Nomination of
Golestan Palace
For Inscription on the world heritage list

Executive Summary

UNESCO
World Heritage Convention
Tehran 2012
In the name of God
Introduction

Due to its geographic location, Tehran has two different climates so that it is cooler in north than in south. From a strategic point of view, it is situated along one of the most important historical routes of Iran and in fact is the intersection of the silk roads and the north-south route i.e. the spice route. Tehran is a fertile alluvial plain encircled by Alborz Mountains like a fortified castle. The Golestan Palace Complex stands within the distance between its northern foothills and its southern deserts.

Tehran is considered a historical region of Iran and before the Safavid dynasty came to power it was merely a village which gradually developed into a town during Safavid reign (960 LAH or 1553 AD).

Initially, the town had fortifications with four gates, 114 towers and five neighborhoods called: Udlajan, Sangelaj, Chaleh Meydan, Bazaar and more important than them all Arg which actually served as a governmental quarter.

The oldest part of the Arg (Golestan Palace) is Golestan garden representing the Persian Garden style and is compatible with the characteristics of the terrain and its weather. Dating back to the Safavid era, Golestan garden was also under special protection later under Zand dynasty but only under Qajar dynasty it was selected as the government centre and political capital of Iran in 1200 LAH (1785 AD) due to its appropriate strategic, defensive and geographical position (its fertility, abundant water and mild weather).

Golestan Palace which was the residence and governing base of Qajar kings was located in the northern part of the garden. Actually, two Qajar compounds were in existence at the time; the Tabriz compound called Dar-ol Khalafeh served as the residence of the crown prince (or Nayeb-ol Khalafeh) and the Tehran compound was called Dar-ol Hokumeh and served as the residence of Qajar kings. The former was demolished by the order of Pahlavi king the second and replaced by the local governor general's office. Thus, Golestan Palace can be regarded as the only complete and intact sample of Dar-ol Khalafeh still remaining from the Qajar era.

As a matter of fact, Golestan Palace is one of the most influential and prominent structures of Tehran from cultural, social and political points of view. It is actually a continuum starting from the Safavid period and going strong in Zand and Qajar eras until the Pahlavi rule.

Not only was it a governmental, recreational and residential compound, but also a centre for artistic creations as well as the origin of the architectural school of Qajar in Iran and the world. As a matter of fact, Golestan Palace served as the first film studio and the first photographer's studio of Iran as well as a location for the gathering of well known artists of the time. The reason for all the architectural and artistic developments taking place during the rule of Naser ed-Din Shah was his own artistic character. Without doubt, he was the best photographer, painter, poet and calligrapher of his time so it can be concluded that he was inherently quite familiar with the delicate soul of artists and architects as well as their cultural significance. Such a characteristic is unprecedented in other kings and rulers of that era.
Kamal-ol Molk, Aqa Lotf- Ali Suratgar, Abol-Hassan Qaffari and Mahmud Khan-e Malek-ol Shoara were among the famous painters of the time. Mirza Qolam Reza Isfahani was the most skilled calligrapher of Naseri era and Mirza Abol-Hassan-e Memar Bashi (the architect of Shams-ol Imareh), Mohammad Ibrahim Khan-e Memar Bashi and Mirza Reza Mohandes who built Dar-ol Fonun were among the master builders of that time. Moreover, the first prolific professional photographer of Naser ed -Din Shah's court was Aqa Reza Akkas Bashi who accompanied the king during his long lasting reign in many trips and rites, documenting them all.

The above mentioned artists are among the most influential ones living during Naser ed-Din Shah’s rule, a period of time which was rightfully named as the artistic age of the era following Qajar School. Another point worth mentioning is the presence of valuable art works belonging to women who have shown their skill in the fields of writing, calligraphy and other arts that prove yet other aspects of the outstanding artistic, cultural and social values of Golestan Palace. This collection in itself is deemed a unique and worthy treasury. Among these artists mention can be made of Omme Salmeh, daughter of Fat’h - Ali Shah who was the best female calligrapher of Qajar dynasty as well as Maryam Banoo, who was another brilliant gem shining in that field.

The Complex is renowned for containing a comprehensive collection of works of art and architecture belonging to the Qajar time and as a matter of fact is universally known as the Qajar era museum. Golestan Palace is a rich source of a wide variety of Iranian as well as foreign decorative and architectural arts dating back to the 18th and 19th century AD. Decorations of the compound pertain to various episodes of the last two hundred years of Iranian history until the present time. In fact, they are influenced by the trips of Qajar kings to the west and to Europe which brought about a new mixture of Iranian and European art.

These peerless decorations which also enjoy a wide variety feature stone carvings, mirror works, fretworks, paintings and especially tile works with astonishing and beautiful forms and designs. Generally, they are a collection of traditional and artistic experiments belonging to the Qajar period and before it particularly in Iran, thus they are quite noteworthy. Moreover, the art of this period is also important due to its proximity to the modern age so that many of contemporary artworks have roots in Qajar era. The strong impact of western arts manifested clearly in modern Iranian art has originated in this period of time. As a result, Golestan Palace is recognized as the prototype of the combinational art of Iran and the west.

The influential role of artistic and architectural values of ancient Iran as well as the impacts of the west on the art and architecture of the time has turned the Complex into a unique and integrated compound which has been used as an exceptional model by architects and artists in other architectural spaces belonging to different periods of time. Prominent among palaces constructed under direct impact of the art and architecture of Golestan Palace are: Masoudieh, Saheb Qaranieh, Eshrat Abad, Sorkh-e Hesar and Qasr-e yaqut all of them are in Tehran province.

Golestan Palace has been the centre of Qajar rule for more than a couple of centuries. In fact, it has served as a governmental citadel and the main residence of Qajar kings. Today, it is still standing intact representing a collection of magnificent palaces and halls. Each one of these structures is actually a unique sample of decorative arts combined with traditional and modern craftsmanship concentrated in a single garden.
Within this refreshing garden, exquisite treasures are in existence adding to the values of the Complex. Actually, it is the first example of its kind built from new materials based on the innovative architectural style resulted from the exchange of European and Iranian architecture. The Complex also presents a universal reservoir of developments taking place in the artistic and architectural structure of the 18th and 19th century AD.

Among other valuable features of Golestan Palace Complex are: Ayvān-e Takht-e Marmar which is the oldest structure within the historical fence of Tehran as well as the most prominent and the first recreational tower of Tehran called Shams-ol Imareh, or the Sun Building) which enjoys a good view of Tehran landscape from its rooftop. This is a unique and striking structure which shows a combination of traditional and western architectural characteristics unprecedented before and after the Qajar rule. Shams-ol Imareh is the first building of Tehran in which industrial construction materials such as cast iron has been used in its columns as well as in the rails of its façade. Usage of light covers based on the truss technology is important for the transfer of forces; furthermore, the skill and preciseness of the builder regarding the structural resistance of the building against earthquake forces is also remarkable. Another point to be noted is that all royal compounds throughout the world have always been fenced (in particular Iranian ones due to the introvert nature of Persian architecture). But Shams-ol Imareh is actually the first recreational tower of Iran which not only makes part of the urban body but also provides an external manifestation. In fact, it is exposed to public view and is part of the townscape.

Among other prominent properties of Golestan Palace is the Kakh-e Abyaz which from the beginning has been the workplace of successive chancellors, premiers as well as a venue for cabinet sessions. Due to the presence of Iranian political and social personalities such as: Farman Farma, Soheyli, Forughl and others until the cabinet of Mosaddegh, it has actually witnessed many historical events in Iran.

Because of the existence of five hundred thousand written documents belonging to the government in the archives of Golestan Palace, it is considered one of the most important testimonies to the political and social historic events of Iran. Yet, another historical and political building of architectural value in Iran is Khabgah (guesthouse) or Kakh-e Elizabeth which is the newest structure in Golestan Palace complex (1342 SAH or 1963 AD). Due to the hosting of many presidents, prime ministers and ambassadors of the time, here has been the scene of a major portion of historical, political and social memoirs of Iran. Among its high level guests were, Charles Andre Joseph Marie De Gaulle, the prime minister of France (1959-69), Queen Elizabeth of England and Cheng Xiao Ping, the Chinese president.

Furthermore, the Complex boasts eighty thousand museum objects and is one of the oldest and most complete museum compounds in Iran. The museum contains a unique collection of 338 hand-woven Persian carpets of which the most valuable one is the first documenting carpet of Iran whose picture has been depicted by Kamal-ol Molk, one of the greatest master painters of Iran. It must also be noted that thirty of the most precious carpets of the collection is now kept at the Carpet Museum of Iran. Among other historic artistic objects making the complex of outstanding universal value as an artwork collection are more than 1115 paintings drawn by well known local and foreign artists, the oldest public clock of the country, a collection of old military weapons (partially transferred to the
Golestan Palace

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Weaponry Museum of Saad Abad) and the last but not the least is its unrivalled jewelry treasury including items such as: Takht-e Tavus (the peacock throne), Takht-e Naderi and the Jahan Nama Globe which is a masterpiece of Jewelry making both in Iran and the world.

Additionally, the royal album house features 1040 old photo albums taken by famous photographers lived in Qajar times as well as more than four thousand single pictures in small and large sizes providing a rare and rich treasury of pictorial documents about the history and society of Iran and the world in the 18th and 19th centuries AD. This album house is indeed regarded as the second best reservoir of old photos after the album house of the Royal Museum of Britain and can be considered as one of the best resources for historical research of the time. In fact, it was founded based on documentation of great cities of Iran and abroad during the trips of Naser ed-Din Shah and Mozaffar-ed Din Shah to Europe.

The Documentation Centre of Golestan Palace is a newly established facility aimed at reorganizing and reassessing more than five hundred thousand historic records existing in Golestan Palace. The oldest documents of the centre pertain to the Teymurid period (early 7th Century LAH till late 8th century LAH) until the Safavid era (10th and 11th centuries LAH). But most of them belong to the Qajar period in particular to Naser ed-Din Shah’s rule.

Documents existing in Golestan Palace consist of items such as correspondences of kings, princes, dignitaries, governors, records of different ministries, financial documents, treaties and manuscripts including: typed, printed or hand written items, communications, scrolls, notebooks, booklets, maps, etc…each with the potential of a firsthand historical resource which can be useful for researchers and historians interested in this period of Iran's history. In this regard, one of the most important parts of Golestan Palace Complex is the reservoir of its manuscripts which despite its small area is deemed one of the oldest and richest royal libraries of Iran. In fact, it includes the royal library of Qajar era boasting more than 3200 manuscript titles including unique examples of sciences, arts, literature and calligraphy of not only Iran but also other countries. As a matter of fact, previously it was part of the royal library of Shah Abbas of Safavid dynasty coming into the possession of Naser ed-Din Shah from his predecessors. Today, it has evolved into the modern manuscript library of Golestan Palace Complex. It should be noted that due to the construction of thematic museums under Pahlavi the second, some of the objects of this collection were transferred to other museums but this has not decreased its importance among Iranian and foreign specialized museums. The area surrounding Golestan Palace Complex has also added to its significance due to the old age of elements remaining from old Tehran such as its historical Bazaar, its traditional religious centers as well as its historical neighborhoods such as Udlajan and Sangladj quarters.

Under Naser ed-Din Shah rule in 1851, the first poly technique school (Dar-ol Fonun) of Iran was built by his insightful chancellor, Mirza Taghi Khan-e Amir Kabir heralding the start of new developments in the core zone of the Complex. In fact, the construction of the school aimed at teaching modern sciences and techniques was regarded as the beginning of scientific and intellectual changes in the contemporary age throughout Iran. Moreover, at the apex of Qajar power in Iran, Takiyeh Dowlat was built next to Golestan Palace in the style of European amphitheatres. This was actually the first theatrical compound of Iran with a profound effect on its theatrical culture in particular the art of Taziyeh which is still thriving.
After the fall of the Qajar dynasty, despite the ongoing significance of Golestan Palace, its nearby areas were selected by the new government as a proper place for establishing state offices due to the importance of their central location.

Construction of important ministries such as the Internal Affairs Ministry as well as Radio Iran, the Justice Palace, the Ministry of Industries and the National Bank added to the cultural significance and richness of the vicinity of Golestan Palace. They were built by distinct architects like Gabriel Georgian and Mohsen Forughi who were among the first Iranian graduates of Bozar School in Paris. These unique and distinctive monuments belong to the architectural development era of Iran during which a transition was made from historical styles to styles influenced by the western architecture in the framework of modern architecture. Additionally, these buildings are already included in the National Heritage List of Iran providing an unequalled collection of new Iranian architecture within this area denoting the high social and political significance and value of Golestan Palace and its vicinity.
Identification of the Property

Country (and State Party if different)

Islamic Republic of Iran
State, Province, or Region

Tehran Province

Map 2. Location of the Tehran province (ICHHTO archive)
Name of Property

Golestan Palace

Photo 1. Golestan Palace and Garden
Geographical coordinates to the nearest second

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<td></td>
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Photo 2. Shams-ol Imarch
Maps and plans, showing the boundaries of the nominated property & Buffer zone

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<td>C-01 C-02</td>
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### Area of nominated property and proposed buffer zone

<table>
<thead>
<tr>
<th>Name of the nominated</th>
<th>Province/City</th>
<th>Geographical coordinates</th>
<th>Area Core zone (ha)</th>
<th>Area Buffer zone (ha)</th>
<th>Total (ha)</th>
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Textual description of the boundaries of the nominated property

Description of the core zone

The core zone line starts at the point C1 (E: 51° 25’ 8.3”, N: 35° 40’ 46.3”) at the extreme southwest corner of the palace wall. Then moving east along the southern wall of the palace, it reaches the point C2 (E: 51° 25’ 10.9”, N: 35° 40’ 45.6”) located at the northern wall of the precincts of the Judiciary Branch Building. Afterwards, it moves in the southeast direction as far as the point C3 (E: 51° 25’ 11.7”, N: 35° 40’ 44.8”) and by extending east along the palace wall, it reaches points C4 (E: 51° 25’ 16.3”, N: 35° 40’ 45.1”) and then C5 (E: 51° 25’ 17.1”, N: 35° 40’ 44.5”). Subsequently, by moving southwards it approaches the point C6 (E: 51° 25’ 16.9”, N: 35° 40’ 44”) where to its east in the backyard of Emarat-e Badgir is located point C7 (E: 51° 25’ 17.7”, N: 35° 40’ 43.7”).

Next, by moving south along the yard wall on its point of contact with the south side of the yard, the core zone line reaches point C8 (E: 51° 25’ 17.7”, N: 35° 40’ 43”) . East of this spot at the southeast corner of the yard is point C9 (E: 51° 25’ 19”, N: 35° 40’ 42.6”) .

Further, north along the yard wall of Emarat-e Badgir, the line comes to point C10 (E: 51° 25’ 19.1”, N: 35° 40’ 43.7”) and after passing through point C11 (E: 51° 25’ 20.1”, N: 35° 40’ 43.7”) on the southern side of Emarat-e Aali it continues eastwards. From this spot, it turns north along the west wall of Emarat-e Shamsol Emareh as far as points C12 (E: 51° 25’ 20.2”, N: 35° 40’ 45.2”) and C13 (E: 51° 25’ 20.3”, N: 35° 40’ 46.6”) further north. From here, it turns west reaching point C14 (E: 51° 25’ 19.6”, N: 35° 40’ 46.8”) and by moving north again the line links with point C15 (E: 51° 25’ 19.7”, N: 35° 40’ 48.6”) then by changing its direction to west, it approaches point C16 (E: 51° 25’ 18.7”, N: 35° 40’ 48.7”). Next, it extends north reaching the point C17: (E: 51° 25’ 19.4”, N: 35° 40’ 49.9”) on the northern side of the core zone.

Along the buffer zone line on the north side of the palace toward west is point C18 (E: 51° 25’ 13.8”, N: 35° 40’ 50.5”) . From this spot, the line moves south along the eastern side of the building of the Ministry of Finance museum as far as point C19 (E: 51° 25’ 11.4”, N: 35° 40’ 48.7”) then by turning west it reaches the point C20 (E: 51° 25’ 10.3”, N: 35° 40’ 48.7”) .

From the point C20 it goes southwards to rich the point C21 (E: 51° 25’ 10.5”, N: 35° 40’ 49.6”) at the northwest corner of Takht-e Marmar and links to the first point of core zone line C1 (E: 51° 25’ 8.3”, N: 35° 40’ 46.3”).
Core Zone:
- Any conservation and restoration activity in the Complex must be conducted according to programs and plans approved by ICIIHTO.
- Cutting historical trees is strictly prohibited.
- Installing any urban facilities and equipments, vibrating and polluting instruments, poles and the like which can damage the core zone is banned.
- Supplementary plans regarding Illumination, electronic protection as well as mechanical and electronic utilities must be done only after the approval of the plan by ICIIHTO.
Description of the Buffer Zone

Generally, the buffer zone line of Golestan Palace is bounded on the north by Soor Esrafeel Street, on the south by the Panzdah-e of Khordad Street, on the west by Khayam Street and on the east by Naser Khosro Street.

Actually, the line begins at the south east from the building of Kosar Qarz-ol Hasaneh on the Panzdah-e Khordad Street at the point: B1 (E: 51° 25’ 21.80”, N: 35° 40’ 37.18”). After passing through the first commercial units, the buffer zone line moves northwards to point B2 (E: 51° 25’ 22.13”, N: 35° 40’ 39.55”) located in Khadem Alley. This is the first alley of Naser Khosro Street on the right and moving still further north it reaches the point B3 (E: 51° 25’ 22.26”, N: 35° 40’ 41.66”) at the end of Moattar shopping center. Then the line continues in the northern direction and after passing Saray-e Saqqa Bashi reaches Marvi Alley at the point: B4 (E: 51° 25’ 22.27”, N: 35° 40’ 43.64”) and after crossing Marvi Alley passes through the east and north of Marvi Square at a depth of one unit.

Point B5 (E: 51° 25’ 22.68”, N: 35° 40’ 44.58”) is located in Saray-e Naseri Alley. The buffer zone line extends from this point northwards into the eastern fabric of Naser Khosro Street as far as point B6 (E: 51° 25’ 22.33”, N: 35° 40’ 46.65”) at the end of Toyserkani Alley. Afterwards, the line inclines toward northwest and reaches point: B7 (E: 51° 25’ 22.30”, N: 35° 40’ 47.69”) located at the first corner of Parto Alley. Still extending north the line reaches the point: B8 (E: 51° 25’ 22.62”, N: 35° 40’ 49.28”) situated at a depth of one unit inside Hajj Nayeb Alley.

Then moving north from this point and keeping one unit on the eastern side of the street, the buffer zone line first reaches the point: B9 (E: 51° 25’ 22.03”, N: 35° 40’ 50.49”) located at the beginning of Khorasaniha Alley. Then after passing through the point B10 (E: 51° 25’ 22.12”, N: 35° 40’ 52.11”) in Khoda Bandelu Alley, point B11 (E: 51° 25’ 22.52”, N: 35° 40’ 53.15”) in Noor Alley and point B12 (E: 51° 25’ 22.23” , N: 35° 40’ 50.62”) in Emami Alley, it reaches the point B13 (E: 51° 25’ 22.16”, N: 35° 40’ 52.08”). At this spot, Emam Jomeh Alley begins. Here the line crosses the alley and moves north along the eastern front of Naser Khosro Street and reaches the point B14 (E: 51° 25’ 21.92”, N: 35° 40’ 52.67”) in a vertical direction. This point is located at the start of the sidewalk of Soor Esrafeel Street from west.

 Afterwards, the buffer zone line extends west alongside the outer edge of the sidewalk of Soor Esrafeel Street and links perpendicularly with the sidewalk edge of Khayam Street where point B15 (E: 51° 25’ 4.21”, N: 35° 40’ 57.46”) exists. From this point its extension continues south along the outer edge of the sidewalk of Khayam Street as far as point B16 (E: 51° 25’ 1.65”, N: 35° 40’ 41.21”) at Galu Bandak Intersection. From here, the line moves east along the outer edge of the sidewalk of the Panzdah-e Khordad Street as far as the starting point B1.
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Buffer Zone:
- Improving the following structures is necessary after obtaining permit in accordance with the plan sanctioned by ICHRHTO, the Ministry of Finance buildings as well as those related to the Department of Interior, Radio, the Public Revolutionary Court, Bandar Branch of Bank-e Melli, Isfahan Bank mosque and school, Synagogue, and the outer opposite of which have architectural and historical values.
- The building of the Foreign Investment Administration of the Ministry of Finance must be preserved in its current condition. Moreover, no addition to its overlap or facade is allowed.
- Due to the presence of part of the historical garden space on the northern side of the Foreign Investment Administration of the Ministry of Finance, planting new plane trees and preserving present historical trees is necessary.
- The building standing in between Takhte-Marmar and the northern wing of the foreign investment. Administration of the Ministry of Finance must be preserved at its current condition. Also, any additions, facade-makings, repairs and changes in the building should be done after agreeing a permit based on the plan approved by ICHRHTO.
- Within the short-time plan, buildings of the police station,

Map 4. Buffer zone
Justification

Statement of Outstanding Universal Value

The Golestan Palace complex (Rose Garden Palace) is located in the old centre of Tehran, Iran, originally part of the Arg, i.e. the walled Citadel of the town.

Presentation and Qualities

The history of Golestan Palace follows the history of the city of Tehran. This city was one of the residences of the Safavid dynasty in the 16th century, and the first defense walls were built at that time. The Arg (500 × 800m) was part of the northern section of the old town. During the Zand dynasty, in late 18th century, the Arg became subject to renovation, and the first part of the Golestan Palace, the so-called Divan Khaneh, was built into the existing Persian garden from Safavid period. When the Qajar dynasty came to power, in 1785, they chose Tehran as the Capital of the country, and Golestan Palace as their residence and the centre of administration.

Tehran retained its traditional form until the mid 19th century, when the Qajar kings decided to start a renovation process, aiming at modernization and strengthening of the country and its political status. New fortifications were built in the second half of the 19th century, allowing the city to expand. The old walls were demolished. Models for the new architecture and planning policies were searched from Western countries, and integrated with Persian traditional forms and techniques.

As part of this process, the Golestan Palace complex also came under renovation. The present main building of the Palace was completed in 1874, and the traditional Persian gardens, earlier divided, were now merged into one, later also joined with the western part, forming the Palace complex as it exists today. The rest of the old Arg was gradually replaced with new governmental buildings. Golestan Palace is in fact the only intact complex which bears an exceptional testimony to the most influential political and cultural events of Iran during the 18th and 19th centuries.

Being one of the most influential and prominent monuments of Tehran in terms of cultural, social and political significance, the Golestan Palace complex is composed of seventeen buildings of different ages: palaces, halls, and museums surrounding the large Persian garden layout. The buildings are richly ornate with marbles, mirror works, paintings and tile works with illustrations and motifs representing a considerable variety of historic, cultural and natural themes.
The tile works of Golestan Palace have created a magnificent composition unprecedented in the art and architecture of Iran and the world because they are unique not only regarding theme variety (personification, storytelling, landscape making and depicting legends) but also concerning their craftsmanship, materials composition. Generally, innovation of Qajar artists and architects has turned Golestan Palace into a peerless masterpiece showcasing the creative ingenuity and artistic sense of human being.
Photo 4. Various peerless tiles work
The refreshing garden and the exquisite treasures add to the values of the Palace. Each building of the Golestan Palace complex is a unique example of architecture and decorative arts combined with traditional and modern craftsmanship. Talar-e Salam for instance, is considered as one of the largest royal halls of Iranian palaces. It has been built of masonry (brick) arches with an approximate area of 877 square meters measures 10.44 meters in width and 10.88 meters in height. Its huge but rather delicate structure stands on 80 by 140 cm columns. Such an innovation in using delicate brick columns is unprecedented in periods both before and after its construction.

And also the first urban landmark (in its modern concept) was constructed in the Golestan Palace (Shams-ol Imareh) with regarding architectural decorative arts, it is considered as an outstanding example of Iranian Neo- Baroque style.
The Golestan Palace ensemble is the first example of its kind in Iran to be built in new materials, and based on innovative use of Iranian architectural features in terms of form and space, mixed with contemporary European influences. As a result, the Palace complex bears testimony to the processes taking place in the development and modernization of arts and architecture from the 18th to 19th centuries.

The Golestan Palace complex is an outstanding example of the successful integration of traditional Persian crafts and architectural forms from earlier periods, such as Safavid dynasty, with Western influences. It is the most complete example in existence of royal architecture from the Qajar dynasty with holding the essence of the Persian arts through the history and also is the hub of creation, expansion and development of Iranian contemporary art. The influential role of artistic and architectural qualities of ancient Iran as well as the impacts of the west on the arts and architecture turned the complex into a unique and integrated compound as well as an exceptional model for architects and artists, a prominent new prototype in art and architecture.

Photo 7. Huge brick arches in Talar-e Salam
The collection of artworks depict in a creative and unique manner, Iranian narrations, ideas, beliefs, traditions and legends.

In this collection the developmental course of Iranian art and literature as well as its social, cultural and political events are showcased in an interesting way during various historical episodes both before and after Islam in particular during the rule of Achaemenid, Parthian, Sassanid, Safavid and Zand dynasties in this country.

These creative artworks are the product of pioneer and famous Iranian artists, architects, painters and calligraphers. They are presented in the framework of a variety of arts such as miniatures, paintings, calligraphies and tile works expressing ancient Iranian epics and beliefs like: stories about ancient Iranian kings, topics of Shahnameh of Ferdowsi as well as collected works of other Iranian poets. As a matter of fact, they demonstrate the continuum of Iranian intangible heritage until the 19th century AD. Actually, the art school emerged in Golestan Palace serves as the prototype for contemporary literary and artistic schools of Iran.
Photo 9. Unique calligraphy in manuscript treasure of Golestan Palace
Criteria under which inscription is proposed and justification for inscription under these criteria

Summary of qualities

Golestan Palace is the most intact royal ensemble as well as the most significant artistic and architectural masterpiece of Qajars in the world. It serves as the founder of the modern school of Iranian architectural and artistic school in that period under the impact of the west. Moreover, it acts as an artistic and architectural reference for future monuments and ensembles. Having creative designs, complicated techniques, artistic variety in museum objects and architectural decorations as well as being the scene of important political events and interactions has made Golestan Palace unique among governmental compounds belonging to Qajar period. Therefore, the complex is proposed for inscription in the world heritage list under criteria (i), (ii), (iii) & (iv).
Criteria under which inscription is proposed

Criterion (i): Represent a masterpiece of human creative genius;

The Golestan Palace complex is an exceptional artistic achievement, a masterpiece that integrates Persian traditional crafts and contemporary ideas from the West, creating a new style in Persian art and architecture. This is characterized by a great variety and exquisite craftsmanship involving, for example, the combined use of stone carvings, paintings, ceramic tiles, stuccowork and mirrors. It represents remarkable innovation in introducing landscape painting and figurative motives and narratives in a way never seen before.

