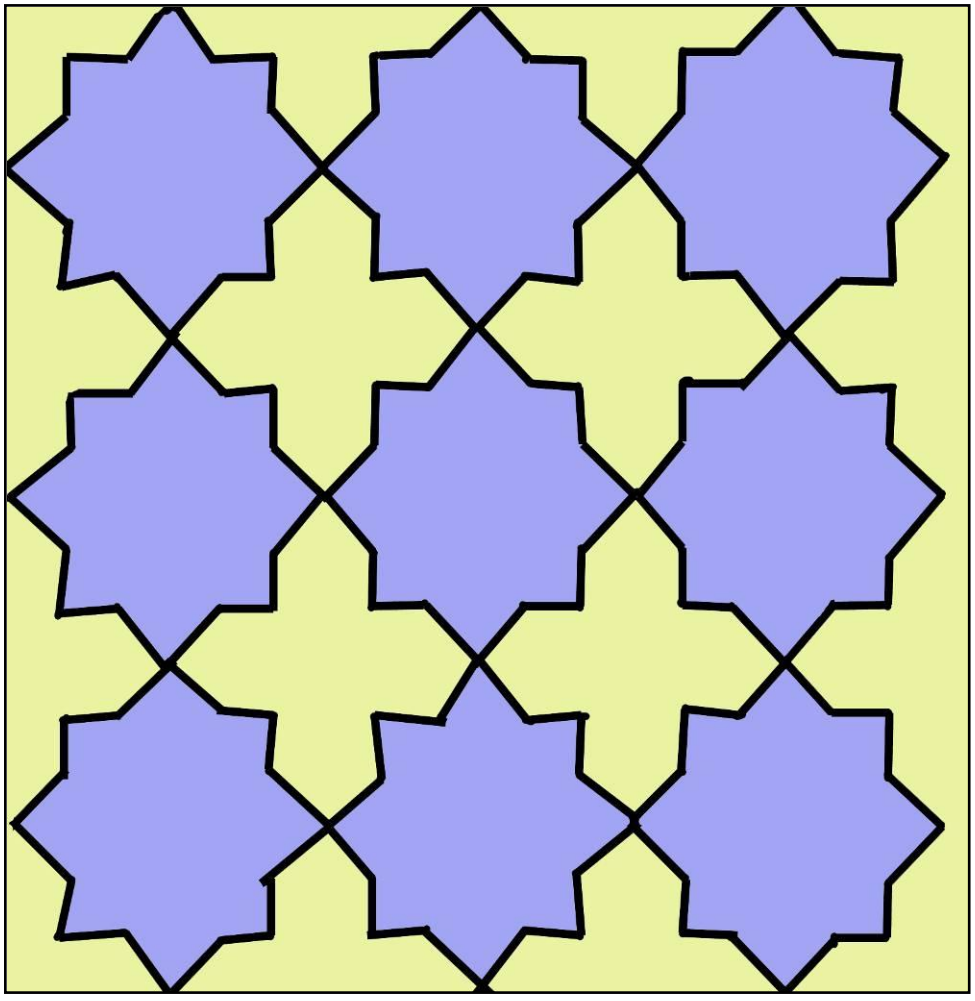
Toutes ces étoiles à dix sont formées par une couronne de pentagones étoilés. C'est leur assemblage, en ligne ci-dessus, en quinconce ci-dessous qui fait la différence de construction.

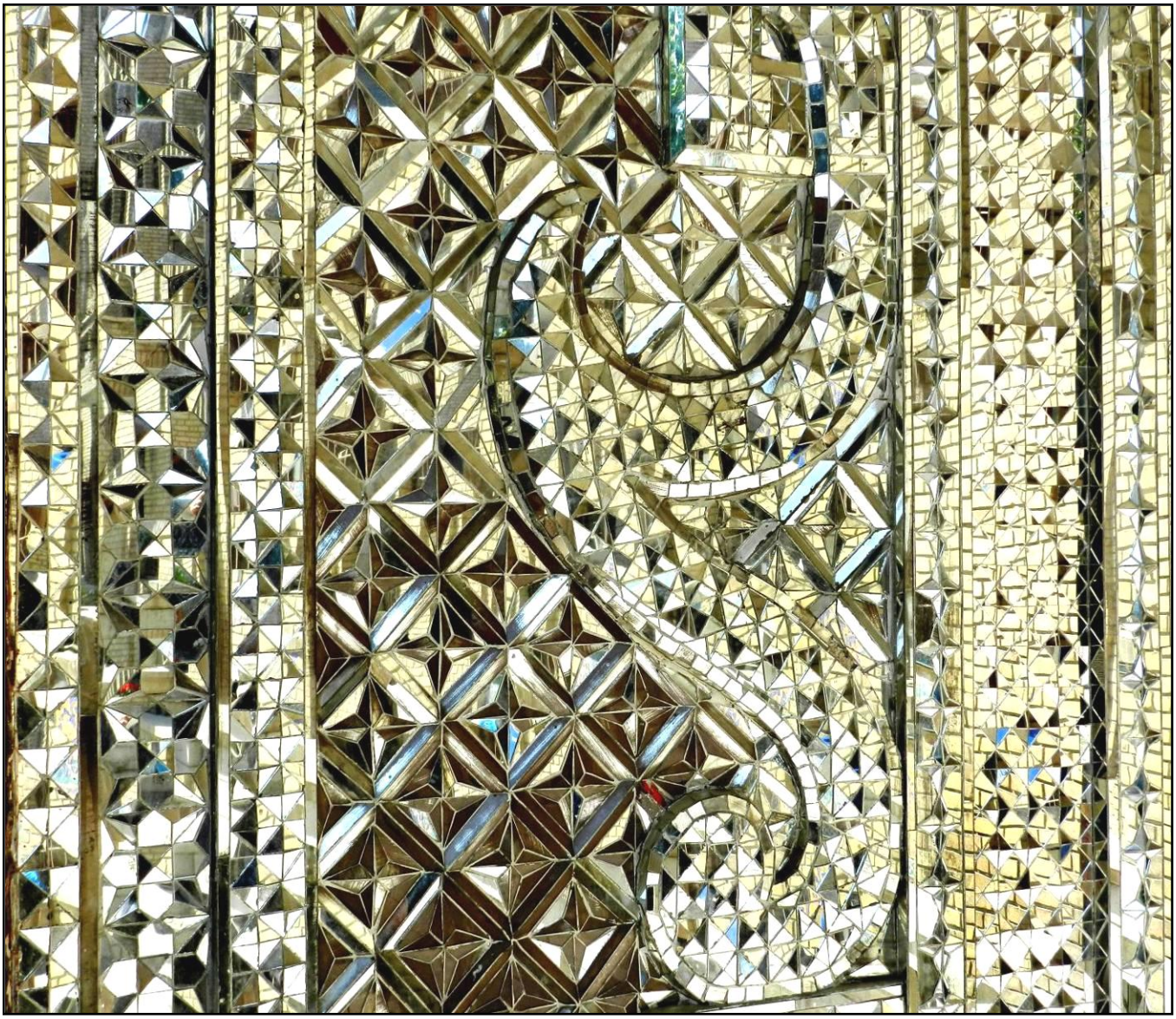


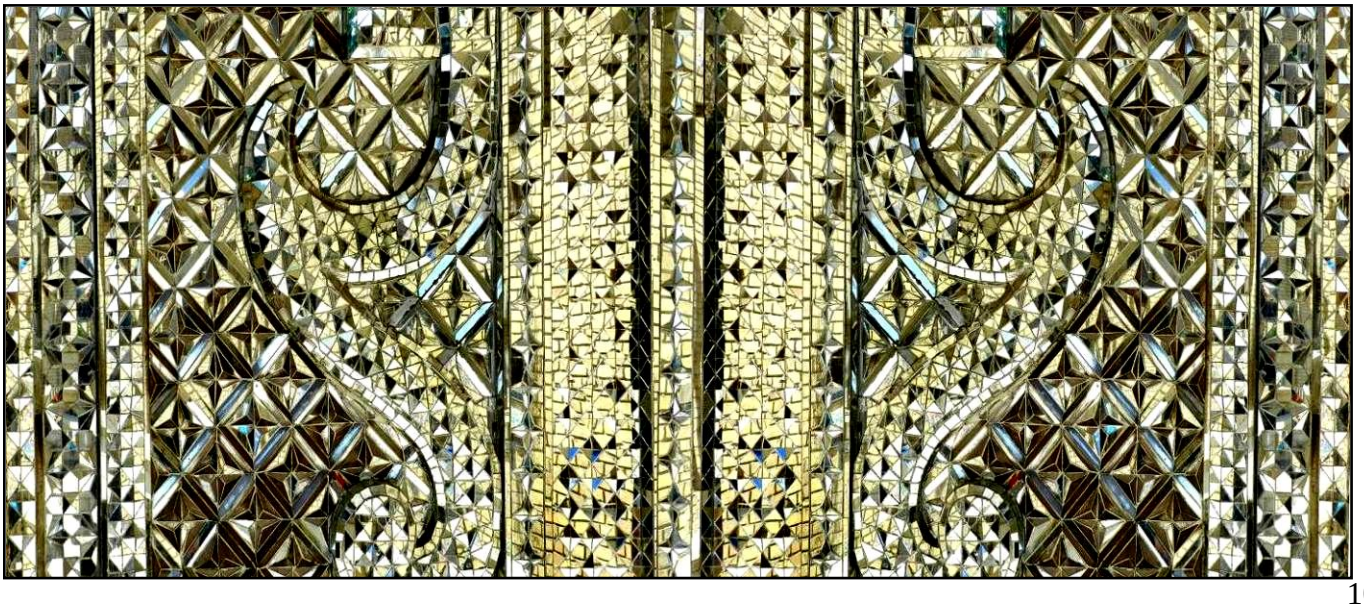
Panneau du jardin fait de kaschis dans un style Ilkhanide.
Page ci-contre, plan de montage des différents éléments. Seul le motif en croix ne change pas.

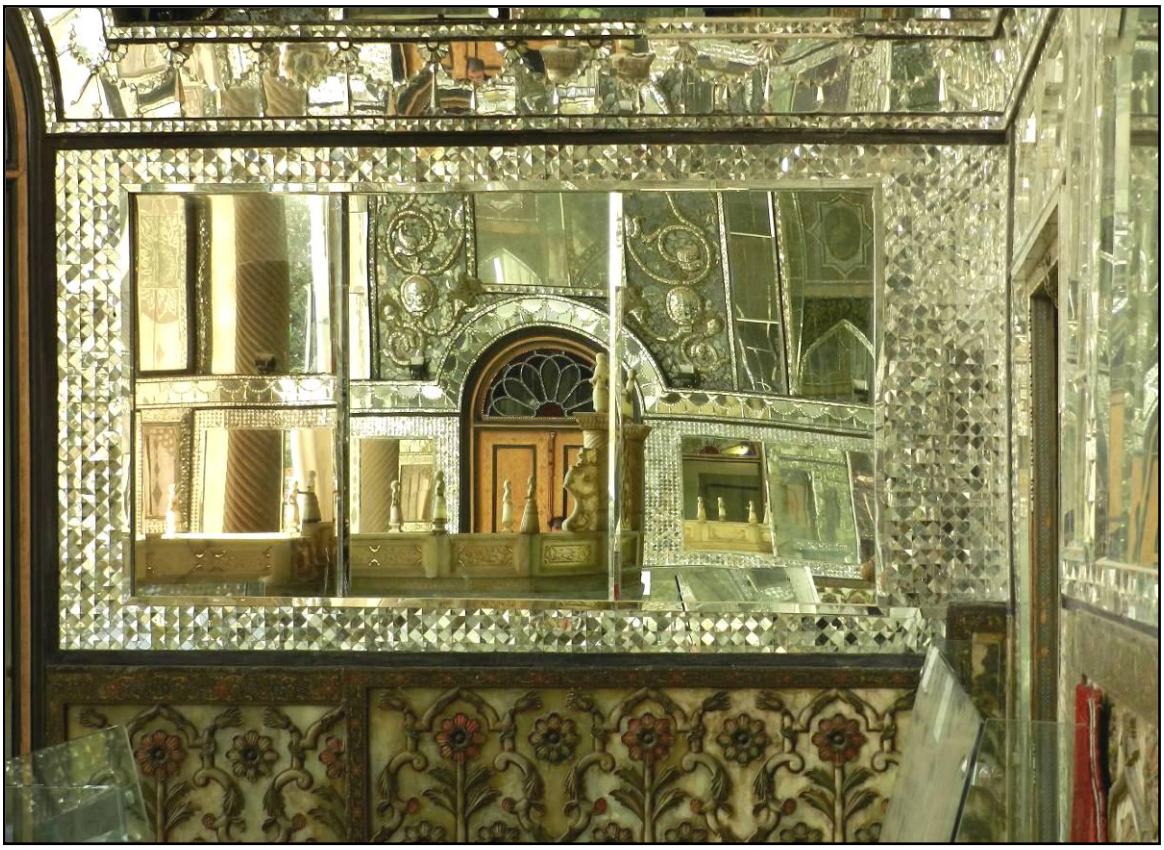


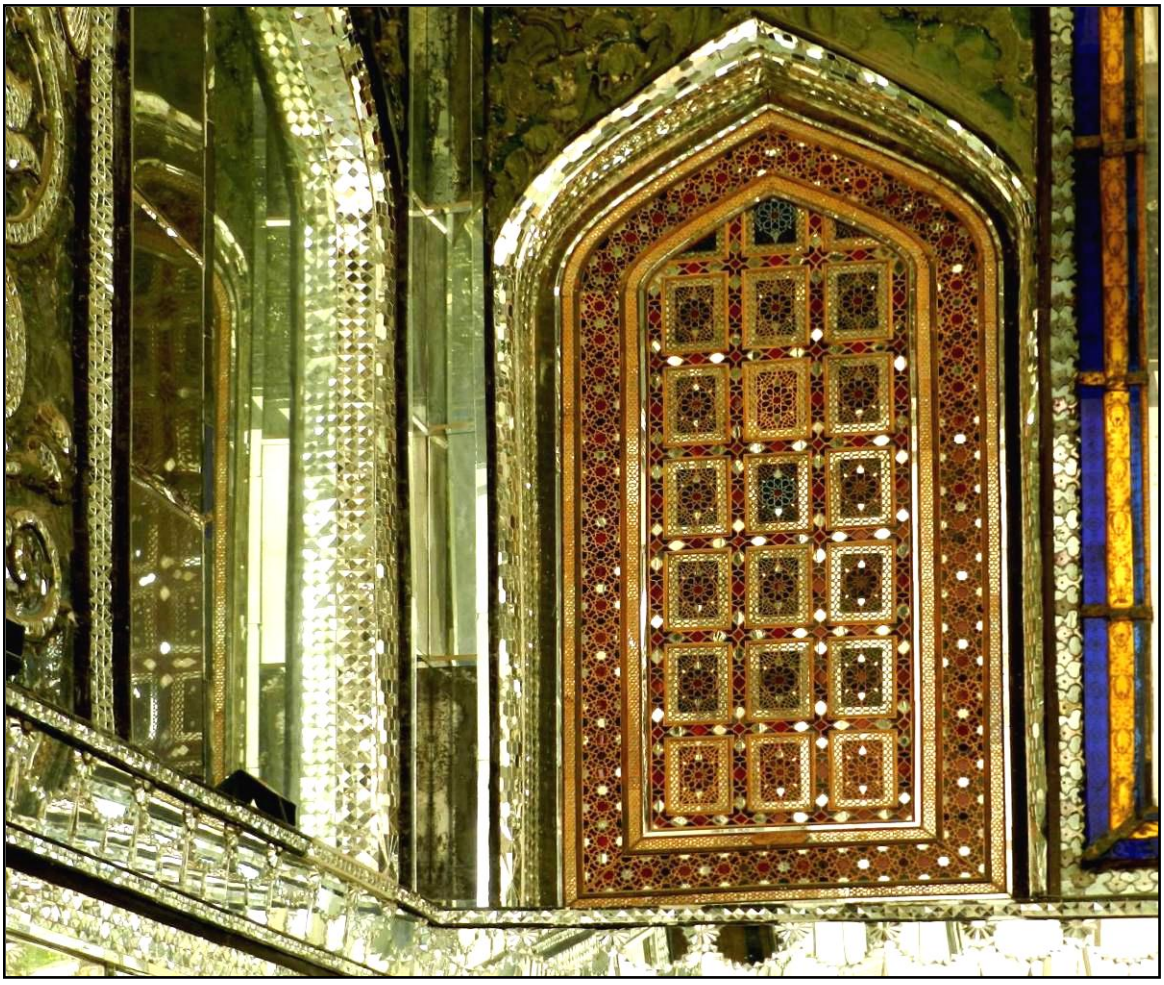


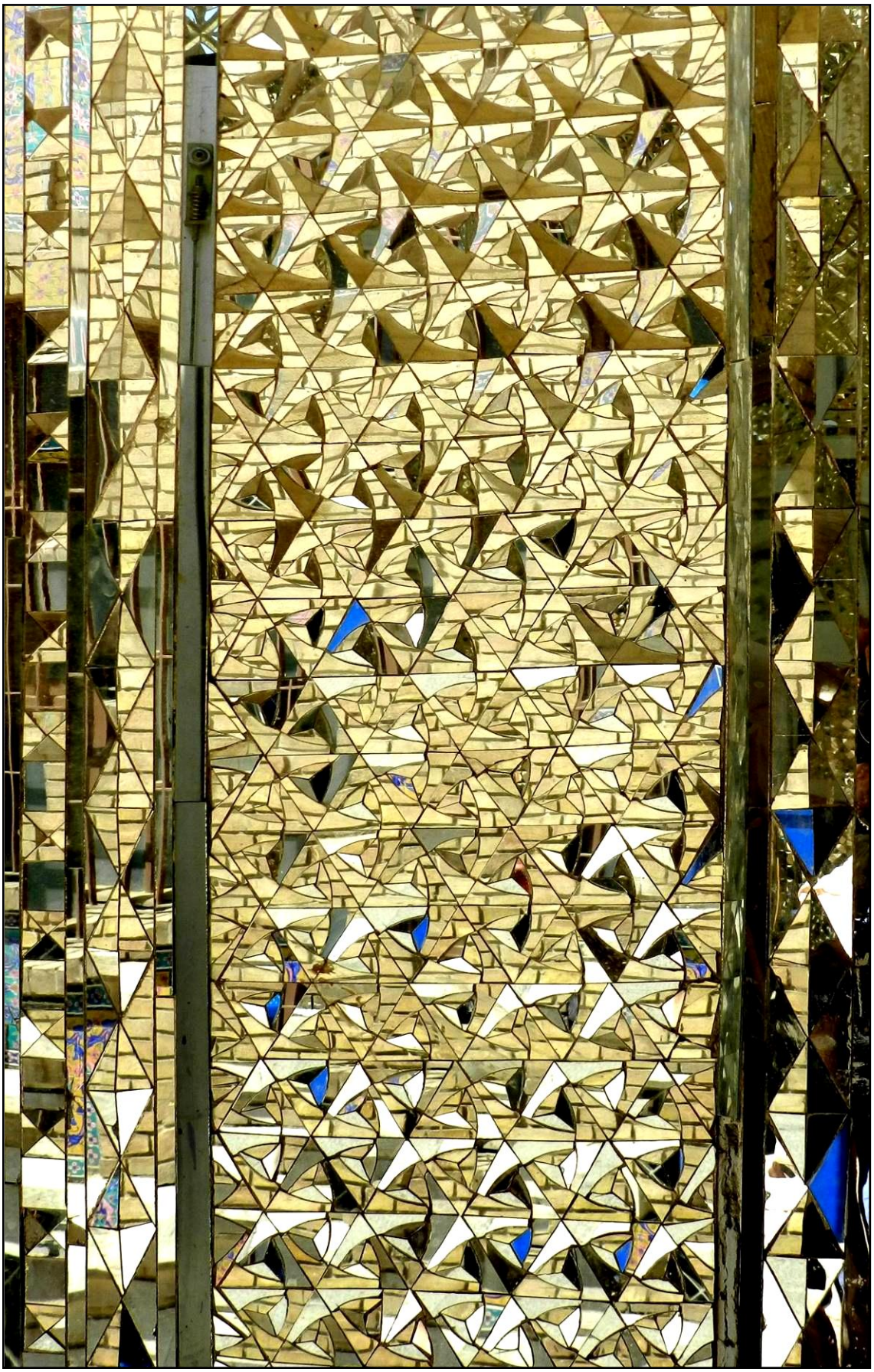




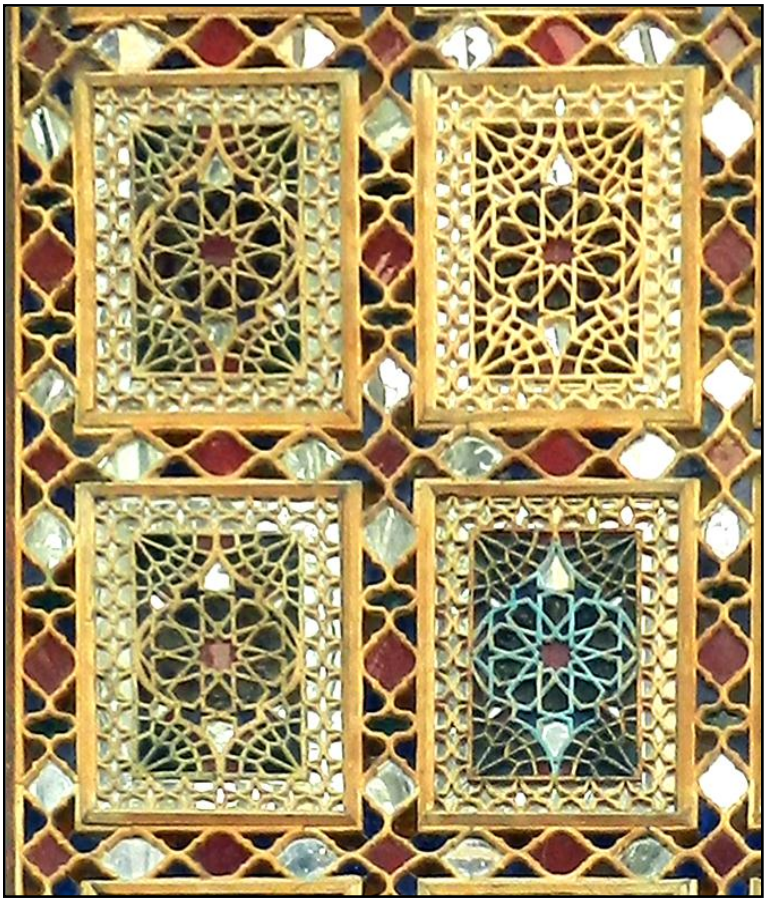


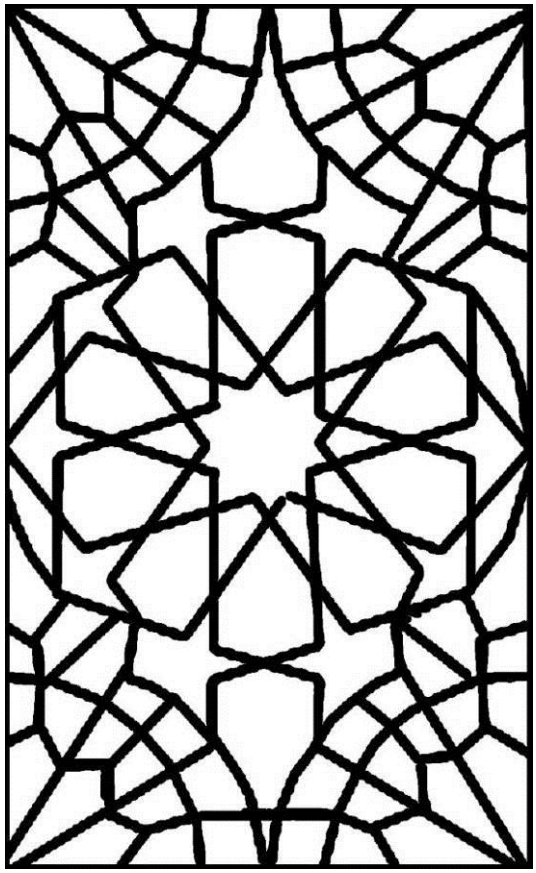


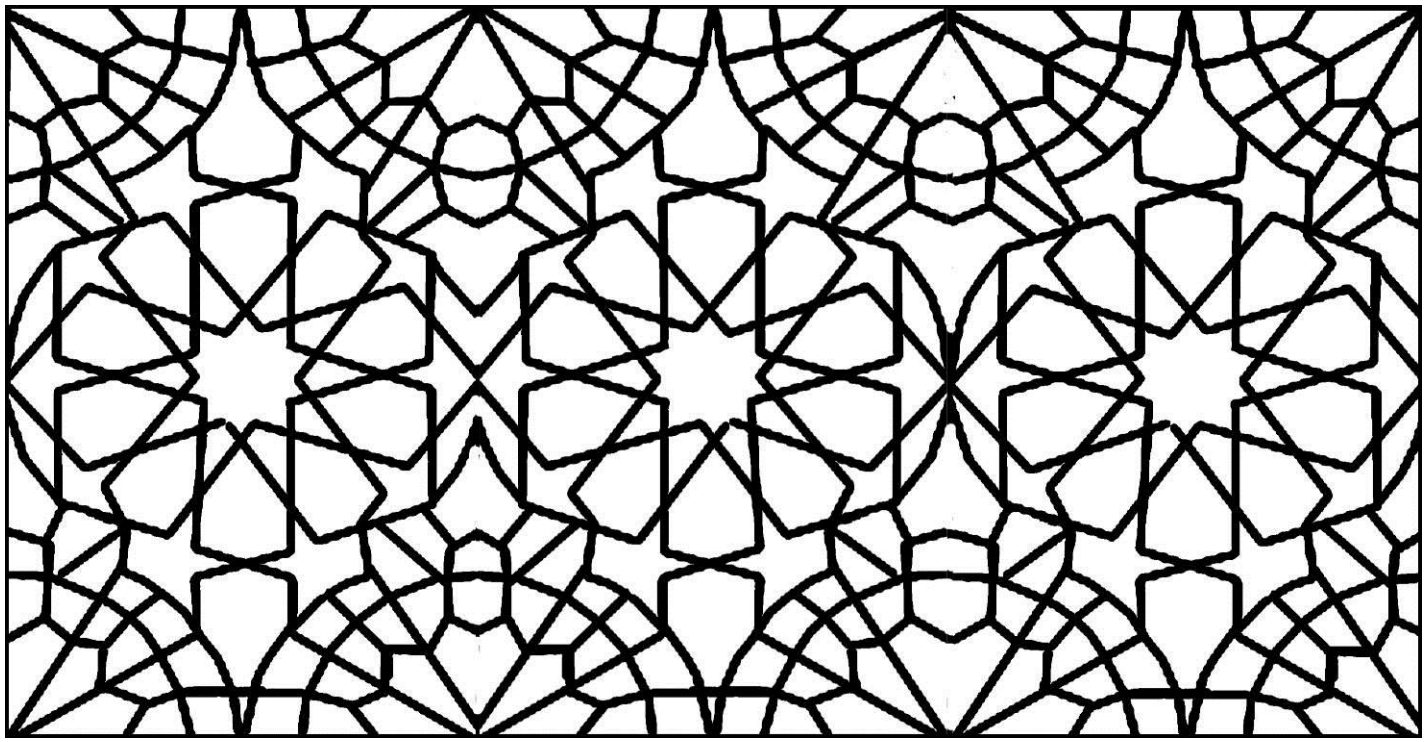


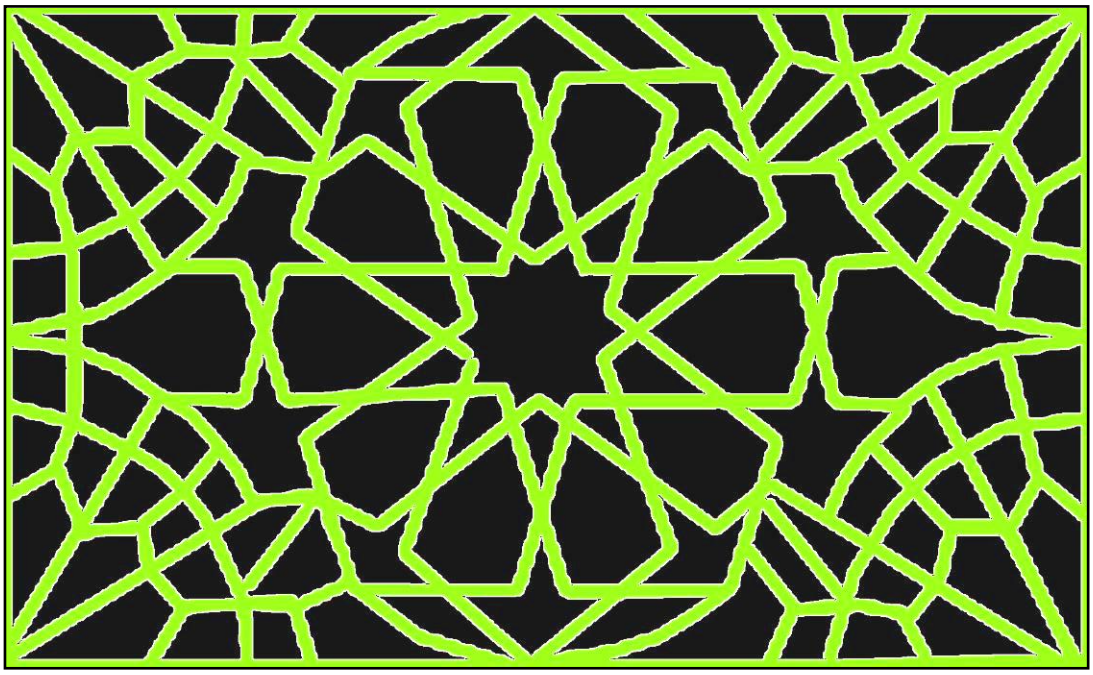


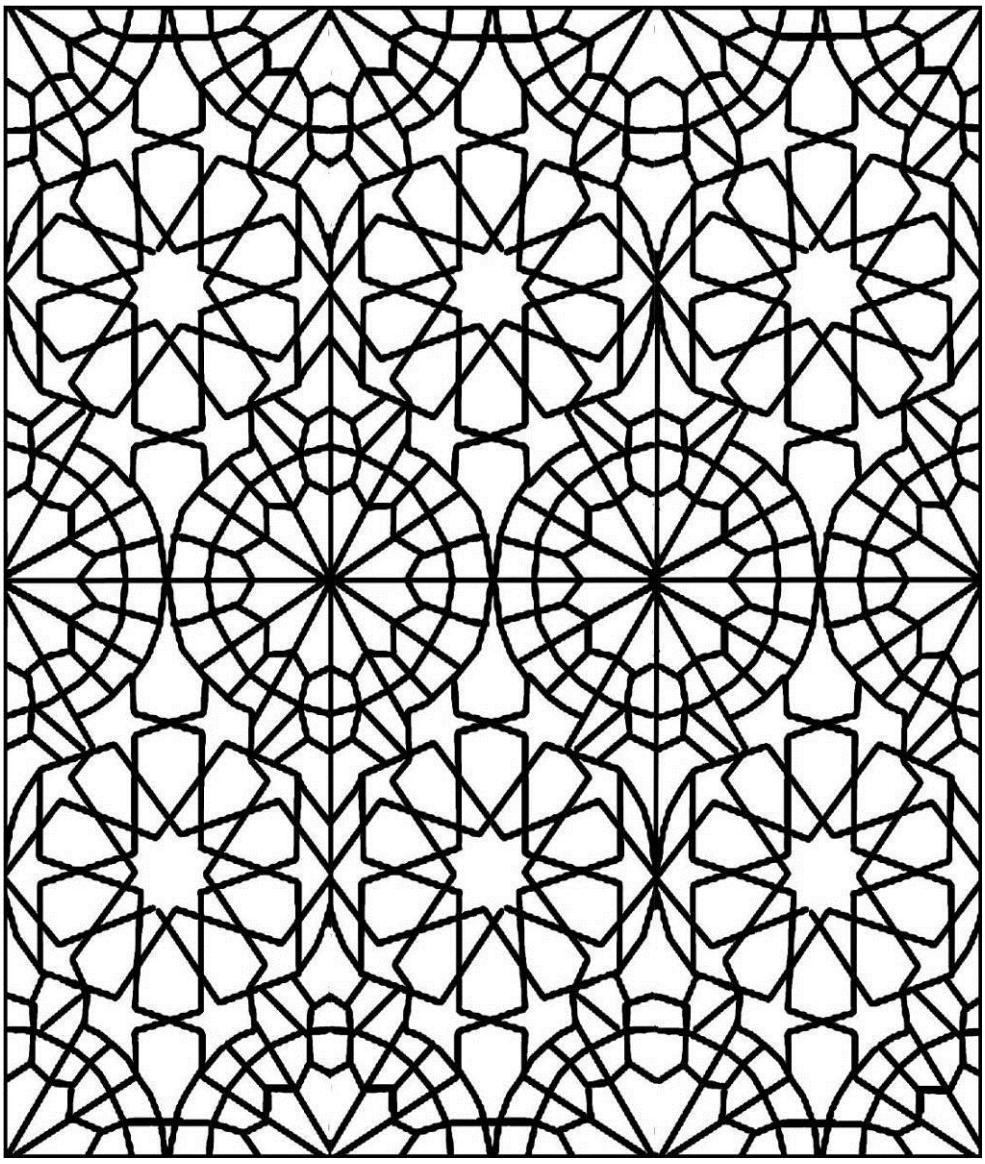
Composition d’étoiles à dix et à douze.
Dix pentagones étoilés forment les étoiles à dix