Photo 11. Various decoration in Shams-ol Imareh
Justification for Inscription

Photo 12. Marble and tile work in Golestan Palace

Photo 13. Various decorative arts in Talar-e Bradi
Criterion (ii): Exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design;

The Golestan Palace complex exhibits an important interchange of values and influences, from the 18th to the early 20th centuries between the traditional Persian arts and crafts, and European architecture and technology which had a considerable influenced on the Iranian contemporary art and architecture. This period witnessed the first official visits of the Persian Kings in Europe, accompanied and followed by cultural, educational and scientific contacts. This interchange of values and the acquired models were reflected in the processes of modernization of the society and of the State.
Criterion (iii): To bear a unique or at least exceptional testimony to a cultural tradition or to a civilization that is living or which has disappeared;

The Golestan Palace bears exceptional testimony to the important political and cultural processes taking place in the development and modernization of Persia, reflected in the new arts and architecture under Qajar and Pahlavi dynasties. The period is marked by major historical events, for which the Golestan Palace became the prime venue, a part of the political and social memory of Iran and the world.

Photo 15. Tile works with narration themes
Criterion (iv): Be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;

Golestan Palace is a prime example and a prototype of the arts and architecture in a significant period in Persia, throughout the 19th century when the society was subject to processes of modernization. The influential role of artistic and architectural values of ancient Persia as well as the contemporary impacts of the West on the arts and architecture were integrated into a unique compound with a new artistic identity, an outstanding new prototype in arts and architecture in a significant transitional period.

Photo 16. Ayvān-e Takht-e Marmar
Authenticity and Integrity
The Golestan Palace complex is the result of a building process that lasted more than three centuries. The buildings and gardens that today form the ensemble represent the different phases of the process, extending from the 16th to the early 20th centuries. An outcome of the process has also been the renovation and/or removal of older structures until the condition at the beginning of the 20th century. While each building has its intrinsic authenticity, reflecting the phases of construction, the overall integrity of the Palace complex, in its present form, is achieved through historical evolution. At the same time, the external setting of the Palace has been subject to modernizations and changes, resulting from the development of the present-day Tehran.

Protection and Management
Cultural Heritage Base of Golestan Palace is responsible for management, protection, conservation, restoration, documentation and research activities. It is among the first historic monuments inscribed in the Iranian National List of Monuments (No: 417). Accordingly, all the conservation and restoration activities carried out within and for the site are legally under the supervision of ICHHTO. Also, regulations regarding the core and buffer zones of the ensemble have been included in the Master plan of Tehran city, so all the relevant organizations are obliged to fully abide by them.

Desired State of Conservation
Golestan Palace comprises several parts. A general survey shows that the majority of its constituent parts are in optimal condition through conservation and maintenance perspective. According to well-documented reports available, different sections of the palace have gone under restoration work which is an ongoing process in some parts. With the help of experts in various fields, Golestan Palace base has formed a group for controlling the status of different parts of the ensemble through monitoring.
Contact information and responsible authorities

The Office of Deputy for Cultural Heritage of Iranian Cultural Heritage, Handicrafts and Tourism Organization
Golestan Palace, Panzdah Khordad Sq, Tehran, Iran,
Box: 1114943361
Tel: (+98) 21 – 33 95 3005
Fax: (+98) 21 – 33 95 3005

Mr. Masoud Alavian Sadr
Deputy of Cultural Heritage and Inscription of Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO)

E-mail: Masoud_alavian@yahoo.com
Tel: (+98) 21 – 33 95 3000
Fax: (+98) 21 – 33 90 4448
Mobile: (+98) 914 549 615

Ms. Dr. Atusa Momeni
Director General Inscription of Cultural, Natural and Historical Bureau of ICHHTO

E-mail: Atusa.Momeni@yahoo.com
Tel: (+98) 21 – 33 95 3000
Fax: (+98) 21 – 33 90 4448
Mobile: (+98) 912 281 0951

Preparer
Mohammad Hassan Talebian, PhD
E-mail: mh.talebian@gmail.com
Tel: (+98) 21 – 33 95 3005
Fax: (+98) 21 – 33 95 3005
Mobile: (+98) 912 424 80 22

Official Local Institution/Agency
Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO)

Official Web address
Www. ICHHTO.ir
www.iranmiras.ir

Director of the Golestan Palace Base
Masoud Sharifi,
Telephone: +989122153756
E-mail: m.sharifi@golestsnpalace.ir
Nomination of 
Golestan Palace 
For Inscription on the world heritage list

REPORT

UNESCO
World Heritage Convention
Tehran 2012
In the name of God
Introduction

Due to its geographic location, Tehran has two different climates so that it is cooler in north than in south. From a strategic point of view, it is situated along one of the most important historical routes of Iran and in fact is the intersection of the silk roads and the north-south route i.e. the spice route. Tehran is a fertile alluvial plain encircled by Alborz Mountains like a fortified castle. The Golestan Palace complex stands within the distance between its northern foothills and its southern deserts.

Tehran is considered a historical region of Iran and before the Safavid dynasty came to power it was merely a village which gradually developed into a town during Safavid reign (960 LAH or 1553 AD).

Initially, the town had fortifications with four gates, 114 towers and five neighborhoods called: Udlajan, Sangelaj, Chaleh Meydan, Bazaar and more important than them all Arg which actually served as a governmental quarter.

The oldest part of the Arg (Golestan Palace) is Golestan garden representing the Persian Garden style and is compatible with the characteristics of the terrain and its weather. Dating back to the Safavid era, Golestan garden was also under special protection later under Zand dynasty but only under Qajar dynasty it was selected as the government centre and political capital of Iran in 1200 LAH (1785 AD) due to its appropriate strategic, defensive and geographical position (its fertility, abundant water and mild weather).

Golestan Palace which was the residence and governing base of Qajar kings was located in the northern part of the garden. Actually, two Qajar compounds were in existence at the time; the Tabriz compound called Dar-ol Khalafeh served as the residence of the crown prince (or Nayeb-ol Khalafeh) and the Tehran compound was called Dar-ol Hokumeh and served as the residence of Qajar kings. The former was demolished by the order of Pahlavi king the second and replaced by the local governor general's office. Thus, Golestan Palace can be regarded as the only complete and intact sample of Dar-ol Khalafeh still remaining from the Qajar era.

As a matter of fact, Golestan Palace is one of the most influential and prominent structures of Tehran from cultural, social and political points of view. It is actually a continuum starting from the Safavid period and going strong in Zand and Qajar eras until the Pahlavi rule.

Not only was it a governmental, recreational and residential compound, but also a centre for artistic creations as well as the origin of the architectural school of Qajar in Iran and the world. As a matter of fact, Golestan Palace served as the first film studio and the first photographer's studio of Iran as well as a location for the gathering of well known artists of the time. The reason for all the architectural and artistic developments taking place during the rule of Naser ed-Din Shah was his own artistic character. Without doubt, he was the best photographer, painter, poet and calligrapher of his time so it can be concluded that he was inherently quite familiar with the delicate soul of artists and architects as well as their cultural significance. Such a characteristic is unprecedented in other kings and rulers of that era.
Kamal-ol Molk, Aqa Lotf- Ali Suratgar, Abol-Hassan Qaffari and Mahmud Khan-e Malek-ol Shoara were among the famous painters of the time. Mirza Qolam Reza Isfahani was the most skilled calligrapher of Naseri era and Mirza Abol-Hassan-e Memar Bashi (the architect of Shams-ol Imareh), Mohammad Ibrahim Khan-e Memar Bashi and Mirza Reza Mohandes who built Dar-ol Fonun were among the master builders of that time. Moreover, the first prolific professional photographer of Naser ed-Din Shah’s court was Aqa Reza Akkas Bashi who accompanied the king during his long lasting reign in many trips and rites, documenting them all.

The above mentioned artists are among the most influential ones living during Naser ed-Din Shah’s rule, a period of time which was rightfully named as the artistic age of the era following Qajar School. Another point worth mentioning is the presence of valuable art works belonging to women who have shown their skill in the fields of writing, calligraphy and other arts that prove yet other aspects of the outstanding artistic, cultural and social values of Golestan Palace. This collection in itself is deemed a unique and worthy treasury. Among these artists mention can be made of Omme Salmeh, daughter of Fat’h- Ali Shah who was the best female calligrapher of Qajar dynasty as well as Maryam Banoo, who was another brilliant gem shining in that field.

The complex is renowned for containing a comprehensive collection of works of art and architecture belonging to the Qajar time and as a matter of fact is universally known as the Qajar era museum. Golestan Palace is a rich source of a wide variety of Iranian as well as foreign decorative and architectural arts dating back to the 18th and 19th century AD. Decorations of the compound pertain to various episodes of the last two hundred years of Iranian history until the present time. In fact, they are influenced by the trips of Qajar kings to the west and to Europe which brought about a new mixture of Iranian and European art.

These peerless decorations which also enjoy a wide variety feature stone carvings, mirror works, fretworks, paintings and especially tile works with astonishing and beautiful forms and designs. Generally, they are a collection of traditional and artistic experiments belonging to the Qajar period and before it particularly in Iran, thus they are quite noteworthy. Moreover, the art of this period is also important due to its proximity to the modern age so that many of contemporary artworks have roots in Qajar era. The strong impact of western arts manifested clearly in modern Iranian art has originated in this period of time. As a result, Golestan Palace is recognized as the prototype of the combinational art of Iran and the west.

The influential role of artistic and architectural values of ancient Iran as well as the impacts of the west on the art and architecture of the time has turned the complex into a unique and integrated compound which has been used as an exceptional model by architects and artists in other architectural spaces belonging to different periods of time. Prominent among palaces constructed under direct impact of the art and architecture of Golestan Palace are: Masoudieh, Saheb Qaranieh, Eshrat Abad, Sorkh-e Hesar and Qasr-e yaqut all of them are in Tehran province.

Golestan Palace has been the centre of Qajar rule for more than a couple of centuries. In fact, it has served as a governmental citadel and the main residence of Qajar kings. Today, it is still standing intact representing a collection of magnificent palaces and halls. Each one of these structures is actually a unique sample of decorative arts combined with traditional and modern craftsmanship concentrated in a single garden.
Within this refreshing garden, exquisite treasures are in existence adding to the values of the complex. Actually, it is the first example of its kind built from new materials based on the innovative architectural style resulted from the exchange of European and Iranian architecture. The complex also presents a universal reservoir of developments taking place in the artistic and architectural structure of the 18th and 19th century AD.

Among other valuable features of Golestan Palace complex are: Ayvān-e Takht-e Marmar which is the oldest structure within the historical fence of Tehran as well as the most prominent and the first recreational tower of Tehran called Shams-ol Imareh, or the Sun Building) which enjoys a good view of Tehran landscape from its rooftop. This is a unique and striking structure which shows a combination of traditional and western architectural characteristics unprecedented before and after the Qajar rule. Shams-ol Imareh is the first building of Tehran in which industrial construction materials such as cast iron has been used in its columns as well as in the rails of its façade. Usage of light covers based on the truss technology is important for the transfer of forces; furthermore, the skill and preciseness of the builder regarding the structural resistance of the building against earthquake forces is also remarkable. Another point to be noted is that all royal compounds throughout the world have always been fenced (in particular Iranian ones due to the introvert nature of Persian architecture). But Shams-ol Imareh is actually the first recreational tower of Iran which not only makes part of the urban body but also provides an external manifestation. In fact, it is exposed to public view and is part of the townscape.

Among other prominent properties of Golestan Palace is the Kakh-e Abyaz which from the beginning has been the workplace of successive chancellors, premiers as well as a venue for cabinet sessions. Due to the presence of Iranian political and social personalities such as: Farman Farma, Soheyli, Forughi and others until the cabinet of Mosaddegh, it has actually witnessed many historical events in Iran.

Because of the existence of five hundred thousand written documents belonging to the government in the archives of Golestan Palace, it is considered one of the most important testimonies to the political and social historic events of Iran. Yet, another historical and political building of architectural value in Iran is Khabgah (guesthouse) or Kakh-e Elizabeth which is the newest structure in Golestan Palace complex (1342 SAH or 1963 AD). Due to the hosting of many presidents, prime ministers and ambassadors of the time, here has been the scene of a major portion of historical, political and social memoirs of Iran. Among its high level guests were, Charles Andre Joseph Marie De Gaulle, the prime minister of France (1959-69), Queen Elizabeth of England and Cheng Xiao Ping, the Chinese president.

Furthermore, the complex boasts eighty thousand museum objects and is one of the oldest and most complete museum compounds in Iran. The museum contains a unique collection of 338 hand-woven Persian carpets of which the most valuable one is the first documenting carpet of Iran whose picture has been depicted by Kamal-ol Molk, one of the greatest master painters of Iran. It must also be noted that thirty of the most precious carpets of the collection is now kept at the Carpet Museum of Iran. Among other historic artistic objects making the complex of outstanding universal value as an artwork collection are more than 1115 paintings drawn by well known local and foreign artists, the oldest public clock of the country, a collection of old military weapons (partially transferred to the
Weaponry Museum of Saad Abad) and the last but not the least is its unrivalled jewelry treasury including items such as: Takht-e Tavus (the peacock throne), Takht-e Naderi and the Jahan Nama Globe which is a masterpiece of Jewelry making both in Iran and the world.

Additionally, the royal album house features 1040 old photo albums taken by famous photographers lived in Qajar times as well as more than four thousand single pictures in small and large sizes providing a rare and rich treasury of pictorial documents about the history and society of Iran and the world in the 18th and 19th centuries AD. This album house is indeed regarded as the second best reservoir of old photos after the album house of the Royal Museum of Britain and can be considered as one of the best resources for historical research of the time. In fact, it was founded based on documentation of great cities of Iran and abroad during the trips of Naser ed-Din Shah and Mozaffar-ed Din Shah to Europe.

The Documentation Centre of Golestan Palace is a newly established facility aimed at reorganizing and reassessing more than five hundred thousand historic records existing in Golestan Palace. The oldest documents of the centre pertain to the Teymurid period (early 7th Century LAH till late 8th century LAH) until the Safavid era (10th and 11th centuries LAH). But most of them belong to the Qajar period in particular to Naser ed-Din Shah's rule.

Documents existing in Golestan Palace consist of items such as correspondences of kings, princes, dignitaries, governors, records of different ministries, financial documents, treaties and manuscripts including: typed, printed or hand written items, communications, scrolls, notebooks, booklets, maps, etc…each with the potential of a firsthand historical resource which can be useful for researchers and historians interested in this period of Iran's history. In this regard, one of the most important parts of Golestan Palace complex is the reservoir of its manuscripts which despite its small area is deemed one of the oldest and richest royal libraries of Iran. In fact, it includes the royal library of Qajar era boasting more than 3200 manuscript titles including unique examples of sciences, arts, literature and calligraphy of not only Iran but also other countries. As a matter of fact, previously it was part of the royal library of Shah Abbas of Safavid dynasty coming into the possession of Naser ed-Din Shah from his predecessors. Today, it has evolved into the modern manuscript library of Golestan Palace complex. It should be noted that due to the construction of thematic museums under Pahlavi the second, some of the objects of this collection were transferred to other museums but this has not decreased its importance among Iranian and foreign specialized museums. The area surrounding Golestan Palace complex has also added to its significance due to the old age of elements remaining from old Tehran such as its historical Bazaar, its traditional religious centers as well as its historical neighborhoods such as Udlajan and Sangladj quarters.

Under Naser ed-Din Shah rule in 1851, the first poly technique school (Dar-ol Fonun) of Iran was built by his insightful chancellor, Mirza Taghi Khan-e Amir Kabir heralding the start of new developments in the core zone of the complex. In fact, the construction of the school aimed at teaching modern sciences and techniques was regarded as the beginning of scientific and intellectual changes in the contemporary age throughout Iran. Moreover, at the apex of Qajar power in Iran, Takiyeh Dowlat was built next to Golestan Palace in the style of European amphitheatres. This was actually the first theatrical compound of Iran with a profound effect on its theatrical culture in particular the art of Taziyeh which is still thriving.
After the fall of the *Qajar* dynasty, despite the ongoing significance of Golestan Palace, its nearby areas were selected by the new government as a proper place for establishing state offices due to the importance of their central location.

Construction of important ministries such as the Internal Affairs Ministry as well as Radio Iran, the Justice Palace, the Ministry of Industries and the National Bank added to the cultural significance and richness of the vicinity of Golestan Palace. They were built by distinct architects like *Gabriel Georgian* and *Mohsen Foroughi* who were among the first Iranian graduates of Bozar School in Paris. These unique and distinctive monuments belong to the architectural development era of Iran during which a transition was made from historical styles to styles influenced by the western architecture in the framework of modern architecture. Additionally, these buildings are already included in the National Heritage List of Iran providing an unequalled collection of new Iranian architecture within this area denoting the high social and political significance and value of Golestan Palace and its vicinity.
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Identification of the property
Chapter 1: Identification of the Property

1.a. Country (and State Party if different)

Islamic Republic of Iran
1.b. State, Province, or Region

Tehran Province

Map 1-1. Location of the Tehran province (ICHHTO archive)
1.c. Name of Property

Golestan Palace

Photo 1-1. Golestan palace and garden
1.d. Geographical coordinates to the nearest second

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<th>Geographical Coordinates</th>
<th>Map Ref</th>
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<td>II-01</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>II-02</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>II-03</td>
</tr>
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</table>
1.e. Maps and plans, showing boundaries of the nominated property and buffer zones

Please see maps in map vol.

<table>
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<th>Map Title</th>
<th>Map ref.</th>
<th>No.</th>
<th>Map Title</th>
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<td>Introduction</td>
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<td>6</td>
<td>Shams ol-Imareh</td>
<td>D-01, D-02, D-03, D-04, D-05, D-06, D-07, D-08, D-09, D-10</td>
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<td>C-01, C-02</td>
<td>-</td>
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1.f. Area of nominated property and proposed buffer zone

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<thead>
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<th>Name of the nominated property</th>
<th>Province/City</th>
<th>Geographical coordinates</th>
<th>Area Core zone (ha)</th>
<th>Area Buffer zone (ha)</th>
<th>Total (ha)</th>
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<td>26.2</td>
<td>31.5</td>
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Identification of the Property

Map 1-2. Buffer Zone
Identification of the Property

Buffer Zone:
- Improving the following structures is necessary after obtaining permit in accordance with the plan sanctioned by ICHRFO, the Ministry of Finance buildings as well as those related to the Department of Justice, Radio the Islamic Revolutionary Court, Bazar branch of Bank Melli, Hakim Banisad mosque and school, Sane-ye Firdosi and the nearby opposite it which have architectural and historical value.
- The building of the Foreign Investment Administration of the Ministry of Finance must be preserved in its current condition. Moreover, no addition to its rooftop or façade is allowed.
- Due to the presence of parts of the historical garden space on the northern side of the Foreign Investment Administration of the Ministry of Finance, planting new plane trees and preserving present historical trees is necessary.
- The building standing in between Takhte Marmar and the northern wing of the Foreign Investment Administration of the Ministry of Finance must be preserved at its current condition. Also, any additions, façade-making, repairs and changes in the building should be done after acquiring a permit based on the plan approved by ICHRFO.
- Within the short time plan, buildings of the police station,

Table:

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Map 1-3, Core Zon
Chapter 2: Description

2.a. Description of Property

Tehran (Persian: تهران Tehrān;), sometimes spelled Teheran, is the capital of Iran and Tehran Province. It is also Iran's largest urban area and city, and one of the largest cities in Western Asia and Southern Asia and is located between 51° 2' to 51° 36' E longitudes and 35° 34' to 35° 50' N latitude and 1190 meters above the sea level and is center of Tehran Province. It is in the north of Iran, and on the south of Alborz Mountain Range. Of the thirteen million population of the province, 8,429,807 persons live in the city of Tehran. The highlands have moderate and humid climate, while in the plains, it is arid and hot and the winter is slightly cold. The province is bordered by Mazandaran Province to the north, Qom Province to the south, Markazi Province to the southwest, Alborz province to the west, and Semnan Province on the east (Salimi Mo’ayed, 2002, p.8).
Tehran features a semi-arid, continental climate\(^1\). Tehran's climate is largely defined by its geographic location, with the towering Alborz Mountains to its north and the central desert to the south. It can be generally described as mild in the spring and autumn, hot and dry in the summer, and cold in the winter. As a large city with a significant difference in elevation among various districts, the weather is often cooler in the hilly north as compared to the flat southern part of Tehran.

The city is home to many historic mosques, churches, synagogues and Zoroastrian fire temples. Contemporary Tehran is a modern city featuring many structures, of which the Azadi Tower (Freedom) and the Milad Tower have come to be symbols of Tehran itself besides other historical structures as Golestan Palace, Bazaar, Saheb Qaraniyeh palace and Sa'ad Abad palace.

Due to long history of Iran, there have been many instances of capital city relocations over the ages and Tehran currently is the 32\(^{nd}\) national capital of Iran. The native language of the city is the Tehran accent of Persian and about 98% of Tehran people can speak and understand Persian\(^2\) and the majority of people in Tehran identify as Persians. In pre-Islamic and early Islamic times, Tehran was called Ray which in the Avesta occurs in the form\(^3\) of Ragha.

The origin of the name Tehran is not clearly known but it is famous that this name Tehran (Tah - Ran), meaning "underground town" (Tah meaning under, Ran meaning town or place)\(^4\) and It is believed that, as Tehran had a pleasant climate and was green and fertile, it often came under attack from highwaymen. In order to protect themselves, the villagers made underground dwellings.

Situated along the east-west route (The Silk Road) and the north-south (The Spice Rout), Tehran is not only the political capital of Iran, but also the major cultural and recreation center. The large population and extensive facilities count for the concentration of tourist attractions and recreation centers. The spectacular scenery of the townships around Tehran

\(^1\) Köppen climate classification BSk
\(^3\) George Erdösy, "The Indo-Aryans of ancient South Asia: Language, material culture and ethnicity", Walter de Gruyter, 1995. pg 165: "Possible western place names are the following: Raya-, which is also the ancient name of Median Raga in the Achae- menid inscriptions (Darius, Bisotun 2.13: "a land in Media called Raga") and modern Ray south of Tehran".
\(^4\) Ran: According to the historian Ahmad Kasravi's book (The Names of Towns and Villages of Iran), the word 'ran' occurs in many compound names of places, with some changes in pronunciation ('raam', 'lan', 'ram') and must mean "town" or "place". He has given as an example the name of one of Tehran's northern suburbs "Shemiran" (Shami - Ran). Shami means cold; therefore 'Shami'-ran' means cold town or cold place.
and the magnificent slopes of Alborz are also among natural attractions of the area. The numerous landmarks with records of historical events together with various artistic and architectural schools especially from the Safavids era attribute to the name given to Tehran: Little Iran. All this adds to the significance of Tehran not only for its historical, cultural and natural values, but also for its tourist attractions. Palaces and citadels the majority of which were built under the rule of the Qajars and the Pahlavis, old gardens and houses some of which are now open to the public as museums, numerous historical mosques and churches, qanats, gardens, plazas together with a range of contemporary museums and buildings shape the contour the cultural and natural heritage of Tehran. Golestan Palace is one of the oldest, most important specimens of monuments of such nature in Tehran.

Coordinates of this palace are 51° 25' 13.48" N and 35° 40' 49.32" E, which mark the center of the historical center of Tehran. The ensemble is bordered to the east by Naser Khosro Street, to the west by Davar Street, to the north by Soor-e esrafil Street, and to the south by Panzdah-e Khordad Street.

Map 2-2. Location of Golestan Palace, Google map
Important administrative buildings surrounding this palace, are constructed in the course of urban development of Tehran and in conformity with social changes. Regarding their artistic and architectural aspects and their administrative, commercial and social significance, these buildings are as well listed among the outstanding structures in Tehran. Located to the south of Golestan Palace ensemble and to the west of Meydan-e Arg is the Radio building, which was the first ever governmental mass media. Along the northwest wing of the palace and to the west of Davar Street is the Courthouse which was designed and constructed by Gabriel Gurakian for the Ministry of Justice under the rule of Reza Khan.

A modern building, that is designed and made according to European neoclassical style and using architectural features of the ancient Iran. To the south and north of the Golestan Palace, one sees the Ministry of Finance and Melli Bank (both built to the order of Reza Shah and designed by the celebrated architecture Mohsen Forooghi). The architecture style of These buildings is inspired by the pre-Islamic architectural styles, delicacies of Islamic art and architecture and also modern materials and architectural style. Thus, the premises of the palace have constantly been favored by designers and architects with regards to development and use of national and public buildings. With all the gardens and structures within its boundaries, the palace has witnessed momentous political and social events. In addition, the architectural and artistic schools originated from this ensemble have altogether marked Golestan Palace as the most conclusive, most important museum of Qajars era, comparable in value to palace complexes such as Turkey’s Topkapi and China’s Forbidden City.

The main access to the complex is from Meydan-e Panzdah-e Khordad on the southwest corner. Here, one enters the Takht-e Marmar [marble throne] garden on its south side, and immediately views an elongated pool running on the main axis of the small garden to the north, terminating in a pool in front of the Ayvān-e Takht-e Marmar. This building is located along the north side of the small garden and spans the garden from northwest to northeast. On its west side, the Ayvān-e Takht-e Marmar garden is separated from Davar Street by a wall.

Along its east side, this garden is open to the Golestan garden and on its southeast corner the Kakh-e Abyaz is situated. Moving to the Golestan garden, facing northwest and then turning clockwise (from west to east), one sees the Khalvat-e Karim Khani where the two gardens meet. This palace shares its west wall with the Ayvān-e Takht-e Marmar. Facing north and moving east from the Khalvat-e Karim Khani is a series of buildings: the Talar-e Salam, the Mouze-ye Makhsous (Special Museum), the Talar-e Ayineh, the Talar-e Aaj, and the Imarat-e Brelian. An elongated pool runs north-south in front of the Talar-e Ayineh. Looking east, one sees a wall with arched niches decorated with polychrome tiles. This wall leads to the Imarat-e Shams-ol Imareh, located to the southern part of the east wall of Golestan garden.
Facing south, one sees the *Imarat-e Badgir* at the southeast corner of Golestan garden. The *Chador Khaneh* and *Talar-e Almas* are located west of the *Imarat-e Badgir* on the south side of Golestan garden. The garden wall makes up the remainder of the southern side. Turning further clockwise to face west and southwest, one sees the east elevation of the *Kakh-e Abyaz*, which is situated along a north-south axis.


**Golestan Persian Garden**

Dating back to the *Safavids’* rule, development of the gardens at Golestan ensemble has witnessed alterations up to the *Pahlavis’* era, so that it demonstrates the evolution of the Iranian garden-constructing style up the contemporary time. As evident in the available documents, Golestan Palace has one of the best-documented histories. Following his visit to Tehran and its citadel in 1617 AD, Pietro Della Valle refers to Golestan ensemble as *Chenarestan* [buttonwood garden], while Dori Effendi, the Ottoman ambassador to Iran...
writes in his diaries about the vast halls in which he resided, talking about the garden as a *Chahar Bagh* structure. In 1627, Herbert has also made a visit to Golestan Palace garden, and describes that the size of the garden is comparable to that of a city, and it is adjacent to the city with high walls of *Kah gel* surrounding it. Observing the garden palaces of the *Qajar* era and their magnificence, Monsieur Nikitin appreciates the mastery of Iranian gardeners and landscapers in setting irrigation networks, and planning and digging of brooks. The alterations made to the garden in the late years of the *Qajars* reign includes landscaping in English and French styles demonstrated in the vast patches of planting and ornamental trees and shrubs, but despite all the changes of such sort, Golestan garden has still maintained its Iranian ambiance.

Although Golestan garden looks as if it is one integrated garden, it is in fact made of two separate ones, built along the main axes in accordance with the Persian garden style. Addition of two common areas between the pair of gardens made the observers constantly feel as if they were striving to reach the other area as the common area separates and invites at the same time. Today, the parts do not exist anymore, but the ambiance is still the same. With its particular design, this garden is a representation of using of values from the Persian garden and blending them with the architectural features of Golestan Palace.
Spatial arrangement of the halls of Golestan Palace exhibits the prototypical features of Iranian architecture demonstrated in the location of the focal space of the garden along the main axis. Golestan garden is lined with tall, old buttonwoods, and there are some very old cedars in the north of the ensemble which call to mind the authenticity of the vegetation of Iranian gardens. Covering an area of about 260,000 m², the garden of the palace has two long ponds stretching north-south with a line of fountains along the center and the main axis. In the past, there were two large pools in this garden, one in front of the Imarat-e Badgir and Shams-ol Imareh, and the other parallel to Imarat-e Brelian and the Kakh-e Asli. According to the values of Persian garden, the pools were changed into green spaces in Qajar and Pahlavi’s eras. The garden was originally irrigated by the traditional Qanat system, but the water is currently supplied from wells due to urban developments.

**Ayvān -e Takht-e Marmar**

*Ayvān -e Takht-e Marmar* is one of the most important parts of Golestan Palace regarding its historical, political and social significance. As it dates back to the rule of Karim Khan Zand and due to the function it once had, they have named it as Divan Khaneh-ye Karim Khani. Right after the main entrance of Golestan and along the main axis of Imarat-e Takht-e Marmar, there is a pond built in north-south direction which measures 72.5 by 80.7 cm, and has thirteen fountains of 80 cm each. There are two access paths along the sides of the pond which end to Imarat-e Takht-e Marmar in the north.
There is also a platform of 828cm length, 31cm width and 35cm height, which is reduced towards east. On this platform, there is a north-south oval-shaped pond with a fountain in the center; its shape has changed over the course of years. The water from this pond flows into the north-south pond in the main building through a ditch in the south of the platform.

This edifice is lined on the north by the Ministry of Finance and Divan Khaneh only with a green area in between. The original plan of Takht-e Marmar is a long rectangle comprised of three parts: the Shahneshin and two symmetrical wings each with corridors and Gooshvareh (chamber rooms) along either side.

The structures along the two lateral wings are two-story buildings due to the considerable height of the Ayvān and in order to prevent the building drift. The floor in Imarat-e Takht-e Marmar is about 1.37cm above that of the platform. There are staircases each with five steps along the side of the Ayvān to access the Ayvān, chamber rooms and the staircases on the upper floor.
space measuring $13 \times 9$ m, and covering an area of $117m^2$ with a recess in the north which follows the same pattern of Tanabi. To the south of the Ayvān, there are two stone columns, considered the most important feature of this space. The stone of which the columns are made of, is buffy gray. The columns here have no plinth or pedestal, and the fluted capitals are attached to the column. The columns are engraved in the bottom with sixteen floral and vase patterns, each turning into 16 spiral gadroons stretched to the flutes. The columns get thinner upwards, but regain their thickness at the capitals. The visible part of each column is 7.67m, but it comes up to a total of about 8m considering the 20cm$^2$ base built into the floor. Columns are about 2.23m thick at the plinth and 2.35m at the capital (Zoka, 1970, p.126).

The floor is covered with green marble and white granite. Ayvān-e Takht-e Marmar is made of bricks, and is elaborately adorned. The Ayvān is decorated with carved plinths of floral patterns, bird patterns (parrot, duck, eagle, and hoopoe), and animal patterns (lion and dragon), all with convex parts painted. There are also oil paintings of European men and women, mirror decoration, Stucco works of geometrical figures and Eslimi (arabesque) patterns, Muqarnas, Orsi with magnificent Gereh bandi (lattice work), and exquisite Khatam and Mo'araq doors along the flanks of the Ayvān.

The renowned Takht-e Marmar is located in the center of this Ayvān. It is shaped as a walled platform made of 65 large and small size marbles: five flat pieces of 12cm thick each attached from underneath using iron nails, 7 pieces in the steps and balustrades, 21 pieces in plinths, 21 pieces in statues bearing the Takht, and 12 pieces in statuettes around the Takht. The stones are carried from the mines in Yazd.
The throne is modeled after Persepolis where the legs are made in human shapes. In his book, "The History of Buildings in the Royal Citadel of Tehran", Yahya Zoka describes the construction of this Takht:

"As it was impossible to carry Tavus and Naderi Takhts, this Takht was made, modeled after Solomon the Prophet’s Takht who was the king of the Jews and was in possession of great power. [thus], as Fat’h-Ali Shah was compared to him as for his wealth and power, this throne was named Solomon’s Takht after the original throne of Solomon which is said to have been carried in the sky and flown by genies and fairies, and would land to the wish of Solomon. After the throne was put in terrace, the terrace was given the name Takht-e Marmar (Marble Throne)."

The seat of the Takht is made of two parts: the front part has a small pond with very fine Eslimi (arabesque) patterns and engravings of four ducks in the bottom. In the past, the back columns of throne were filled with rose extract, which flowed into the small pond through a pipe and fountain, and then flowed out through a whole. The front part of the Takht measures 2 by 3m, and the back part, 1.28 by 1.7m.
The height of the Takht from the ground is one meter, and it is born on the back of the statues of three daemons and six human-angels (young males and females), and fifteen spiral columns some of which are on the back of lion statues. There are two steps in the center front of the throne with engravings of two dragons on the height and two sitting lions on the sides of the first step. There are banisters and armrests around the throne, all with inscriptions inside and out demonstrating bergamots engraved with one or two lines of poems praising Fat'h-Ali Shah and the Takht. The Nasta'liq calligraphy is the work of Aqa Mahdi Tehrani Malek-ol Kottab Sultani (The prime royal calligrapher), which are engraved and gilded.

The poems:

کشیده سریه سهیه فلک تخت شاه عرش اورنگ
سریر سنگ زآینه به که از رشکش
سریر فتحعلی شاه که با محیط کفش
ز طبع اوسط که فواره‌اش درافشانست
زستگ کمبه دیگر بیانگر که پروست
سریر شاه جهانست یا سهیه پرینگ

و یا سهیه پرینگ است بر زمین از سنگ
گرفته چهره آینه سنندج زنگ
دل محیط چچم بخیب باشند تنگ
بیلز تربیت مهر گوهر از سنگ
رکوع قصیر روم و سجد به خسرو زنگ
که مهر اوسط رخ شهره برا فرحنگ
### Description

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<td>Arm of the daemon statue</td>
<td>علی، فرزند شاه، پادشاه غلیم، فتحعلی حقیقی</td>
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<td>Sickle carried by the daemon on the right</td>
<td>علی، فرزند شاه، پادشاه غلیم، فتحعلی حقیقی</td>
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There have once been access corridors along the west and east of the building which connected the south and north wings, but they have been blocked in the past years. Currently, those corridors with staircases are in fact the access area between the Ayvān and Gushvareh, and the southern courtyard and the north enclosure. These very corridors are the main Ayvān to the Shahneshin and chambers, as well as the access way to the upper level. Both corridors are 12m long and have similar structures; only the east corridor has more adornment than the west. In the east corridor, the walls and ceiling are covered with Stucco works, mirror decorations, Ghatar bandi and paintings. The ceiling is flat, except for the northern part. The floor is tiled, has stone plinths to the height of 70cm, and is 10cm above the floor of the Ayvān.
The western corridor has a very exquisite *Muqarnas* with painting, gilding and plasterwork. The walls here are bare of decoration and there is also a door with paintings on both sides.

The two chambers of the building have a north-south direction and measure 5×9m. There are three wooden doors or vaults along the south side, which open onto the southern garden. Decoration of the rooms includes two rows of framing along the east and west walls, which have been covered with paintings as it appears from the east chamber which is more intact. There is also a plaster inscription of 70cm height between the two rows of framing. Lower plinths are covered with marble. In the north side, the chambers have French doors which open onto the space between the palace and the Ministry of Finance. The ceilings of the lateral chambers are flat with wooden blocks, and in the east room, the ceiling is covered with wooden false ceiling, which has rhombic framings.
There are unique paintings in the eastern chamber: the upper part of the wall bears portraits of Fat’h-Ali Shah and Aqa Mohammad Khan, and a painting of a Christian baby’s baptism. In the lower part, the paintings are inspired by Ferdowsi’s Shahnameh, demonstrating the imaginary portrait of Zahhak with two serpents on his shoulders, Jamshid, and Ardeshir I, the founder of the Sassanid Dynasty. There is a bas-relief inscription running around the walls of this chamber bearing praise of Fat’h-Ali Shah in gilded calligraphy on an azure background. There is a fireplace in the center of the north wall with a portrait of Fat’h-Ali Shah above and a stone inscription below it. The floor of this chamber is 18cm below the floor of the northern enclosure.

Paintings of the west chamber are completely ruined. The lower plinths of this room have in fact been moved from Dhell-ol Sultan’s palace to this place after the Islamic Revolution. They are decorated with floral patterns and arabesques in plaster on marble, and there is a floral inscription above them. The floor is covered with multi-color inlaid tiles from Qajar era (Idem, p.104). The façade of this building is decorated with multi-color geometrical inlaid tiles and arabesques and floral patterns on the plinths.
There are two structures to the sides of the west and east wings of Ayvān-e Takht-e Marmar, which are built in more recent times. Located between Davar Street and Ayvān-e Takht-e Marmar, the eastern structure is a two-story building now dedicated to administrative functions. The building on the west is perfectly parallel and similar to the eastern one as for the façade and height. The two facades are decorated with tile and brick and stone plinths.

Khalvat-e Karim Khani

Located after in the east part of Ayvān-e Takht-e Marmar and its attachments, it is a semi-open structure which is in fact a small remaining fraction of the buildings from the Zands’ era. It is a terrace with four entrances of which one faces the south and three the east. It is raised from the floor of the palace by 1.37m, and is accessed by tow staircases of five steps each, one in the first terrace and the other in the third. There are vaults with stone columns around this space with a sitting lion engraved to the side of each column. Each of the vaults has three arches, and the one in middle is wider and higher than the side arches. There is an octagonal pond in the center of this space through which the water from Qanat used to flow into a smaller octagonal pond. There is also a ditch in the west of the pond which takes water to the lower pond.
Photo 2-11. General view of Khalvat-e Karim Khani

Map 2-4. Plan of Khalvat-e Karim Khani
The Khalvat Khaneh building is in fact the last part of the area with an elevation in the north of the ditch and the octagonal pond which formed the western courtyard of Khalvat-e Karim Khani during Naser ed-Din Shah’s rule. There has once been an access way from the central vault of the west wing of this terrace to Ayvān-e Takht-e Marmar.

Ornamentations of this structure include stone reliefs and tile work with a variety of arabesque, geometrical patterns, floral patterns, animal patterns and scenery. In some parts, the animals are demonstrated defeating other animals, for example, there is scene from a lion defeating a deer above the Sultan’s portrait, which is probably a simile of the Sultan’s victory over his enemies.
There are also very few instants of images of European houses in a circular frame. The majority of patterns and motifs inside the building are geometric, made as multi-color tiles and demonstrating exquisite exhibits. The crux of geometrical design can be seen in the ceiling of the interior vaults. Decorative tile elements of the outer façade are mainly based on spiral moves and floral patterns. The multi-color tiles here clearly demonstrate the influence of western art. Today, *Naser ed-Din Shah*’s marble gravestone and *Fat'h-Ali Shah*’s marble summer throne, which, according to the documents, was once located in different areas including the front of the exit structure and the ponds, are kept in this building.

**The Kakh-e Asli (Talar-e Salam, Talar-e Ayineh, Talar-e Aaj, Talar-e Zoruf)**

The *Kakh-e Asli* is located along the main axis of Golestan Palace along the north side. This palace is one of the two-level buildings of the palace whose ground floor and basement were once used as *Howz Khaneh*. Today, they are all parts of Golestan Palace including the *Mouze-ye Makhsoos*, the Gallery, and *Howz Khaneh*. The Gallery and *Howz Khaneh*, which are of rather similar structures, comprise large spaces with arches, cross vault, stone columns and Stucco work. They are located underneath *Talar-e Salam* and *Talar-e Aaj*. 
In the front part of the ground floor and next to the Loggia hall (the entrance vestibule), there is a space referred to as *Mouze-ye Makhsous*, in which brass and silver objects and weapons were kept. All the spaces of this area are connected through small wooden doors. All ceilings are vaulted with arches and are decorated by blue and white plaster. There are windows in all the spaces of the ground floor which make possible the access from inside to the outside and vice versa.
The part of the building projected from the center of the surface is, in fact, a part of *Talar-e Ayineh*. It is built on four pairs of columns, with the main entrance to the palace right underneath. The columns and plinths are made of stone, and they bear decorative motifs of engraved lotus from ancient Iran. There is a prolonged pool to the front of this entrance with 15 fountains, two octagonal ponds in the beginning and the middle, and one round pond in the end. It is stretched for 118 m, and the pond opposite the main edifice, which is the largest one along this axis, is 116 m². As evident in the historical pictures available, there were brass statues of boys with torches and animals all around the pool, but then they were all removed in the changes made to the place during the *Pahlavi* rule.

![Photo 2-16. North facade of Kakh-e Asli](image)

The entrance is flanked by the statues of a pair of roaring lions made of green brass on marble pedestals, each with engravings similar to those on the lions of *Takht-e Marmar* and *Khalvat-e Karim Khani*. Symbols of power and control, they were originally set at the east entrance to the *Kakh-e Abyaz*, but were eventually relocated to the current position.
The double door of the building is decorated with metal arabesque patterns. There is a corridor running around the entrance hall through which one can get around the staircase to the upper level. Some alterations have been made to this structure during the Pahlavi era. There are two doors in this space, one to the gallery and the other one to the museum.

There is wide staircase from the entrance hall to the upper level with it plinth and steps made of marble and the upper part of the walls decorated with mirror works of geometric and arabesque patterns. The 22 steps here are just across from the main entrance and are split to two sets of western and eastern steps midway at the 11 step, which leads towards the south of the building, or Talar-e Ayineh. There is a division area at the end of the staircase, with Talar-e Aaj to the east, Talar-e Salam to the west, Talar-e Ayineh to the south, and Talar-e Zoruf to the northeast. All halls of this building are decorated with plaster and mirror works of floral patterns and blue and white colors. There are also images of animals (head of a cow) and human (child-angels). Royal crowns are yet other motifs added to the ornamentations during the rule of the Pahlavis.
The plinth of entrance hall of *Talar-e Salam* is covered with unique multi-color tiles depicting portraits of kings of Iran from various dynasties, hunting preserves, salutation ceremony, and even famous stories from *Sheikh-e San’an* and the Christian girl, the meeting of *Leili and Majnoon*, *Shirin’s bathing*, *Farhad* the Rock Digger [*Farhad-e Kooch Kan*], and some religious stories. There are also weird creatures, fists, and bas reliefs modeled after the inscriptions of the Persepolis. Some of them are depicted all in a single tile, and for some others, several tiles have been used to depict the scene (such as salutation ceremony, hunting, and presenting of the royal crown). It must be noted that all these tiles once belonged to the *Khabgah* [the bedchamber or guest house] and *Haram Khaneh* buildings, but after the two were demolished, the tiles were relocated to the plinth of this structure. In the back side of the entrance, between *Talar-e Zoruf* and *Talar-e Aaj*, there are larger single tiles each with a story, of which the most wonderful one is the new demonstrating the Ascension of Jesus.

There are tiles of large dimensions (40×60cm) along the corridor that goes from the back of the loggia to the lower levels, each with sceneries from Iran and Europe, portraits of pre-historic kings of Iran, and political figures. The interesting point in these tiles is the partial perspective in their patterns and paintings which clearly shows the influence of European style.
Talar-e Aaj is located along the east wing, opposite to Talar-e Salam. It is believed to be the oldest structure of the edifice, which has gone through certain alterations due to the construction of Talar-e Salam and Talar-e Ayineh. Covering an area of 325 m², this Talar was mainly used for dinner or lunch feasts, and that is why it is also known as Sofreh Khaneh. It has four entrances: the main entrance is in the west, two entrances are along the east side and lead to Sharbat Khaneh (the Buttlery), and a staircase to Talar-e Breljan (the Diamond Hall) and Howz Khaneh, and two other entrances along the north side and to Talar-e Zoruf. Changes have been made to this hall, and now there is Talar-e Chahar Sotun to its south with white and blue Stucco works, which was once a part of the terrace. Along the south wing, this space has large windows towards Golestan Palace. This room is also decorated with mirror and Stucco works of geometric and arabesque patterns. The room is decorated with paintings of Qajar kings, two large tapestries depicting the coronation of the goddess of agriculture and the goddess of Venus (goddess of love), and fireplaces along the north side which are in turn decorated with vases, bowls, and other precious objects.

The floor is covered with Iranian carpets of unique patterns and one famous hand-woven carpet, which is present from the Ottoman king, Sultan Abdul Hamid to Naser ed-Din Shah. There are also two mirrors on the west and east walls. Other square-shaped mirrors are installed in the middle of the north wall, which reflect the sunlight in the day and the light from chandeliers in night.
Covering an area of 877 m², Talar-e Salam to the west of the edifice, which is considered to be one of the most magnificent halls of the ensemble. It measures 43 × 20 m, and is built in east-west direction. There were 20 arches along the sides of this hall which were used to keep containers of the royal museum; however, due to the changes made to the hall under the rule of the Pahlavis, it now comprises a central space with two Ayvânes along the sides. There are floor-to-ceiling windows along the south side which let the daylight in. The ceiling of this hall is made of groined vaults. The ornaments include mirror works and Stucco work in sky blue and white. The west wall is all covered with mirror work of arabesque and geometrical patterns. There are also large-scale carpets of magnificent patterns on the floor of the hall, which is tiled with multi-color tiles. Having functioned as a venue for ceremonies, it is referred to as Coronation hall [Talar-e Taj Gozaari] and Museum hall as well: five Qajar kings and Pahlavi II have been crowned in this very hall.

![Photo 2-20. Talar-e Salam](image)

Talar-e Ayineh is located in the center of the south wing of the main building. Measuring 13×8 m and covering an area of 152 m², it has two entrances along the north side and a window in the center. There are tall windows in this hall which feature particular splendor due to the reflection of sunshine in the mirrors and magnificent ornamentation. Home to Takht-e Tavus and Taj-e Kiani (Kiani Crown), this hall is of particular importance in the ensemble.

Yet another reason for the famousness of this Talar is Kamal-ol Molk’s depiction of the place in his painting. It is the smallest hall of the building. On the ceiling, there is calligraphy of a poem preformed by Abolfazl Savoji, one of the renowned calligraphers of Naser ed-Din Shah, which describes the room. The poem is supposed to be composed by one of Naser ed-Din Shah’s children.
Talar-e Zoruf and the movie hall to the north are among the changes and additions made to Golestan Palace in the time of the Pahlavis. The former is stretched in east-west direction, measuring 32×9.5m and covering an area of 305m². It is made as a prolonged trapezoid. There are two staircases in the west end of this hall, one leading to the upper level of Brelian building and the other, which has 14 steps and has an elevation of about two meters, leads to the eastern chamber of Talar-e Brelian.
The entrance to the movie hall is midway through the landing of the staircase to the north of the building, and is composed of two parts: the first space is the waiting lobby and service area, and the second, the movie hall. Standing almost ten meters high and covering 497 m², this structure forms the whole west side. It is of no function today.

The façade of this building is covered with multi-color, single-theme tiles and inlaid geometrical shapes with Orsi windows. The front side of the portal is also decorated with a combination of beautiful plasterwork and bricks and floral patterns which, like those inside the façade, are inspired by European motifs.

**Imarat-e Brelian**

Located to the east of Talar-e Aaj, it covers an area of 650 m² and is stretched along east-west direction. It is comprised of two southern and northern parts, which are completely symmetric, each including the central hall (131 m²) with two chambers on either side. Currently, the entrance to this hall is through the north side of the western terrace, with an elevation of 2.05cm, and by 11 steps from the floor next to the management office. The entrance opens onto a division area which has access to the eastern chamber on the west, to the staircase toward the upper levels and the basement on the north, and to the former Kakh-e Elizabeth (now the management building) from the east. As for the height, it is located between Talar-e Aaj, Talar-e Zoruf and the former Kakh-e Elizabeth. It was used for formal meetings with delegates and heads of foreign countries and formal ceremonies from the rule of Naser ed-Din Shah to the time of the Pahlavis’.
The southern lateral room in this part is connected through an entrance to the eastern terrace. As evident from the decorations and current access from this room, it is assumed that it originally opened onto another building; however, through the alterations made during the reign of Pahlavis, only a fraction of this connection is now in situ. Apart from the accesses and connections described above, *Imarat-e Brelian* was also connected to *Talar-e Zoruf* through the north side of the eastern lateral chamber, and to *Talar-e Aaj* and *Howz Khaneh* through the west side of the western chamber.

*Imarat-e Brelian* has five rooms or halls separated from one another by door-windows. Now covered with mirror and glass, the doors were originally sash windows with colored glass, and have preserved their original frames and overall shapes. The most outstanding decorative elements of this building the unique mirror works with geometric and floral patterns. It is also decorated with Stucco work on the ceiling, stone engravings around fireplaces, and relief tiles.
Kakh-e Elizabeth [Khabgah]

The last building along the north side is the new Khabgah, which replaced Imarat-e Narenjestan in the early years of Reza Shah’s rule on the occasion of Queen Elizabeth's visit to Iran. It is considered to be the most recent building of Golestan Palace which served as the residence for heads, kings and presidents of other countries such as: Queen Elizabeth and Charles André Joseph Marie de Gaulle before the Islamic revolution. Covering an approximate area of 570 m², this three-story building is connected to Imarat-e Breljan from the west and the wall of Golestan Palace from the west. The last time this building served to welcome and accommodate an official was in 1979 when the president of China travelled to Iran. Currently, the management, the manuscript library, the documents library and the album library of Golestan Palace are in this building.
Shams-ol Imareh

The most outstanding edifice built in the government citadel and the tallest structure of Dar ol- Khalafeh-e Nasseri (Nasseri Government Seat) is Shams-ol Imareh. It is also the first entertainment tower in Tehran with its magnificent view and landscape which demonstrate such a combination of Iranian traditional architecture and European style that has never been seen before nor been repeated after that. It is considered to be the first building in Tehran where modern materials such as cast iron are used in the columns and handrails. Use of trussing to transfer forces and consideration of the architect for resistance of the structure against earthquake are among other remarkable features of the building. Another point is, by tradition, all royal buildings in Iran and most of them elsewhere have always been walled and enclosed to ensure privacy: this is particularly obvious in buildings of such nature in Iran, where the architecture is basically of introvert nature. This is while Shams-ol Imareh is the first entertainment tower which not only forms a part of an urban structure, but also features an extrovert characteristic by being posed and prone to the public. Located in the east side of Golestan Palace, this tower opens onto the palace on one hand and to Marvi Squire in Nasser Khosro Street on the other. It has an area of almost 664 m² in five floors, which were each of certain function in the past, but are now used as a museum. Imarat-e Shams-ol Imareh has an integrated structure in the first floor, while in the second floor, it is comprised of two north and south towers on which the third and fourth floors and the belvedere are built.
Map 2-8. Plan of Shams-ol Imareh
A gift from Queen Victoria of England to Naser ed-Din Shah. The large city clock, whose sound was once heard from all over the city, is installed between the two towers. Among other remarkable features of the building are the high ceilings and the symmetry of the structure.

There are staircases in the southern and northern wings of the building which make possible the access to the ground floor of the tower. The staircases were once opposite the main terrace of the building as it was in the western architecture style; however, changes have been made to the access way through the course of years. The chamber staircases the building go as high as the upper levels. The ground floor of Shams-ol Imareh has an elevation of 2.30 m from the floor of the ensemble. There is a cellar underneath which is 1.04 m below the floor, and is accessed through three steps.

The first floor is made of a terrace of 86m² area, measuring 7×12.3 m, with a flat ceiling covered with mirror frames. It is decorated with exquisite Stucco work and excellent mirror works. There is Orsi was repaired in the time the Pahlavis and forms the path from the main Talar to the terrace. It has a pair of three-part windows along the sides. There are huge convex mirrors above the doors which open from the lateral chamber to this terrace, which
are unique since there is no other instance of use of such mirrors elsewhere in Golestan ensemble. The stone plinths of terrace walls are engraved with floral patterns.

The main hall of *Shams-ol Imareh* covers an area of 89 m², and has a height of 7.66 m. It has trusses in the back which account for the height of this building. The west and east sides of the hall are flanked by roof lights below the ceiling to let the light through from the above. All walls are covered with mirror work and Stucco work. This hall has three entrances with *Orsi* windows, of which the one in the middle is the largest. Plinths are all made of marble engraved with floral and animal patterns. The west side of the main *Talar* is connected to the terrace through these windows. The east side has a fireplace in the center, opposite the large entrance to the terrace, which is decorated with floral and human motifs all inspired by European art, the human figures are nude. The floor is covered with multi-color tiles which depict a scene in clusters of four, with floral themes or those modeled after European styles combined with tuft motifs. The patterns used in the friezes are of different type, rather similar to that of the Stucco work from the southern chamber.