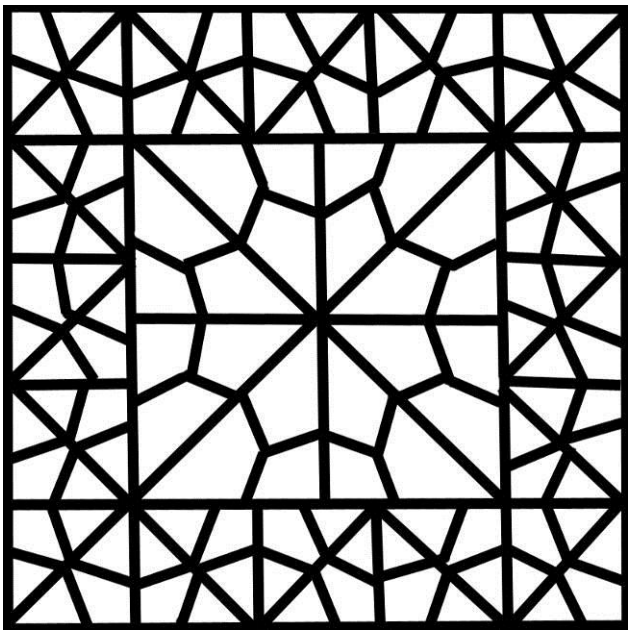


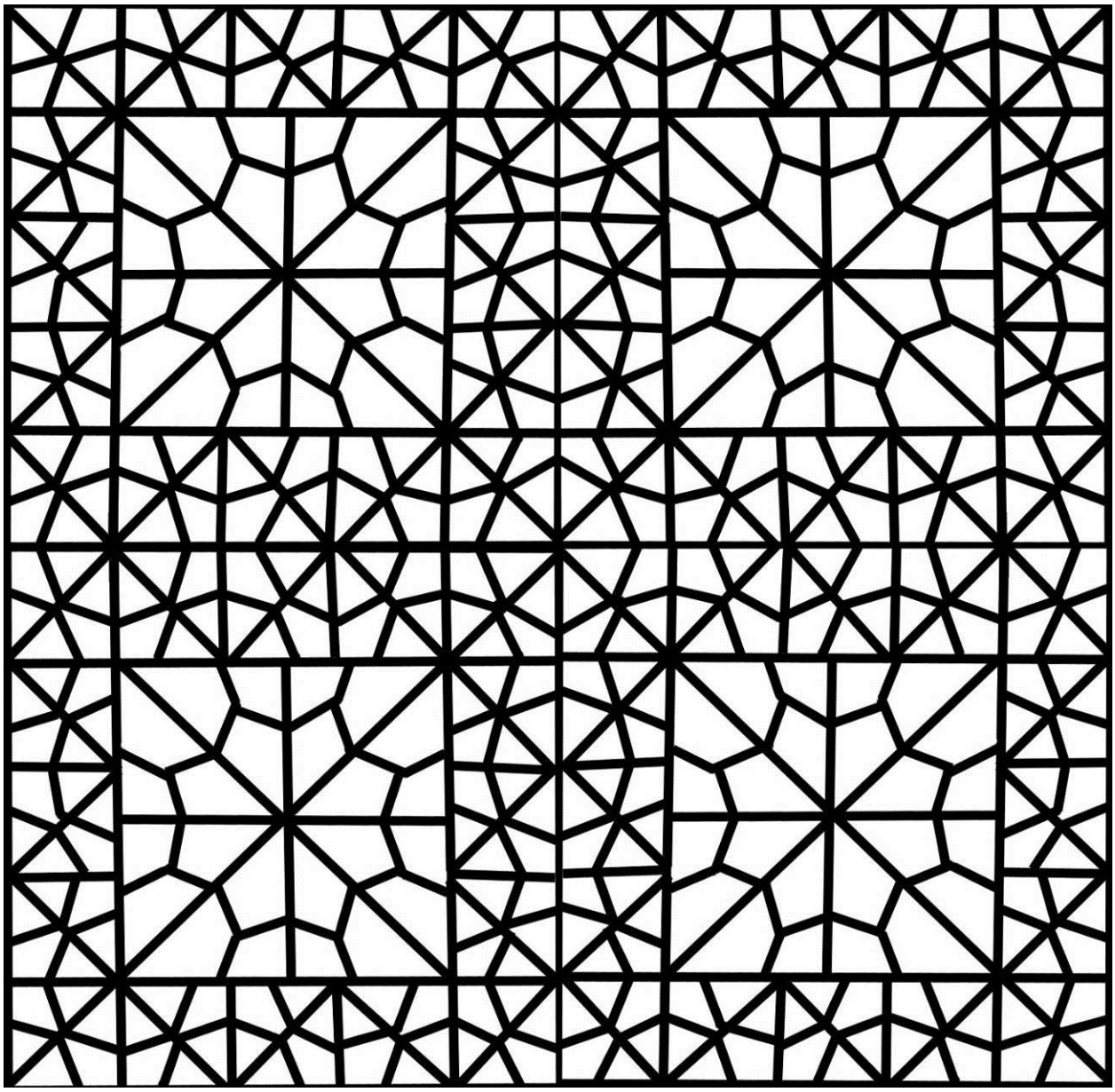


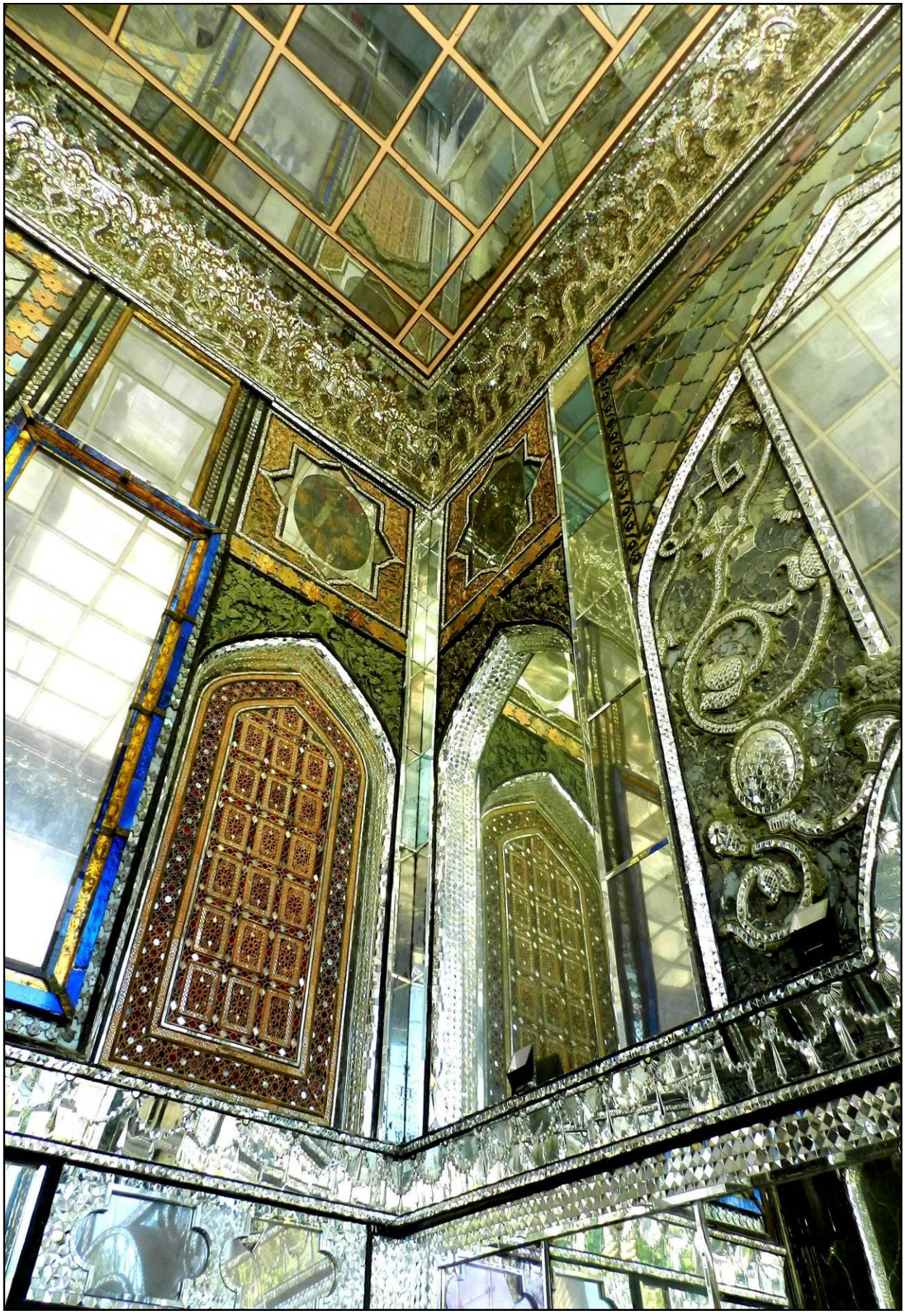


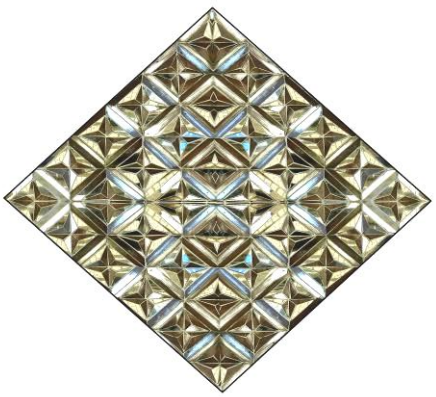


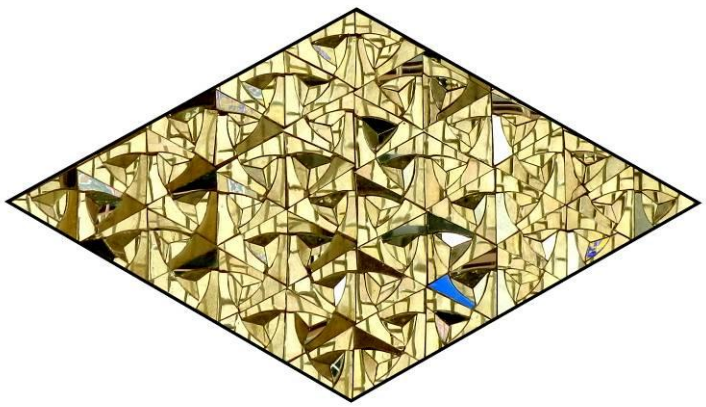


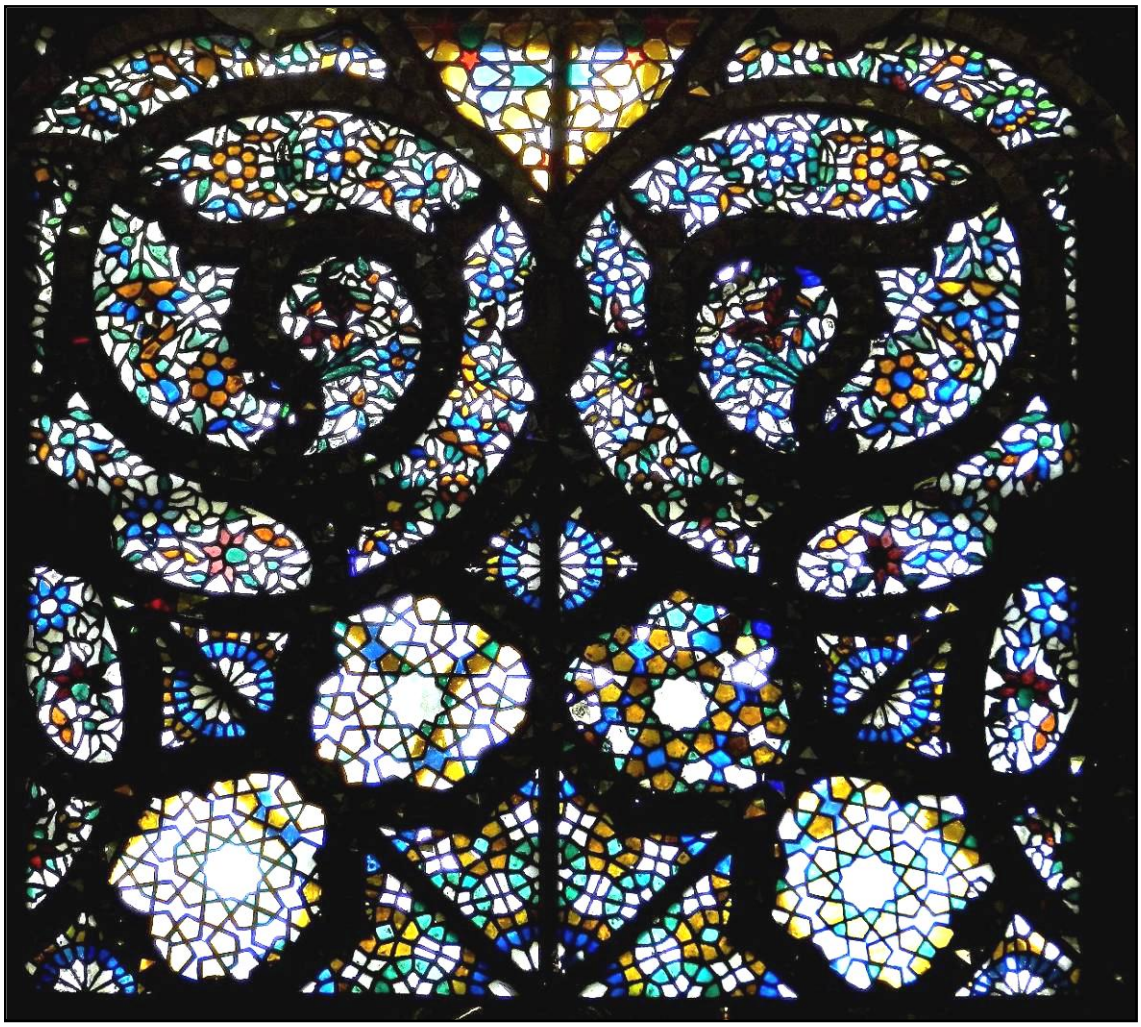


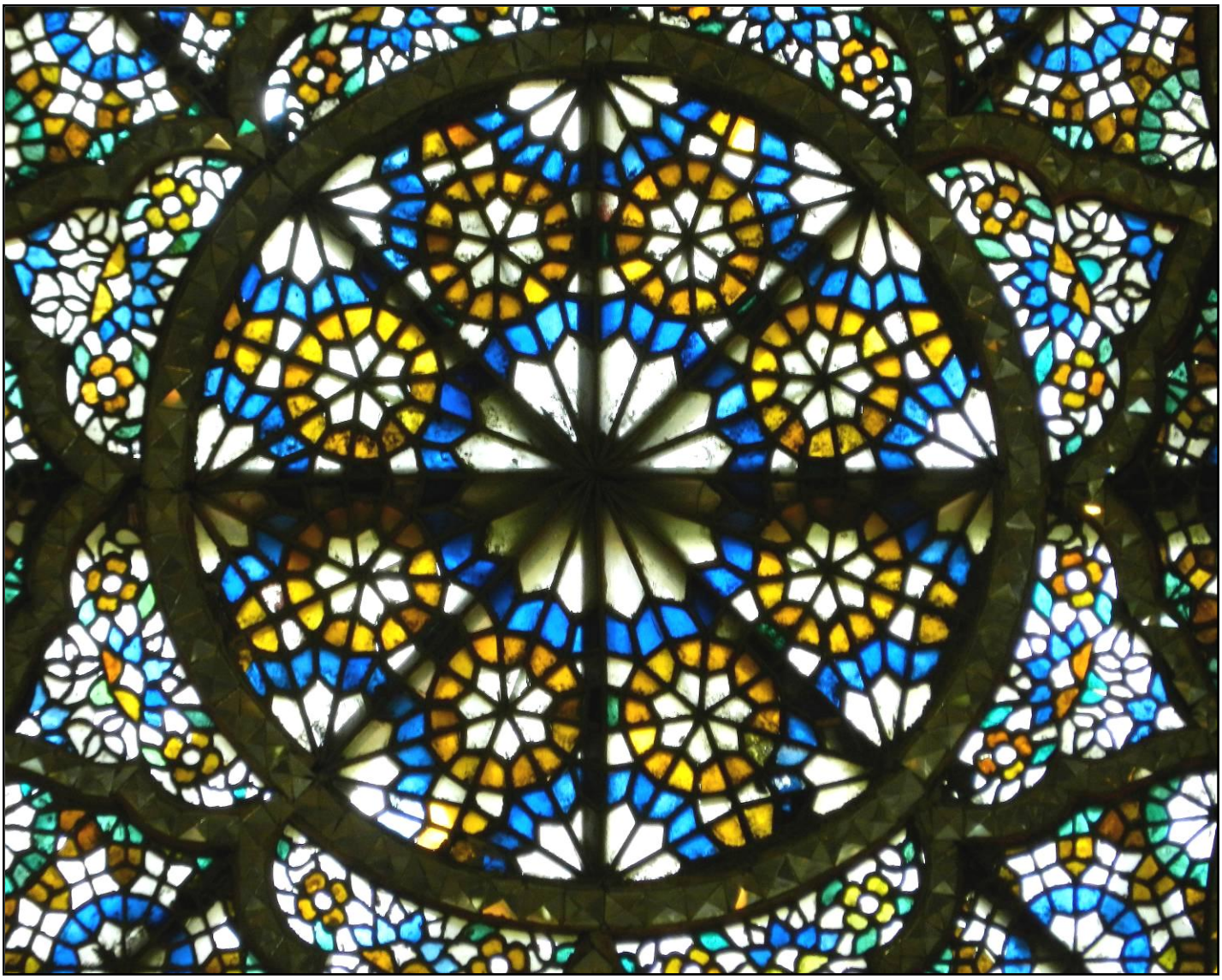


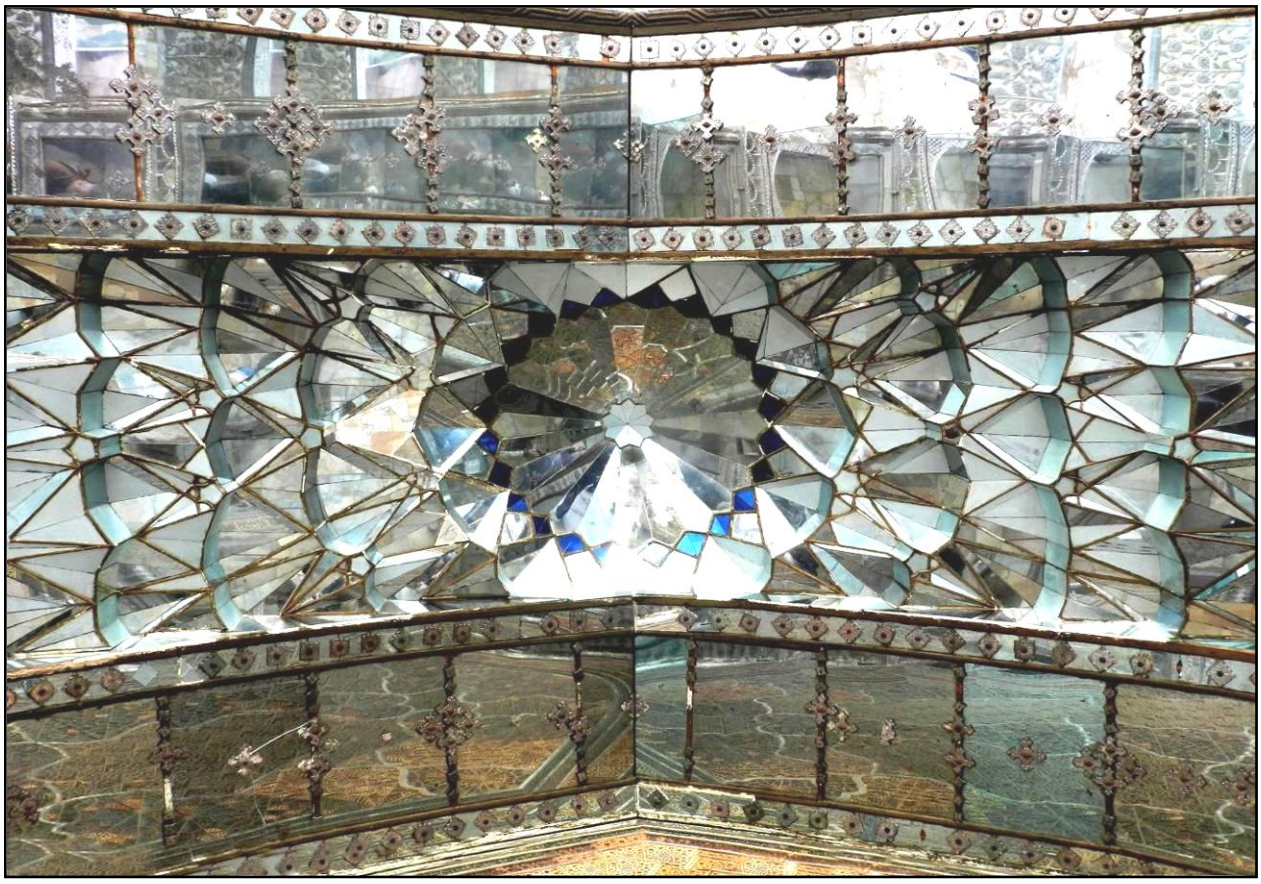


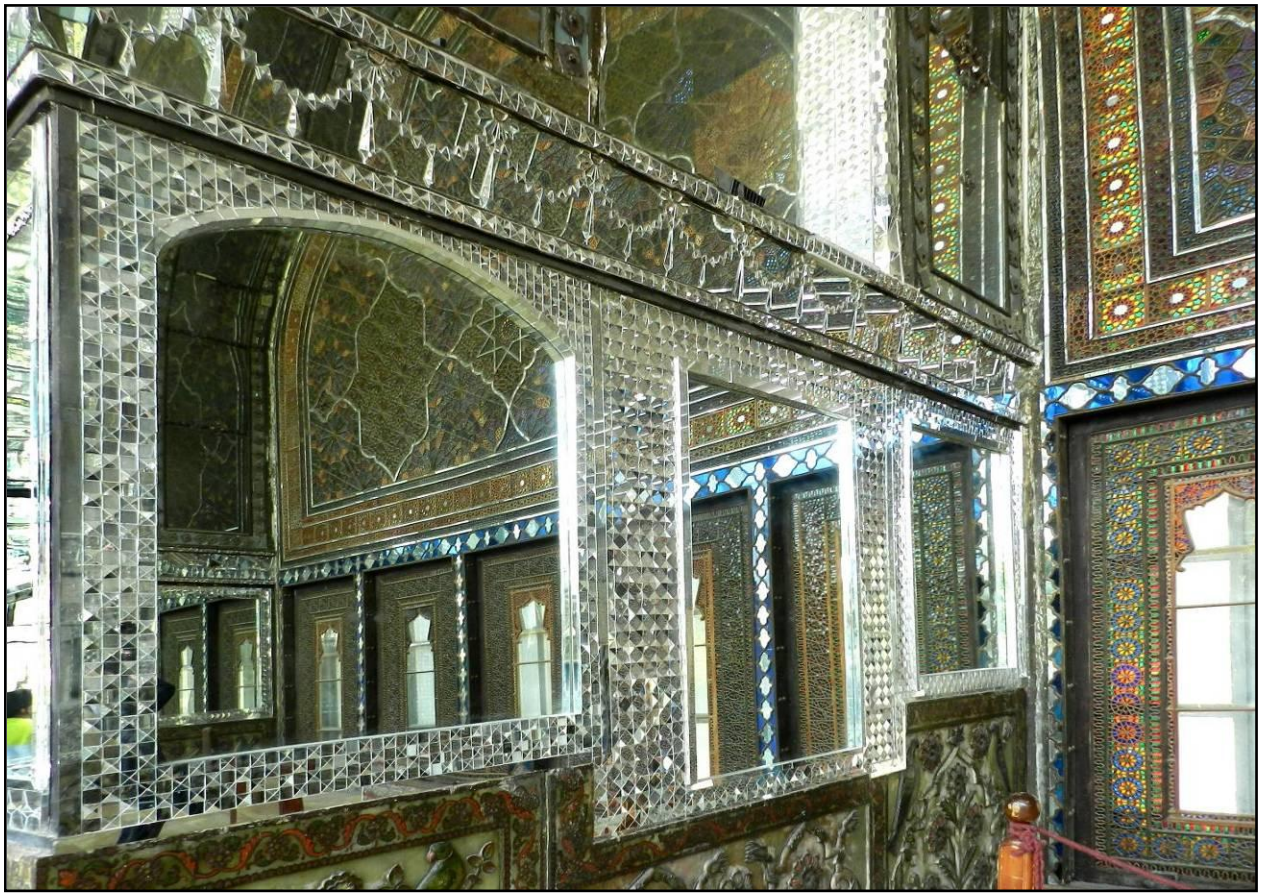


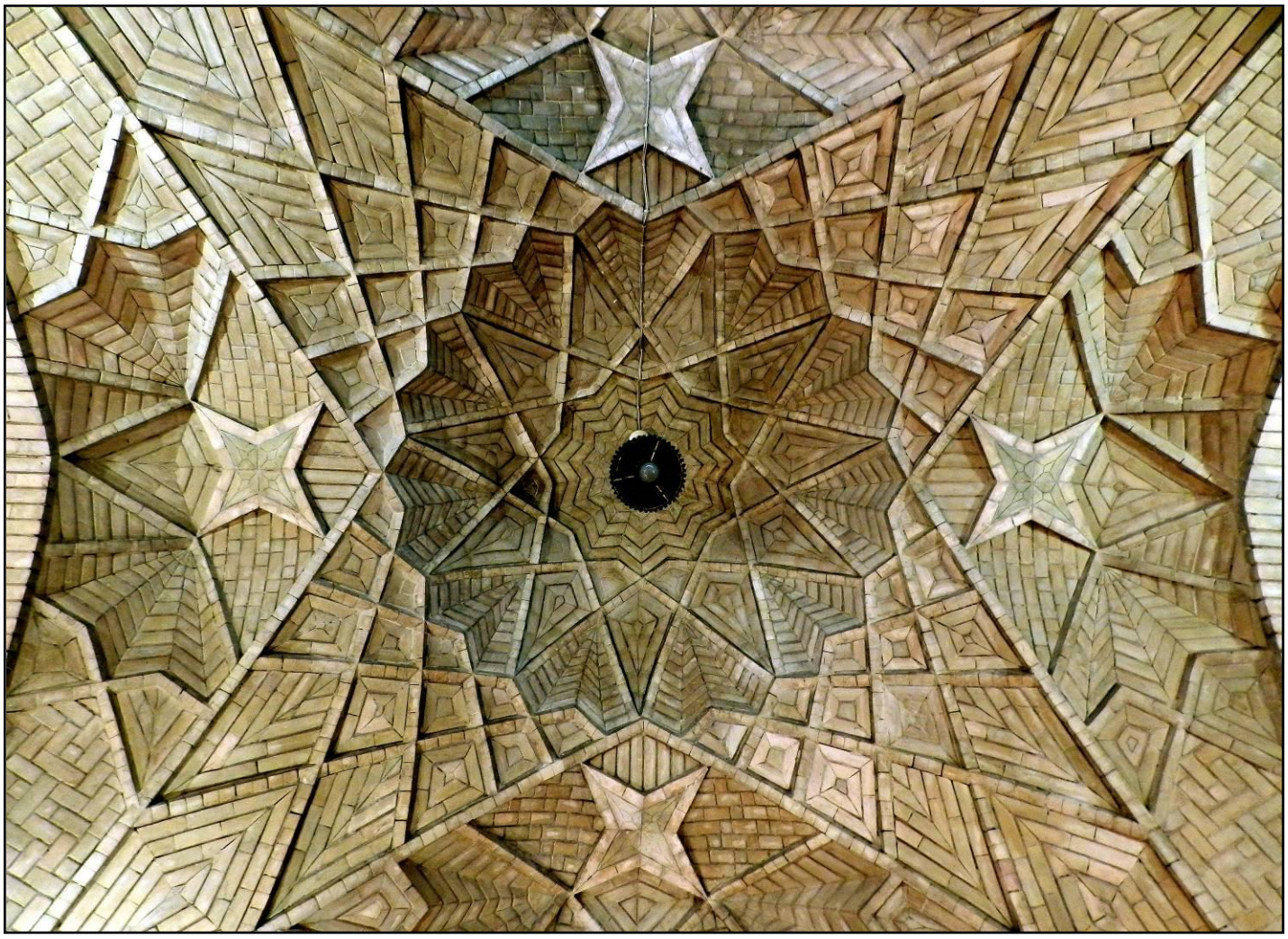


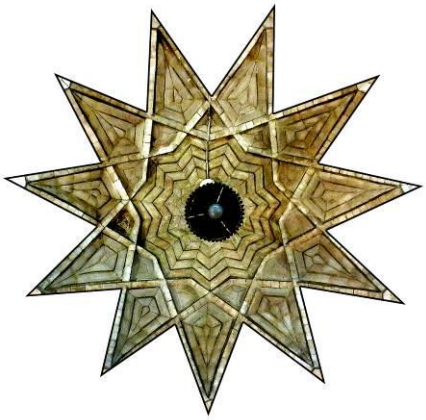


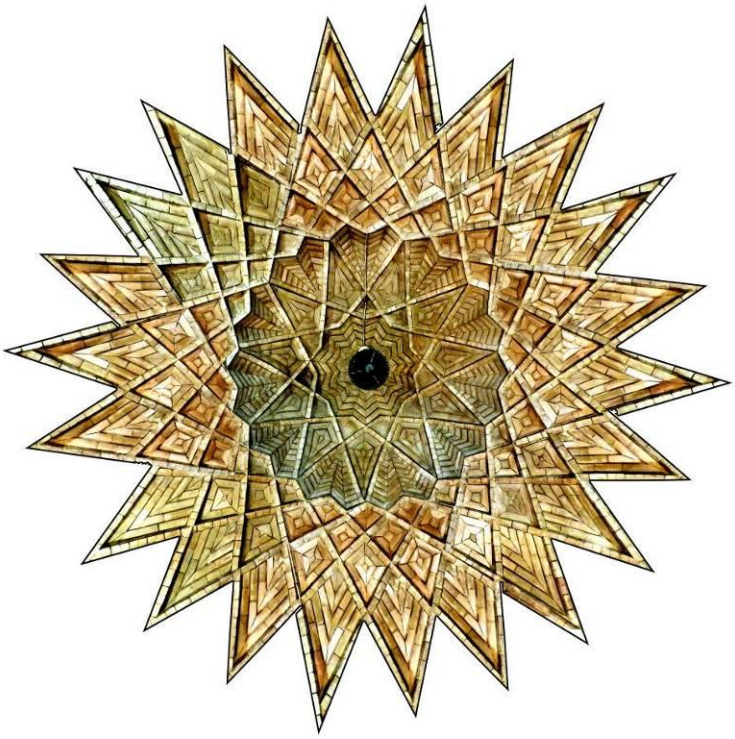


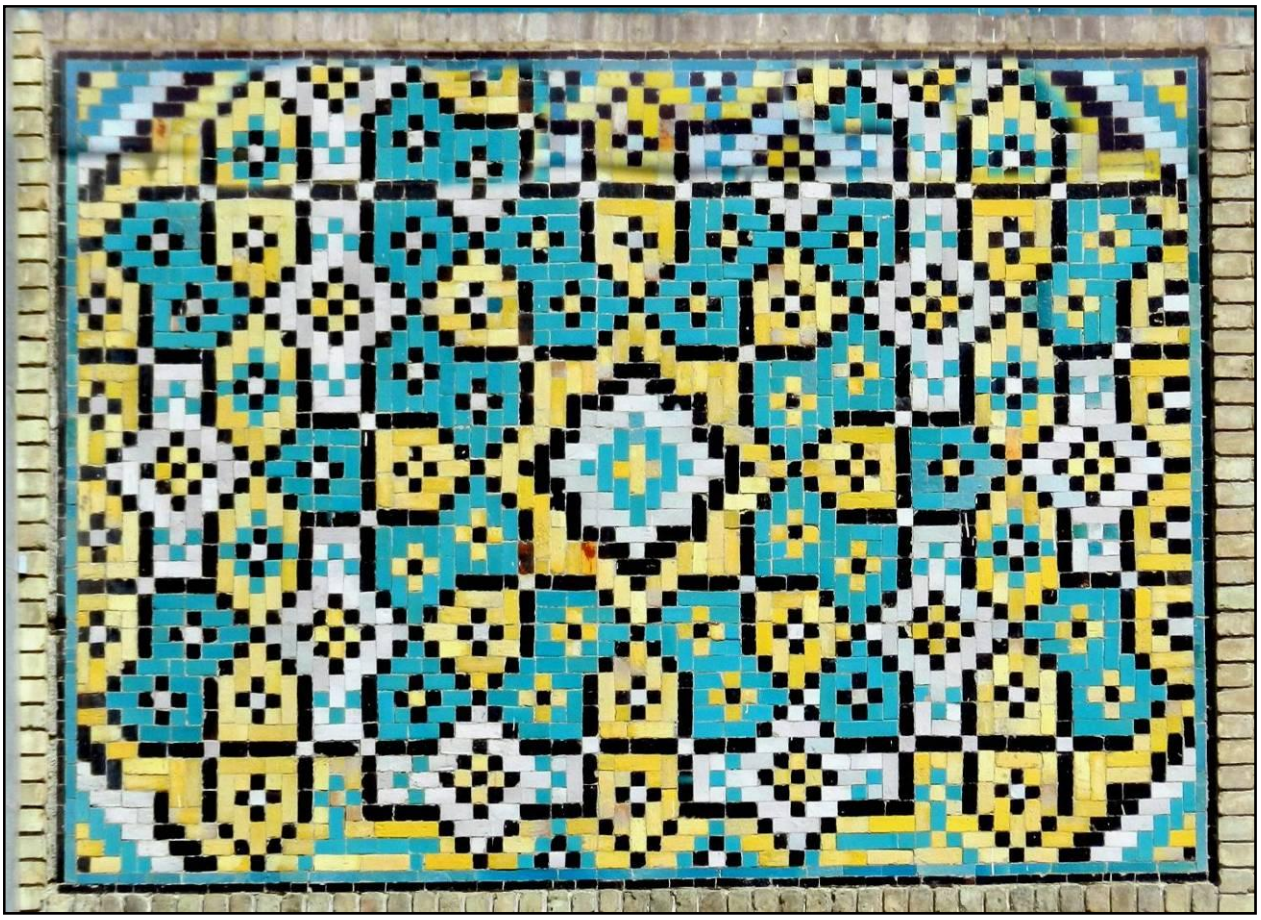


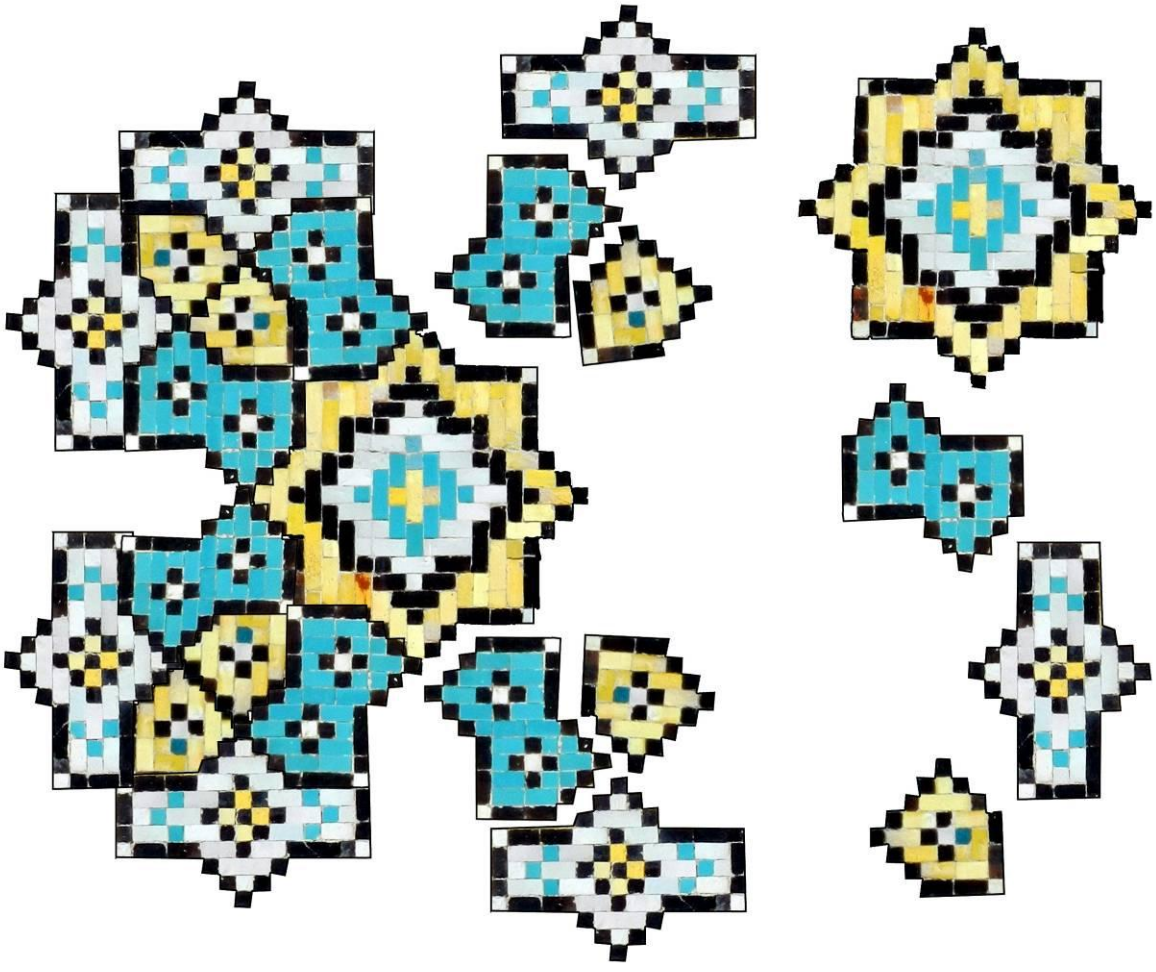






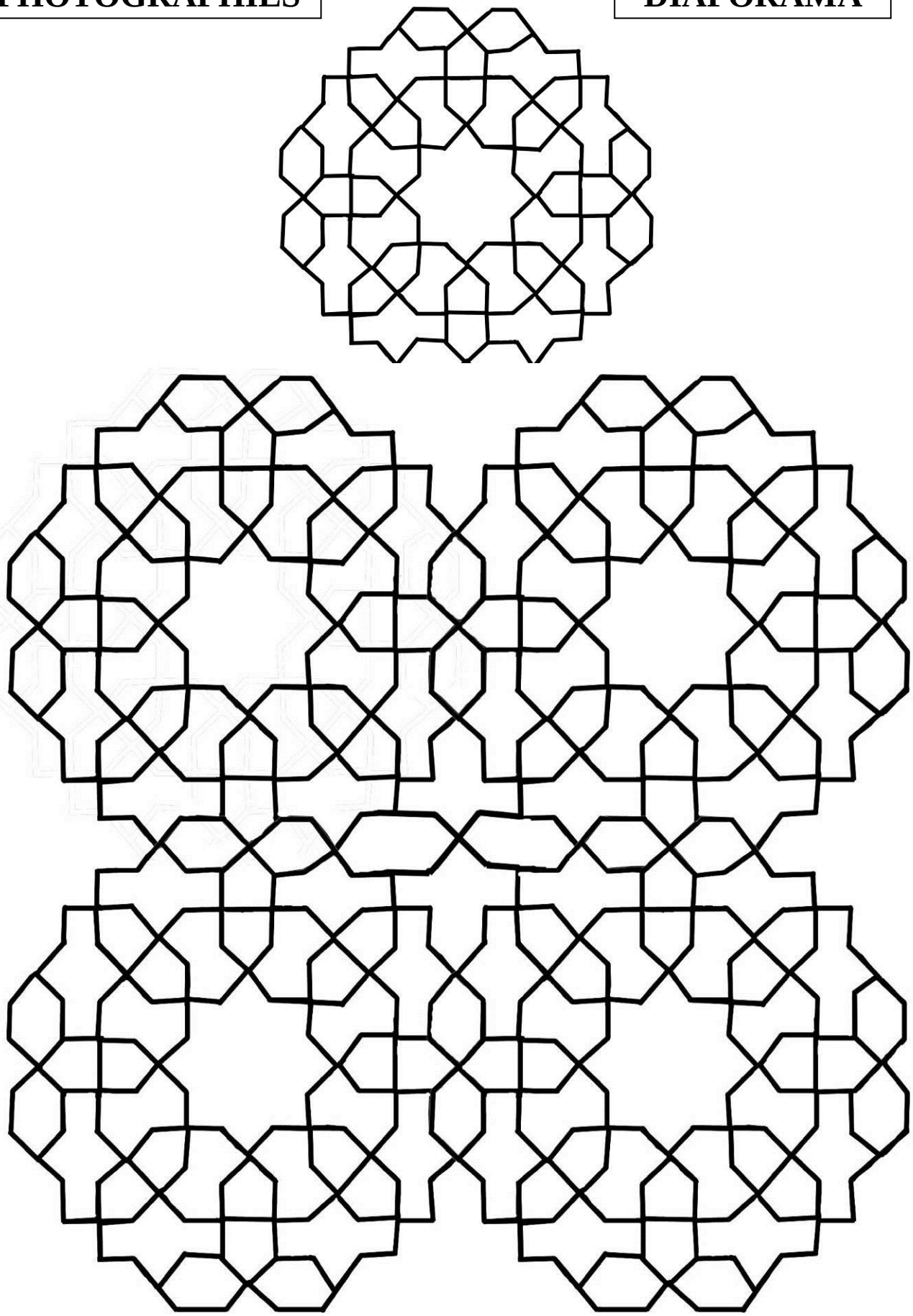


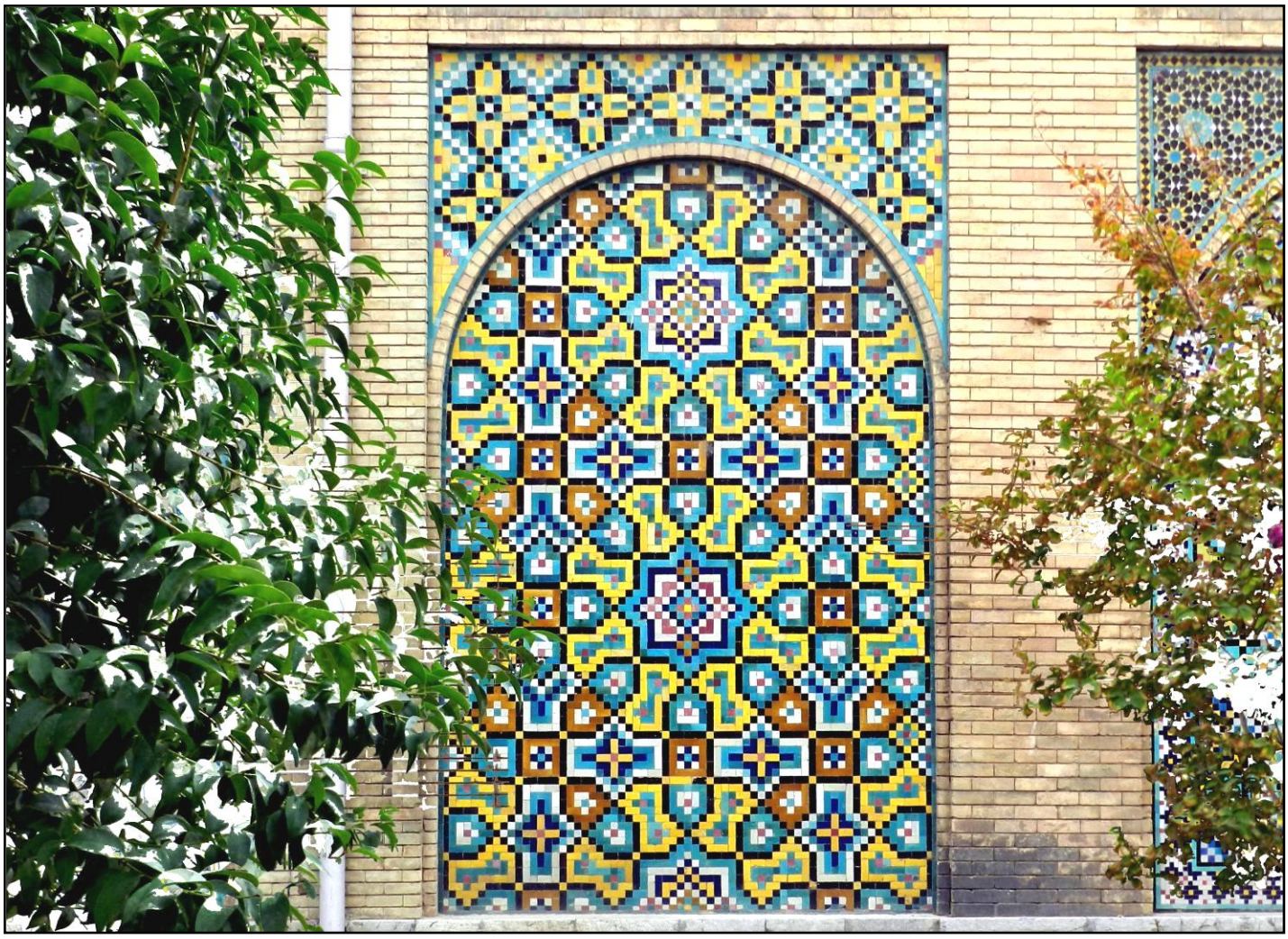


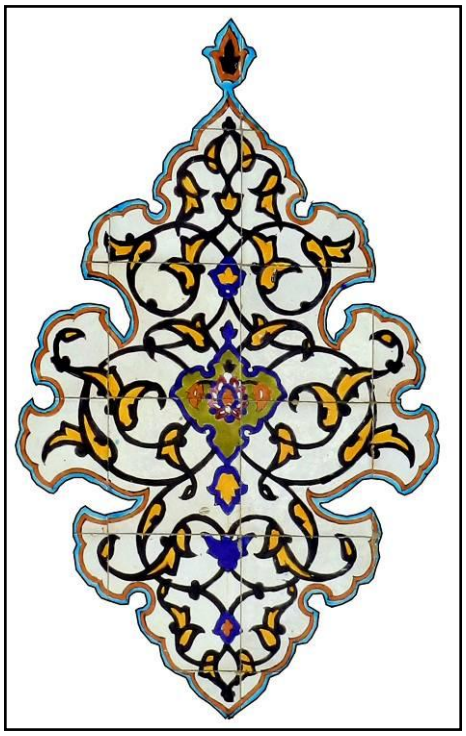


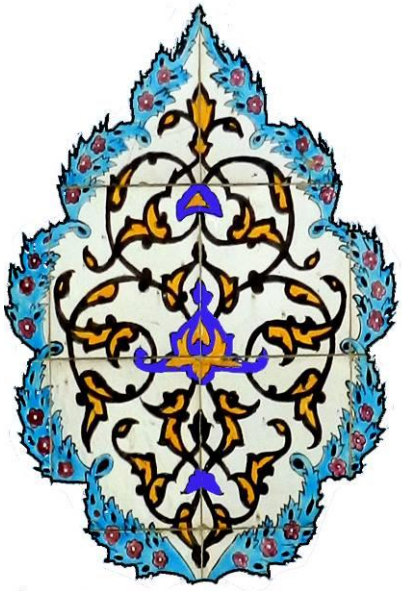
PHOTOGRAPHIES

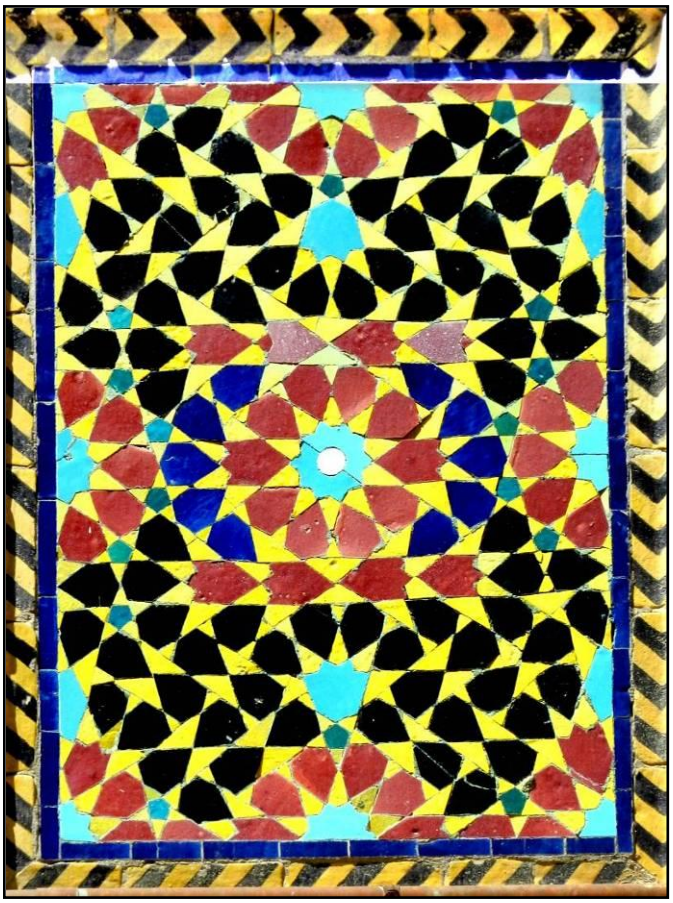
DIAPORAMA

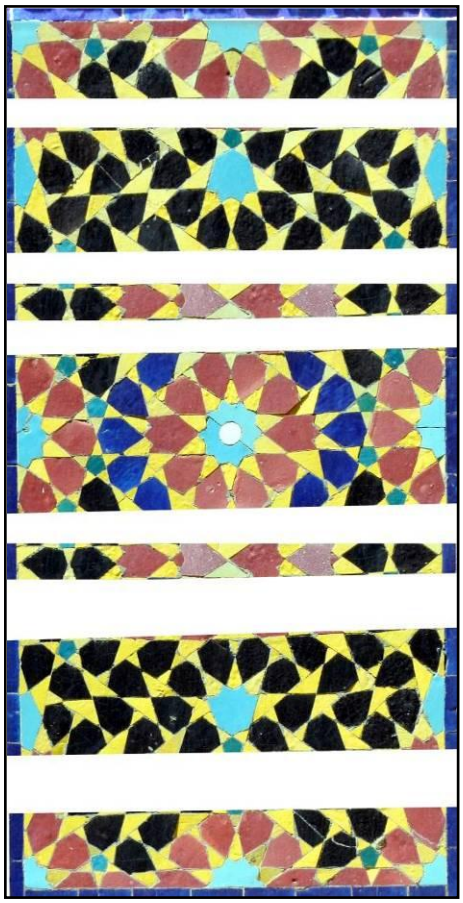


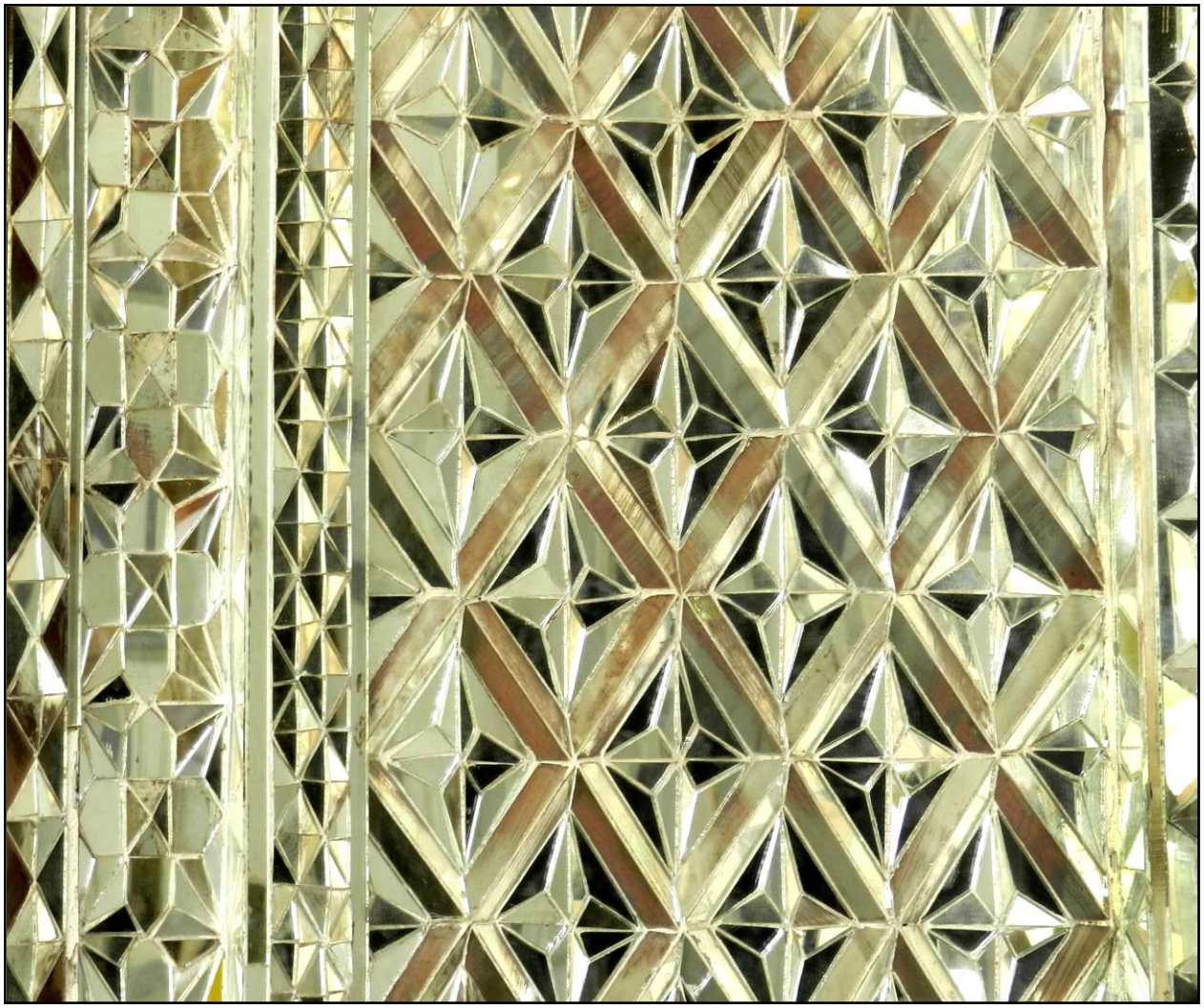


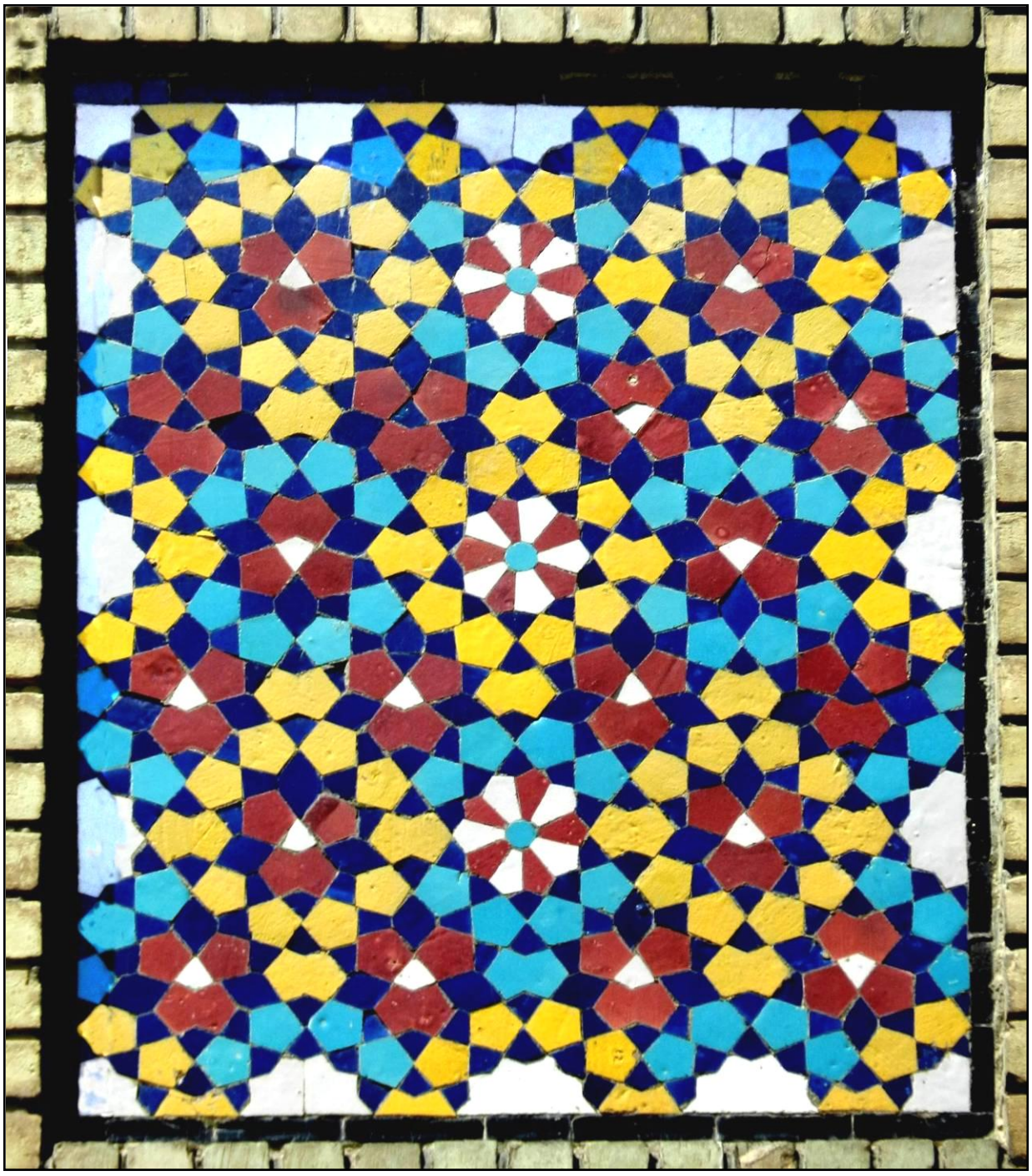


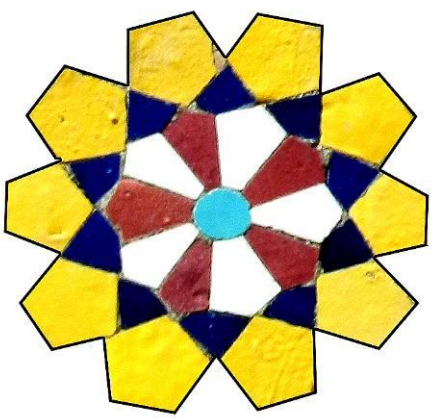


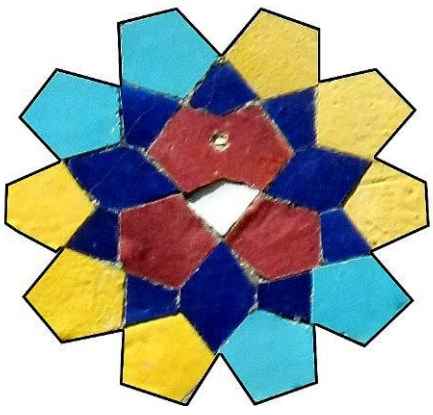


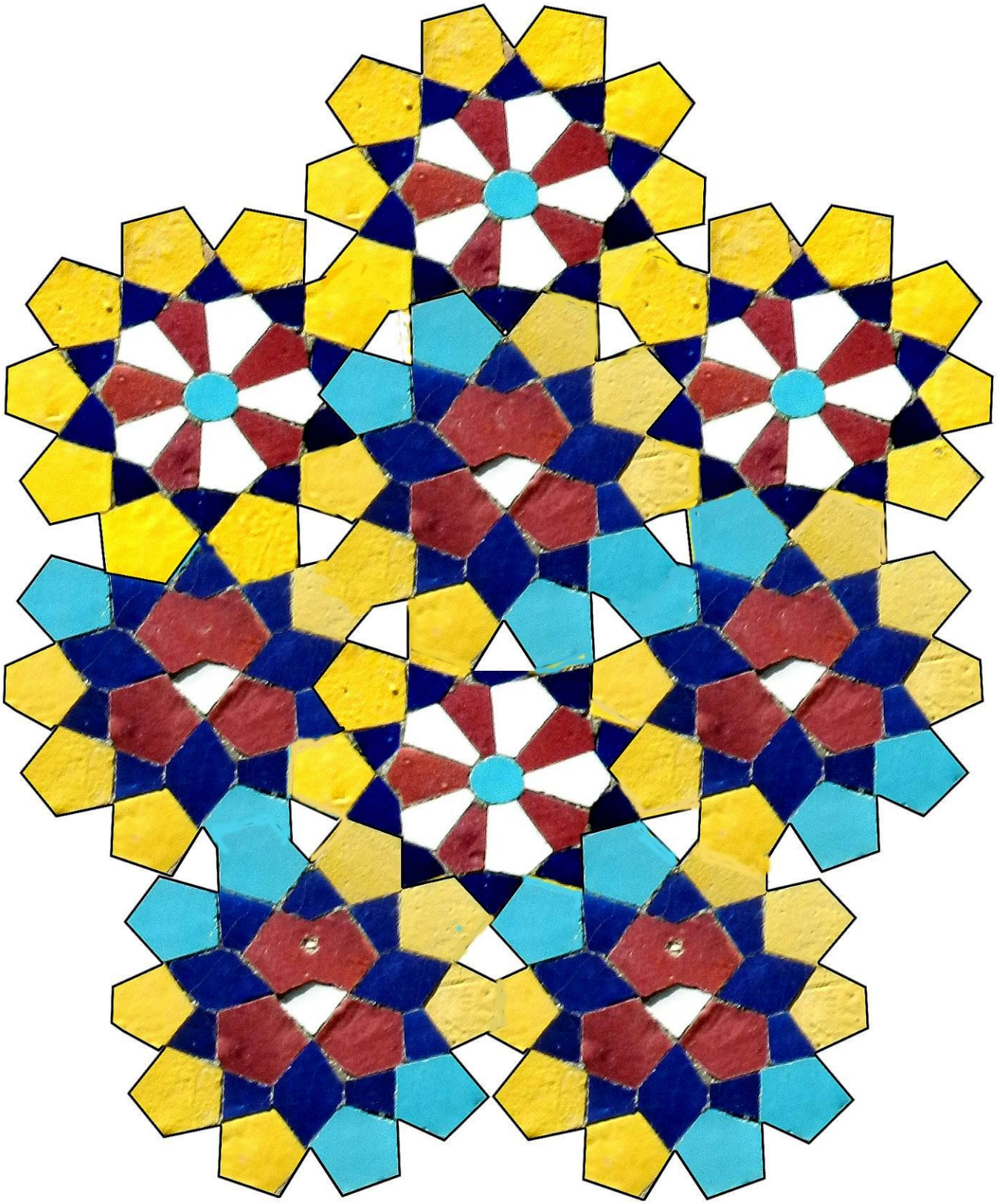


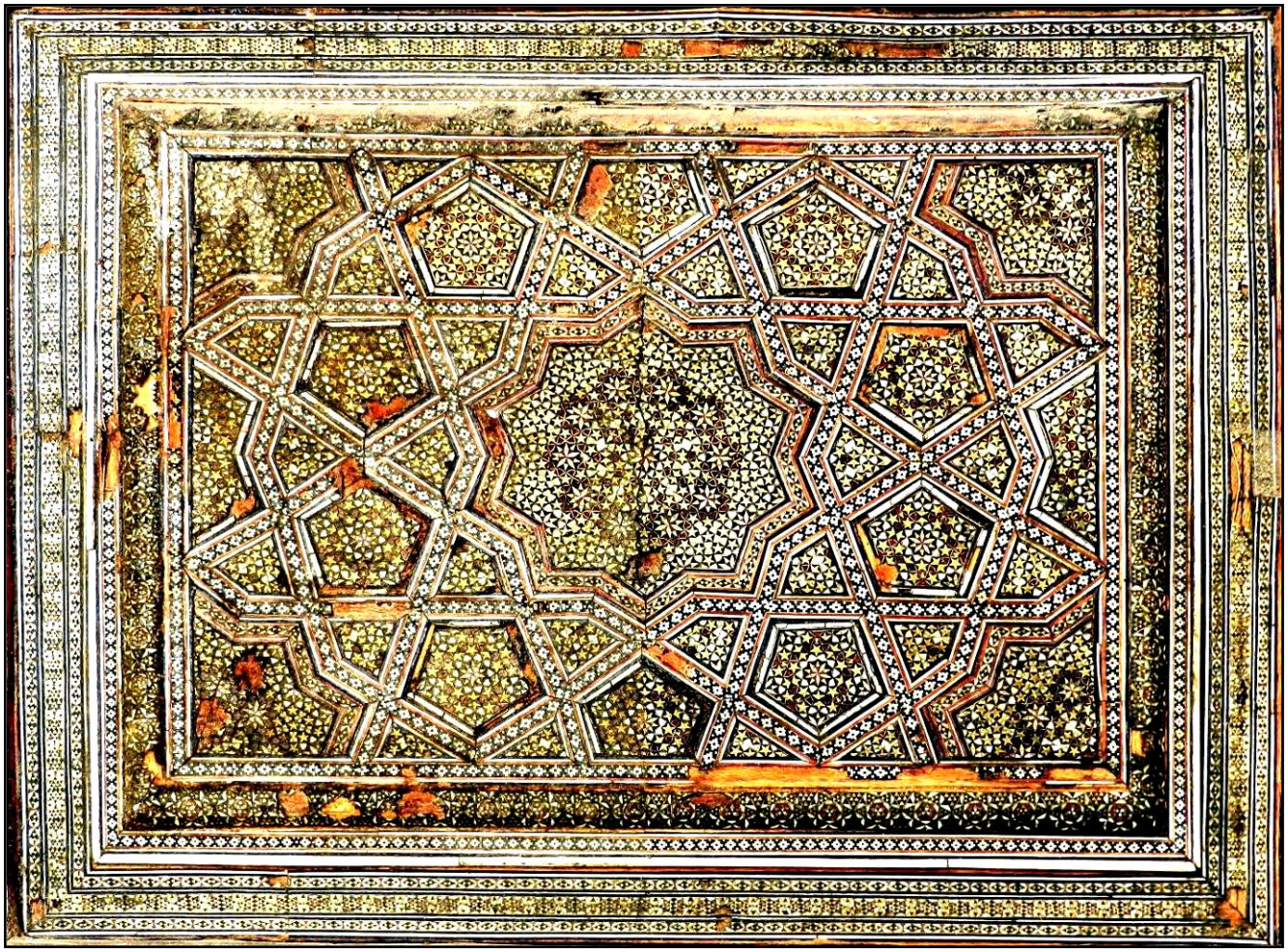


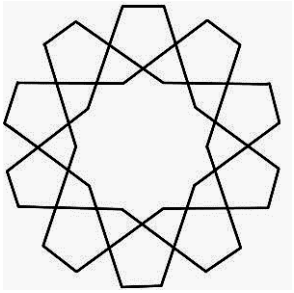


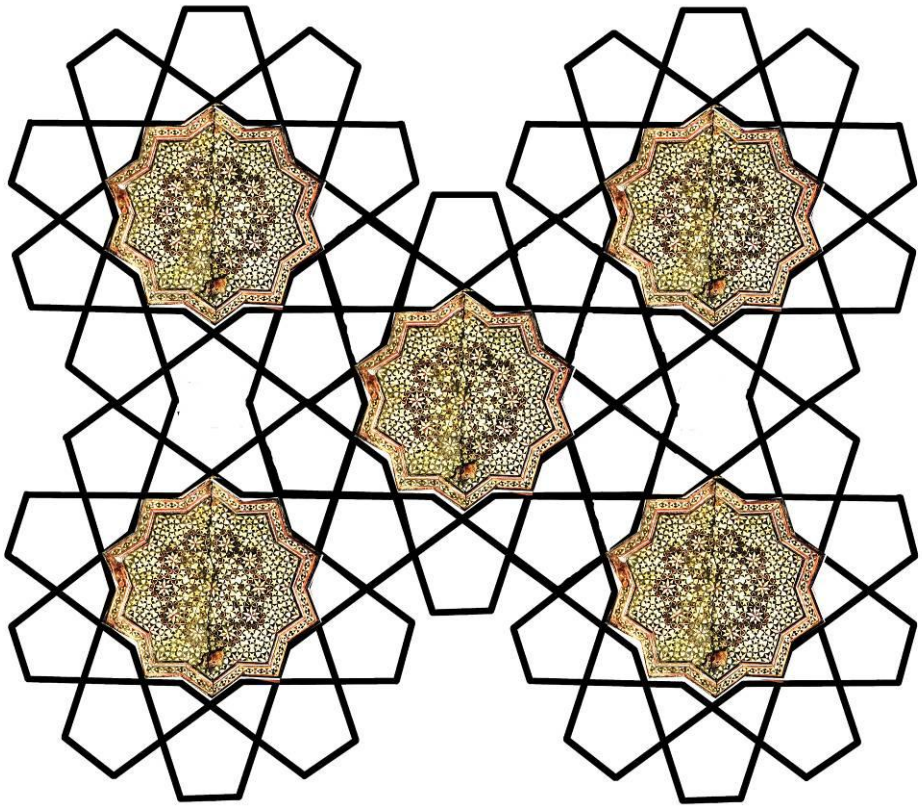


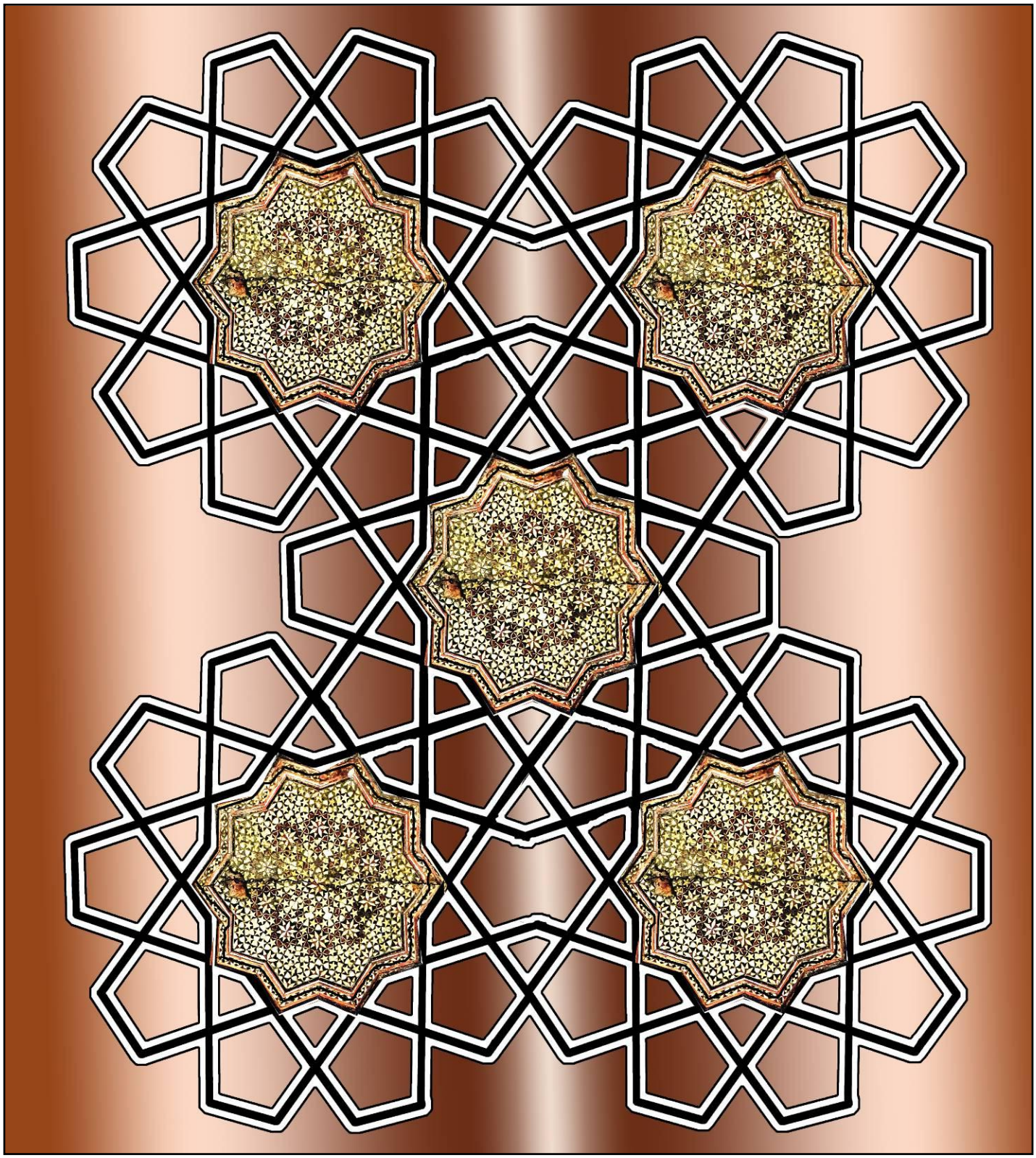


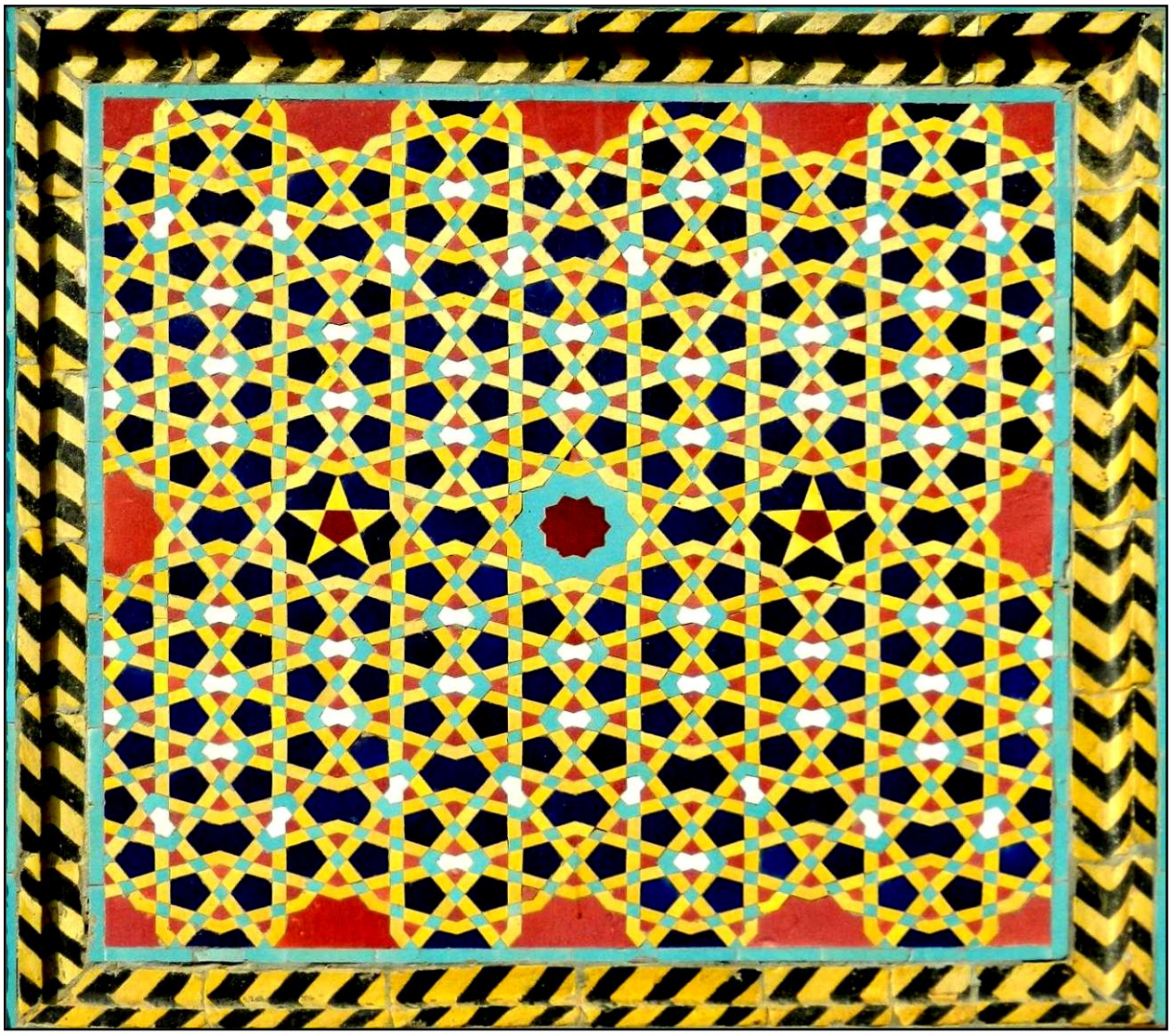


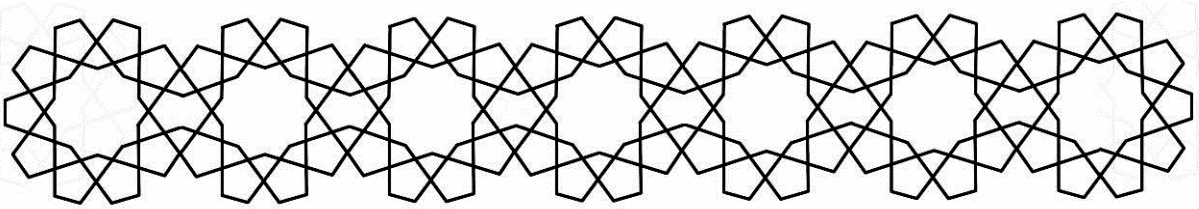


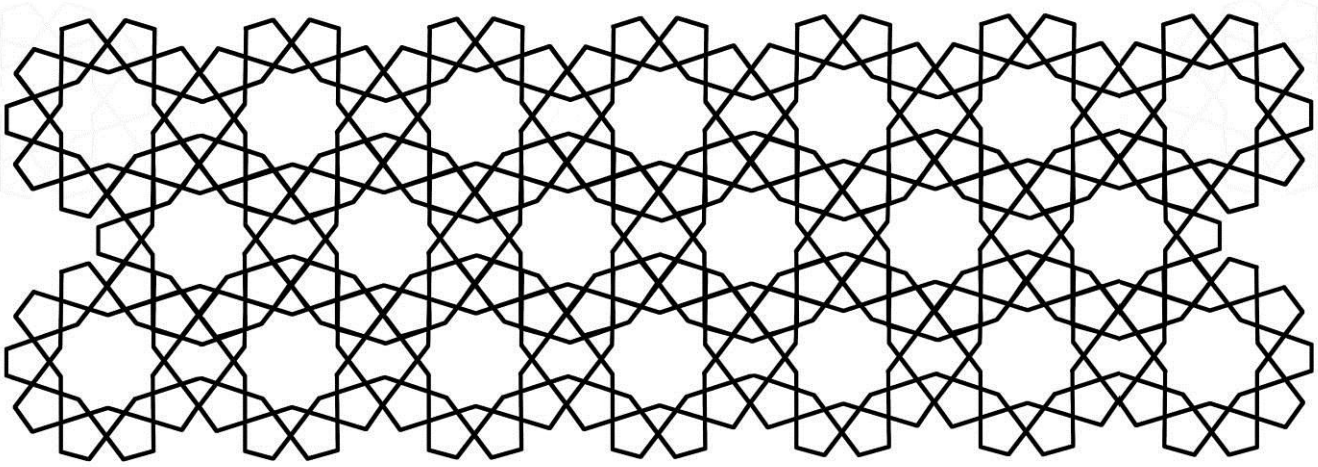


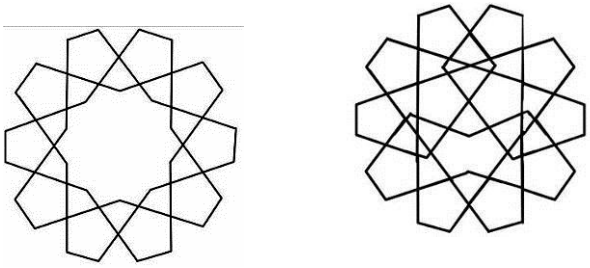


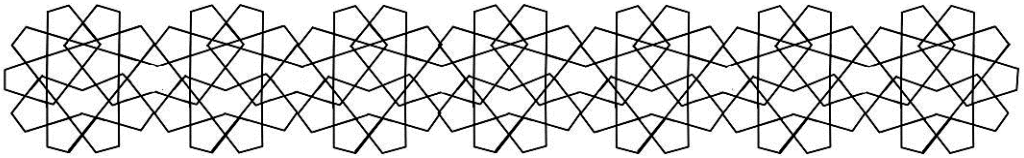


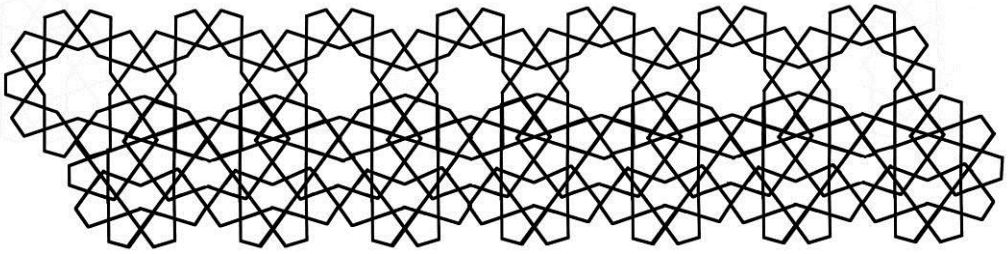


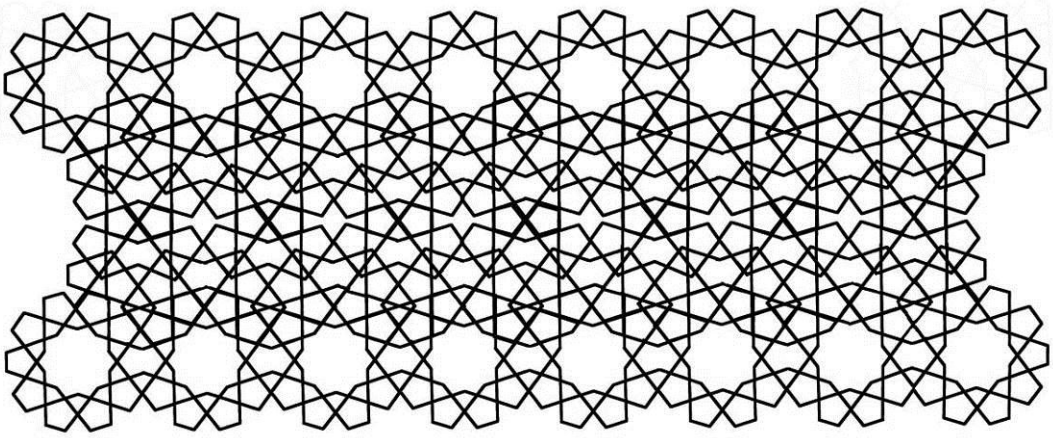


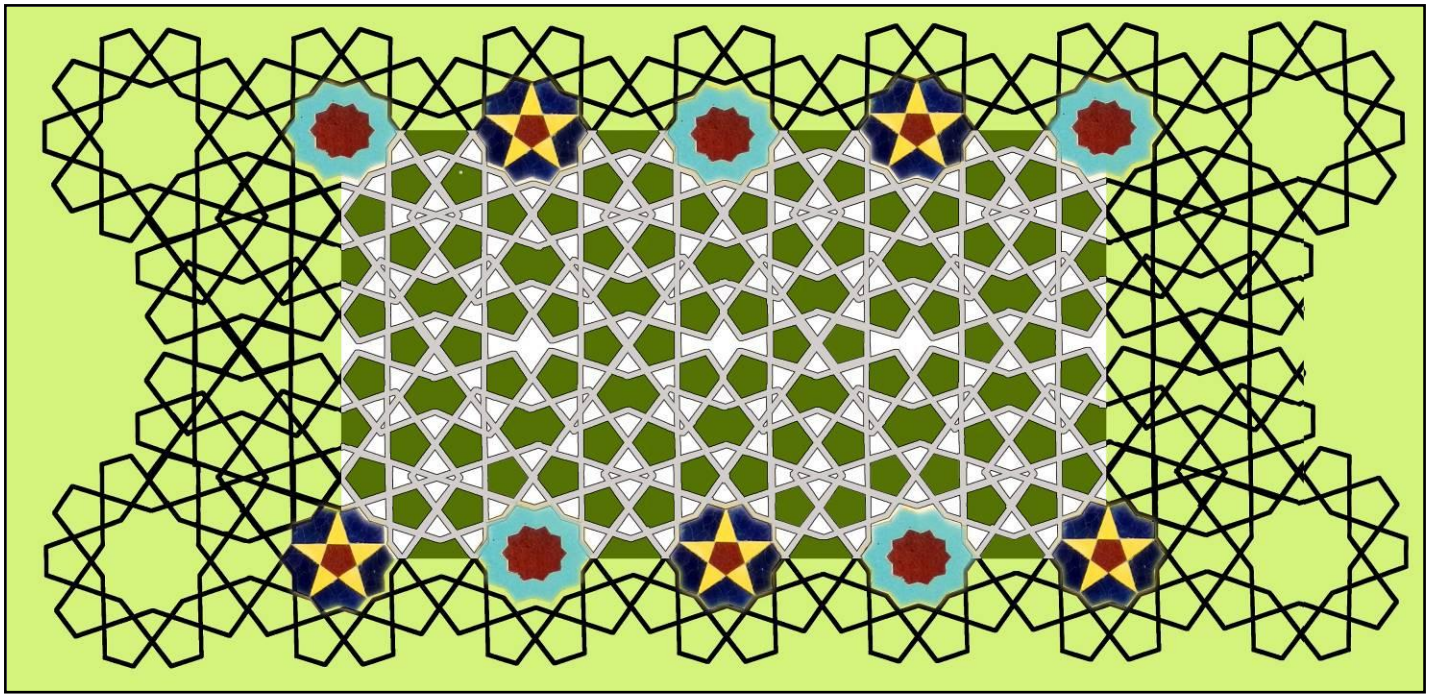


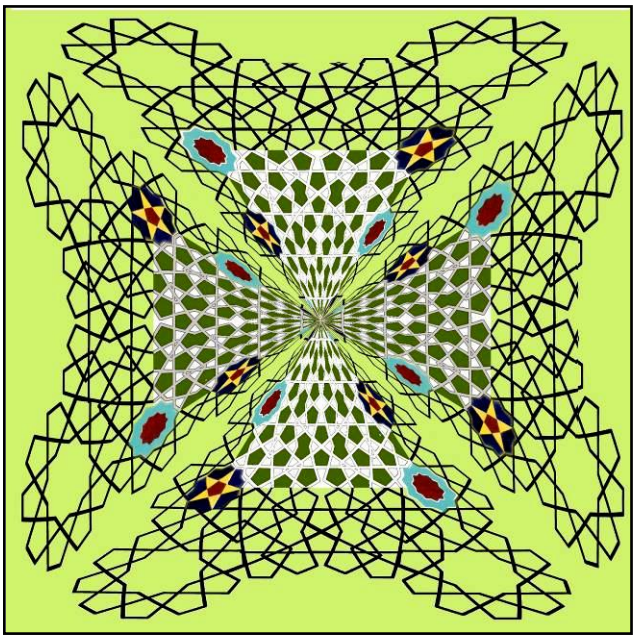


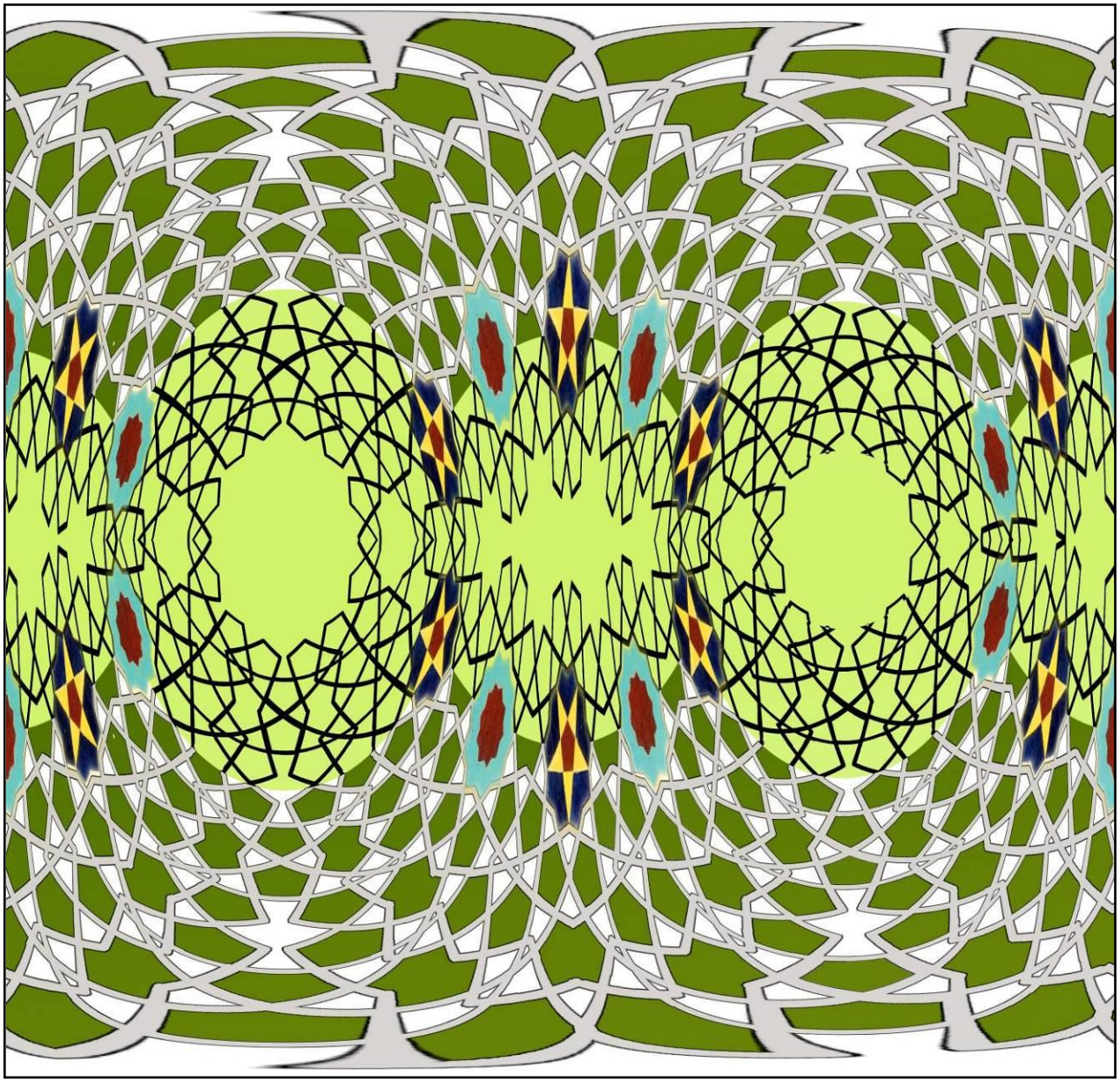


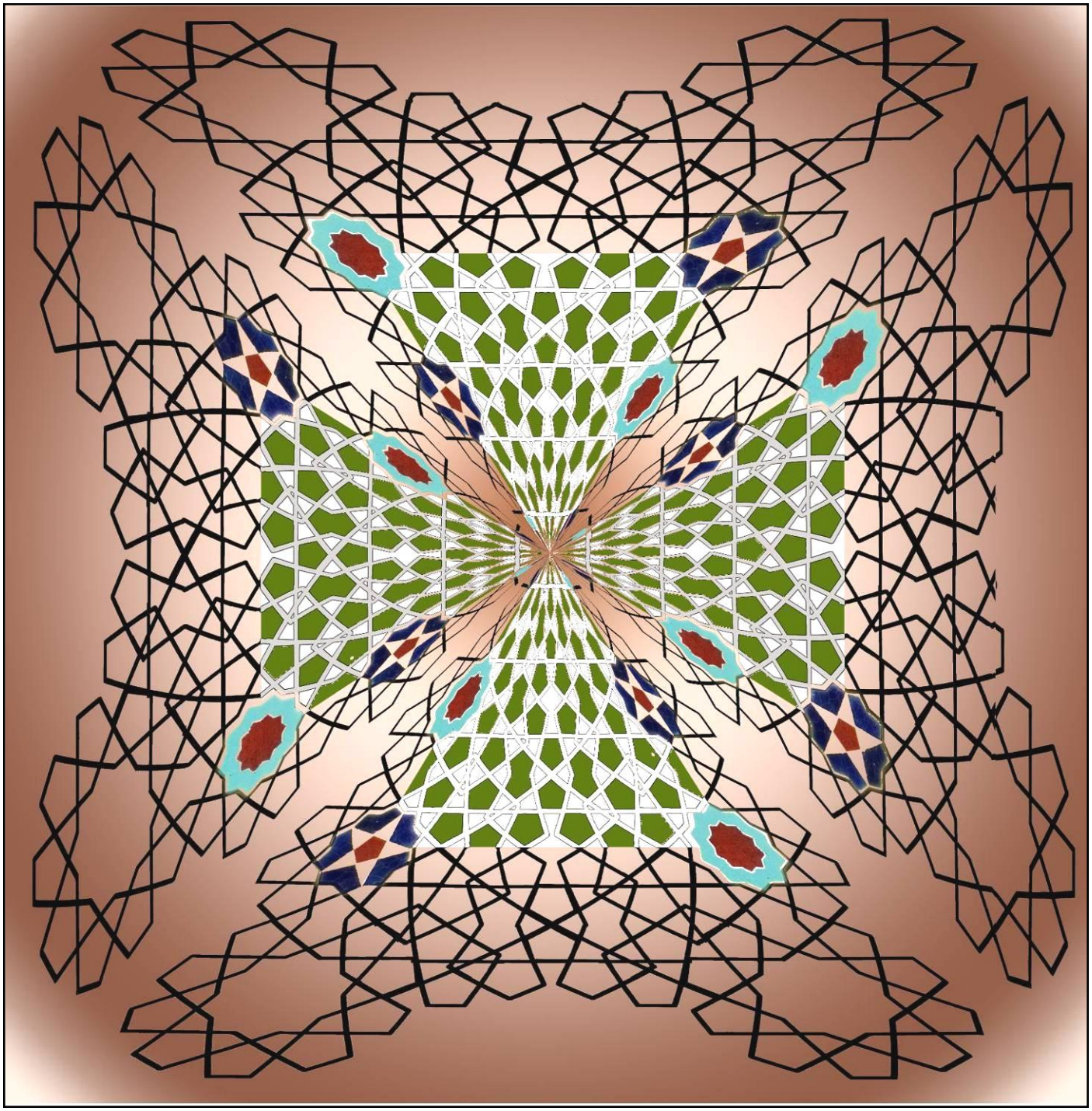


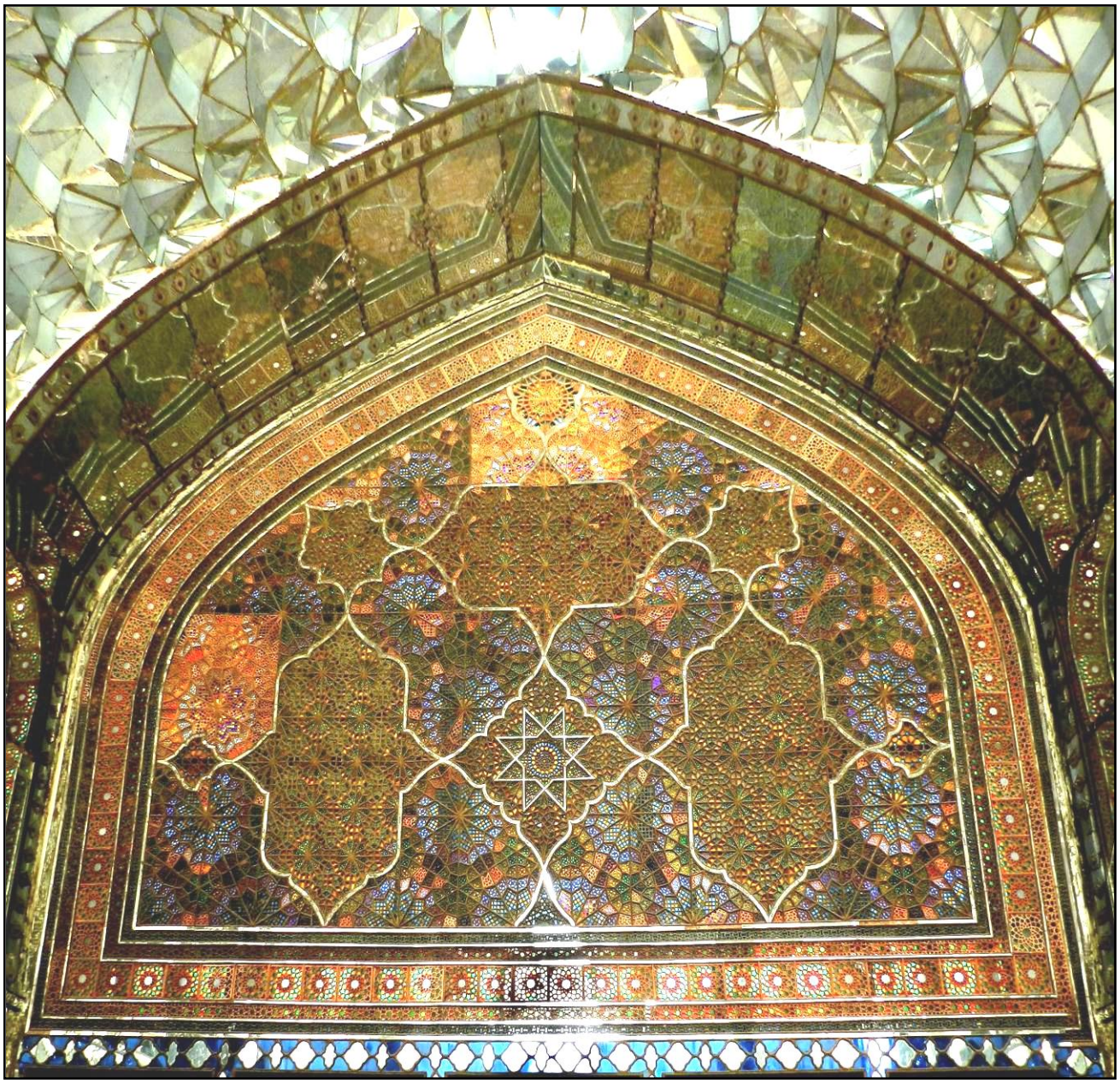


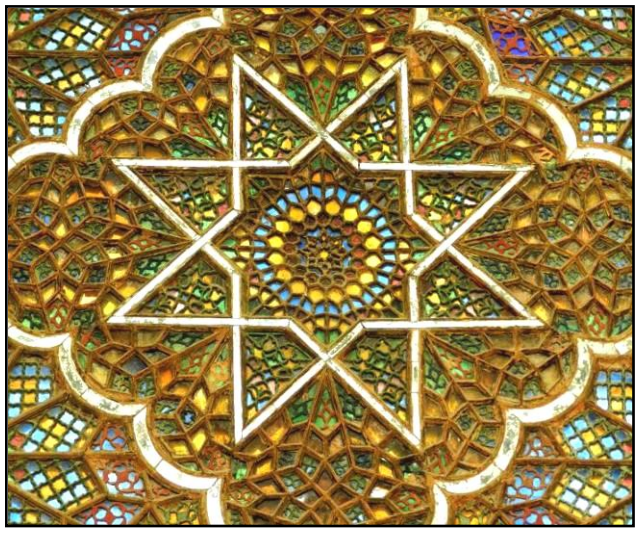


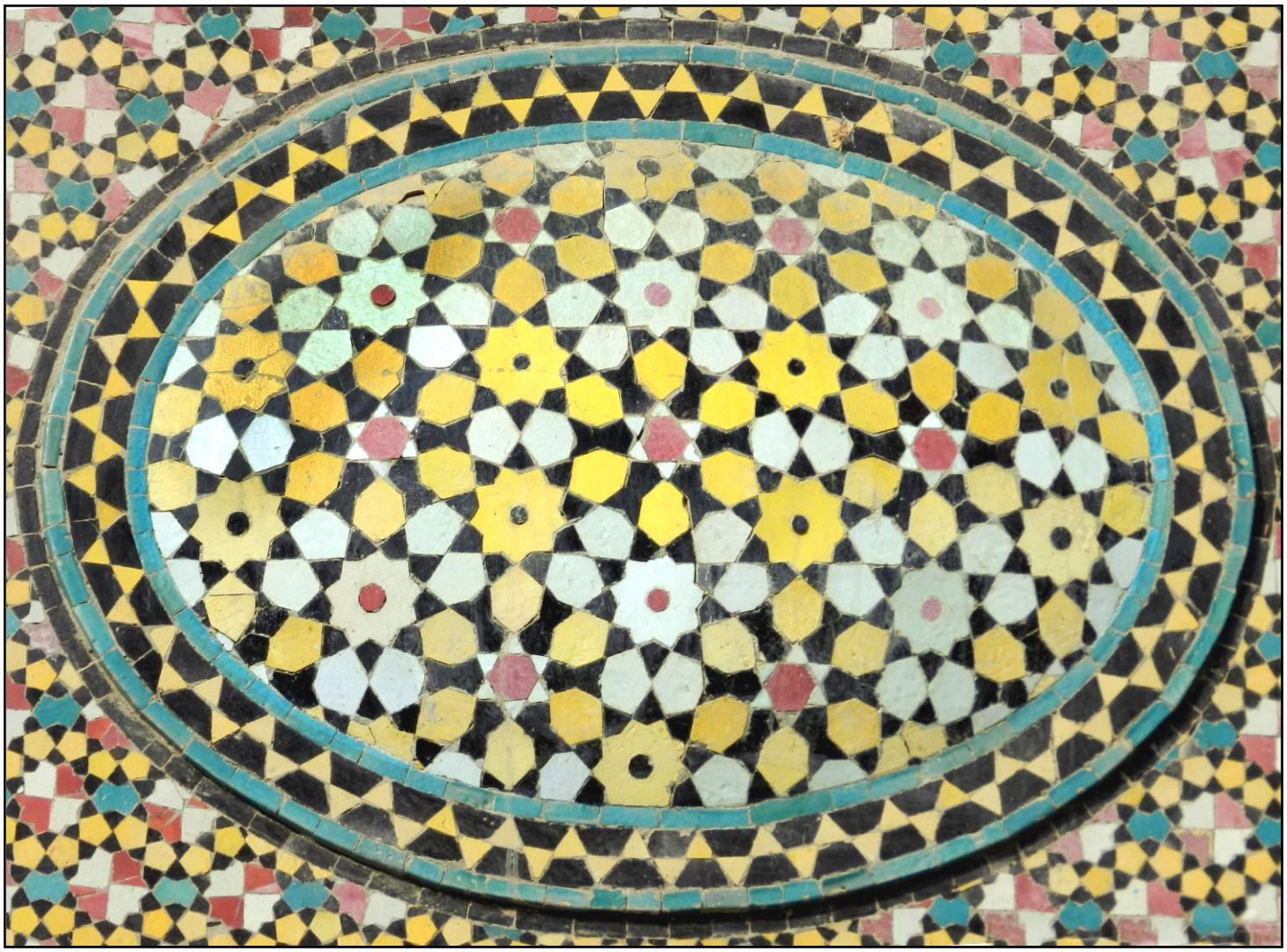


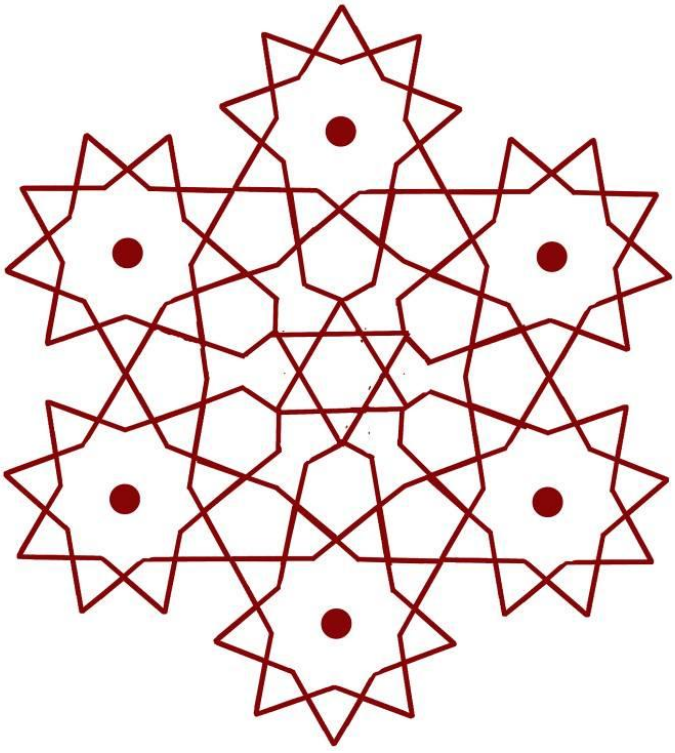


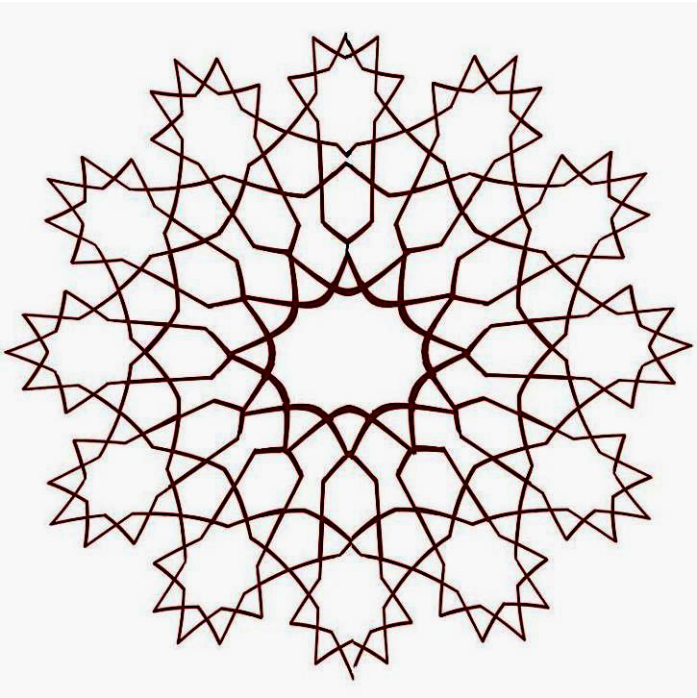


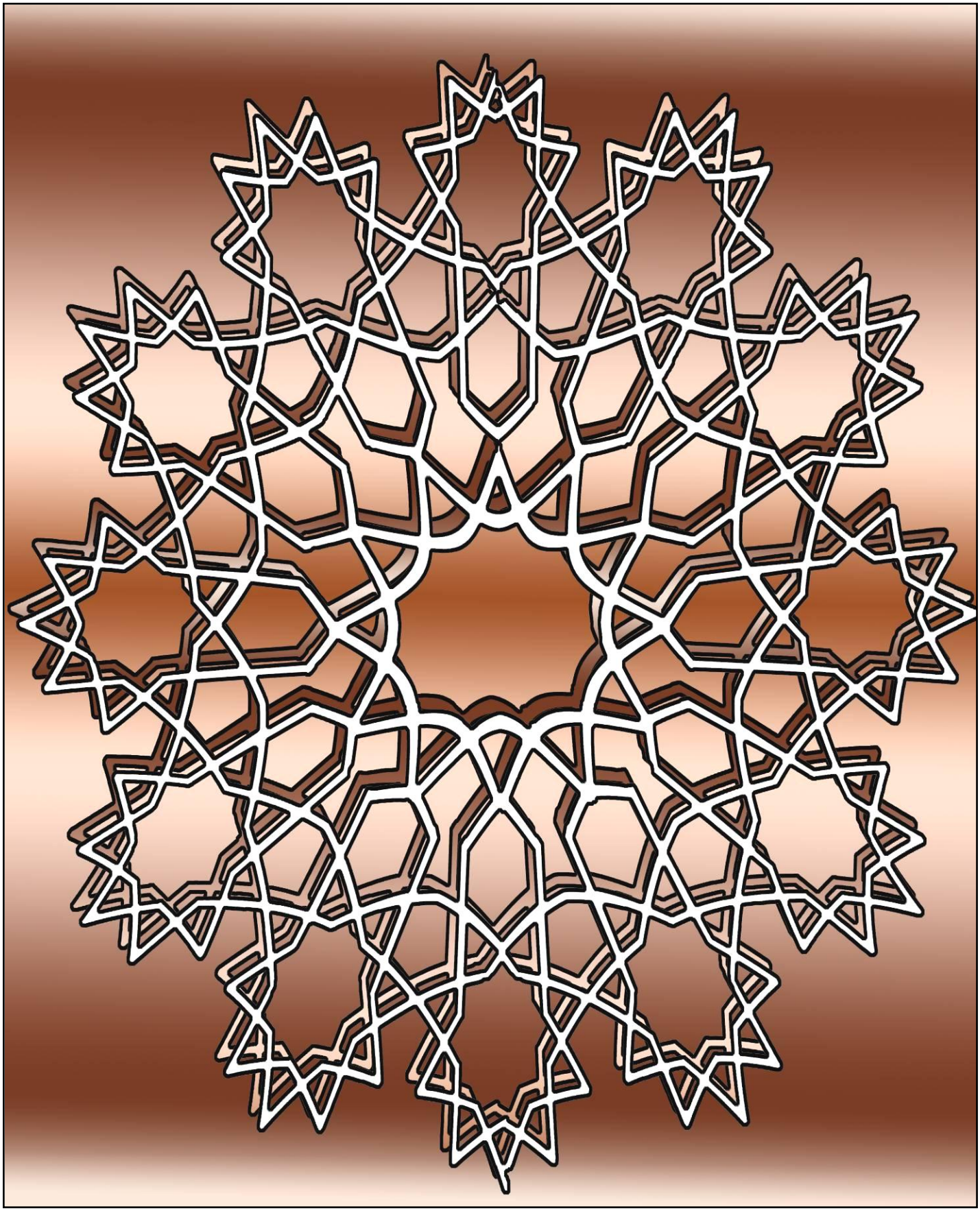


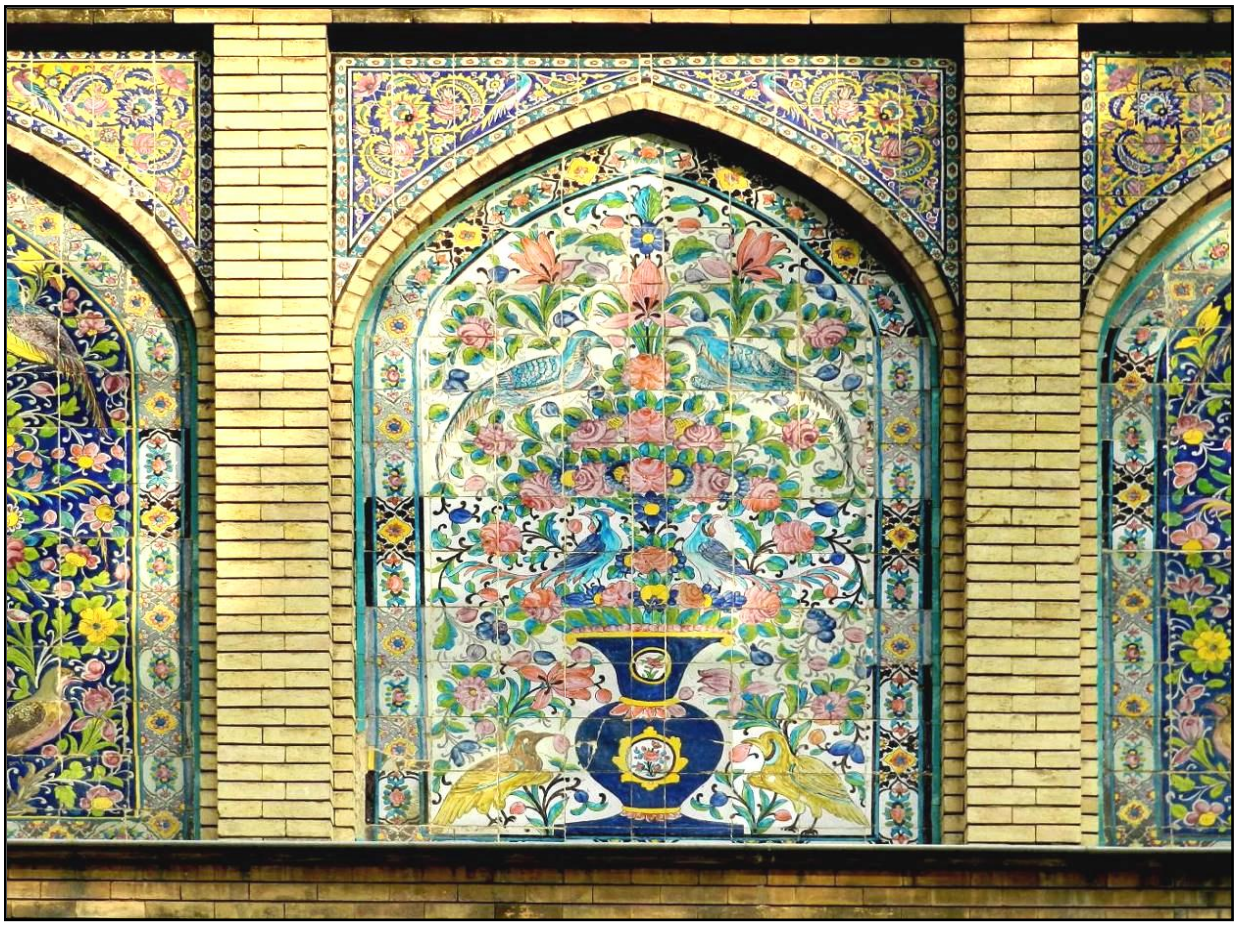


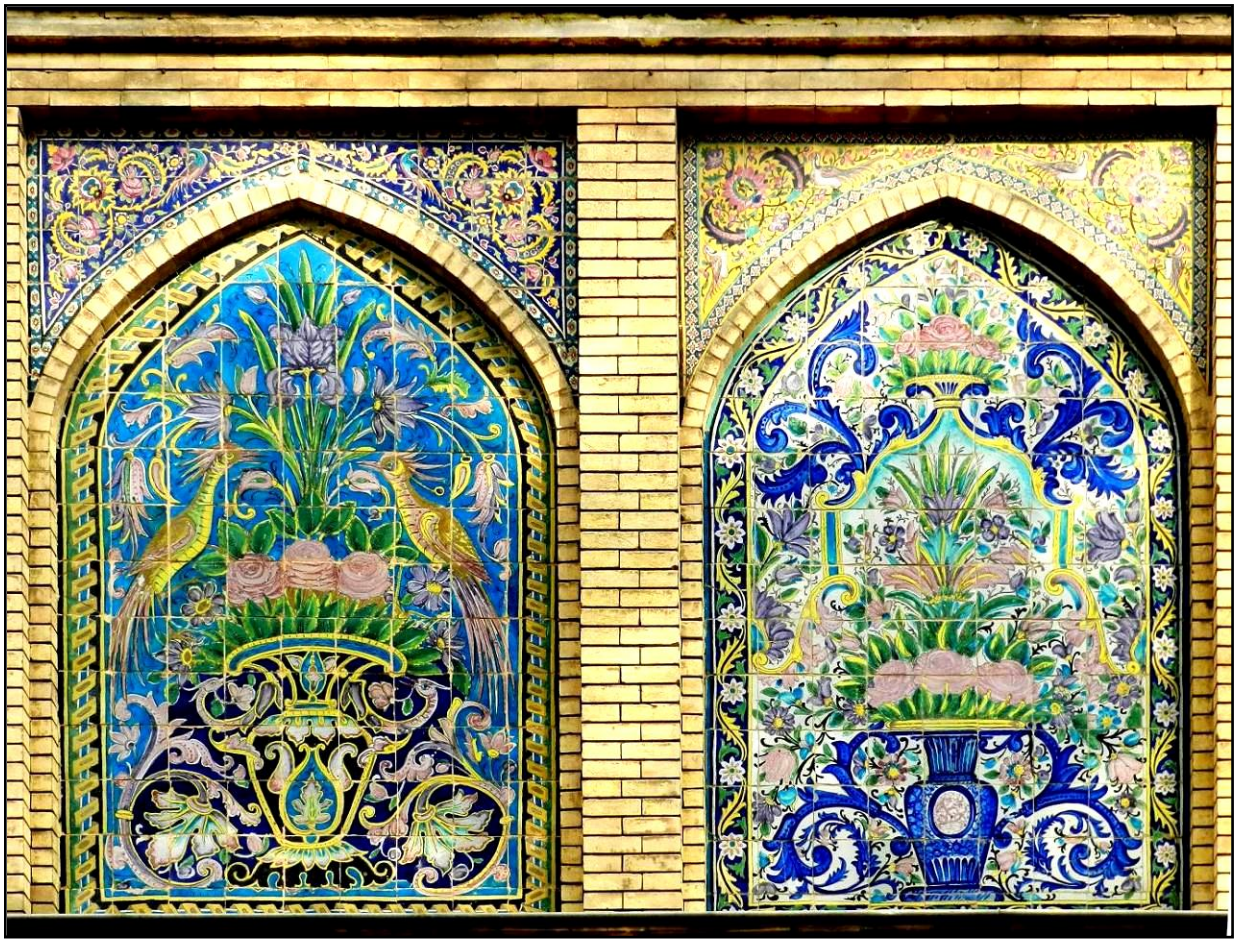


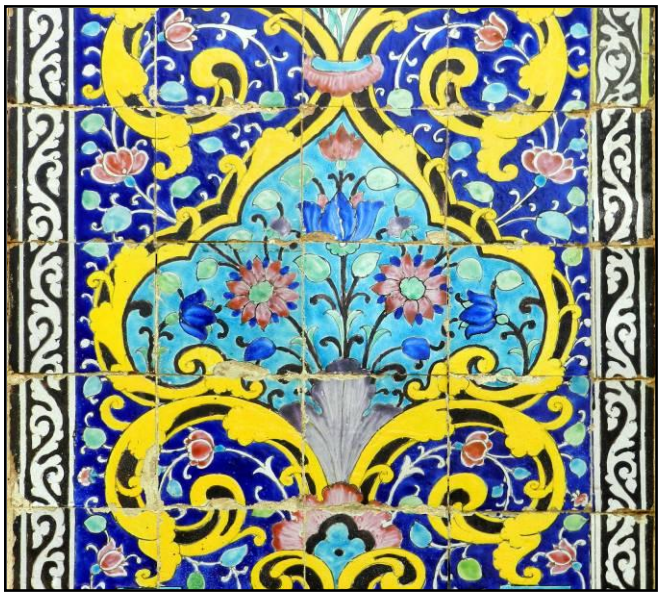


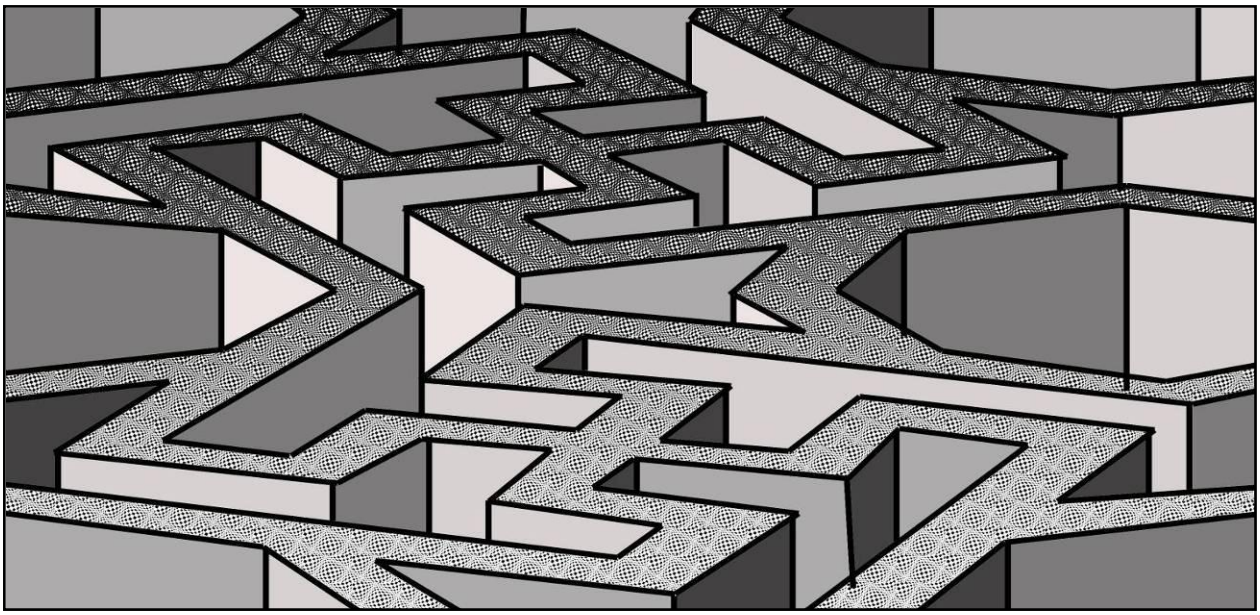


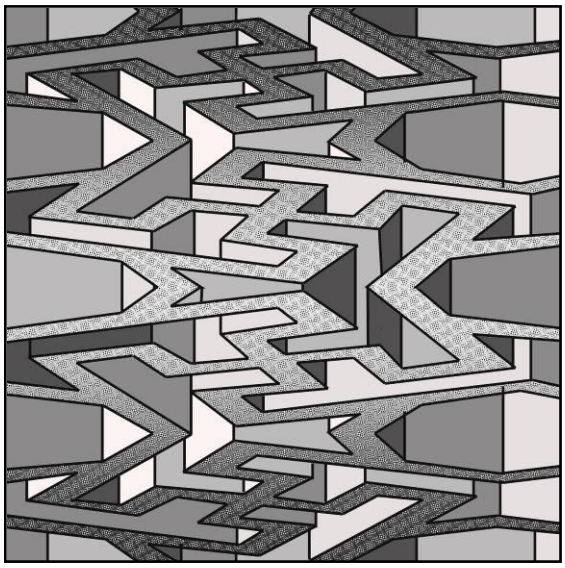


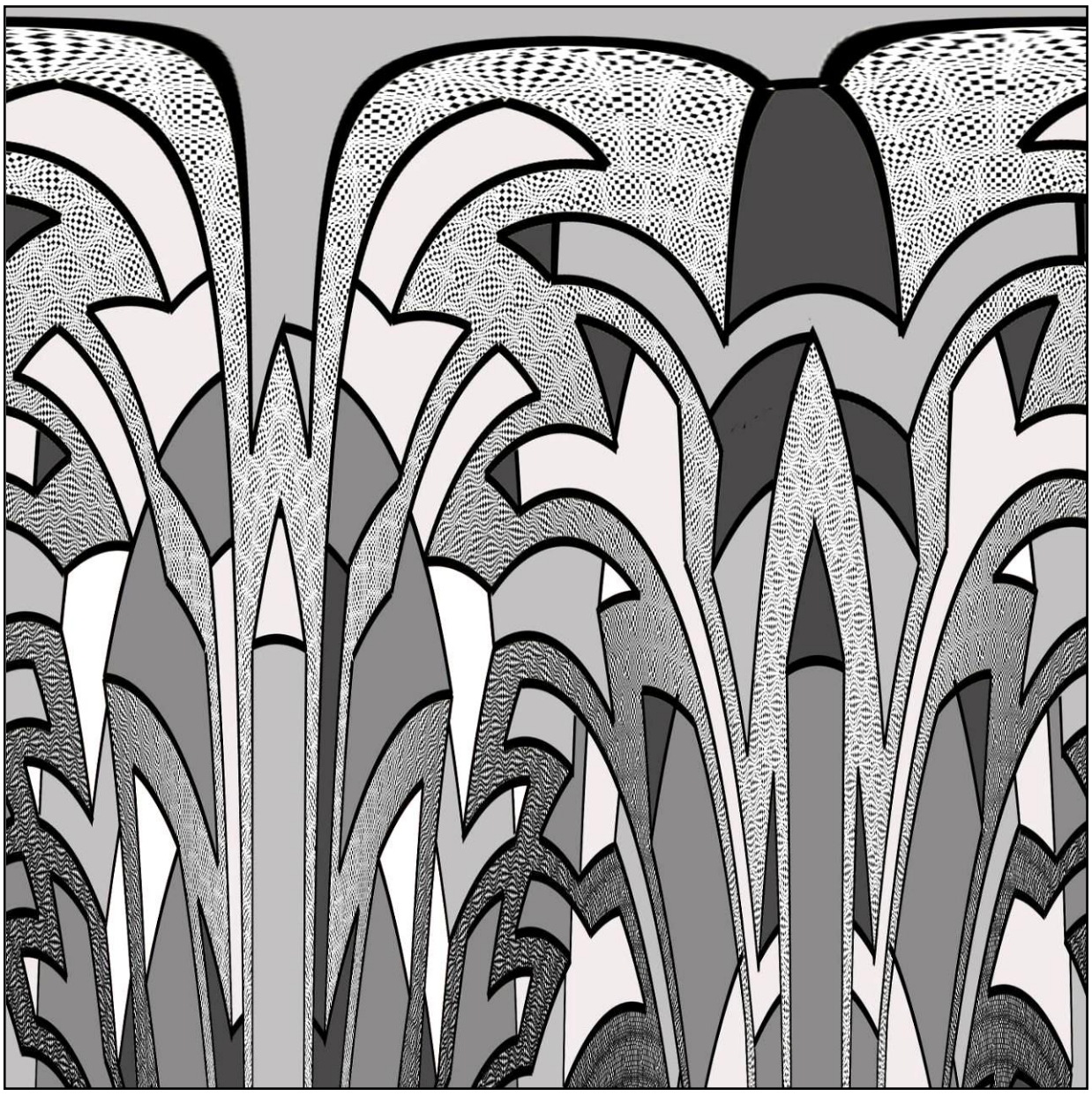


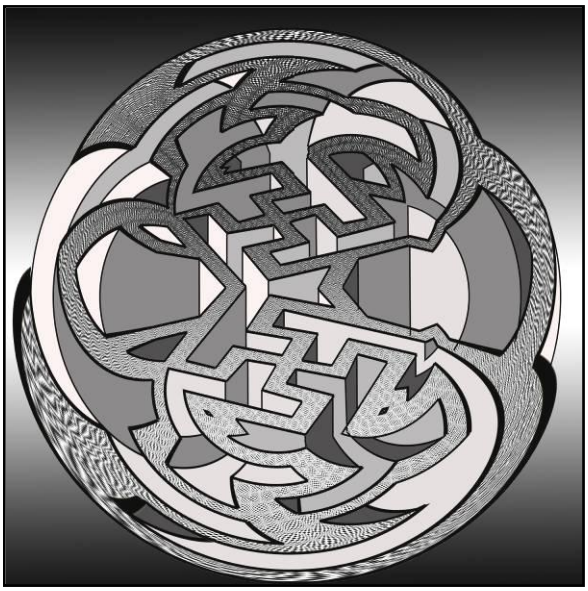


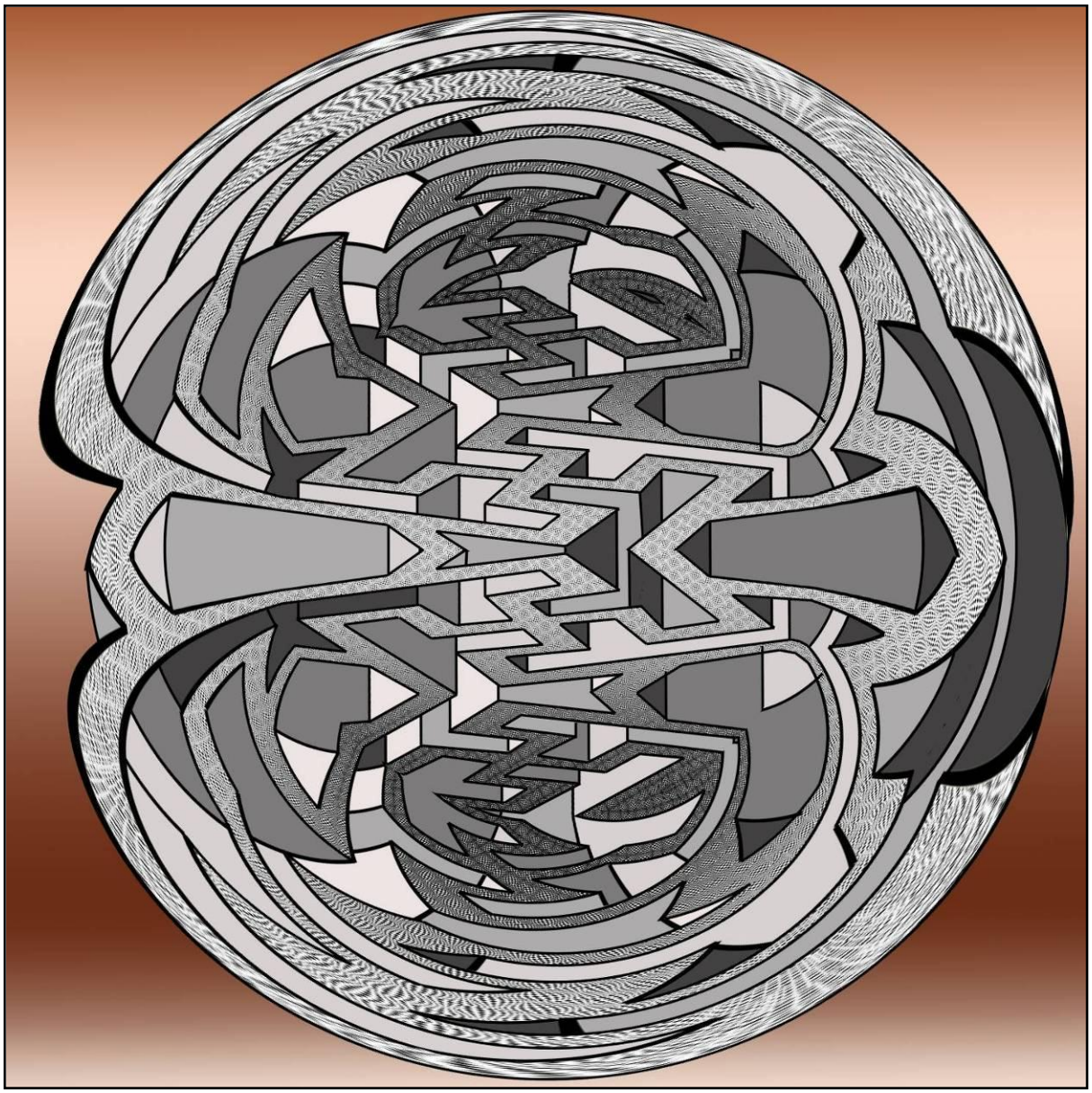


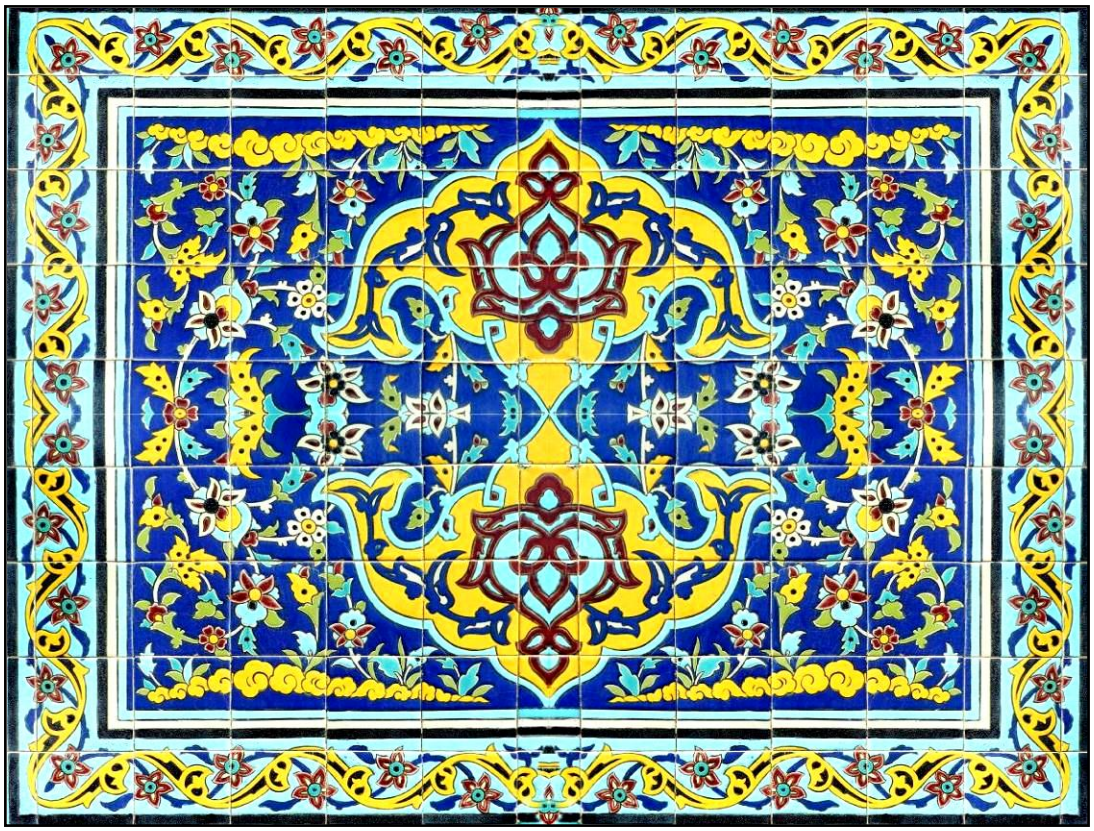








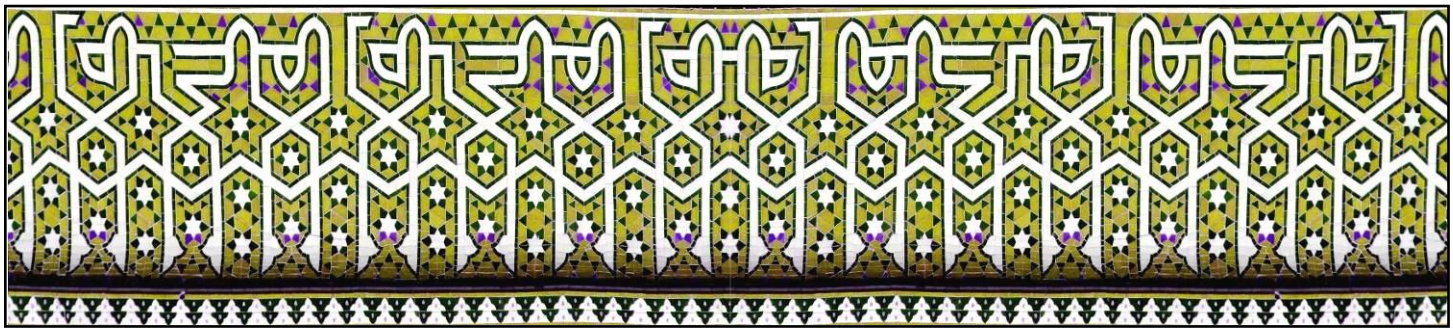




L'ARABESQUE EN IRAN

TOME 18 : Ispahan, Yazd.