*Shams-ol Imareh* has four chambers on the sides of the hall and the main terrace. Decorative themes of the southern chamber are similar to those of the main hall. The plinths in the eastern chamber are made of marble engraved with floral reliefs. These works are all painted in red, green and gold, which is unique. The northern chamber has completely different ornaments and is bare of mirror works. One of the most beautiful parts of *Shams-ol Imareh* is
the ceiling of this chamber, which is decorated with plasterworks of arabesque patterns with roses in oval and circular shaped frames in the center. The plinths are also decorated with paintings of floral patterns and scenery. To the west of this chamber, there is another room of 5×8 m dimensions and an area of about 41 m², whose ceiling is adorned with arabesque patterns in golden and brown, and with medallion and corner designs inspired by Iranian carpets. There are also very fine Stucco works in various color schemes whose parallels are found merely in the southern chamber and the western vestibule of Ayvān-e Takht-e Marmar. The gifts presented to Naser ed-Din Shah are kept in this room. There are two rooms in the upper floor, whose ceilings are decorated with Muqarnas covered in the southern room with Stucco works and in the northern, with mirror works.

The two spaces are connected through the belvedere on the terrace of the first floor. There are corridors on either side of the spaces which are attached to the ceiling of the central terrace of Shams-ol Imareh by six steps. The truss which bears the ceiling of the middle hall on the first floor is between the two chambers; thus, the pair are not connected from the inside.
On the upper floor, too, the northern and southern rooms are not connected and spaces along each side are completely independent. They are even accessed through terraces and belvederes in between them. There are three columns of cast iron in the west terraces, and the banisters to the front of the terrace are also made of the same material. The ceilings of these rooms are flat, all similarly decorated with mirror work and Stucco work. There is a small room attached to each of the chambers, each with a wall heater. The rooms and their adjacent corridors are simply painted, but the main hall is full of ornamental elements. All entrance doors are decorated with lacquer paintings.

All the floors are paved with multi-color tiles with arabesque patterns, and all the windows are Orsies with color glass. The piles on which the clock is placed are between the two towers on the third floor, but the clock itself can be accessed only through the fourth.
The fourth floor is similar to the third, save for absence of access way between the south and north parts of the tower; the former can be reached only through the staircase on the same side or the belvedere on the third floor. Decoration of the fourth floor is simpler than others. The top floor of *Shams-ol Imareh* consists of two pavilions on top of each tower which can be reached through the lateral staircase of the fourth floor and truss of the last floor.

*Shams-ol Imareh* has 96 steps from the ground to the top, and its height is 25 m, which comes to a total of 30 considering the height of pavilions. The structural system is comprised of bearing walls with brick arches, trusses, and wooden and cast iron columns. The plinths and steps are made of marble; the roof is a gable, and the banisters and some of the columns are made of cast iron. Wooden capitals follow the *Safavid* style, while the cast iron ones are decorated with Corinthian capitals.
This is the first extrovert structure in Tehran with the view of the outer space and the enclosure of the palace, which is at the same time open to the sight of the observers from the outside (Qobadian, 2004, p165).

The façade is completely covered with multi-colored tiles of arabesques, floral patterns and lion and son motif. The materials used in this building mainly include adobe, thatch, brick, and lime mortar. Decorative elements are created using Stucco works, mirror works, tile woks, stone engravings, and painting on stones. Motifs employed are arabesque, lattice works, and Muqarnas. *Shams-ol Imareh* is unique in the Iranian architecture regarding its plan, facede, interior arrangement, mirror works, paintings, and the Stucco work of its plinths, walls and ceilings (Najmi, 1983, p.129). It is quite similar to *Ali Qapoo* palace in Isfahan, only its decoration is influenced by European styles (Semsar, 2007, p.115).
Among the most beautiful buildings of the complex is the *Imarat-e Badgir*, built by Fat'h-Ali Shah in 1813. Remarkable for its tile-decorated *Badgirs*, the current *Imarat-e Badgir* is the result of Naser ed-Din Shah's major 1853 renovation and reconstruction. This building is comprised of a main hall and its adjoining rooms with four *Badgirs* at the corners. The interior walls and ceiling of the building's halls are decorated with mirror and tile work, glass and mirror paintings, and stucco carvings. The *Badgirs* are tiled in blue, yellow, and black. The *Imarat-e Badgir* also has a *Howz Khaneh* in the basement, which worked with the four *Badgirs* to circulate and cool air by passing it over pools of water. The *Howz Khaneh* is now used as the Golestan Palace's photo gallery ("Aks Khaneh").
Map 2-9. Plan of Imarat-e Badgir
Spread over an area of 786 m², *Imarat-e Badgir* is located to the south of Golestan Palace. It is comprised of *Talar-e Shahneshin*, two lateral chambers, two vestibules, the *Howz Khaneh* and four *Badgirs*, all decorated with multi-color tiles (blue, yellow, black with golden knobs).

The entrance to this building has originally been through its south, where one could enter the western chamber room after some steps. Later, it was shifted to the northern side, from the sides of the main terrace which has four tall stone columns with spiral engravings.

The façade of *Imarat-e Badgir* is mainly decorated with tile work, fresco, and a combination of mirror work, stucco work and stone engraving. The banisters of central terrace and rooflights of the *Howz Khaneh* in the lower level are made of engraved solid marble. All motifs used are floral.

Small terraces on the side of the main terrace which serve as the entrance to the chambers are all decorated with painted arabesques, for the major part in golden color on a background of bright or red. In the center of chamber walls there is a painting of a flower vase inside an oval-shaped frame.

The *Badgirs* are another remarkable feature of the façade. Being the only examples of decorated *Badgirs* in Iran, these architecture elements are of great significance. There is a vast *Howz Khaneh* underneath the central hall and the main building which, together with the *Badgirs*, makes a very pleasant space.
Badgirs would take the hot air from outside and pass it from above the pool; the water in the pool would cool the air down and then the air would pass through four vents to the alcove above. If the kings were to spend summer in Tehran and did not leave for the countryside, they would use this building and the Howz Khaneh.

Yet other remarkable features of Imarat-e Badgir are its symmetry and inclusion of spaces such as the alcove, the vestibule, the corridors, and chambers. If a line is drawn in the center of the plan, the whole building would be divided by two similar, equal parts.
As mentioned, the entrances to the building are as well symmetrically connected to the interior through the courtyard by 14 steps. After the terrace, there is the square-shaped Hashti which takes you to the chambers, central hall, terrace, and the enclosure to the south of the edifice. The walls here are decorated with western-style paintings of naked women, bowls of fruit, flower vases and scenery. The paintings are in turn decorated with plaster frames and mirror works. All plinths are made of marble with engravings of rose vases and birds. As the space is perfectly symmetrical, one can enter the main hall through both sides. Elevated by one step, this hall is in the center of Imarat-e Badgir. These spaces are separated from the adjacent corridors by wood-inlaid doors. Antechamber of the hall is a rectangular space where the ceiling is decorated along the east and west sides with Muqarnas and stone mirrors, which now look green and blue due to the oxidation of their silver plate.

This hall is home to one of the most unique sets of decoration. Among the significant decorative elements here are two wooden-plaster spiral columns which follow the same model as columns from the Zands era. Decorated from the bottom to the top with floral paintings, they are of merely decorative function rather than structural. There is also a splendid Orsi with arabesque mirror works. This area is connected to central terrace by nine doors. The ornaments of the interior of this hall include mirror work and painting on the mirror. There are images of small winged angels, flowers and trees, and western-style women. There are also oval and rectangular frames on the upper parts of the walls with oil paintings of scenery inside them. The floor is fully covered with multi-color tiles of aigrette
and floral patterns. As described above, this hall is one of the most elaborate, most beautiful royal edifices in Iran where one can see all types of architecture-related arts and decorations: lattice work, stone relief, stone painting, oil paint on fresco, mirror work, mirror painting, tile work, and wood embossing. *Imarat-e Badgir* has upper chambers and vestibules reached through the staircase to the south of the building. All the staircase and upper chambers are decorated with frescos of arabesques and floral patterns.

![Photo 2-38. Inner decoration of Imarat-e Badgir](image)

This is the only part of the building which has a dedicated courtyard located to the south and east of the building. There are also the green area and two small octagonal ponds in Qajar style adjacent to and in the back of the building.

A west-east hall, *Howz Khaneh* is underneath the building and is made in the shape of a cross with the north-south wing shorter than the east-west. The ceiling is groined which is made as coffering covered with brick *Muqarnas*. There is pool of $2.7 \times 2.7$ m in the center and along the direction of *Badgir* vents which was meant to cool the weather. There are recesses along all the walls.

The *Howz Khaneh* can be reached through tow side doors adjacent to the terrace of the central hall. Right after the entrance, there is a corridor with an elevation of 1 meter and with three steps which lead to the vestibule below the terrace. There are staircases of 18 steps each to the west and east of the vestibule which go to *Howz Khaneh*. There are several small storage spaces next to *Howz Khaneh*. The area is lit through rooflights made of solid marble and *Orsi* widows with color glass.
Talar-e Almas

*Talar-e Almas* is located to the south of Golestan Palace, *Imarat-e Badgir* and next to *Chador Khaneh*. It is estimated to be 200 years old, and it covers an area of 200 m². Elevated by almost 1.65 m, it has nine steps from the floor of the palace. This edifice includes a central hall, *Qolam Gardesh*, and *Howz Khaneh*. There is a corridor right after the steps to the north of the building which runs around the hall and makes possible the access to the hall through five doors.
Map 2-10. Plan of Talar-e Almas & Chador Khaneh
The central hall lies along the east-west axis and covers an area of 83 m². Vestibules are attached to the hall on the south, west and east sides. As described earlier, Talar-e Almas has five entrances, three of which are along the south side and two along the west and east sides. There are Orsi in the north side which open onto the courtyard of the palace.

The floors are covered with multi-color tiles, and the walls with mirrors and red wall papers. There is a staircase in the back of the hall and to the south-east which are the access way to the upper floors. The staircase first reaches the corridor around the central hall, and then leads to a small room on the upper level which is also the access way to the roof. All floors and plinths are covered with tiles and walls are decorated with frescos. The chamber vestibules of the central hall have Muqarnas with mirror work just similar to those at Imarat-e Badgir.
According to available evidences, it is assumed that *Talar-e Almas* must have been connected to *Chador Khaneh* from the east, but sometime in the past, this access way has been blocked and each of the spaces would thus functioned independently. One of the remarkable pieces in *Talar-e Almas* building is a brass statute of *Abbas Mirza* made to the order of Nicolai I in the 13th century AH, which was presented to the Iranian court as a token of appreciation for the bravery of the *Qajar* prince.

The roof and ornaments of this building were partially damaged by environmental factors, but were then restored in 1996 (the roof and ceilings, the interior ornaments including the wall papers, floor tiles, and mirror works were repaired).
**Chador Khaneh**

With an area of 179 m², Chador Khaneh is located between Imarat-e Almas and Imarat-e Badgir. As evident from the ornamentations and mirror works above the entrance, this must have been a part of Talar-e Almas building, but was later changed into a separate building known as Chador Khaneh, which is rectangular structure of 200 m² area and 10 m height with groined vaults. The whole building is bare of decoration.

![Photo 2-42. General view of Chador Khaneh](image)

The entrance to this edifice is in the south side with two columns in the front decorated with Stucco work. The capitals are painted in red. Above the entrance and right of top of these columns there is terrace which can be reached by staircases next to the entrance. The terrace has Orsi which open onto the garden. The mirror work on the ceiling of this terrace is rather similar to that of Imarat-e Badgir.
Kakh-e Abyaz

Originally constructed to home precious presents from Sultan Abdul Hamid, the last Ottoman ruler, Kakh-e Abyaz was to the office of chancellors and then prime ministers and cabinets; thus, a lot of influential historical events have taken place in this palace. Among the most notable events are the first cabinet meeting, and presence of some of the most influential social and political figures of Iran such as Farman Farma, Soheili, Forooghi and others through to the end of Musaddeq’s term on July 17, 1952. It is a very important part of the social and political memory of Iran. Kakh-e Abyaz covers an area of about 1191m² in the south of Golestan Palace. Made of stone, it is white edifice with gable roof and European-style decoration. The façade of this building is decorated with Stucco works shaped as human head, arabesques and floral patterns inspired by the European neoclassical school. The entrance is in the east, below a terrace with two pairs of double columns. After the entrance, there is a set of staircase lined with cast iron banisters which leads to the upper level. Today, however, and as a result of the changes made to the building, the entrance is now along the west side and behind the main staircase of the building.

Map 2-11. Plan of Kakh-e Abyaz
There were also some additions to the east wing during the rule of the Pahlavis, and currently the majority of spaces in this part have administrative functions, and the south side of Kakh-e Abyaz is made to anthropology museum. There is corridor all around the main staircase which connects all the spaces of the ground floor.

Unlike other palaces of the ensemble and unlike the tradition of Iranian architecture, Kakh-e Abyaz does not have a symmetric design, and the larger part of spaces and rooms are along the south side.

As evident from the plan of the building, the main spaces of the building were presumably on the first floor, and the service spaces on the ground floor. There is a vast hall on the first floor which is the main part of the edifice. It was originally named Talar-e Abdul Hamid Talar, but is now referred to as Talar-e Ashoora due to object kept there from Takiyeh Dowlat which were once used in the ceremony of Muharram. With an area of 120 m², it is located after the Sar sara (portico) to the south of the building. There are also other rooms on this floor.

Along the north side, there is an east-west hall with windows in its north and west sides. There are two entrances to the hall: one in the end of the east side and the other on the west side. The hall is currently used as a temporary showroom. There is another hall of similar
dimensions right underneath this one, now functioning as the conference hall and anthropology museum of Golestan Palace ensemble.

The gallery on the first floor is a rectangular space with the staircase of the building in the center and with windows along east side overlooking the garden. There is a large chandelier hanging from the center of the building.

Walls are beautified by the painting from Ostad Hussein, a disciple of Kamal-ol Molk, and are as well decorated with two embroidered portraits of Fat'h-Ali Shah. The ceiling is flat, and is decorated with checkered framings. The hall has six doors: a pair opens onto the east side and the museum and affixed part, and another pair opens to the rooms adjacent to the main hall on the south. This part of the building is bare of decorations. There is a corridor to the right of this space and to the front of the museum, where all plinths are decorated with bass tiles of floral patterns. There are two entrances to the museum at the two ends of this corridor.

All rooms and halls of this building are interconnected through doors opening each from one room to another. There is a terrace in the end of this building and to the east of Kakh-e Abyaz which faces the garden. It has a triangular pediment, two columns and two half columns on the walls with capitals decorated with arabesques and leaf patterns and spoon blades. There is a pair of doors in this terrace, one along the east side and the other along the south, which open onto the rooms with roof lights in the south and east.
The windows sills in the east and north are all paved with multi-color tiles of various patterns. There are Stucco works of brown and golden colors around the ceilings with arabesque patterns of European style. The ceilings are also covered with wooden white framings.

2.a.1. Moveable properties of Golestan Palace
Golestan Palace boasts three rich, unique and valuable treasuries containing manuscripts, a pictorial album house and an archive of historical documents. This matchless collection with its more than eighty thousand museum items is considered as one of the oldest and most complete museum compounds of Iran. Here, they are introduced briefly aimed at gaining a better acquaintance of them:

2.a.1.1. Collection of manuscripts of Golestan Palace
Formerly known as the Royal Library, what is now referred to as the "Collection of Manuscripts of Golestan Palace" is a relatively small one regarding the number of books, scrapbooks and other pieces of artwork, but is considered to be one of the most significant libraries across the globe as for the importance and uniqueness of its collection.

Great libraries came to existence in the reign of the Teymurid and under the rule of Baisongor Mirza, Ibrahim Sultan, and Sultan Hussein Mirza Baiqara, who patronized arts and artists, and invested considerable attempts in the production of books and establishment of libraries.

In the early years of the Safavids’ rule, Shah Tahmasb, a calligrapher and miniaturist himself, established a large library. At that time, the royal libraries were known as Hazrat-e A’alaa. Kings and ambassadors from European countries were presented to the Iranian kings, and were thus added to the collections of libraries. At the fall of the Safavid, when the Afghans conquered Isfahan and looted the royal treasures, the royal library was completely ruined.

During the rule of Nader Shah Afshar, Mirza Mehdi Astarabadi attempted to retrieve stolen books. There were a greater number of such books in the reign of Mohammad Shah Qajar. Even more books were added to the library in the time of Naser ed-Din Shah. As an artist and a patron of arts who loved libraries, he put the idea of opening a large library and museum into practice. Thus, a room was made and dedicated to the library in the interior apartment of the palace where books, scrapbooks from the royal treasury and works of celebrated calligraphers were kept.
After his first journey to Britain in 1873, *Naser ed-Din Shah* gathered an interest in establishing a European-style museum in Tehran. This is how *Talar-e Salam* or *Mouze-ye Makhsous* was built to the north of the ensemble. By the order of the *Qajar* king, a library was also constructed in the north of this hall. One of the valuable books of this library is the famous *Shahname-ye Rashida* from the 17th century. It is most probably created and collected in the reign of the *Safavid*. It is attributed to *Abdul Rahid Deilami*. Another priceless book from kept in this library is *Shahname-ye Baiosqor Mirza*, which is considered as one of the oldest in the world, and has recently been inscribed on the list of global Intangible Heritage.

*Naser ed-Din Shah* was personally in charge of the library, and even kept the keys to the library with him. After him and under the rule of *Mozaffar ed-Din Shah* and *Mohammad Ali Shah*, more books were presented to the library, but unfortunately, a considerable number of royal books were stolen by the then-chief of the library, *Lesan-ol Dowleh*. Then, though to the end of the *Qajars' rule*, other works were taken out of the library, among them the 60-page scrapbook known as *Hamzeh Nameh*, which is a renowned work of the Indo-Iranian school of miniature. *Ahmad Shah* presented the book to the daughter of the Austrian minister plenipotentiary, and it is now kept in the National Museum of Vienna.

Soon after *Reaz Khan* took the power and the *Qajars* were dethroned, the National Library was established and a lot of book collections were transferred, which resulted in the loss of some volumes. In the years from 1934 to 1938, some fourteen-thousand printed books and manuscripts (most printed copies were valuable foreign books which once belonged to *Naser ed-Din Shah*) were taken from the royal library to the national library.

One of the oldest and most valuable manuscripts kept in this complex is known as *Rashidi Shahnameh* which belongs to the 11th century LAH coinciding with the 17th century AD. Most probably, it has been procured during the reign of the *Safavid* dynasty in Isfahan. The reason why it has been named *Rashidi* is that apparently it was written by *Abdolrashid Deylami*. Among other valuable items of the library, mention can be made of the *Shahnameh* attributed to *Baysongor Mirza*. This is one of the most famous and most renowned books among illustrated and decorated *Shahnamehs* kept in libraries and museums of the world so that recently it has been added to the list of world intangible heritage. Another valuable historical manuscript of the complex is the *Golshan (Moraqqa)* Album. As a matter of fact, writing of this book began during the last years of *Jahangir’s* rule (1593-1616 AD) and was finished in 1046 LAH under *Shah Jahan*. One of the universal values of the album is the large number of Iranian and Indian artists whose works have been contained in it. Works of famous calligraphers like: *Jafar Baysongori, Az-har-e Tabrizi, Mirali-e Heravi, Sultanali-e Mashadi* as well as renowned painters such as: *Kamaleddin-e Behzad, Abdolsamad-e Shirazi, Aqa Reza, Abolhasan-e Naderol Zaman, Farrokh Beyk, Mansur-e Jahangir Shahi, Dowlat, Bashendas* and *Basavon* have been recorded on pages of this everlasting work.
By the end of the rule of the *Pahlavis*, seven volumes of the indexes of manuscripts had been published. After the Islamic revolution, some exquisite manuscripts have been printed and published, and attempts have been made to make microfilms from the manuscripts. Currently, more than 3200 manuscripts are kept in this museum. The following list shows a number of selected titles of historical documents and manuscripts at the Golestan Palace library:

List of selected titles of library of manuscripts at Golestan Palace:

1. Golshan scrapbook, group work of Iranian and Indian artists - 10th century AH;
2. Shahname-ye Baisonqori - by Ja’far Baisonqori - 1429 AD;
3. One Thousand Nights and One (six vol.), by Mohammad Hussein Tahrani - illustration of Sani-ol Molk’s version - 1859;
4. Quran known as Baisonqori Quran - calligraphy by Biaisonqor Mirza - the 8th century AH (5 pages are kept in the royal library);
5. Quran - calligraphy by Ahmad Neirizi – 1705 AD;
6. Quran - calligraphy by Zein-ol Abedin Qazvini - translation in Nasta’liq - 1807 AD - illustration by Seyyed Abolqasem Isfahani;
7. Ahsan-ul Kabar fi Ma'refat-e A'emat-e Athar - by Ibn Arab Shah Varamini- 1580 AD;
8. Sahife-ye Sajadiye - by Mohammad Shafi' Arsanjani - 1891 AD;
9. Shahname- ye Rashida - by Abdul Rashid Deilami - containing 93 miniatures of Isfahan school -11th century AD;
10. Zafarnama-ye Teymouri- by Sultan Muhammad Noor - 1528 AD;
11. Jame-ol Tawarikh Rashidi - by Khajeh Rashid-oddin Fadlollah - 1595 AD - containing 98 watercolor miniatures of indo - iranian school;
12. Khajooye Kermani's Rowdat-ol Anwaar - calligraphy by Mir Ali Heravi - 1521 AD;
14. Sa'adi’s Boostan - calligraphy by Mir Ali Sultani - 1526 AD;
15. Jami’s Selselat- ozzahab - calligraphy by Baba Shah Isfahani - 1569 AD;
16. Sa'adi’s Golestan – Nasta'liq calligraphy by Shah Qassem -1592 AD;
18. Hafez's Divan – Nasta'liq by Ahamd ibn Abdul Hussein Khan - 1860 AD;
19. Indo- iranian scrapbook - containing 172 pages of calligraphy and painting by a group of well-known artists - 11th century AH;
20. Calligraphy scrapbook - including works of calligraphers such as Mir Emad Seifi Qazvini, Baba Shah Isfahani - 11th century AH;
23. Calligraphy scrapbook, Nast'aliq - excellent work of Emad-ol Hassani - 1596 AD;
24. Calligraphy scrapbook, Nast'aliq - excellent work of Asadollah Shirazi - 1844;
25. Calligraphy scrapbook, Shekaste Nast'aliq - excellent work of Muhammad Shafi' al-Husseini Shekaste nevis - 1653 AD;
26. Calligraphy scrapbook, Shekaste Nast'aliq - excellent work of Abdul Majid - 1767 AD;
27. Scrapbook of calligraphy and thumbnail [?] painting, Naskh and Nasta'liq - excellent work of Mir Emad-ol Hassani;
28. Scrapbook of calligraphies and painting - naskh, shekaste, roqa'a - excellent work of Mohammad Hashem Isfahani and Abdul Majid Shekaste nevis - 1775 AD;
29. Scrapbook of calligraphy and painting - Naskh- excellent work of a group of celebrated calligraphers - painting by Mohammad Baqer - 1572-1698 AD;
30. Scrapbook of calligraphy and painting (Falak), known as Mohammad Baqer and Mohammad Sadeq’s Scrapbook - 1778 AD.

2.a.1.2. The Album Library of Golestan Palace

It is home to more than 1040 old albums with photos from renowned Qajar photographers, and over 4000 large and small size photos all considered as a rare treasure of historical and social documents. Most of them are initially prepared to fit in photo containers known as Axdaan, which were sometimes used instead of albums.

Documentation of these historical photographs has been an ongoing work of the Album Library staff in the past years. The historical photographs were once kept under improper conditions were retrieved, preserved, and classified by size and subject. Now, they are made into more than 300 albums and put on exhibit. Thirty-seven photos will be introduced in the part on photos not yet included in albums.

Not long after camera was invented in Europe, and even before it was so popular there, the art and tools of photography reached Iran. It is probably the only art Iranians learned from the Europeans and kept up with them. It must have been due to the combination of the techniques of photography with art, in which Iranians have always pioneered.

Other factors of course contributed to the development of photography in Iran: Naser ed-Din Shah’s personal enthusiasm and involvement of the king and his courtiers and princes was the prime reason for development and popularity of photography in Tehran, Isfahan, Tabriz, Shiraz, Rasht, etc. Presence of foreign photographers who were mainly military experts and teachers of Dar-ol Fonun, also helped with the process.

The most important contribution, however, was made by Naser ed-Din Shah through establishment of a great photograph library today known as the Album Library of Golestan Palace, which is now one of the largest, richest centers of historical photos in the world. It is home to photos not only from the 13th and 14th centuries AH in Iran, but also from the Persepolis, Ctesiphon, Bistun, etc. from the last millennia.
Golestan Palace is to make this collection known as it is worth. One of the projects commenced in this regard is the experimental plan for organization of photo albums of Golestan Palace.

The result so far has been recognition of 2100 photos out of nearly 40000 photos and color and b&w stamps included in 1040 albums, now provided for the researchers in the form of photo indexes, 3222 information slips, and 56 volumes of the Shadow Album.

2.a.1.3. Historical Documents of Golestan Palace

These documents are mainly those dating back to the rule of Qajar dynasty and especially Naser ed-Din Shah, and mostly include financial documents. They are in the form of handwritten, typeset, printed, rolls, notebooks, booklets, maps, etc. including the correspondences of kings, princes, political figures and rulers, different ministries, financial documents, etc. each valuable as a firsthand historical source for historians and researchers.

The oldest documents kept at Golestan dates back to the Teymurid era (early 7th century AH to the end of 8th century/ 13th and 14th centuries AD) and then, the Safavids’ rule (10th and 11th centuries AH / 16th and 17th centuries AD).