Par Louis ARNAUD



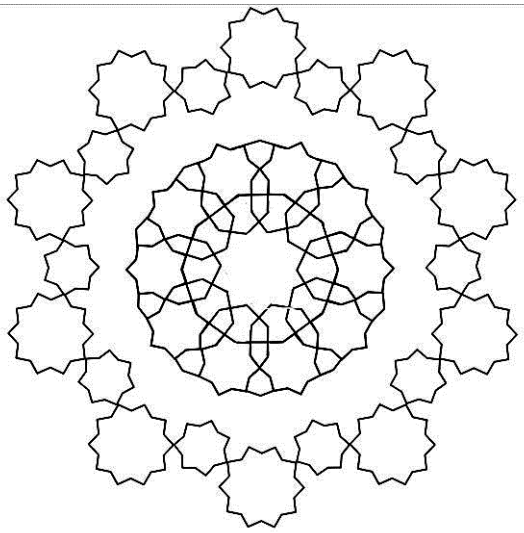
Les arabesques en Iran

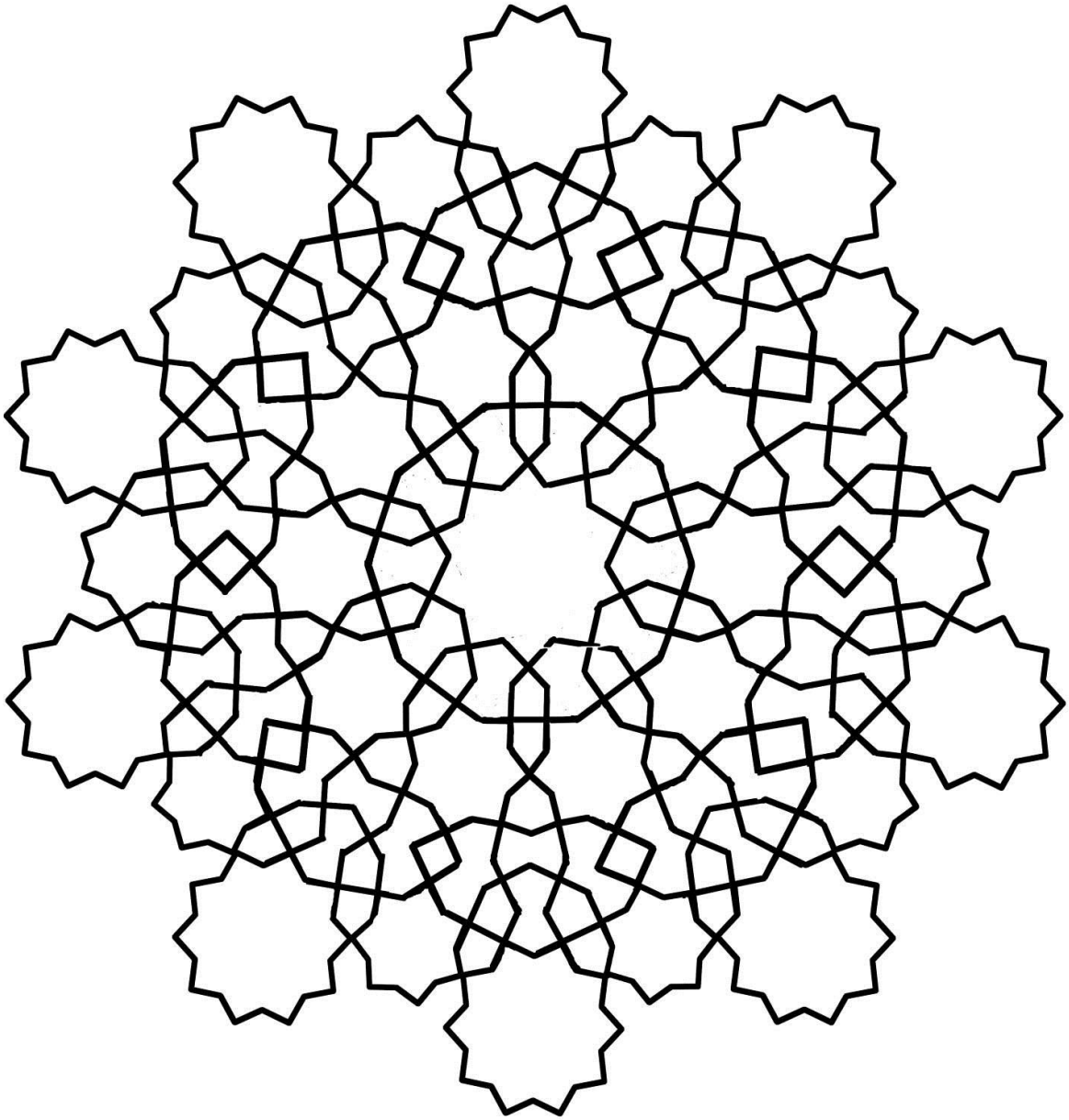
TOME 18 : Ispahan, yazd.

La Perse a toujours été, tout au long de son histoire, le creuset de grandes civilisations et un espace culturel. Malheureusement elle a subi deux destructions de son patrimoine lors des invasions successives de Gengis Khan et plus tard de Tamerlan. Sous les Safavides et en particulier sous le règne de Shah Abbas I, elle a su se relever pour nous laisser un patrimoine exceptionnel.

Par Louis Arnaud

PHOTOTHEQUE

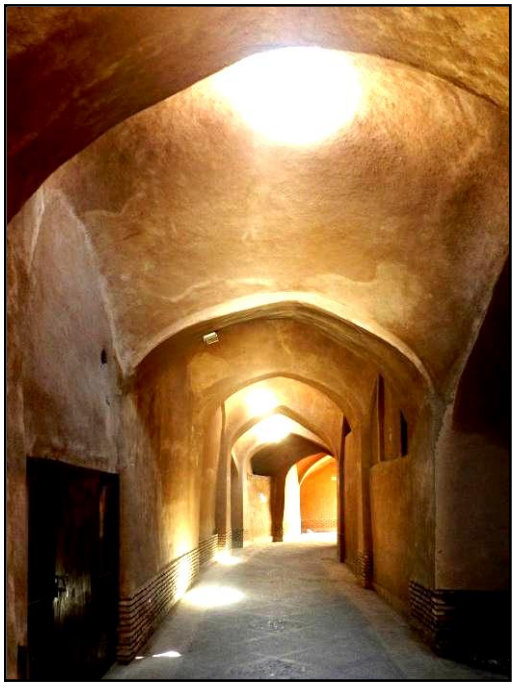




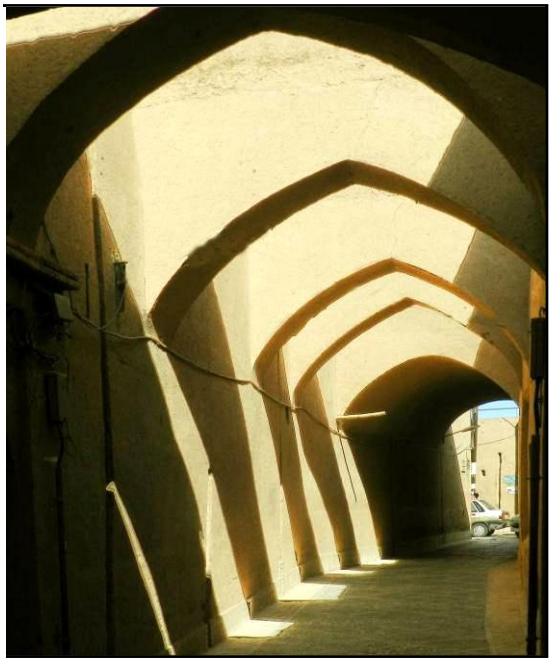
PHOTOGRAPHIES **VIDEOTHEQUE**

Yazd. La ville et sa mosquée du vendredi :

La ville oasis de Yazd est bordé les deux grands déserts d'Iran, le Dasht-e-Kavir au nord et le kavir-e Lut à l'est. L'Unesco protège son patrimoine architectural, en particulier la mosquée du vendredi et la vieille ville construite en pisé avec ses tours de ventilation qui rafraichissent l'atmosphère lors des grandes chaleurs d'été.



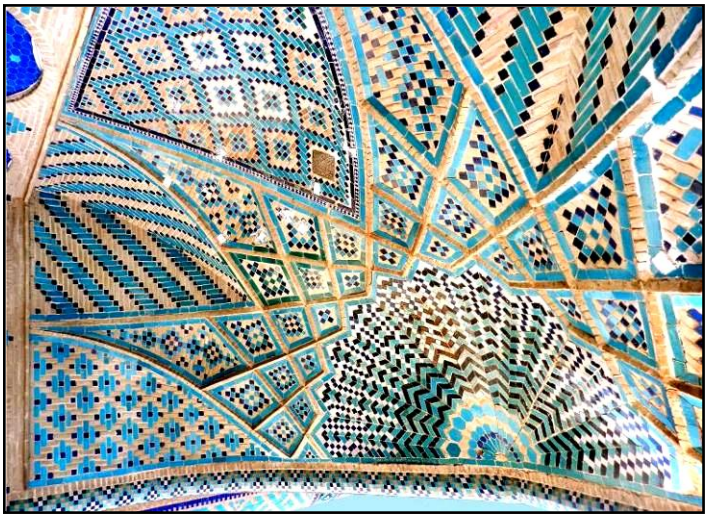
Tours du vent au pied de la citerne servant à rafraichir son eau.

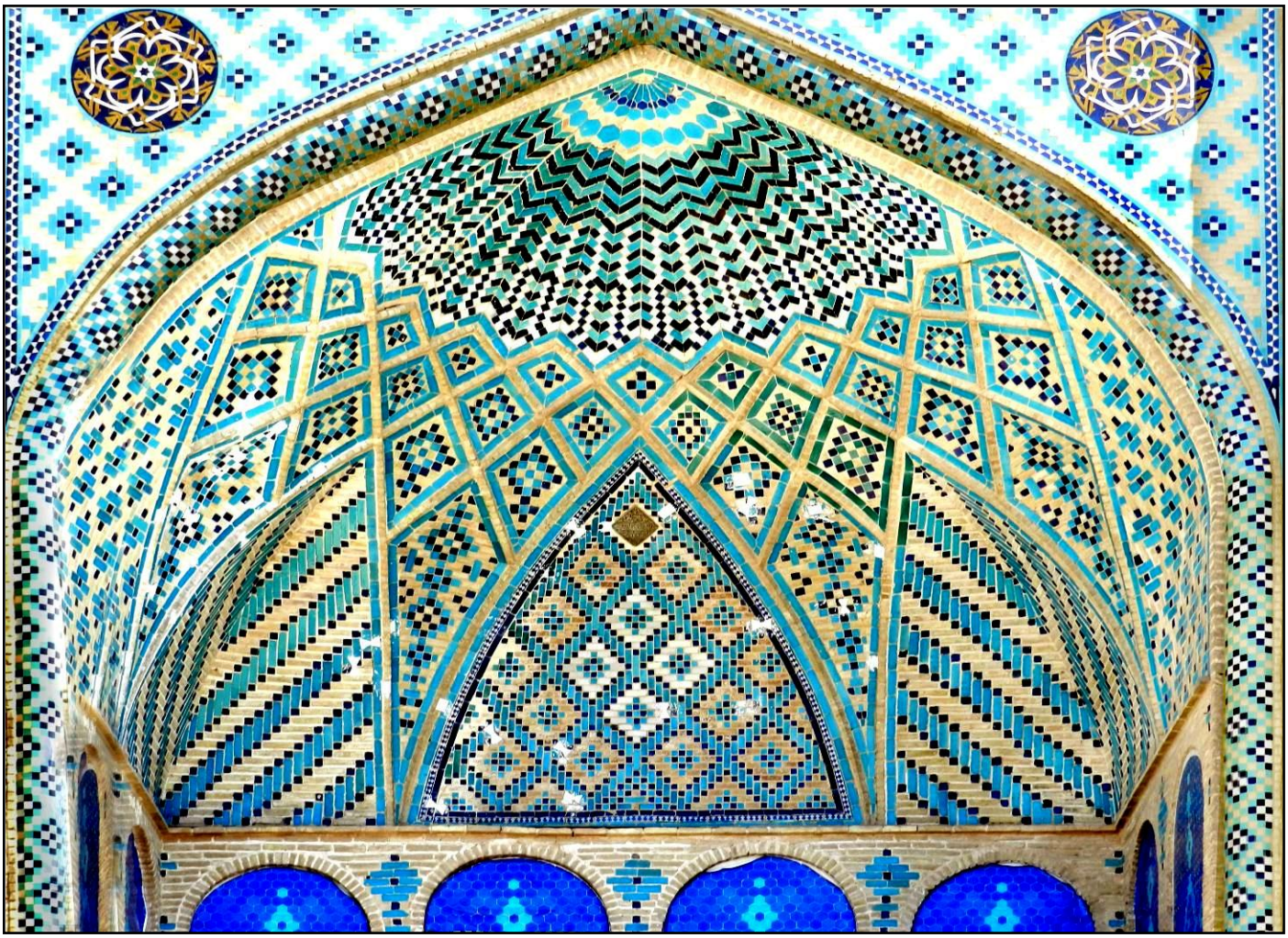


Vue de la vielle ville, de ses ruelles couvertes et de ses murs de pisé.

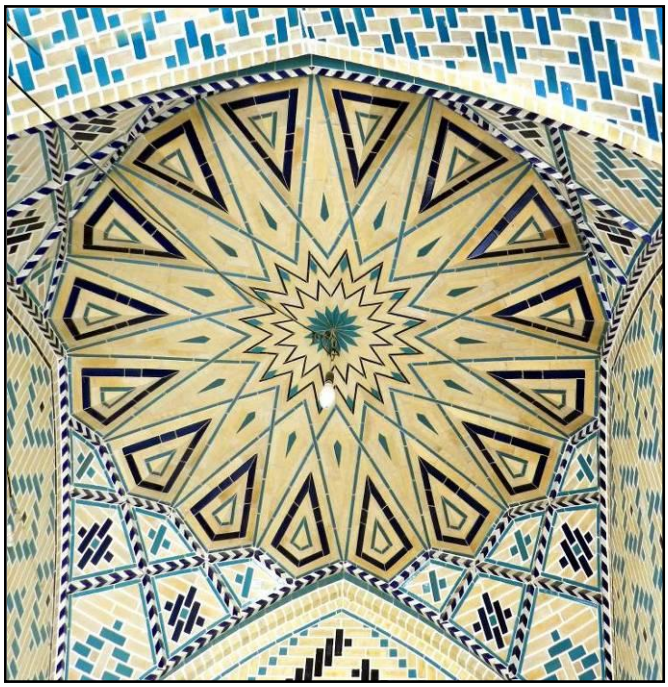
RETOUR

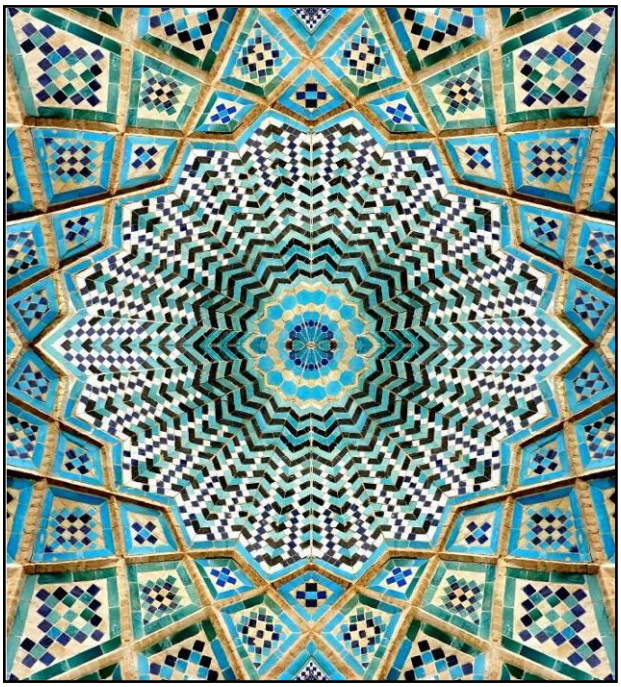
Porte du bazar avec ses alcôves et son double minaret.





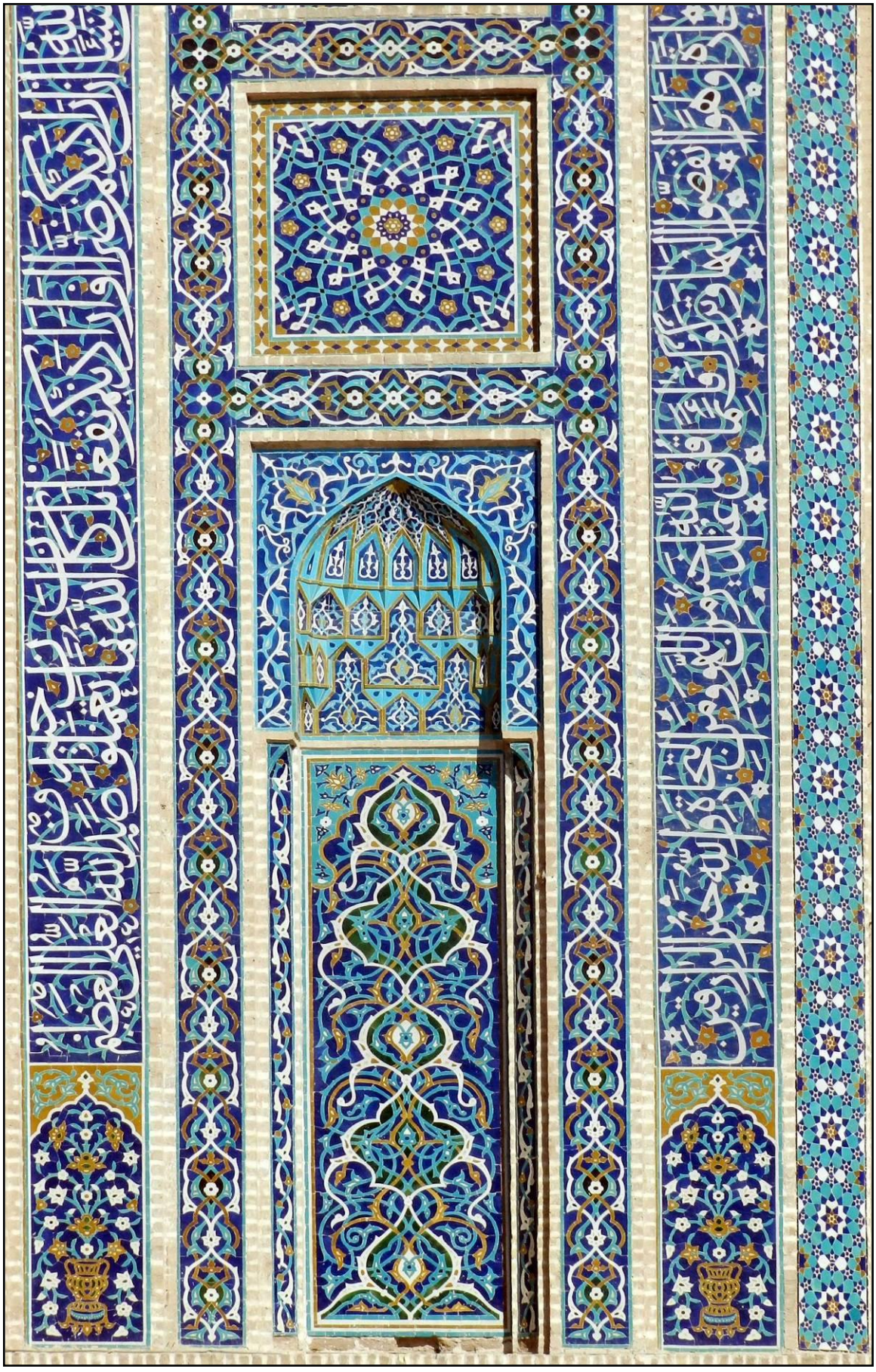
Alcôve de la porte du bazar.
Etoile à seize au sommet de la voûte.
Etoile à dix huit construite avec un appareil de kaschis (style bannaï).



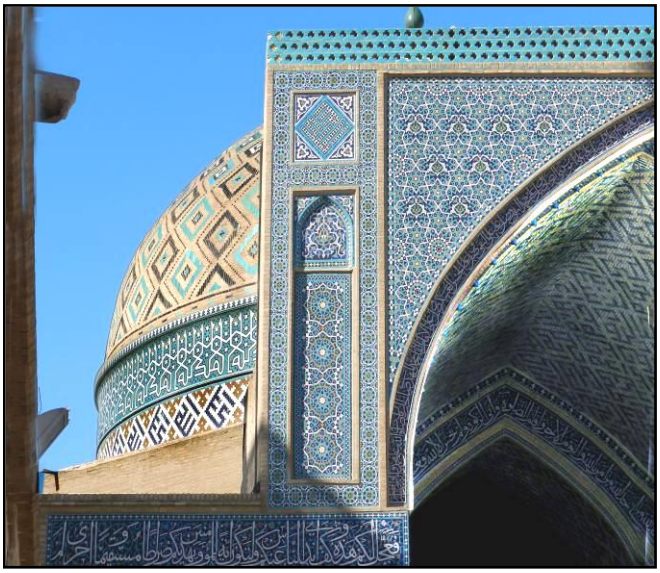


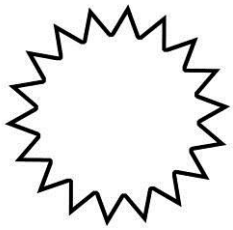
La mosquée du vendredi : construite en 1324 parles Mozaffarides, gouverneurs de la province, elle fut achevée en 1364. Son iwan d'entrée monumental unique en son genre par sa hauteur est revêtu de somptueuse mosaïques de type timouride ; deux minarets encadrent l'entrée, les plus hauts d'Iran.

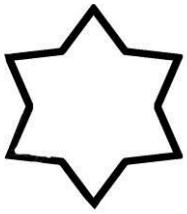
L'usage du style mu arrâk, indispensable pour traiter les courbes des arabesques florales, permet, en effet, un rendu plus proche de la nature.

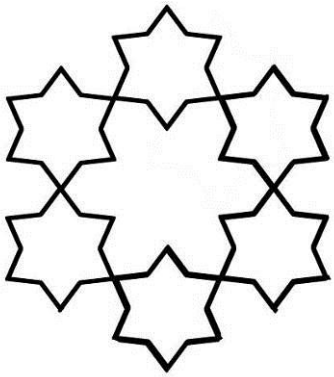


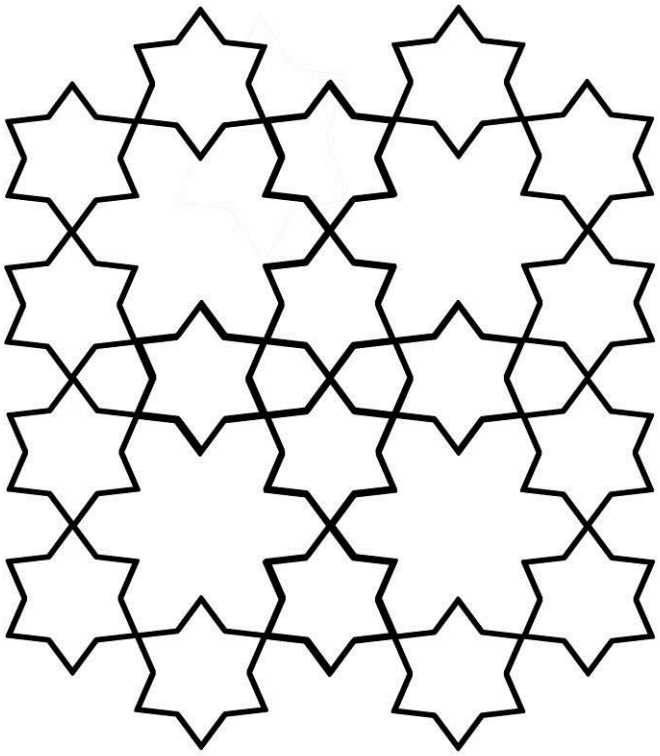
Six pentagones étoilés et une étoile à dix huit branches permettent de construire le module de base de cette construction.
Les assemblages en quinconces ou alignés permettent d'obtenir des résultats différents.

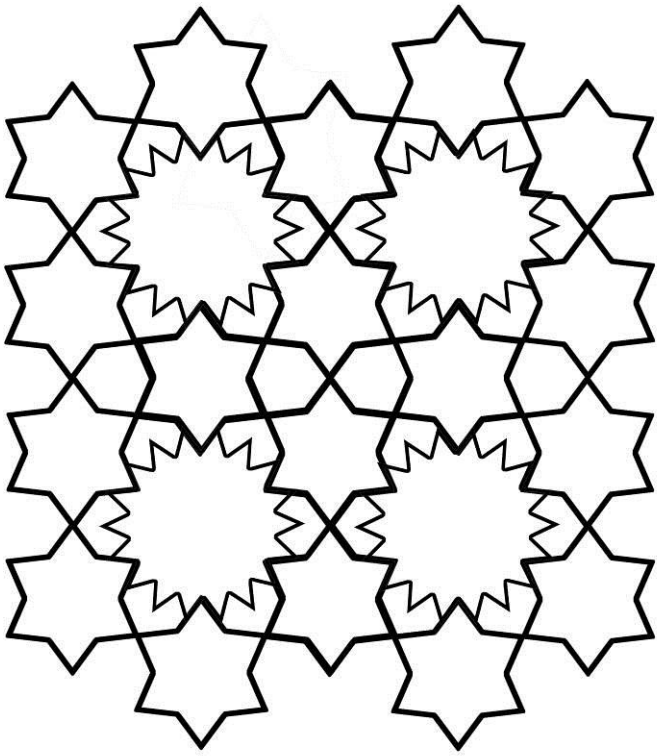


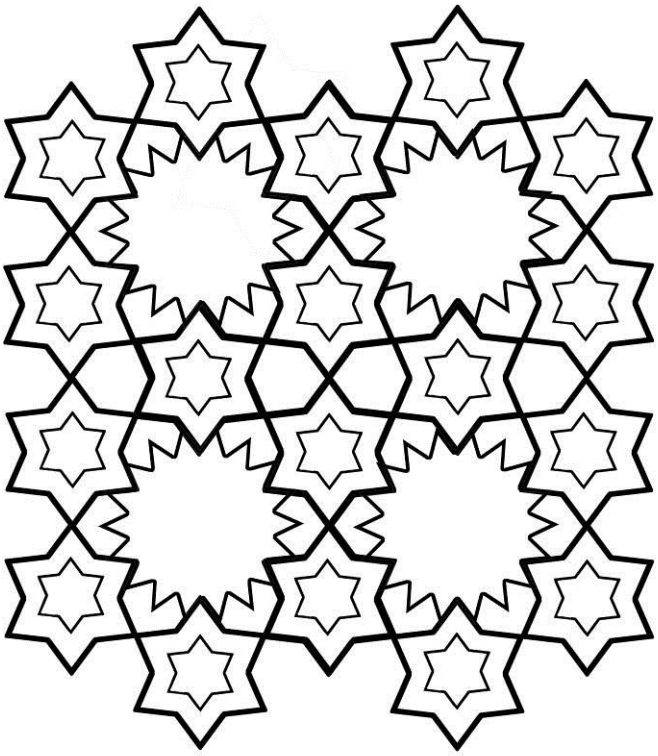


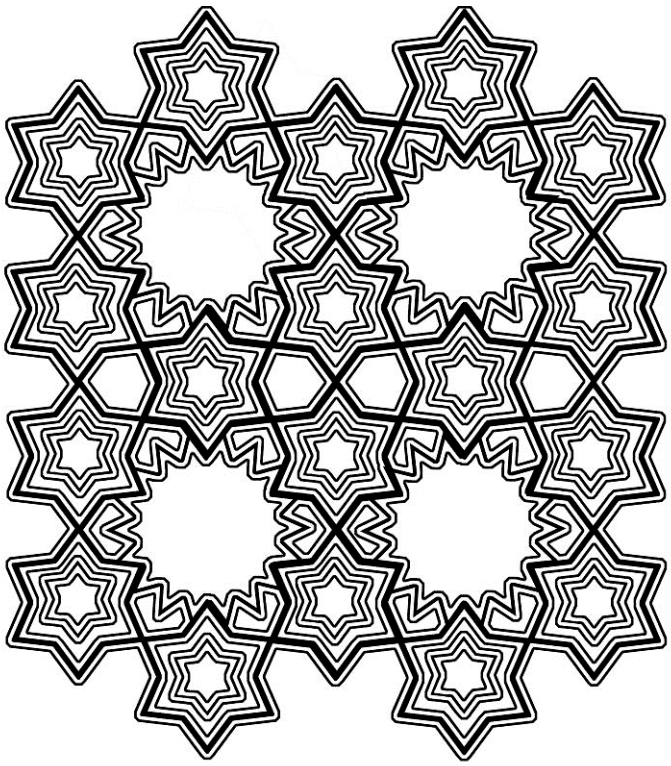


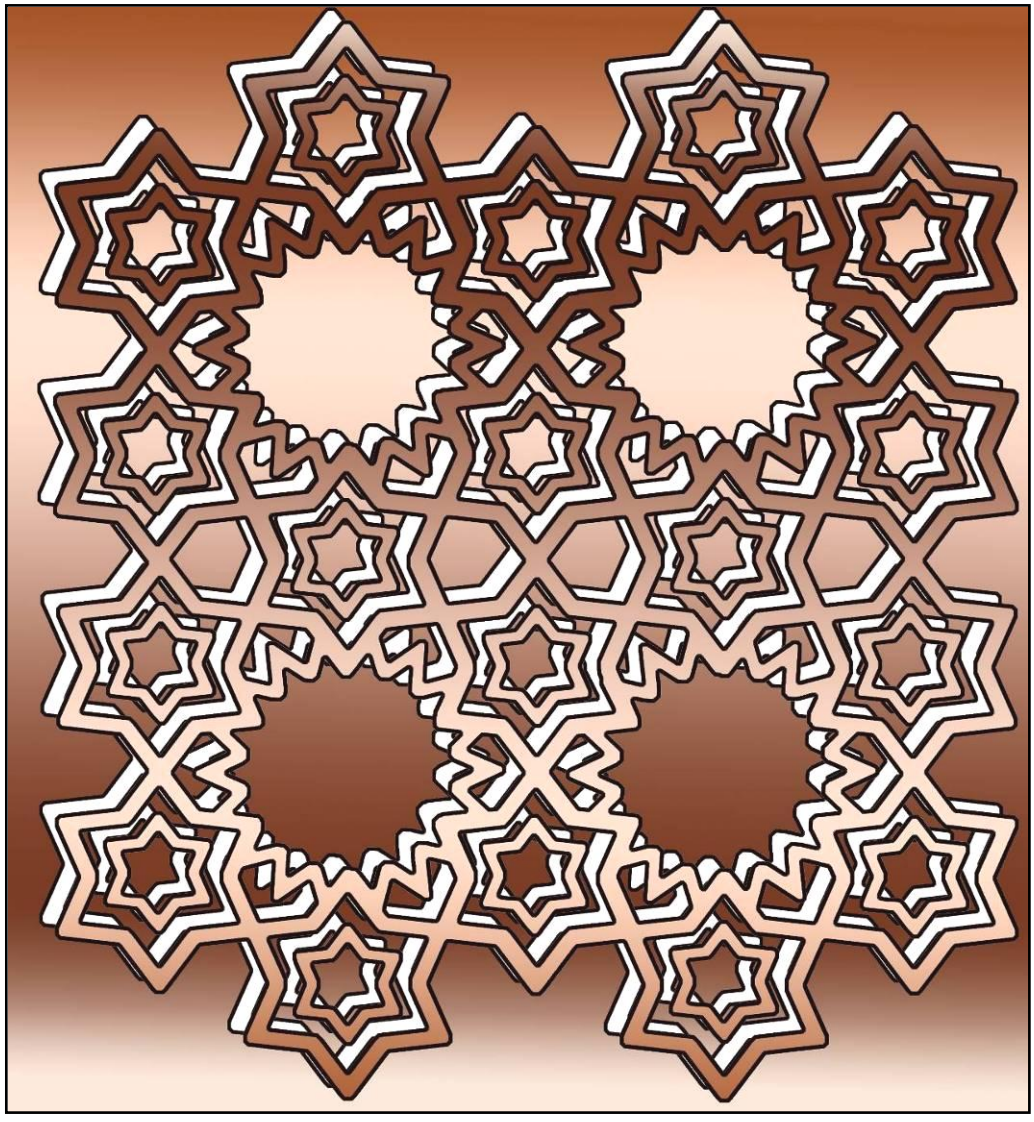


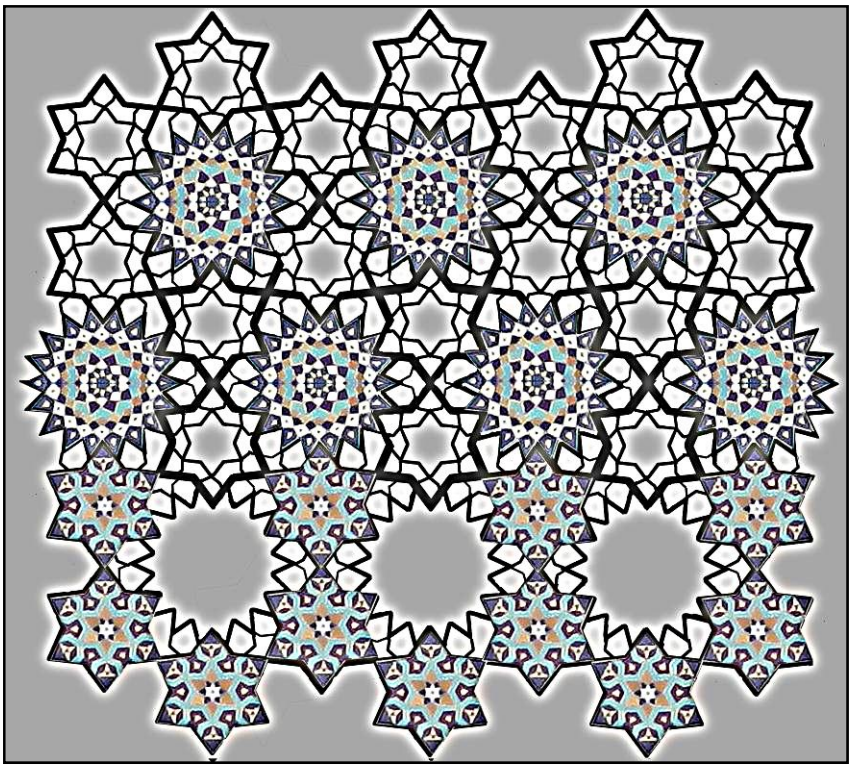


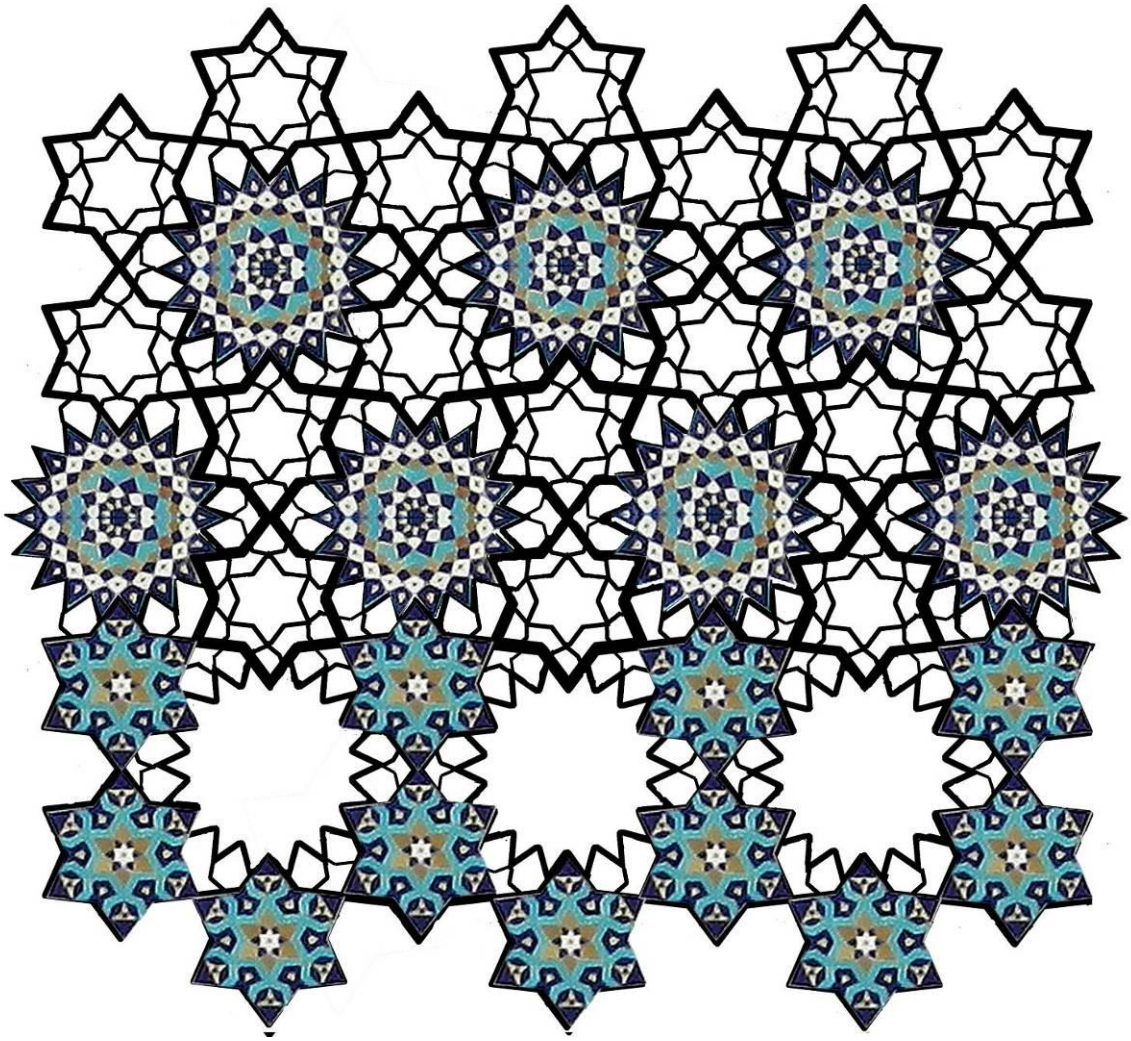




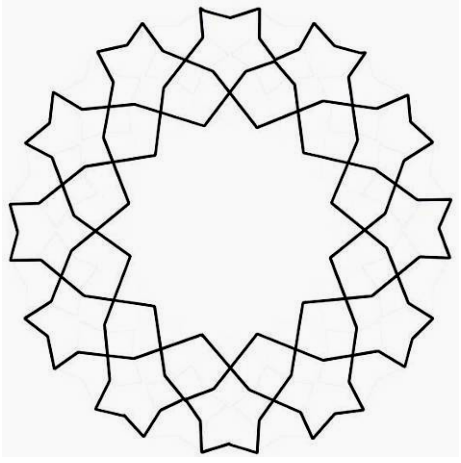


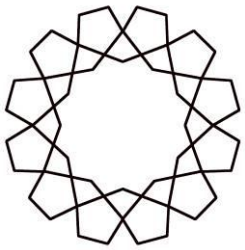


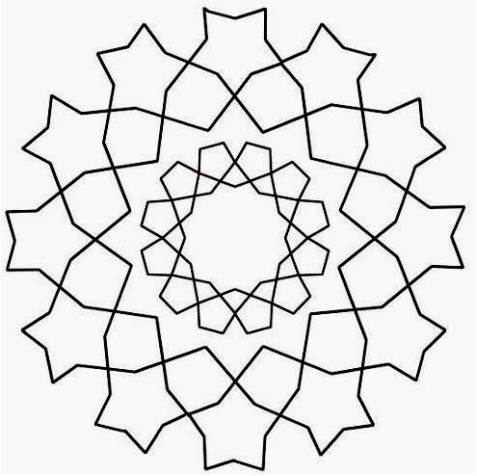


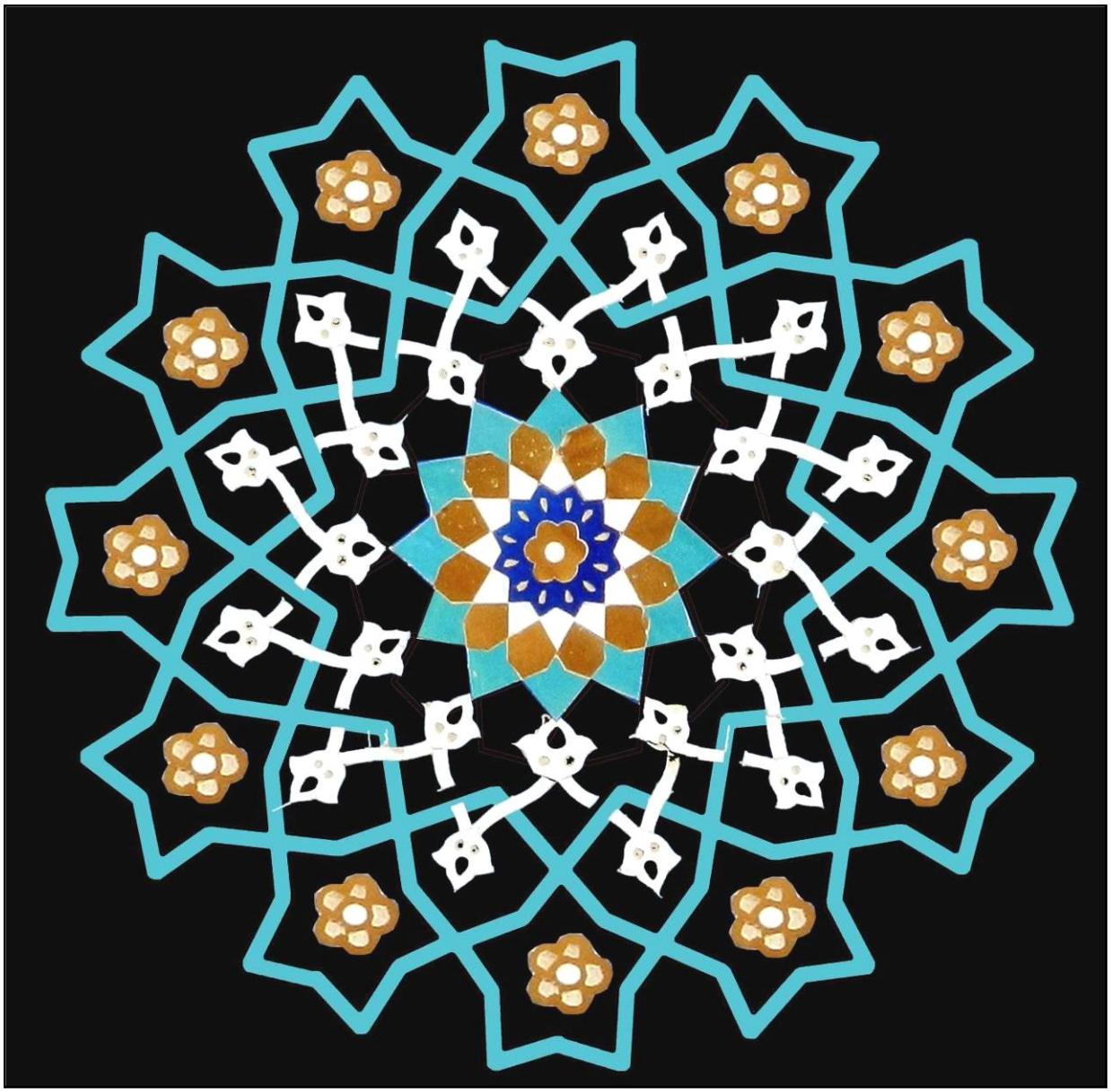


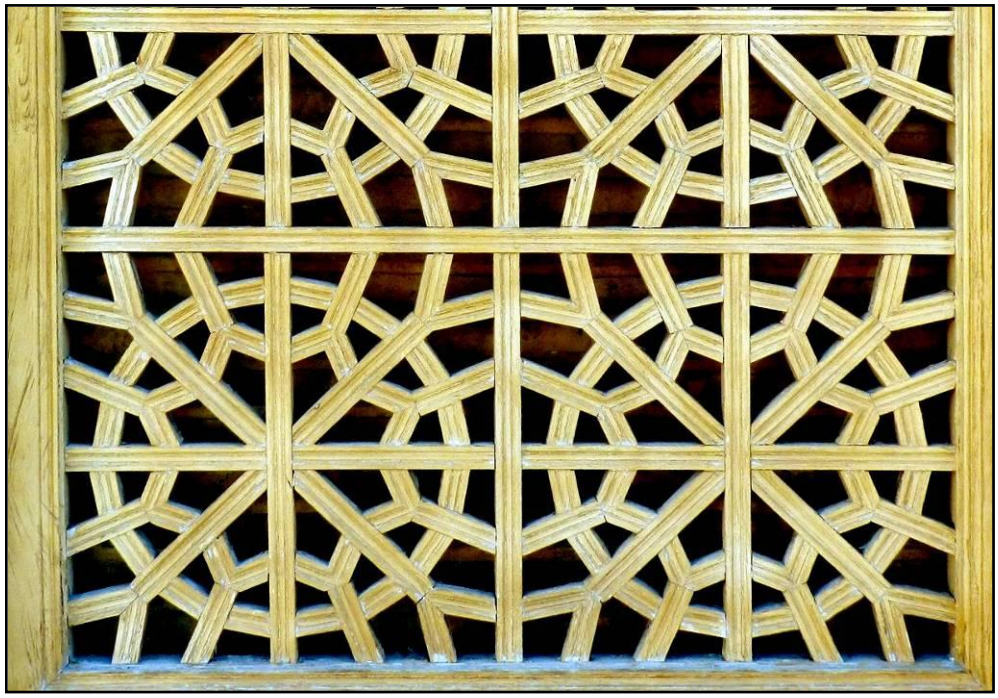
Douze pentagones d’or forment le module principal.
Le module formé par douze pentagones convexes est placé à l’intérieur et permet de terminer le tracé.



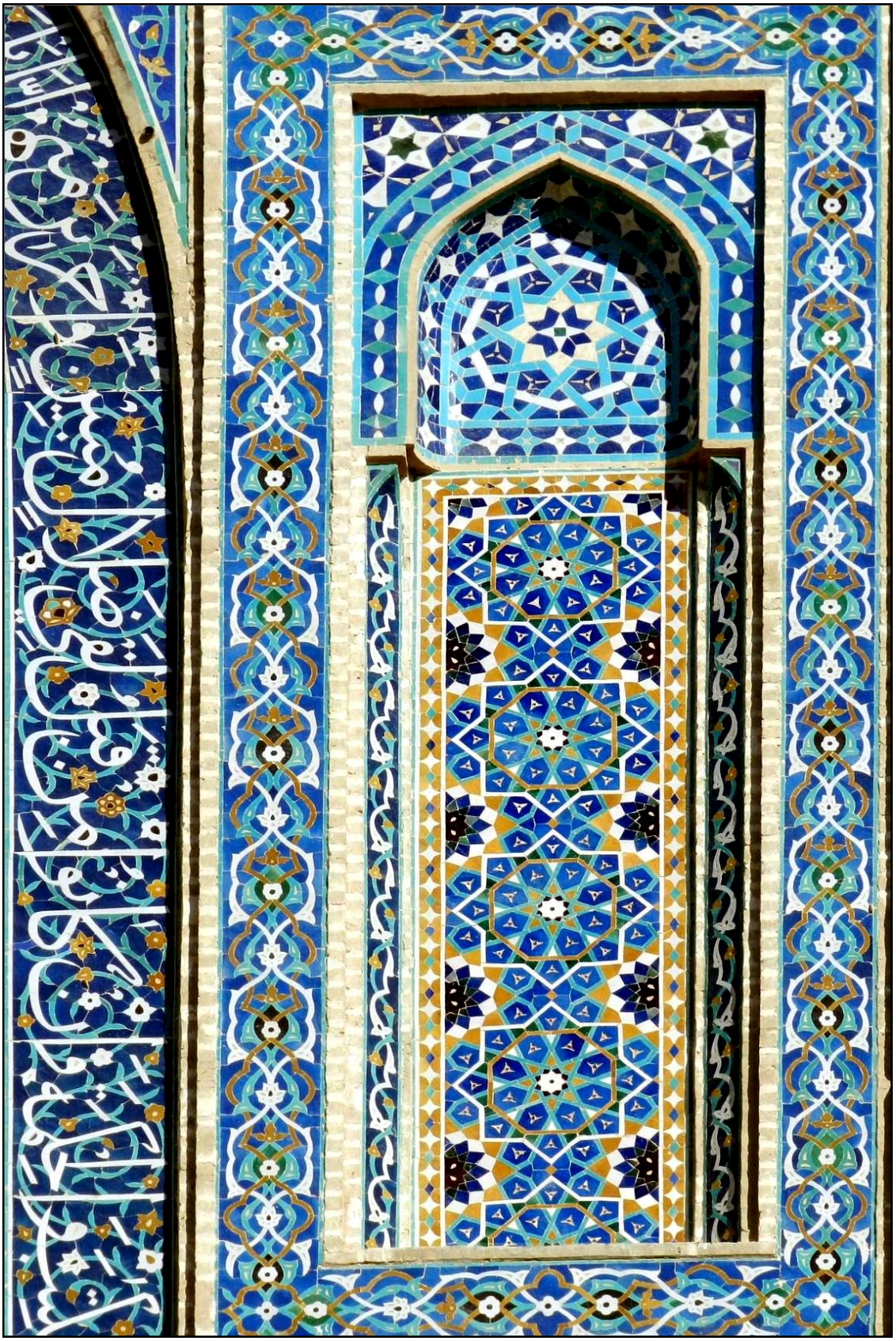


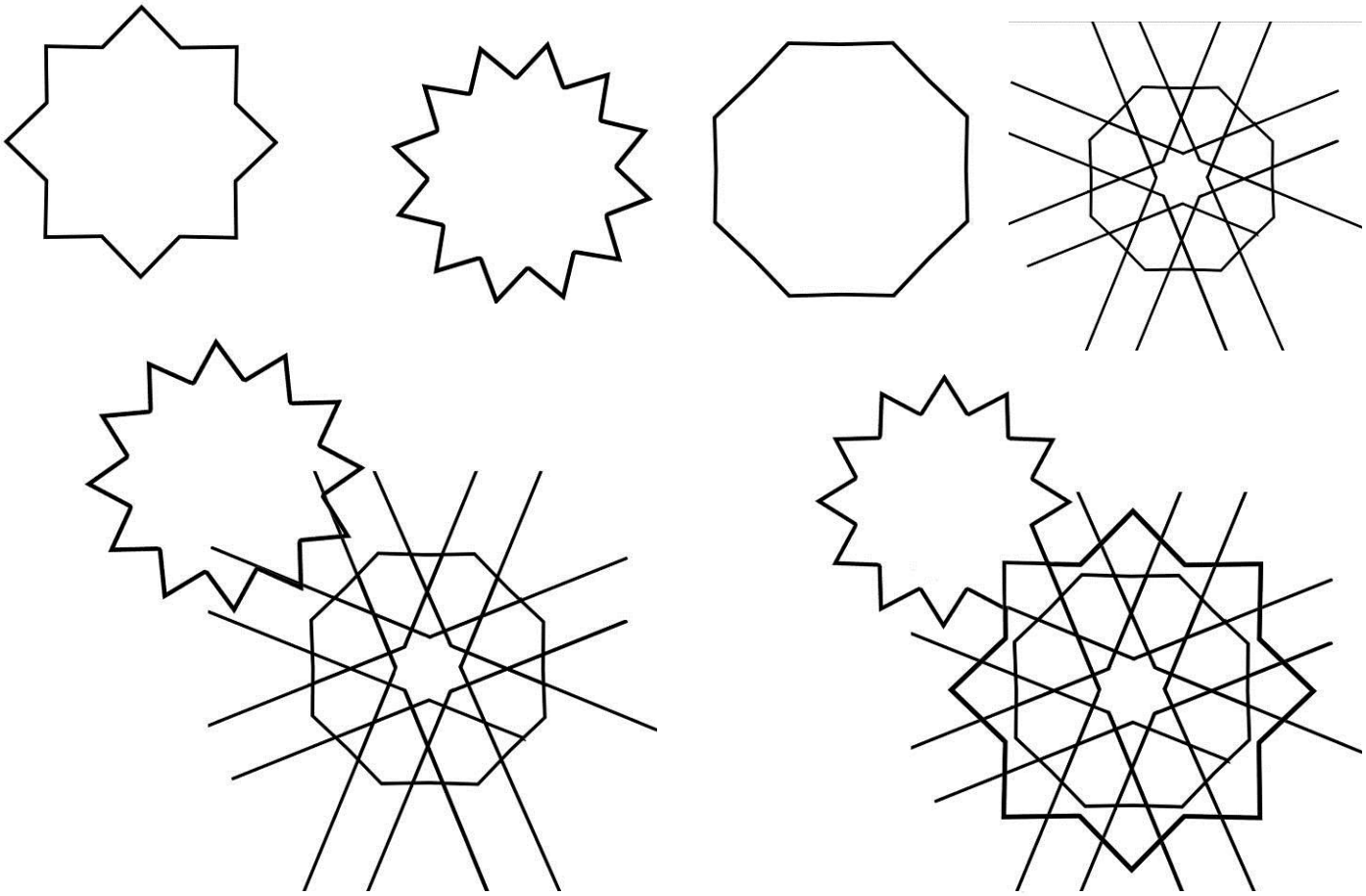


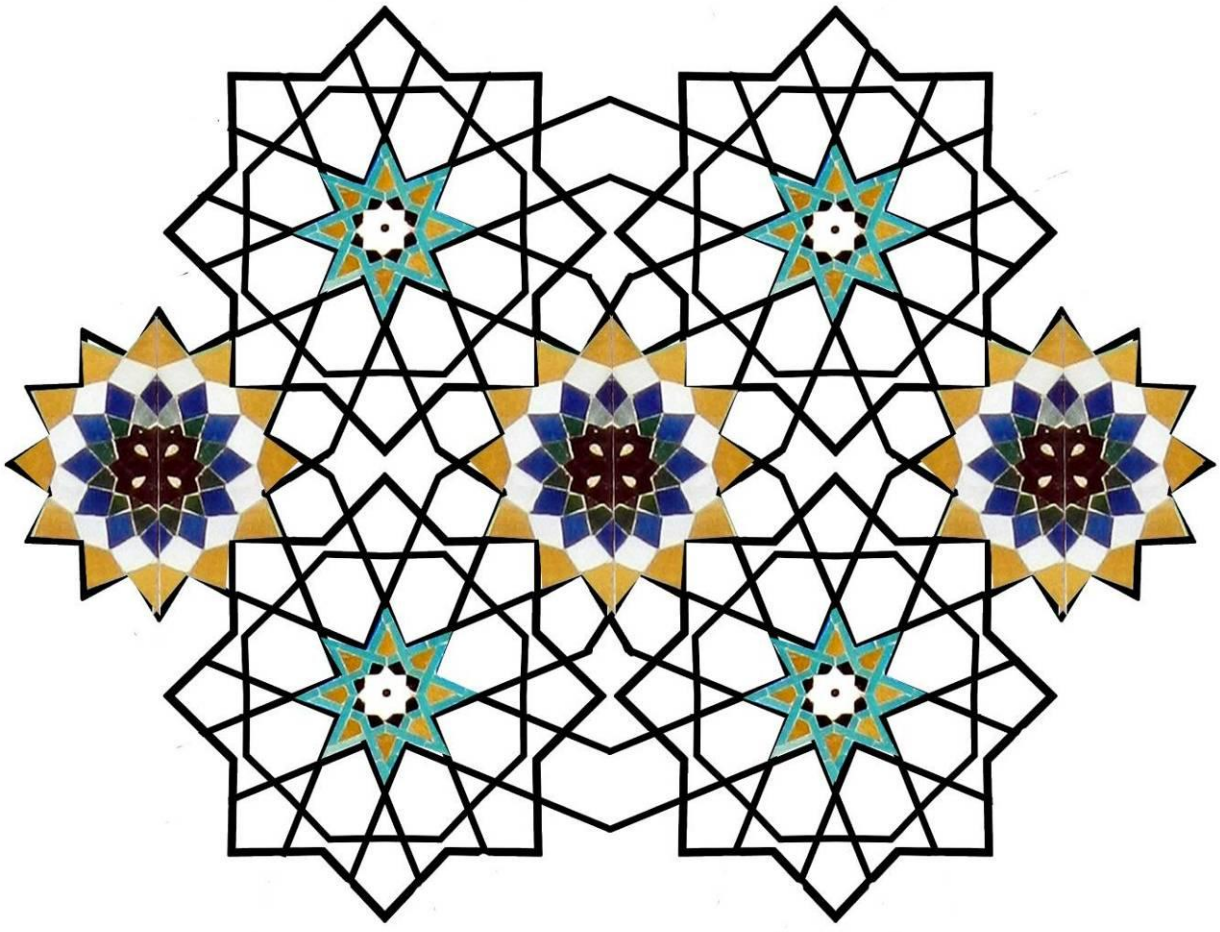


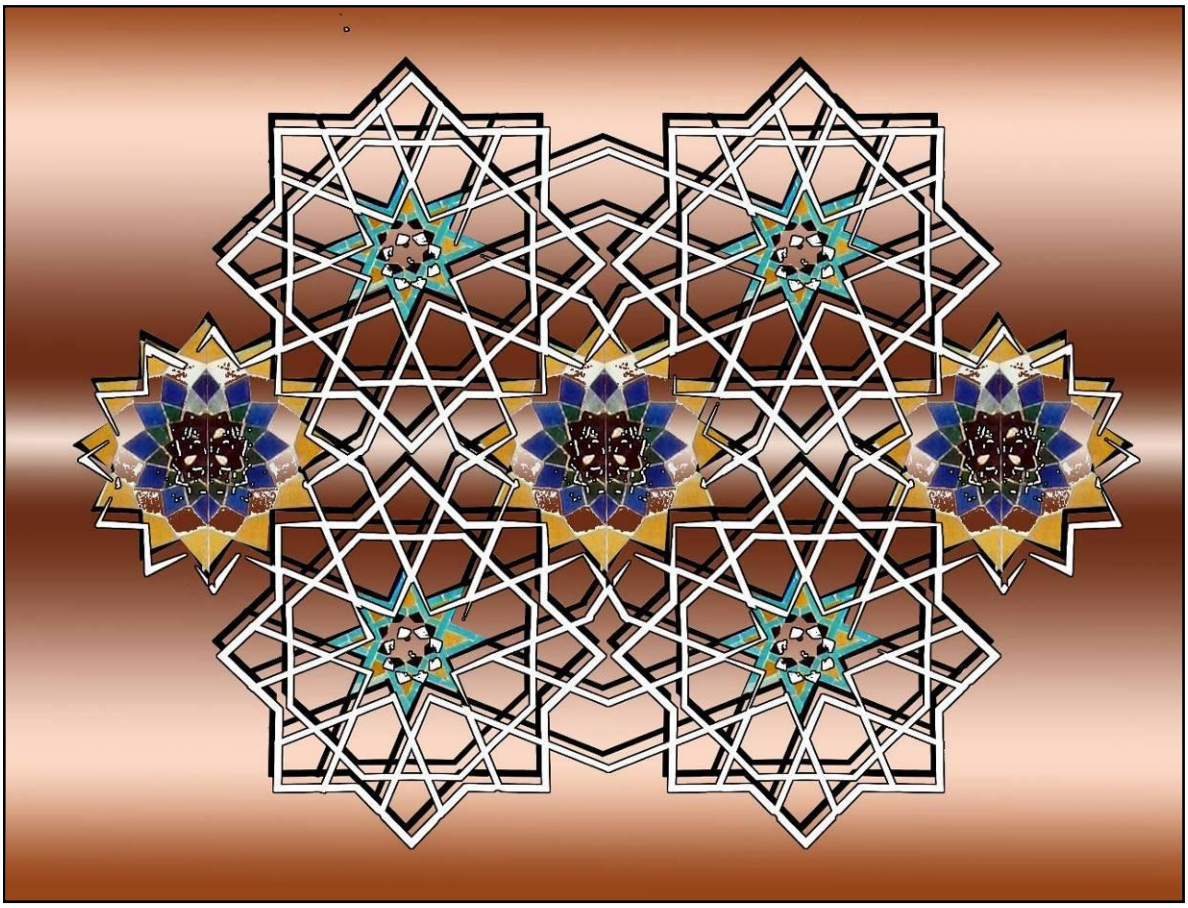


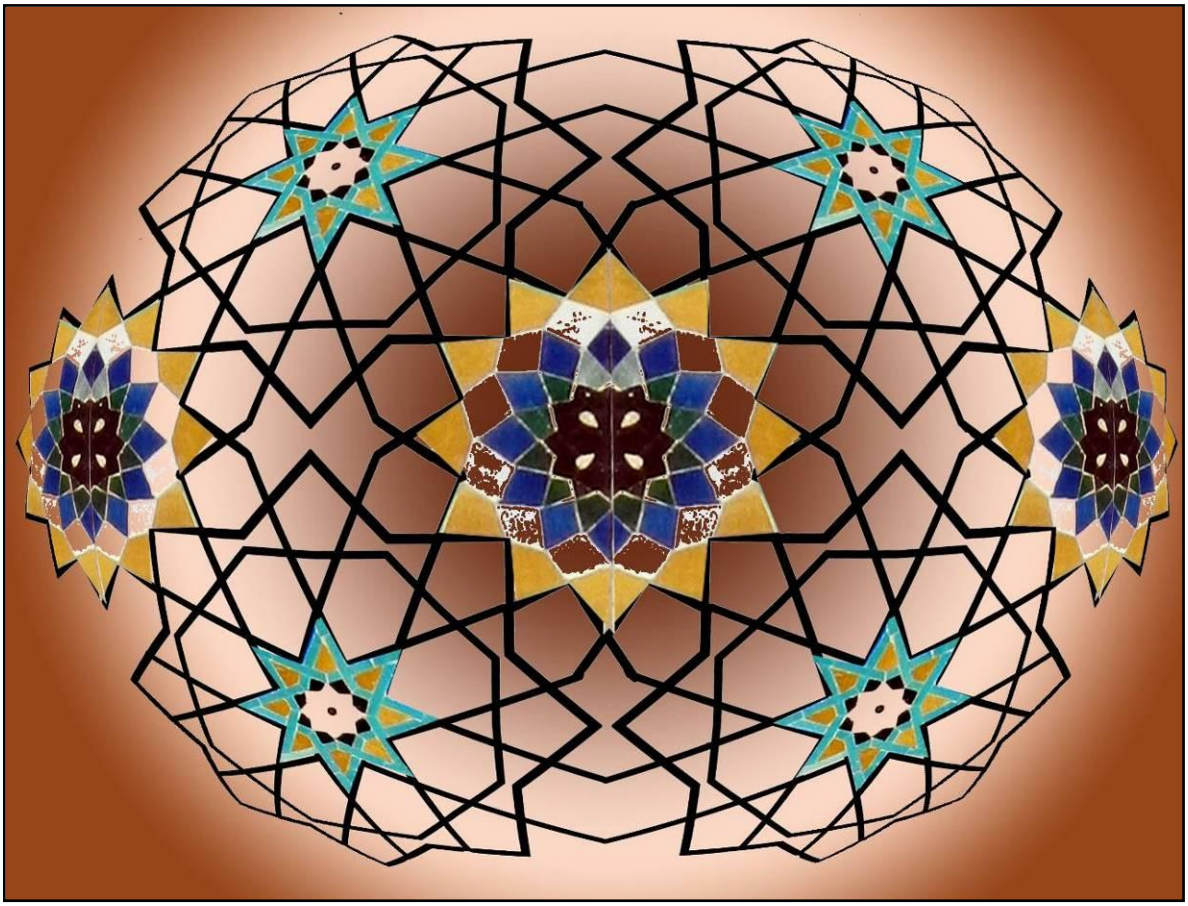
Composition d'étoiles à huit, d'octogones convexes et d'étoiles à douze.
La construction commence par l'étoile à huit, suivi du tracé de l'octogone qui inclut cette étoile.
La position et l'échelle de l'étoile à douze, du dessin précédent et de l'étoile à huit doivent être précises.

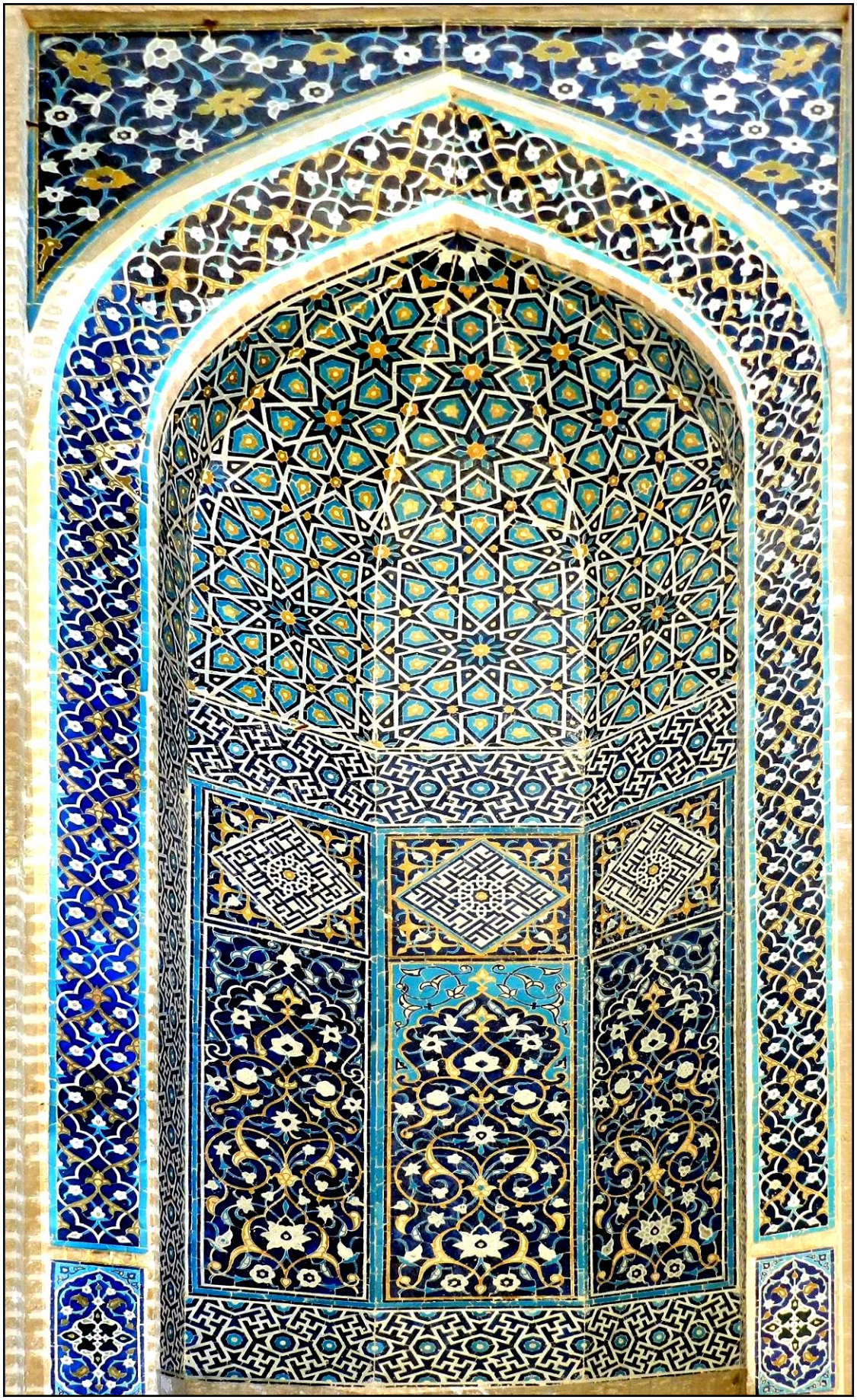




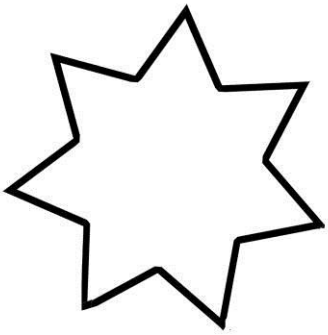


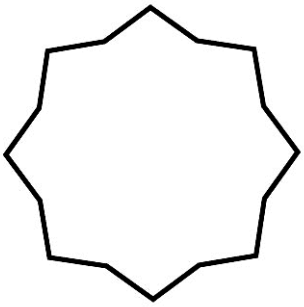


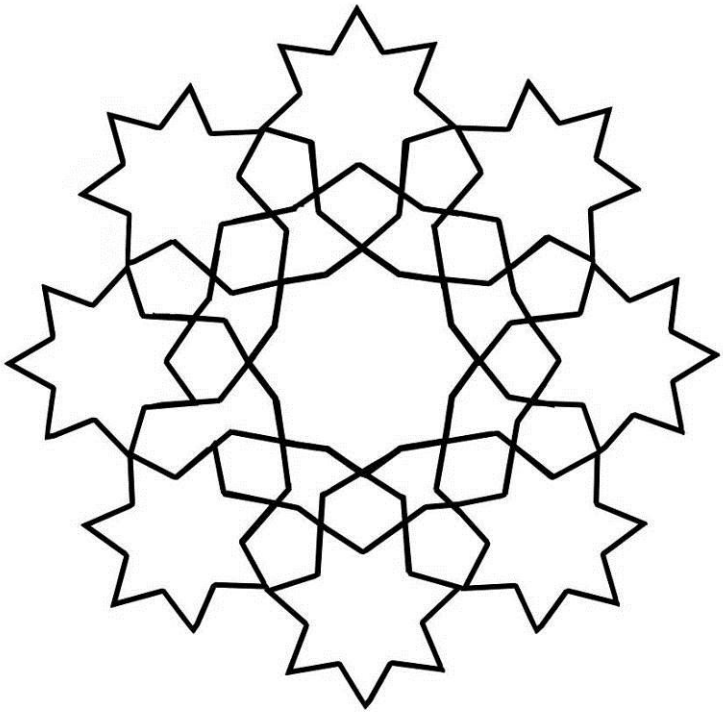


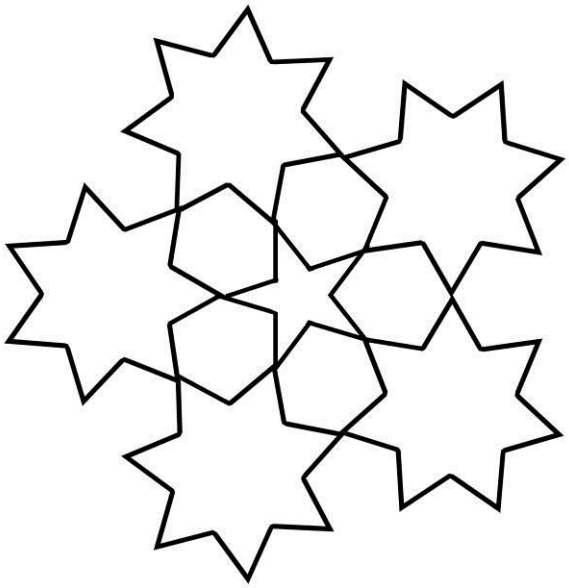


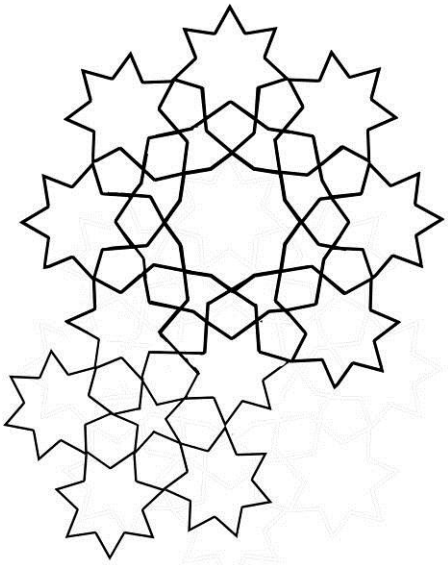
Ronde de huit étoiles à sept permettant de tracer deux étoiles à huit au centre.
Ronde de cinq étoiles à sept pour tracer le pentagone étoilé.
Greffage des deux modules.
Le bas de la construction est formé d'un ensemble classique d'étoiles à cinq qui s'ajoutera au dessin précédent.