The Documents Center commenced the preparation of special indexes for the documents since 2005, and has so far made such indexes for 150,000 out of the total of 500,000 documents. What follows is a selection of the documents kept at the center:

Carpets

Golestan Palace possesses a very exquisite collection of rugs, carpets, kilims, andtapestries from Qajar and Pahlavi dynasties. They are woven in Kerman, Kashan, Tabriz, Turkman, Isfahan, Arak, Natanz, Sane Kurdistan, Sarooq, Najaf Abad, Mlayer, Bakhtirai, and many other regions in Iran. There are also some Turkish-made carpets in the ensemble, probably presented by Abdul Hamid the Ottoman to Naser ed-Din Shah. The patterns include Lachak-Toranj [medallion and corner], Goldani [vase], Mehrabi [prayer niche], Eslimi [arabesque], Katibeh dar [with coping], Bazoobandi, and other types of patterns and designs and styles. More than 30 rolls of carpets have been taken from the ensemble to the Carpet Museum after the Islamic revolution. Hand-woven carpets in Golestan Palace sum up to 338 rolls.
2.a.1.4. Golestan Palace Gallery

Partially built during the rule of Pahlavi II, the gallery is comprised of two parts of Qajar paintings and European paintings with a total of 1115 pieces mostly kept and the gallery [Negar Khaneh] and Howz Khaneh. The collection includes works of Iranian artists such as Mahmood Khan Saba (Malek-ol Shp’araa), Mohammad Ghaffari Kashani (Kamal-ol Molk), Ostad Mahdi (Mosavar-ol Molk), Musa Momayez, and other artists from France, Austria, Russia, and other countries including Renee, J.B. Binet, Spcattola, etc. There are oil paintings, watercolor, glass painting and black-and-white drawings of scenery, portraits, individuals, Qajar-style paintings, etc.

2.a.1.5. Collection of jewelry

The history of jewelry in Iran has begun since the Safavid era, because before Safavid Period there weren’t any precious jewels in the State Treasurer. According to the statements of foreign travelers, Safavid kings collected jewels over two centuries. Jewelry experts of the Safavid state purchased jewelry during two centuries (907 to 1148) from Indian and Ottoman markets and markets in other countries such as France and Italy to collect them in Isfahan the Safavid capital. At the end of the reign of Shah Sultun Hussein, Afghans attacked Iran and looted the government treasury when Mahmoud the Afghan arrived to Isfahan.

Takht-e Tavus throne

Initially, this throne was called the Takht- e Khorshid (sun throne). It has been one of Iran's royal gem thrones made upon the order of Fat'h-Ali Shah and with the stewardship of his Chancellor Haji Mohammad huosein khan-e Sadr- e Isfahani (Nezam ol-Dole) in 1216 AH in Isfahan. It was made by jewelers from Isfahan. There are poetry engravings around this throne all written by azure enamel (Mina) on a gold background. This throne is kept in the National jewelry tresure (Jewelry Museum of the iranianCentral Bank).
Takht-e Naderi throne

The two-stepped throne that was next to the Takht-e Tavus for many years in Talar-e Salam is the Takht-e Naderi. This throne undoubtedly belongs to Fat'h-Ali Shah era due to the construction style, shape, composition, type of the artistic gold work, enamel, jewel work and also according to the poems written on the gold sheets. However, in its decoration, Naderi jewels are used mostly. Fat'h-Ali Shah used of this throne only in his trips to Sultanieh.
Darya-ye Noor diamond (Sea of Light)

It is the largest and the most beautiful and brilliant diamond among the Iranian royal jewels and also it is one of the world’s most famous diamonds.

It is believed that this diamond had been discovered and mined one thousand years ago. The pink Dimond of circa 182 carats weight (Darya-ye Noor) was brought to Iran by Nader Shah Afshar from India and was used by the Qajar kings.

![Photo 2-47. Darya-ye Noor diamond](image)

Taj-e Kiani crown

Fat'h-Ali Shah’s crown known as Taj-e Kiani, ornamented with diamonds, emeralds, rubies and pearls was made during the regin of Fat'h-Ali Shah and used by the next Qajar kings.

It should be noted that the Kooh-e Noor (mountain of light), Kore-ye Joghrafia (a globe with a remarkable jewelry work), the Taj-e Mah (the moon crown) and the Takht-e Kiani are the most famous and globally outstanding Iranian Qajar jewels. These artefacts used to be kept in the Golestan Palace but, were transferred to the National jewelry tresure (Jewelry Museum of the iranian Central Bank) after 1981.
2.a.1.6. Collection of weapons

In the armory of Golestan Palace, there are 145 fire arms and cold arms. Firearms, including hunting rifles and Coltd, and cold arms including daggers, knives and bows. Rifles were manufactured in Belgium, Germany, America, Britain, Italy, Slovakia and Czech’s factories and purchased by the Iranian government or have been awarded to Iranian court on various occasions as gifts.

Most of these weapons belong to the Qajar and Pahlavi periods and also there are a limited number of weapons from the Zand period. Weapons with silver and gold works and those decorated with jewel works on metal are of remarkable technical and aesthetic values. About 50 of these weapons has been moved to the Sa'ad Abad Palace.
The outstanding examples of these weapons are:

- The gun belonged to Mozaffar-ed Din Shah;
- Muzzle-loading rifle dating back to Safavid or Zand periods;
- The gun of the commander of Bakhtiari battle (Samsam os-Saltaneh), manufactured upon the order of British King George the Vth;
- The gun which is a gift from Franklin Roosevelt to the Iranian Crown Prince of the time Mohammad Reza Shah Pahlavi.

2.a.1.7. Collection of dishes

Statistical survey of vessels and chinaware of Golestan Palace most of the valuable vessels held in the historical complex of Golestan Palace include vessels given by kings of European countries to the Qajar court on various occasions. Among them are: vessels and equipment given on the occasion of Golestan Treaty to Fat'h-Ali Shah as well as vessels given by Napoleon Bonaparte on which images of his wars have been depicted. Moreover, other vessels were bought from royal chinaware manufacturing companies (Copeland factory England, Wedge wood England, Sèvres factory) by the order of Qajar kings such as: Naser ed-Din Shah and Mozaffar ed-Din Shah depicting images of Europe as well as a picture of the incumbent Shah of Iran (Naser ed-Din Shah).

Photo 2-50. Samples of glorious objects of collection
2.b. History and Development

Introduction

As Tehran is an old city, it has an architectural tradition unique to itself and historically was known as Ray. This city was a major area of the Iranian speaking Medes and Achaemenids. Archaeological investigations and excavations in Tehran demonstrate that this area was home to civilizations as far back as 6,000 years BC.

Tehran's geographic location is also important, the towering Alborz Mountains, and the highest peak in the Alborz range, Damavand is located near this city also appears in the Shah Nameh as the place where Freydun bounds the dragon-fiend Zahak. In the Persian mythological and legendary events (Tafazoli, 1993).

Tehran was well known as a village in the 9th century, but was less well-known than the city of Rhages (Ray) which was flourishing nearby in the early era. Najm al-Din Razi known as Dayya gives the population of Ray as 500,000 before the Mongol invasion. In the 13th century, following the destruction of Ray by Mongols, many of its inhabitants escaped to Tehran. In some sources of the early era, the city is mentioned as "Rhages's Tehran". The city is later mentioned in Hamdollah Mostowfi's Nuz'hat al-Qulub (written in 1340) as a famous village.

Don Ruy Gonzáles de Clavijo, a Castilian ambassador, was probably the first European to visit Tehran, stopping in July 1404, while on a journey to Samarkand (now in Uzbekistan) the capital of Teymur, who ruled Iran at the time. At this time, the city of Tehran was unwalled.

In the early of 18th century, Karim Khan-e Zand ordered a palace, and a government office to be built in Tehran, possibly to declare the city his capital, but later moved his government to Shiraz. Tehran finally became the capital of Iran in 1795, when the Qajar king Aqa Mohammad Khan was crowned in the city. It remains the capital to this day.

In the 1920s and 30s, the city essentially was started from scratch under the rule of the Shah of Iran, Reza Shah Pahlavi. Modern buildings with pre-Islamic Iranian style, such as the National Bank, Police Headquarter, Telegraph Office and Military Academy were built in Tehran to make it suitable for new changes of the world at that time.

During World War II, Soviet and British troops entered the city. Tehran was the site of the Tehran Conference in 1943, attended by U.S. President Franklin D. Roosevelt, Soviet Premier Joseph Stalin, and British Prime Minister Winston Churchill.

In the 1960s and 70s Tehran was rapidly developing under the reign of Mohammad Reza Shah Pahlavi. Modern buildings altered the face of Tehran and ambitious projects were forecasted for the following decades. The majority of these projects were continued after the
Islamic Revolution 1979 when Tehran's urbanization has reached its peak and new government started many other new projects. Now after all these events Tehran is a modern city compound of new and historical buildings and Golestan Palace is the most important historical monument that its history is explained as below.

2.b.1. A brief history of Golestan Palace Complex

The Golestan Palace complex is bordered on the north by the Ministries of Finance and Justice, on the east by Naser Khosrow St, on the west by Davar Street, and along its southern edge, it is one block from Panzdah-e (15th) Khordad Ave. The Golestan complex is located at the heart of old Tehran, which itself is framed by Park-e Shahr public park on its northwest, Pamenar Street on its east side, and the great Bazzar of Tehran to the southwest.

Panzdah-e Khordad Square (former Arg Square) was the first segment of the old citadel of Tehran. More than a third of the citadel space was occupied by Darol Hokumeh and Shah's residence i.e. Golestan Palace complex. The building was not only a location for state Divan Khaneh but also served as a residence for Qajar kings. During the rule of Qajar dynasty, many changes were made in it leading to the creation of its present form.

The small city of Tehran became, for the first time, one of the residences of the Safavid rulers in the mid-sixteenth century. The first fortifications of the city around Tehran was constructed under Shah Tahmasb (reg. 1524-1576) in the 1550s. Known as the "Hisar-e Tahmasbi," this wall encircled the royal citadel (Arg) situated on its north side. The Arg (measuring 500 by 800 meters) consisted of a small palace and audience chamber.

After Shah Tahmasb, Shah Abbas of the Safavid dynasty constructed a Chahar Bagh and a Chenarestan (plane tree garden) north of the Tahmasbi enclosure. Later, a high wall was built around it in which buildings belonging to the royal residence known as Arg were constructed. But when in the year 988 LAH, Shah Abbas became ill in Tehran on his way to fight Abdol Momen Khan the Uzbek, a bitter memory of Tehran remained in his mind because his illness prevented him from subduing Uzbeks at the right time and resulted in the capture of Mashhad by them. On the whole, this event led to his negligence about the development of Tehran.

During the Safavid reign, Iran's capital was shifted first to Qazvin and then to Isfahan so at this time Tehran remained generally ignored only serving as a temporary location for the royal court. Documents belonging to the time of the last Safavid king support this claim.
As a matter of fact, only Shah Soleyman built a palace in Tehran and interestingly during the invasion of Afghans, Shah Sultan Hussein was staying in Tehran where stiff resistance was made against invaders and heavy causalities were inflicted on Ashraf Afghan's forces. But eventually Tehran was forced to surrender and the revengeful Afghans not only destructed the town and its citadel but also massacred its population. Years later after Afghans were overpowered, Shah Tahmasb the second visited Tehran. But only during the reign of Nader Shah, Tehran was able to regain its prestige. Subsequently, when the Afshar dynasty was deposed, Tehran went under the influence of the Qajar dynasty which was Karim Khan-e Zand's rival but the eventual winner of the battle between the khan of Qajar and Karim Khan-e Zand was the latter resulting in the decimation of the former and the victorious arrival of Karim Khan-e Zand in Tehran with his camp.
The earliest extant structures in the complex are from the Zand dynasty (1750-1794). Karim Khan-e Zand (reg. 1750-1779) intended to make Tehran his capital. To this end, in 1760 he commissioned the architect Ostad Gholam Reza Tabrizi to renovate the Hisar-e Tahmasbi and add new buildings: an audience chamber known as the Divan Khaneh (today's Imarat-e Takht-e Marmar), and the Khalvat-e Karim Khani (Semsar, 1386 SAH, p.16).
After the death of Karim Khan-e Zand, Aqa Mohammad Khan of Qajar Dynasty embarked a bitter battle with Lotf-Ali Khan of Zand dynasty but this time the former overcame the latter and eventually conquered the whole country.

The Qajar dynasty came into power, in 1779, with Aqa Mohammad Khan (reg. 1794-1797), who chose Tehran as his capital in 1785. He selected the Golestan complex as his palace and administrative center. Aqa Mohammad Khan took over some parts of the estate in the Arg, enlarging the Golestan garden, and built a palace on the east-west axis of today's Golestan garden. Called Qasr-e Golestan, this palace is no longer in existence.
Following his assassination in 1797, most of *Aqa Mohammed Khan*’s construction projects remained incomplete. Olione who had visited Tehran at that time, said this about Arg: "It seemed like a new town which attracted nobody for inhabitation… its area was 7.5 square kilometers but only half of it was developed. The royal palace and its gardens occupied one fourth of the town alone. They were linked to the town gates via streets fit for coaches whereas other paths were narrow and mostly dead ends" (Zoka, 1349 SAH, p.37).

*Aqa Mohammad Khan* enlarged Divan-e Dar-ol Imareh and constructed the *Imarat-e Khoruji* in the royal citadel. Construction works continued until 1216 LAH when *Fat’-Ali Shah* ruled the country. It was a huge, long and double sided structure bisecting Golestan garden in an east to west direction. *Imarat-e Khoruji* was consisted of Museum Room, *Talar-e Ayineh*, Golestan, royal *Sandugh Khaneh* and *Rakht-dar Khaneh*. Its eastern side was almost linked to the northern side of *Shams-ol Imareh*. 

![Map 2-15. Golestan Palace in Aqa Mohammad Khan era, 1786-1797 AD](image)
Golestan Hall from which the name of Golestan garden and palace has been taken was a four columned *Talar* decorated with plenty of mirrors. It also contained *Thakht-e Tavus* devoted to usage in major festivals. On the right side of the *Talar-e Ayineh* were rooms and *Talars* belonging to the governmental museum where exquisite pieces of furniture, old coins and jewels, old and new weapons, etc were kept.

In 1296 LAH when *Naser ed-Din Shah* returned from Europe, the construction of a new museum was ordered; as a result, the *Imarat-e Khoruji* was destroyed and a pool was built in its place connecting the water pool in front of *Imarat-e Badgir* to the *Shams-ol Imareh* of the new *Talar-e Ayineh*. Fortunately, among water color paintings of *Mahmud Khan Malek-ol Shoara*, an illustration of the Golestan's *Talar-e Ayineh* is available showing details of its location and condition in 1279 LAH. In the drawing, one of the wind breakers of the building as well as part of *Narenjestan* yard has been depicted in fine details. On the left side of the hall which was a four columnned porch (*Ayvān*), *Takht-e Tavus* was put which was later transferred to the new *Talar-e Ayineh*. 
Major operations conducted during the rule of Aqa Mohammad Khan concerning the formation and expansion of Golestan Palace were as follows: acquiring lands necessary for the enlargement of the complex, completing the construction of Imarat-e Khoruji, constructing a building known as Sandugh Khaneh and a tower on the south west side of the yard, founding Golestan Palace Complex as well as making changes in the Ayvān-e Takht-e Marmar.

After the death of Aqa Mohammad Khan, Fat'h-Ali Shah (reg. 1797-1834) took power, becoming the first king to implement many major development projects in Tehran. In this period, the first segment of the old royal citadel from which entrance was made into Tehran was a vast square called Meydan-e Arg later named as: Shah Square, Toop Khaneh Square and finally Golshan garden but now it is called Arg Square again.

Jacques Mourie the secretary of the British embassy writes this in his travelogue about Fat'h - Ali Shah's period:"...we arrived into a huge square (the Sabze Meydan) located before Arg Square. On either sides of the square entrance, a chained lion and a chained bear were held. After passing through the square, we crossed Takht-e Pol and stepped into Arg Square. A large number of soldiers were queuing on four sides of the square and several canons were seen on two of its sides. After entering the building, we passed through a long dark corridor and reached a small yard."
Moreover, Captain George Keppel an Englishman who visited the square in 26th May of 1824 AD (1240 LAH) writes this in his travelogue: “...We spent one hour visiting the palace accurately. A gate opens outwards into a vast square where several canons in various sizes are positioned. At the middle of the square, one huge cannon is placed which has been taken as booty from Lotf-Ali Khan-e Zand the last king of the former Iranian dynasty. Atop the portal of each one of the four gates, there exist big pictures made of glazed bricks which have a really eccentric style. In one of them the picture of Rostam, the great Iranian legendary hero is depicted wrestling with the famous ghoul of Shah Nameh called Div-e Sefid [the white ghoul].

Fat'h-Ali Shah initiated new building projects in addition to completing some of Aqa Mohammad Khan’s projects at the Golestan Palace; Qasr-e Golestan was finished in 1801. At the same time, two other buildings were constructed on the north-south axis of the current Golestan garden: the Imarat-e Bohur on the north side of the garden and the Talar-e Almas on the south. Of the two, the Talar-e Almas still remains. The Imarat-e Badgir was Fat'h-Ali Shah’s last addition to the Golestan complex in 1813.
After Fat'h-Ali Shah and during the reign of Mohammad Shah no major alterations occurred in Golestan Palace complex. Eugène Flandin has this to say about the condition of the town as well as its governmental citadel in years 1256-57: "The only significant part of the town is its citadel which is located at its center separated from other parts by a sturdy wall and trenches over which bridges have been set up. Here the king has constructed a palace where not only he and his intimate relatives but also his high level courtiers and guards live."

In a picture remaining from him, the condition of the square and the portal building in Takht-e Marmar yard can be vividly seen as well as the Aqa Mohammad Khani tower on the right and the opening of an alley later called Nayeb-ol Saltaneh Street on the left.
The line of artillery men and the Tup-e Morvarid (Pearl Canon) standing on a platform at the middle of the square has also been depicted. As a matter of fact, this is the oldest available picture of the square.

Fig 2-3. Painting of Arg Square by Eugène Flandin

Most of the changes taken place in Golestan Palace complex (governmental citadel) and its surroundings were during the rule of Naser ed-Din Shah. At the onset of his monarchy, no more space remained for constructions within the old fortifications of Tehran because of the increase in its population. Therefore, constructing neighborhoods and buildings outside the town fortifications started including royal palaces, luxury Kushks (pavilions), embassies and residences belonging to foreigners. All of them were built outside the fortifications. Moreover, by the order of Amir Kabir, new buildings and spaces including Dar-ol Fonun School, Amir Bazaar, Shoe makers market and Saray-e Amir appeared; all having an impact on the area expansion of Tehran.

Population of Tehran in this period has been estimated at about one hundred fifty thousand. Therefore, the need for determining the new limits of Tehran was felt but this also required preparing a map of the city.
"In the year 1275 LAH, a map of Tehran was prepared by a team under the supervision of Etezad-ol Saltaneh and with the cooperation of Monsieur Kershish who was an artillery instructor and an army brigadier general as well as with assistance of a few Dar-ol Fonun School students. It was in fact the first map of its kind of Dar-ol Khalafeh of Tehran at a scale of 1: 1000."
As no technical instruments and facilities were at the disposal of the surveying committee, distances were measured by steps and angles were guessed approximately. Although the map was a temporary one but on the whole represented the image of the old Tehran fully because of showing the location and condition of the city and its gates and quarters.

Construction of the new trench and fortifications of Tehran took about 10 to 12 years during which the size of the city multiplied. The fortifications of the new city had a perimeter of about 17960 m with 12 gates as follows:

- *Yusef Abad, Dowlat and Shemiran* gates in north;
- *Dushan Tappeh, Dulab and Mashhad* gates in east;
- *Hazrat-e Abdol Azim, Ghaar and Khani Abad* gates south;
- and *Gomrok, Qazvin and Bagh-e Shah* gates west.
At the same time in early years of Naser ed-Din Shah's rule, the royal citadel was repaired by the order of Mirza Taghi Khan-e Amir Kabir. He also had Arg Square reconstructed in the year 1267 LAH and named it Toop Khaneh meaning artillery. At the same year, he got Golestan Palace (Arg castle) rebuilt and its paths prepared for horse coaches. These operations were conducted by the master builder of the time called Abdollah Khan Memar Bashi. Also in the year 1268 LAH, new buildings were added to the old royal mansion within the citadel and Golestan Divan Khaneh was expanded eastwards.

In the year 1271 LAH, artillerymen's chambers in Arg Square were restored and the construction of Farrash Khaneh ware house showed attempts aiming at its good order and development. But because the Meydan was essentially the only passage way for people and beasts of burden from the city to the royal citadel and its northern parts, generally an unclean and crowded neighborhood at the entrance of royal palaces existed. Presence of the artillerymen as well as the unpaved condition of the alley added to the problem.
In 1281 LAH, Shah initiated a major move aimed at cleaning up and beautifying the square by transferring cannons and artillerymen to Toop Khaneh Square amid which a huge octagonal water pool was built. Afterwards, two paved roads for horse driven coaches and carriages were built around the pool. Rest of the square was decorated by flower beds as well as plane trees, pines and fruit trees. Moreover, all around the flower beds stone columns and pedestals were set up at regular intervals to hold wooden fences. At the end, the former unpleasant square was transformed into two green and pleasant green spaces named Golshan garden also called Bagh-e Meydan by ordinary people.

In the year 1282 LAH, on the order of the king the trench located at the eastern part of the citadel was filled and a street was constructed on it stretching from the new Toop Khaneh as far as the entrance to the Bazaar. The new street was named Naserieh into which a gate in the northward direction of the old fortification was opened. These developments have been fully depicted in an oil painting drawn by Yahya Khan-e Ghaffari aka Abol Hassan-e Saleth son of Sani-ol Molk in 1303 LAH.
All around the square, several portals and buildings stood of which the following were more note worthy: Naqqareh Khaneh portal, telegraph office building, notary public office building or the great portal building, Reclamation Office building and Garm Khaneh. 

Naqqareh Khaneh portal was built opposite the big portal of Takht-e Marmar yard connected to the southern fortification of the citadel. It had a gate linking the city and the royal citadel together. On its either sides were upper and lower rooms where citadel sentinels and guards on duty were positioned. Later it served as a prison too. Gates were closed at night.
As mentioned before, the construction of the great portal began at the period when Fat'h-Ali Shah ruled the country. In the following years, changes were made on it but its original form remained generally intact. The wall behind the portal of Saadat door was located in front of the Takht-e Marmar yard and was destroyed in 1309 LAH.

Expansion and construction of buildings of Golestan complex started at the time of Naser ed-Din Shah when structures were gradually built in northern, eastern, western and southern parts of Golestan Garden lands. Palaces located in the northern part are: the Entrance Hall, the Talar-e Ayineh, the Museum Hall and Talar-e Brelian which was built later than the rest. Numerous objects of great value are kept in the above mentioned Complex with a special importance in research and study of art works.

On the eastern side of the palace which borders Naser Khosro, the famous five-floor building named Shams-ol Imareh was built in 1284 LAH. The structure of the palace shows that from the start of the Qajarieh era, European architecture has begun to have its impact on Iran. The façade of the palace and its interior parts have been decorated by seven-colored tiles and mirror works respectively. In the southern part of the palace stood the renowned building called Takiyeh Dowlat which was demolished in 1325 LAH and replaced by other buildings.

During the fifty years of Naser ed-Din Shah (reg. 1848-1896) reign, the Golestan Palace, his winter residence and center of government, underwent major changes. Naser ed-Din Shah's projects for the palace can be grouped into five phases: (a) 1853-1885, (b) 1858-1868, (c) 1868-1878, (d) 1878-1882, (e) 1882-1895.

These phases are explaining follow:
(a) 1848-1854

Within the first phase, Naser ed-Din Shah's prime minister, Amir Kabir, bought the land on the east side of the garden, adding it to the Golestan Complex. The first addition to the Golestan was a museum for royal weapons, located on the eastern side of the Golestan Palace. At the time, the elongated east-west complex of Golestan Palace, the new museum, and some other buildings to its west were collectively known as the *Imarat-e Khoruji*. During the same period, major reconstructions were performed on the *Imarat-e Badgir* (1853).
(b) 1854- 1864

In the second phase, Tehran was expanded and reconstructed by Naser ed-Din Shah. He made a new defensive wall with twelve entrance gates around the city, Hisar-e Naseri, increasing the size of the city fourfold (1867). Inside the borders of this new wall, the Arg was located within the central area. The major construction work of this phase in the Golestan Palace was the construction of the Shams-ol Imareh on the southeast corner of the Golestan Garden. This five-story building with two flanking turrets was completed in 1867. Shortly after, the Andaruni (internal private parts of the palace) was built on the north side of the Ayvān-e Takht-e Marmar, and the Talar-e Aaj was constructed on the west side of the Talar-e Bolur.
(c) 1864-1874

The Takiyeh Dowlat, a theatrical building for religious shows and ceremonies, was constructed south of Talar-e Almas between 1868 and 1873. It was the largest building built by Naser ed-Din Shah in the Golestan Palace. Some necessary modifications were performed on the east and south buildings of the Golestan Garden in order to connect them to the Takiyeh Dowlat.

After traveling twice to Europe between 1873 and 1882, Naser al-din Shah was greatly influenced by 19th century neoclassicism. In 1873, he initiated the construction of a series of buildings with a continuous two-story façade on the north site of the Golestan garden and the west side of the Talar-e Aaj. These constructions resulted in the demolition of a significant portion of the Khalvat-e Karim Khani. This new complex included a main audience Talar, or Talar-e Ayineh, a museum building, and other adjoining smaller halls. The Museum Hall, later was renamed the Talar-e Salam, was the first building to be in Iran to be designed as a museum. It held Naser ed-Din Shah's collection of antiquities, as well as gifts made to the sovereign.

Map 2-22. Naseri III era, 1869-1878 AD
(d) 1874-1879

In 1878, the Imarat-e Khoruji, including Fat'h - Ali Shah's Golestan Palace, was demolished and replaced by pools, grass plots, flowers, and trees.

(e) 1882-1895

The Imarat-e Khabgah was erected in 1885 on the north of the Golestan Palace to the west of the Andarun. In 1887, Fat'h - Ali Shah's Talar-e Bolur was demolished, with the exception of its basement. In its stead, the current Talar-e Brelian, with its decorated halls and rooms, was erected. The last building added to the Golestan was the Kakh-e Abyaz in 1891. Unlike the other buildings in the complex, this two-story rectangular building is utterly European and
Neoclassical, with no trace of Islamic forms or ornament. This building, located in the southwest corner of the Golestan Garden, currently holds the Ethnographical Museum of Tehran. The west elevation of this building was changed during the reign of Mohammad Reza Shah Pahlavi.