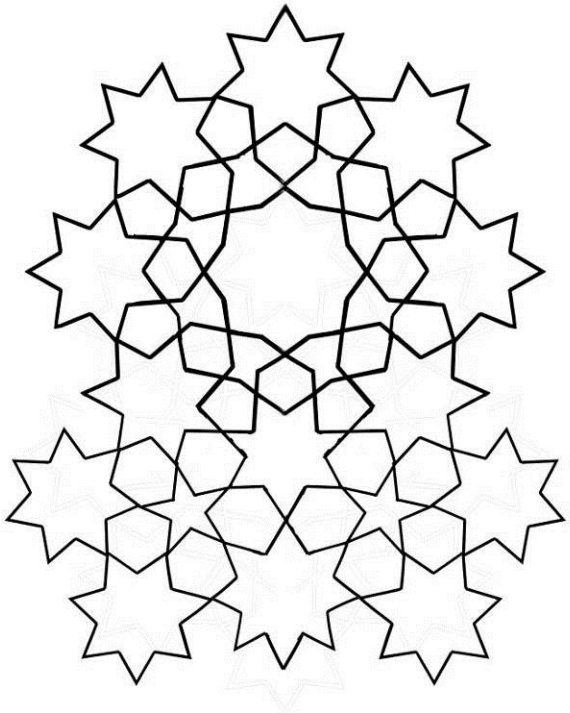


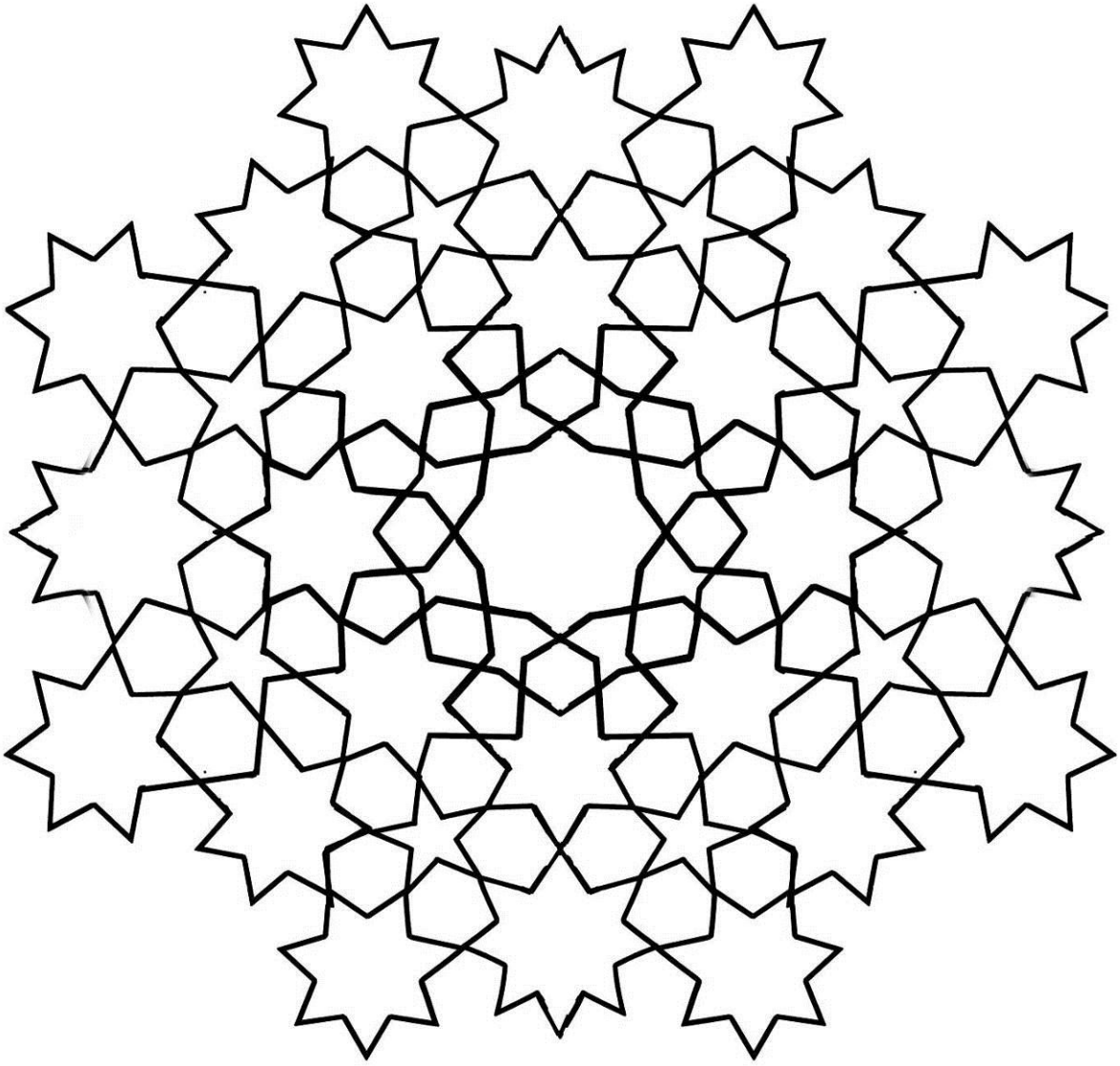


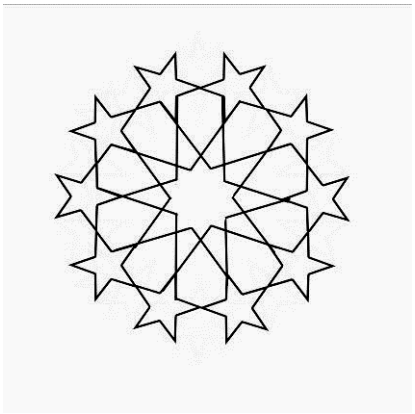


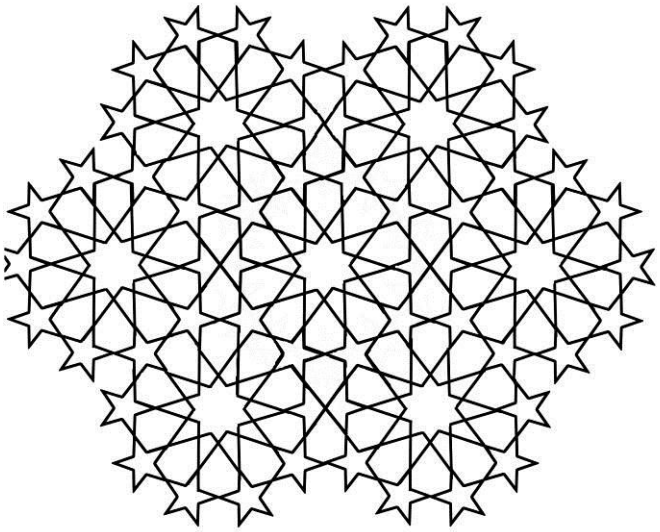


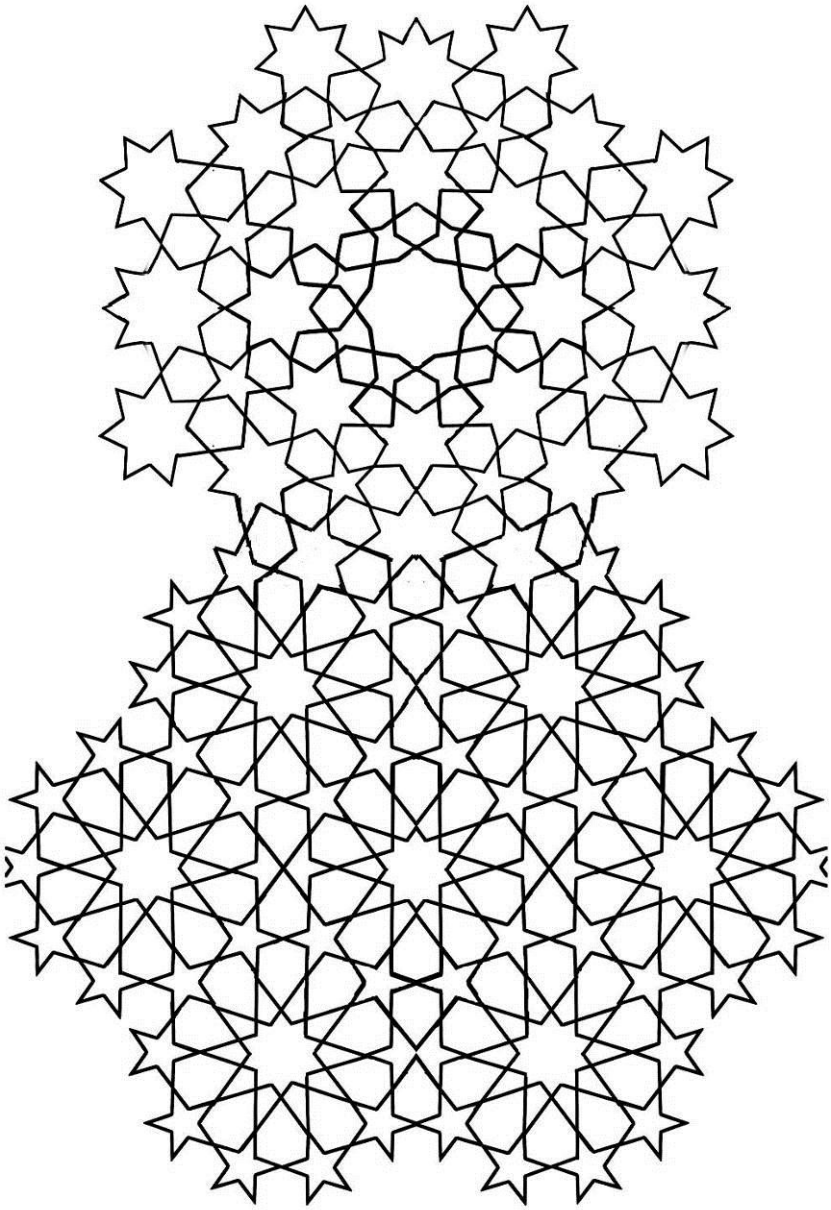


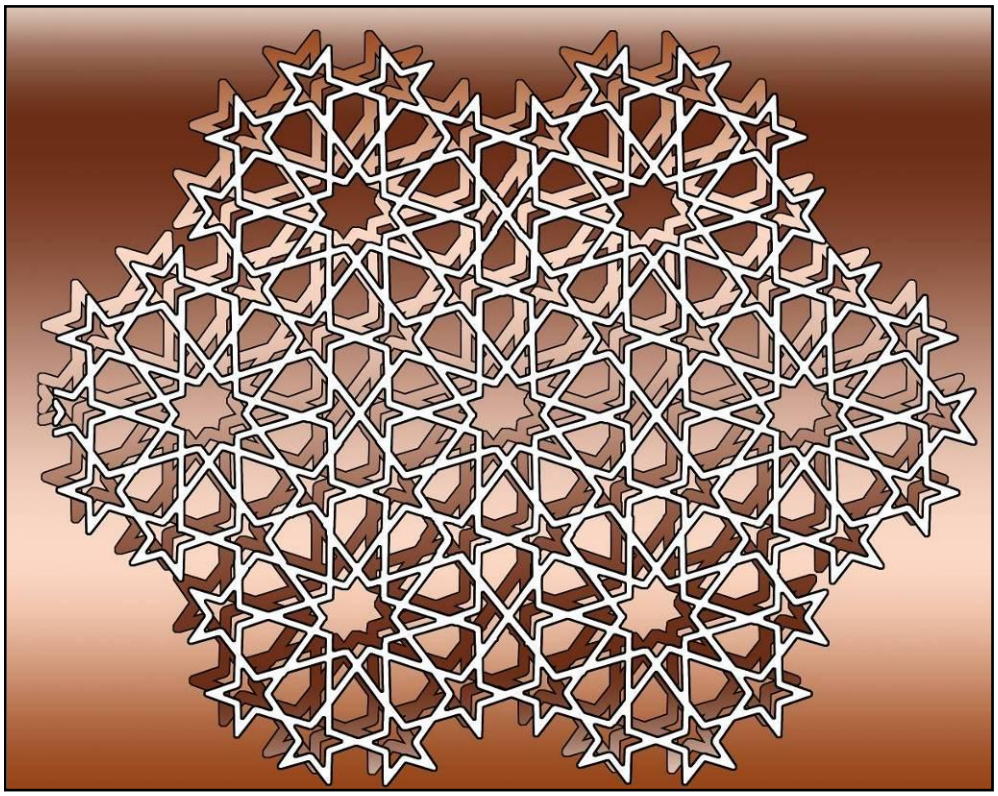


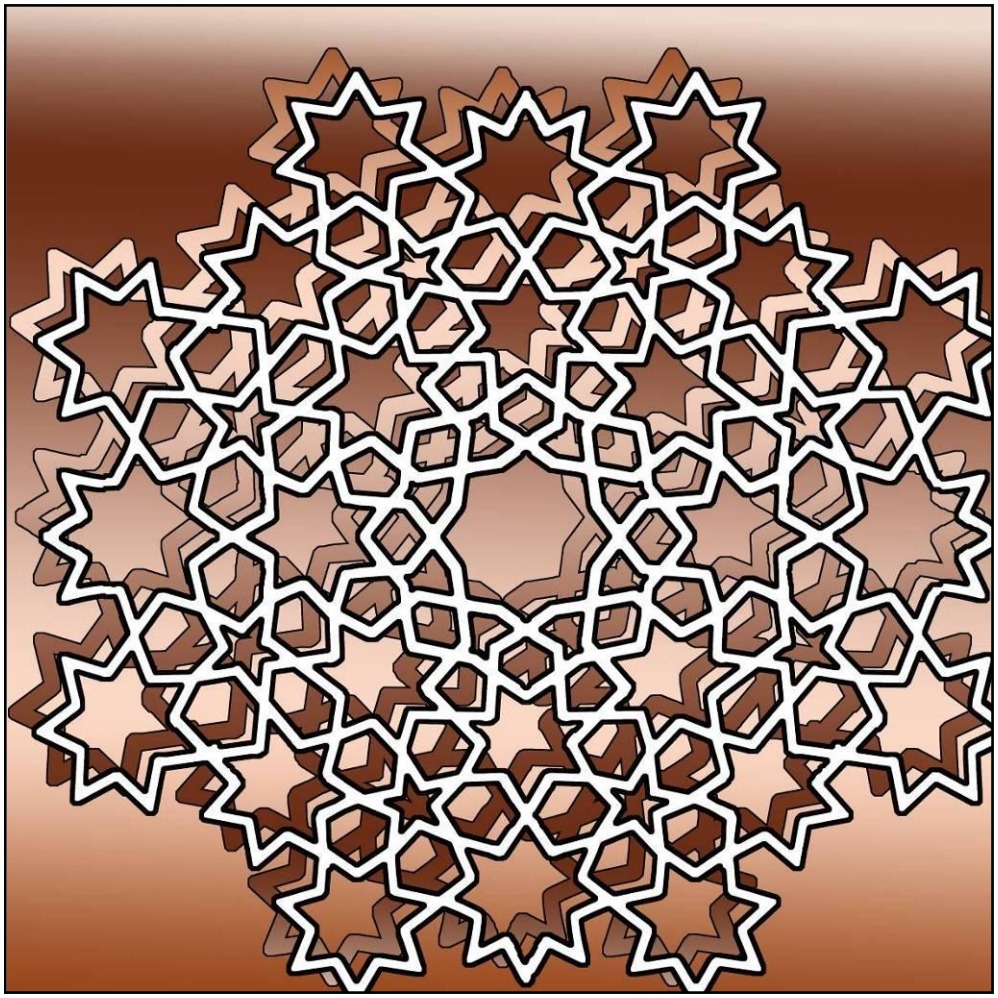




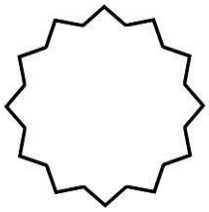


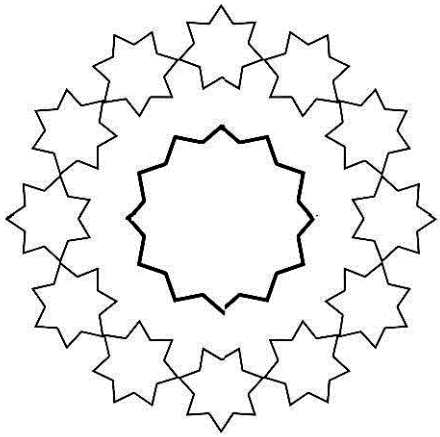


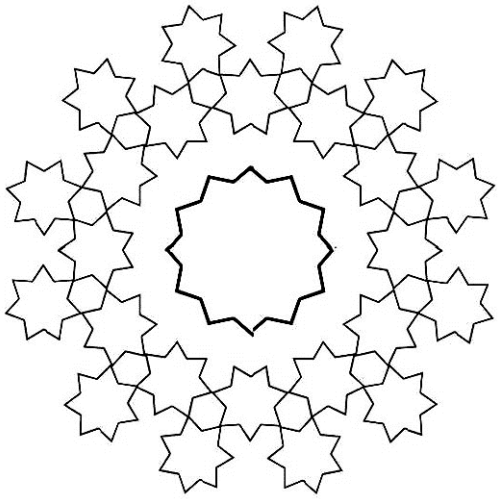


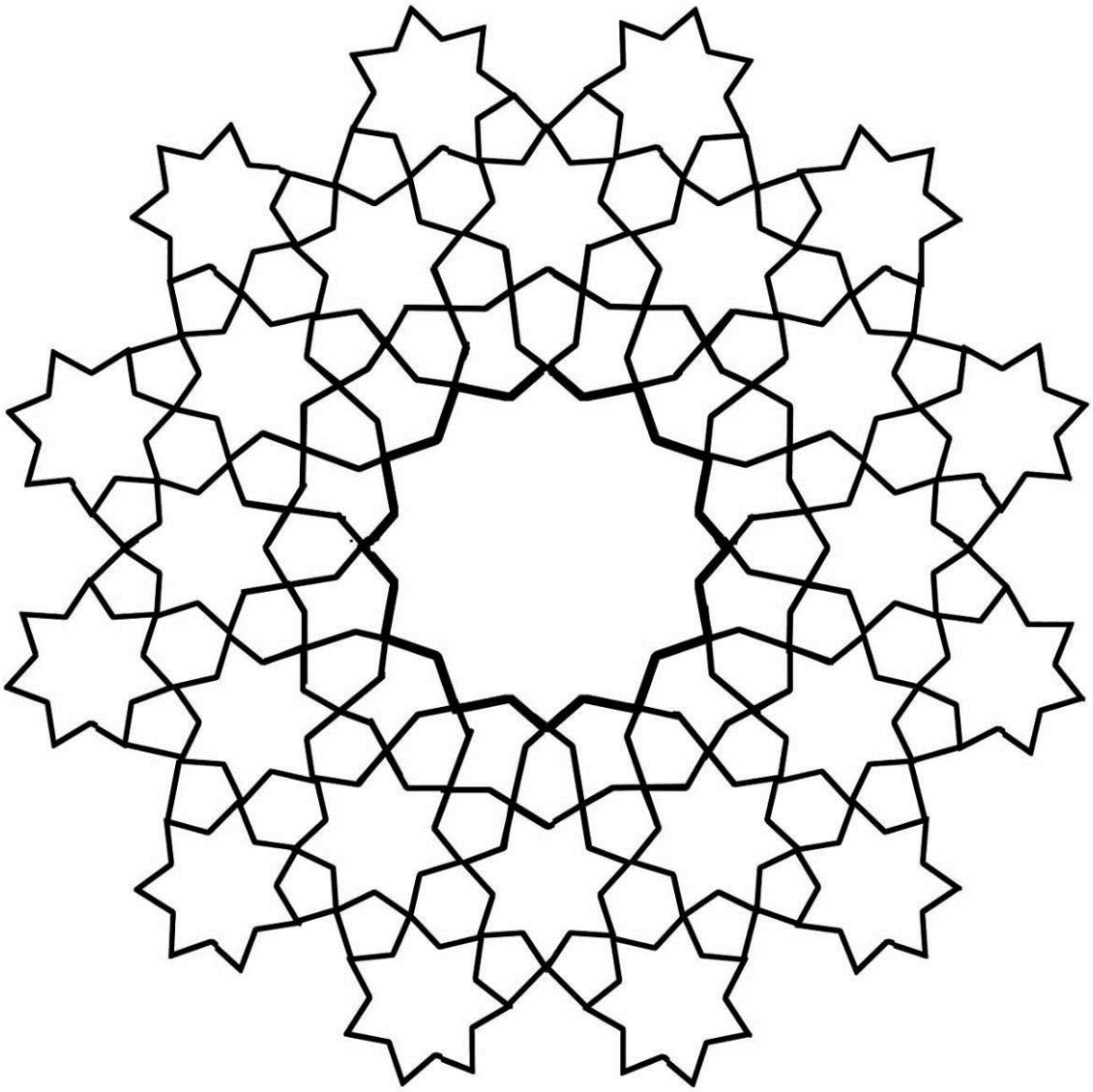


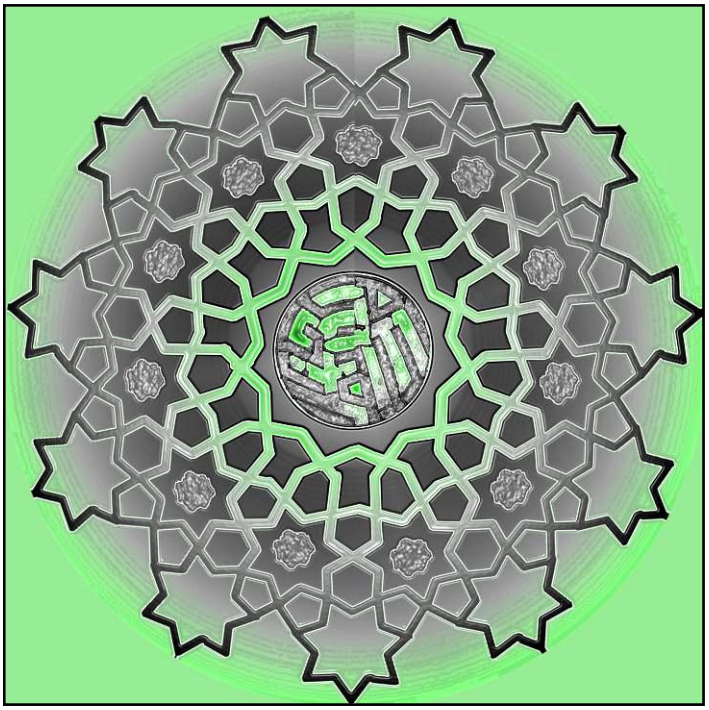
Double couronne d’heptagones étoiles.
Ces douze heptagones se greffent sur une étoile centrale à douze.

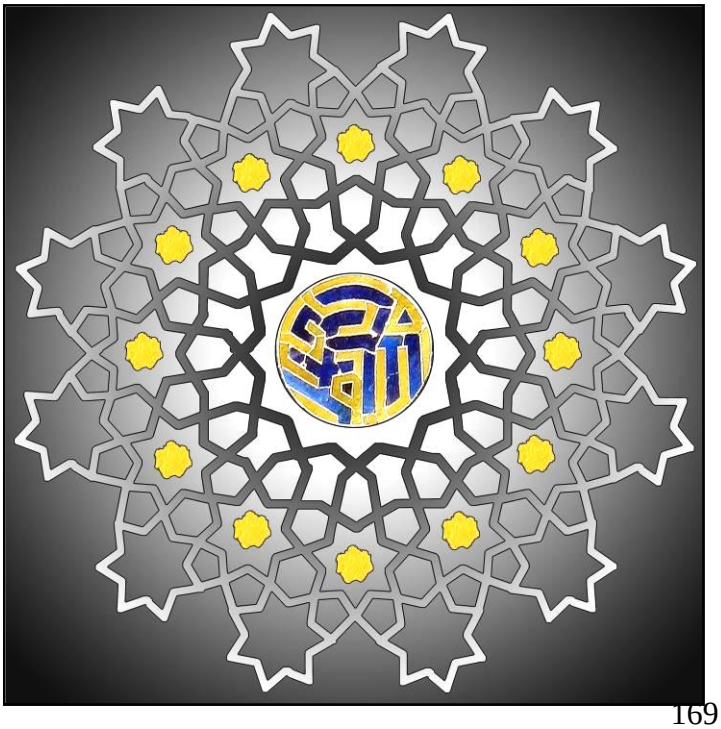


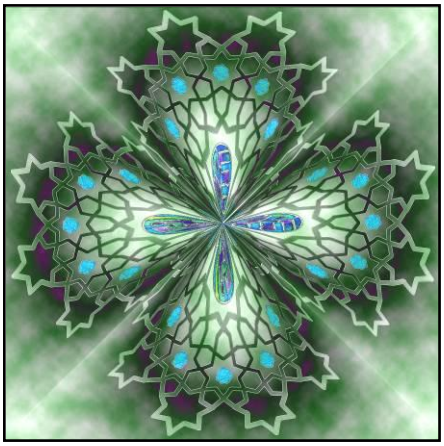
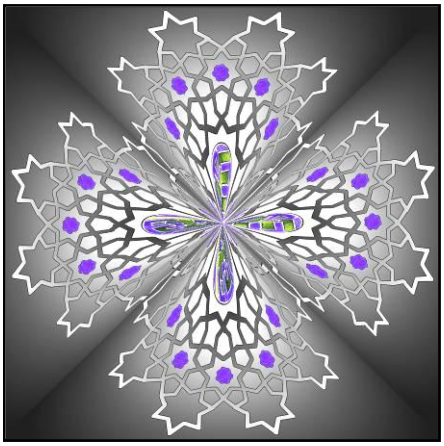
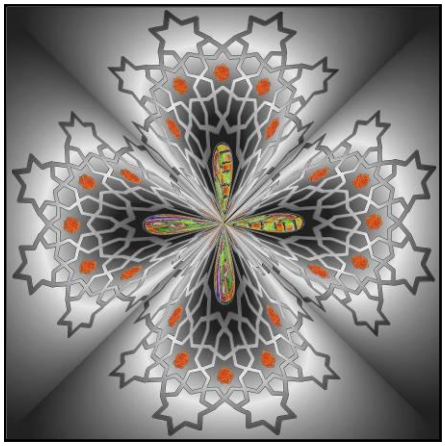
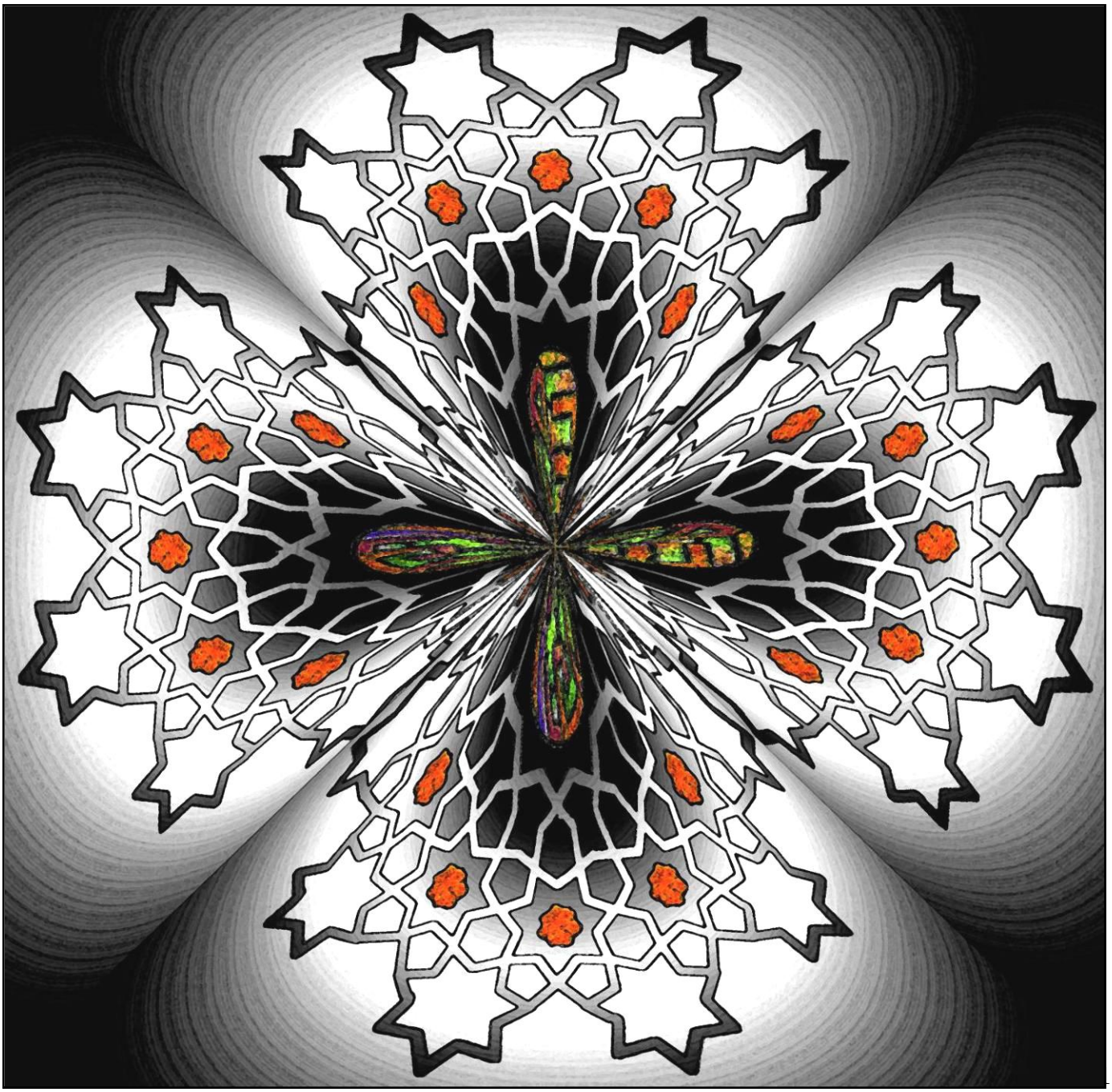


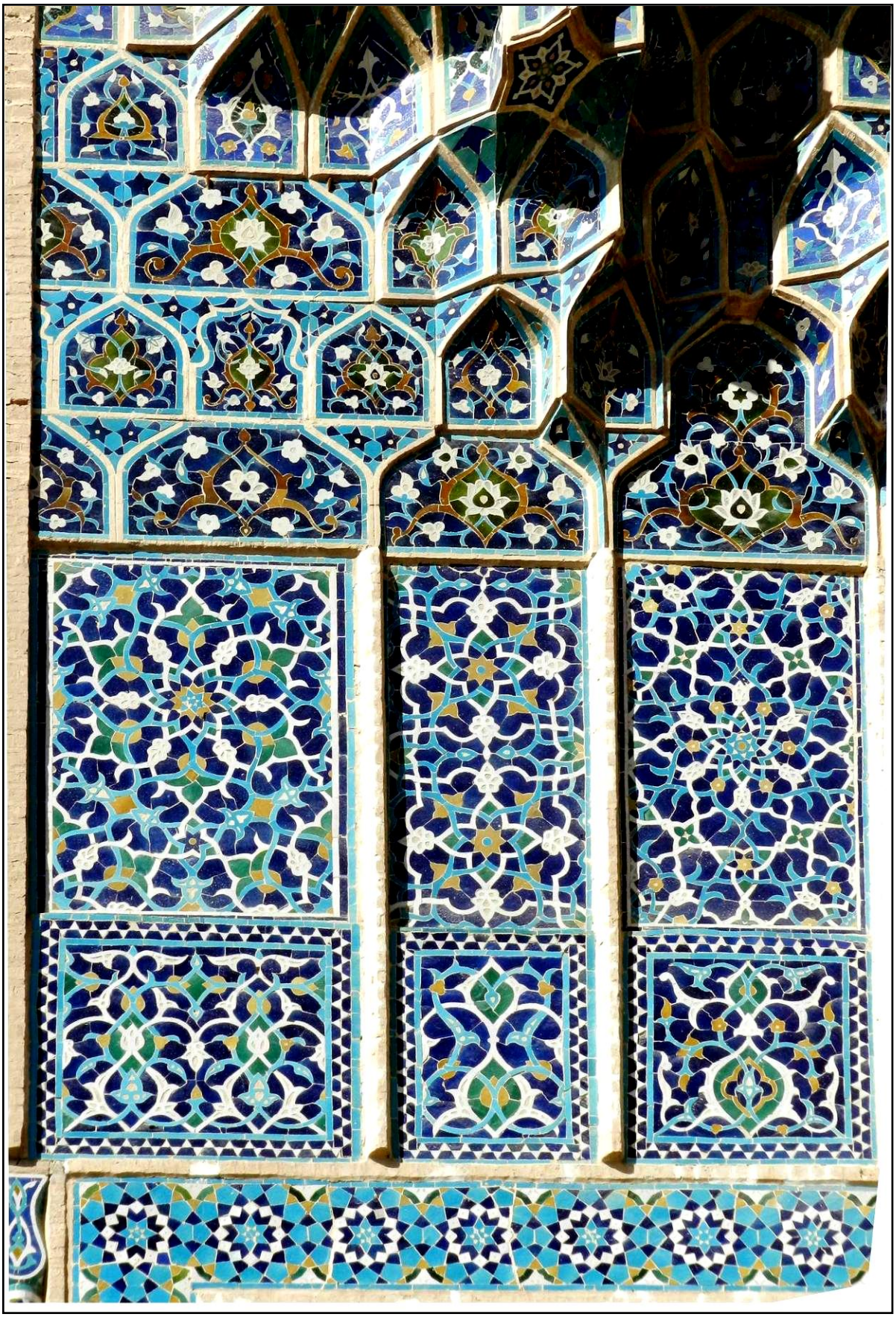




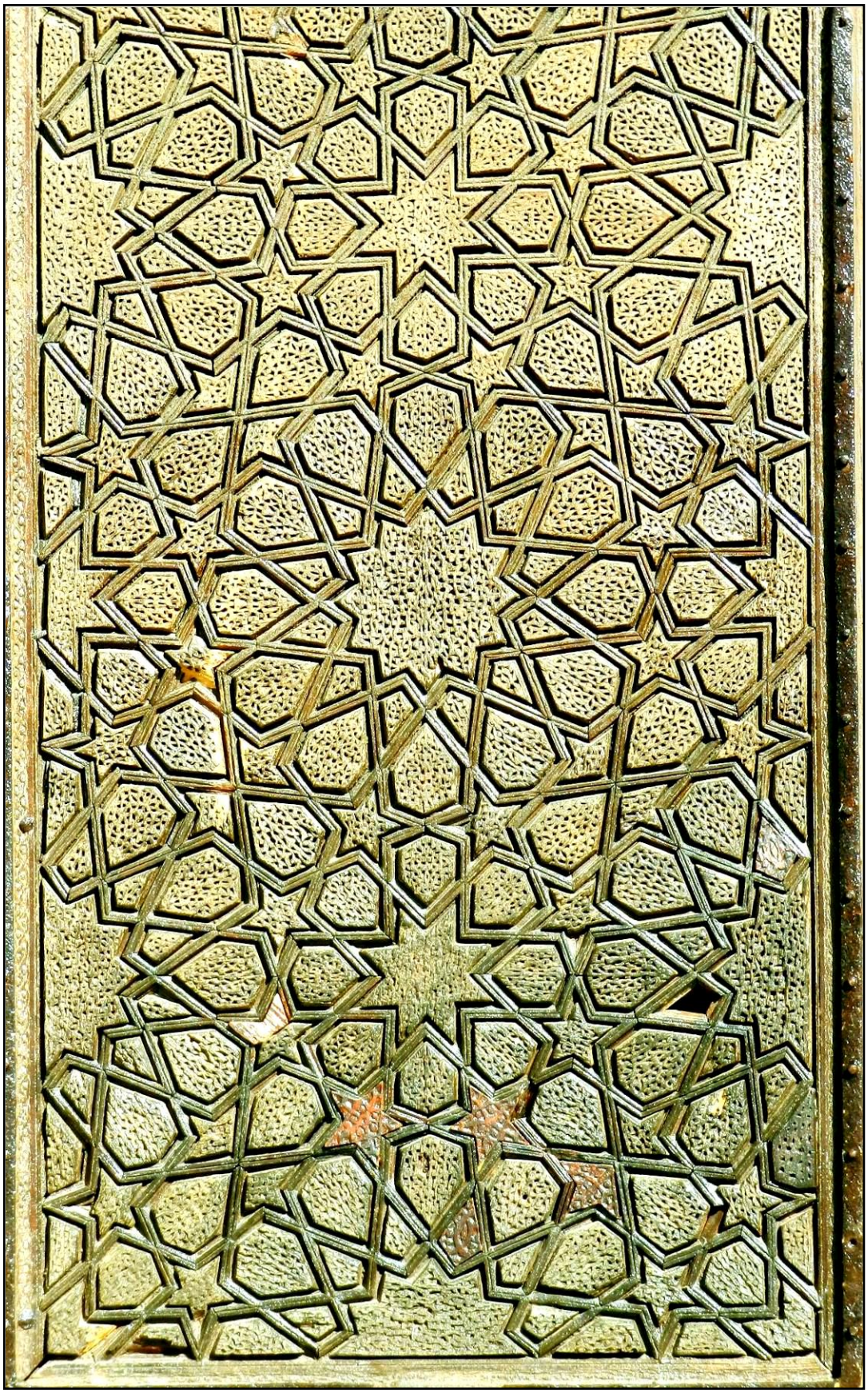


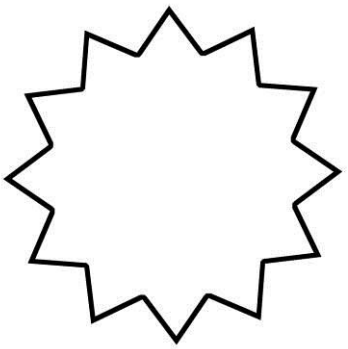


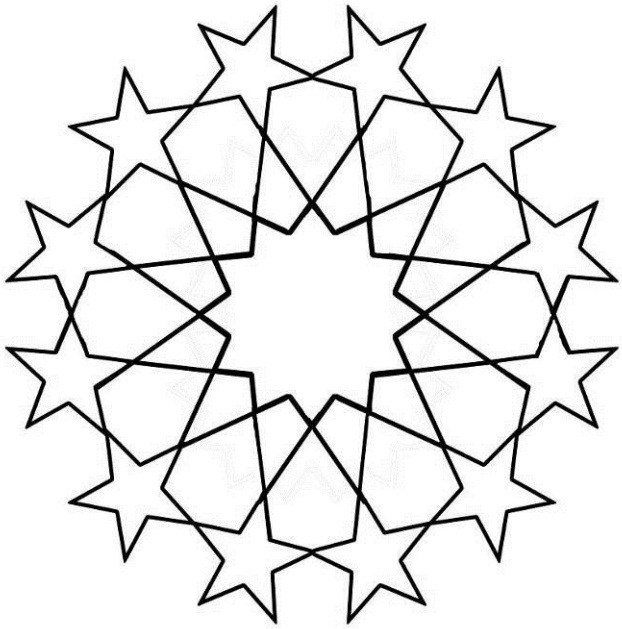





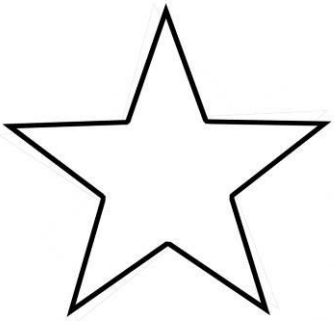


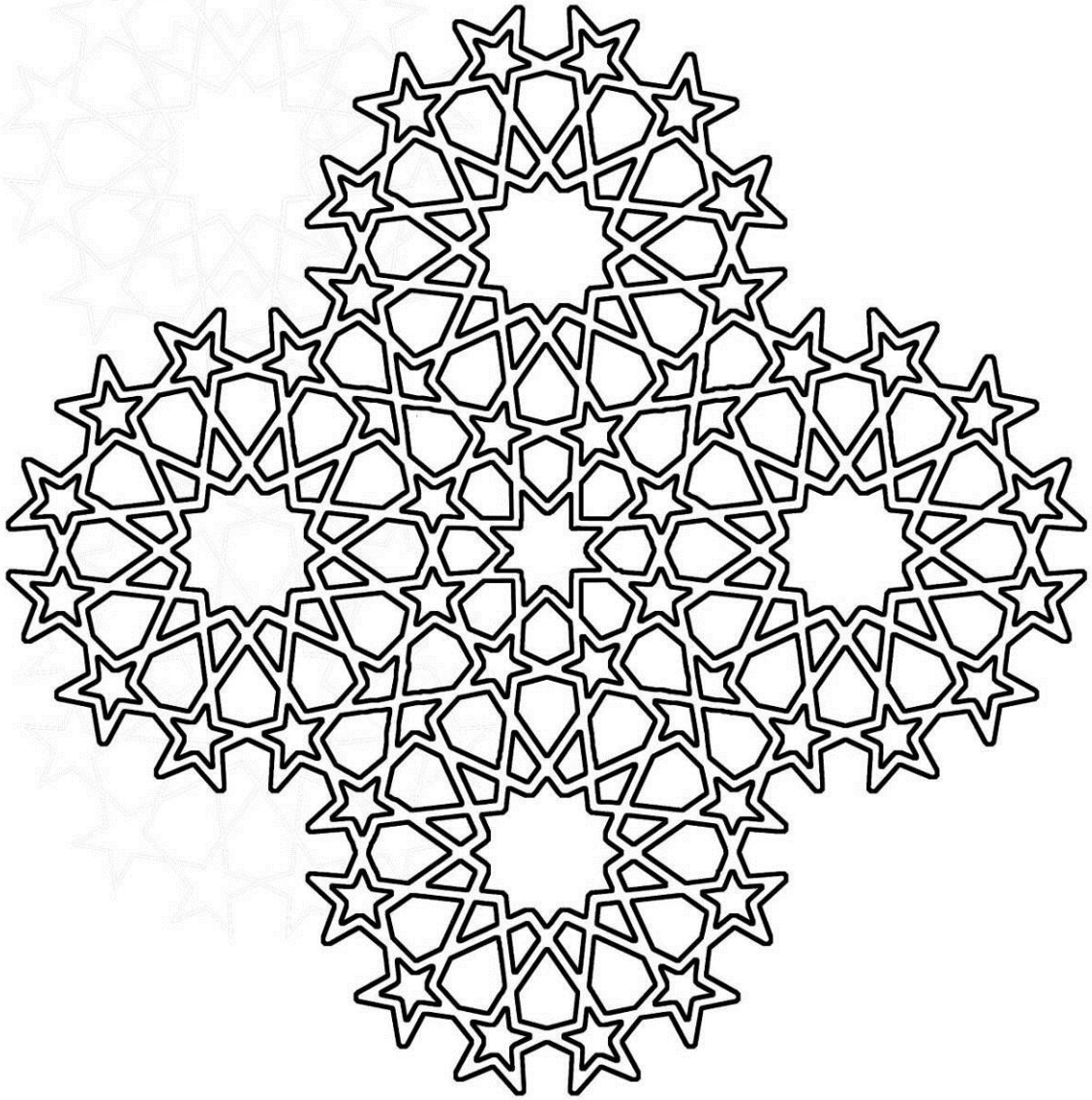
Couronne de pentagones étoilés définissant en leur centre une étoile à douze.
La composition de quatre de ces étoiles à douze forme une étoile à huit.

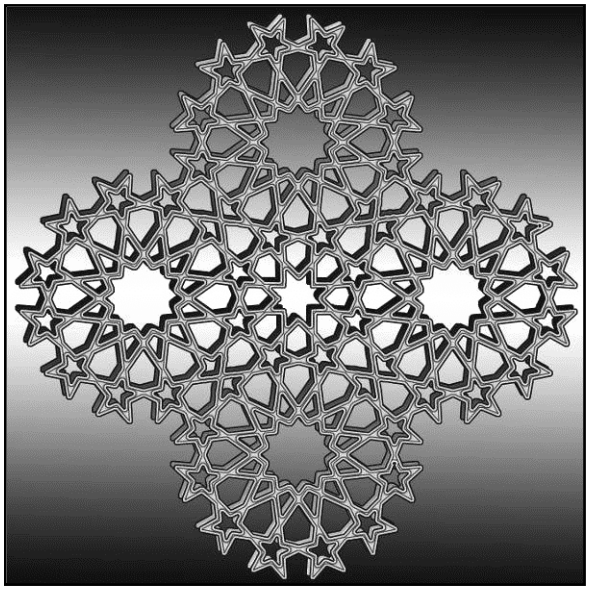


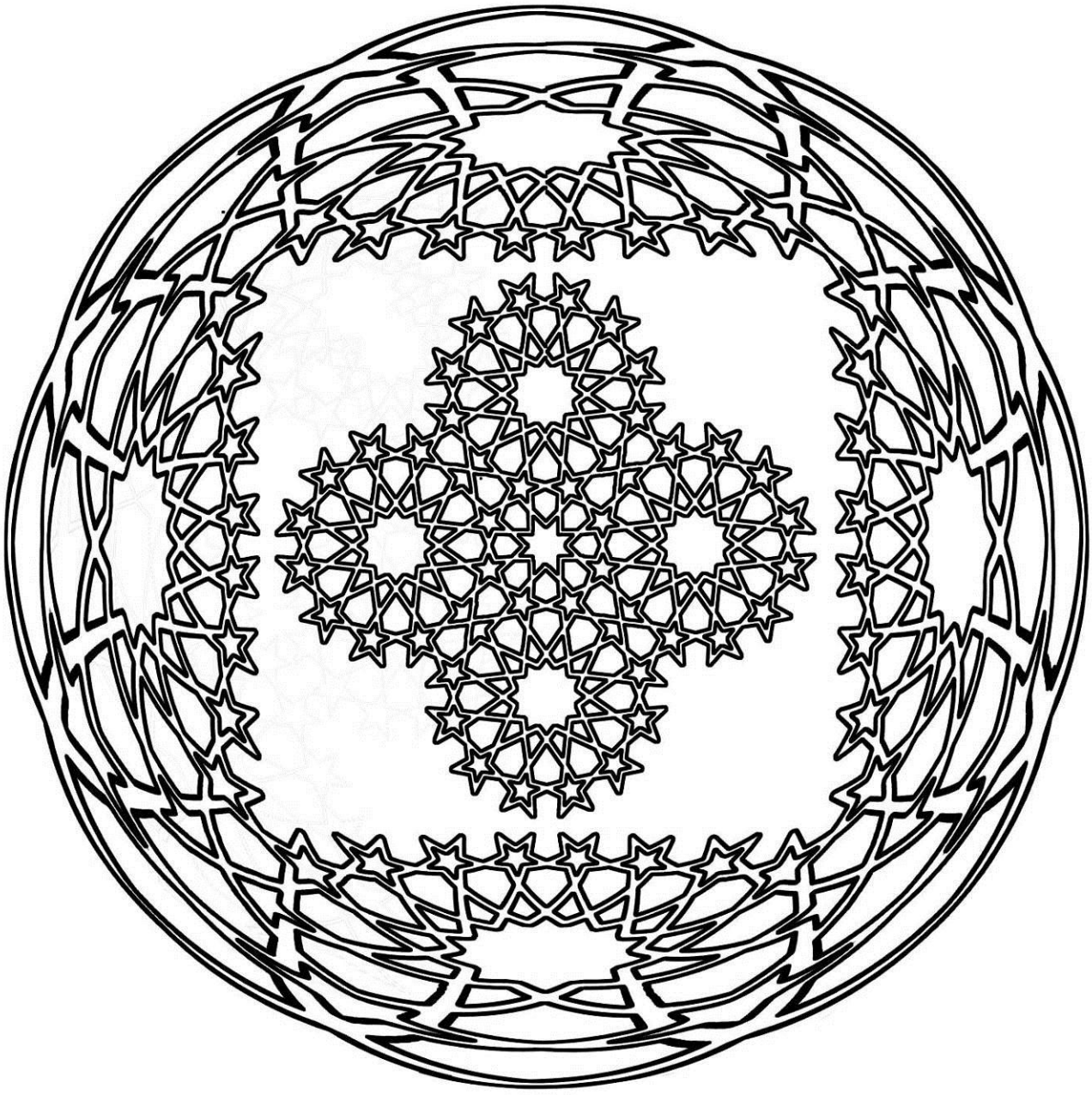


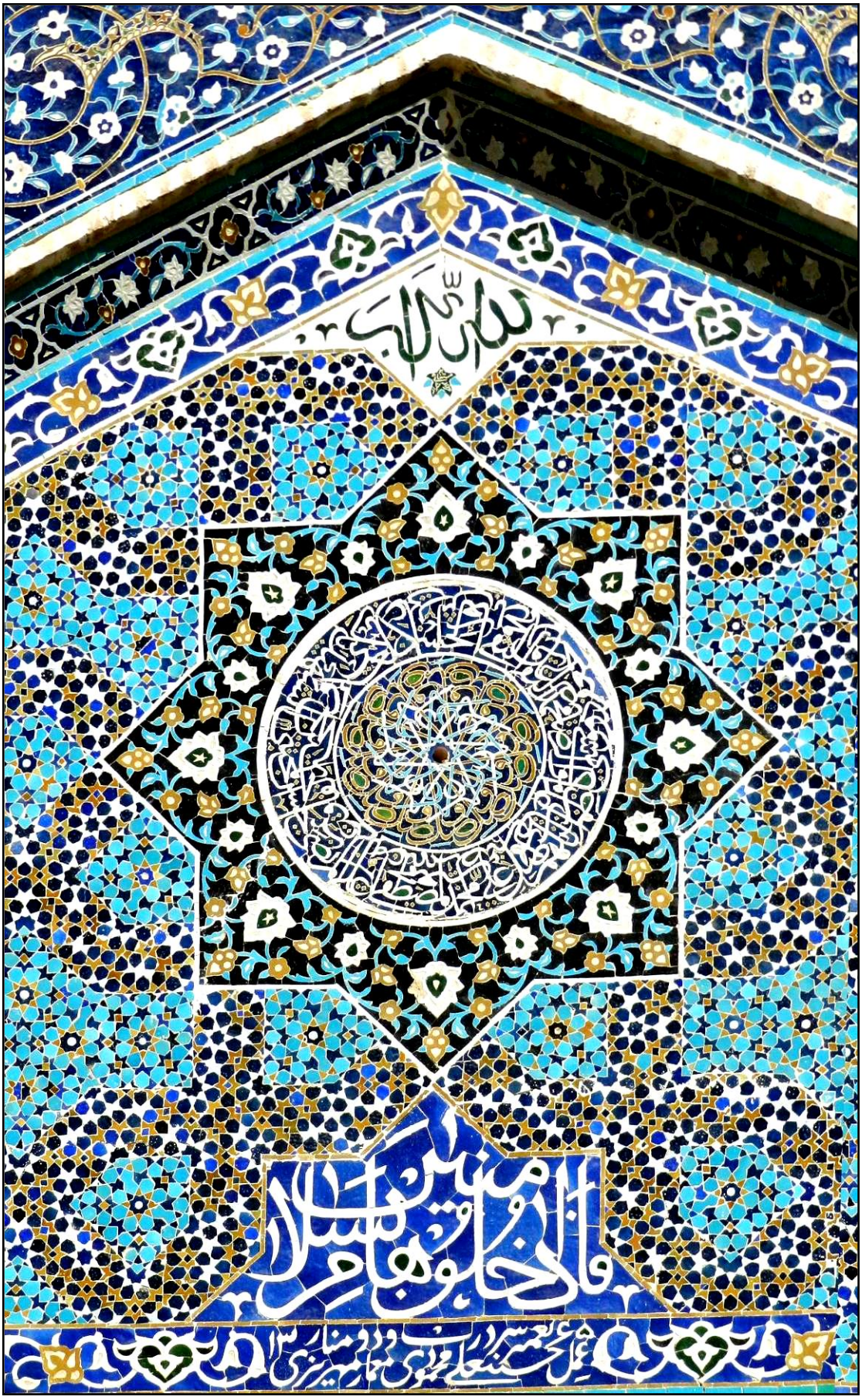




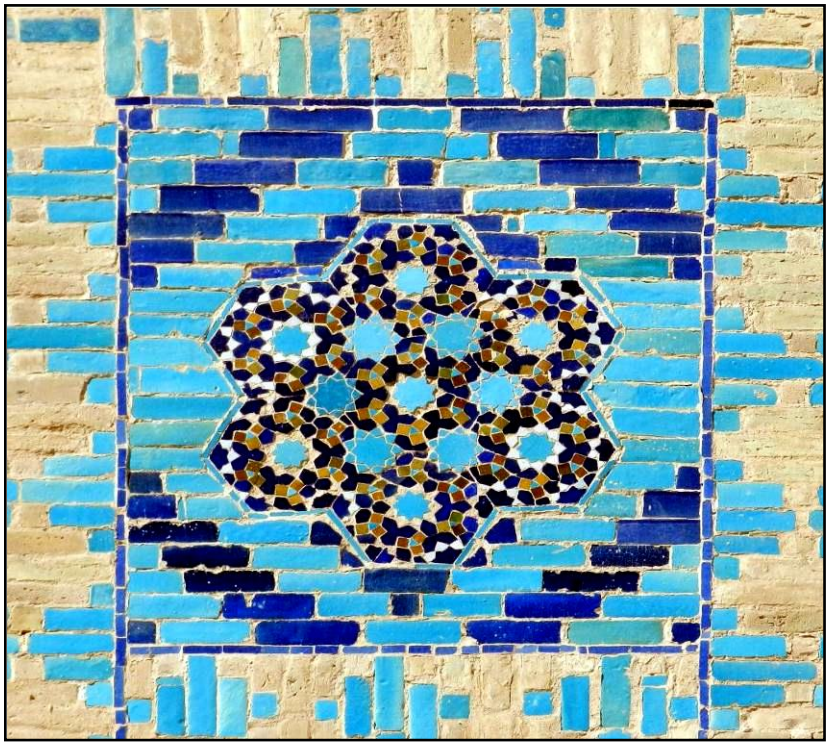


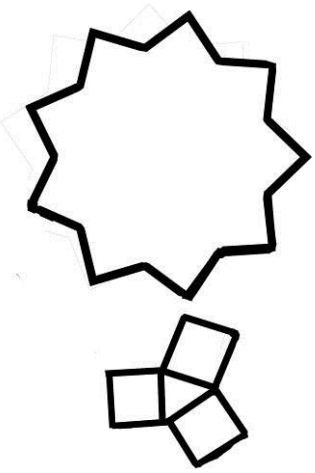


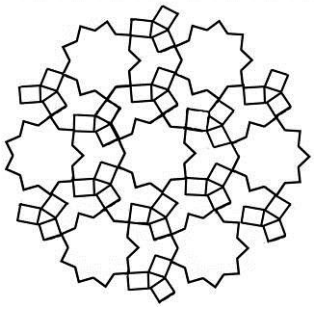


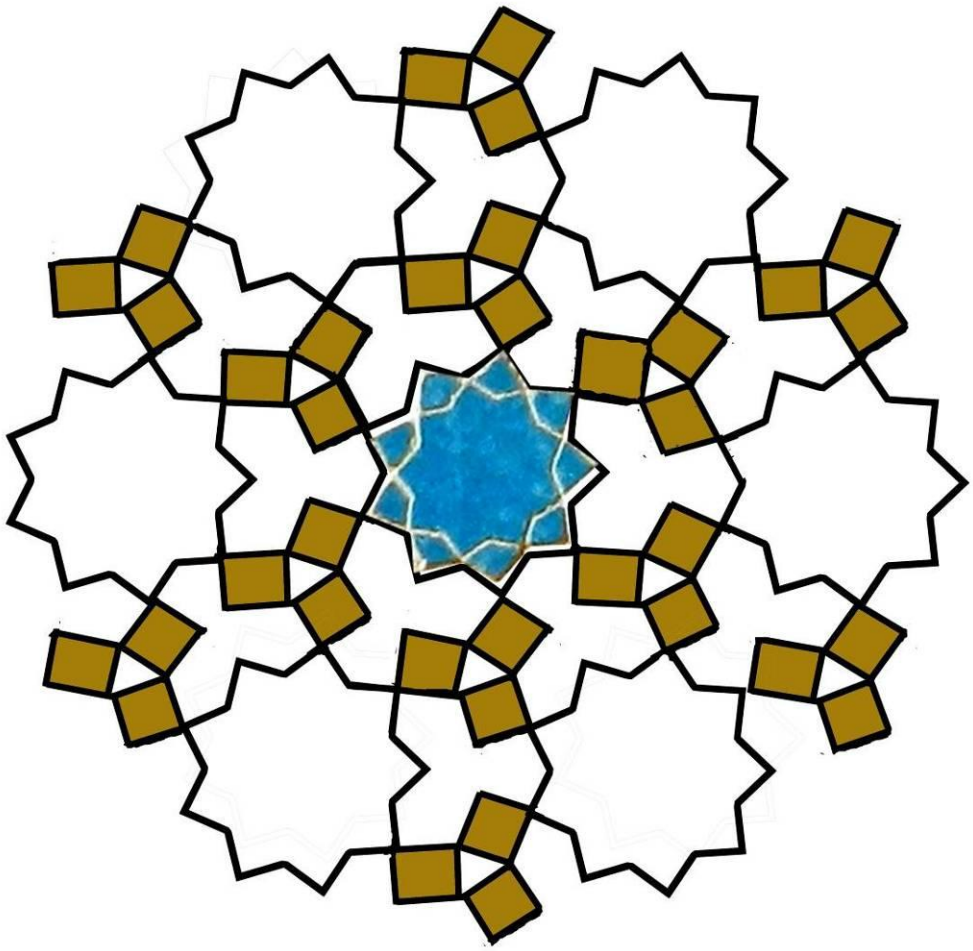


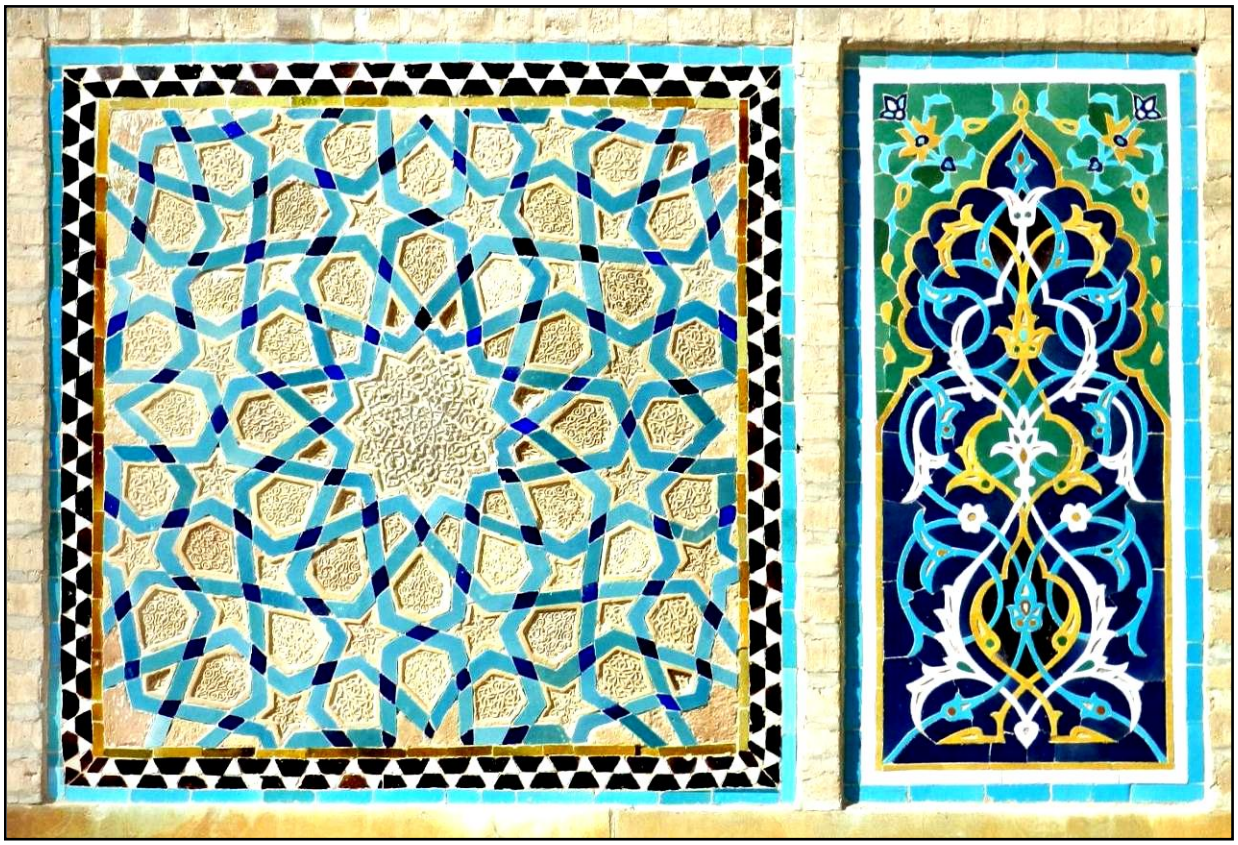
- composition de deux modules : une étoile à neuf et un mini-module formé par quatre carrés.











PHOTOGRAPHIES **VIDEOTHEQUE**

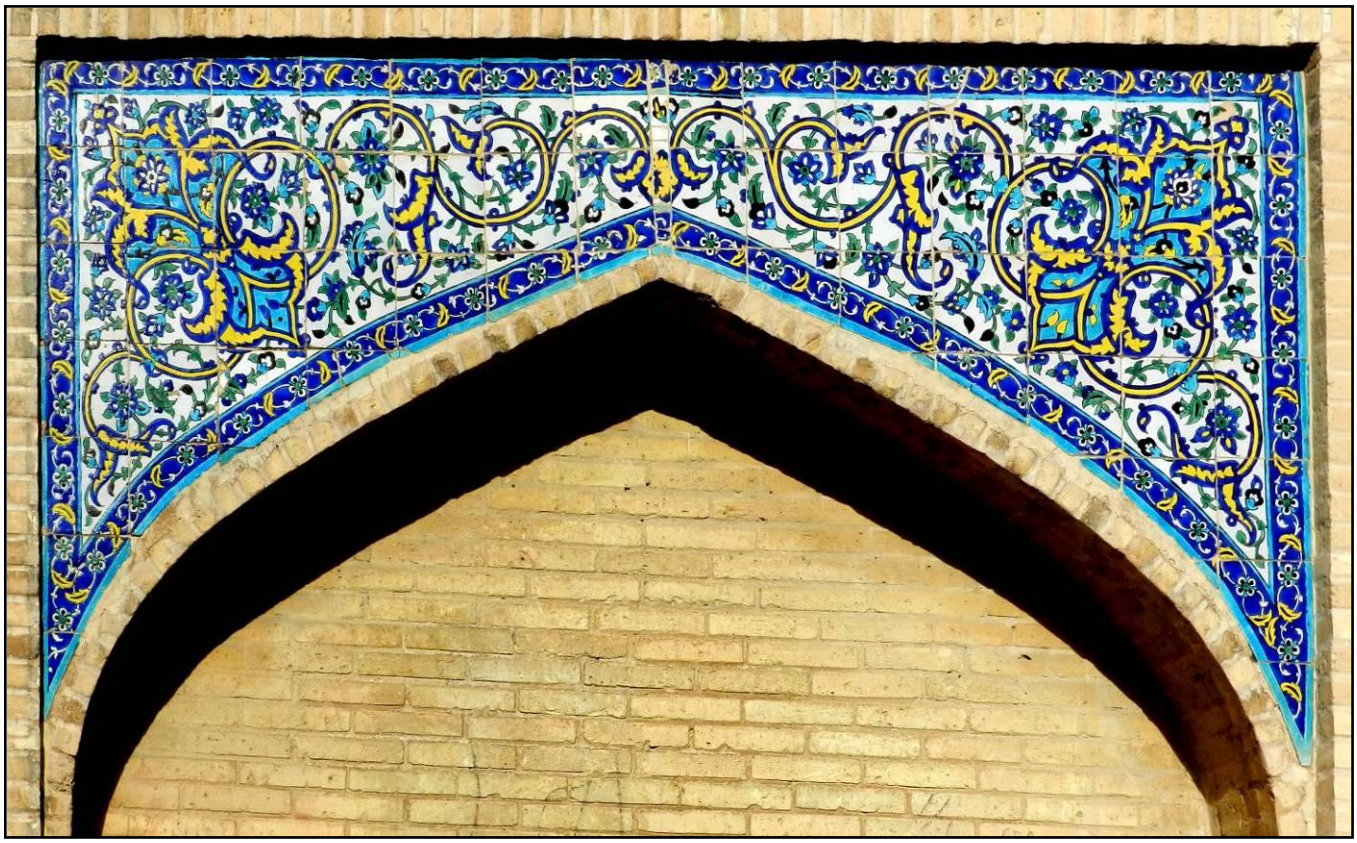
Les ponts d'Ispahan.

Lieu de rencontre et de distraction des habitants d'Ispahan, les ponts permettent de joindre la partie nord à la partie sud par-dessus la rivière Zayandeh. Ces ponts piétonniers avaient à l'origine un rôle de régulation qui a été modifié par la construction d'un barrage en amont de la ville.

Pont Allahverdikhan ou pont des trente trois arches.

Le pont Allahverdikhan, de 298 m de long, a été construit en 1602 sous Shah Abbas I dans la continuité de l'avenue chahâr bâgh artère principale de la ville.

RETOUR



Décors de céramique de type haft rang des arcades du passage piétonnier supérieur.

Le pont Kadjou, avec 132 m de long, 12 m de large ne possède que 24 arches et présente une structure identique au précédent. Il fut édifié 50 ans plus tard par Shah Abbas II. Depuis trois siècles, Il alimente en eau potable la ville et irrigue les cultures et les jardins du voisinage.

Ces deux photos du pont Kadjou ont un siècle de différence et montrent que ce pont a toujours été un lieu de promenade et de repos pour les habitants de la ville.

PHOTOGRAPHIES **VIDEOTHEQUE**

Ispahan. La mosquée du Vendredi :

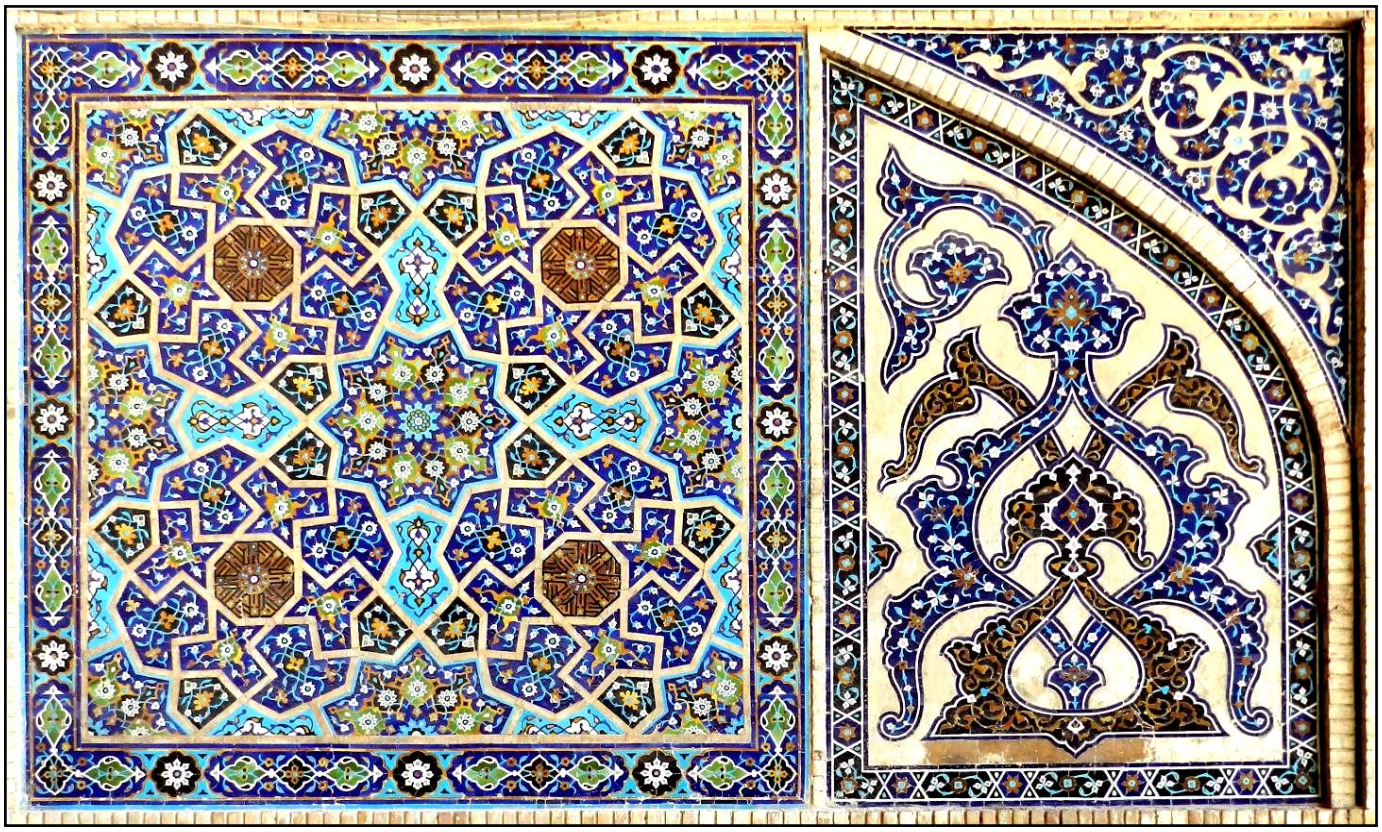
Véritable musée de l'histoire de l'art islamique perse, les premiers vestiges de cette mosquée remontent au VIII ème siècle ; souvent remaniée au cours des siècles, elle conserve intact les constructions et décors de toutes les époques, seldjoukide, ilkhanides timouride et safavide. Tous les styles qui ont fait la renommée du pays se retrouvent dans ce lieu de culte.

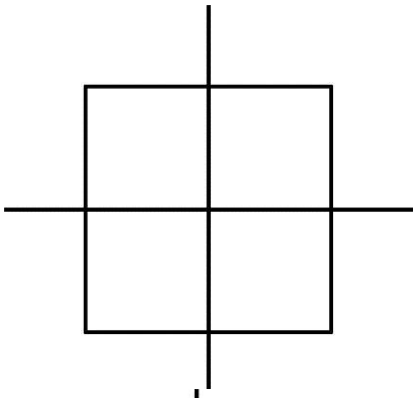
La très sobre mosquée seldjoukide est particulière intacte elle date de l'époque ou Ispahan était capitale de la Perse seldjoukide. Dominée par un dôme construit en 1080 par le vizir seldjoukide Nizan-al-Moulk, elle possède 474 voûtes (tchahar tak) qui en font la plus grande mosquée d'Iran. On peut y admirer la technique d'assemblage de l'appareil de briques ocres qui décorent les voûtes et les arcs de soutient. Chaque voûte est supportée par quatre piliers (tchahar tak signifie quatre piliers en persan) vestiges de la construction des anciens temples du feu zoroastriens ; la juxtaposition de ces chortaks forme de grands ensembles couverts qui encadrent la cour centrale à quatre iwans datant du XII ème siècle.

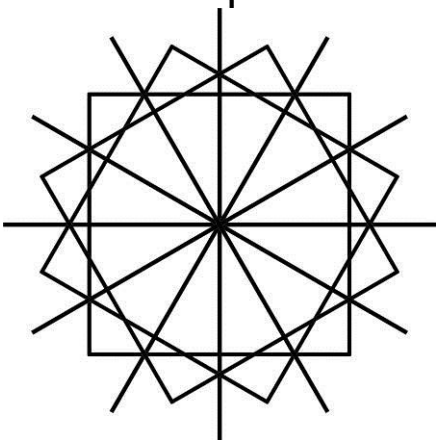
Les kaschis assembles sur les côtés de l'iwan nord dans le style bannaï attestent de l'influence de l'art Ilkhan.

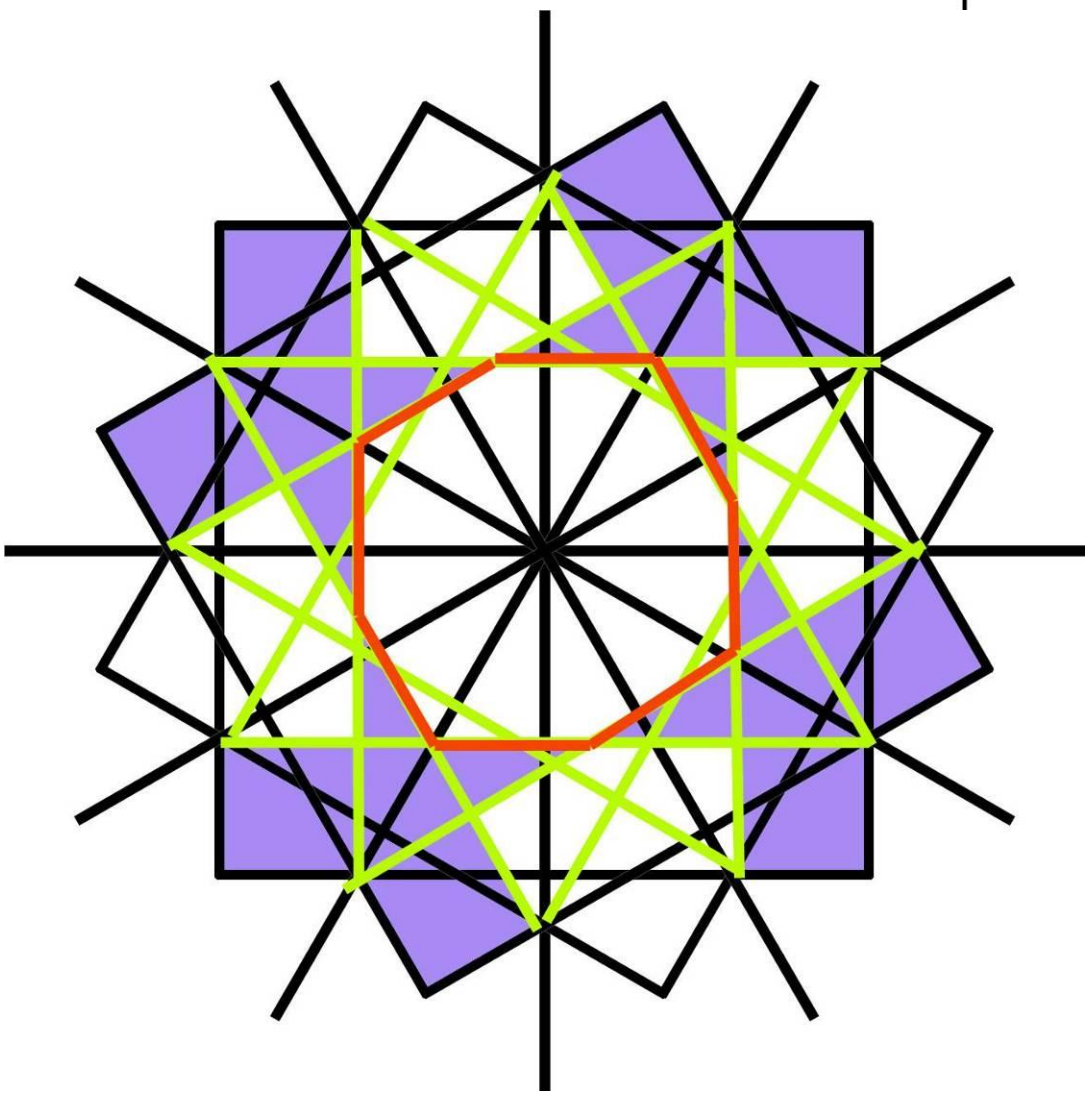
Le style mu arrâk décore le reste du monument et en particulier le grand iwan sud encadré par deux minarets.

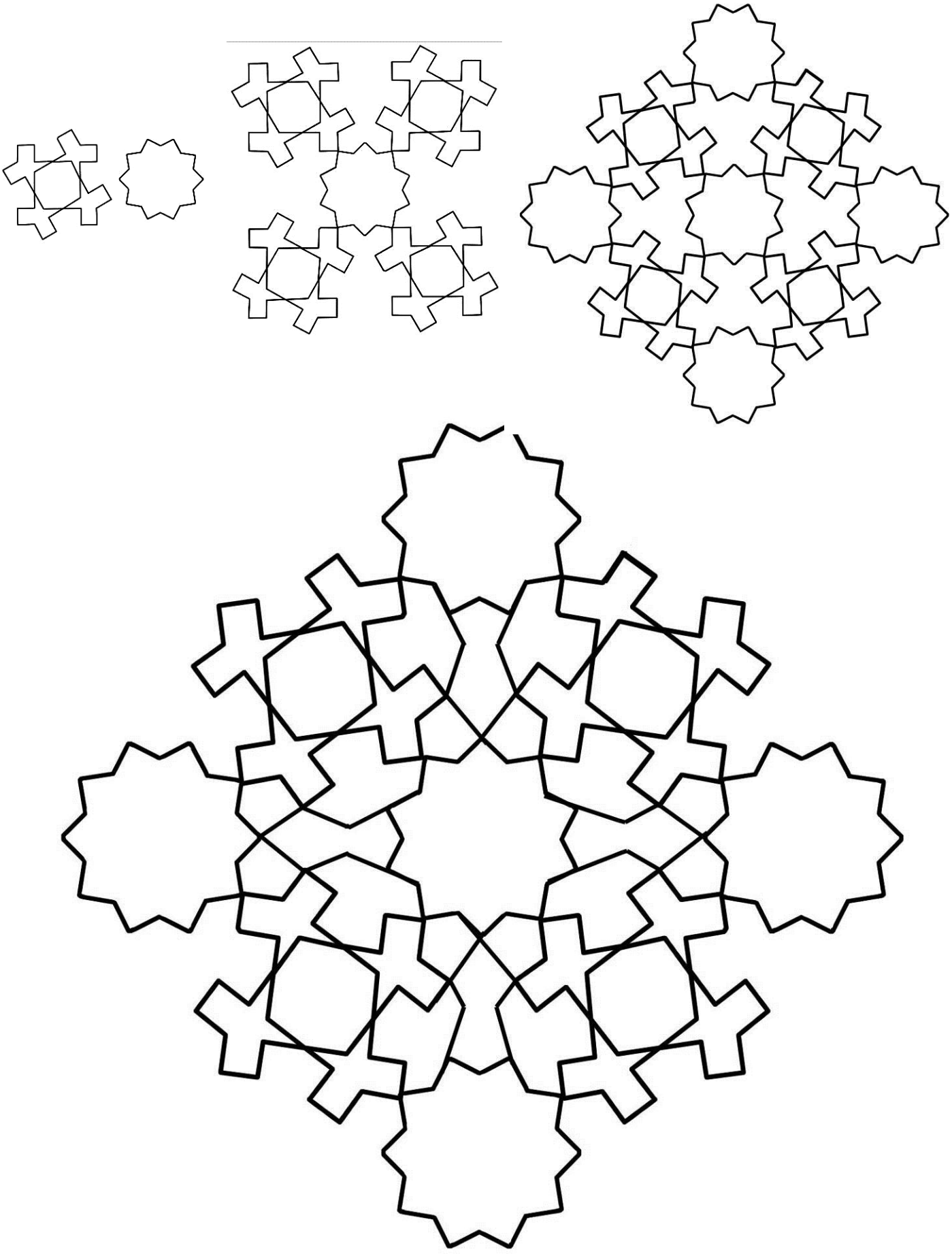
RETOUR

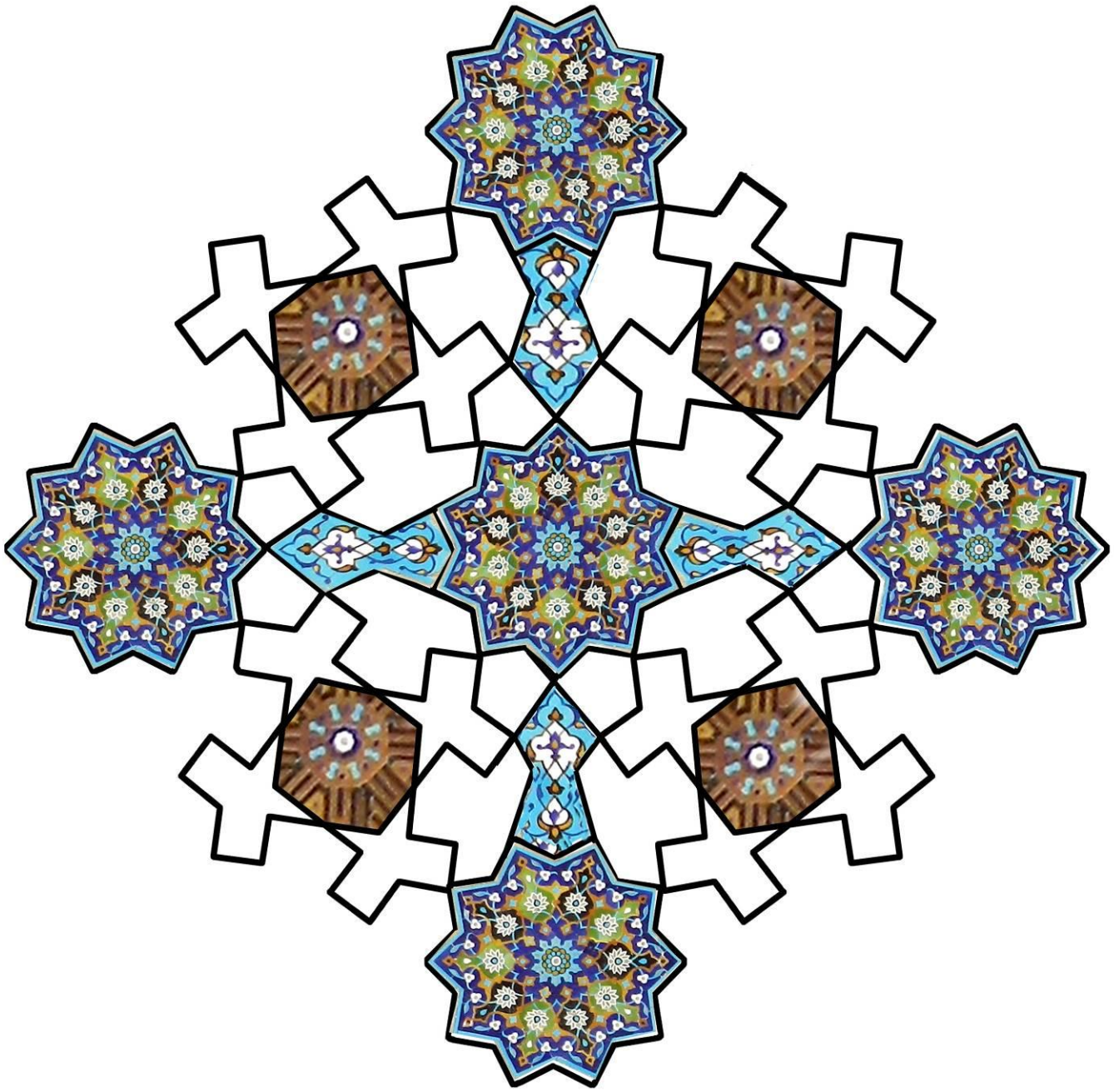


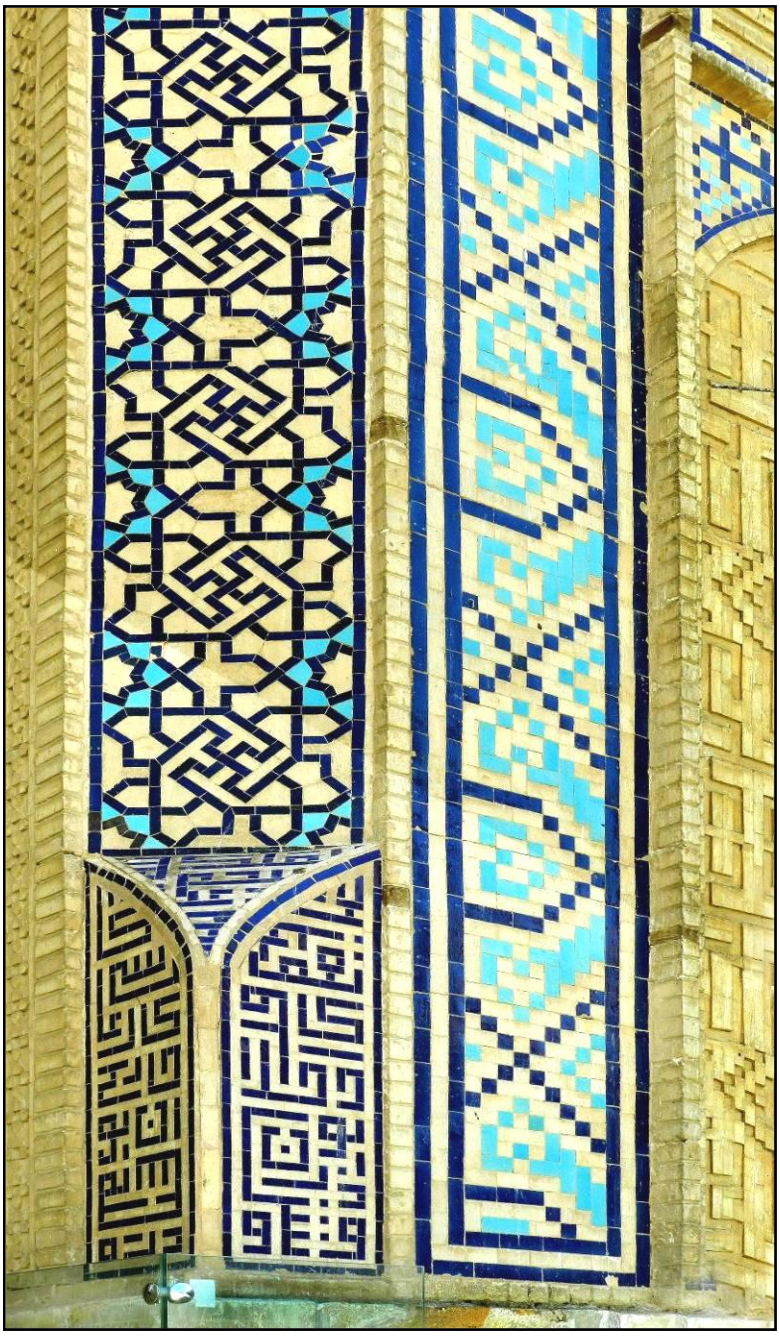


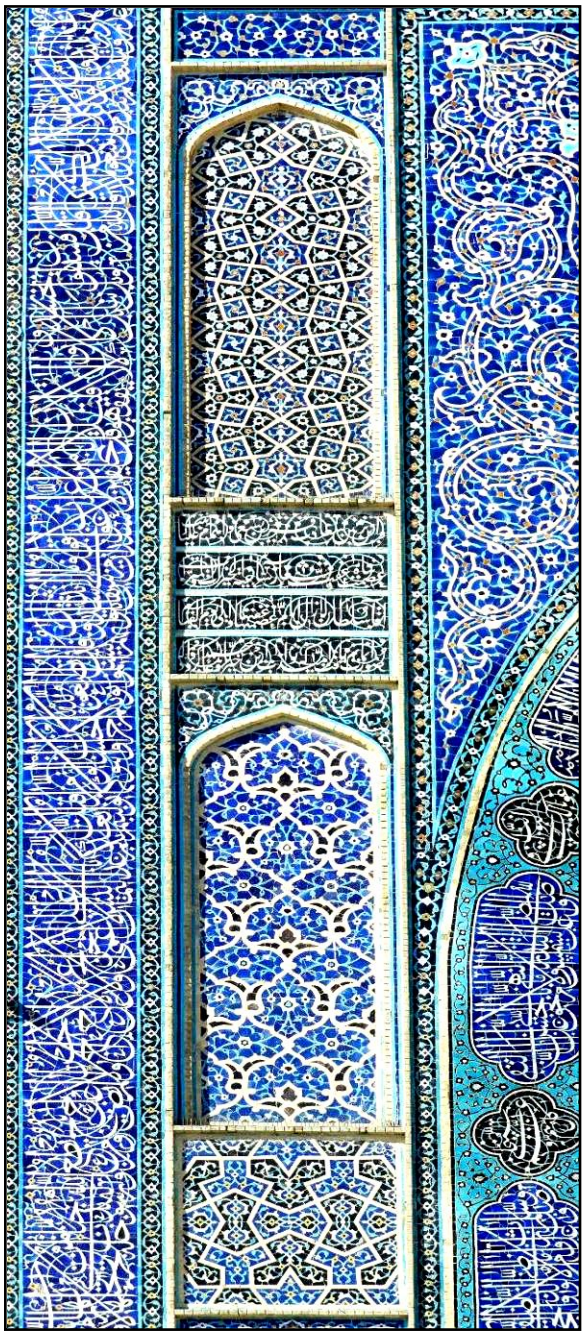




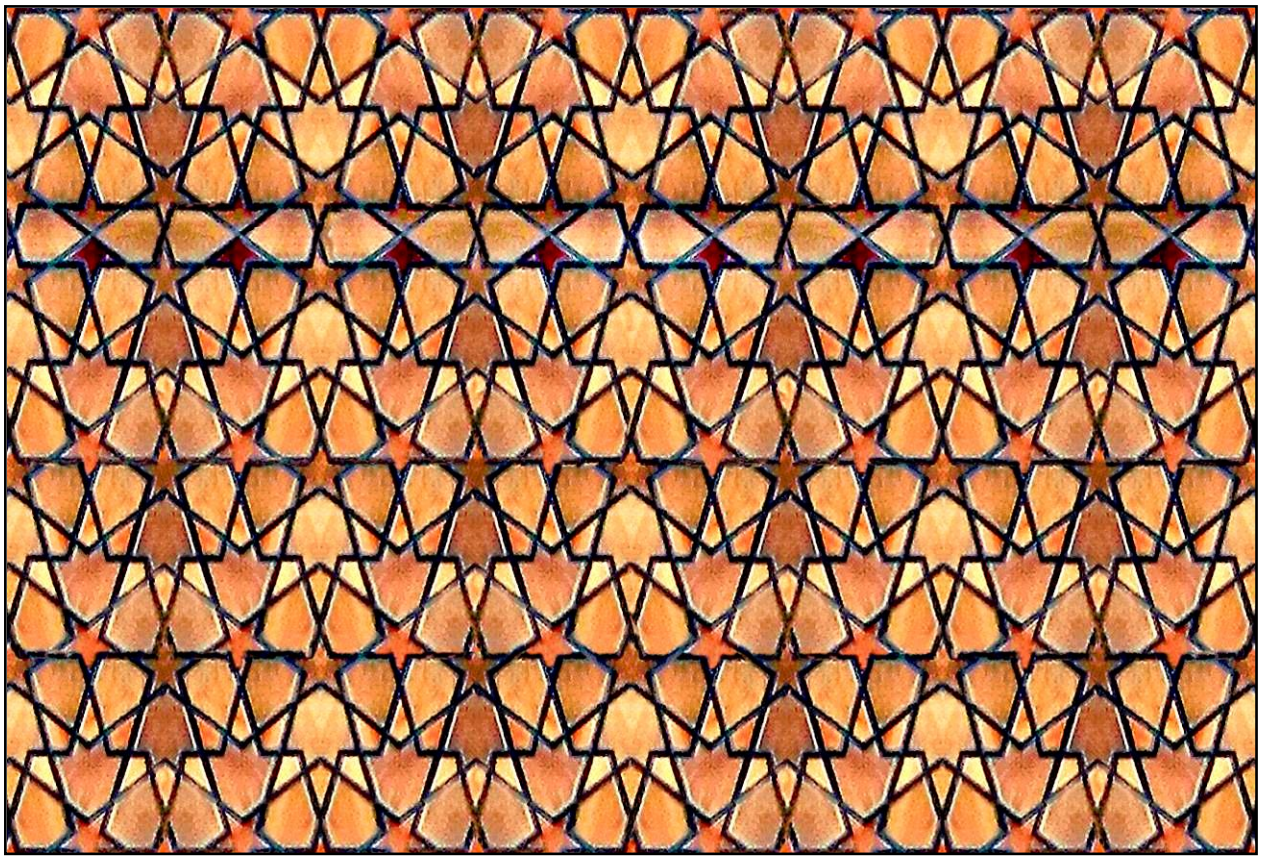




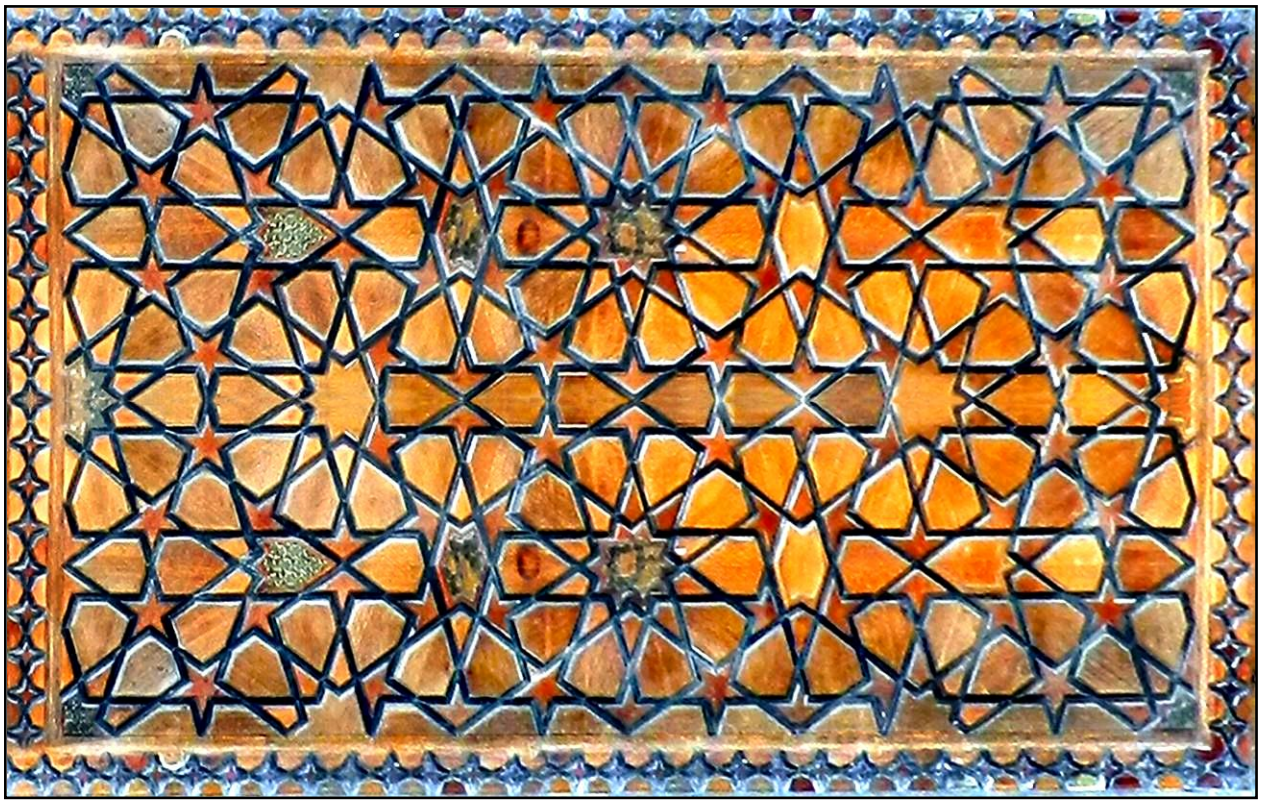


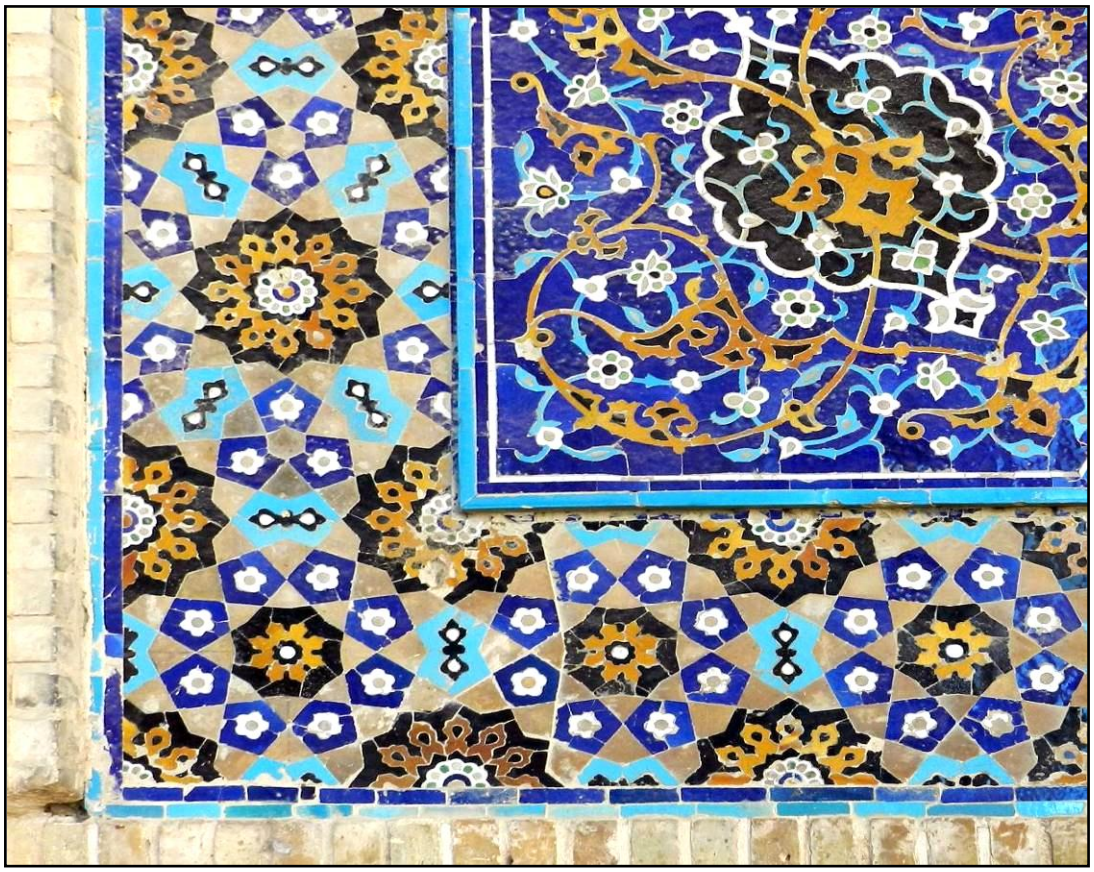


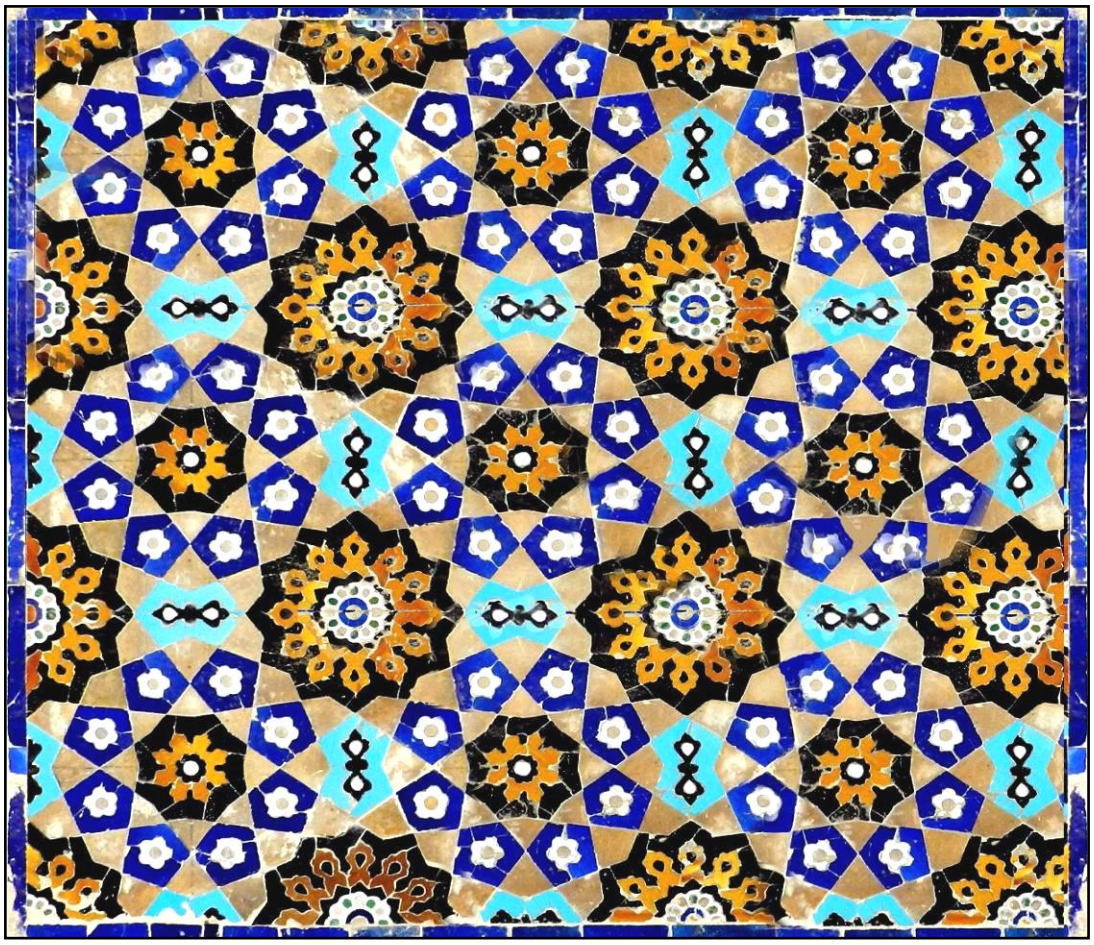
Mihrab de la salle construite par le sultan mongol Uldjatu dont le mausolée se trouve à Soltanyeh.

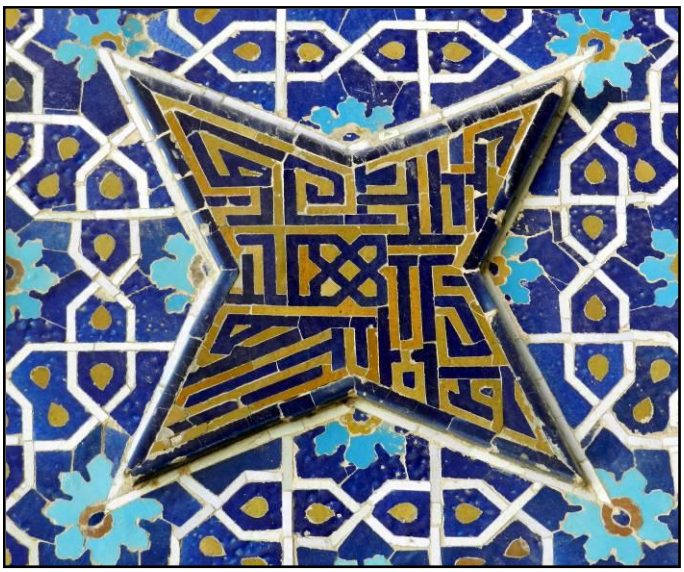


Reproduction des deux types de construction qui coexistent sur le décor de ce mihrab. Toutes deux basées sur des symétries d'ordre cinq.

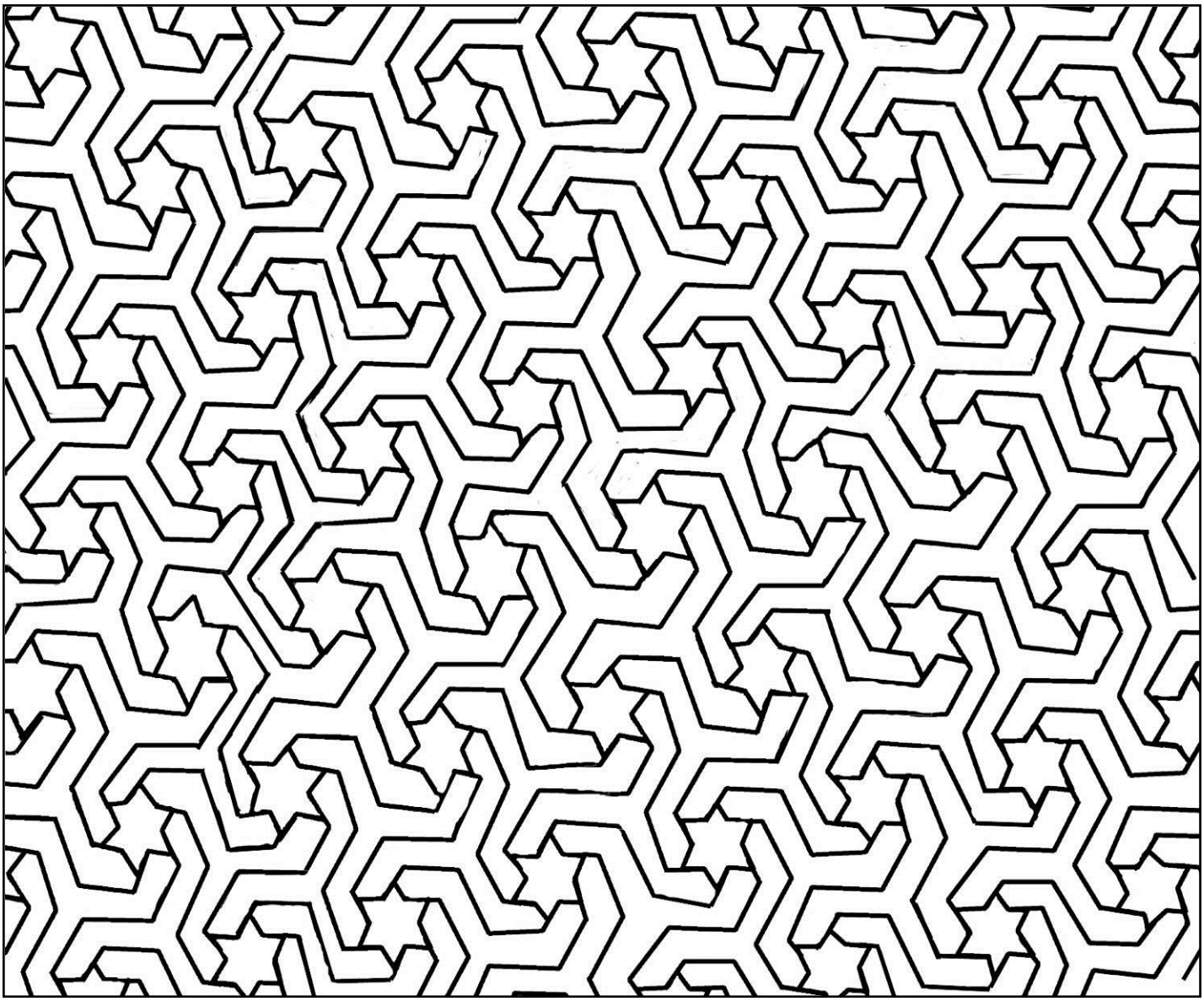


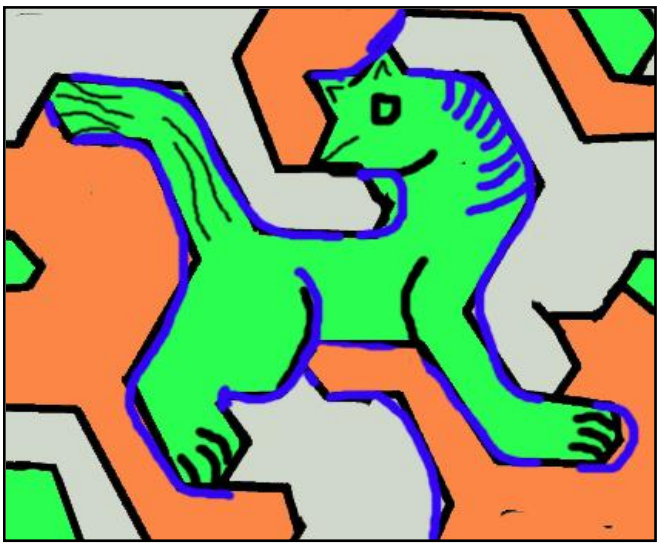


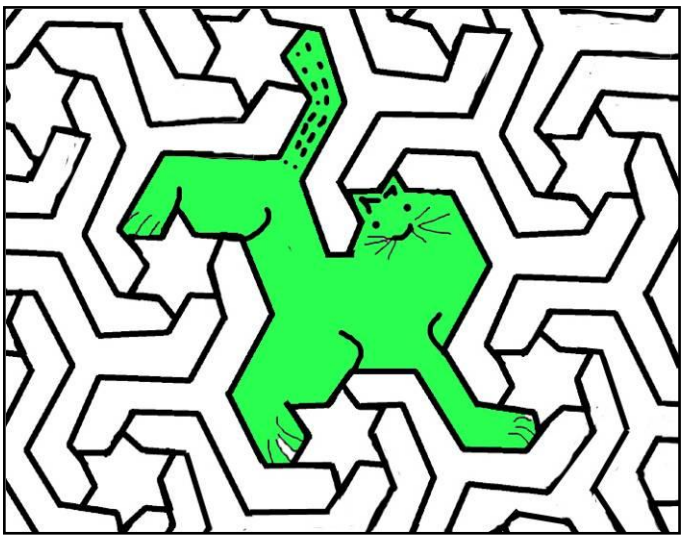


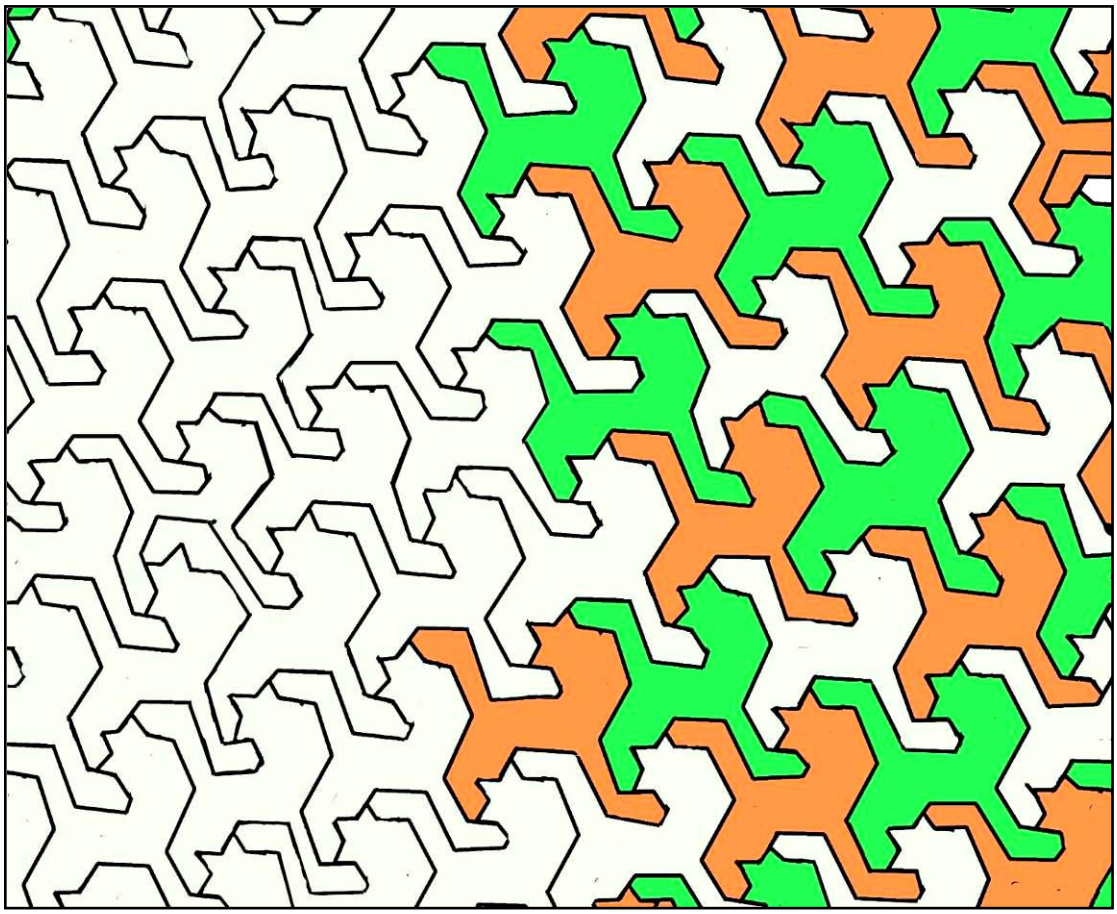


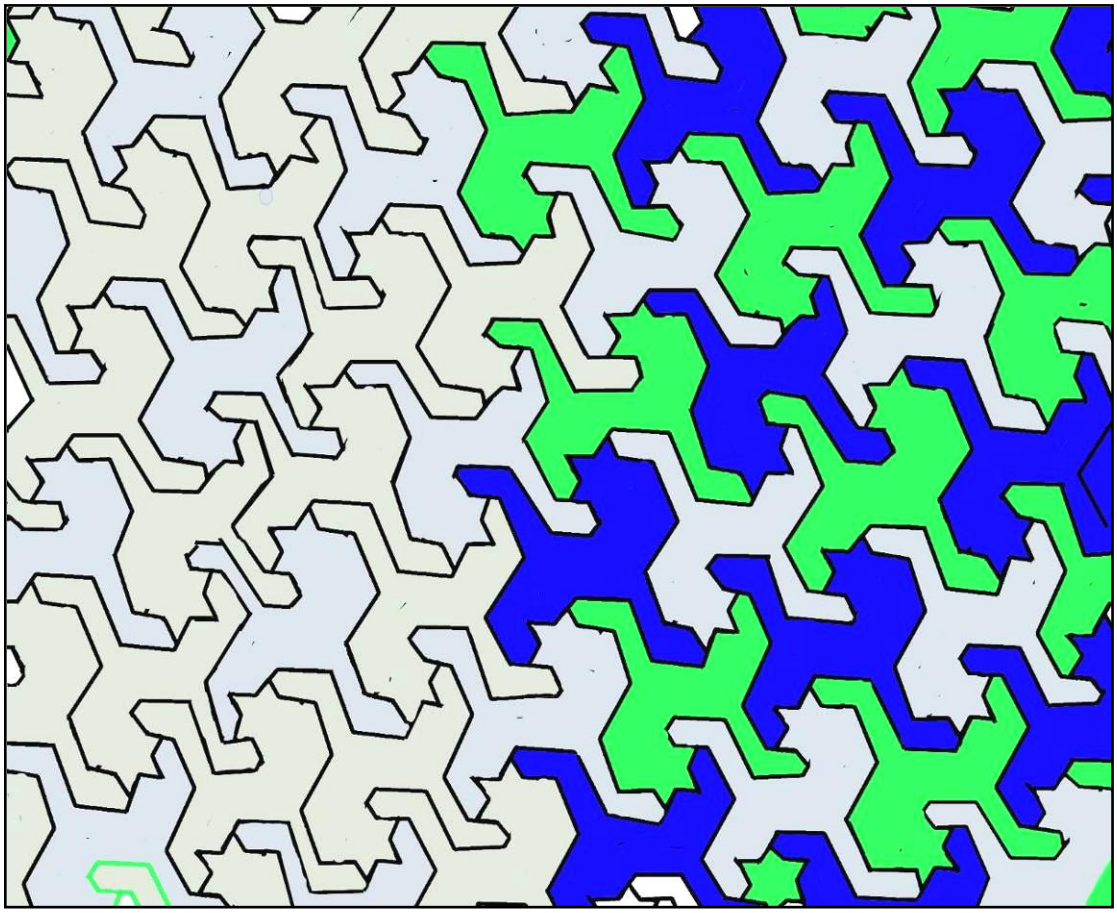
Type de motif géométrique ayant inspiré de nombreux artistes et en particulier Escher.
Il suffit de supprimer quelques traits pour faire apparaitre un dessin figuratif qui se reproduira automatiquement dans tout le plan.
Selon les traits supprimés, le dessin pourra se reproduire dans différentes positions.



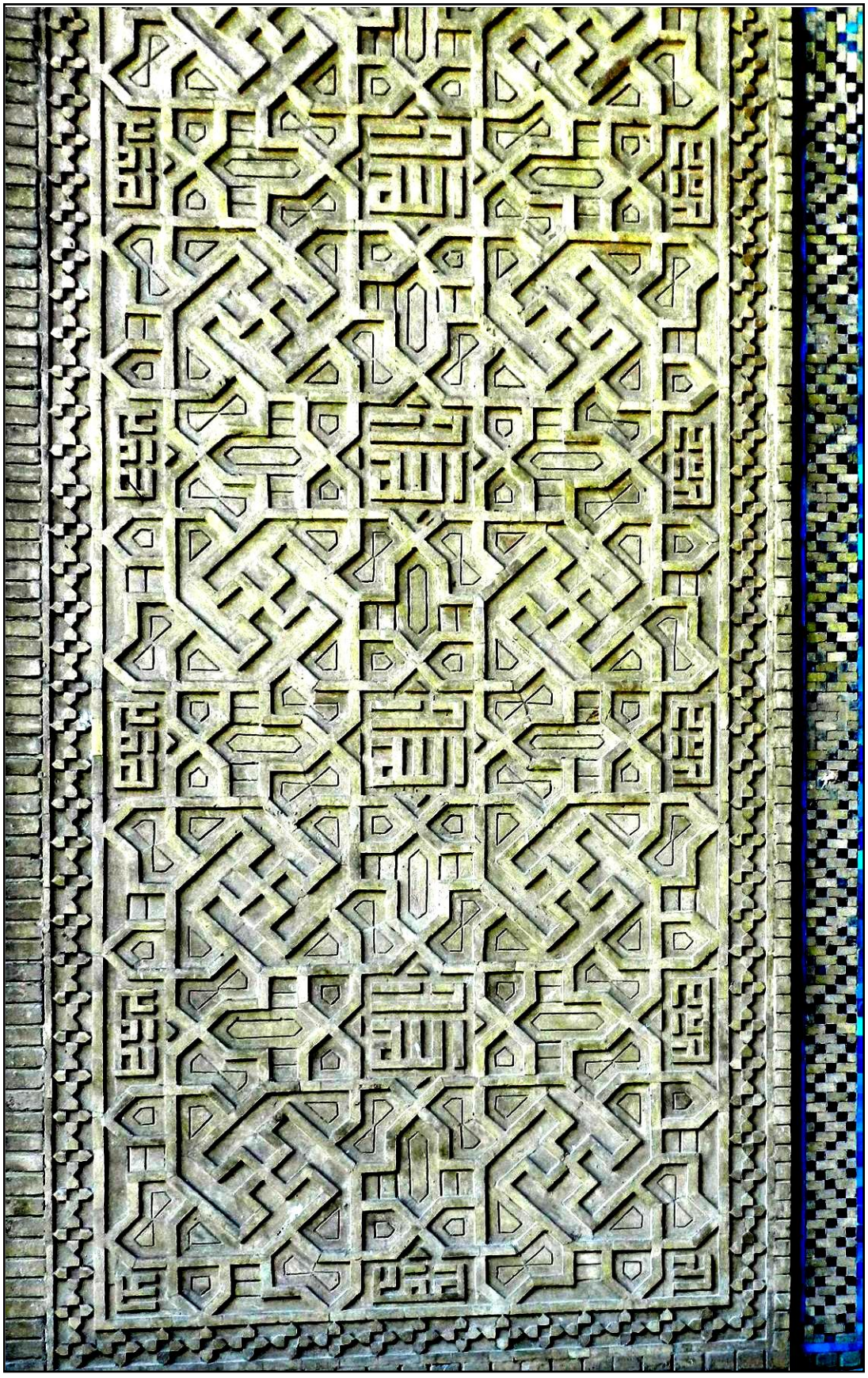


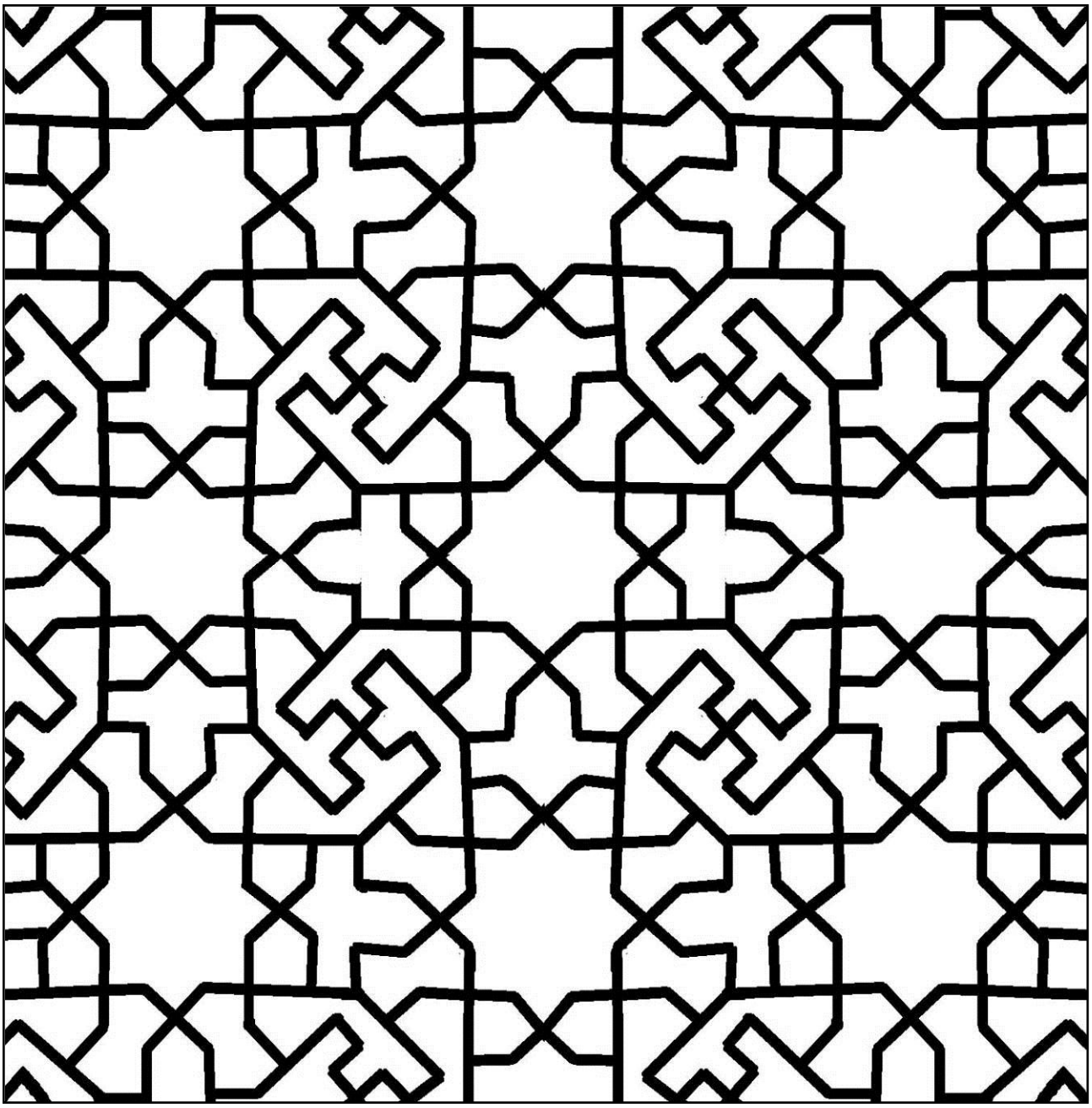


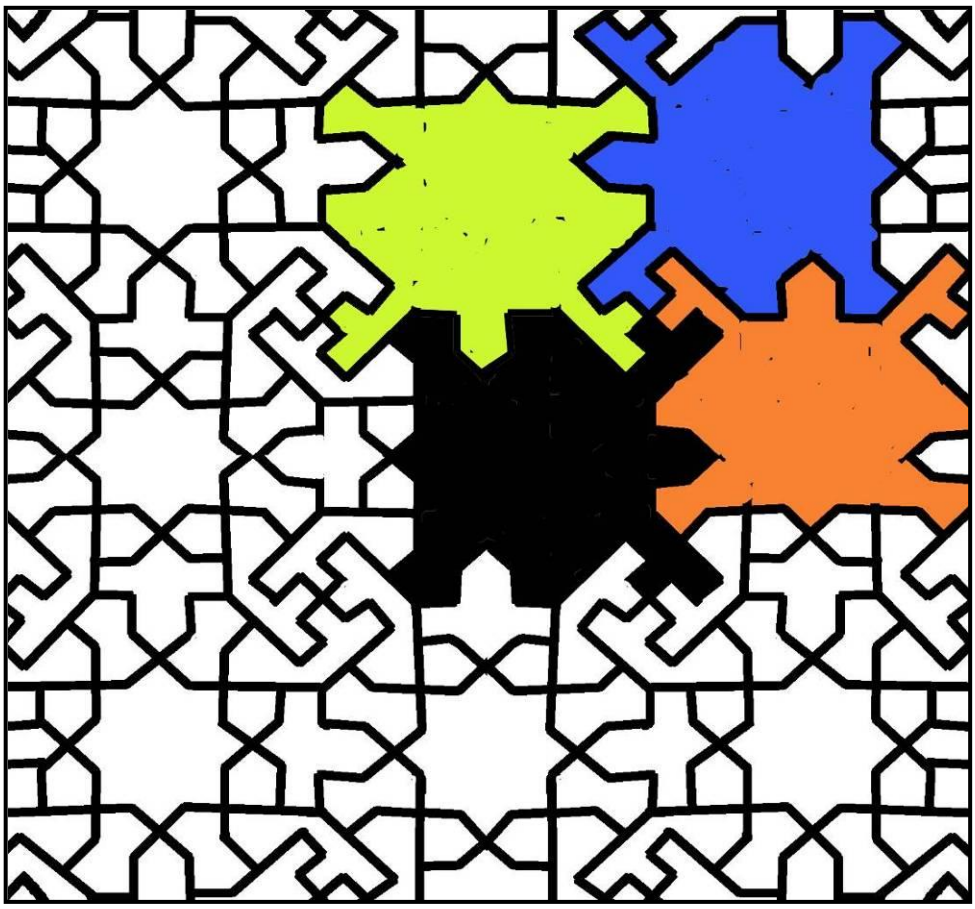


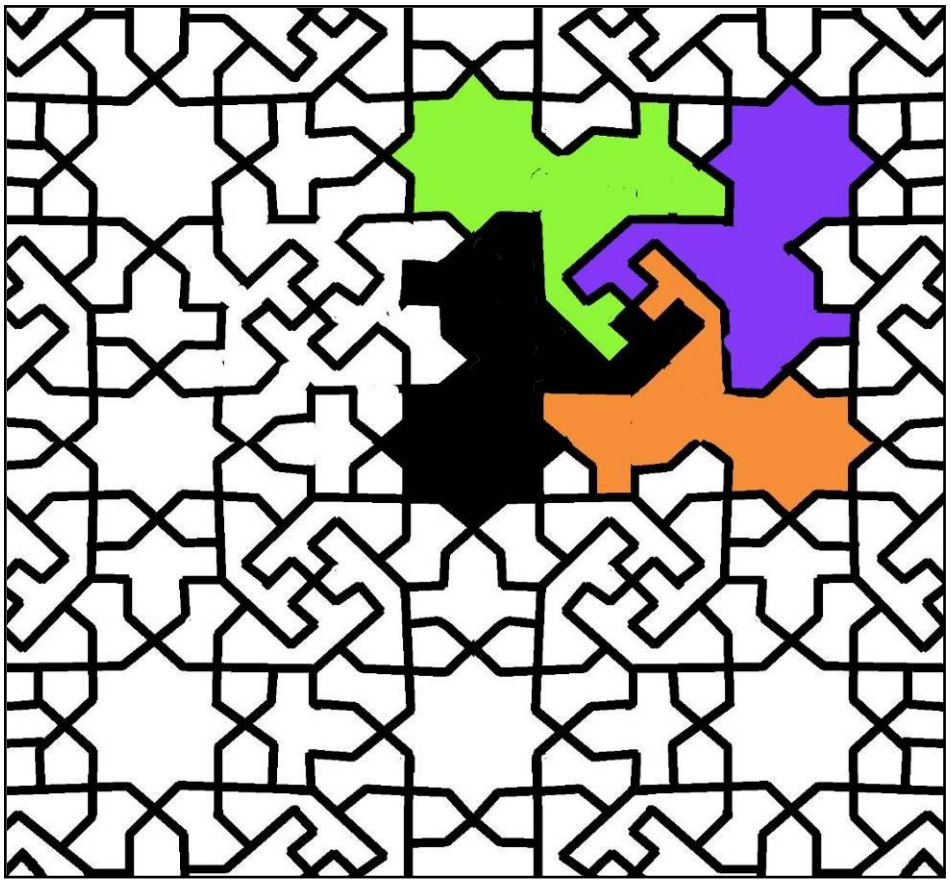


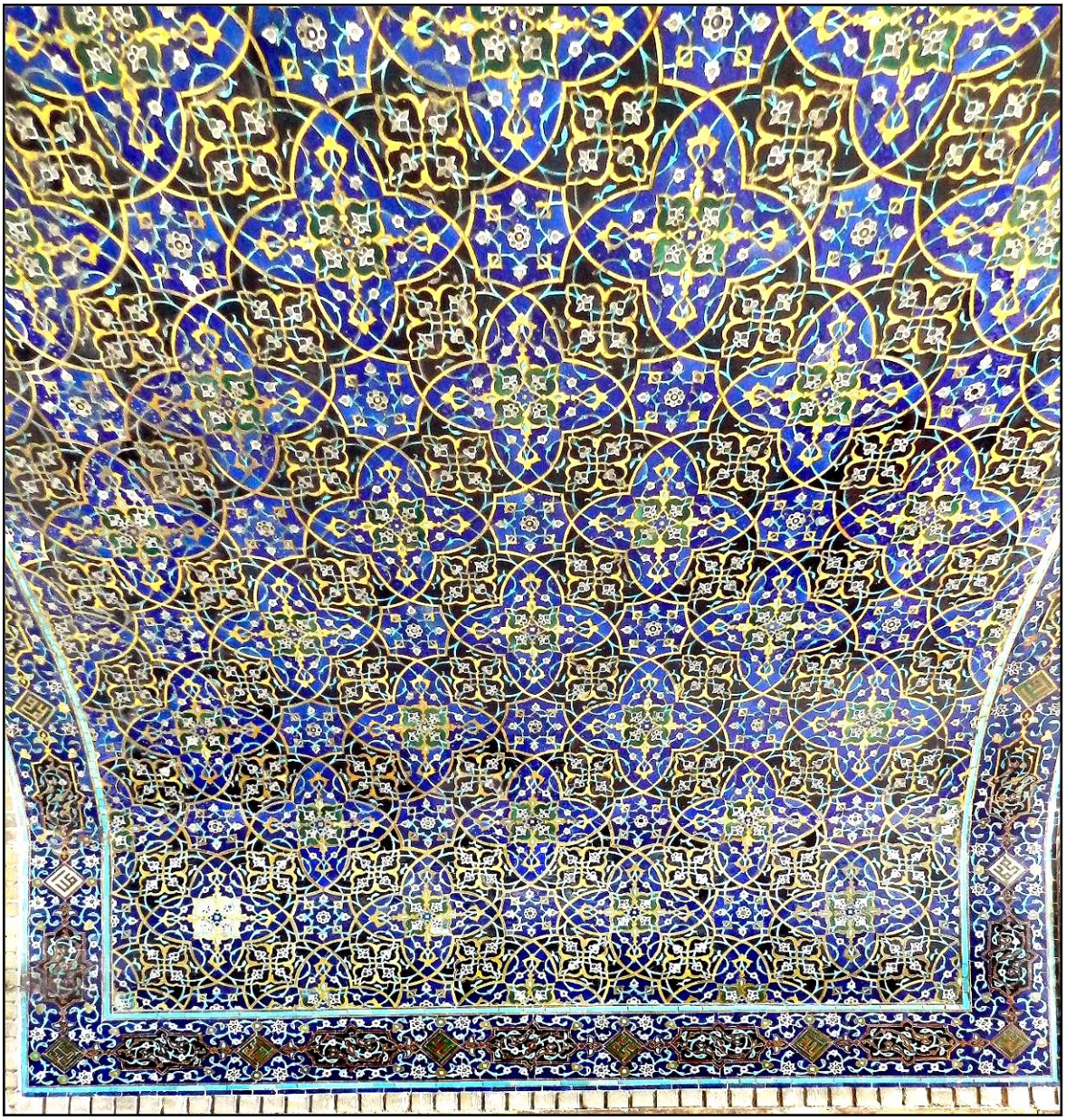
Décor de stuc d'inspiration Ilkhanide.
Comme précédemment la suppression de certains traits permet d'obtenir des pavages imbriqués.



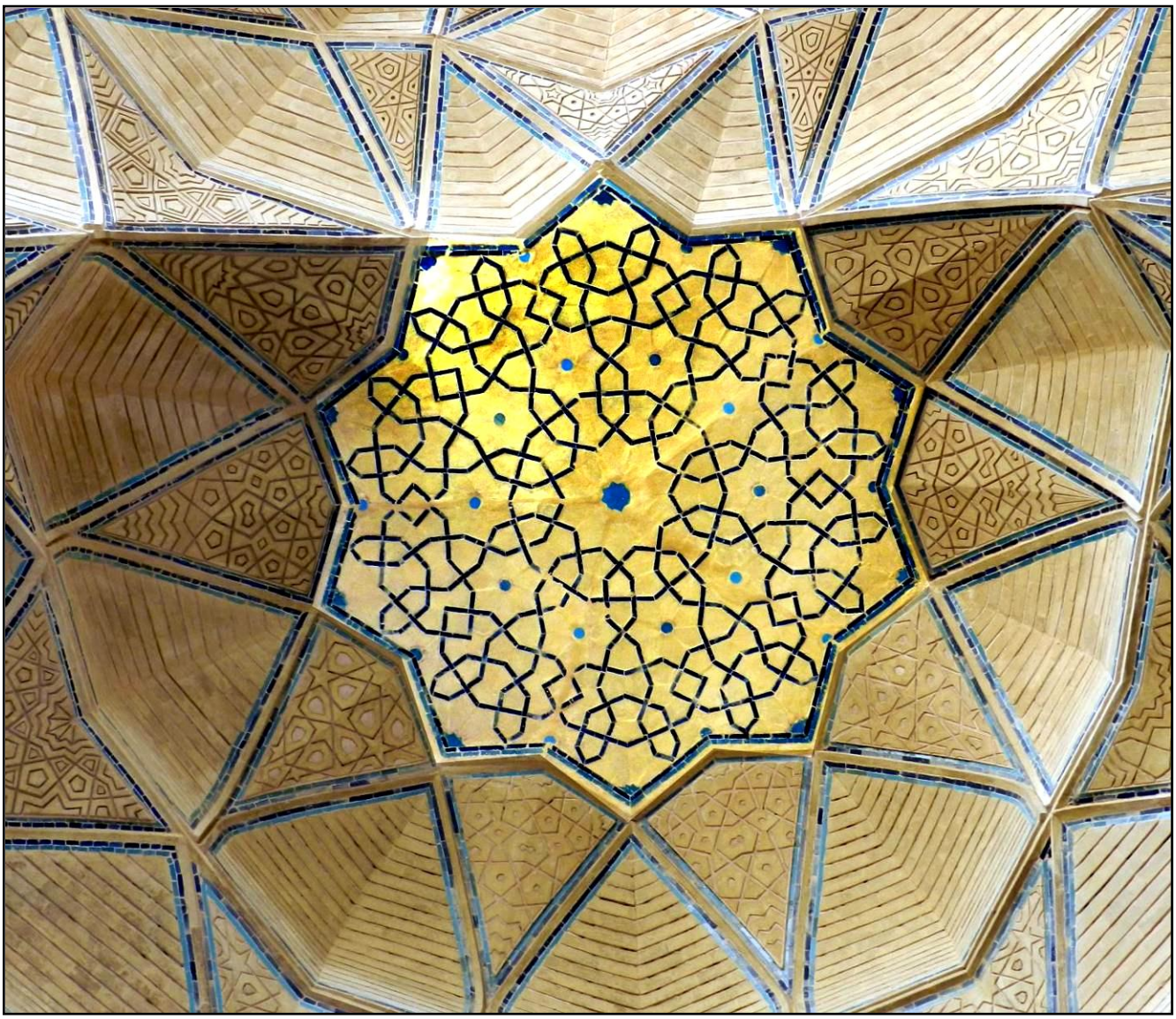


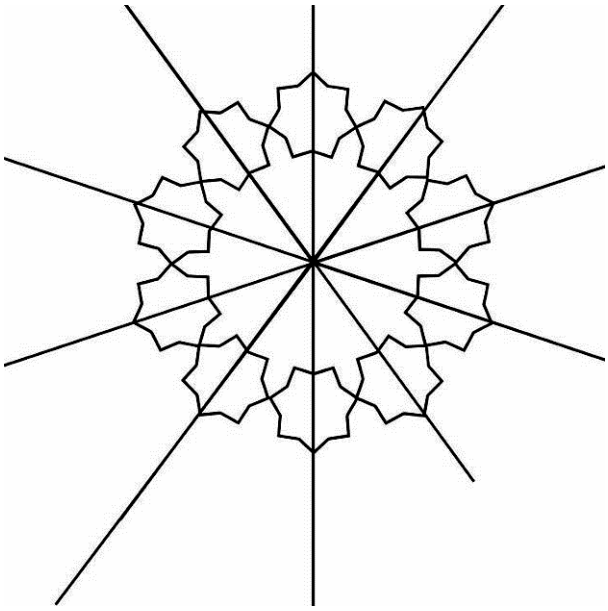


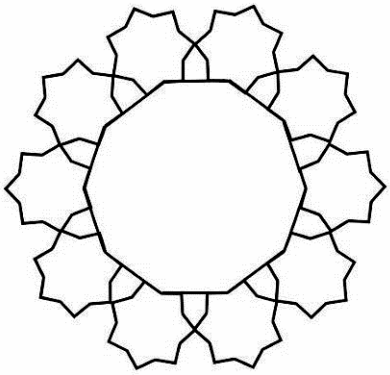


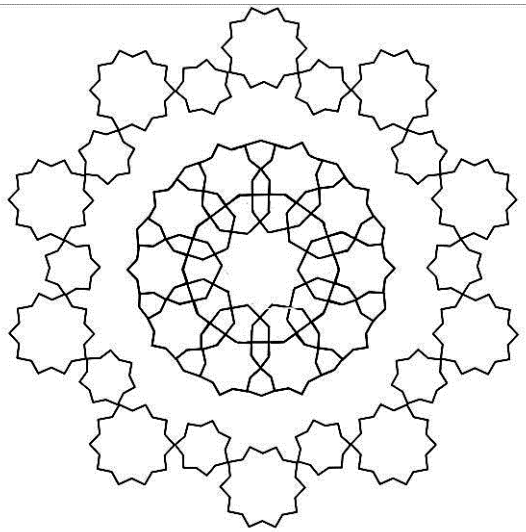


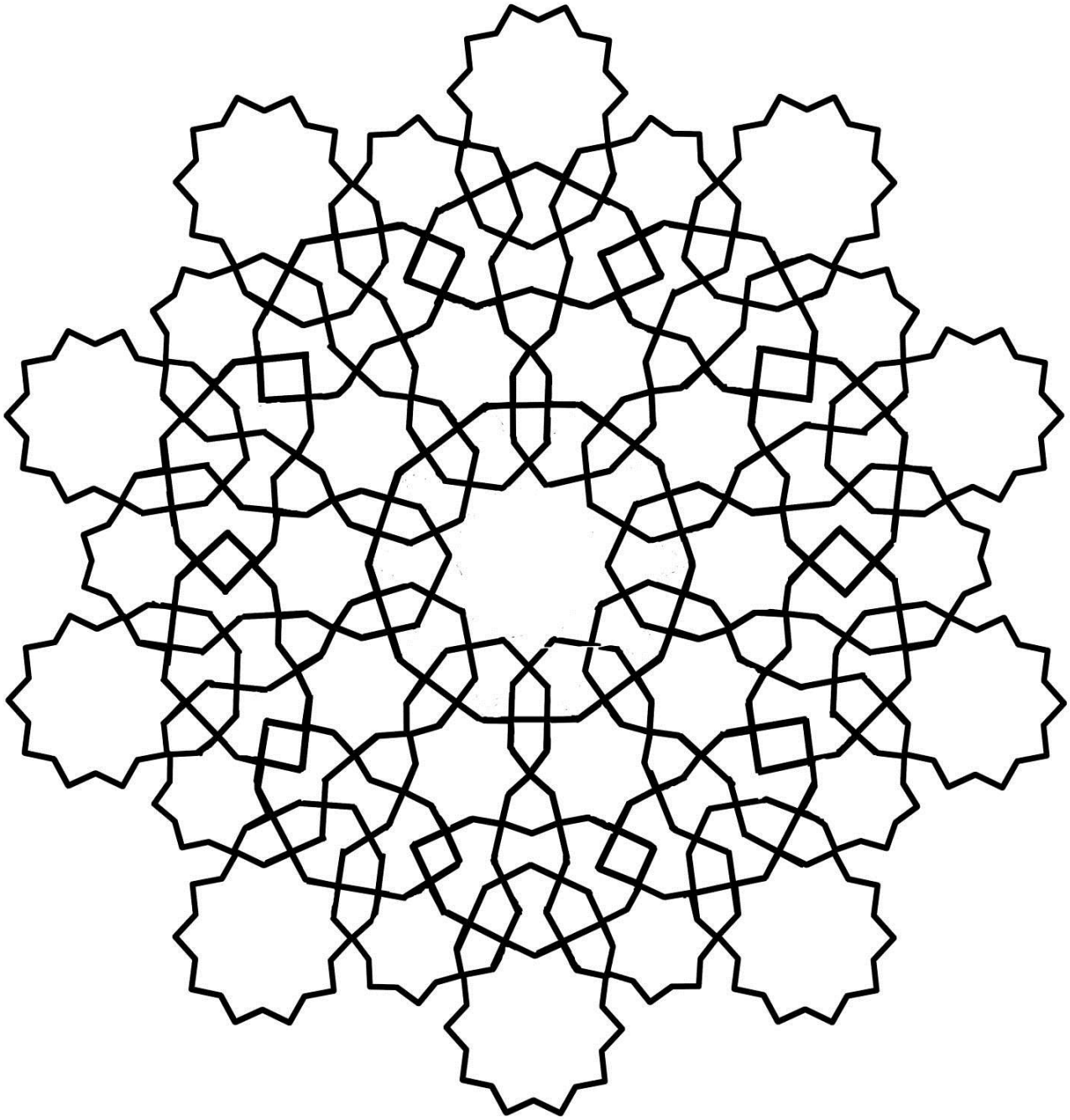
Poinçon de la voûte de l’iwan sud.
Une couronne de dix heptagones dégage en son centre une étoile à dix.

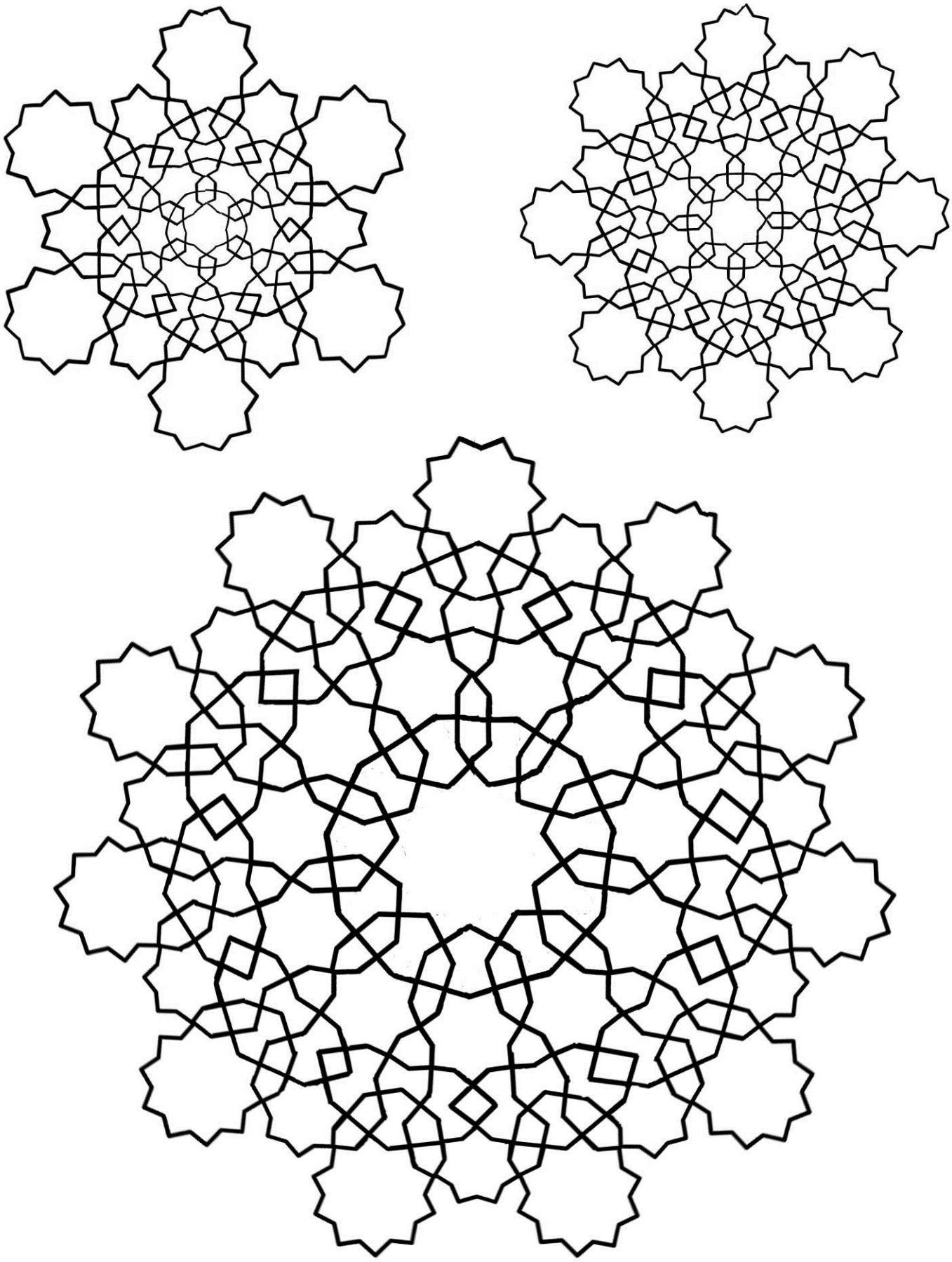




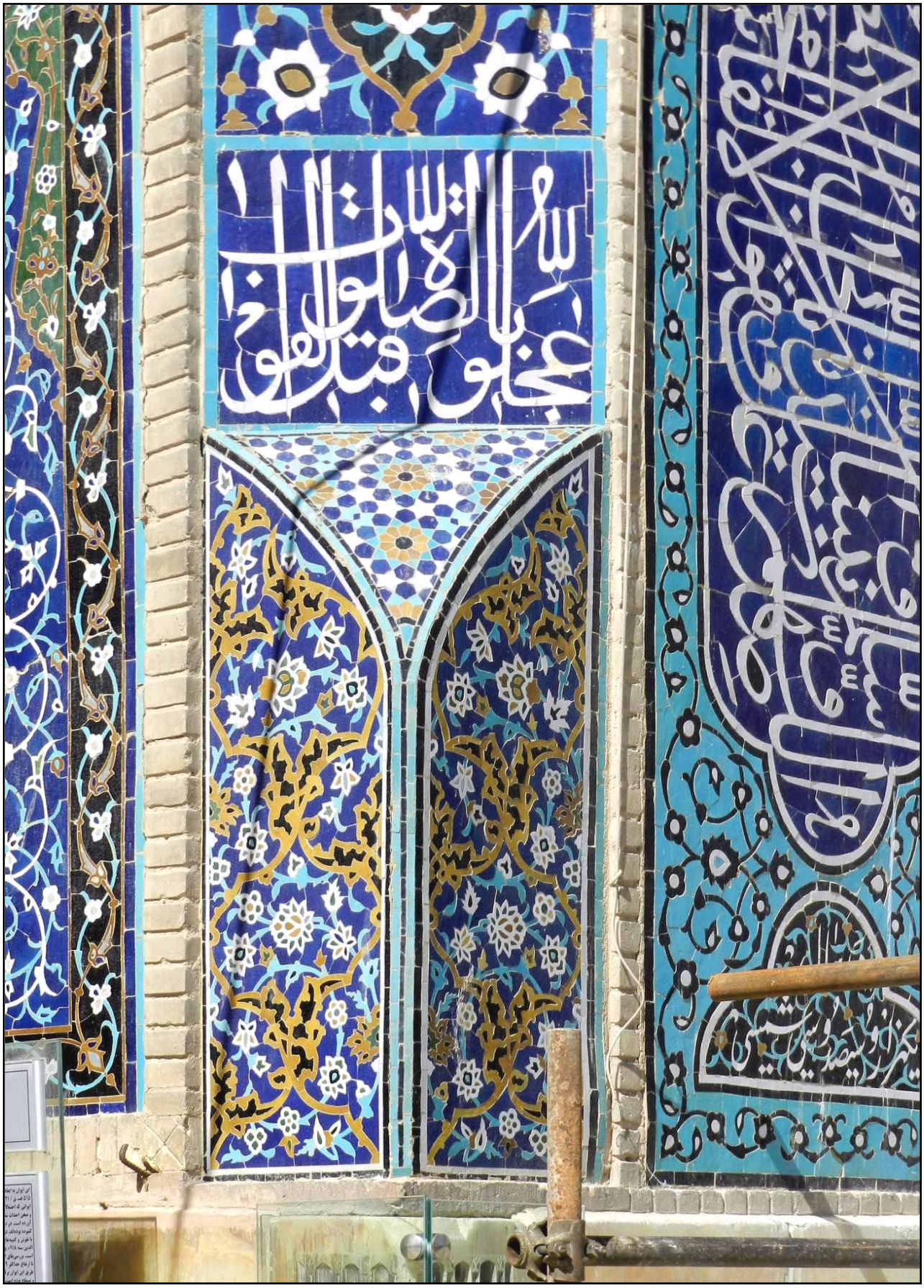




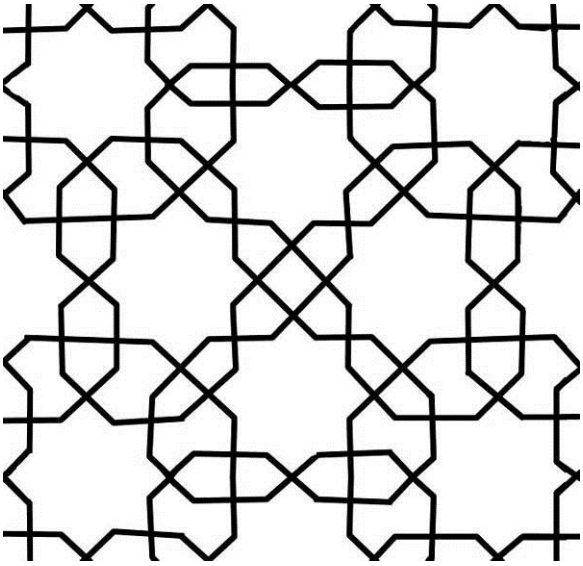


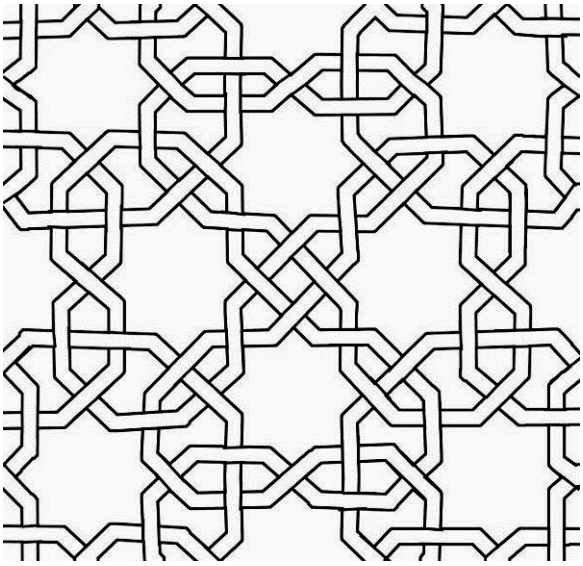


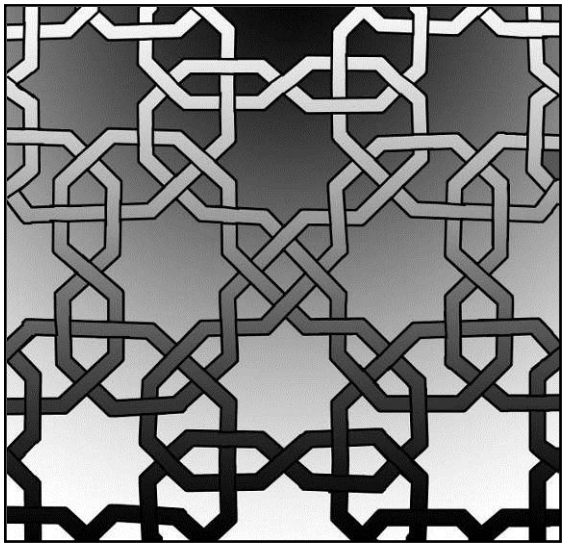
Variantes obtenue par ordinateur à six, huit et onze satellites.

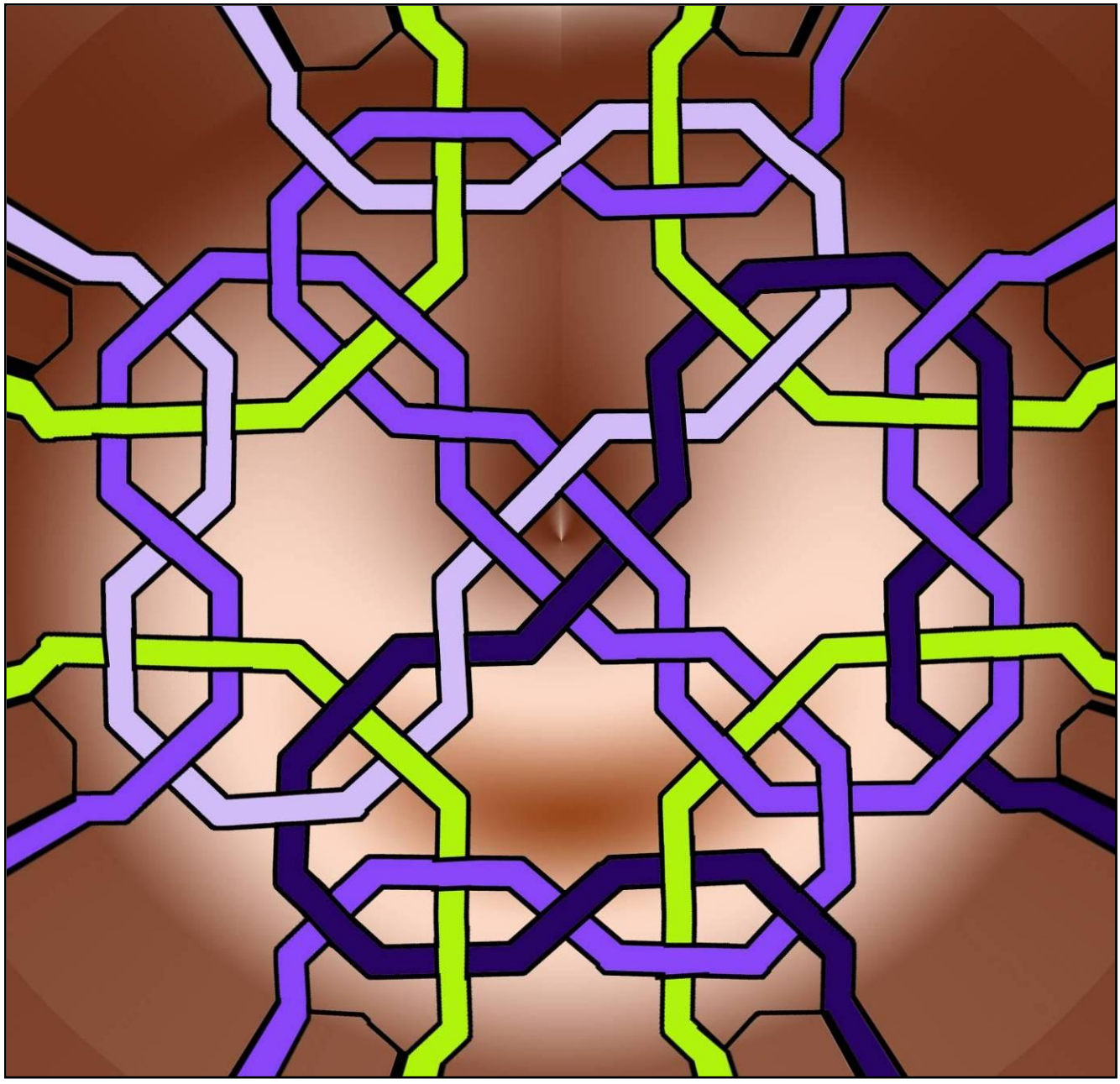


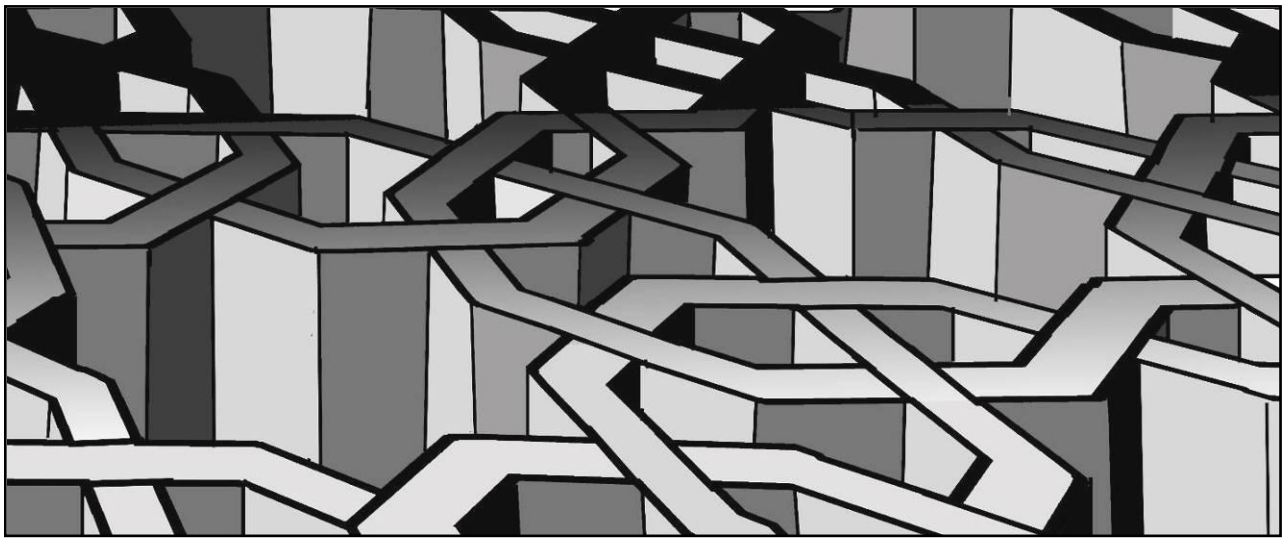
- Composition d’étoiles à huit.