Map 2-24. Map of Tehran by Abdol Ghafar, 1309 LAH (1892 AD)
In the *Pahlavi* period, the Golestan Palace and the historical *Arg* complex of Tehran underwent alterations. Among them were: removing the portal of the complex in order to make possible the entrance of Iraqi king's car into its area by the order of *Teymur Tash* in 1929, filling the water basin and various fountains of its garden under the pretext of repelling mosquitoes, destruction of *Andaruni* buildings and construction of the *Imarat-e Khoruji* of the Ministry of Finance and Economic Affairs. In this period of time, buildings on the northern side were used as ceremonial spaces and other buildings lost their function and were abandoned.
Under *Pahlavi* the second, the complex retained its court and ceremonial role but in accordance with modernity developments in Iran, parts of it were changed and destroyed. For example, the huge beautiful building of *Takīyeh Dowlat* was initially demolished between 1946-49 and the money earned by selling this plot of land was used to fund the destruction of the southern part of *Shams-ol Imareh* mansion (also known as *Abbas Beygi* yard which was built simultaneously with the main building) and its being replaced in 1956 by the present book reservoir of the library in two floors with a white stone façade in the *Pahlavi* architectural style.
Also in 1959, on the occasion of the Queen of Elizabeth's trip to Iran, *Narenjestan* mansion belonging to the *Naseri* (*Qajar*) era was replaced by an office building and another building allocated to the residence of foreign heads of states (known as the new guest house or *Khabgah*). A little later, the only remainder of the *Haram* (*Andaruni* or internal private parts of the palace) buildings of *Naser ed-Din Shah* i.e. the so called old dormitory or guest house was destructed on the order of the finance minister of the time.
In early 60s AD, substantial repairs were conducted in Talar-e Salam and its lower Howz Khaneh (water basin house) as a preparation for holding coronation ceremonies. At the same time, a brown colored two story building was annexed to Kakh-e Abyaz from the west. Kakh-e Abyaz was re-inaugurated in 1971 AD as the Anthropology Museum.
Simultaneously, on the occasion of holding the coronation ceremony, an integrated space was needed. Therefore, the tile worked wall which had a counterpart on the eastern side of the yard of the complex was demolished followed by a number of other Qajar buildings. Also the yard of Dar-ol Hokumeh i.e. the yard of Ayvān-e Takht-e Marmar was connected to the yard of Golestan garden.

Among other changes, mention can be made of the partial construction of the lecture hall of the Ministry of Finance within the northern limits of the complex in the years 1969-1971 AD. This resulted in the destruction of a big five door and two floored room between the Ayvān-e Takht-e Marmar and Khalvat-e Karim Khani on the north side of the yard. Now only a few wooden windows of this space still remain.

Because only the buildings on the northern side were used by the courtiers as a place for holding ceremonial rites, formal greetings and foreign visits, other spaces remained useless and were harmed due to negligence and oversight. But in the 70s AD (1971-78) emergency repairs and restorations were conducted in them through the Fine arts of the Ministry of Culture and Art as well as the Archeological Monuments Conservation Bureau.

Among the most significant restoration activities of this period of time were: repair and renovation of the basement of the İmarat-e Badgir building as well as restoration of the south west building of the complex located behind Bāb-e Āli portal under the supervision of the Pirnia the recent architectural conservation expert.

Furthermore, repair of Shams-ol Imareh mansion continued unceasingly until the Islamic revolution by the technical bureau of the National Organization of Conservation of Ancient Monuments in Tehran. In 1977 AD, the old building standing on the western side of the
**Ayvān-e Takht-e Marmar** underwent a major change in order to expand the administrative building. As to provide the required space, the *Gushvareh* (symmetric rooms in two sides of an *Ayvān*) building on the west side of the marble throne *Ayvān* was slightly changed and annexed to the building as an administrative space.

**The Islamic Republic Era**

After the Islamic revolution, Golestan Palace was separated from the former Ministry of Royal Court and came under the supervision of the Ministry of Finance and Economical Affairs. Due to the grave condition of the country in the early post revolution years as well as the onset of the imposed war, no funds were allocated to conservation projects in the complex but restoration and conservation activities went on anyway by the technical bureau of the National Organization of Conservation of Ancient Monuments on a case by case basis.
After the establishment of the Cultural Heritage Organization of Iran in 1987 AD, Golestan Palace came under its supervision after separating from the General Administration of Biutat of the Ministry of Finance and Economic Affairs. Between the years 1987 and 1996 AD, the most important operations conducted were not only localized restorations but also the construction of a treasury or reservoir for safeguarding objects and monuments beneath part of the yard of Golestan Palace. This huge shelter has been built despite grave operational circumstances in an area of almost 2000 m². The structure is made of armed concrete in accordance with standard technical principles. Therefore, it can be also used as a safe haven for the public in emergency situations such as war, earthquake or bombings. This is one of those fundamental activities done in the complex that are of utmost importance. Among other operations of the time were: reconstruction of the main fountain and water basin opposite the Ayvān-e Takht-e Marmar, flooring its yard, restoration of Talar-e Almas, restoration of decorations of the Ayvān-e Takht-e Marmar and documentation and surveying the buildings located at the northern front of the complex. Since 1996 AD, in accordance with policies and purposes of ICHHTO concerning the preparation of complex for public visit, restoration and repair operations have intensified greatly.

As a matter of fact, in the years 1996-97 AD, seemingly impractical and unfeasible operations were finalized despite shortage of funding thanks to the efforts of the staff working in the complex as well as the direct support of former and present managers of ICCHTO. Today the complex enjoys a fresh atmosphere and after being recognized by the public as a historical site is visited regularly by them and has become a popular site.

More important than Golestan Palace buildings are its historical art objects and relics such as: paintings, carpets, porcelain or chinaware, manuscripts, seals, coins, weapons, European made art works, etc… As a matter of fact, some of them can be considered as masterpieces of their kind.

In the following, a brief history on the formation and construction method of each hall and palace of Golestan Complex as well as changes done on them during different historical epochs is presented.

Ayvān-e Takht-e Marmar

Ayvān-e Takht-e Marmar is one of the still intact historical structures of Tehran also known as Dar-ol Imareh Divan (Divan Khaneh) which dates back to the Zand era so it is the oldest building of Golestan Palace Complex. It was built by the order of Karim Khan-e Zand (Vakilol Roāya) in the year 1172 LAH (1130 SAH or 1751 AD) together with Dar-ol Hokumeh and Hārāmsara within the area of the royal citadel. Apparently, Ayvān-e Takht-e Marmar belongs to Zand era.
During the rule of Qajar dynasty, the building went under substantial changes. First of them took place during the reign of Aqa Mohammad Khan who ordered the destruction of Vakil building in Shiraz. Consequently, its high and integrated marble stone columns as well as its mirrors, doors and painted curtains were brought to Tehran and installed in this porch i.e. Ayvān-e Takht-e Marmar. Following the transfer of these parts to Divan Khaneh of Ayvān-e Takht-e Marmar from Vakil Palace, its form changed completely and became similar to Qajar era buildings.

*Fig 2-5. Painting of Divan khaneh (Takht-e Marmar); painted by: Eugène Flandin*

Ayvān-e Shahi (the royal porch) was the main part of the building where ceremonies such as *Salam* (Levee or formal reception of gusted by the Shah) and coronation were held. *Gushvarehs* were actually side rooms reserved for serving the guests participating in ceremonies. Under Fat'h-Ali Shah no major changes were made in the Ayvān structure. Only shelves, false arches, doorways and plinths of *Gushvareh*, the porch as well as *Qolam Gardeshes* (corridors) of the second floor on either sides of the porch were overlaid with gold followed by decoration with portraits of Iranian Sultans as well as young handsome European men and women. On the margin of above the ledge of *Gushvareh* rooms, elegies praising Fat'h-Ali Shah were seen in painted stucco works. Two portraits of the king on shelves of the upper Ayvān were drawn on treated hide but paintings of the lower part were drawn on plaster.
One of the most significant changes made in the porch during the reign of Fat'h-Ali Shah was his order to build the Takht-e Marmar. About the year 1221 LAH (1179 SAH or 1800 AD), the king ordered a throne of yellow marble of Yazd to be made in Isfahan. It was installed at the middle of the porch and was called Takht-e Marmar or Takht-e Soleymani. Its designer was Mirza Baba-ye Shirazi and it was carved by a master stone cutter called Mohammad Ebrahim-e Esfahani. Afterwards, the porch and the Takht-e Marmar became the place for Qajar kings’ accession and were used mostly during formal ceremonies and festivals. Salam ceremony was an old rite held in Iran since a distant past. It was usually held during ancient or religious festivals, or when Shah intended to arrive in or leave Tehran as well as during the
reception of foreign envoys and ambassadors. Based on pictorial documents remaining, during these ceremonies, the Takht-e Marmar was covered with gold woven carpets and all around the king's accession place was decorated by rugs, pads, various tools such as hookahs, candlesticks and perfume boxes all studded with jewels. At present, all of these objects are kept in the royal jewels museum. All around the throne, ladies and princes used to sit while the yard was full of army officers, high level officials and representatives sent by governors of different towns and provinces. Shah's wives used to sit in small porches (Ayvāncheh) flanking the main Ayvān (on the second floor) and watch the ceremony. But ordinary people usually gathered in the vicinity of Arg Square (Zoka, 1970 AD).

Captain George Keppel who paid a visit to the Takht-e Marmar of Tehran in 1240 LAH writes this in his travelogue after describing Arg Square: "The square is linked to another yard with a water basin at its middle encircled by poplar trees. Divan Khaneh is located at the end of the yard. It has a porch with a big Takht-e Marmar on which His Majesty ascends on special occasions. The wall and facade of the buildings are made of finest mosaics (mosaic tile work) and in the porch several decorative colored glasses have been used in flower forms. The ceiling of the porch has been covered with mirrors separated from each other by floral decorations. In each false arch and shelf, paintings have been drawn showing scenes such as hunting, combating or merely Shah's portrait but the painting style of smaller pictures was more attractive to me. In one of the paintings, Nader Shah is depicted handing back the crown to King of India after defeating him. In his right hand the royal mace and in his left hand the royal crown of India is seen. In the second painting is seen Anushirvan granting audience to one of the caliphates. In the third painting, Alexander of Macedonia has been depicted while listening to a discussion between Aristotle and Plato. The Macedonian king is seen clad in new Iranian clothes and the two philosophers have been drawn in the clothes of two ordinary dervishes."
From the writings of the English officer about Ayvān-e Takht-e Marmar in 1240 LAH, it can be understood that the installation order of the paintings in false arches of the Ayvān was slightly different from today because then the paintings of the hunting scene and Shah's portrait used to be on the right and paintings of Nader's crown returning and Anushirwan & Alexander were on the left. Among them paintings of the hunting scene of Shah Esmaeel, the battle scene of Nader Bakon Pasha and the portrait of Fat'h-Ali Shah remain intact in their place but the painting of Anushirwan & Alexander as well as Nader's crown returning are absent instead other paintings have replaced them. During the thirty eight year old reign of Fat'h-Ali Shah, weather permitting all Salam ceremonies, feasts and carnivals were held here in this Ayvān while the king sat in its Takht-e Marmar (Zoka, 1970 AD, p.56).

After Fat'h-Ali Shah, Mohammad Shah of Qajar Dynasty arrived in Tehran from Tabriz and was crowned at Ayvān-e Takht-e Marmar. Alexis Soltikov the Russian prince who had visited Iran in 1838 AD writes this in his concise travelogue entitled: "Travel to Iran" about the condition of the Ayvān as well as festival rites held under Mohammad Shah: "the Shah sat on a throne made of white marble which was carved and decorated. It was actually a wide platform positioned on shoulders of statuettes in forms of demons and fairies as well as five pedestals. From a room located a little higher on the ground with one side widely open princes, dignitaries, learned men, aristocrats, etc… were seen.

This royal throne chamber is the most beautiful room I have seen in Iran. Its decorations in arabesque style are exceptional and exquisite… Its roof is high featuring several fine false arches but it is difficult to figure out its general plan because its lines are lost amid a large number of delicate paintings glowing with color and gold.
In the paintings are depicted flowers, women and horse riders. Within the *Muqarnas* piers of their bodies, gold, glasses and various colors are seen.

In the end of the hall located behind the throne, the wall is totally covered by a broad window in a zigzag pattern. The colorful panes of the window with their finely cut festoons create a thousand flowers. Around glasses are seen delicate, light wooden frames in a web like style. The side walls which have false arches in a zigzag form are full of paintings and gildings covered by shiny oil. Inside the porch plinths which are made of white marble like the *Takht-e Marmar*, strange but beautiful plants have been drawn with oil paints.

Mention was made of marble but as a matter of fact the transparency and delicacy of this stone gives you the impression that it is a kind of *Rokham* stone (a type of marble). Doors flanking the hall and in its end are small, short and narrow. They are made of signet, various woods and ivory colored in a natural way as well as copper, lead and seashell. As said before, the fourth wall is absent in this building instead narrow crystal piers or it is better to be said piers decorated with mirrors have held up the ceiling. There was a curtain there which was open during days also the yard was full of people wearing special salutation clothes…"

French painter and traveler Eugène Flandin described the porch in 1256-7 LAH as follows: "The yard is called *Takht Khaneh* because the Throne Hall is here. Opposite the hall is a yard paved with huge boulders. At its middle is a long basin in which water flows continuously. Fruit trees and flowers planted on its either sides give it a fresh air. Walls of its rooms have been decorated with floral motifs in a variety of designs. It consists of small pieces of glazed bricks in a mosaic style.

In front of the *Ayvān-e Shahi* is another vast platform with two interconnected basins in its middle. The larger one is rectangular but the smaller one inside it has been made in an Iranian and arabesque style. The basin is made of white marble with three fountains from which water jets pour into the basin and foot bathes flowing into the middle of the yard via a duct. The garden enjoys a clean and refreshing air.
The hall in which the Takht has been installed is divided into three parts: in its middle is the Ayvān-e Shahi flanked by two rooms allocated to reception and formalities. These rooms have been decorated with signet windows, paintings and colored glasses. The Ayvān-e Takht has a broad, high back window reaching the floor of the hall. Piers of the window are consisted of two nice spiral columns each made of three pieces of Rokham monoliths from a town called Maragheh. All of the pedestals are made from integrated stones just like the capitals. All parts of the columns are painted with motifs showing flowers, bushes and foliage. Piers are decorated with mirrors within frame works and the wall of the platform on which the columns of the porch stand are covered by Rokham slabs. In the middle of these marble plates is a relief showing the battle of lion and dragon reminiscent of old works. At the upper part of the building and all through its Jelo Khaneh, a wooden arch has been set up adorned with various paintings and carvings.

The roof prevents the penetration of sunrays into the porch. Right in front of Takht Khaneh, a big cotton curtain has been hung. In the hall, images of kings, heroes, women and warriors are seen and in its end, a huge Shahneshin with a central basin exists with jet water pouring like rain drops from its spouts. Above Shahneshin, a window has been installed into which sun rays can hardly penetrate because of blue, red, green and yellow flower like glass panes. The arch of the porch has been divided into several cells each filled with various dazzling motifs, designs and decorations. Its floor has been covered by huge, exquisite carpets that are charming and expensive. In the middle of the hall is a throne which is the most strange and lovely thing that I have ever seen. The throne has been made of white Rokham stone like the columns of the back hall and looks like a platform.
Two small columns are seen in the throne support on which the Shah's back rests rely. All around the throne are seen carved balustrades decorated by little statues. The throne is one meter higher than the ground with its two steps looking as if they are on the back of a sleeping lion. Other parts of the royal throne have legs in the form of house maid statues. All parts of the throne are adorned with gold. Doubtlessly, the throne imitates Persepolis which has pedestals looking like human images. Such a description was needed in order to make the readers aware of the condition of the place where we attended Salam ceremony…"

Fortunately, drawings made by Eugène Flandin in 1256 LAH of the throne under Mohammad Shah clearly reveal the condition of the building façade as well as inside the porch before changes made during the rule of Naser ed-Din Shah in them. In the latter king's period, the Ayvān-e Takht-e Marmar constitutes the exterior of Naseri Dar-ol Hokumeh consisted of two parts i.e. Divan Khaneh or Darol Hokumeh yard and a square shaped garden called Golestan garden which was separated from the former by other buildings.

Around the year 1300 LAH, changes were made in some interior and exterior parts generally consisted of these cases:

Outside the square: Orsi windows were removed. They belonged to rooms flanking the porch i.e. (Gushvareh rooms) which were also known as Nagqash Khaneh due to the presence of portrait paintings of Persian kings. Instead, within each span three Do lati windows with crescent like arches like European windows were installed.

Ayvāncheh and arches above Ayvān corridors were filled by mosaic tile works. Moreover, their small orifices which opened to Qolam Gardeshes of Ayvān in order to let in a cool air flow were obstructed.

Tile works of piers, inscriptions, Toranges and triangles of the Ayvān façade mostly having old designs were replaced and adorned with tiles having flower pot and cast iron designs. Awnings and roof eaves in Shirehsar traditional style (wooden eaves usually decorated with paintings on the side which faces downwards) of the Ayvān forehead were altered and the ledge in front of the Ayvān roof was removed. Finally, its Kahgel (covered by mud and straw mortar) roof was transformed into a tin gable roof. Furthermore, the fine arabesque interconnected water basin opposite Ayvān was replaced by a simple ellipsoid one.
Inside the Ayvān: the large zigzag shaped arches of Qolam Gardeshes were filled and on their walls large sized full length mirrors were installed. Either side of the mirrors was adorned with spiral stuccoes, mirror works and flower designs. In addition, roofs of vestibules on either side which formed the floor of the Qolam Gardeshes were raised and a wall was constructed in front of them and in the middle of it two large inlaid doors with crescent like arches were placed. Then opposite the meshed windows flanking Shahneshin of Ayvān was partitioned and white washed and two large oil color paintings of Naser ed-Din Shah were hung on them. Then the small arabesque basin within the Shahneshin of the throne Ayvān was removed and the floor of Shahneshin was paved with bricks. Generally, changes were made in the mirror work style and other decorations of the Ayvān in order to make it almost similar to its previous condition.

During the rule of Pahlavi the first, no changes were made in the Ayvān-e Takht-e Marmar but under Pahlavi the second, the roof and ceiling of the porch were altered. After the Islamic revolution, restorations were done on the Takht-e Marmar as well as the surrounding walls (Zoka, 1349 SAH).
History and Development

Map 2-31. Ayvān-e Takht-e Marmar, 1760 AD

Map 2-32. Ayvān-e Takht-e Marmar, 1789 AD

Map 2-33. Ayvān-e Takht-e Marmar, 1853-1883 AD

Map 2-34. Ayvān-e Takht-e Marmar, 1883-1975 AD
Khalvat-e Karim Khani

*Khalvat Karim Khani* is yet another building belonging to *Karim Khan-e Zand* period. It is located at the north western corner of Golestan site next to *Ayvān-e Takht-e Marmar* or the *Talar-e Salam*. The covered and columned structure stands in the form of a triple span *Ayvān* with a basin at its center because most of the water of the mother main *Qanat* bubbles from the middle of the basin.

As is understood from its name, this part of the Golestan Palace called *Khalvat-e Karim Khani* or *Jelokhan* is one of those buildings belonging to *Karim Khan-e Zand* period. It was in fact part of *Khalvat Khaneh*. During the rule of *Aqa Mohammad Khan*, access from *Andaruni* and Golestan Palace to *Divan Khaneh* and *Ayvān-e Takht-e Marmar* was gained through this place. After the death of *Aqa Mohammad Khan* and under *Naser ed-Din Shah* due to multiple changes made in this part of royal buildings, it was turned into a small area called *Karim Khani* yard. Later the buildings array was changed and the passageway was obstructed but occasionally due to its tranquil and lovely atmosphere, *Naser ed-Din Shah* used to come here alone for resting and relaxing beside the water basin (Zoka, p.111).
According to the late Moshir-ol Mamalek, on the eastern side of Divan Khaneh i.e. opposite this Khavat Khaneh which was later turned into the guard house of Golestan Palace, a fourth span was opened. He writes:" a space separated by railings in which a few large iron cages were set up as a temporary shelter for tiger or leopard cubs given to Naser ed-Din Shah as gifts…" As a matter of fact it was destroyed some time later.

The reason it was called Khalvat-e Karim Khani is that it was among buildings constructed under Karim Khan and served as part of his Khavat Khaneh which means private chamber in Farsi (Ditto, p.112).

Among monuments worth watching in this building is the marble tomb stone of Naser ed-Din Shah on which an image of the king was carved. After the Islamic revolution, the stone was brought here from Shah Abdol Azeem shrine in Shahr-e Rey. The other monument is an old marble throne which was used before the present Takht-e Marmar was made by the order of Fat'h-Ali Shah. Most of Khalvat-e Karim Khani was destructed under Naser ed-Din Shah during the construction of the Talar-e Salam. Today, only a small part of it still remains standing adorned with mosaic tile works and arabesque motifs.
Imarat-e Khoruji

It was a large, long and double sided structure built in an east to west direction bisecting Golestan garden. It was consisted of the Museum Room; Talar-e Ayineh-e, Sandugh Khaneh and royal. The eastern side of the building was almost connected to the northern side of Shams-ol Imareh.

Golestan Hall of which the name of the palace and the garden has been taken was a hall with four columns decorated with several mirrors. It also contained Takht-e Tavus (Peacock Throne) which was used in major festivals. On the right side of the Talar-e Ayineh were rooms and halls allocated to the governmental museum in which exquisite equipments and instruments, old coins and jewelry, old and modern weaponry, etc… were held. On the left side of the Talar-e Ayineh were the royal Sandugh Khaneh and Rakht-dar Khaneh where precious objects and jewelry were kept.
Map 2-35. Imarat-e Khoruji plan

Photo 2-70. General view of Imarat-e Khoruji
In the year 1296 LAH, after Naser ed-Din Shah returned from Europe and ordered the construction of a new museum, the Imarat -e Khoruji was demolished and replaced by a pool linking the pool opposite the wind Imarat-e Badgir with Shams-ol Imareh and the new Talar- e Ayineh. Fortunately, one of the water color paintings of Mahmud Khan-e Malek-ol Shoara depicts a view of the Golestan Talar-e Ayineh drawn in 1279 LAH showing the setting and location of the building in details. In this painting, one of the Badgirs of the Imarat -e Badgir building and part of the Narenjestan yard is vividly illustrated. On the left side of the painting is seen Takht-e Tavus which was later transferred to the new Talar-e Ayineh.

**Talar-e Salam**

On the north-west side of Golestan Garden and after the Khalvat-e Karim Khani stands the Museum Room or Talar-e Salam which from the start actually served as the cornerstone of a museum. But later due to the transfer of the royal throne to this building from the old museum and the holding of special Levee ceremonies inside, it took the name: Talar-e Salam.

Before the construction of this hall and the Talar-e Ayineh opposite it, a building called Talar-e Almasieh stood and before its construction, there was a wall separating Imarat-e Asef-ol Dowleh and Salar from Golestan garden. In the book Rozat-ol Safa of Naseri, this has been written:" The other famous building of Golestan garden belonging to Khaqan-e Saheb Qaran without a counterpart. At one end of it stood the Kolah Farangi Garden and at the other end a wall.
Because homes of Asef-ol Dowleh and his relatives were on the other side of the wall, the late Khaqan (i.e. Fat'h-Ali Shah) did not make any changes in it. But after the death and assassination of Salar and Asef-ol Dowleh respectively, their children were dispersed. Consequently, Aqa Mohammad Khan bought the entire grounds of the citadel from their inheritors and ordered Hajeb-ol Dowleh to annex them to the garden building. So all of them were demolished and added to the garden. Then a high building with two floors was constructed there.

By the order of Naser ed-Din Shah, this part of the building as well as parts of Khalvat-e Karim Khani were demolished and replaced by the first royal governmental museum of Iran. The old museum was located inside the royal building i.e. in one of the vast hall Golestan Imarat-e Khoruji located between Shams-ol Imareh and the north eastern corner of the garden. But later following the first trip of Naser ed-Din Shah to Europe in 1290 LAH during which he visited great galleries and museums of western countries, the king decided to build a museum in Arg exactly similar to European museums. Hence the Imarat-e Khoruji (in the northern part of Golestan garden) was destructed and replaced by new buildings such as: Hall and Talar-e Ayineh, Howz Khaneh and the Museum Room in front of Talar-e Aaj on the north-west direction. Etemad-ol Saltaneh writes this in his memoir notes of 1296 LAH:"

The old governmental museum which stood within the royal mansion was not large and presentable enough and was in a relatively bad condition so it was ordered to be demolished and on one side of the vast exquisite museum was constructed and at the location of the old museum and its opposite side, two huge pools were dug."

Construction of the Museum Hall and other parts of it ended in 1293 LAH. Etemad-ol Saltaneh writes this in the 318th issue of 'Iran' news paper dated Rabi-os ani of 1294 LAH:" One of the large halls of the building has a length of 34 steps and a width of 25 steps. Its tables and chairs are entirely made of pure gold. Moreover, a huge bejeweled throne with plenty of exquisite gems has been installed in the building at a high cost to which the Shah ascends in most festivals during the public salutation."

Etemad-ol Saltaneh writes this about the Talar and the building in "Sharaf" newspaper dated 1300 LAH:" the auspicious hall and building of the museum whose decoration and layout has been finished recently is a fine, high, vast, lovely, formidable, proportional…building…that regarding its construction and decoration is peerless in this time and age…throughout the country."

The royal hall with its 43 zarr (nearly 45m) length and 18 zarr (approximately 19 m) width consists of 20 arches and is located north of the winter palace and the royal garden. Entering from the large Divan Khaneh into the Great Court (Darbar-e Aazam), a door known as Salam is seen on the west side of the winter palace.
The auspicious mansion is fronted by a pool which has a continuous jet of water in its middle with a volume enough to run four mill stones. After passing by the pool, parallel to it in a northern direction is a very superb metal door leading to the upper floor via broad marble steps adorned with a variety of porcelain flower pots and several unique statues. Here a marble basin is seen with water flowing incessantly from its jet. Two well decorated steps lead the way to a lofty and wide arch south of which is Golestan Hall containing the famous Takht-e Tavus. On the western side of the Hall is the museum, on its north the library and on its east Talar-e Aaj which is connected to Talar-e Bolur itself leading to a hall known a Narenjestan…"

Politicians and travelers visiting Arg of Tehran in this period have written extensively about Talar-e Salam; among them S. G. W. Benjamin the first American ambassador in Iran who in the years 1300-1301 LAH writes this in his book entitled "Iran and Iranians". The best part of the royal mansion of Naser ed-Din Shah is the Talar-e Salam which can be considered as one of the most superior structures of its kind concerning proportions and magnificence with its ceiling and walls having decorations. In the middle of the hall is a big table totally covered by gold sheets. On either sides of the hall are arranged handle chairs also plated with gold sheets…"

In the hall, the most valuable art objects and relics particularly royal jewelry are kept; some offered as gifts to Iranian kings. In 1966 AD on the occasion of the coronation ceremony of Mohammad Reza Shah of Pahlavi dynasty in the hall, its decoration was changed completely into its present form.
Talar-e Ayineh

The Talar-e Ayineh is located at the west of Talar-e Salam and above the portal and stone Ayvān opposite the vestibule of the palace. It is one of the famous halls of Golestan Palace.