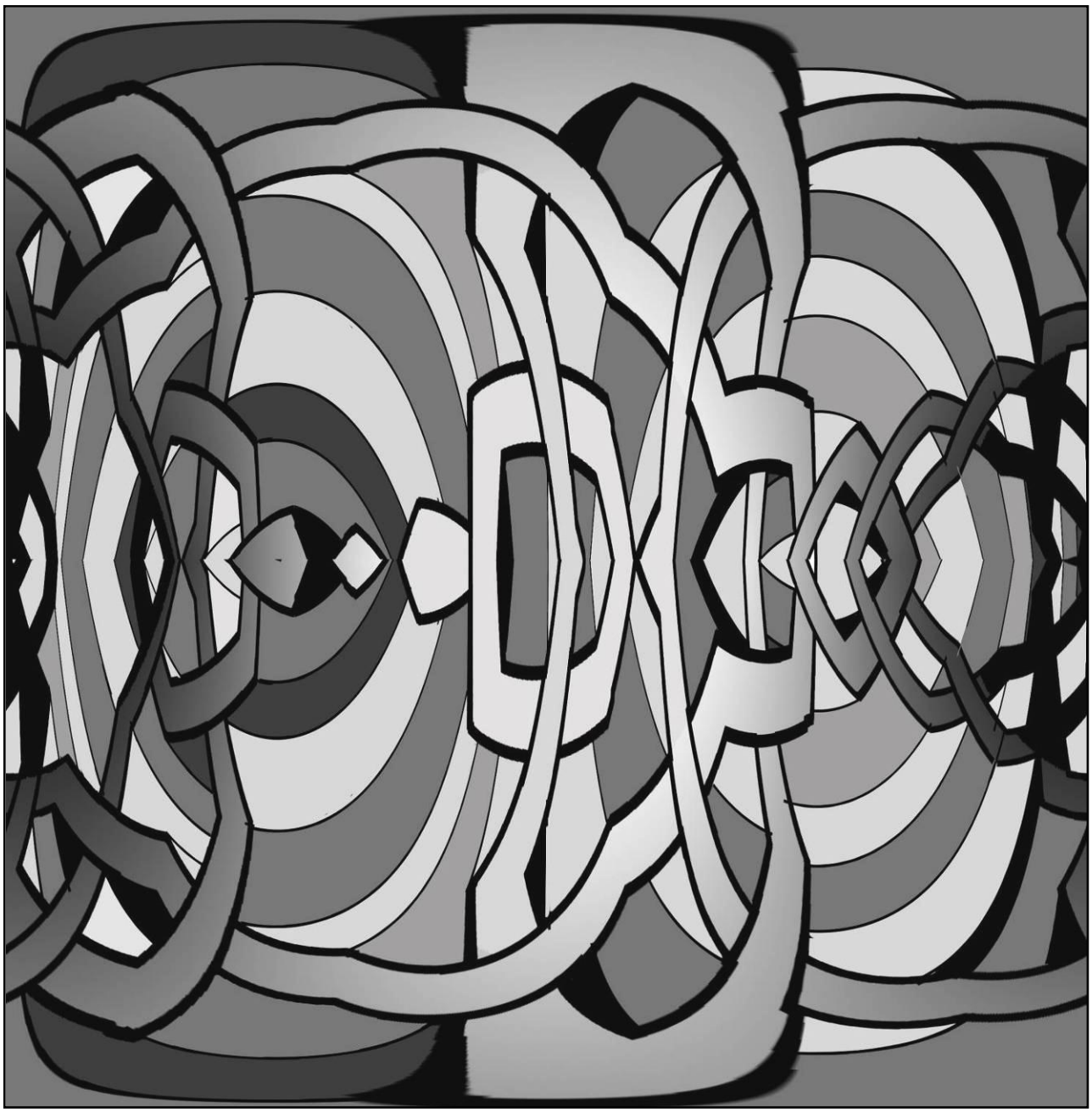


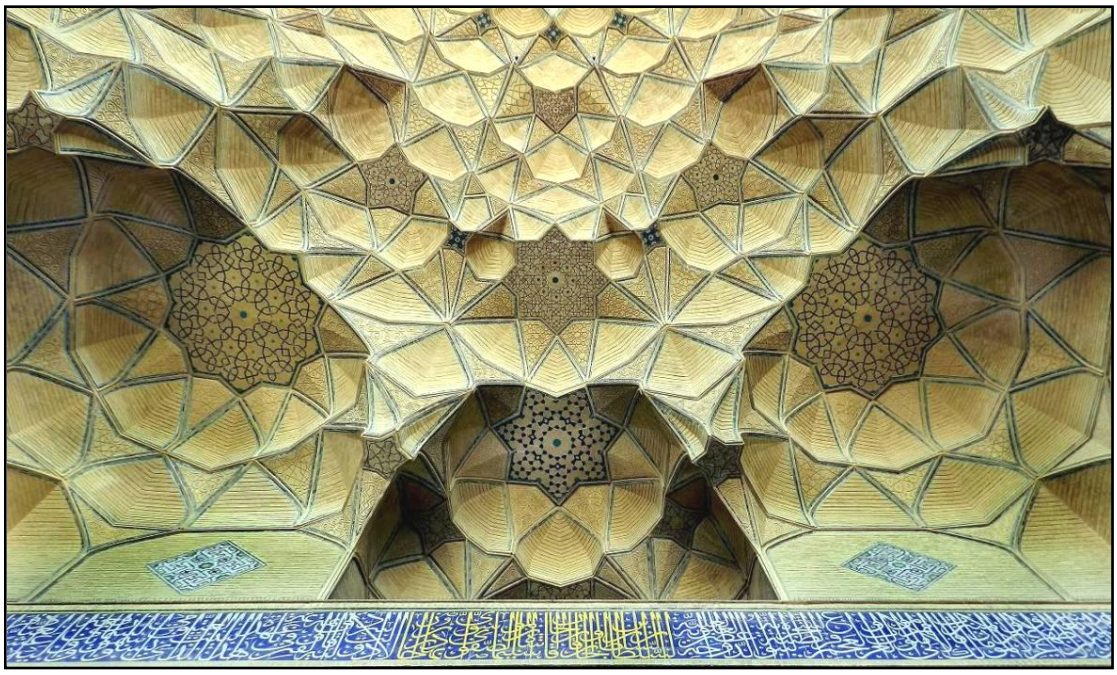


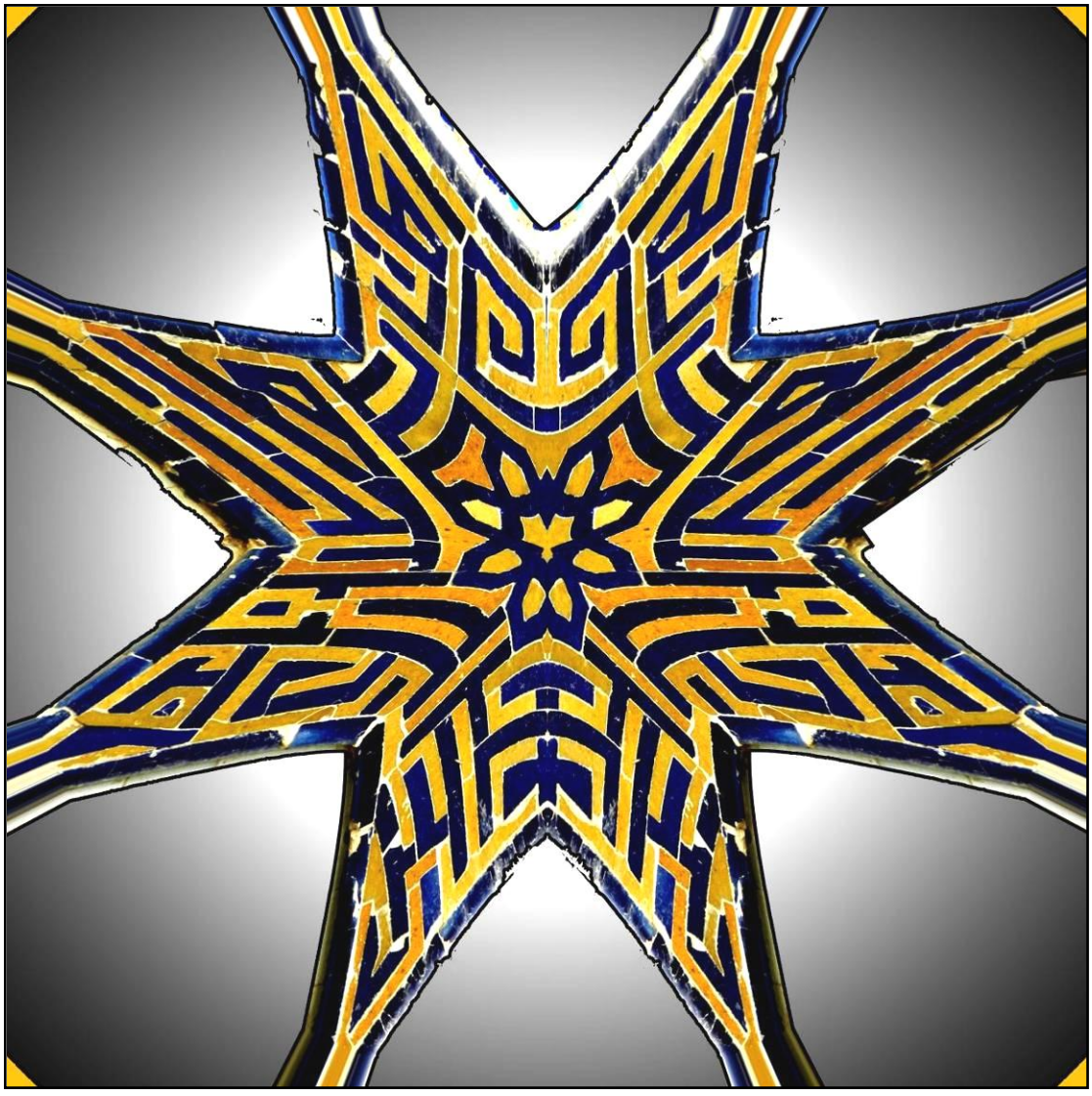


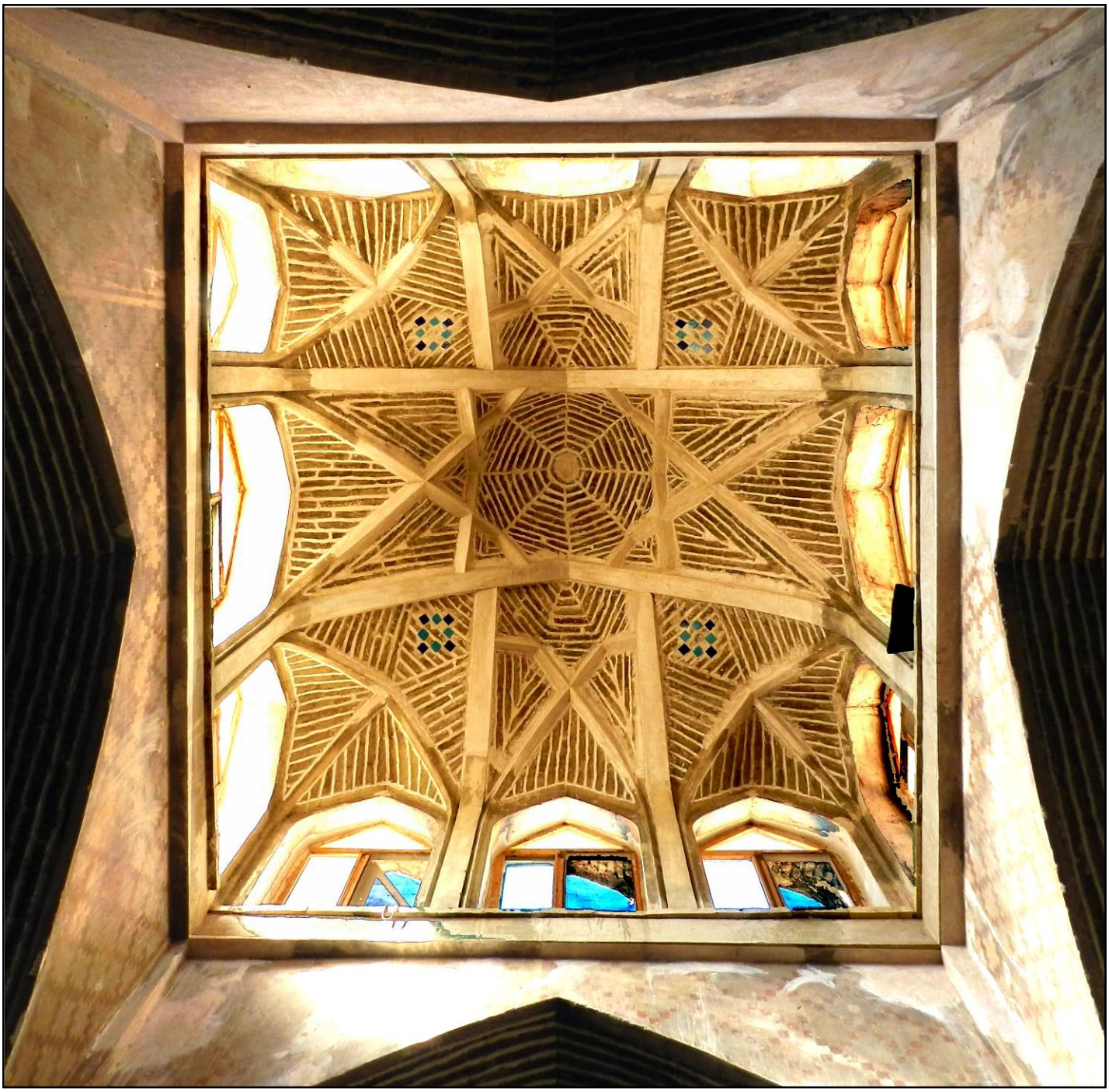


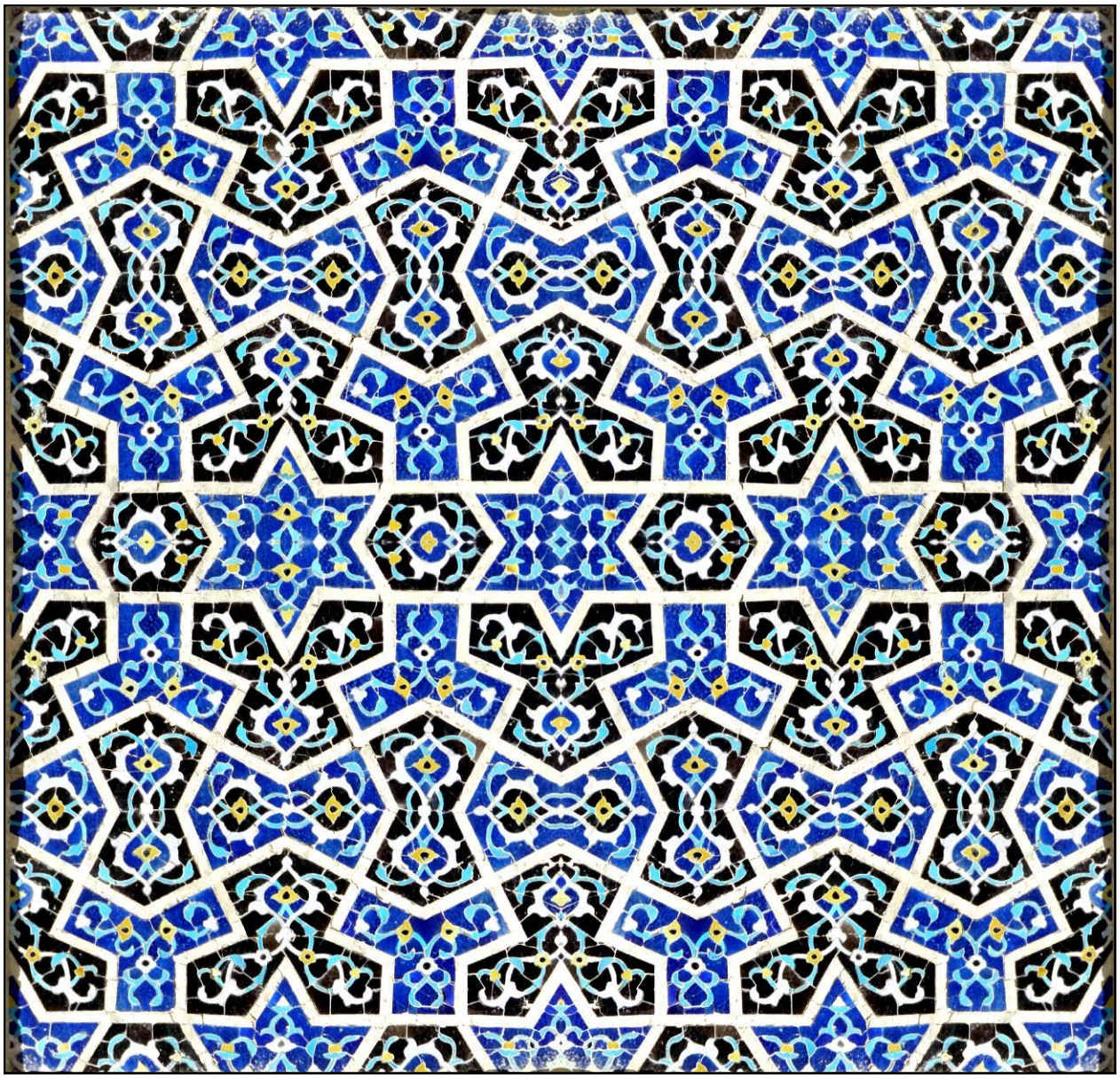


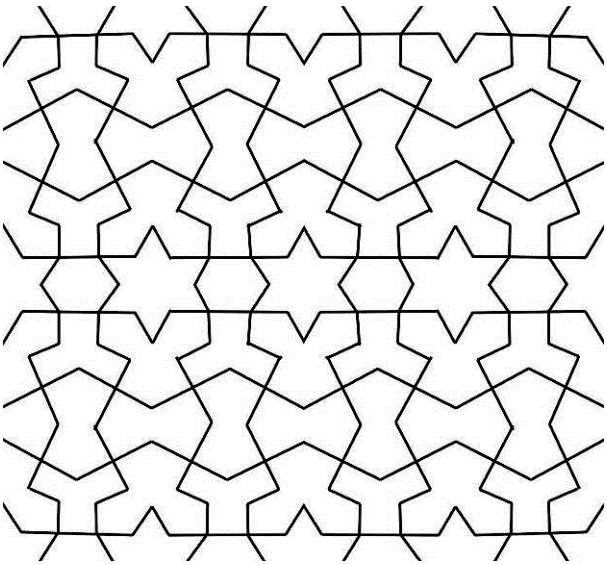


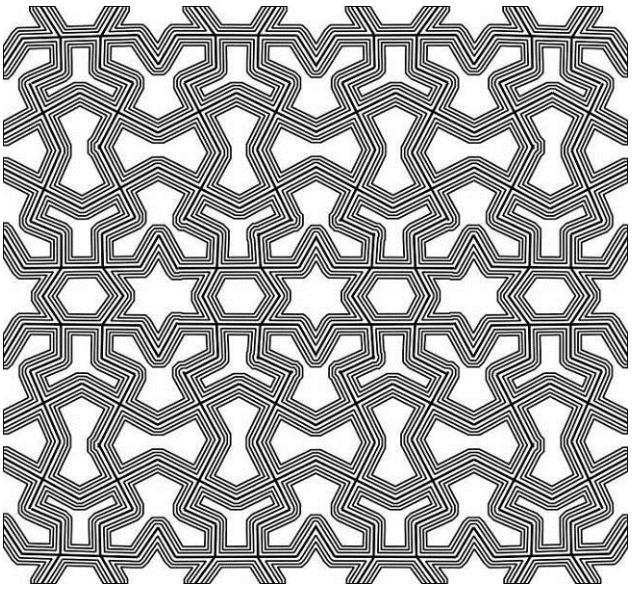


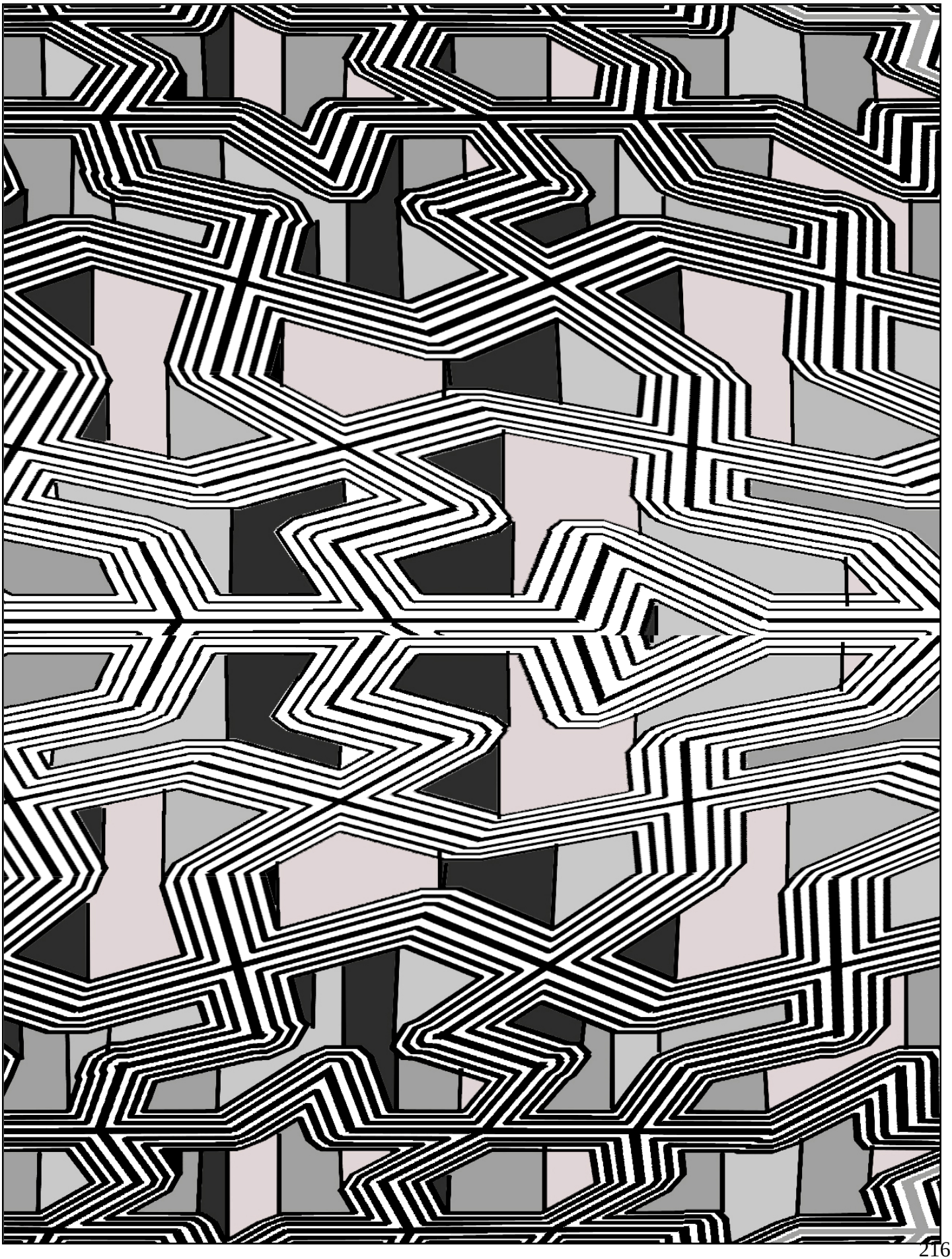


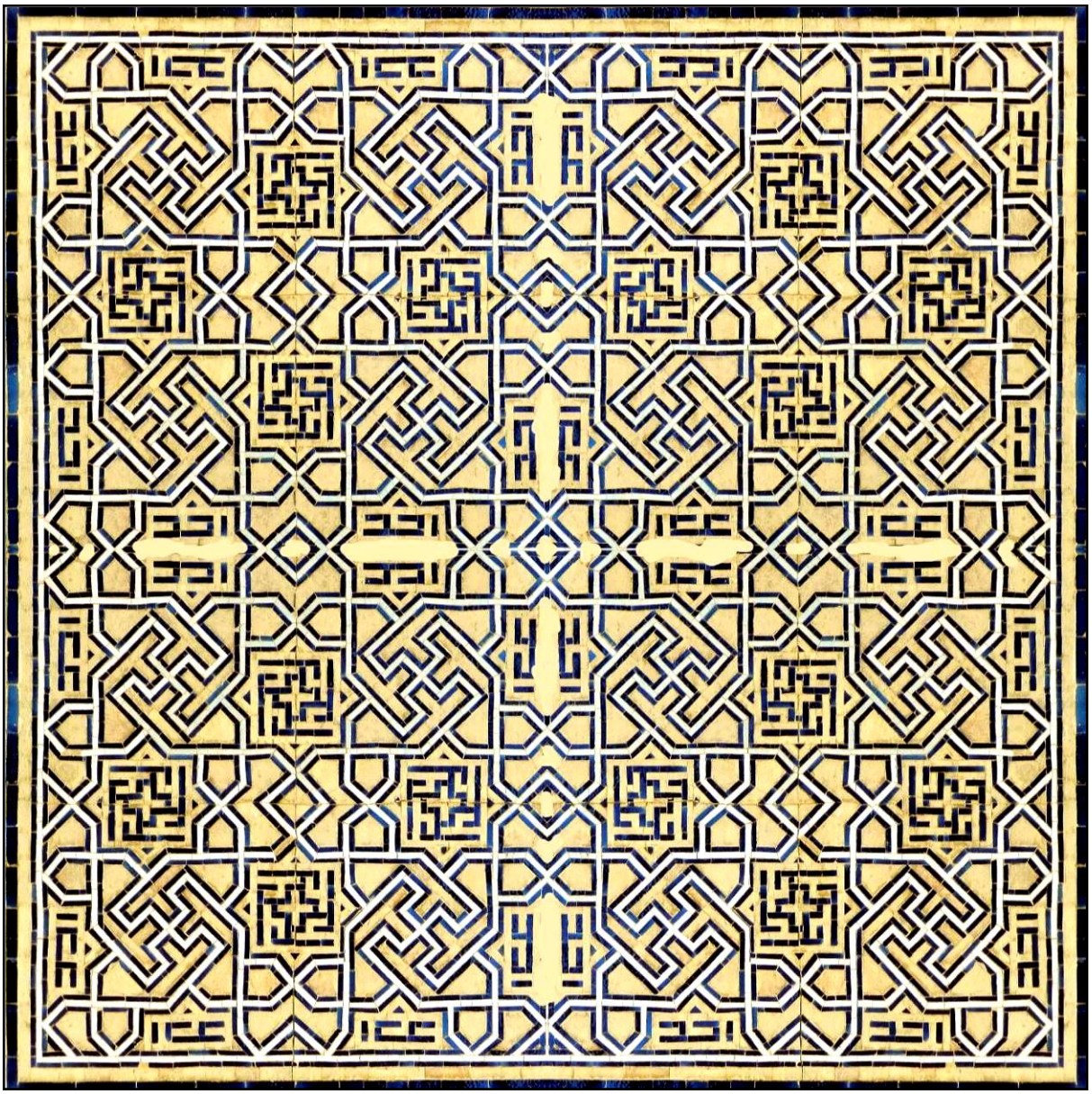


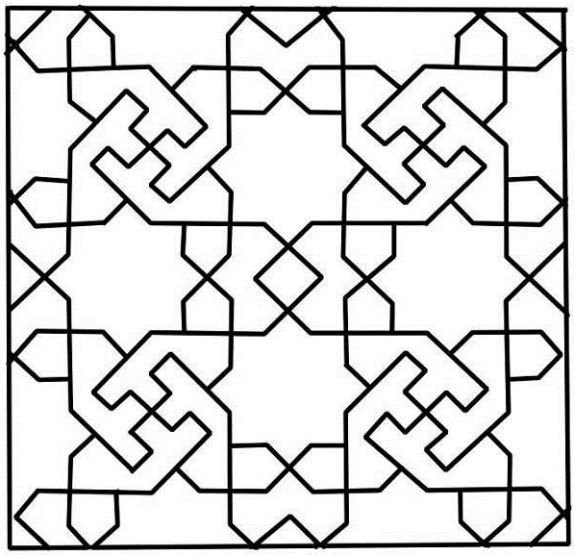


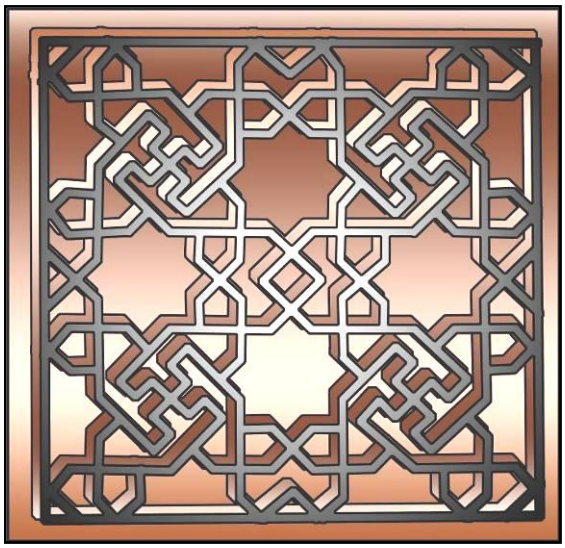


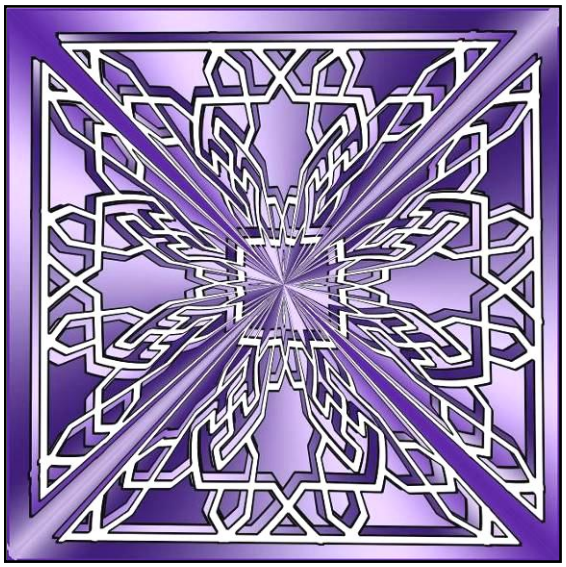


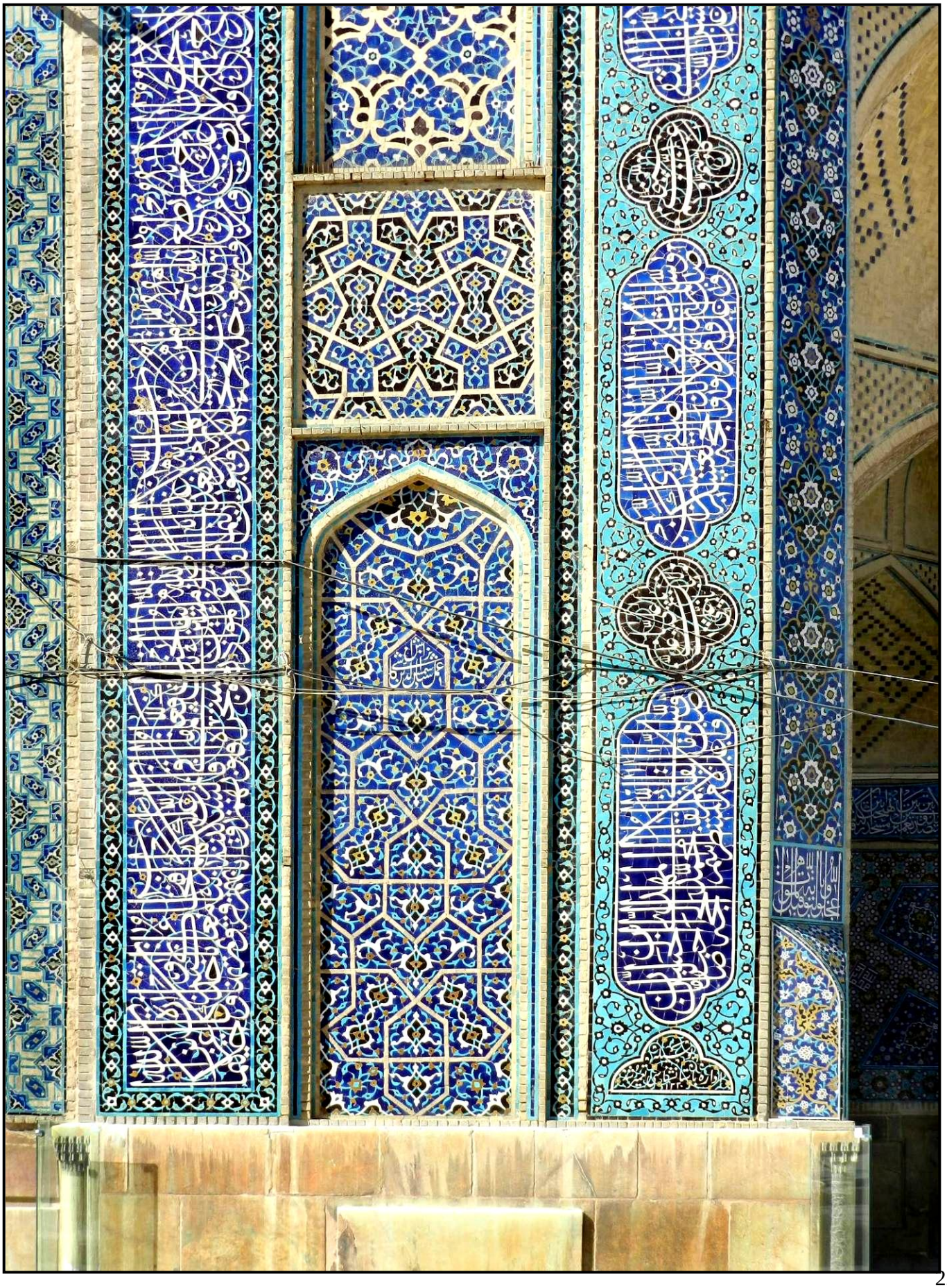


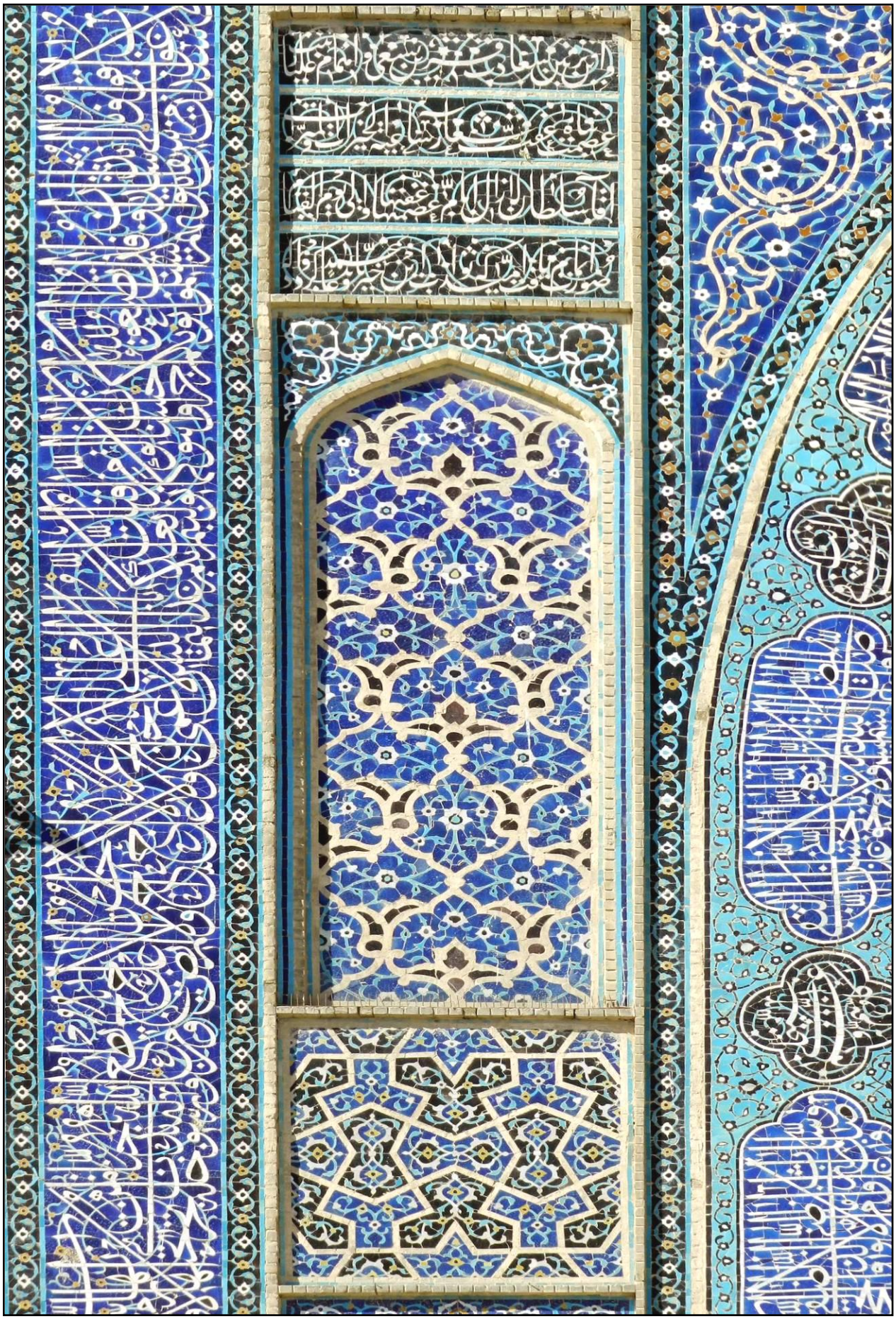




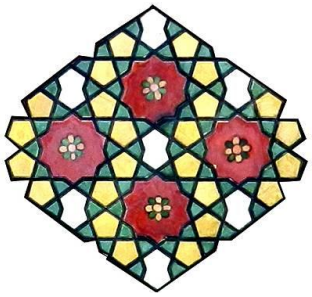






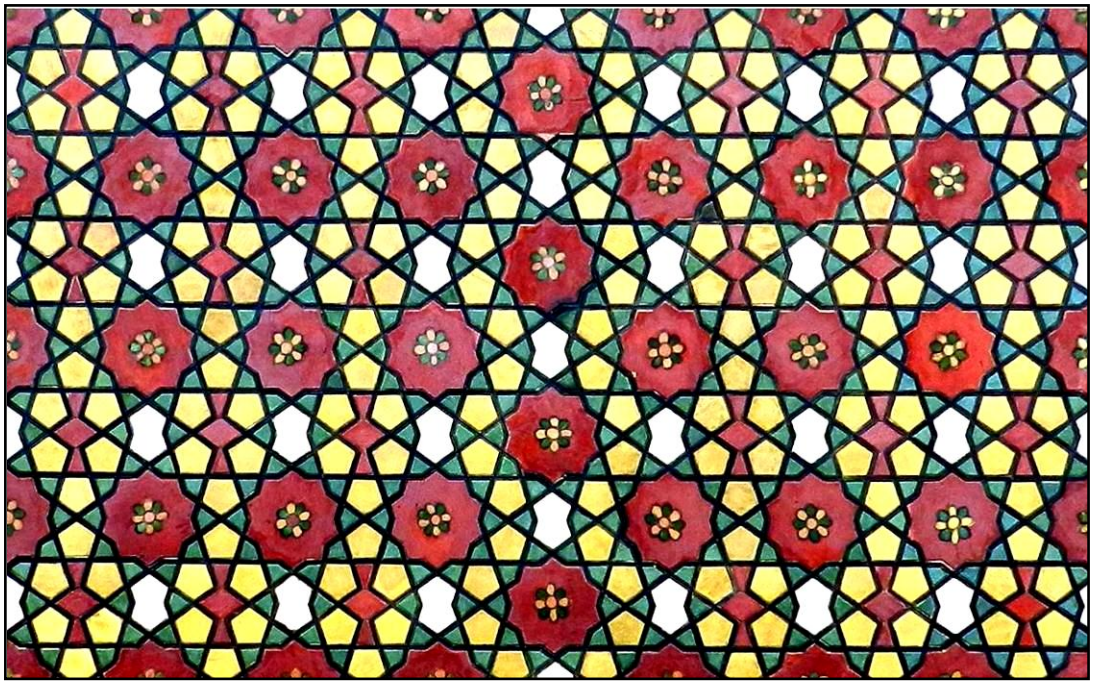


Ispahan : le pavillon Ali Qâpu.



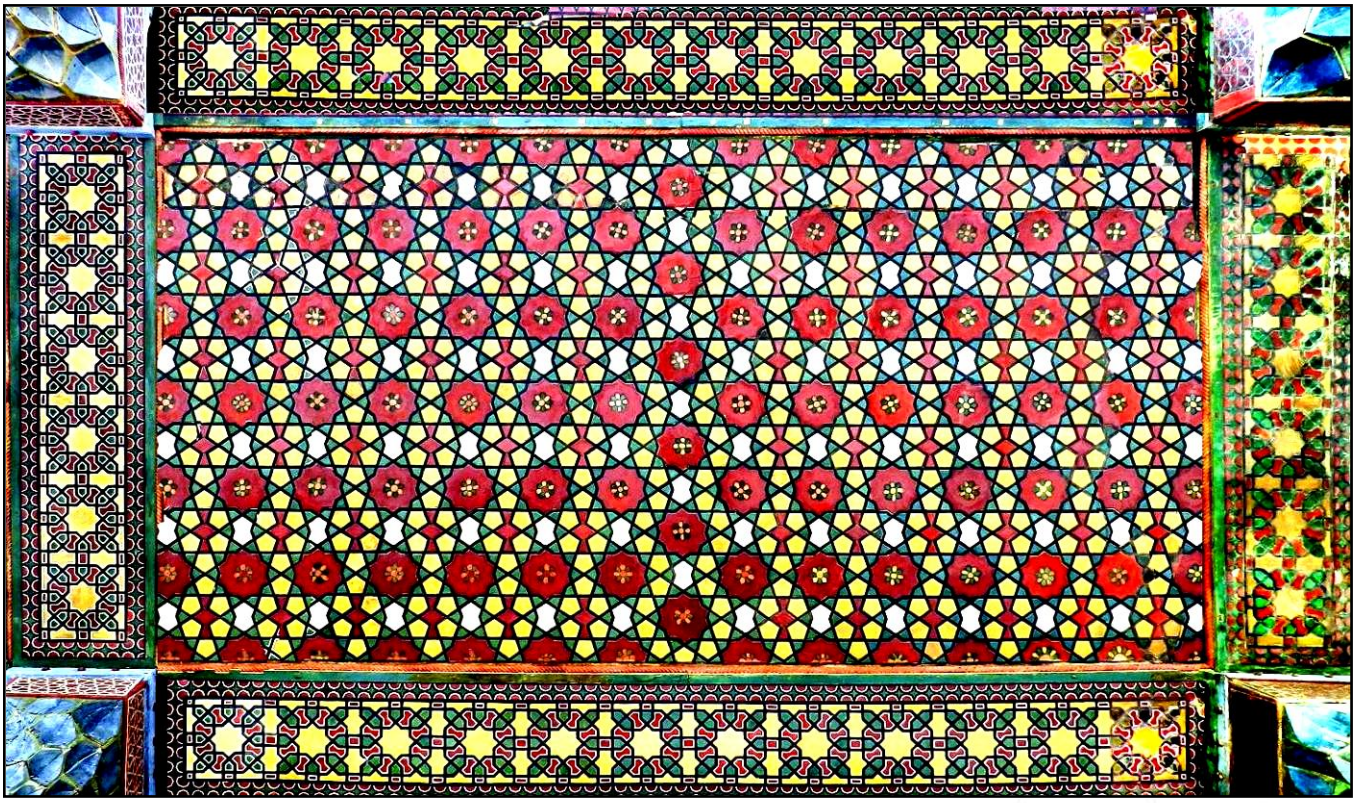
Sur la place de l'Imam et face à la mosquée du Cheikh Lotfollah, le pavillon Ali Qâpu permettait au shah d'assister aux parades militaires et aux tournois de polo. Il accueillait des bureaux administratifs et servait de salle d'audience pour les délégations étrangères.

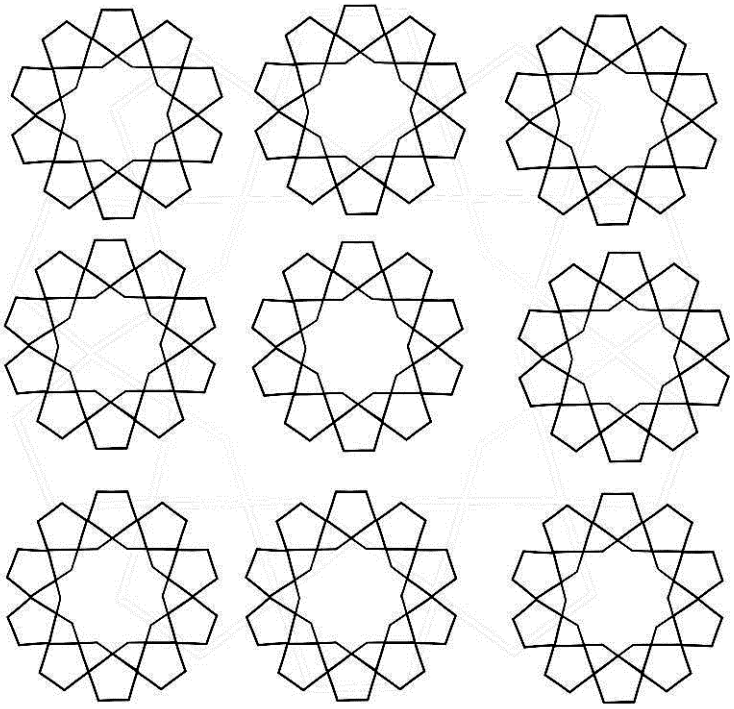
De nombreuses arabesques géométriques et multicolores décorent le plafond du talar du premier étage soutenu par 18 colonnes de bois élancées,

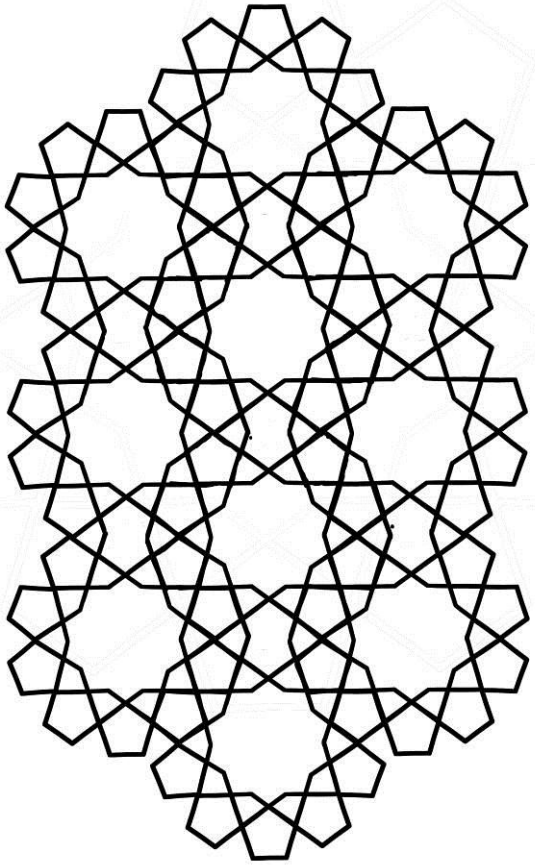


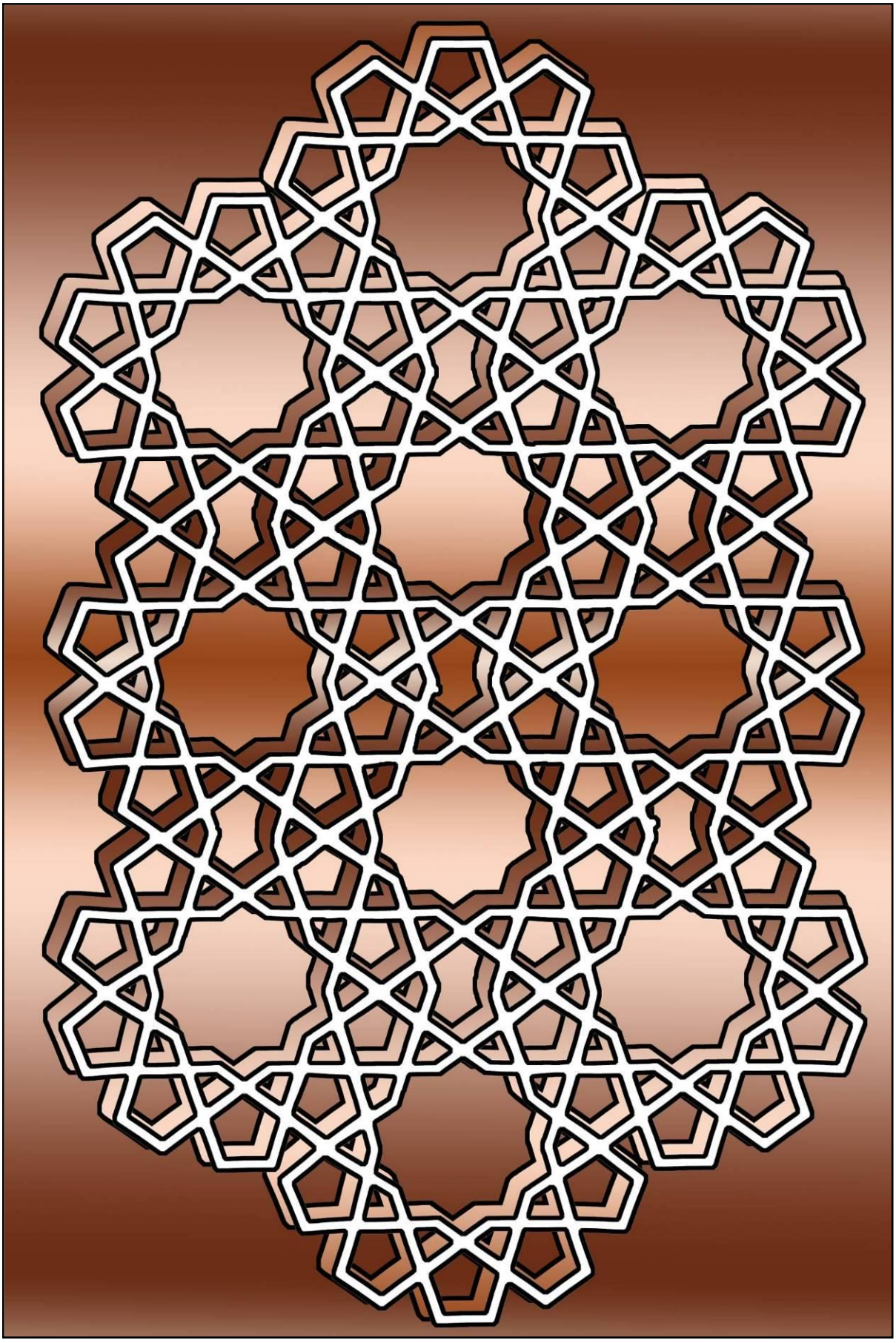
RETOUR

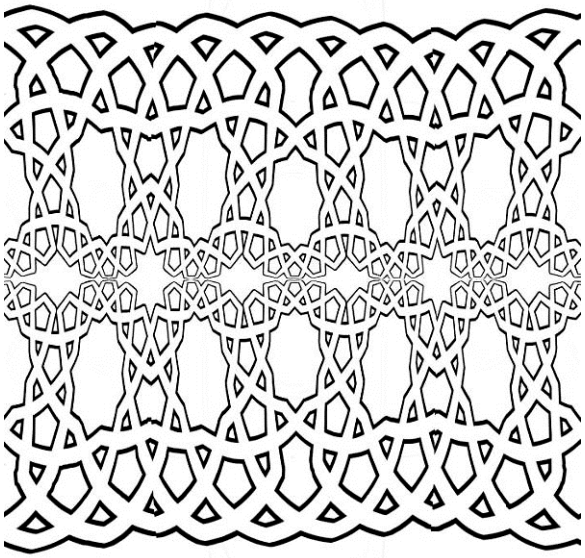
Plafond du talar du pavillon.
Modules formés par dix pentagones convexes.
Combinaison de ces modules.

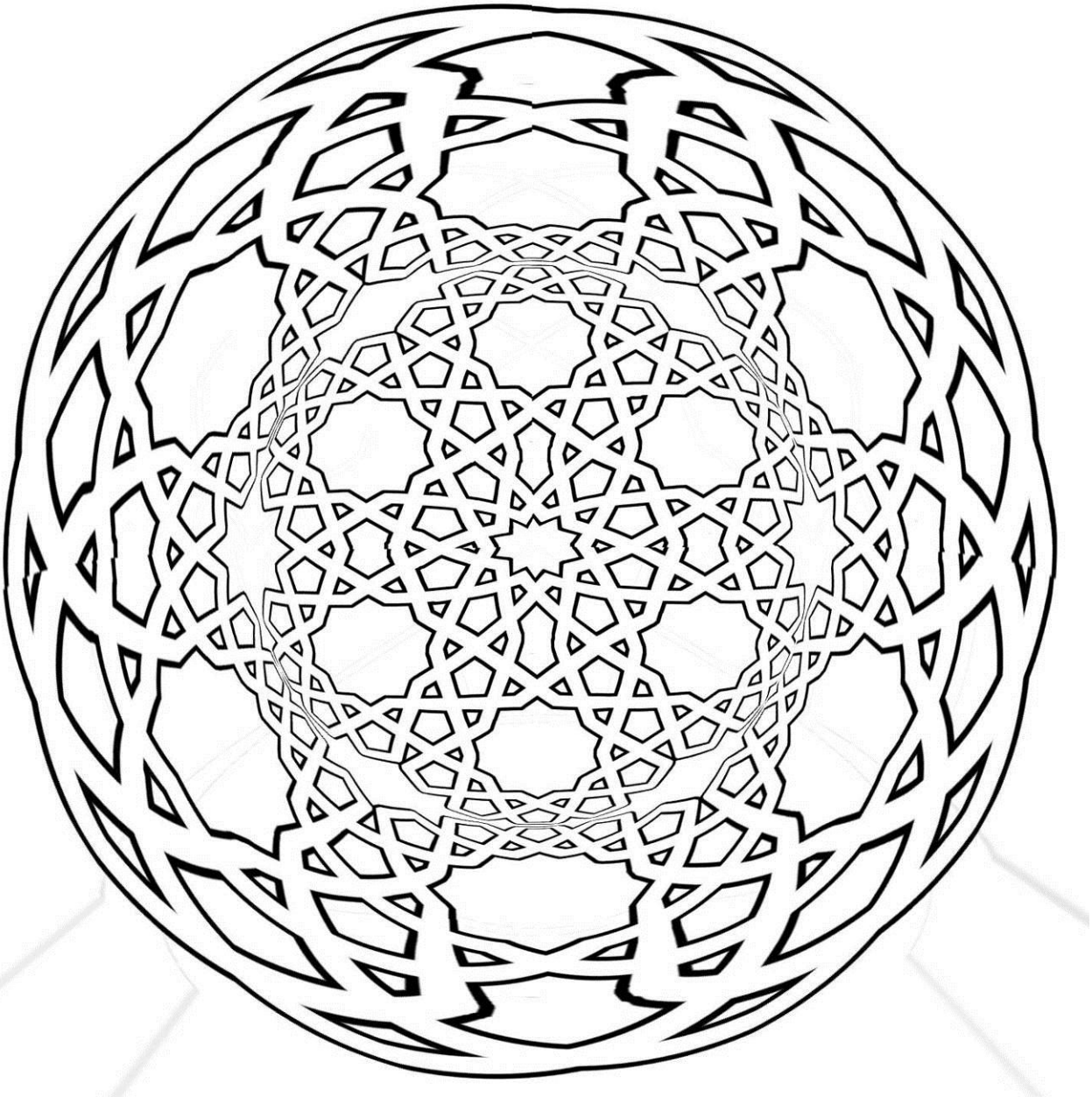


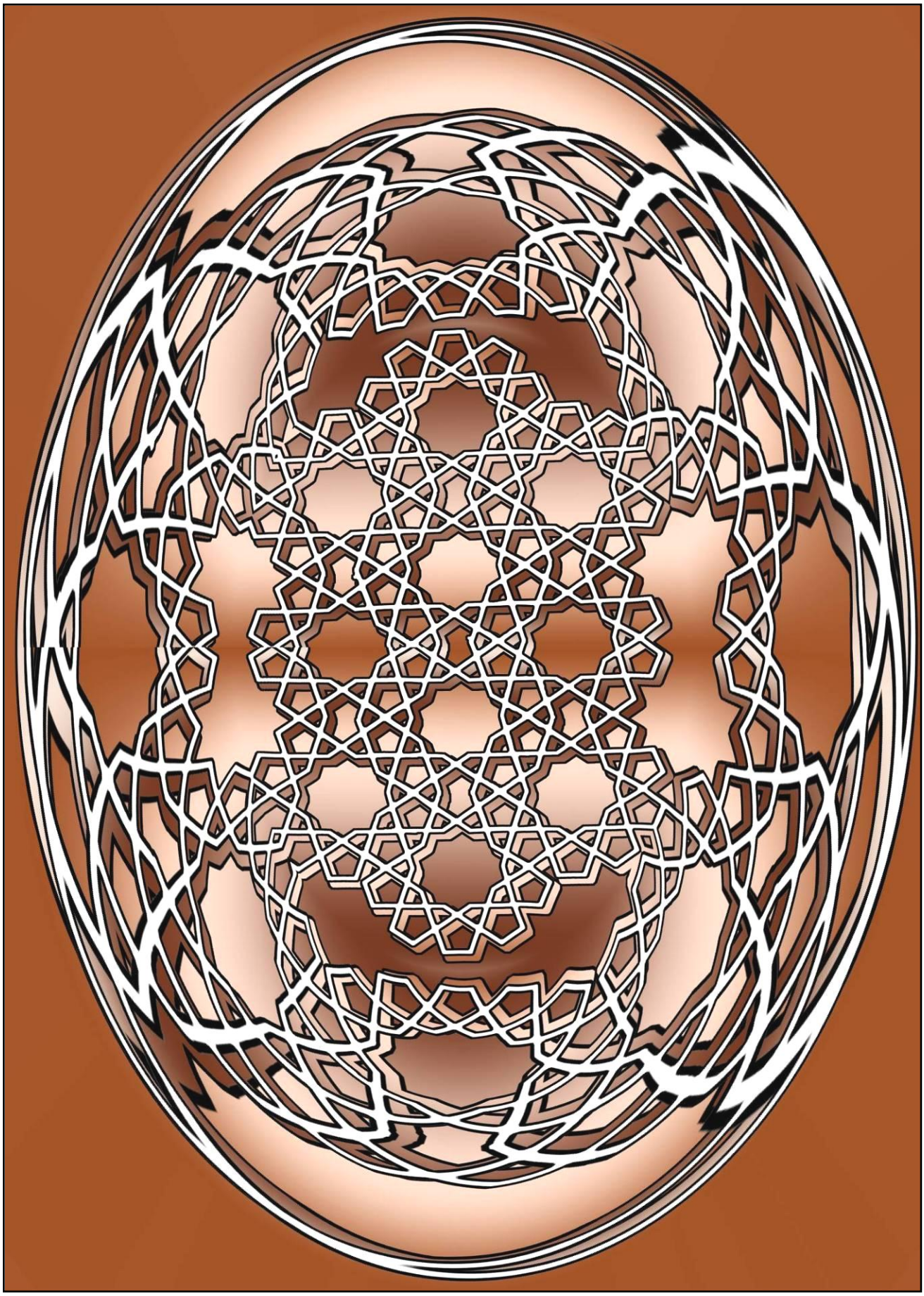


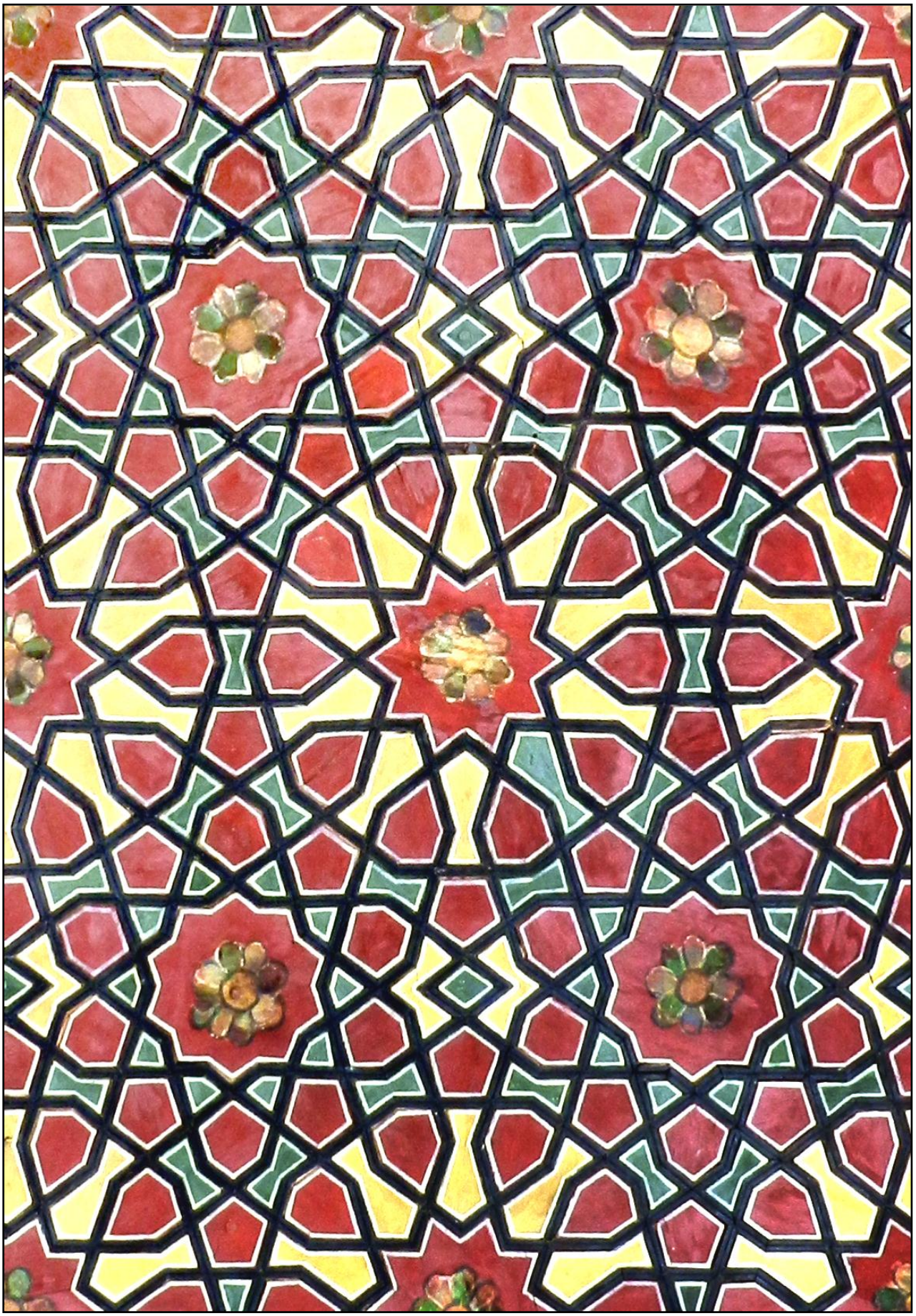




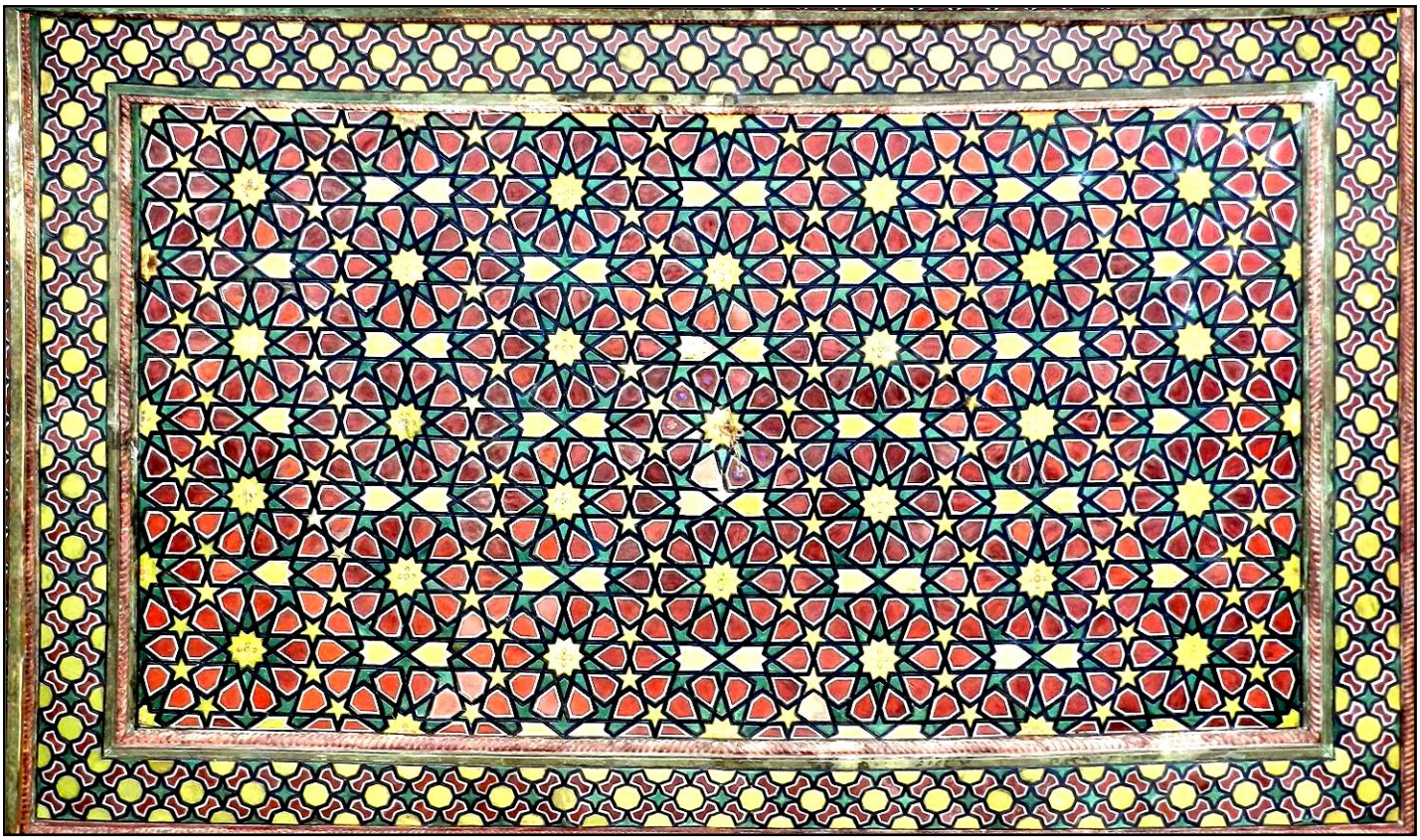


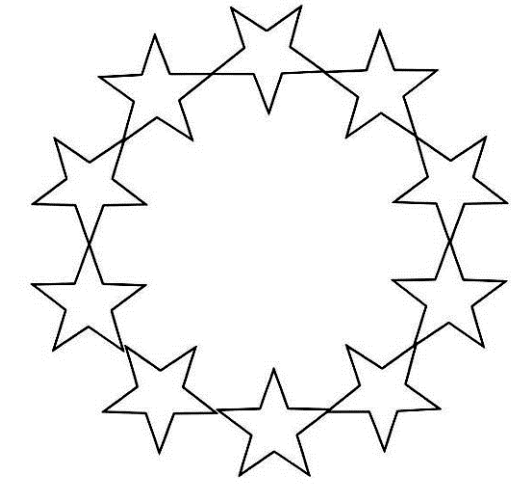


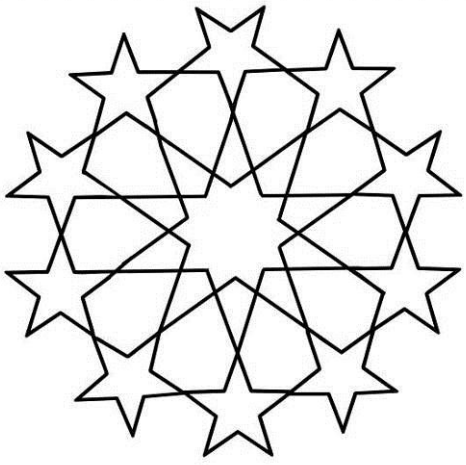


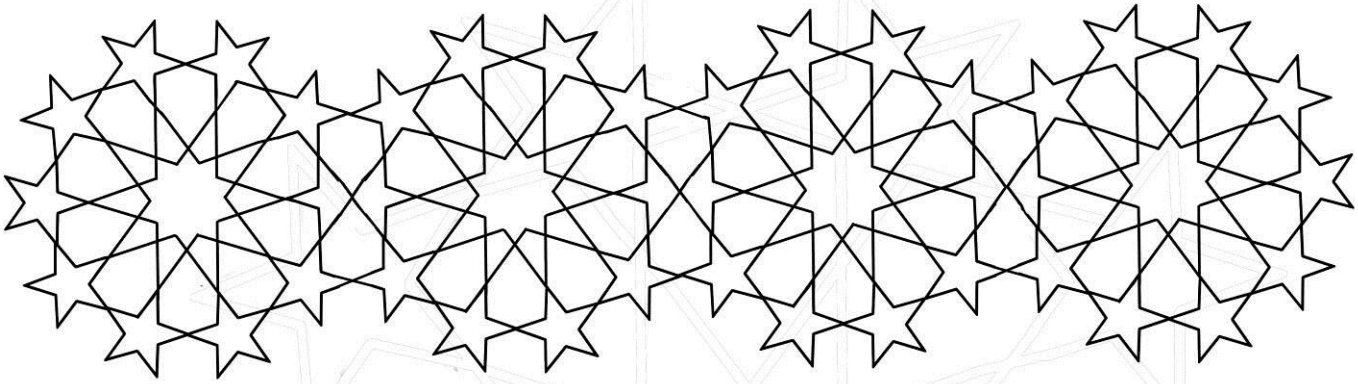


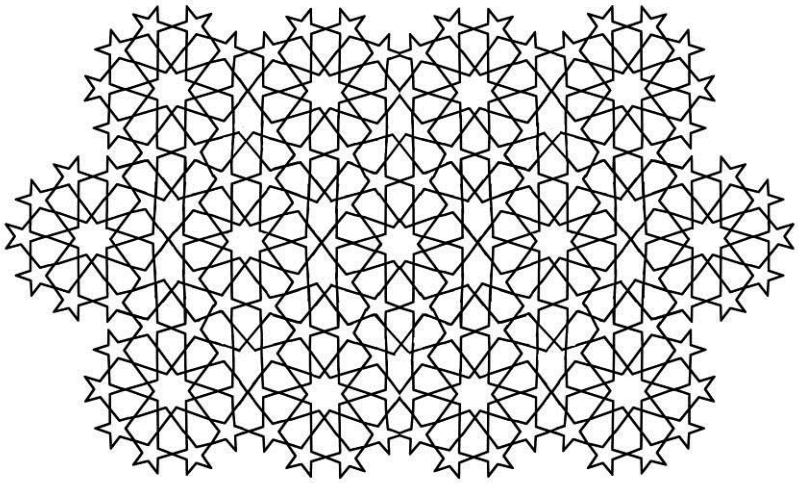
Module formé par une couronne de dix pentagones étoilés.
Composition en quinconce de ce module.

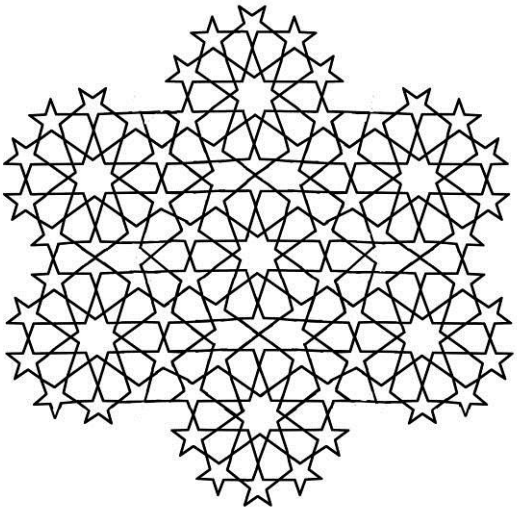


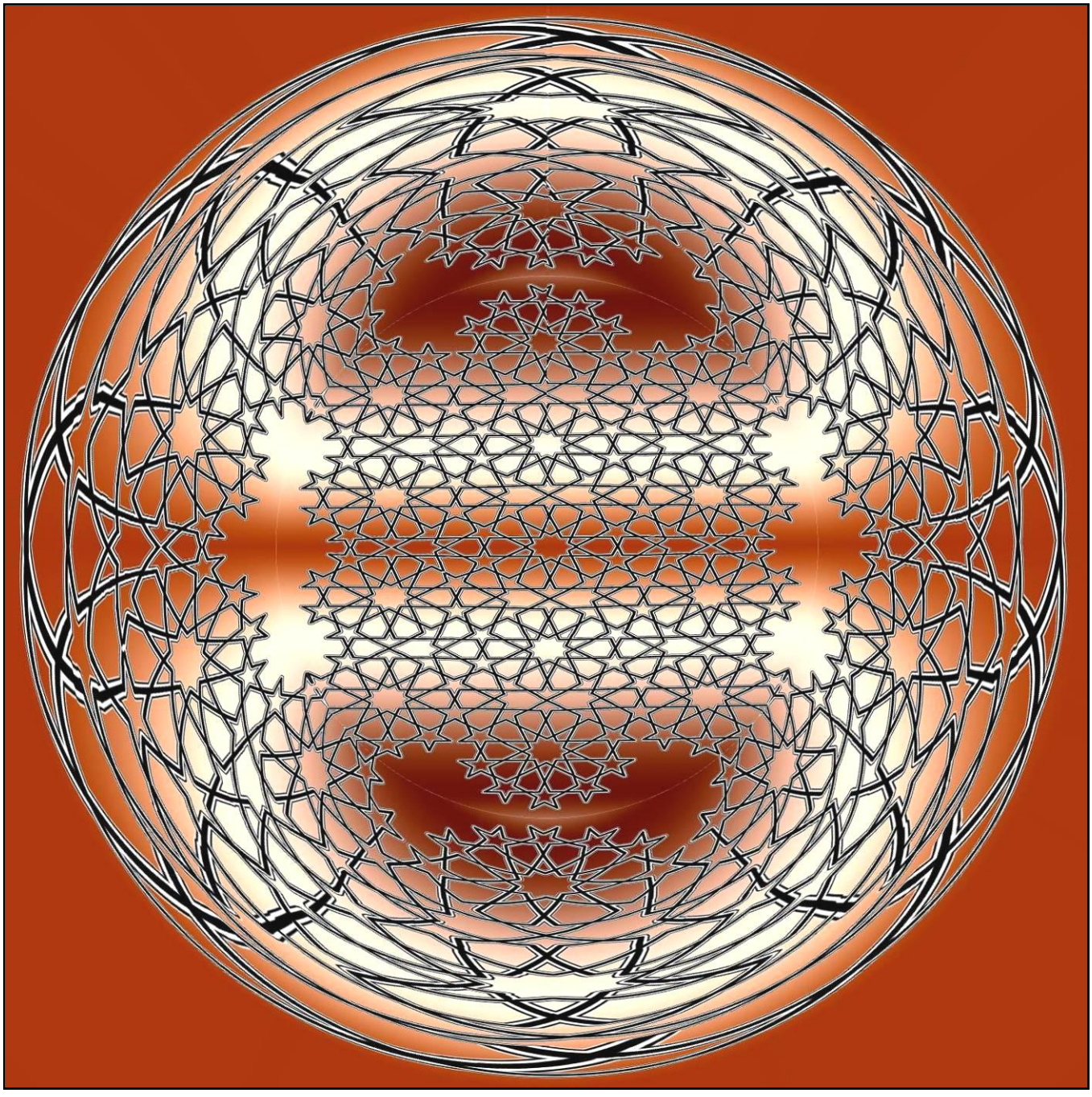


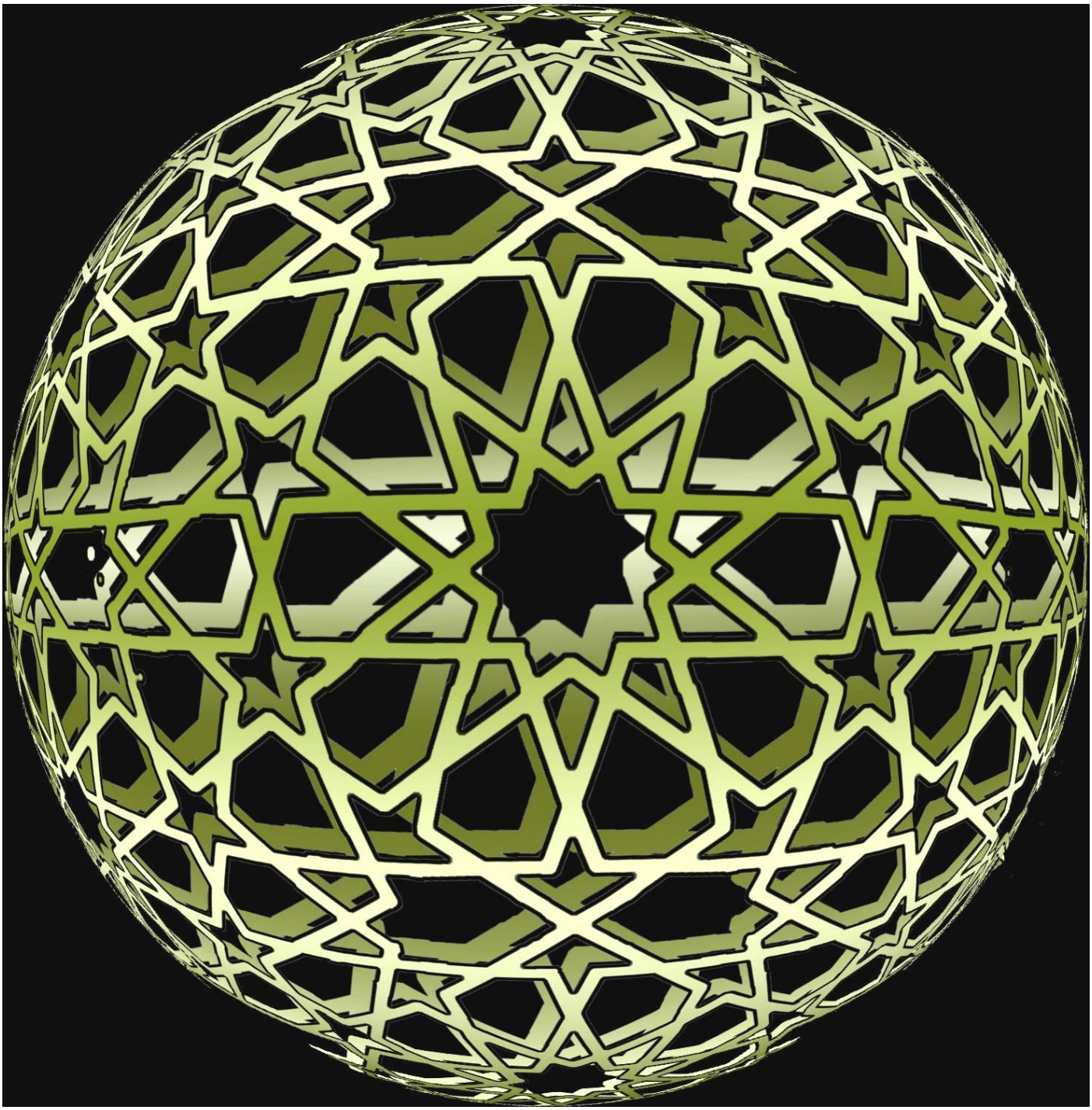


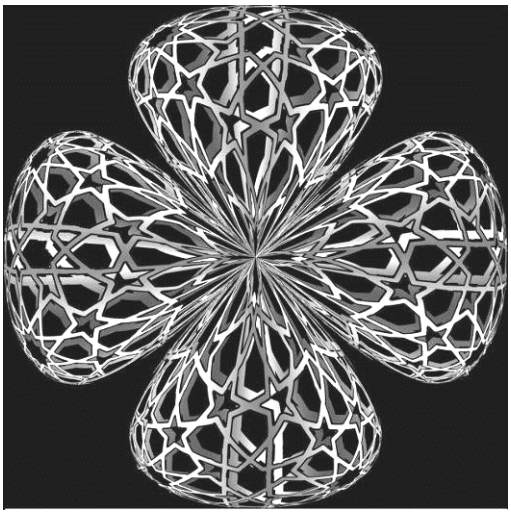


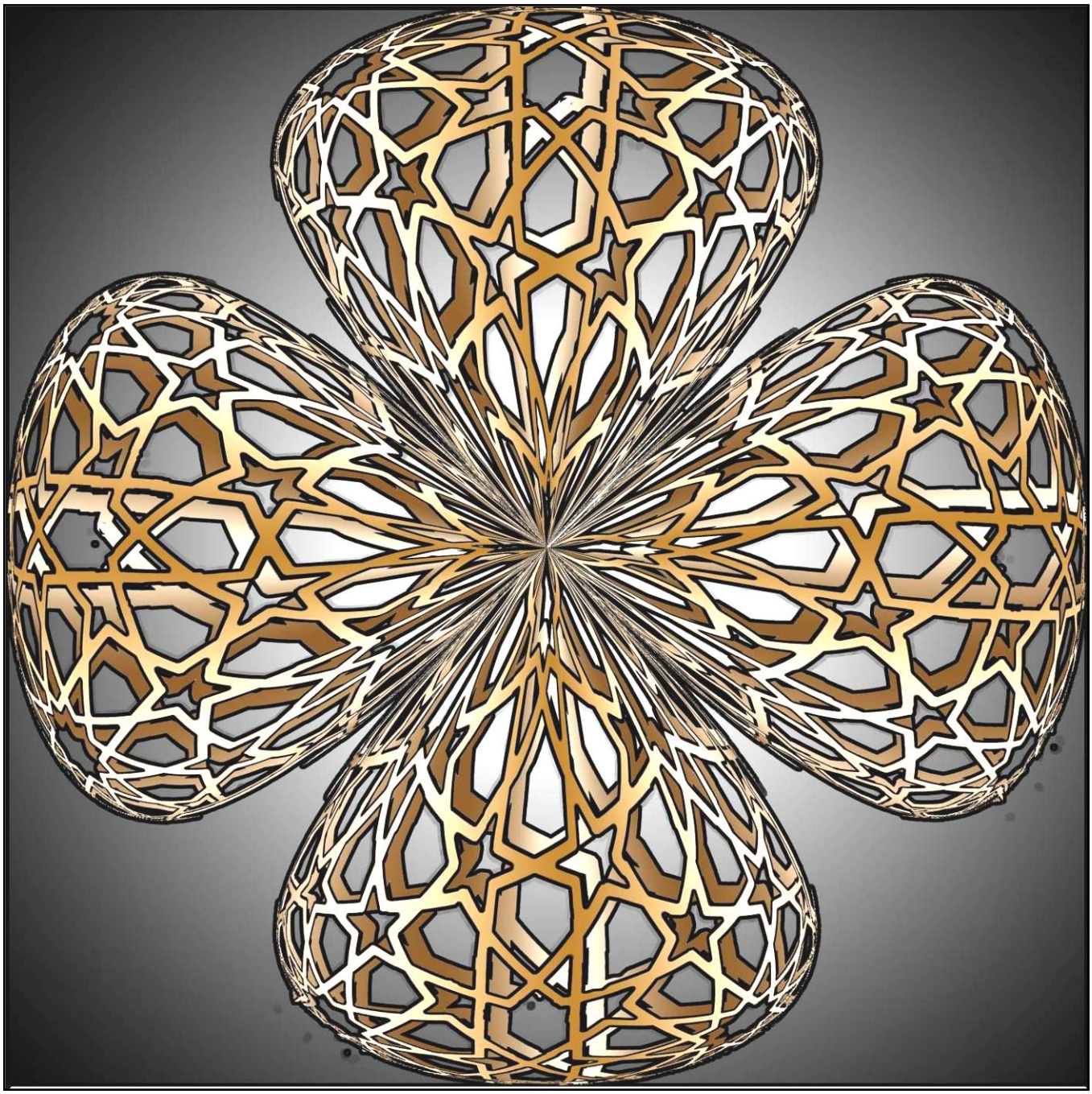


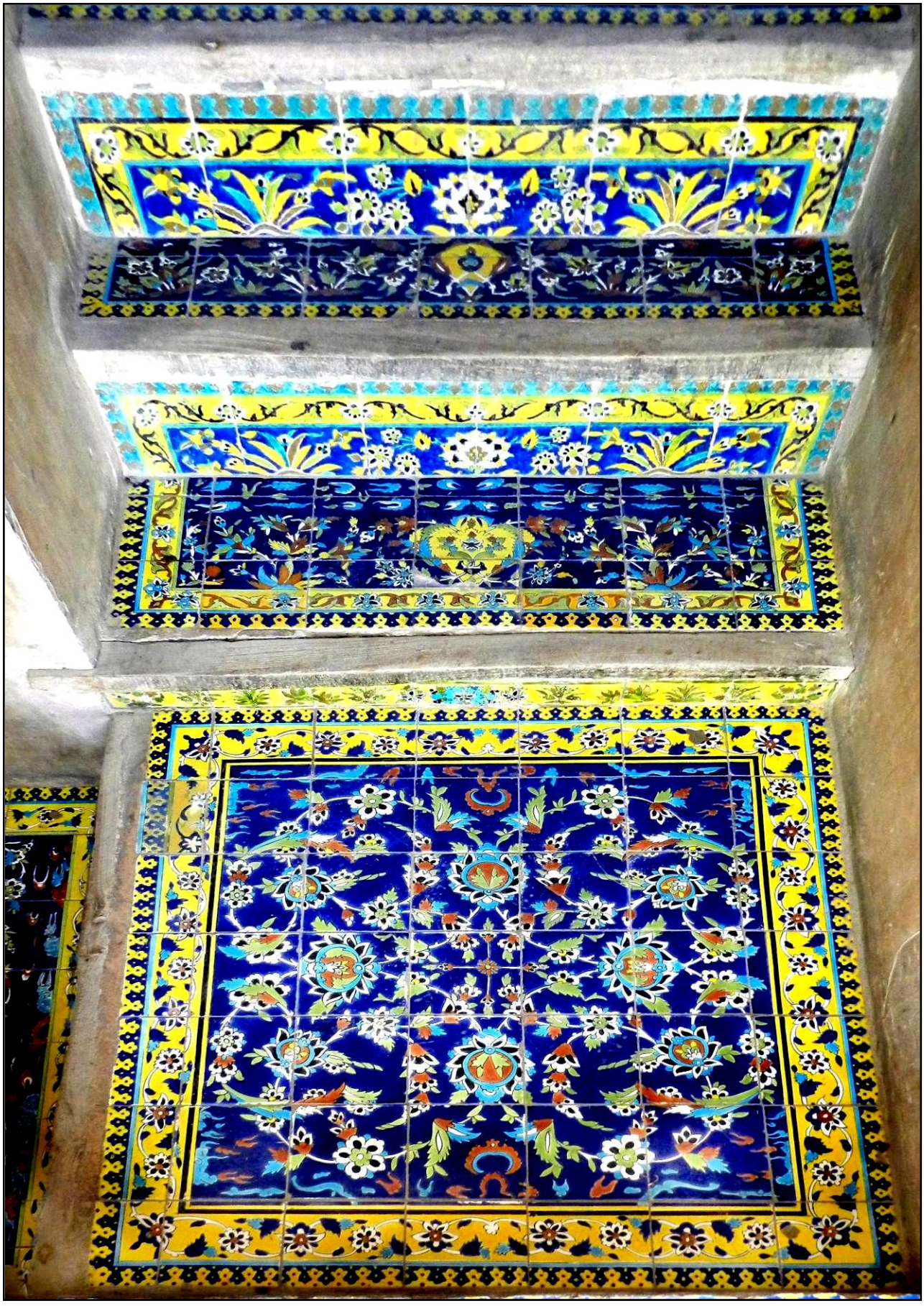




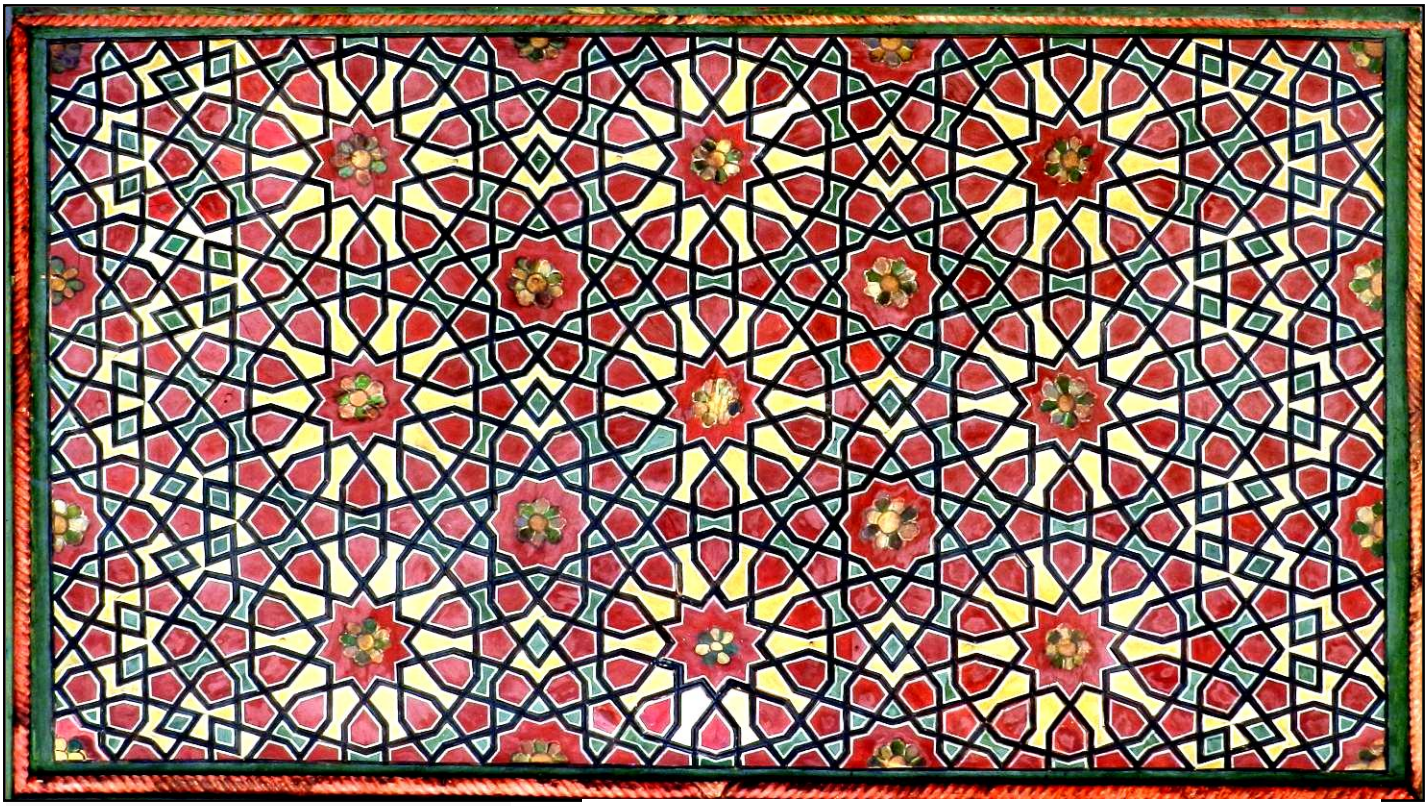


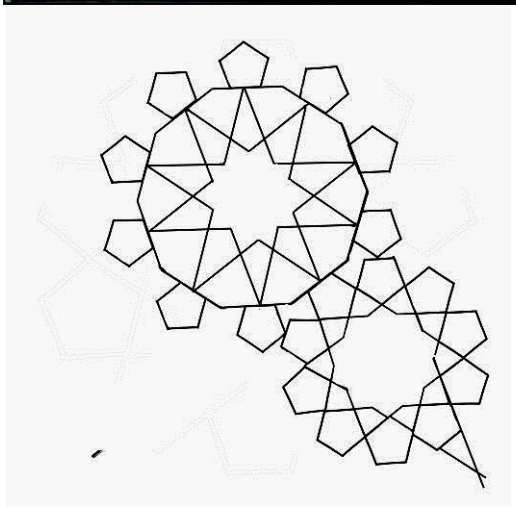


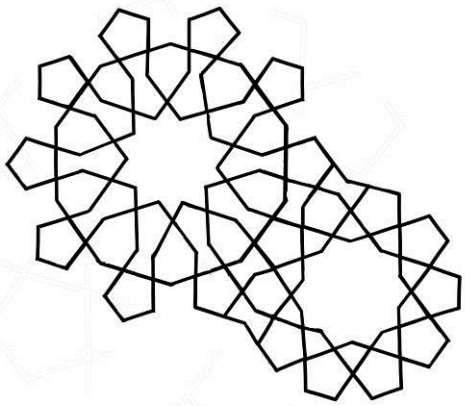


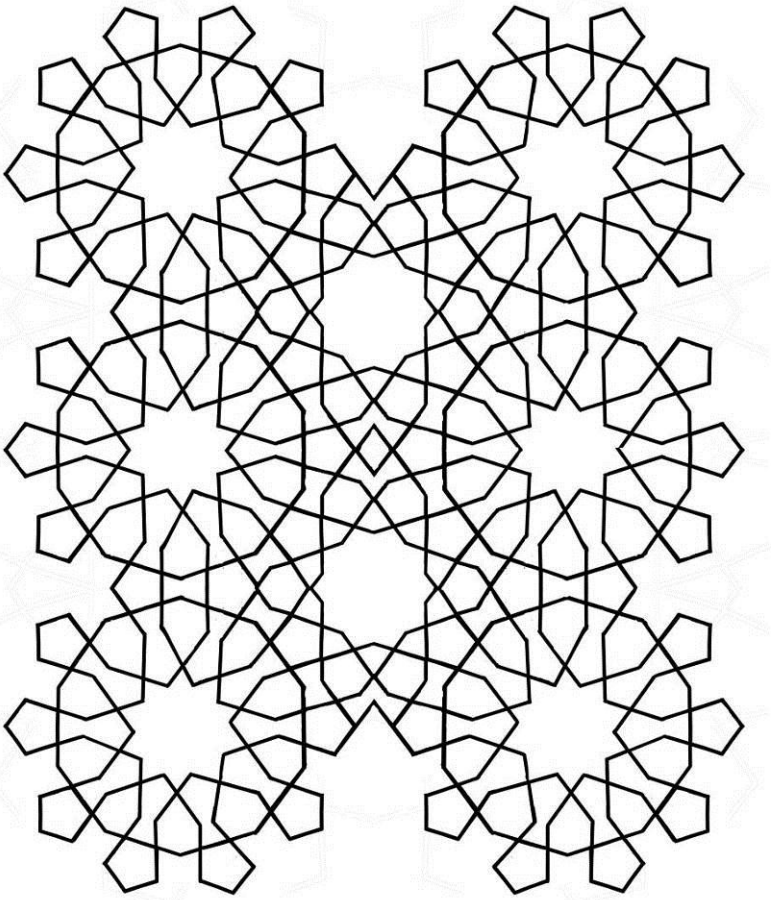


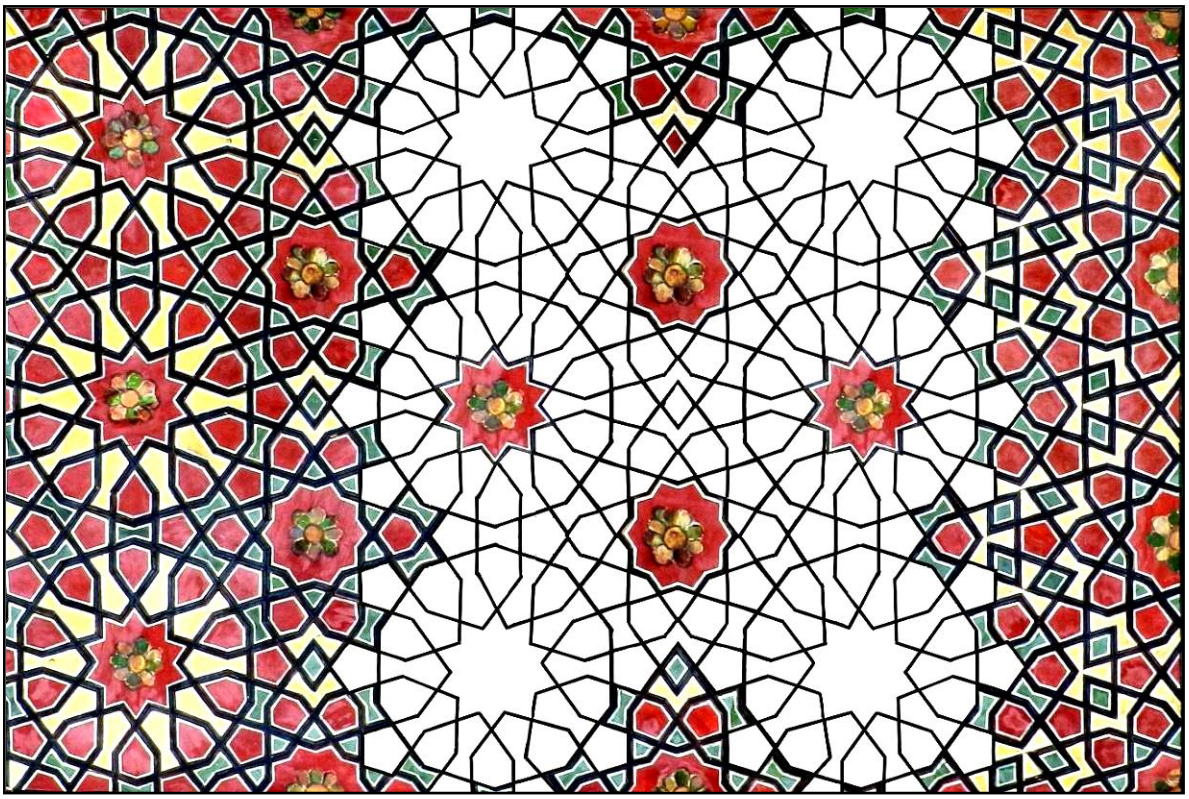
Module exceptionnel formé par deux étoiles à deux accolées.
La composition de plusieurs de ces modules forme le motif du plafond du talar.

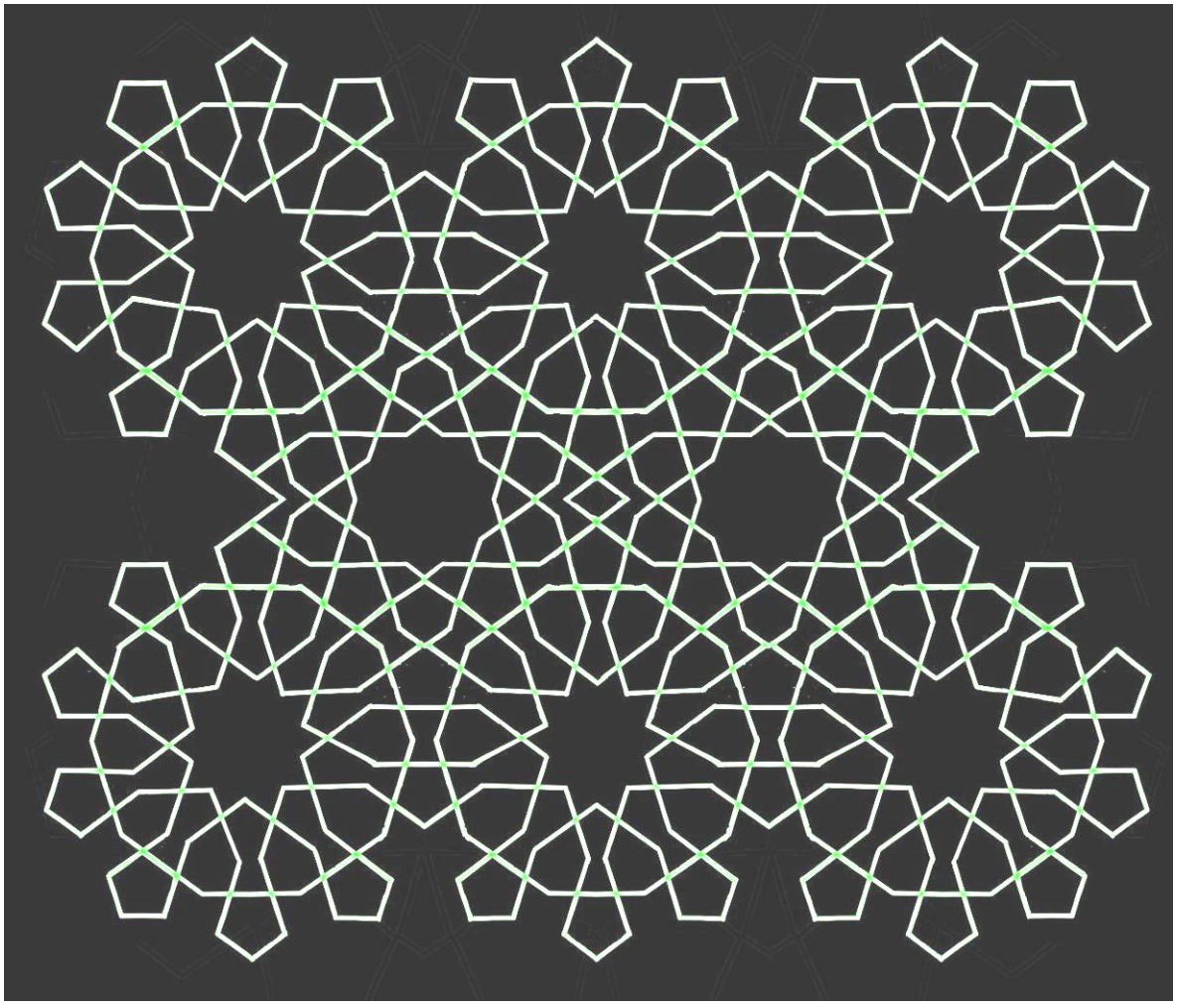


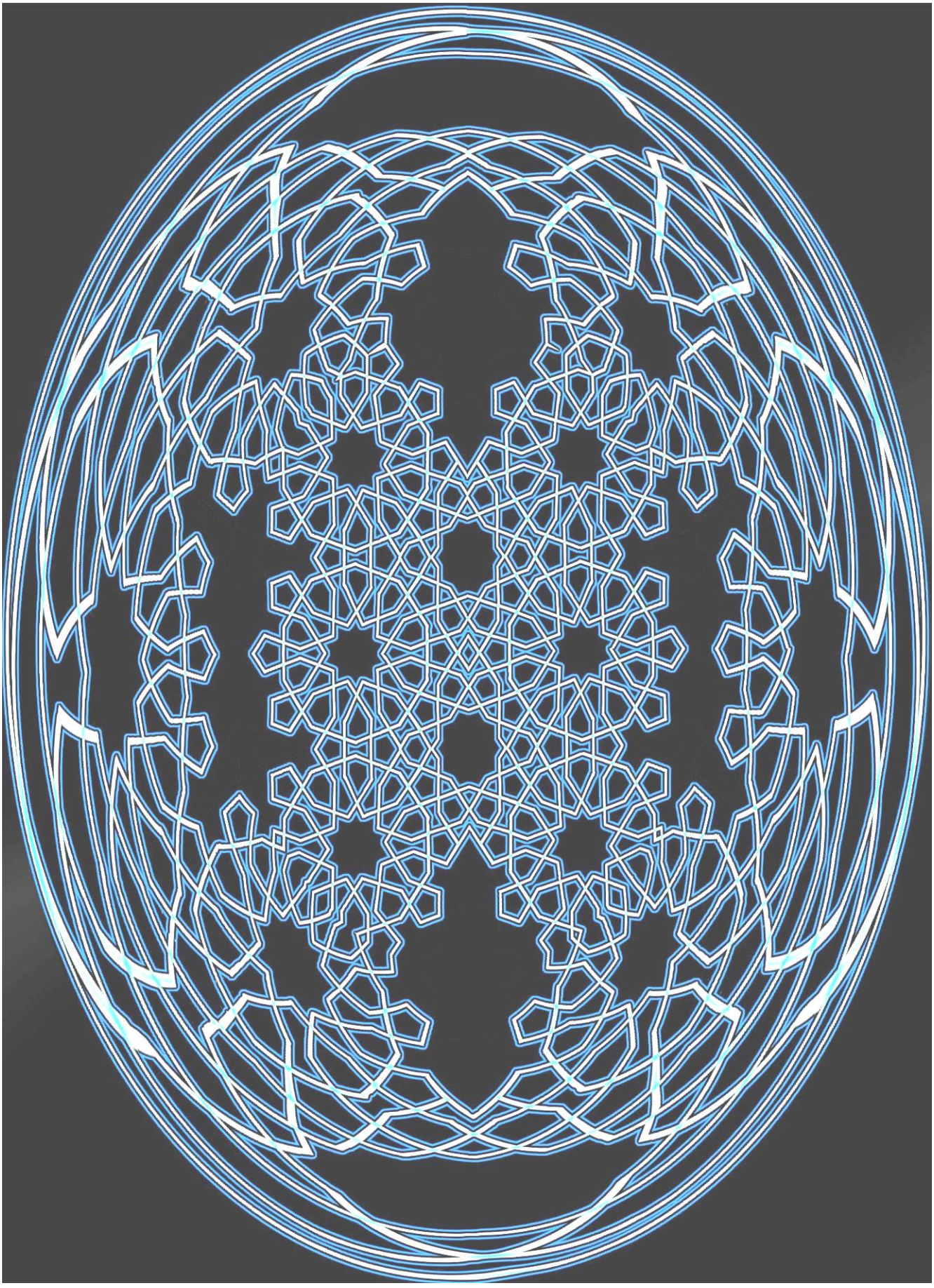


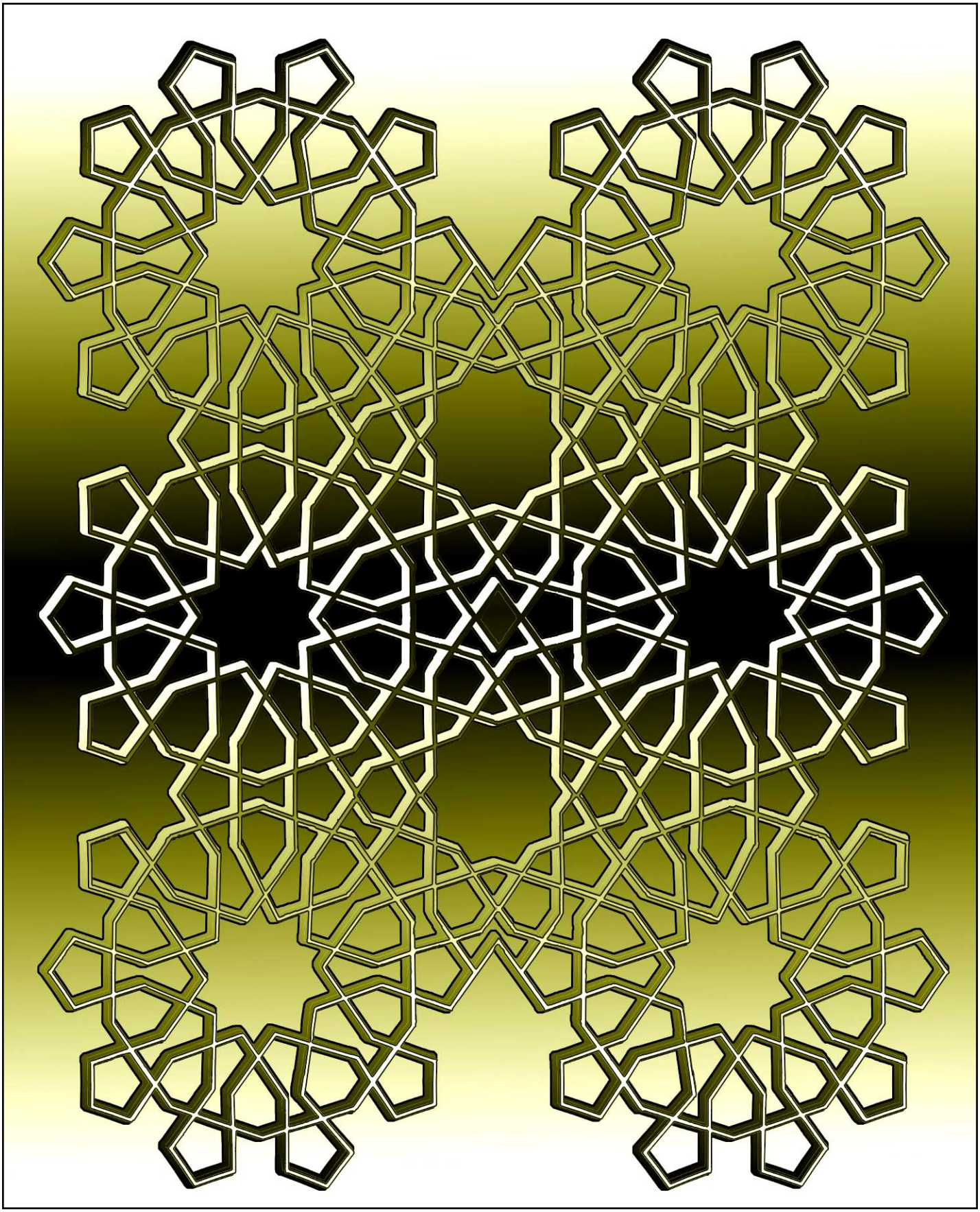


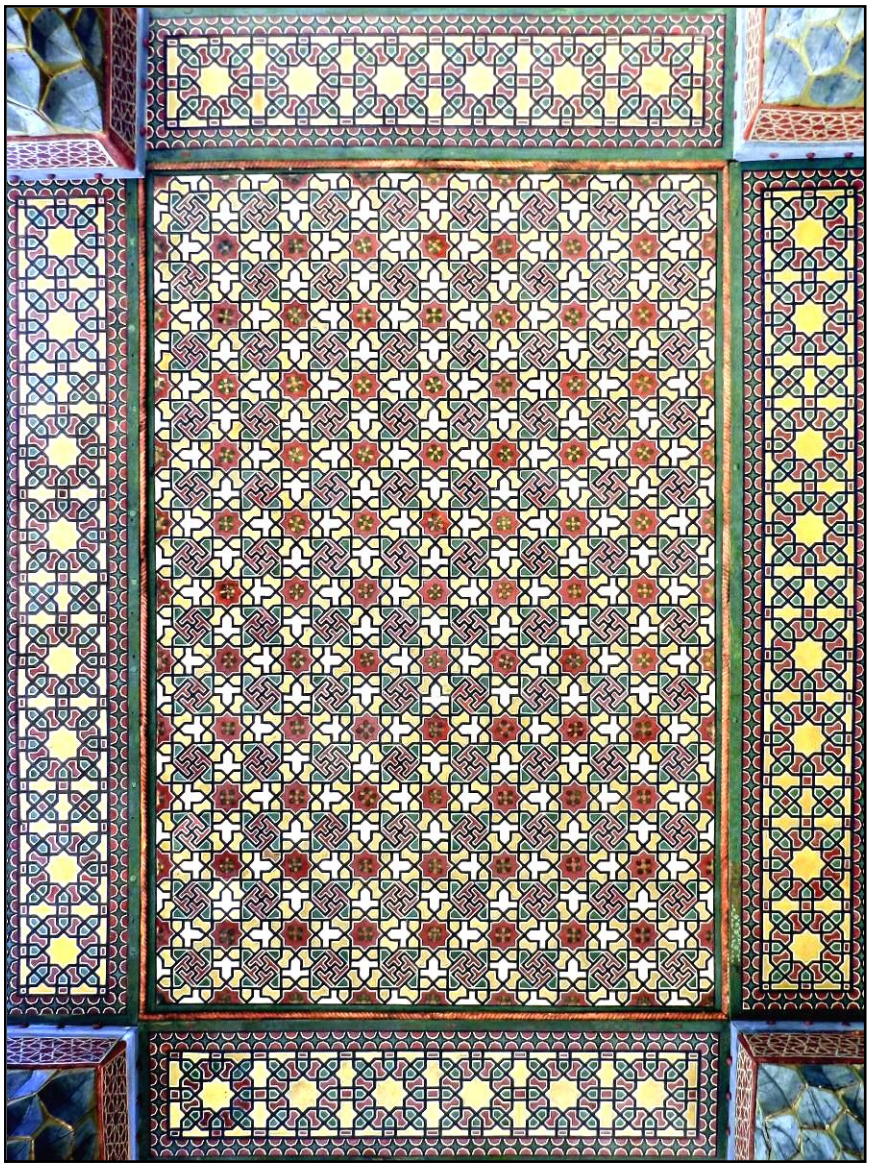


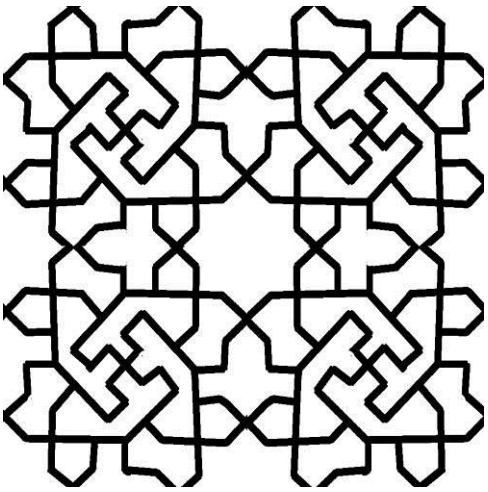












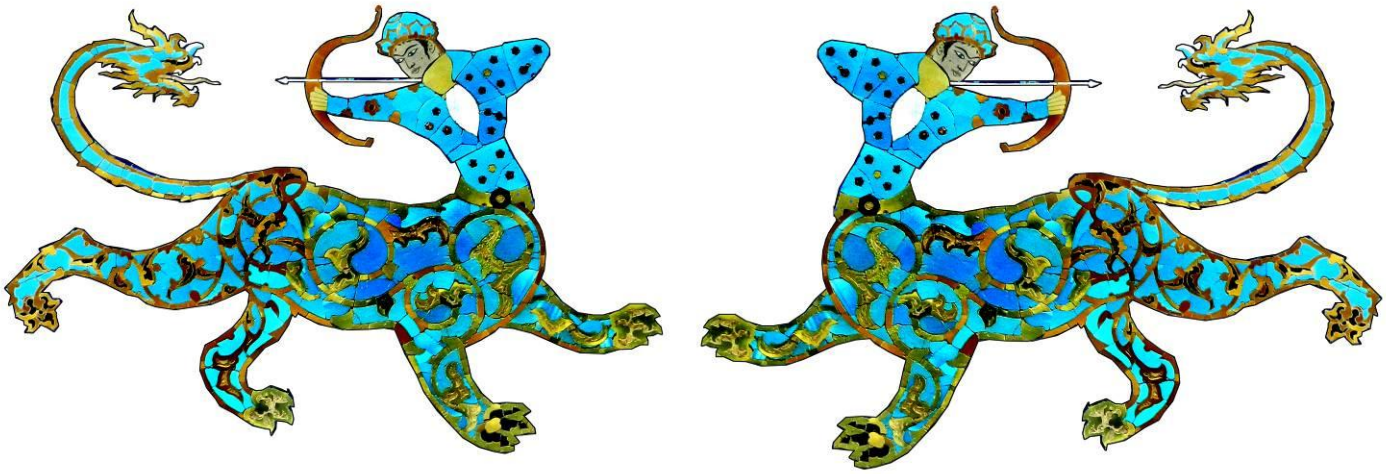
Ispahan : la mosquée de l'Imam.

Shah Abbas I déménage sa capitale de Tabriz à Ispahan pour sécuriser la ville face aux menaces répétées des Ottomans. C'est alors l'apogée de la dynastie safavide avec le début des grands travaux de la place de l'Imam avec la mosquée du Shah, la mosquée du cheik Lotfollah, le pavillon d'Ali Qâpu. et la porte du bazar.

Dans le cadre des projets d'urbanisation, un grand axe de communication, l'avenue Chahar bâgh relie la place de l'imam au pont des 33 arches et traverse toute la ville.

Place de l'imam : à droite le pavillon Ali Qâpu ; au fond, la mosquée du shah ; à gauche la mosquée du Cheikh Lotfollah. La photo a été prise de la porte du bazar.

RETOUR

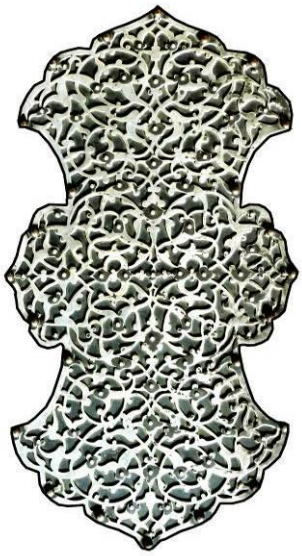


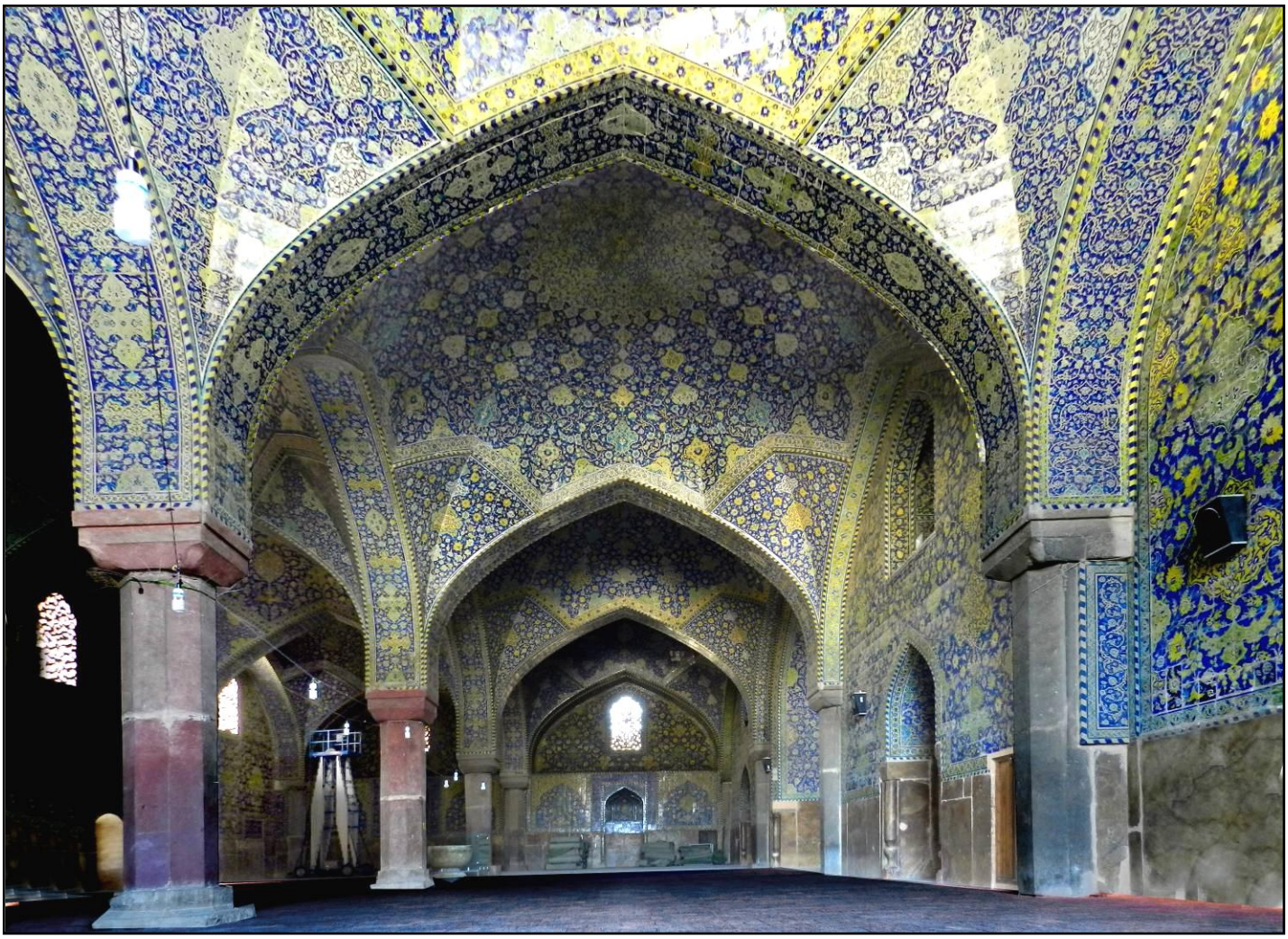
Porte d'entrée du bazar deux sagittaires, emblème d'Ispahan, encadrent l'entrée.
Style mu arrâk.

Chef d'œuvre de l'art safavide et aboutissement des tendances ilkhanides et timourides, la construction de la mosquée débuta en1611 dans le style mu arrâk.

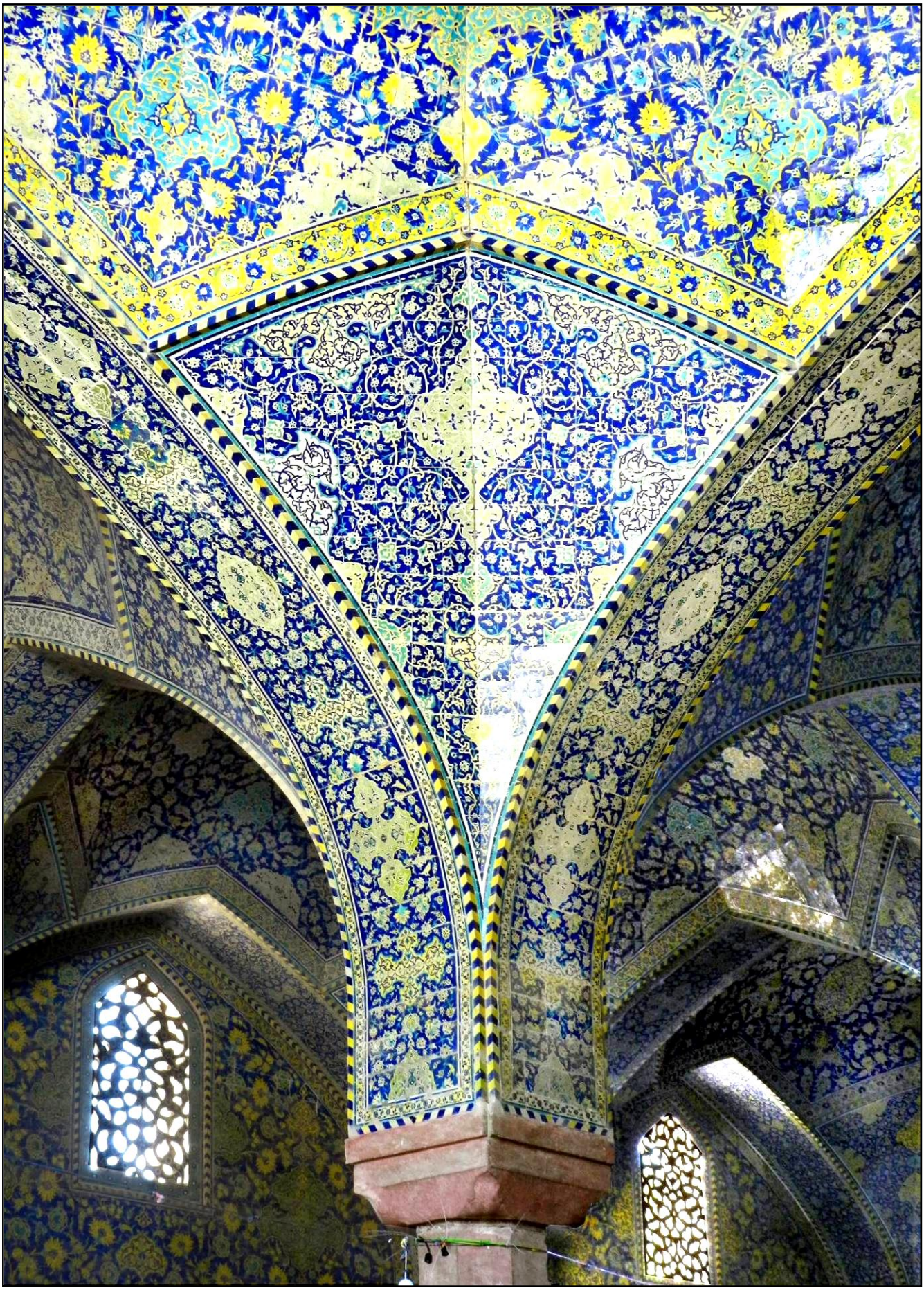
Il s'avéra que l'utilisation de ce style retardait les travaux et il fut remplacé par le haft rang permettant des réalisations plus rapides.

Shah Abbas I ne put jamais profiter de son œuvre car elle ne fut terminée qu'après sa mort.



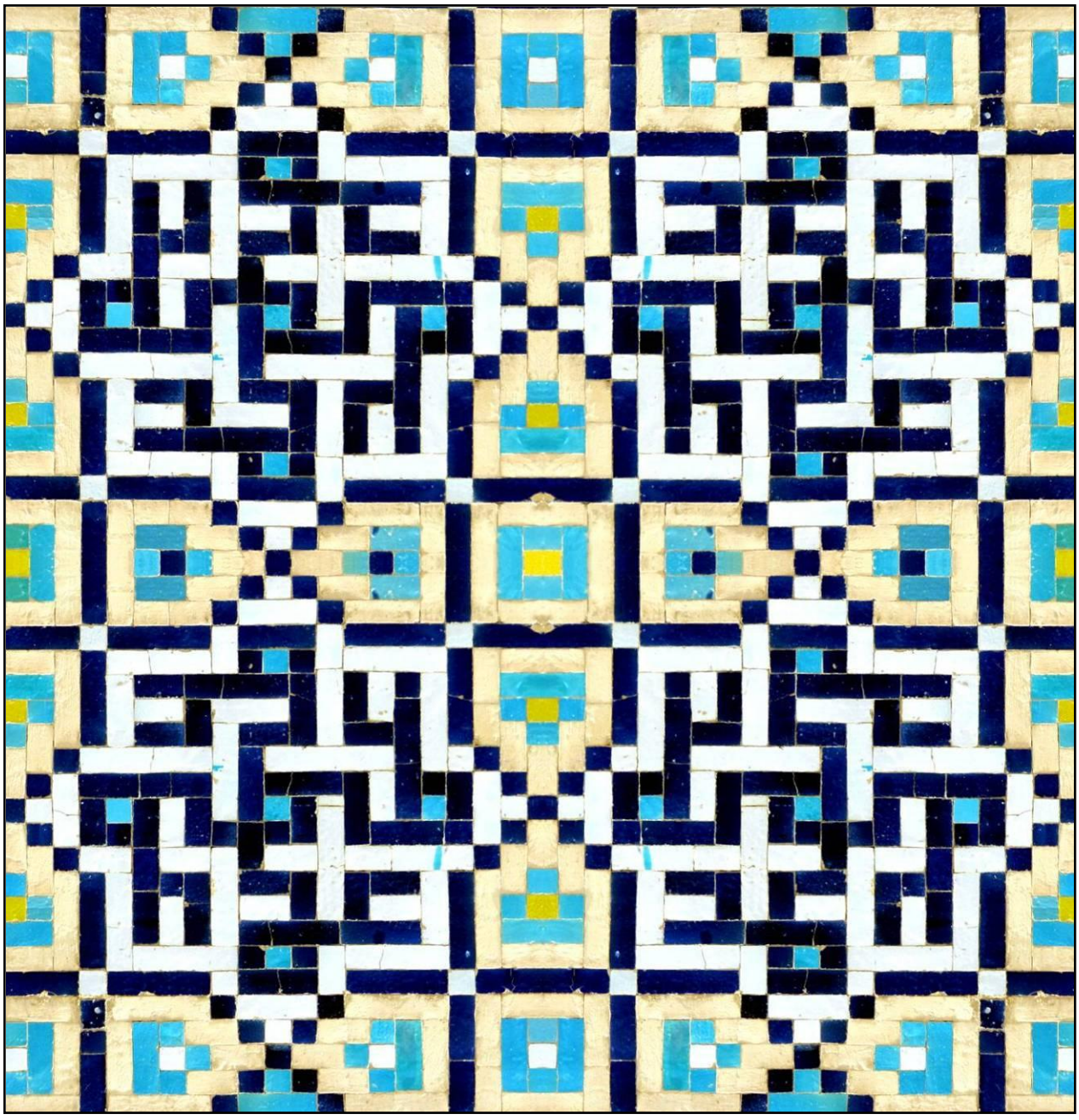


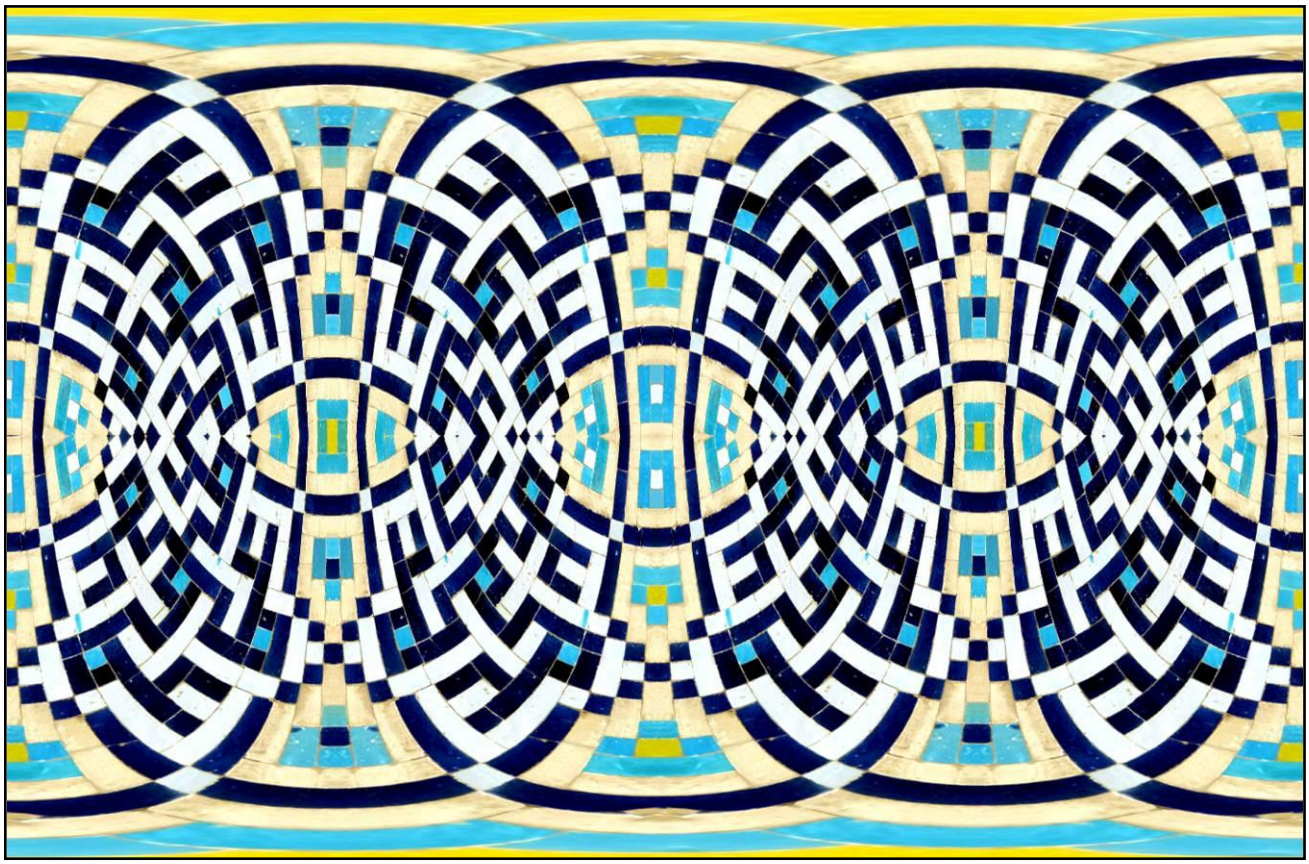
Salle de prières ornée d'arabesques florales dans le style haft rang.
Au dessus, ferronneries du portail d'entrée de la mosquée.

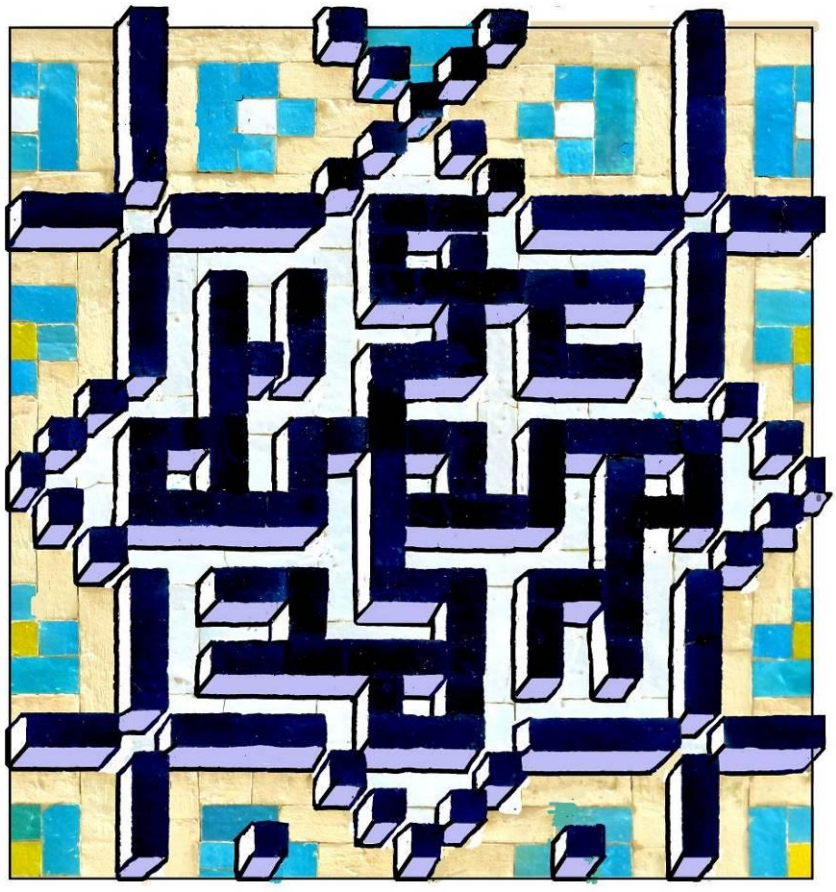


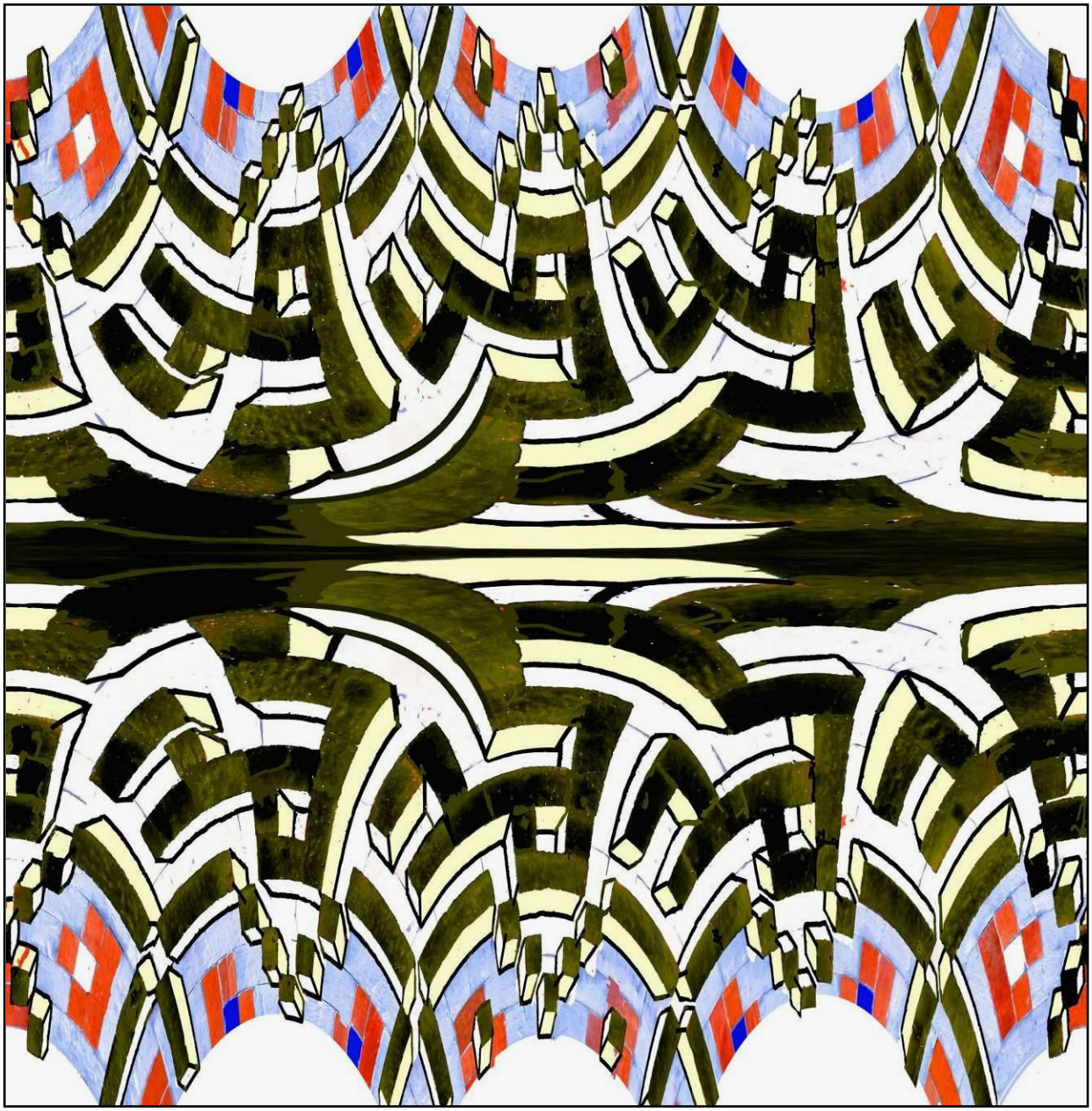
Médersa de la mosquée.

décors de kaschis dans le style bannaï.
Médersa de la mosquée du Shah.

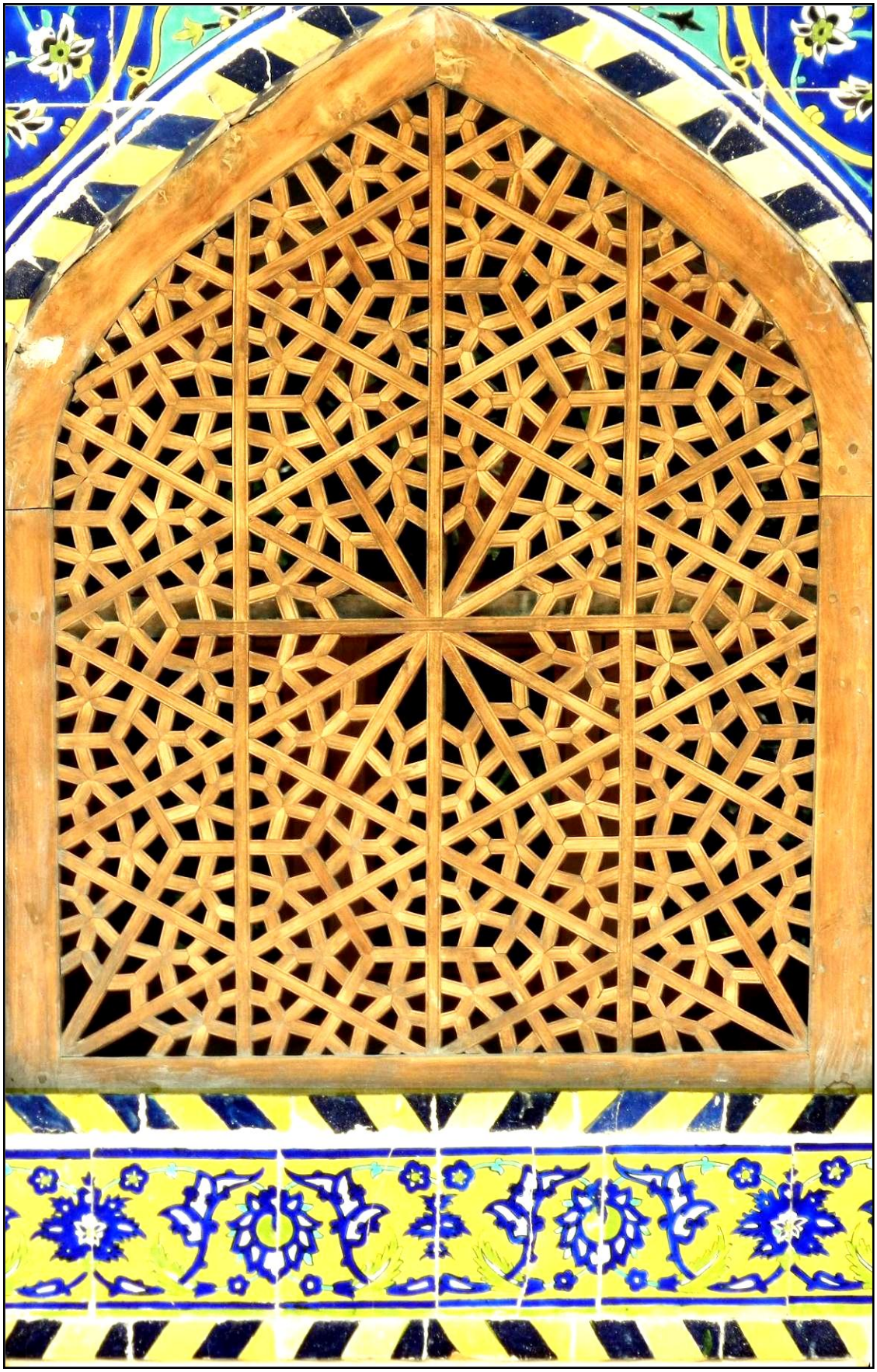


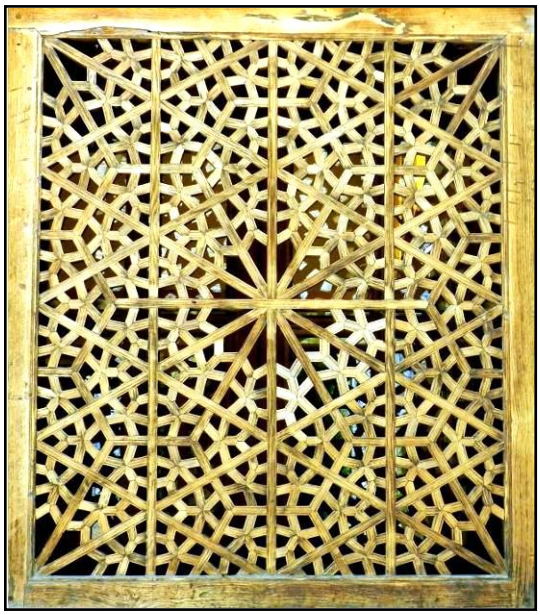


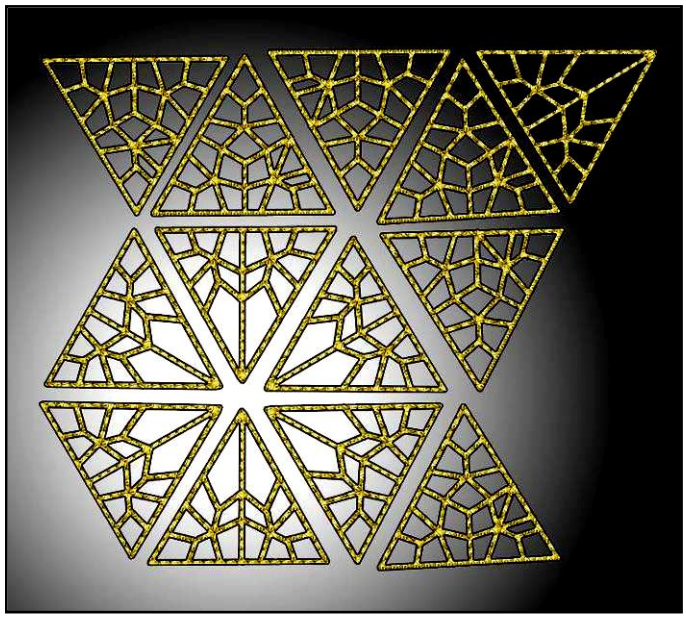


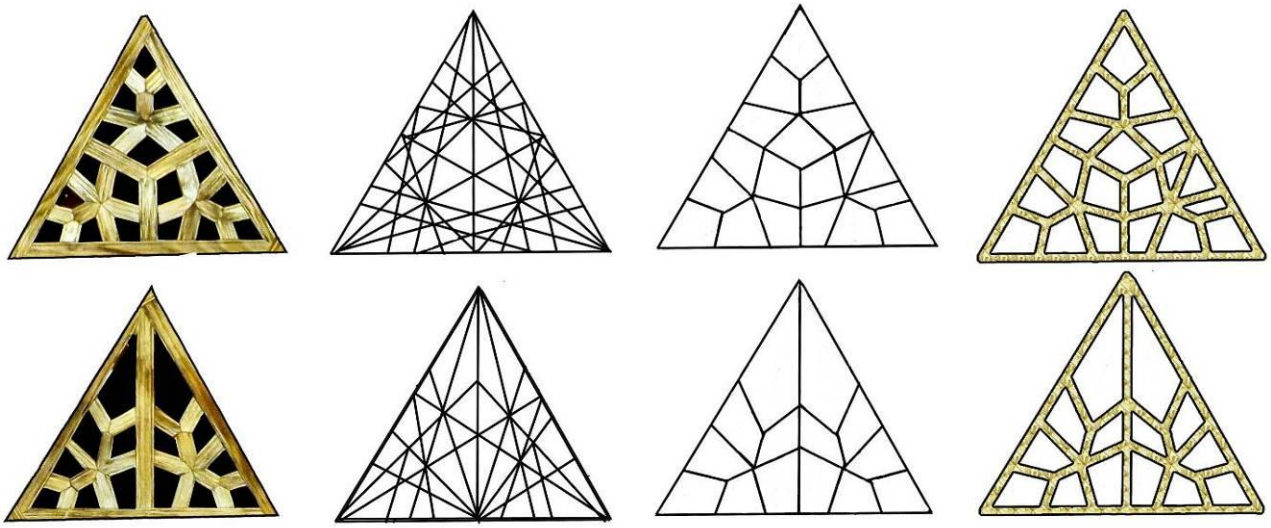


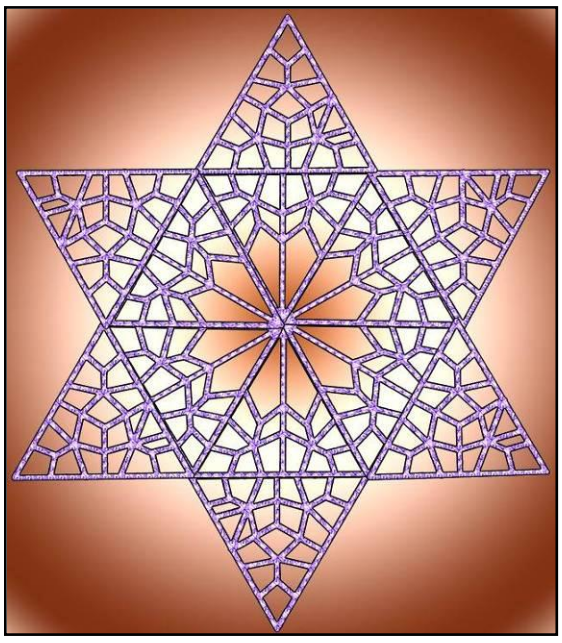
- Moucharabieh de la médersa de la mosquée.