Before the construction of the halls, the wooden Chehel Sotun stood in place of Kolah Farangi. It was built in 1269 LAH amid changes done in the royal mansion by Mohammad Taghi Khan-e Memar Bashi under the supervision of Haj Ali Khan-e Nayeb-ol Dowleh. Its substitute was Mansion Hall. Construction of Talar-e Ayineh started simultaneously with Talar-e Salam around the year 1291 LAH and was apparently finished in 1294 LAH. From this halls, three large, curved and simple Orsi windows open into the garden overlooking the large basin opposite the building from the direction of the southern wall. Of the three Orsi windows, the middle one has three frames and the other two have two frames. Due to the projection of the portal and the stone Ayvān on which part of the hall stands, the double slide Orsi windows open both toward the east and the west. They are connected to the palace vestibule by two doors and one large crescent shaped window. At the beginning of transferring objects and relics of the old museum to the new one, it was decided to allocate the hall to Takht-e Tavus and the Royal Crown. Despite being relatively small in size, it has gained great fame because of its location as well as the beauty of the mirror works of its ceiling and walls.

Design and architecture of Talar-e Salam and Talar-e Ayineh as well as their related vestibules and basin houses has been done by the master builder of Naser ed-Din Shah called Haji Abolhasan aka Saneeolmolk also known as Memar Bashi. Supervision of works was done by Mirza Yahya Khan-e Motamed-ol Molk the so called "masonry minister" of the time.
Although the construction of the main building ended circa 1294 LAH but its decorations, mirror works and Muqarnas works continued until 1299 LAH. These dates can be read below an elegy written under the coving (apophyge) of the mirror work and stalactite work of the hall by Mirza Abolfazl-e Sawoji in large Nasta'liq script. Aside its decorations, the reputation of Talar-e Ayineh is largely due to a famous painting by the late Mirza Mohammad Khan-e Kamal-ol Molk-e Qaffari in 1309 LAH now kept in Golestan Palace.

Talar-e Aaj

Next to Talar-e Ayineh on the west side of Talar-e Brelian stands Talar-e Aaj. The date of the construction of the hall and the Howz Khaneh beneath it is unknown but clearly it has been built before Salam and Talar-e Ayineh and dates from the Naseri period. According to the water color painting by Mahmud Khan-e Malek-ol Shoara depicting the outer façade of the hall in 1286 LAH, the hall had three large doors, a Ayvān with six slender columns and a stairway in its western direction. Etemad-ol Saltaneh writes this in the "Iran" newspaper dated 1296 LAH: "...north of the new mansion stands Narenjestan which is a structure of utmost beauty, pleasantness and purity. It has been built in a mixed Iranian and European style with precious objects, pictures, curtains, equipment and gifts given by friendly and allied kings being kept here." Later in Naser ed-Din Shah's era, changes were made in the external appearance of Talar-e Aaj for example its porch was built fronting Talar-e Salam. As a matter of fact, its present interior decorations are quite different from what has been described by Etemad-ol Saltaneh. Here gifts given by foreign heads of state to Naser ed-Din Shah were kept.
Under the Pahlavi dynasty, the space was used as a reception hall for banquets in which lunch, dinner and tea were served. For this reason many of its objects and relics have been removed so that only a few paintings by European painters, two very large tapestries above fireplaces as well as a number of porcelain or metal flower pots and vessels still remain on fireplaces or tables around the hall.

**Talar-e Zoruf**

Construction of this building on remains of Imarat-e Narenjestan north of Sofreh Khaneh ended in 1344 SAH. Gifts given by European kings to Qajar Shahs were transferred from the Museum Mansion (Talar-e Salam) to this location and placed in showcases specially made for such purpose. Among the most significant of them are as follows: the porcelain set decorated with motifs of Napoleon wars, the set offered by Nicolay the first, the set made of precious stones called Malachite given as a gift by Alexander the third of Russia and the porcelain set presented by Wilhelm to the incumbent crown prince of Iran.

**Howz Khaneh and Negar Khaneh and Mouze-ye Makhsous**

At the northern part of Golestan Palace, there exists a vast space on the ground floor just beneath Aaj, Salam and Ayineh halls. At present, it is divided into three sections consisting of Howz Khaneh, Mouze-ye Makhsous and Negar Khaneh.

Studies show that the Howz Khaneh of Talar-e Aaj has been constructed in the Naseri era probably in the year 1280 LAH. Of course according to available evidence, after the return of Naser ed-Din Shah from his first European tour (1290 LAH) major changes were made in the building. Master builders involved in these changes have not been identified yet but seemingly Haji Abolhasan Memar-e Navaiee also known as Memar Bashi or Sani-ol Molk-e
Isfahani have constructed the building under the supervision of Mirza Yahya Khan-e Motamed.

Changes made were mostly aimed at harmonizing the outer façade of Talar-e Aaj with the newly constructed Talar-e Salam and Talar-e Ayineh. In the end, the and the basin house of Talar-e Aaj were removed in order to add to the hall space. This can be observed not only in columns existing in Talar-e Aaj (which shows the degree of protrusion) but also in those pictures showing its previous condition. Regarding the exact function of the building under the Qajar dynasty, no accurate answer can be given due to a lack of credible evidence and documents unless as before its function is claimed to be a place with a cool air suitable for resting. According to former laborers working here during the rule of Pahlavi the second it was used usually for holding religious festivals and ceremonies.

But today due to the transfer of the finest paintings of European artists belonging to the 19th century AD, such as: Ivan Konstantinovich Aivazovsky Armenian: Hovhannes Aivazovsky, Simon Van Geldren… it actually serves as a permanent gallery for Golestan Palace Complex. In 1345 SAH on the occasion of Mohammad Reza Shah's coronation, its layout has totally changed into the present form. Mouze-ye Makhsous on the western side of the entrance vestibule of Talar-e Salam is located on the ground floor which as matter of fact is part of the basement of the first Iranian museum. It was built thanks to the good efforts of Mohammad Ibrahim Khan-e Memar Bashi and is considered as one of the buildings belonging to Naseri era. Under Naser ed-Din Shah and his Qajar successors, the place served as the store room of silverware and chinaware given as gifts to Qajar kings by European heads of state.
Under *Pahlavi* the second, the place was changed into *Mouze-ye Makhsous* where private and exotic gifts given by European kings to *Qajar Shahs* were held. For some time, the *Qanat* water flowed from inside the fountains of the building into basins in the palace yard. The building has undergone changes in different periods of time. Objects presently held in *Mouze-ye Makhsous* are as follows: the arch and bow of *Naser ed-Din Shah*, seals belonging to various *Qajar* Sultans, an ivory ball, and the ostrich egg.

Fig 2-7. Friedrichwilhelm IV, king of Prussia; Painted by: Paul Burde-1859 (left)

Fig 2-8. Napoleon Bonaparte, French Emperor, king of Italy; copy of Jack Liu David, oil painting (right)
At the end section of the ground floor after Mouze-ye Makhsous and beneath Talar-e Salam is a space now known as Negar Khaneh which was probably part of Howz Khaneh. At present, the space is consisted of two sections: the southern part which is actually part of the Howz Khaneh of the museum hall (Salam or Coronation). In the course of time, it has had functions such as storage room, museum hall, exhibition, inventory (Sahebjam) office as well as Telephone Center but today it is allocated to showing paintings largely dating back to early Qajar years such as works of Mirza Baba Naqqash Bashi Shirazi, Mehrali, Ahmad, Esmaeel Jalayer, Ali Akbar Khan-e Mozayyen-ol Dowleh, Abolhasan-e Sani (Sanee-ol Molk, paternal uncle of Kamal-ol Molk), etc…

The northern part has been constructed under Pahlavi the second and served as the royal guard house. Now it contains paintings dating back to artists living during the last years of Qajar era including valuable works of Mahmud Khan-e Saba, Mohammad-e Qaffari-ye Kashani (Kamal-ol Molk), Mirza Mahdi Khan (Mosavver-ol Molk), Aqa Mirza Musa, etc… Late in the year 1995 AD, these two sections were linked and after necessary restorations, it was inaugurated as Negar Khaneh Museum in Ordibehesht of 1997 AD.
Imarat-e Brelian (Talar-e Brelian)

On the eastern side of the Talar-e Aaj, there exist a few lovely and luxury chambers and halls with a ground level lower than those of Talar-e Aaj and other halls. Previously, the Talar-e Brelian was located here but in the year 1318 LAH under Naser ed-Din Shah it was demolished to be replaced by present Talar-e Brelian apparently because of the depreciation of old citadel structures.
A detailed and striking oil painting of Talar-e Brelian has been drawn by Abolhasan-e Saleth (Yahya Khan, son of Abolhasan Khan-e Sanee-ol Molk-e Qaffari) in 1305 LAH under Mozaffar ed-Din Shah showing clearly the interior condition of the hall, its mirror works equipments and chandeliers. Its ceiling is covered by quadrangular mirrors reflecting vividly the wall as well as objects and decorations on the ground. Under Pahlavi dynasty, the building was reserved for holding official sessions with foreign heads of state as well as holding ceremonies.

Fig 2-10. Talar-e Brelian, painted by: Sani -ol Molk

Imarat-e Narenjestan

Previously, after passing Talar-e Brelian and building, a vast Narenjestan (a building with a greenhouse or Orangery) could be seen which was built under Naser ed-Din Shah in the northern part of Golestan Garden. The late Moayer-ol Mamalek writes this about the Narenjestan:“…when you stepped into it, a nourishing odor was smelled reminiscent of the one thousand and one nights stories. The eastern and western Imarat-e Narenjestan had a length of 70 zarr (about 73m and a width of 10 zarr [approximately 10.5 meters]. The height of its walls was 8 zarr (about 8.5m) on which a wooden bow was installed. During winter times, its arch was covered with a curtain. Forty citrus trees such as oranges, tangerines, lemon, shaddock, pompelmoose, etc…had been planted there.

Citrus trees were planted on the either side of a wide stream canal made of tiles in which fountains were installed at about two meter intervals in circular flowerbeds. Height of trees was approximately between five to 7 zarr (about 5.5 m).
In 1294 LH, Etemad-ol Saltaneh wrote this about Narenjestan: "A stream flows through Narenjestan with a pure water. Forty high fountains are installed amid the streams. A water basin is also seen that is made of crystal and silver given as a gift to Fat'h-Ali Shah by Emperor Alexander the first of Russia…"

Moreover, the late Moayyer-ol Mamalek writes this: "On the eastern side, ten long steps decorated with colorful gravel stones linked Brelian room to Narenjestan…on the south and toward Golestan space; large Orsi windows with solid mirrors could be seen. From the direction of Andaruni, the wall was closed and had vast false arches…at its end, a door opened into Divan Khaneh."

When Reza Shah came to power, Imarat-e Narenjestan was demolished and its ground was annexed to Golestan garden. Later under his son Mohammad Reza Pahlavi in 1339 SAH, on the occasion of the British Queen, Elizabeth the second's trip to Iran, a palace was built here known as Kakh-e Elizabeth. Later it became the residence of foreign kings and presidents resulting in its being called the new guest house or Khabgah (Zoka, 241, p.256). At present, after structural changes in it, it serves as the management office of Golestan Palace.
Shams-ol Imareh

This is the most outstanding building of the whole complex and the best structure on its eastern side. Apparently, prior to Naser ed-Din Shah's trip to Europe he decided to construct a tall building modeling those seen in photos of European buildings so that he would become able to watch the townscape and its surroundings in the company of his courtiers from its rooftop. Construction works began in the year 1282 LAH and ended after a couple of years. Its design and plan seemingly belonged to Moayer-ol Mamalek and its builder was Ostad Ali Mohammad-e Kashi (Zoka, p.272).

Mohammad Hassan Khan-e Etemad-ol Saltaneh writes this about the palace in "Iran" newspaper dated 1294 LAH:"…First of all is Imarat-e Shams-ol Imareh which is quite high and is considered as one of the most exquisite structures of the ever glorious government. It boasts a Talar-e Ayineh, tall marble columns as well as plinths and steps entirely made of marble linking its multiple floors to its rooftop. Its height is 40 zarr (about 41.60 m) with two towers and one superb rooftop terrace. Atop towers, excellent benches have been installed for sightseeing. From here the whole townscape of Tehran as well as its nearby mountains and deserts are clearly seen. It has a dazzling and animating landscape because even faraway mountain valleys and waterfalls are quite visible. Moreover, the ring of its bell can be heard in most quarters of Tehran."

He writes this in Al-Maaser val Asaar:" The main core of the auspicious Kushk is known as Shams-ol Imareh which is one of the most magnificent works of the monarch superior to all structures of Tehran even Iran. This souvenir of that magnanimous man has five floors and as mentioned earlier in the chapter, it was designed and built with the assistance of Doost Ali Khan-e Moayer-ol Mamalek in the style of European palaces. Construction date of the Kushk and this auspicious building is 1284 LAH coinciding with the twenty first year of Shah's accession to the throne."
Without doubt, even today *Shams-ol Imareh* is one of the outstanding historical buildings of Tehran not only its exterior appearance and and its architectural design, but also for its interior decorations. Regarding the representation of various methods of interior decoration of buildings in Iran, it can be deemed exceptional in its mirror work, paintings, as well as stucco works of its plinths, walls and ceilings. The building was constructed by *Mir-ol Mamalek* at his own expense and given as a gift to the king. Considering its height and number of floors, *Shams-ol Imareh* is similar to western buildings but its interior and exterior decoration and layout is purely Iranian in which traditional structures have been used.

*Shams-ol Imareh* is the first high building of Tehran which has five floors with a height of about 41.60 m. At the time the townscape of Tehran and its environs were easily seen from its rooftop. It cost approximately forty thousand Tomans which was a huge amount of money then (Moayyer-ol Mamalek, 1361,p. 43).
The building was mostly used by women living in the Naseri Haram. They used to watch the town and its surrounding landscapes from its rooftop or from windows of its upper floors. Under Pahlavi the first, Shams-ol Imareh was given to the Ministry of Roads and Transportation but today it serves as a museum for public visit.
Imarat-e Badgir

Imarat-e Badgir is the second structure built at the southeast of Golestan Palace. It was built by the order of Fat’h-Ali Shah thanks to great efforts of local master builders such as: Haj Mirza Jafar Khan-e Tabrizi and Abdollah Khan-e Memar Bashi also known as Sheikh Abdol Hussein. Its construction took about two years and during the reign of Naser ed-Din Shah underwent a major makeover by Haji Ali Khan-e Hajeb-ol Dowleh. Some of these changes are clearly observable by comparing beautiful water color paintings drawn by Mahmud Khan aka Malk-ol Shoara-ye Saba in years 1278-81 LAH (1861-64 AD or 1240-43 SAH) with photos taken later. One of these changes was the filling of a vast beautiful water pool in its north toward the end of Qajar rule.

![Photo 2-84. Imarat-e Bagir in Naser ed-Din Shah era](image)

The reason why the building is called Imarat-e Badgir is the presence of a couple of fine 26m Badgir adorned with geometrical shapes and exquisite tile works flanking the structure. Based on the writings of Moayyer-ol Mamalek, under Naser ed-Din Shah a variety of beautiful birds, etc…were released within the area of its Howz Khaneh and on one side of the building, cages and nests were placed for them. Occasionally, during feeding hours the Shah used to come and watch while discussing various methods of capturing and hunting animals with his companions.
Under Pahlavi the second, the hall became an office for the employees of the Ministry of Roads and Transportation. Unfortunately, right after the Islamic revolution the public was banned from visiting it for various reasons such as major damages already inflicted on it. It did not reopen until 1999 when it found an exhibition function after necessary restorations and Qajar photos were put on display there. For this reason, it is also called Akkas Khaneh. As a matter of fact not only a collection of Qajar photos but also the photography equipment of the time is put on display here. In years 2001-02, interior restoration of the building was finalized which was consisted of removing dirt off marble plinths of Talar-e Shahneshin, consolidation of mirrors on the western side of Shahneshin, restoration of stalactite works in the western entrance into Shahneshin as well as restoration and revitalization of half of the ceiling of Shahneshin.

**Talar-e Almas**

*Talar-e Almas* is located on the southern side of Golestan Palace Complex after *Imarat-e Badgir* and *Chador Khaneh*. The hall was built under Fat'h-Ali Shah but it went under major changes during the reign of Naser ed-Din Shah and due to its fine and novel interior mirror works, it was named *Almas* meaning diamond in Farsi.
Talar-e Almas consists of a huge hall with several Gushvareh rooms, corridors, attics (Bala Khaneh) and closets. In three corners of the hall, three Muqarnas and mirror worked Ayvânc hes as well as narrow and elongated false arches have been built above racks following the style of Fat'h-Ali Shahi buildings. Moreover, the northern side of Ayvân has been covered by large Orsi windows with fine colored glasses. Under Naser ed-Din Shah, the zigzag arches of the hall were transformed into Roman or curved arches like many other arches of Golestan Palace. Then its walls were covered by various wall papers imported from Europe (Zoka, p.298). The hall which is regarded as one of Fat'h-Ali Shahi buildings now serves as a museum devoted to his personal belongings and other objects. Beneath the hall, a large underground Howz Khaneh exists.
Takiyeh Dowlat

_Takiyeh Dowlat_ was in use until the end of _Qajar_ rule. For example, funerals of _Naser ed-Din Shah_ and _Mozaffar ed-Din Shah_ were held here. The last time that it was used in the _Qajar_ era was when the Constituent Assembly held a session in 6th December 1925 during which _Ahmad Shah_ was deposed and _Reza Khan_ was appointed as the head of the temporary government.

Afterwards, it became abandoned for years in a semi ruined state until 1325 SAH in which modernity developments started in Iran under _Pahlavi_ the second. As a result, _Takiyeh Dowlat_ was demolished in order to construct a branch of the National Bank in Bazaar of Tehran and most of its grounds were devoted to this purpose.

Photo 2-88. General views of Takiyeh Dowlat

Chador Khaneh

_Chador Khaneh_ is located in south of Golestan garden between _Imarat-e Badgir_ and _Talar-e Almas_. It is regarded as one of _Fat'h-Ali Shahi_ buildings with a portal and a roofed space. _Chador Khaneh_ formerly served as a storing place for royal tents used during journeys by _Qajar_ kings. As a matter of fact, the _Qajar_ tribe had great interest in living outside buildings and inside tents and for this reason they had procured a large number of tents suitable for migration and kept them in here. Today following substantial restorations, the building is used for holding lectures and exhibitions.
Kakh-e Abyaz

*Kakh-e Abyaz* was built during the final years of *Naser ed-Din Shah's* rule on the southwestern corner of Golestan Palace site. Due to the white color of the building façade which was plastered and constructed according to the style of the eighteenth century buildings of Europe, it was called the *Kakh-e Abyaz*. In fact, even its stairs and plinths were made of veined white marble. The palace was built as a storage facility for valuable gifts given by Sultan *Abdol Hameed* the second who was the last Ottoman king. It was constructed at the place where the *Kolah Farangi* or *Aqa Mohammad Khani* tower used to stand.

Dr. Fourier, special doctor of Iranian royal court between the years 1306 and 1309 LAH, writes this in his book: "...The building which has been constructed recently in the architectural style of Luis the sixteen's period on the western side of the citadel..." This sentence specifies the approximate date and state of the palace. It has been said that *Naser ed-Din Shah* has personally surveyed and dimensions of the great hall exactly fit to the width and length of the largest carpet given by the Ottoman Sultan. After the end of construction activities, the *Shah* had the Ottoman carpet spread in the great hall and after hanging its curtains; mirrors were installed on the northern and southern walls of the hall opposite each other. Moreover, a number of oil color paintings were relocated in the hall. They were portraits of kings and queens of various European countries given as souvenirs to *Shah* of Iran during his journeys in Europe or sent to him at a later time. Thus a magnificent Talar worthy of receiving kings was founded and named *Sultan Abdol Hameed Hall*. 

Photo 2-89. Talar-e Almas & Chador Khaneh
Since it was construction, *Kakh-e Abyaz* became the workplace of successive chancellors and prime ministers so that sessions of the Council of Ministers were also held here.

In 1954, the prime minister's office was transferred to a building on *Pasteur* Street and *Kakh-e Abyaz* was given to the Fine Arts Institute. Afterwards, it became the place for holding temporary exhibitions as well as the main office of the Department General of Museums and Public Culture.
Among exhibitions held in 1954 at the museum was the first Iranian Women Clothes Exhibition. Later, when the Ministry of Culture and Art was established, the department general was transferred to another location. In 1965, on the occasion of holding the coronation ceremony of Mohammad Reza Pahlavi, a major makeover including repairs and annexations got underway in the museum and a two-story building was added on its western side. Since Aban of 1968 it has been turned into the Anthropology Museum which is one of the oldest and richest museums of its kind in Iran.

The Anthropology Museum is in two floors consisting of various sections. The ground floor contains the administrative office and exhibition rooms and on the second floor not only garments of various areas of the country but also garbs of Qajar men and women and other cases are open to public view.

Golestan Garden

Reports remaining from Iranian historians as well as foreign travelers about Tehran collectively indicate that old Tehran was a green and fertile region with lots of water and gardens.

The most vivid report on the subject has been written by Pietro della Valle who writes this about plane trees of Tehran: "Diameter of their trunks is so much that even when two or three individuals open their hands wide around them they cannot embrace the whole trunk of some trees."
A number of such trees were still standing until the reign of Naser ed-Din Shah on Golestan garden grounds so that Moayer-ol Mamalek hints at it in his notes…The garden which is now in the form of an integrated garden consisted of several buildings and related yards under Qajar dynasty. But it has gone under many changes in different periods of time so that many of its buildings have been replaced and it has taken various names such as: Imarat-e Behesht-e Ayeen, Imarat-e Eshrat Ayeen, Imarat-e Khorshid as well as Sarvestan and Narenjestan yards, etc… A large part of the garden area was devoted to streams, fountains, water jets and water pools occasionally so huge that boat riding was possible in them. Facades and walls surrounding the yards were decorated with seven colored tiles which had a variety of motifs like: flowers, plants, birds, animals, lion and sun, and soldiers.

As the Arg’s map shows, Golestan garden grounds have a relatively square shape with the majority of halls and buildings built on the perimeter. Formerly, this area was divided into northern and southern sections by the Imarat-e Khoruji but after its demolition these two sections became one and a huge quadrangular garden was formed.

Earlier, two large basins or pools one in front of Shams-ol Imareh and Imarat-e Badgir and the other opposite the Talar-e Ayineh could be seen. They were connected by a long water basin replacing the Imarat-e Khoruji. The frontal water pool was very large and deep so that usually a boat was thrown in it for recreational purposes.
Within the basin and pools, occasionally stone pedestals were installed for putting flower pots, lantern or statues. Moreover, various water jets inserted within basins kept the air constantly fresh and cool. Around long pools were tied wooden and metal flowers with wooden and glass pavilions and arbors on their sides. Each corner of the garden was decorated in a different manner. Old tall plane trees as well as plenty of various decorative trees and bushes could be seen here with their seeds and saplings mostly brought into Iran from foreign countries. A French gardener by the name of tended flower beds. He was a master in his job so that many European flowers unknown in Iran were propagated by him and became well-known in Tehran. Walls all around the garden had curved false arches covered by seven colored tiles on which motifs of soldiers, officers and musicians of the time as well as various colorful landscapes and forms such as the official Sun and Lion emblem of Iran were painted.

Many foreign travelers and ambassadors who came to Iran during the Naser ed-Din Shah's rule also paid a visit to the garden and in their writings had extensively praised its beauty and freshness as well as the taste of Iranians in landscaping.

Etemad-ol Saltaneh writes in "Iran" news paper dated 1877 LAH i.e. Just before the destruction of the Imarat-e Khoruji:"…in this garden all kinds of sturdy and tall trees as well as a variety of flowers, orchards and grasses are found throughout the year. In most of its streets water streams are flowing and there is a central huge circular pool out of which comes enough water to turn five millstones just like a large river with so much noise that voices cannot be heard beside it. The water originates from a Qanat which was dug by the order of Shah seventeen years ago (1277 LAH) and is flowing uninterrupted since. More than half of Tehran is covered by its water supply so that after drinking this water, it can be said that diseases in Tehran have been decreased substantially.
The high walls around the garden boast tile works of superior quality. Throughout the year, all sorts of Persian and foreign flowers are seen in flowerbeds which keep the garden air fragrant all the time.

On the southern side of Golestan building and museum is another large garden which like the previously mentioned garden is decorated with all kinds of trees, flowers, saplings as well as sour oranges, lemons, oranges and tangerines. A huge pool exists in the garden which is very deep but it also has a big circular water basin."

The complex, in its current condition, consists of two connected gardens, a smaller one on the west and a larger one on the east, and the buildings that surround them. The smaller garden on the west, referred to here as the Takht-e Marmar garden, is oriented along a north-south axis, with a small degree of rotation along the northeast-southwest axis. A water channel runs down the garden's central axis. The larger garden, here called the Bagh-e Golestan, is roughly square in plan (it is slightly longer along its east-west axis) and with a small degree of rotation to northwest-southeast. It features a water channel that runs north-south along its western side, near its border with the Takht-e Marmar garden.

2.b.2. Chronology of Historical Arg of Tehran & Golestan Palace

Golestan Palace is the only part still remaining from the historical Arg of Tehran serving as the heart of this old citadel. From Zand period until Pahlavi rule various architectural monuments have been built here. Because these monuments have been constructed in different periods of time in Golestan Palace complex, it is necessary to write about major changes in these periods and provide a chronology of the complex.
Map 2-36. Historical Arg of Tehran and Golestan Palace, Karim Khan-e Zand era (1759-1779 AD)
2.b.2.1. The Qajar's Dynasty

Aqa Mohammad Khan of Qajar's Period

- Possessing lands required for the expansion of the complex;
- Continuing the construction of the *Imarat-e Khoruji*;
- Construction of the building known as *Sandugh Khaneh* and a tower on the south western side of the yard;
- Establishing Golestan Building along the *Imarat-e Khoruji* as well as changes in the *Ayvān-e Takht-e Marmar*.

Map 2-37. Historical Arg of Tehran and Golestan Palace, Aqa Mohammad Khan era (1786-1797 AD)
Fat'h - Ali Shah's Period

- Construction of *Imarat-e Bolur* on the northern side of the complex;
- Construction of the portal of the Complex from *Toop Khaneh* Square or present *Arg*;
- Construction of *Imarat-e Badgir* and *Talar-e Almas*;
- Completion of the *Imarat-e Khoruji*.