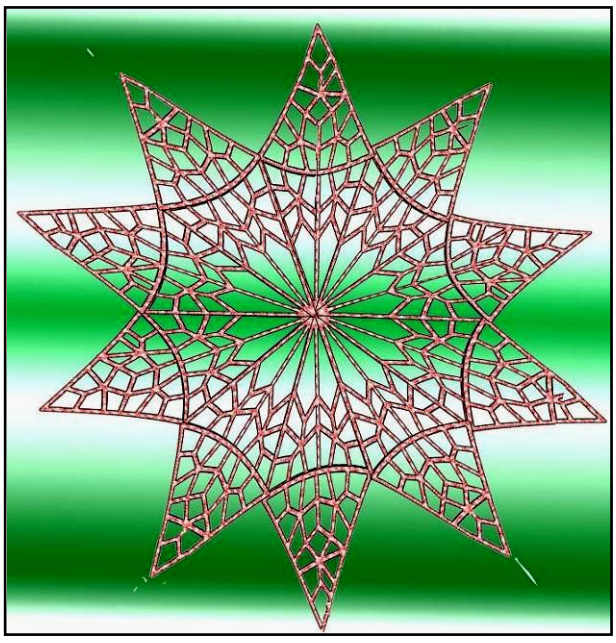


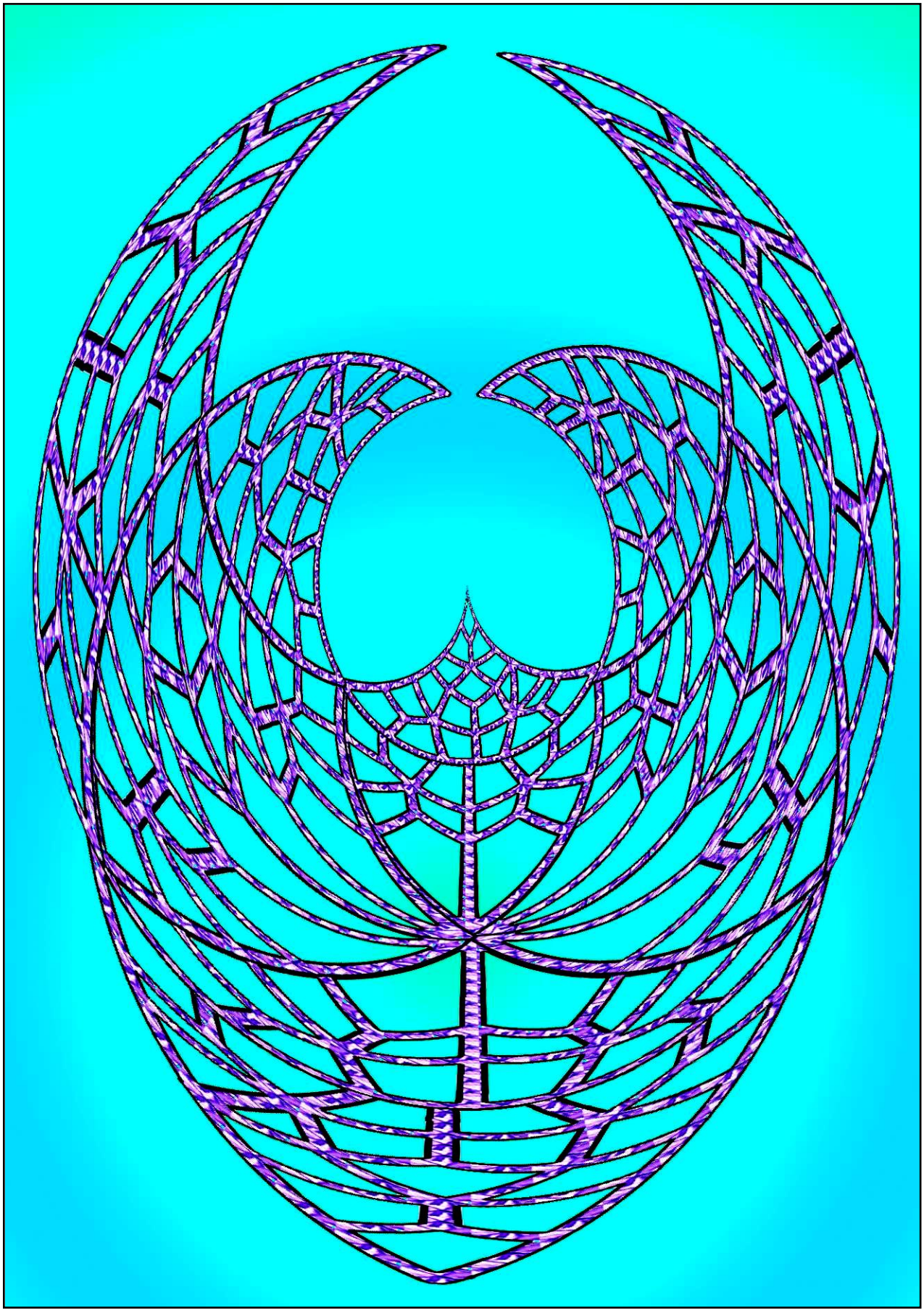


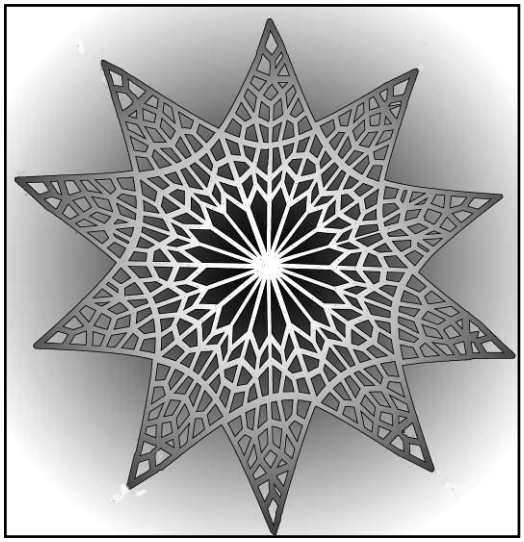


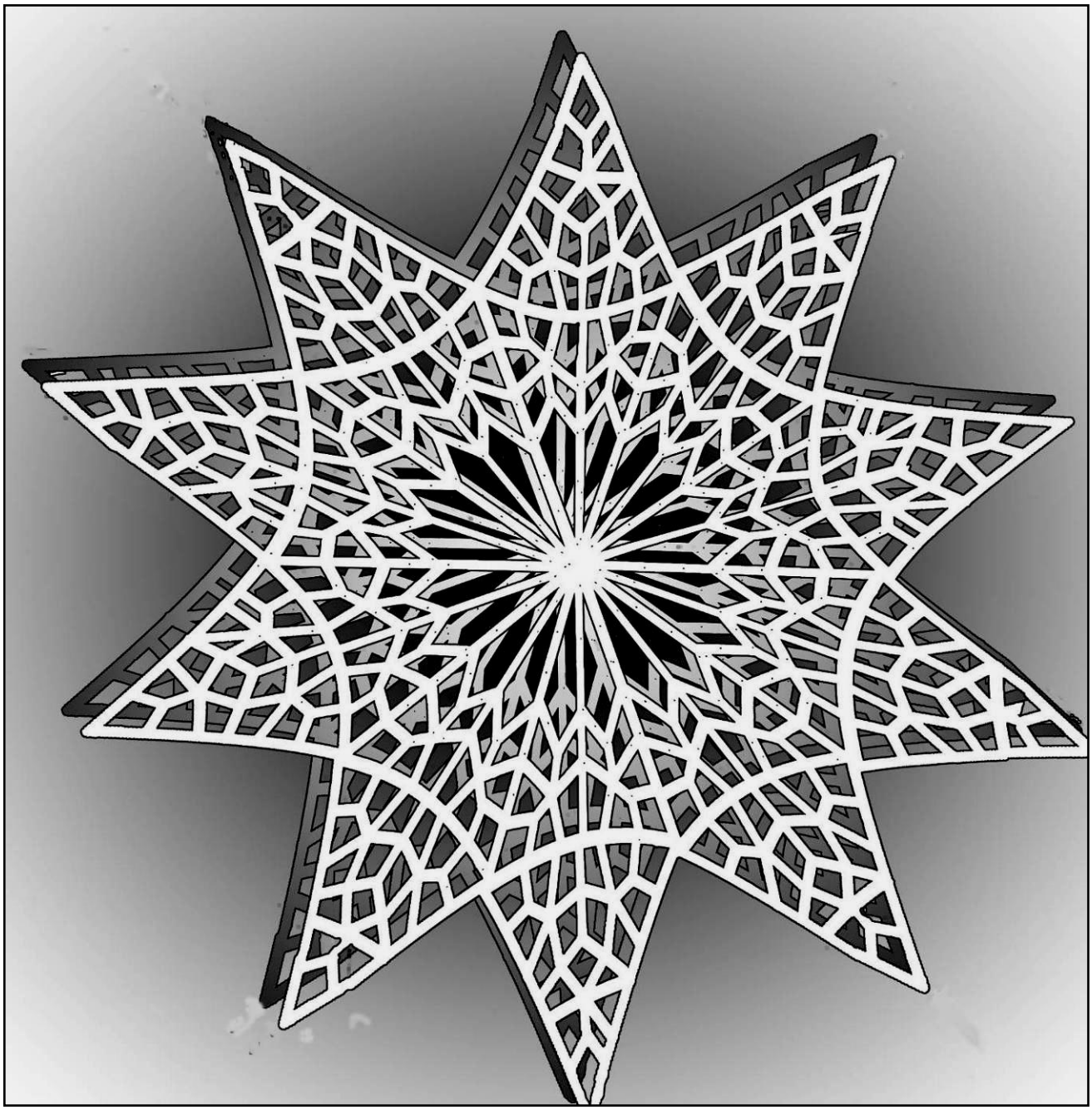


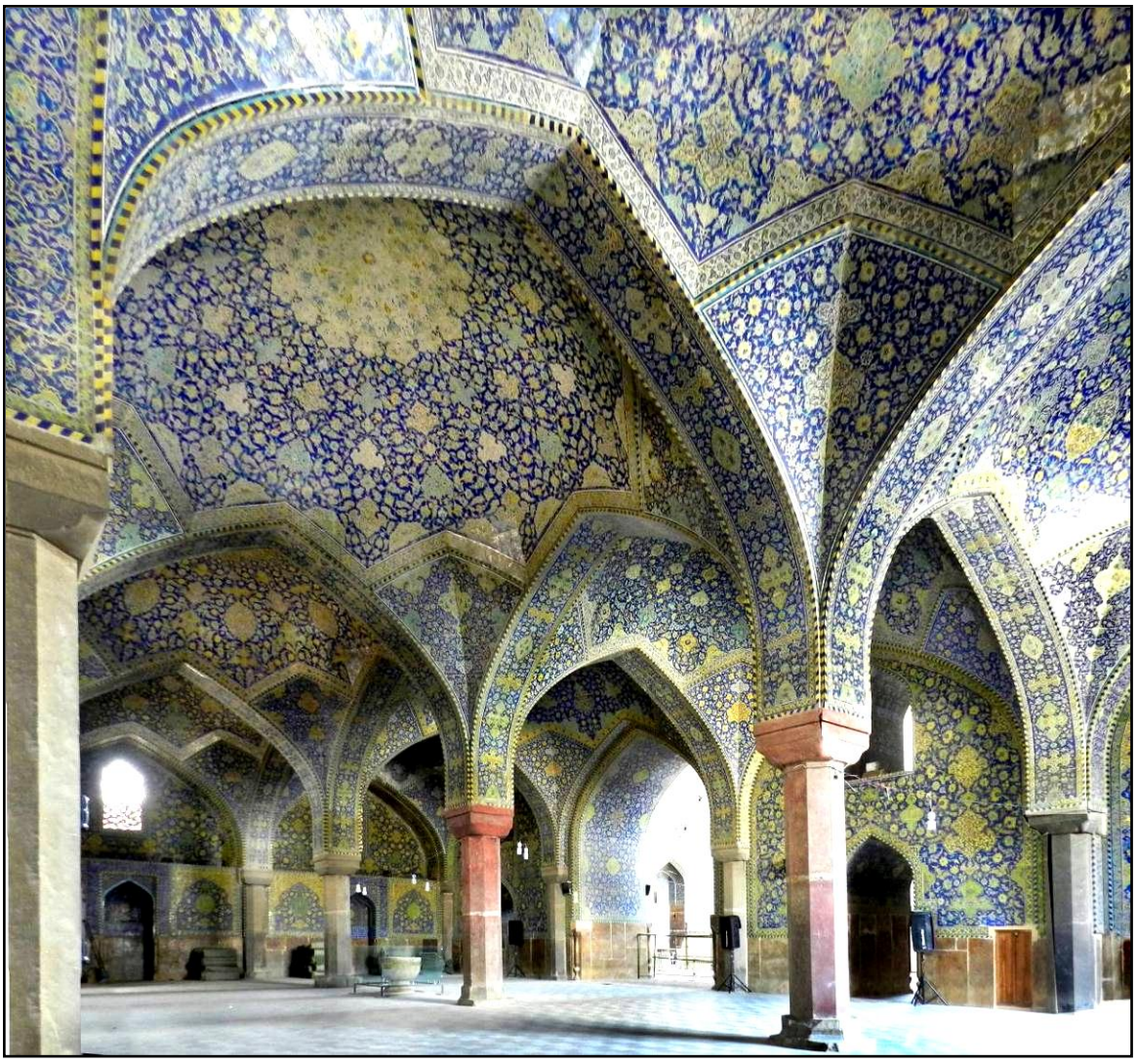


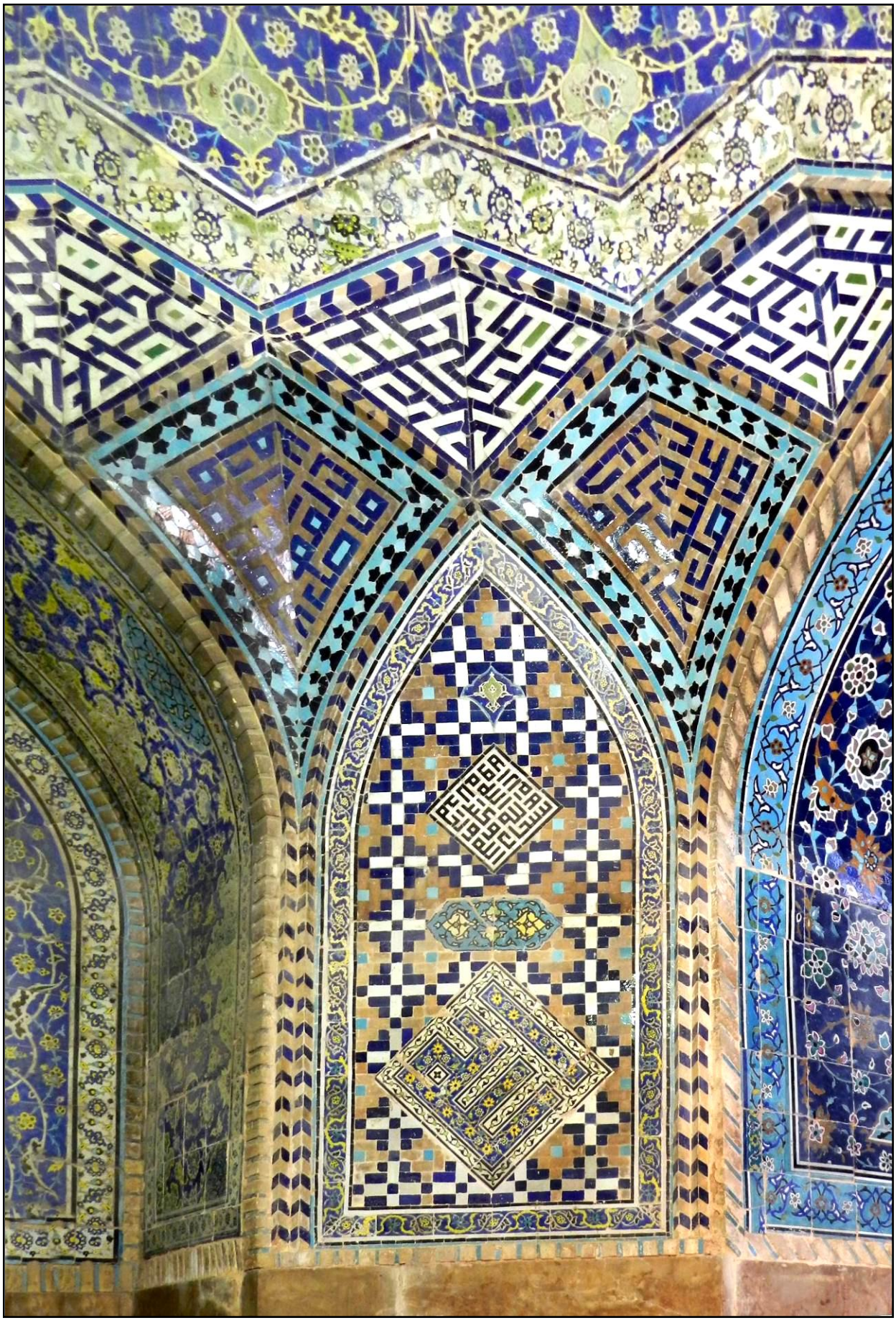




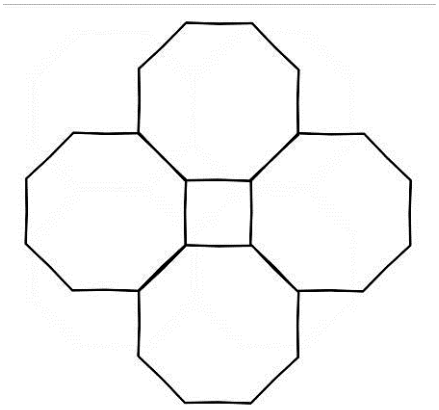


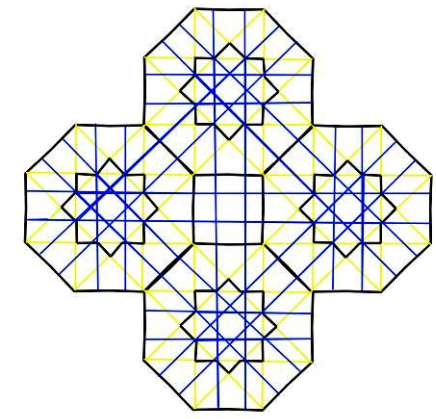


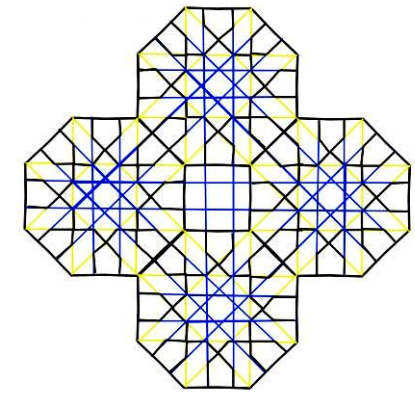


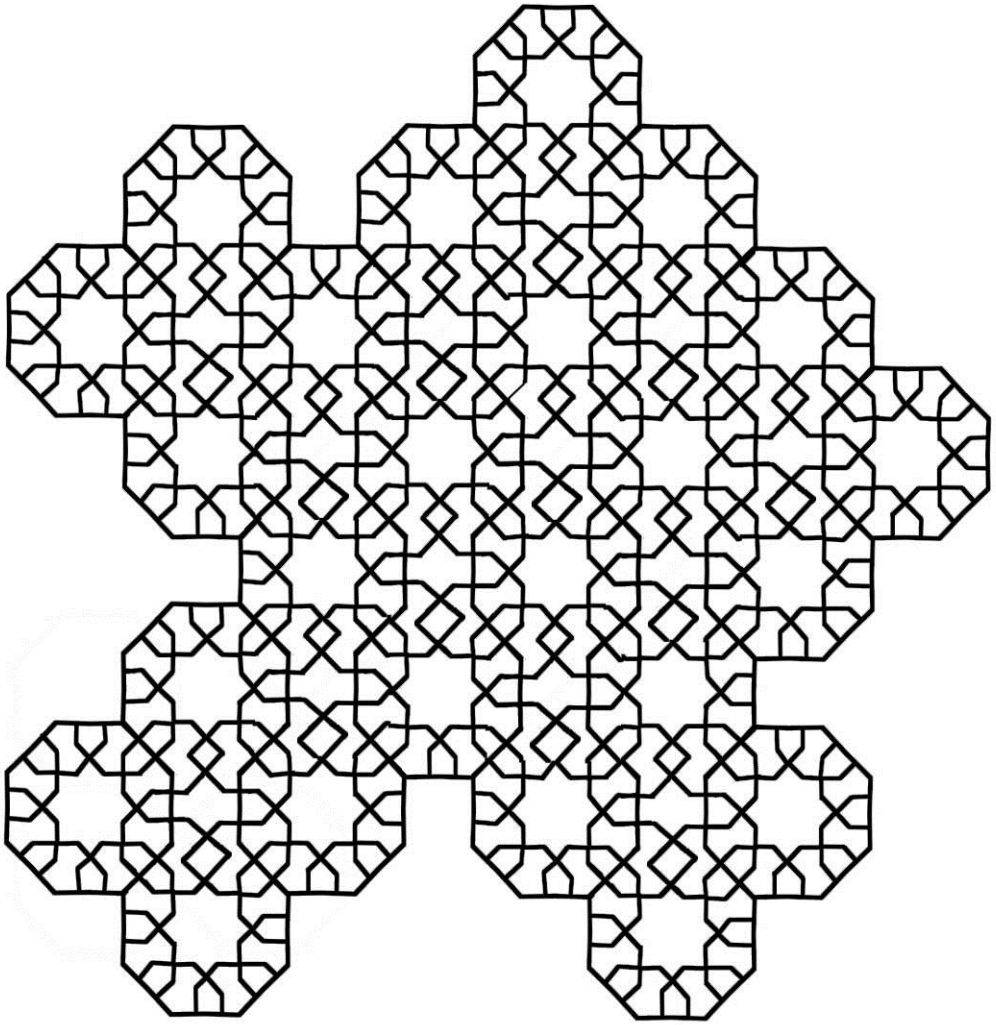


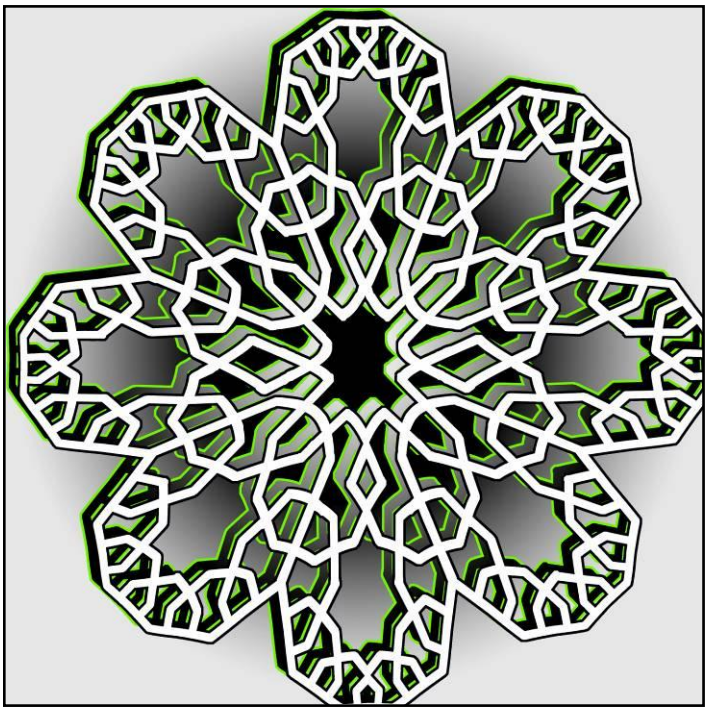
- Composition d’octogones et d’étoiles à huit.
- Chortak d’entrée de la mosquée.

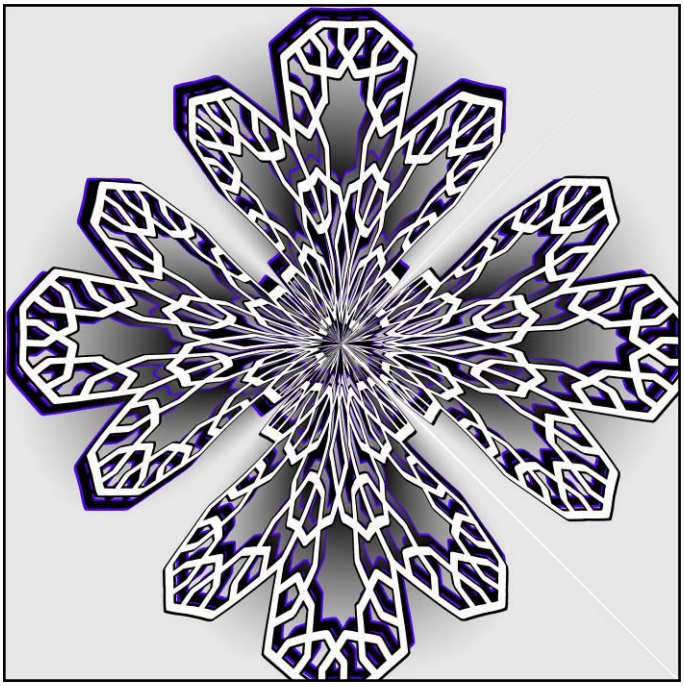


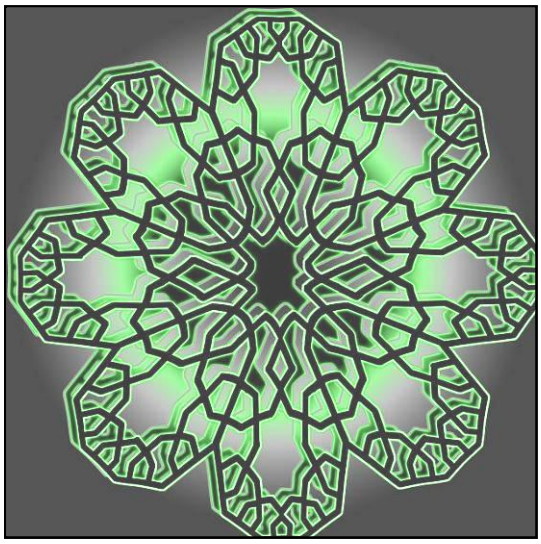


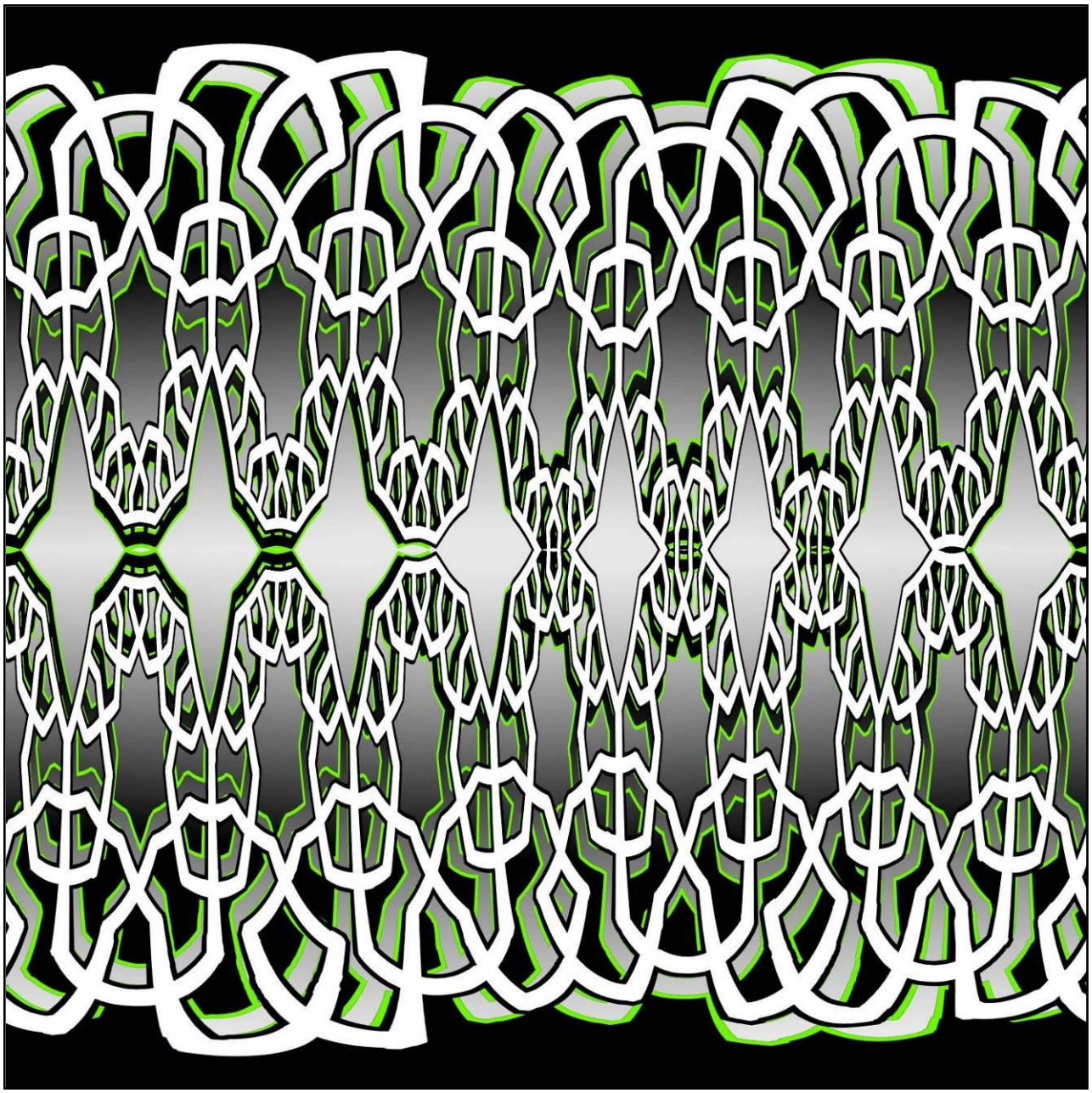


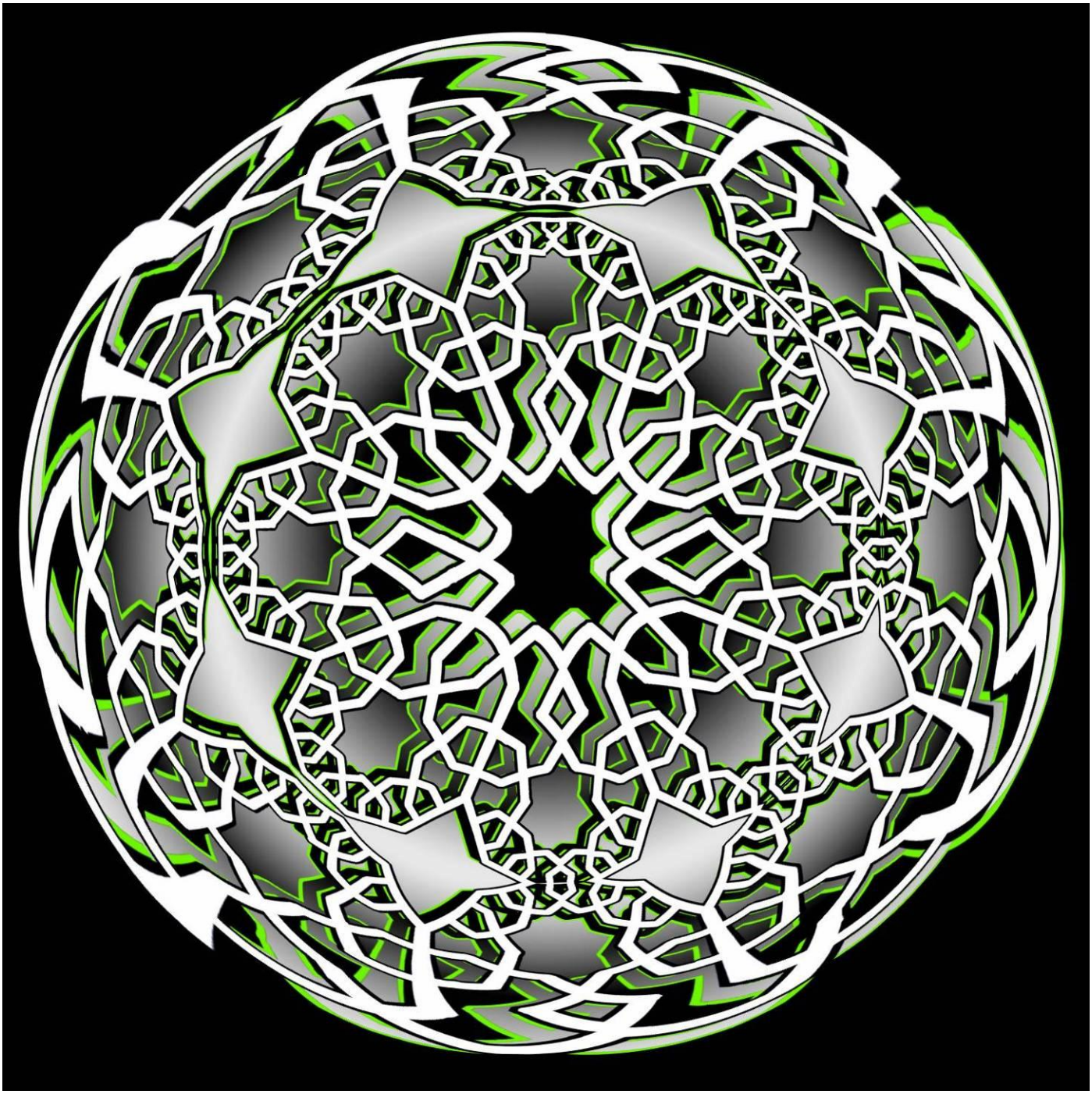


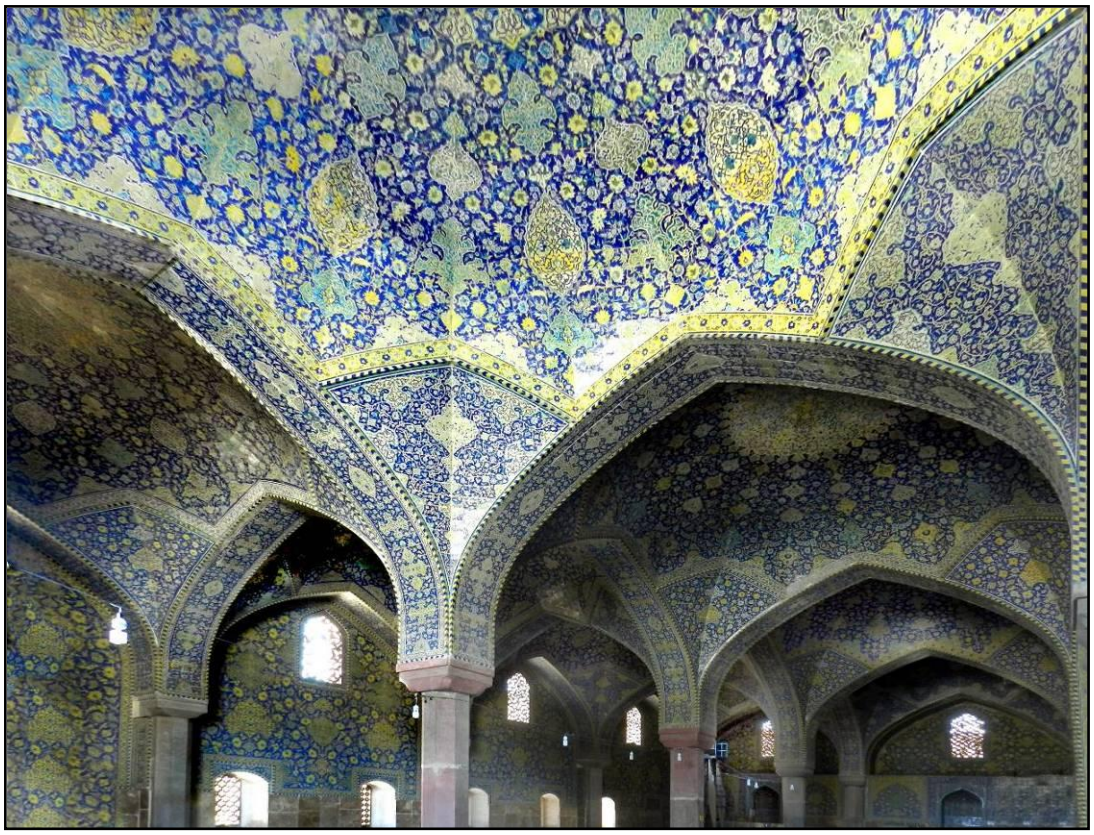


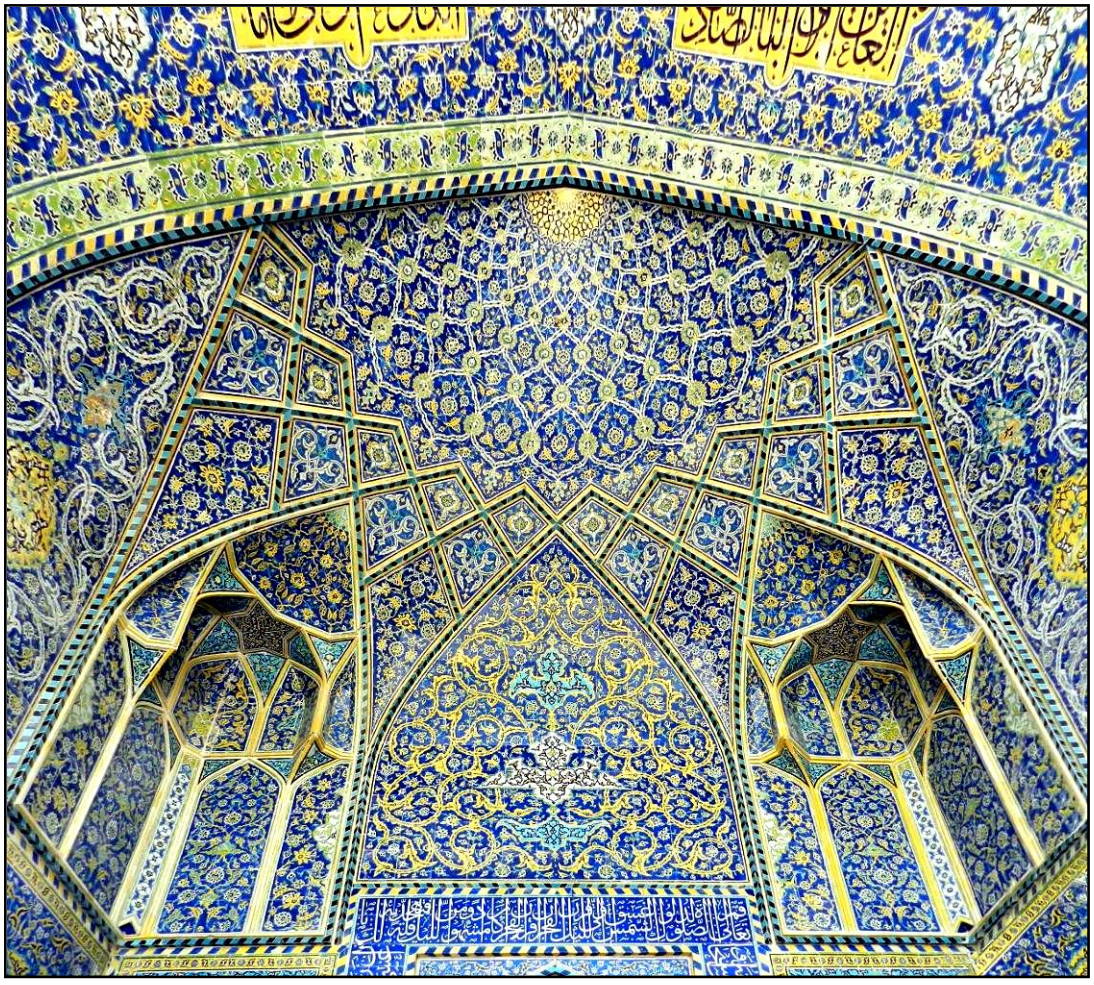


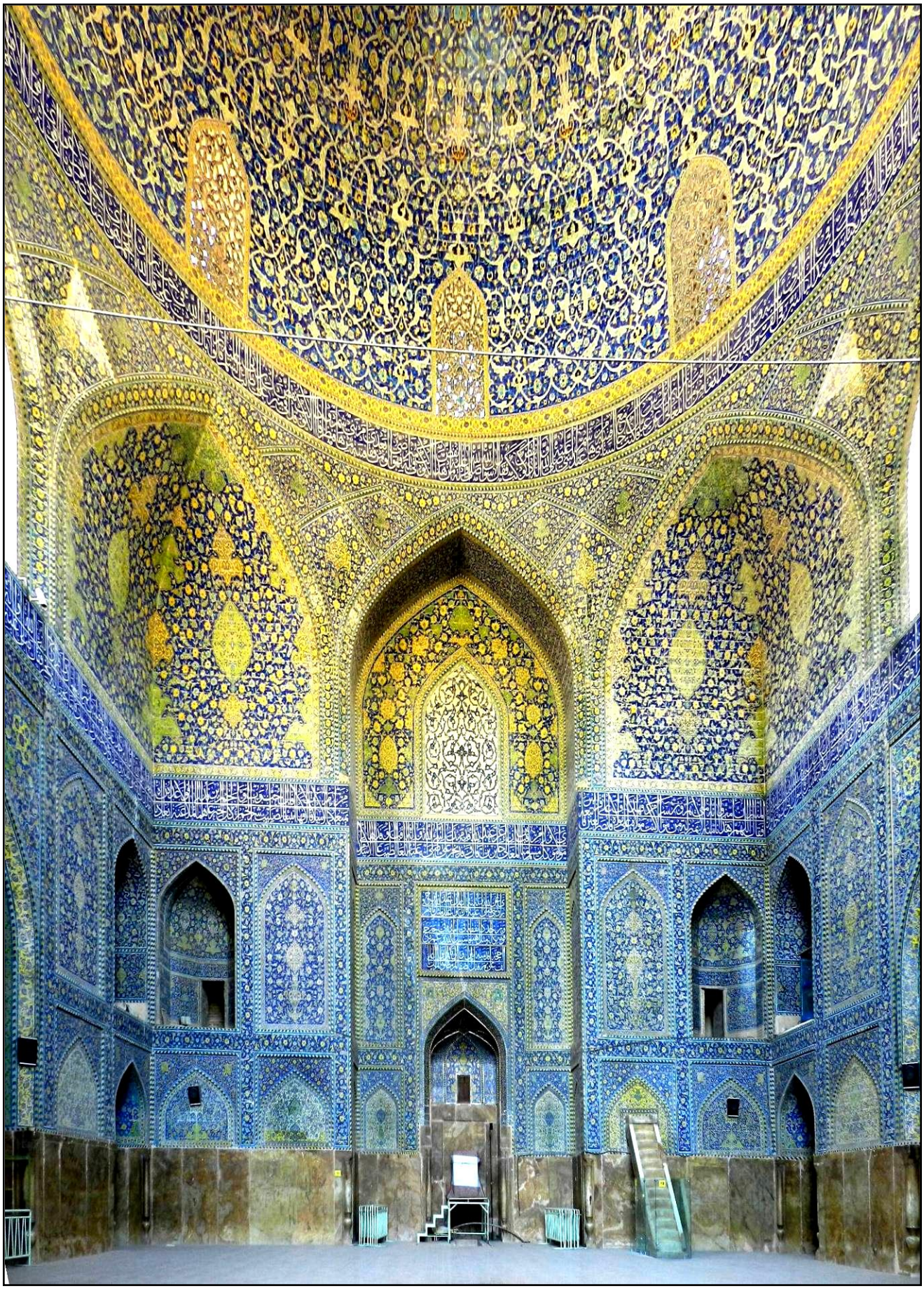


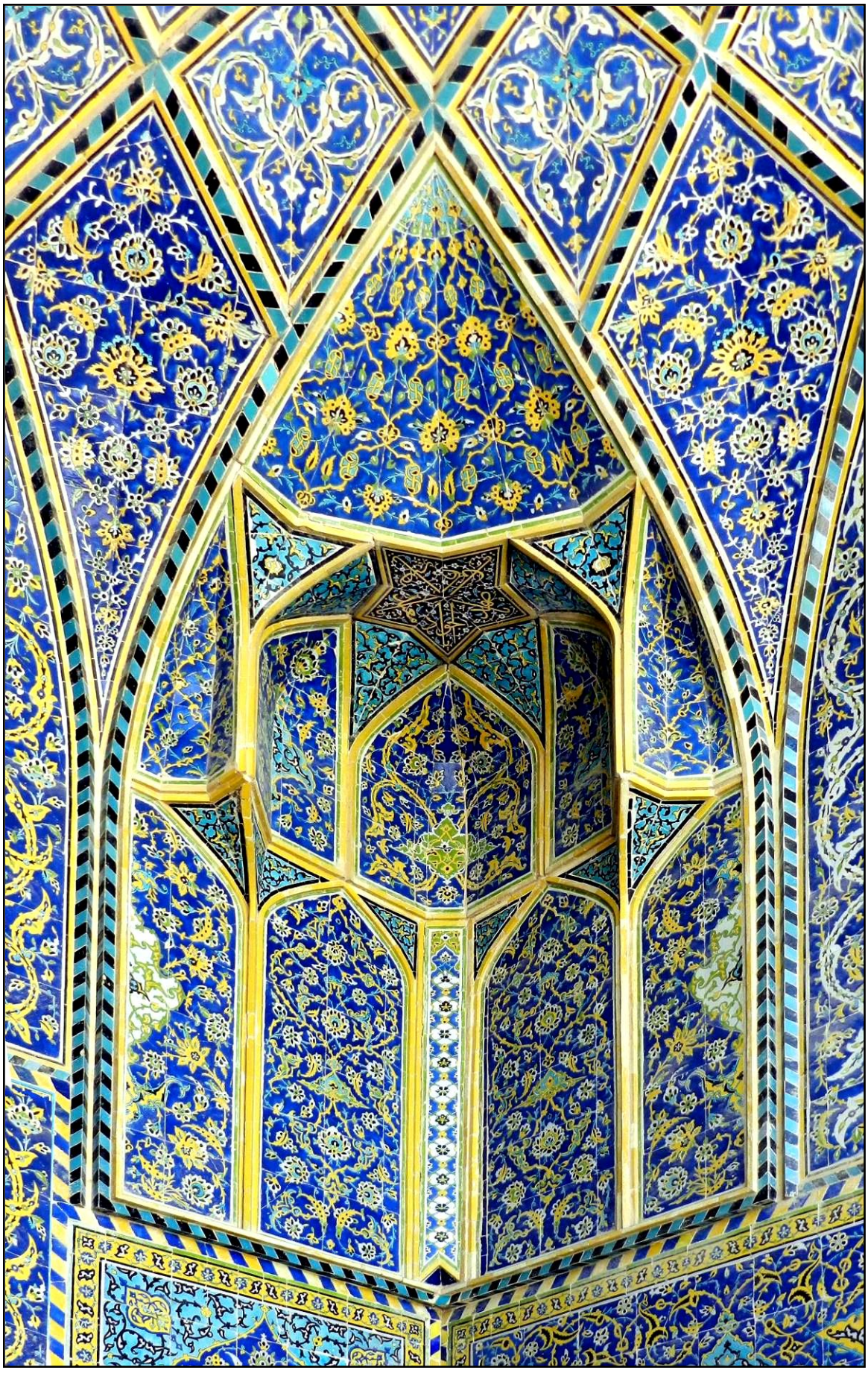










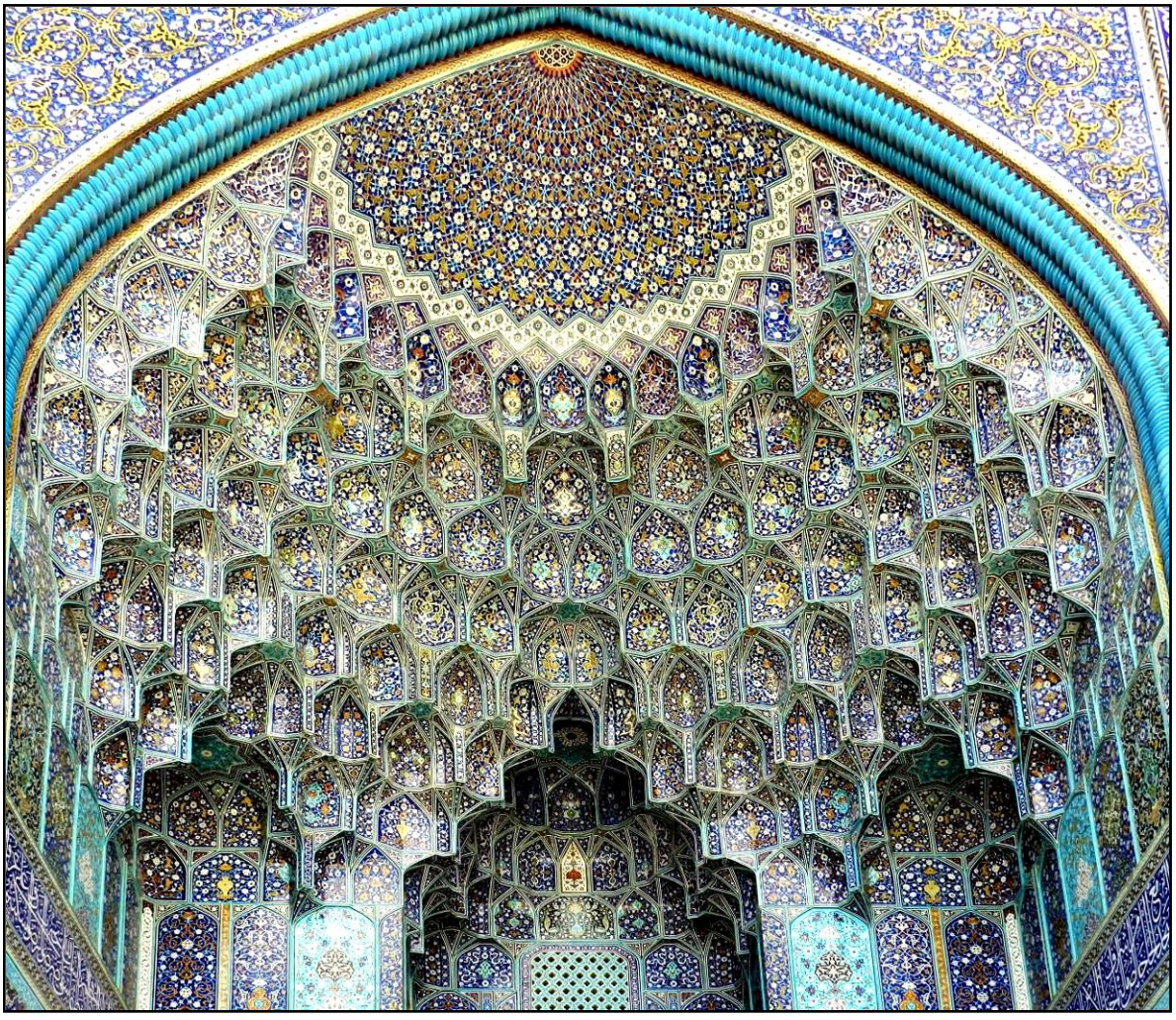


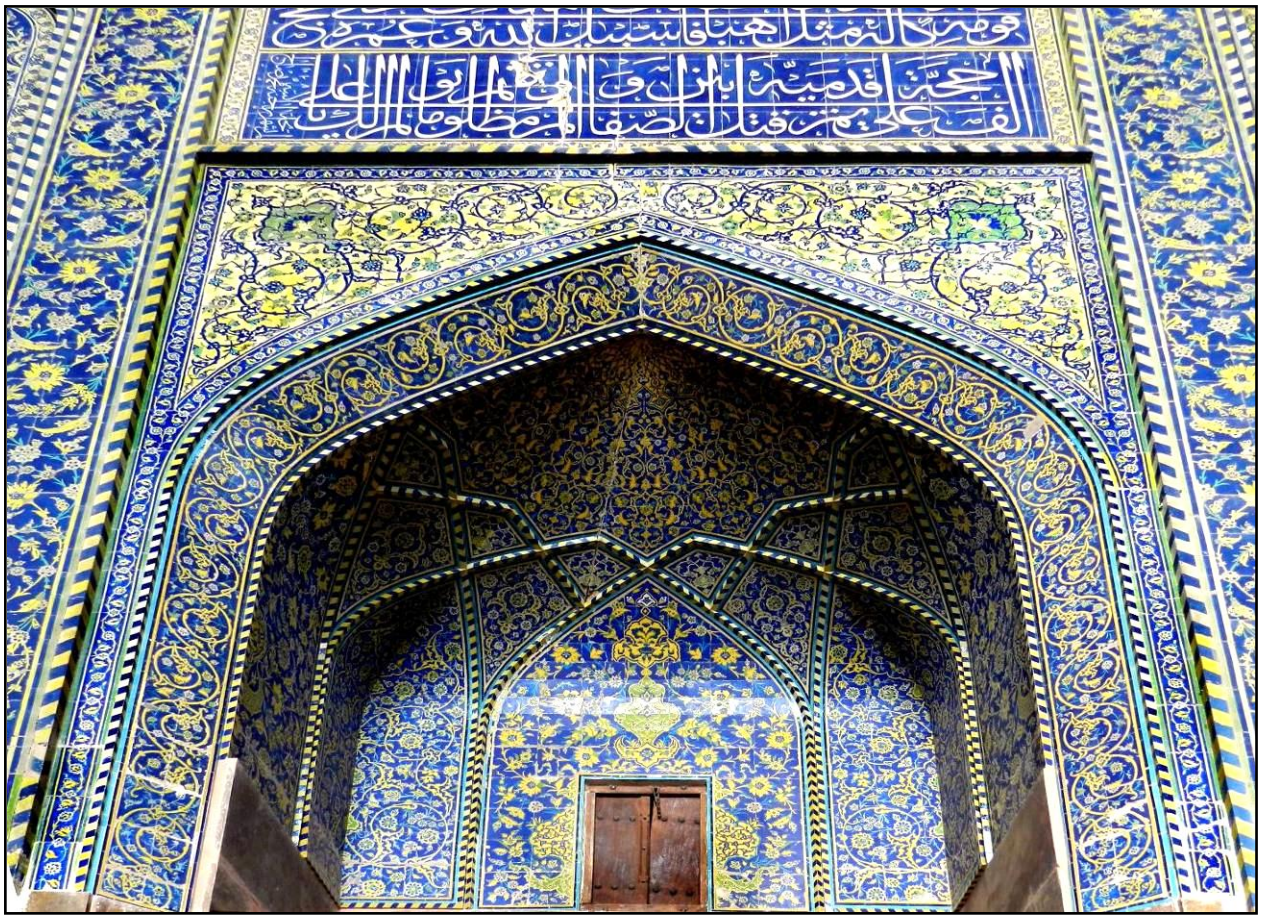
Ispahan. La mosquée Cheikh Lotfollah.

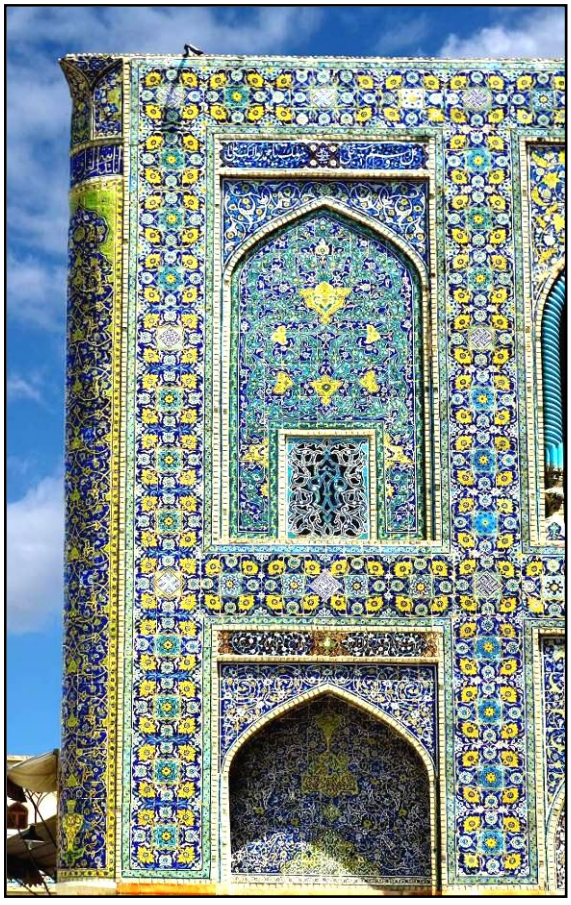
Terminée en 1619 cette mosquée servait d'oratoire privé au Shah ; la jugeant trop petite, il fit construire la mosquée de l'Imam au sud de la place.

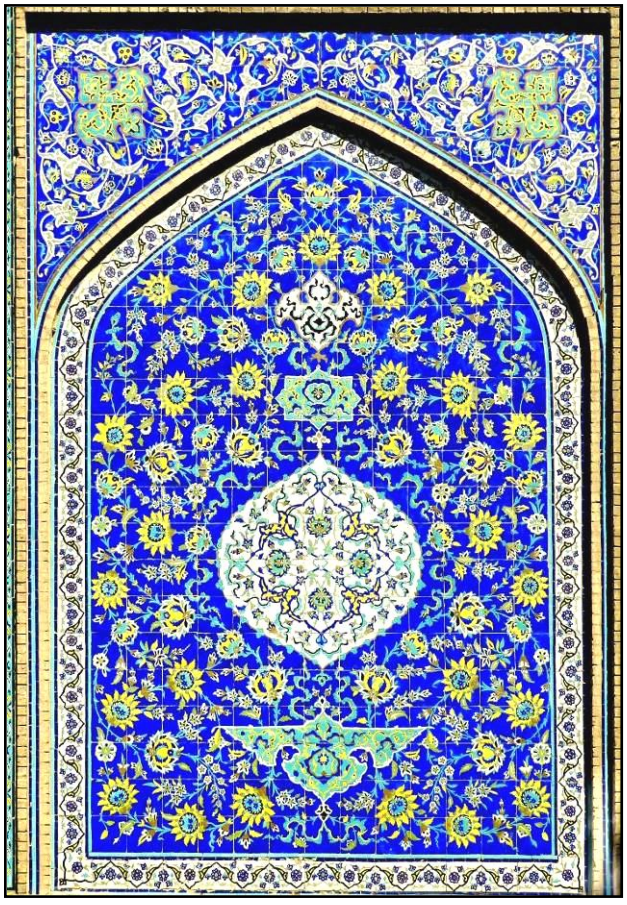
Ornée de faïence émaillées de style mu arrâk ou haft rang dans les tons variant du bleu au rose selon l'éclairage, cette mosquée est un véritable joyau de l'art timouride.

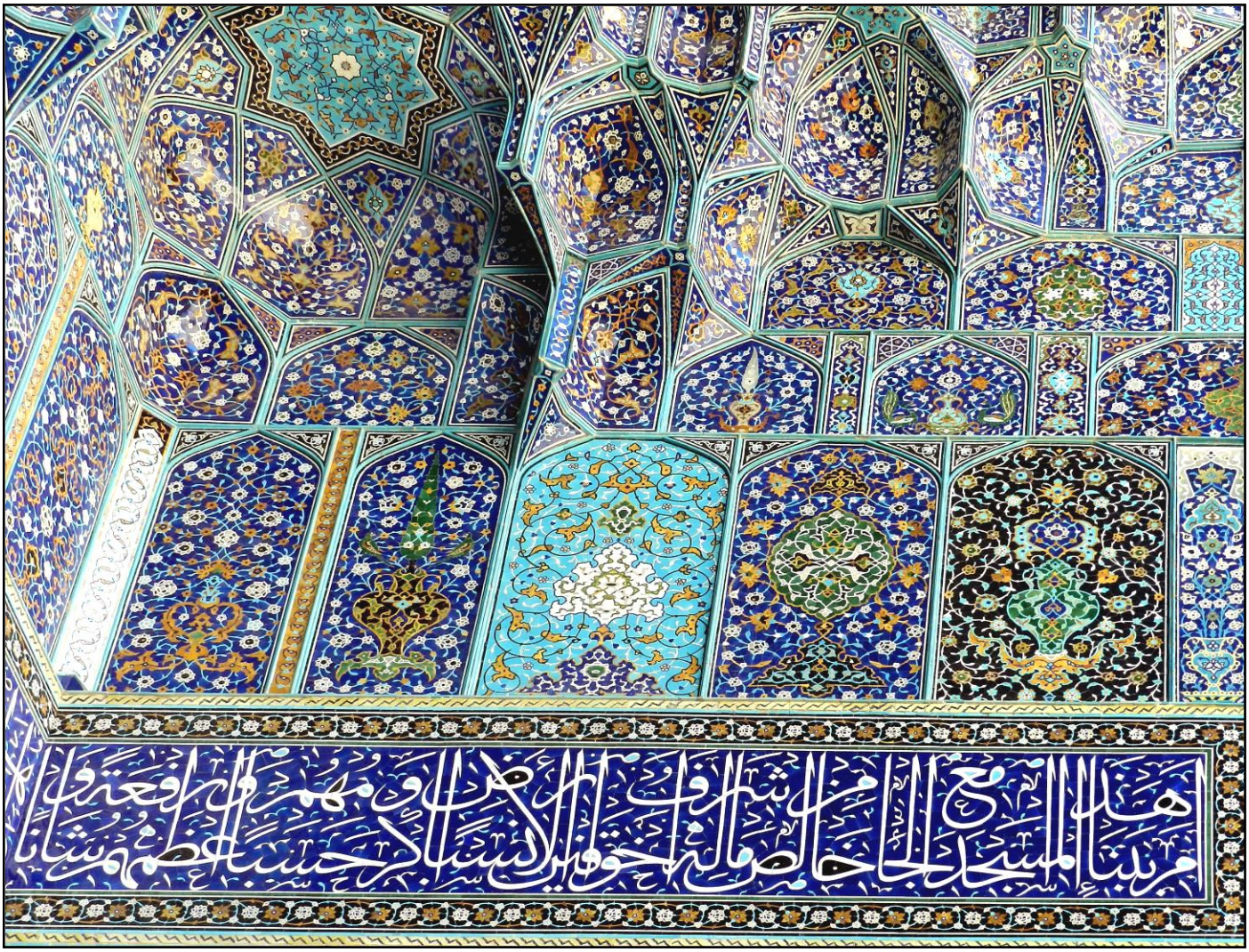
RETOUR

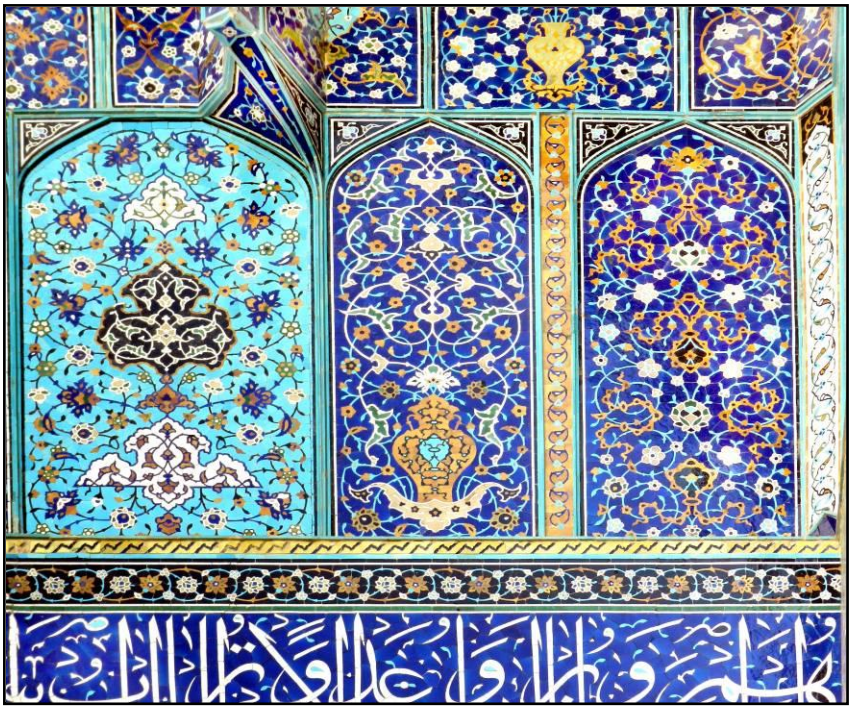


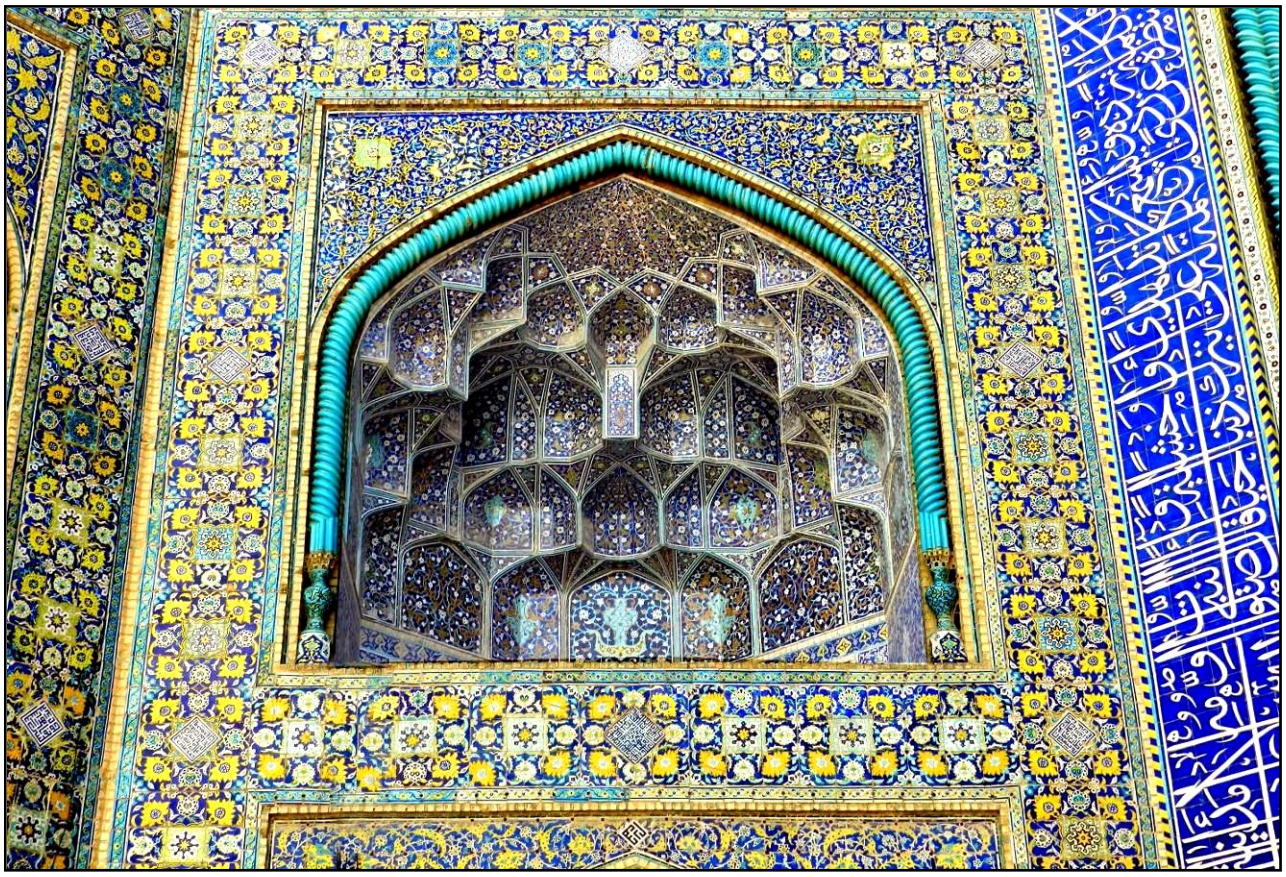


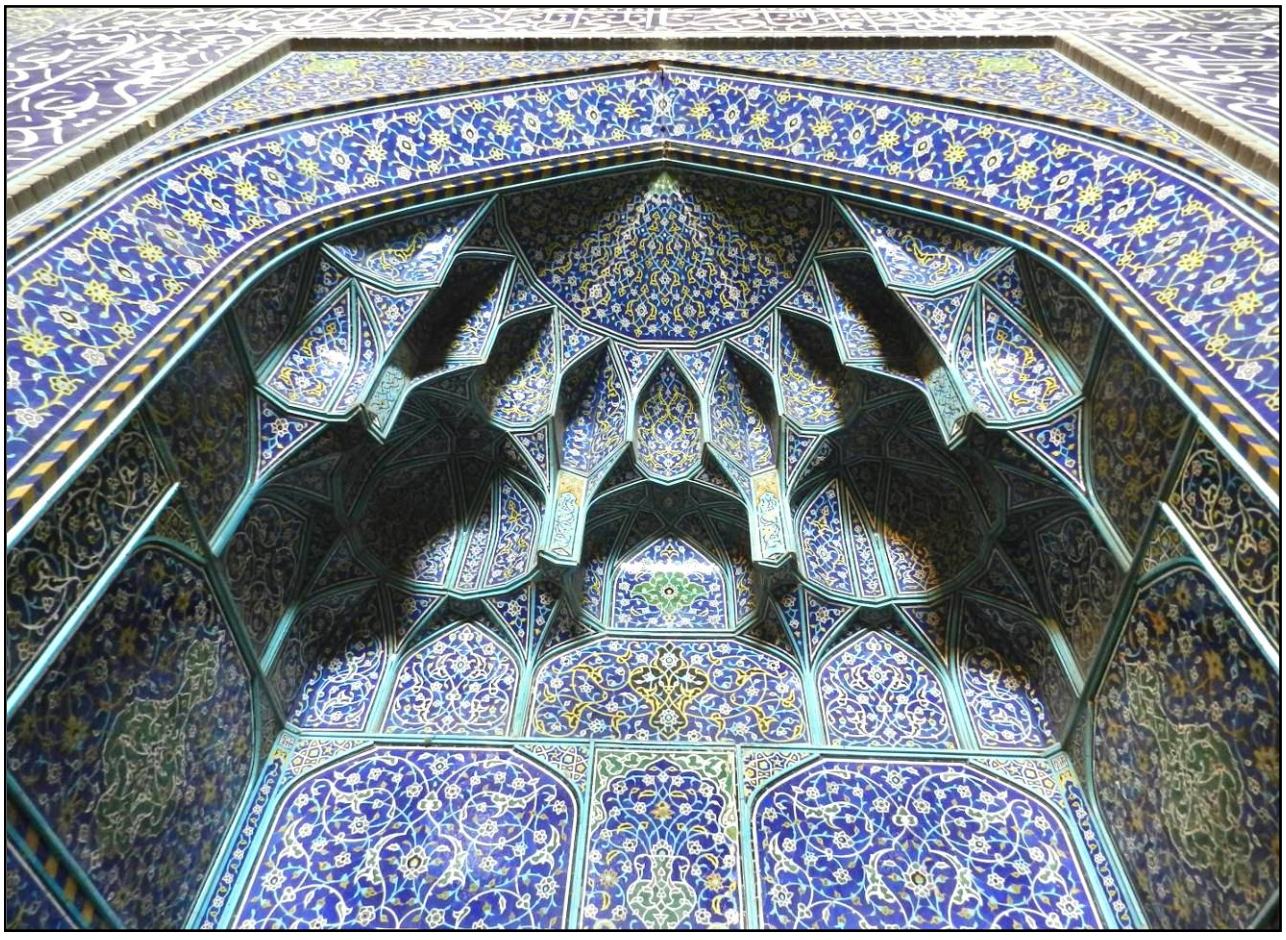


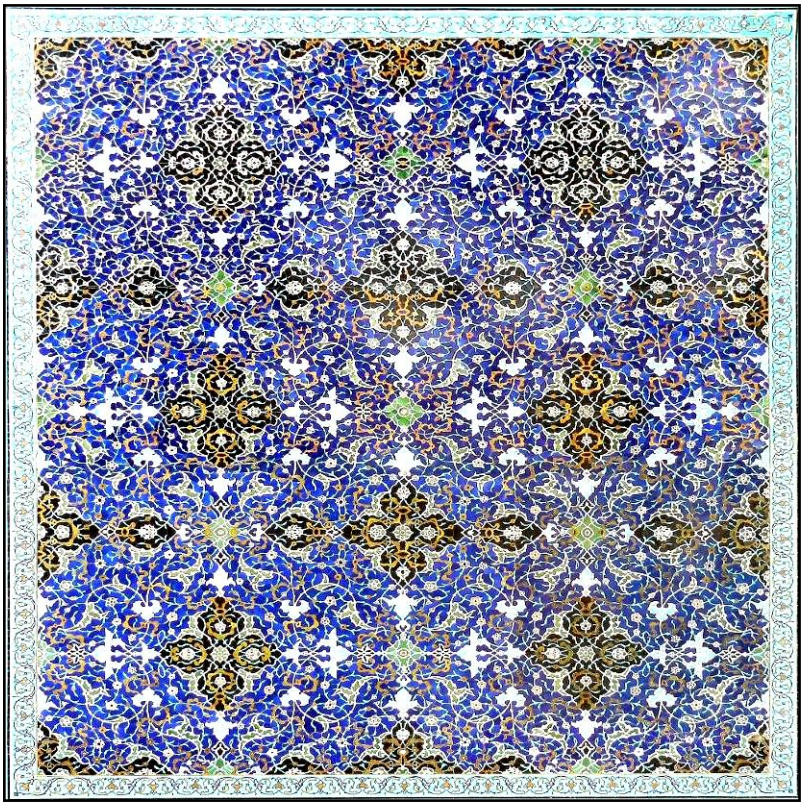


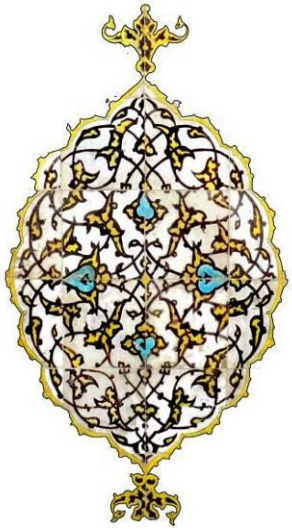


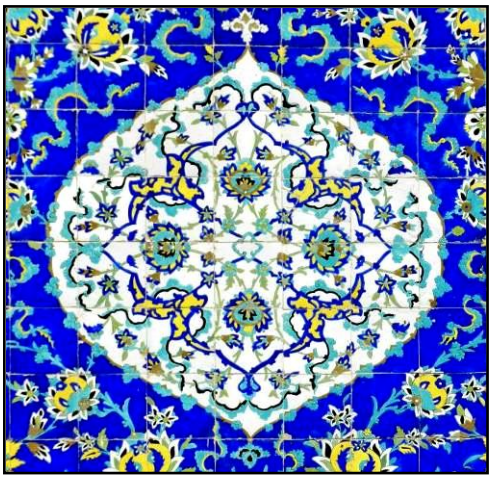


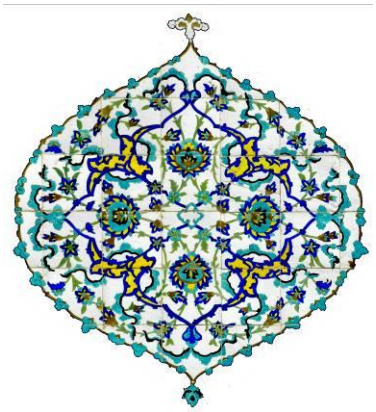


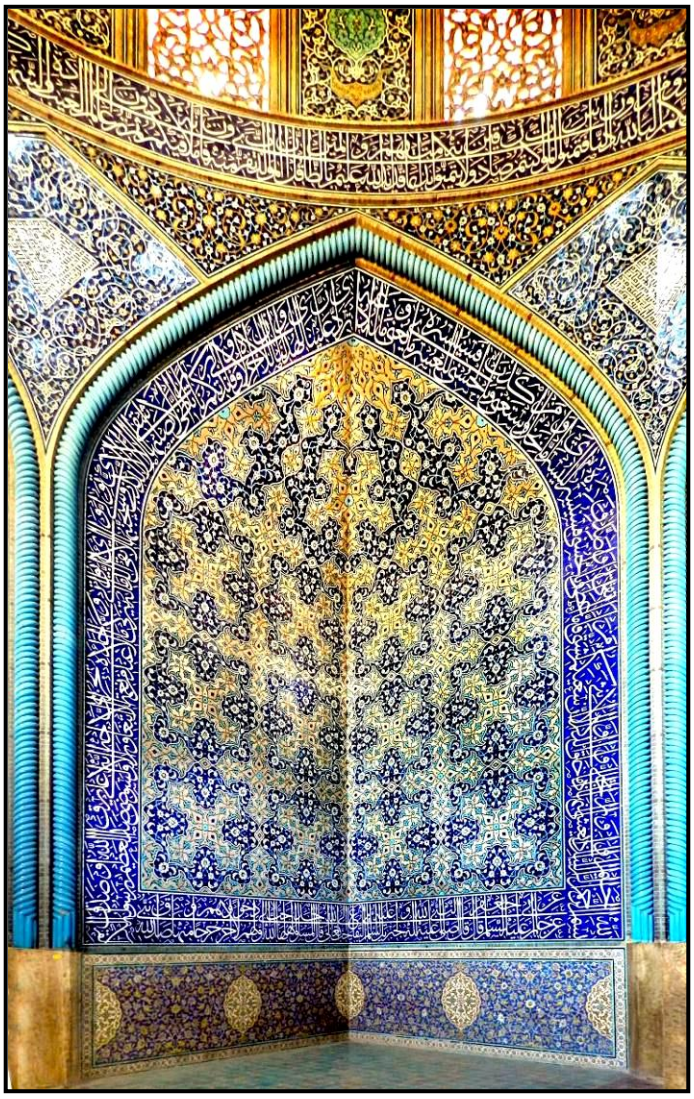


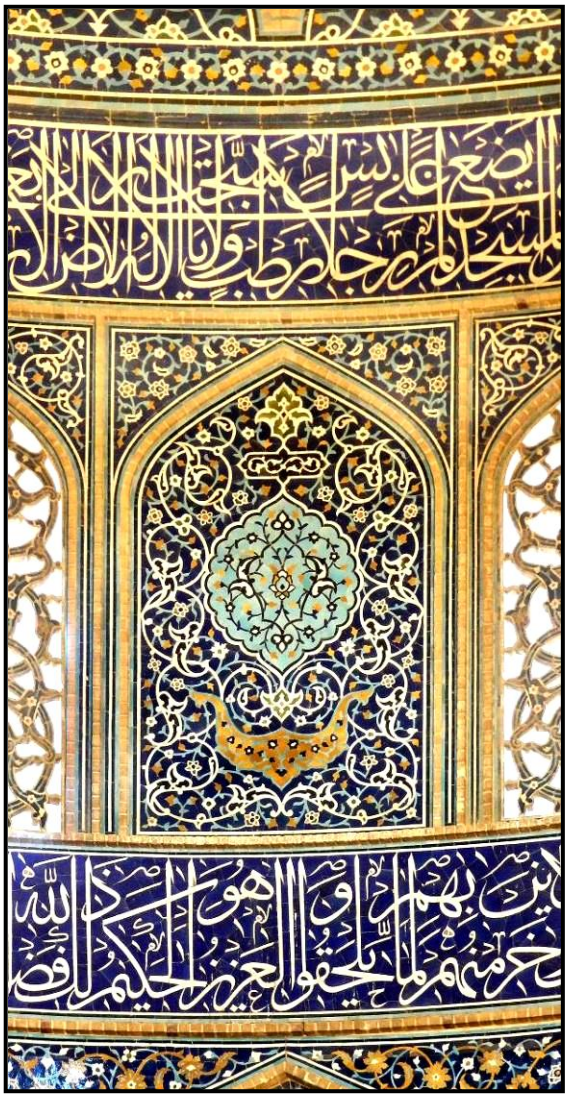


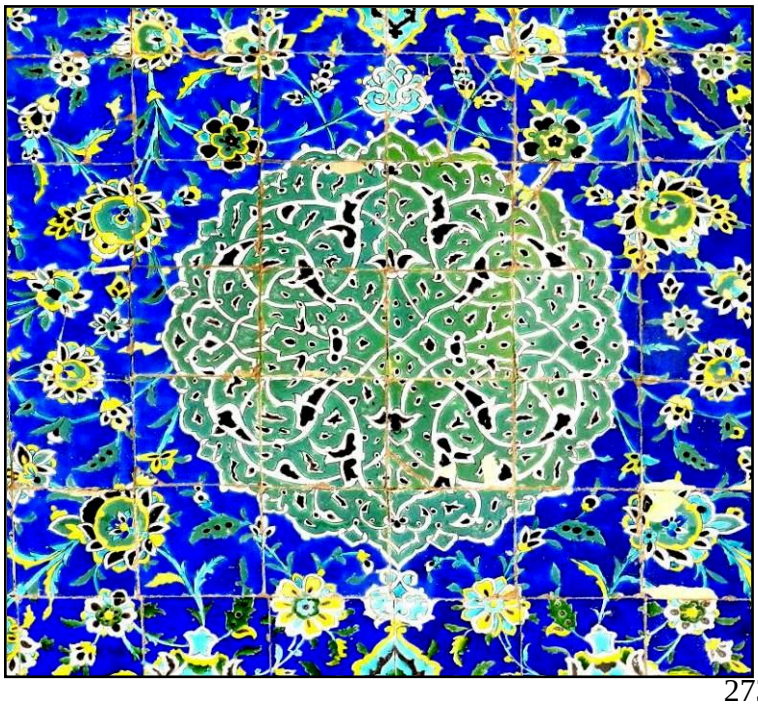


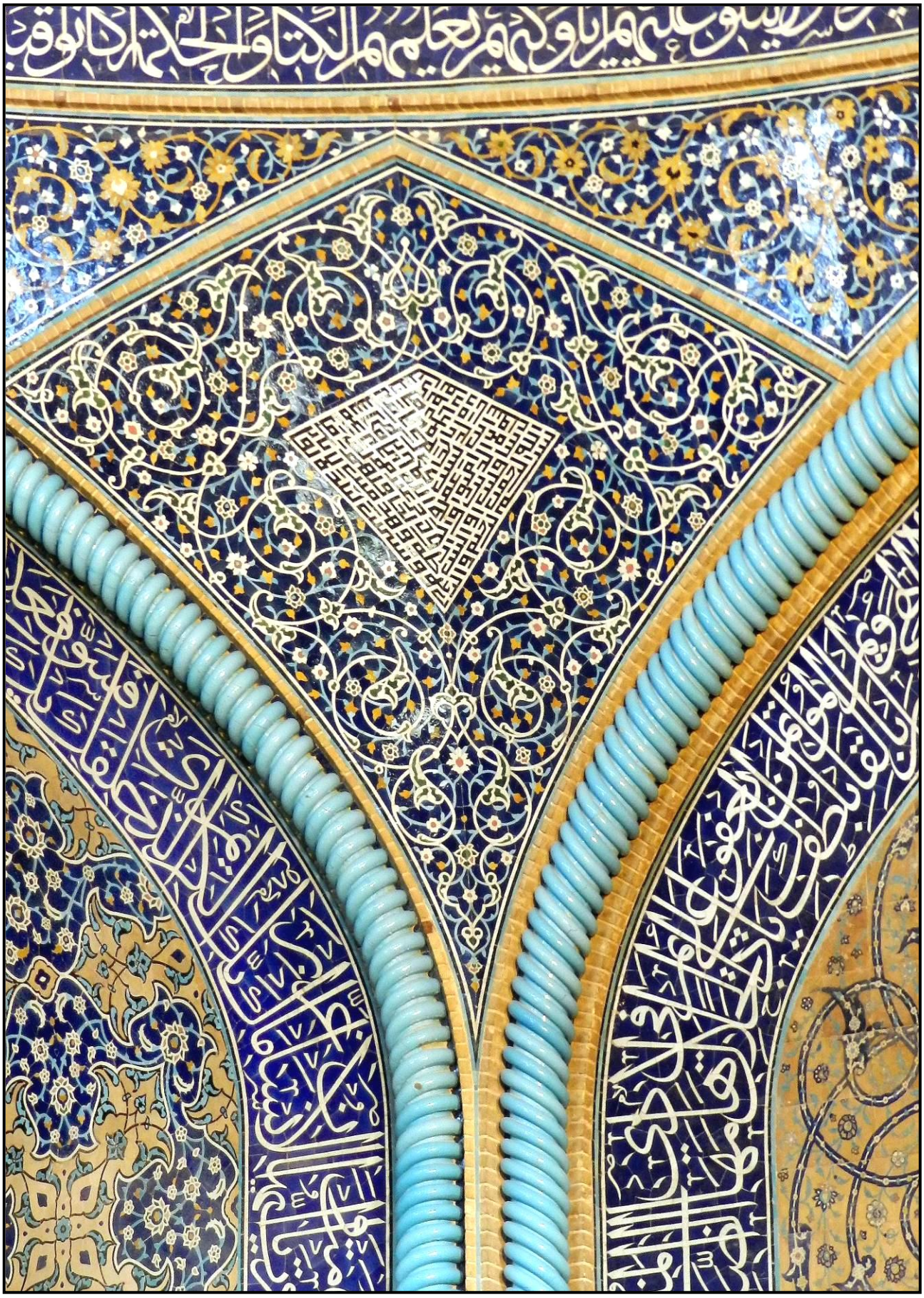


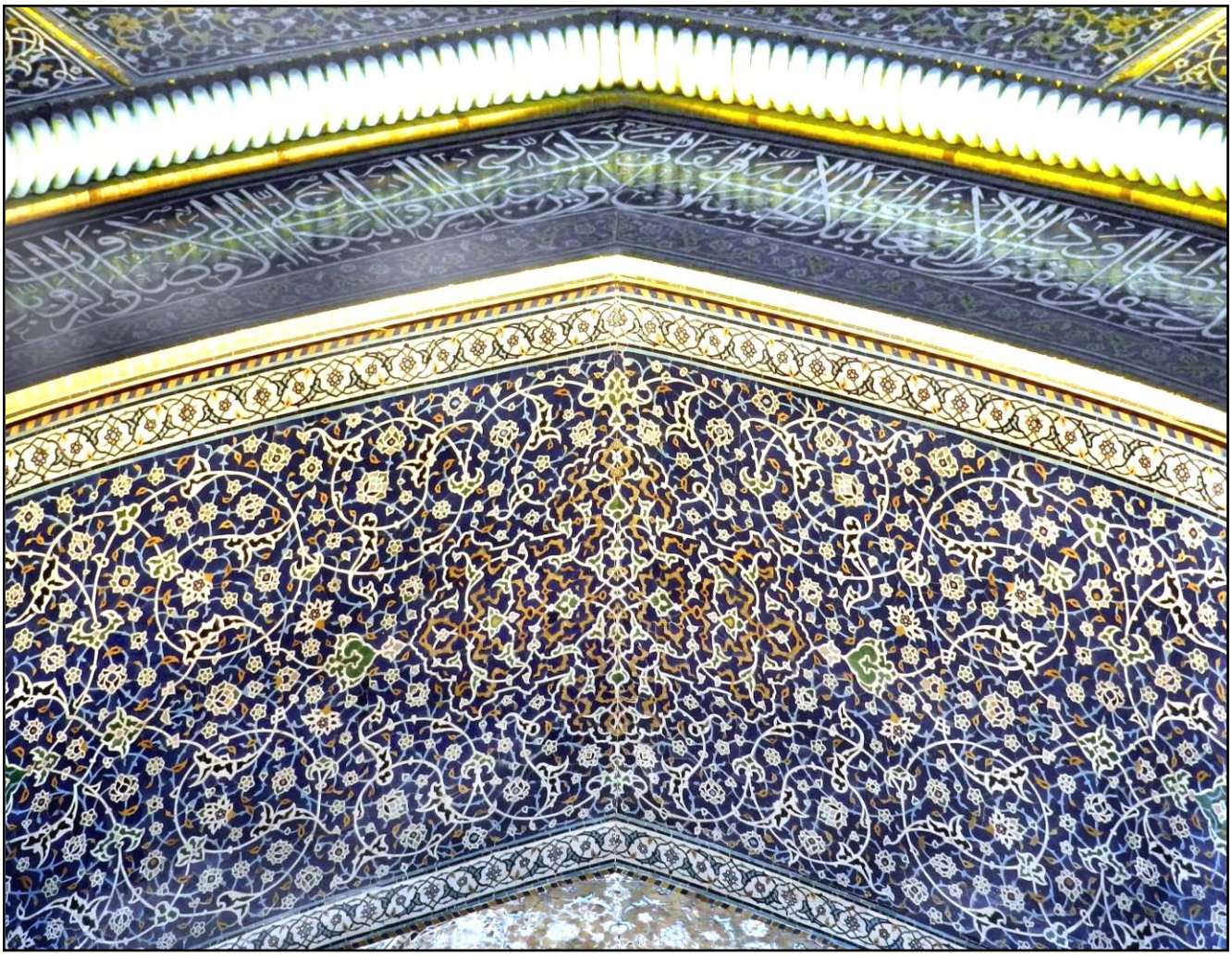












Consultez le site de l'auteur pour avoir accès à plus de 2000 photos haute résolution, près de 200 diaporamas ou vidéos et près de 200 constructions guidées, le tout agrémenté d'une musique orientale originale.

www.arabesquesgeometriques.fr/

CONTACTS

Dans le site précédent (arabesques géométriques), dans le bandeau du haut, cliquez sur « **C** » (votre avis) pour donner votre avis sur ce livre ou entrer en contact avec l'auteur.

RETOUR