Map 2-38. Historical Arg of Tehran and Golestan Palace, Fat'h Ali Shah era (1797-1834 AD)
Mohammad Shah's Period
In this time, minor constructions were made in Arg but no major changes were made in Golestan garden.

Naser ed-Din Shah's Period
Under his rule many major changes occurred in Golestan Palace including:
- Changes in the façade of Imarat-e Badgir and in the Ayvān-e Takht-e Marmar;
- Construction of Shams-ol Imareh (1280 until 1300 LAH) as the first high building of Tehran;
- Demolition of the Imarat-e Khoruji and its replacement by a water pool;
- Demolition of Talar-e Almasieh;
- Construction of Talar-e Salam as the first museum of Iran;
- Construction of Talar-e Ayineh, Talar-e Aaj and Talar-e Brelian (1291-94 LAH);
- Construction of Takiyeh Dowlat in 1285 as the first specimen of metal truss in Iran;
- Construction of the portal of Shams-ol Imareh (1303 LAH);
- Construction of Imarat-e Khabgah (1303-1304 LAH) on the northern side of the palace amidst Imarat-e Andaruni;
- Construction of Kakh-e Abyaz (1306-1309 LAH) on the western side of Golestan Palace in the Neo-classical style.
Map 2-39. Historical Arg of Tehran and Golestan Palace, Naser ed-Din Shah II era (1853-1859 AD)
Mozaffar ed-Din Shah's Period

In this period, only minor repairs were made in Imarat-e Brelian and Takiyeh Dowlat.

Mohammad Ali Shah and Ahmad Shah's Period

In this period of time no changes were made in the buildings or grounds of the complex.

2.b.2.2. The Pahlavi Dynasty

Under Pahlavi rule, the Arg of Tehran and the Golestan complex underwent changes. Although both Reza Shah (reg. 1925-1941) and his son Mohammad Reza Shah (reg. 1941-1979) were crowned in the Golestan Palace, Reza Shah moved his base to the Sad Abad Palace Complex in the north of Tehran, and the Golestan Palace was used to host important foreign guests.

During his reign, approximately three-quarters of the Golestan Palace Complex was demolished to make space for modern office buildings. Of the Golestan Complex, only the Imarat-e Takht-e Marmar, the audience halls, the Shams-ol Imareh, the Imarat-e Badgir, the Kakh-e Abyaz, and the Talar-e Aaj survived. On the south side of the Complex, the Takiyeh Dowlat was demolished in 1946. The Bazaar branch of Melli Bank was erected on its site. On the north side of the complex, the andarun and the Imarat-e Khabgah were demolished in the early 1960s; the Ministries of Finance and Justice were subsequently built there. A series of guardhouses and stables located west of the Imarat-e Takht-e Marmar were all were knocked down. Na’yeb al-Saltaneh Street, currently known as Davar Street, formerly contained within the complex, is now a public street bordering the west side of the Golestan Palace.
The most important activities in this era between years 1987-1996 are:
- Construction of a reservoir (Ganjineh) devoted to conservation of monuments and objects beneath part of the yard of Golestan Palace;
- Scaled restorations, reconstruction of water basin and its main fountain opposite the Ayvān-e Takht-e Marmar and flooring of its yard, restoration of Talar-e Almas restoration of decorations of the Ayvān-e Takht-e Marmar;
- Documentation and surveying of buildings located in the northern front of the complex;
- Improvement of public visit facilities of the complex.
Map 2-41. Historical Arg of Tehran & Golestan Palace, Present state (1941-1979 AD)
Map 2-42. Chronology of Golestan Palace

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Chapter 3: Justification and Inscription

3.a. Criteria under which inscription is proposed (and justification for inscription under these criteria)

Summary of qualities
Golestan Palace is the most intact royal ensemble as well as the most significant artistic and architectural masterpiece of Qajars in the world. It serves as the founder of the modern school of Iranian architectural and artistic school in that period under the impact of the west. Moreover, it acts as an artistic and architectural reference for future monuments and ensembles. Having creative designs, complicated techniques, artistic variety in museum objects and architectural decorations as well as being the scene of important political events and interactions has made Golestan Palace unique among governmental compounds belonging to Qajar period. Therefore, the complex is proposed for inscription in the world heritage list under criteria (i), (ii), (iii) & (iv).

Criteria under which inscription is proposed

Criterion (i): Represent a masterpiece of human creative genius;
The Golestan Palace complex is an exceptional artistic achievement, a masterpiece that integrates Persian traditional crafts and contemporary ideas from the West, creating a new style in Persian art and architecture. This is characterized by a great variety and exquisite craftsmanship involving, for example, the combined use of stone carvings, paintings, ceramic tiles, stuccowork and mirrors. It represents remarkable innovation in introducing landscape painting and figurative motives and narratives in a way never seen before.
Photo 3-1. Various decorative arts in Imarat-e Badgir

Photo 3-2. Various decorative arts in Shams-ol Imarch
**Justification for Inscription**

**Criterion (ii): Exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design;**

The Golestan Palace complex exhibits an important interchange of values and influences, from the 18th to the early 20th centuries between the traditional Persian arts and crafts, and European architecture and technology which had a considerable influenced on the Iranian contemporary art and architecture. This period witnessed the first official visits of the Persian Kings in Europe, accompanied and followed by cultural, educational and scientific contacts. This interchange of values and the acquired models were reflected in the processes of modernization of the society and of the State.

**Criterion (iii): To bear a unique or at least exceptional testimony to a cultural tradition or to a civilization that is living or which has disappeared;**

The Golestan Palace bears exceptional testimony to the important political and cultural processes taking place in the development and modernization of Persia, reflected in the new arts and architecture under Qajar and Pahlavi dynasties. The period is marked by major historical events, for which the Golestan Palace became the prime venue, a part of the political and social memory of Iran and the world.

**Criterion (iv): Be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;**

Golestan Palace is a prime example and a prototype of the arts and architecture in a significant period in Persia, throughout the 19th century when the society was subject to processes of modernization. The influential role of artistic and architectural values of ancient Persia as well as the contemporary impacts of the West on the arts and architecture were integrated into a unique compound with a new artistic identity, an outstanding new prototype in arts and architecture in a significant transitional period.

**Authenticity and Integrity**

The Golestan Palace complex is the result of a building process that lasted more than three centuries. The buildings and gardens that today form the ensemble represent the different phases of the process, extending from the 16th to the early 20th centuries. An outcome of the process has also been the renovation and/or removal of older structures until the condition at the beginning of the 20th century. While each building has its intrinsic authenticity, reflecting the phases of construction, the overall integrity of the Palace complex, in its present form, is achieved through historical evolution. At the same time, the external setting of the Palace has been subject to modernizations and changes, resulting from the development of the present-day Tehran.
Protection and Management

Cultural Heritage Base of Golestan Palace is responsible for management, protection, conservation, restoration, documentation and research activities. It is among the first historic monuments inscribed in the Iranian National List of Monuments (No: 417). Accordingly, all the conservation and restoration activities carried out within and for the site are legally under the supervision of ICHHTO. Also, regulations regarding the core and buffer zones of the ensemble have been included in the Master plan of Tehran city, so all the relevant organizations are obliged to fully abide by them.

Desired State of Conservation

Golestan Palace comprises several parts. A general survey shows that the majority of its constituent parts are in optimal condition through conservation and maintenance perspective. According to well-documented reports available, different sections of the palace have gone under restoration work which is an ongoing process in some parts. With the help of experts in various fields, Golestan Palace base has formed a group for controlling the status of different parts of the ensemble through monitoring.

3.b. Proposed Statement of Outstanding Universal Value

The Golestan Palace complex (Rose Garden Palace) is located in the old centre of Tehran, Iran, originally part of the Arg, i.e. the walled Citadel of the town.

Presentation and Qualities

The history of Golestan Palace follows the history of the city of Tehran. This city was one of the residences of the Safavid dynasty in the 16th century, and the first defence walls were built at that time. The Arg (500 × 800m) was part of the northern section of the old town. During the Zand dynasty, in late 18th century, the Arg became subject to renovation, and the first part of the Golestan Palace, the so-called Divan Khaneh, was built into the existing Persian garden from Safavid period. When the Qajar dynasty came to power, in 1785, they chose Tehran as the Capital of the country, and Golestan Palace as their residence and the centre of administration.

Tehran retained its traditional form until the mid 19th century, when the Qajar kings decided to start a renovation process, aiming at modernization and strengthening of the country and its political status. New fortifications were built in the second half of the 19th century, allowing the city to expand. The old walls were demolished. Models for the new architecture and planning policies were searched from Western countries, and integrated with Persian traditional forms and techniques.
As part of this process, the Golestan Palace complex also came under renovation. The present main building of the Palace was completed in 1874, and the traditional Persian gardens, earlier divided, were now merged into one, later also joined with the western part, forming the Palace complex as it exists today. The rest of the old Arg was gradually replaced with new governmental buildings. Golestan Palace is in fact the only intact complex which bears an exceptional testimony to the most influential political and cultural events of Iran during the 18th and 19th centuries.

Being one of the most influential and prominent monuments of Tehran in terms of cultural, social and political significance, the Golestan Palace complex is composed of seventeen buildings of different ages: palaces, halls, and museums surrounding the large Persian garden layout. The buildings are richly ornate with marbles, mirror works, paintings and tile works with illustrations and motifs representing a considerable variety of historic, cultural and natural themes.

Photo 3-3. Imarat-e Badgir and its glories decoration
The tile works of Golestan Palace have created a magnificent composition unprecedented in the art and architecture of Iran and the world because they are unique not only regarding theme variety (personification, storytelling, landscape making and depicting legends) but also concerning their craftsmanship, materials composition. Generally, innovation of Qajar artists and architects has turned Golestan Palace into a peerless masterpiece showcasing the creative ingenuity and artistic sense of human being.
The refreshing garden and the exquisite treasures add to the values of the Palace. Each building of the Golestan Palace complex is a unique example of architecture and decorative arts combined with traditional and modern craftsmanship. *Talar-e Salam* for instance, is considered as one of the largest royal halls of Iranian palaces. It has been built of masonry (brick) arches with an approximate area of 877 square meters measures 10.44 meters in width and 10.88 meters in height. Its huge but rather delicate structure stands on 80 by 140 cm columns. Such an innovation in using delicate brick columns is unprecedented in periods both before and after its construction.

And also the first urban landmark (in its modern concept) was constructed in the Golestan Palace (*Shams-ol Imareh*) with regarding architectural decorative arts, it is considered as an outstanding example of Iranian Neo- Baroque style.
The Golestan Palace ensemble is the first example of its kind in Iran to be built in new materials, and based on innovative use of Iranian architectural features in terms of form and space, mixed with contemporary European influences. As a result, the Palace complex bears testimony to the processes taking place in the development and modernization of arts and architecture from the 18th to 19th centuries.

The Golestan Palace complex is an outstanding example of the successful integration of traditional Persian crafts and architectural forms from earlier periods, such as Safavid dynasty, with Western influences. It is the most complete example in existence of royal architecture from the Qajar dynasty with holding the essence of the Persian arts through the history and also is the hub of creation, expansion and development of Iranian contemporary art. The influential role of artistic and architectural qualities of ancient Iran as well as the impacts of the west on the arts and architecture turned the complex into a unique and integrated compound as well as an exceptional model for architects and artists, a prominent new prototype in art and architecture.
The collection of artworks depict in a creative and unique manner, Iranian narrations, ideas, beliefs, traditions and legends.

In this collection the developmental course of Iranian art and literature as well as its social, cultural and political events are showcased in an interesting way during various historical episodes both before and after Islam in particular during the rule of Achaemenid, Parthian, Sassanid, Safavid and Zand dynasties in this country.

These creative artworks are the product of pioneer and famous Iranian artists, architects, painters and calligraphers. They are presented in the framework of a variety of arts such as miniatures, paintings, calligraphies and tile works expressing ancient Iranian epics and beliefs like: stories about ancient Iranian kings, topics of Shahnameh of Ferdowsi as well as collected works of other Iranian poets. As a matter of fact, they demonstrate the continuum of Iranian intangible heritage until the 19th century AD. Actually, the art school emerged in Golestan Palace serves as the prototype for contemporary literary and artistic schools of Iran.
Justification for Inscription

Photo 3-8. Baisonqori Shahnameh

Photo 3-9. Unique Calligraphy in manuscript treasure of Golestan Palace
3.c. Comparative analysis

Introduction

Golestan Palace complex as the Dar-ol Khalafeh of Tehran was comparable with Dar-ol Khalafeh of Tabriz. But unfortunately not many traces remain from the latter due to its location at an earthquake prone area so that many parts of it have been completely destructed. Therefore, Dar-ol Khalafeh of Tehran as the only surviving historical Dar-ol Khalafeh of the country enjoys great significance especially because of its unique architecture. In the following, other similar buildings and compounds are briefly mentioned such as Bagh-e Negarestan, Imarat-e Saheb Qaranieh, Bagh-e Masuodieh, Kakh-e Eshrat Abad, Bagh-e Lalezar and building, Kakh-e Shahrestanak as well as Qasr-e Yaqut [Ruby Palace or Imarat-e Sorkh-e Hesar]. As all of these structures are somewhat affected by this compound and enjoy similarities from functional, designing and technology usage points of view, so they are mentioned here for the sake of comparison.

Kakh-e Negarestan Palace and Garden

Negarestan garden was built in 1223 LAH at the beginning of the 19\textsuperscript{th} century AD which coincided with the rule of Fat'h- Ali Shah of Qajar dynasty. In fact, it was built outside the trench encircling Arg in order to escape from the summer heat of Tehran (Poormand, 2005 AD, and p.184).

Map 3-1. Location of Bagh-e Negarestan; 1. Narengestan, 2. Masuodieh (left)
Map 3-2. Dowlat Gate, 2. Shemiran Gate, 3. Dulab Gate, 4. Abdol Azim Gate, 5. Qazvin Gate (right)
A. Fort of the city, B. Nezamiyeh, C. Negarestan, D. Lalezar
The garden was located at an open land with an area of approximately forty hectares north of Udlajan neighborhood. It was bounded on the north by Hedayat Street, on the west by Zaheer-ol Islam Street, on the south by the present Meydan-e Baharestan and on the east by Bu Ali Sina Street. According to historical evidence it featured many old and thick plane trees. One of the reasons for the construction of the Qajar garden outside the town limits was the existence of an old garden there of which plane trees belonging to the time of Fat’h- Ali Shah still remained. But under Naser ed- Din Shah, the spring or Qanat of the garden dried up so that in the year 1267 LAH, a canal was dug from Karaj River towards Tehran and Negarestan garden. In fact, the extra water output of the canal entered Tehran at Sar Cheshmeh (Motamedi, 2002 AD, pp.105-106).

In its heyday, Negarestan was considered as one of the most beautiful palaces and gardens of Tehran. Negarestan garden had an orderly street layout as well as significant tree and flower plantings. Several big and small buildings had been separately constructed within the garden featuring Howz Khaneh, Kolah Farangi, Hammam, Andaruni, etc (Semsar & Saraeian, 2008 AD, pp. 138-141).

Due to the prevalence of wall paintings for recording some major events happening during the Qajar rule; by following the example of Golestan Palace, exquisite frescoes were also made in Kakh-e Negarestan serving as interior decorations of the building. In some of these paintings, the Salam ceremonies (Salutation) are depicted by the most skilled artists of the time.

![Fig 3-1. Salam ceremonies of Negarstan, an oil painting by Abdollah Khan-e Isfahani; photo courtesy of Yahya Zoka photo collection](image-url)
The construction of a garden in the style of Persian garden design from the Safavid era on was so influential that gardens were regarded as the foremost formation space of royal palaces and buildings. Also places were selected for the construction of buildings that already had lush gardens and green trees such as Negarestan.

Likewise, Negarestan garden played a key role in the compound so that other spaces and access routes were organized in accordance with it.
The interior palace of Negarestan within the garden enjoys an interesting design and architecture. The palace had an inner yard with its walls decorated and facades built on it in a very artistic manner imitating the Ayvān-e Marmar of Golestan Palace. As an example, Herrehs (ledges) of the upper section of the building adopted the design of ledges in the Ayvān-e Marmar. Additionally, doorways, Sedaris, decorations and framings of the façade had modeled the height and façade details of the Kakh-e Marmar within Golestan Palace Complex. As a matter of fact it has been executed artfully providing a ceremonial but quite lovely and pleasant space inside the compound. Furthermore, a water basin was added to the Miyan Sara of the building whose façade reflection in the water was quite similar to decorations and proportions of Golestan Palace and is a perfect reminder of the Talar-e Marmar and its opposite basin.
Usage of water in the interior space of palaces is yet another authentic characteristic of Iranian architecture with its finest example belonging to Safavid and Qajar eras. Construction of the basin house in Khalvat-e Karim Khani of Golestan Palace is one of these examples adopted from basin houses of beautiful palaces and buildings of the Safavid period. The basin house built during the Zand rule has created a well proportioned and quite pleasant space thanks to its arched ceiling and excellent columns so that despite its small area, it is regarded as one of the most valuable parts of Golestan Palace. Due to its spatial attractiveness, such a feature was later used in many Qajar palaces and mansions. Kakh-e Negarestan is one of these examples in which imitation of Golestan Palace has created a nice environment.
In the exterior façade design of *Kakh-e Negarestan*, usage of curved *Taq namas, Baz shows* (windows) as well as frames with semi circled arches have formed the general shape of the façade. But at the same time, all of these decorations have been performed simply and with fewer details compared to Golestan Palace.

The plainness seen in the exterior façade of the building somehow shows that it is less significant from a ceremonial and governmental point of view compared with Golestan Palace. Other royal buildings and gardens of *Qajar* era also had less importance than Golestan Palace because they were mostly used as places for excursion and recreation or only served as temporary political and governmental centers.

**Kakh-e Saheb Qaranieh Palace and Garden**

The historical building of *Saheb Qaranieh* located in *Niavaran* Village stands on the grounds of the historical *Niavaran* garden. Actually *Bagh-e Niavaran* is in the vicinity of a namesake village on its south eastern side. Once a summer resort in the environs of Tehran and on the foothills of Alborz Mountains, *Niavaran* has now become one of the neighborhoods of Tehran due to an all out urban expansion. This neighborhood is bounded on the west by *Jamal Abad* and *Manzarieh*, on the east by *Kashanak* and *Daar Abad* and on the south by *Ajudanieh* and *Aqdasieh* (Mokhtari, 2006 AD, pp.25-26).
No evidence is available about the exact date of the formation of Niavaran garden. In historical texts mention has been made of a small building used by Fat'h-Ali Shah during his short termed stays. On the other hand, the present Kakh-e Saheb Qaranieh which is the oldest monument still standing in Niavaran garden pertains to the days when Naser ed-Din Shah ruled. But it should also be noticed that initially in historical texts, no mention has been made of a garden so the place is considered as a resort formed following the construction of Jahan
Nama building (Mokhtari, 1385 SAH, p. 29). But concerning Golestan Place, the opposite is true because the garden already existed before its buildings were later constructed in accordance with it.

As a matter of fact, Naser ed-Din Shah commissioned Ishak Aqasi, his Master of Ceremonies to find the most pleasant spot in Tehran worthy of building his summer palace. One month later, Ishak Aqasi reported that among summer resorts of Tehran, nowhere can rival Niavaran because of its mild climate. Therefore, after Naser ed-Din Shah visited the spot in person, Haj Ali Khan-e Hajeb-ol Dowleh was commissioned to supervise the construction of the palace.

Subsequently, Mahmud Ibrahim-e Memar Bashi demolished the small palace of Fat’h-Ali Shah and constructed a huge building in an architectural style which combined traditional architecture of Iran with the 19th century European architecture.

Kakh-e Saheb Qaranieh has been built in the form of an elongated rectangle facing south. It has a length of about 76m in the east to west direction and a width of 17.5m in the north to south direction. The newly built palace overlooks Tehran Plain to its south and Alborz Mountains to its north.
As to the mild climate of Niavaran, the palace was built from the beginning for relaxation and recreation purposes; so it can be said that its natural bed as well as its environmental and visual attractions are important.

Plan of the palace is very similar to Imarat-e Badgir in Golestan Palace complex and due to the older age of Imarat-e Badgir in Golestan Palace during Fat'h -Ali Shah's rule, it seems that its plan has been inspired by Imarat-e Badgir. It is evident that in the plan of both palaces, usage has been made of Peymun which is the basis of Iranian architecture. Interior spaces of Imarat-e Badgir are consisted of three parts with the plan of its central space in the form of a cross flanked by two longitudinal axes on which other spaces have been formed. The T of Imarat-e Badgir is fully symmetrical with very beautiful decorations among which different paintings of western buildings and landscapes are seen. It has a big Noh-dari Orsi window which because of its size, delicacy and variety of decorations is regarded as a unique sample of Qajar windows. The amazing decorations as well as the well proportioned architectural space of Imarat-e Badgir accompanied with its other valuable elements such as wind catchers have led to it being enlisted as one of the best buildings existing in Golestan Palace and other royal buildings of Tehran.

The central space of Kakh-e Saheb Qaranieh is also symmetrical. On its ground floor a Howz Khaneh exists with a low Araq cheen cover and the plan of Howz Khaneh is a full cross with four rooms in its four corners.

On either sides of Howz Khaneh, two long corridors are seen co-aligned with the symmetry axis of the building so that entrances to palace rooms are located in these corridors. The southward rooms are sunlit and serve as a winter residence unlike the northward rooms which are used as summer residence. Access routes to the building are various; on the ground floor
two entrances are seen on either sides of Howz Khaneh in the northern part and three entrances exist in the southern part. Additionally, two access routes to the upper parts via the northern yard of the building have been introduced with two stairways located on the eastern and western sides of the building providing access to upper floors. Interestingly, neither one of these entrances has access to the ground floor actually making the upper floor of Kakh-e Saheb Qaranieh an independent floor with an exclusive entrance (Mokhtari, 1385 SAH, p.39).

The exterior face of the building is simpler than Imarat-e Badgir or any other structure standing in Golestan complex. In fact, the façade is not very complicated and only a series of frames have been put around Baz shows and on walls. Usage of traditional architectural patterns of Iran in the building is less prevalent compared with buildings of Golestan Palace. Generally, in the plan of the palace, usage has been made of Iranian modules and proportions but the facade of the building has largely followed western patterns.
Although Kakh-e Saheb Qaranieh is regarded as a successful sample of Iranian and western eclectic architecture, but it is overshadowed by Golestan Palace so that the latter is still the most comprehensive and perfect example of this style of royal architecture.

Based on available historical documents, the primary aim for the construction of Kakh-e Saheb Qaranieh was to provide a venue for Shah’s recreation in a pleasantly cool environment which was also close to the city center and Dar-ol Khalafeh. For this reason it was only temporarily used and was less looked after compared with Golestan Palace.
Kakh-e Masuodieh Palace and Garden

Among gardens and buildings within Dowlat neighborhood north of Dar-ol Khalafeh of Naseri, mention can be made of Imarat-e Masuodieh garden located on the western side of Nezamieh garden and south of Jelo Khan of Negarestan garden (present Meydan-e Baharestan). According to its inscriptions, the construction date of the building is 1290-95 LAH. Founder of the building was Masuod Mirza aka Zell-ol Sultan and its builder was Ostad Shaban-e Memar Bashi, master builder of Zell-ol Sultan.

Kakh-e Masuodieh & garden was largely consisted of Biruni and Andaruni i.e. public and women's quarters respectively. The outer part or Biruni (Divan Khaneh) features about five main buildings. In 1342 LAH, Reza Khan bought it from Mrs. Hamdam-ol Saltaneh who was the daughter in law of Masuod Mirza aka Zell-ol Sultan, son of Naser ed-Din Shah and put it at the disposal of the Ministry of Knowledge, Endowments and Fine Arts (later renamed as the Ministry of Culture and then the Ministry of Education). The building was a property of that ministry until 1998 (Ayatollah Zadeh-e Shirazi, 2003 AD, p.24).

Core zone of the compound has an area of 15600 square meters consisting of an elongated land in a north east to south west direction in the form of a trapezoid. Its eastern, western and southern sides are 188.5, 138.5 and 86 meters long respectively.

The compound is bounded on the north by Ikbatan Street, on the west by Mellat Street and on the east and south by buildings constructed in the garden.

Map 3-7. Map of Naseri Dar-ol Khalafeh of Tehran, location of Bagh-e Masuodieh (2) in relation to Arg area (1)(left)

Map 3-8. Part of Naseri Dar-ol Khalafeh of Tehran, Bagh and Imarat-e Zell-ol Sultan (Masuodieh) superposed on Abdol Qaffar's map (1286-1309 LAH)(right)
Access to the main building of the compound i.e. Divan Khaneh is quite explicit and somehow similar to the access axis opposite the building of Kakh-e Marmar so that after entrance to the compound, you find yourself standing directly on an elongated and wide axis. Such a position inevitably overshadows other directions as well as surrounding spaces so that you are unconsciously led towards the building of Divan Khaneh at the end of the axis which is flanked by tree lines associating a sense of movement on both sides of the axis.

The axis terminates at a wide space with a big water basin in its center. Position of the basin opposite the buildings as well as the manner of façade reflection in its water is actually one of the characteristics and features of Iranian architecture.

Existence of garden inside Masuodieh complex is of great importance because usage has been made of it in spatial divisions. Although this garden does not have the integrity and extent of the garden of Golestan Palace, but due to attention paid to dimensions and setting of buildings standing in the garden, it has a strong impact on establishing visual and spatial connection between the ingredients of the complex.
Setting of buildings in *Kakh-e Masuodieh* has many similarities to Golestan Palace. In both cases good usage has been made of the garden and landscaping in organizing the whole compound. Spatial hierarchy for entrance into major buildings has been duly respected in both compounds. In accordance with principles of Iranian and western eclectic architecture, both compounds have provided a considerable space. Additionally, respecting proportions is observed in walls and plans as well as in beautiful decorations within buildings and in their exterior walls. But at the same time, great difference is seen between them regarding spatial layout. The setting of buildings in Golestan Palace is in a manner that they encircle entirely the garden so that each space has direct access to the garden proper and the main entrance of each one is overlooking the garden. But in *Kakh-e Masuodieh* irrespective of *Divan Khaneh* building, main entrances to other spaces lead to subsidiary yards. Moreover, unlike Golestan Palace all buildings of *Kakh-e Masuodieh* are located on one side of the site and the main garden of the building is located on its opposite side and cannot be regarded as a central organizing space.
Wall decorations in building of *Kakh-e Masuodieh* are proportional and in harmony with each other; a condition seen in all parts of the compound. Although in some parts, decorations are quite dissimilar but because of the simplicity and variety of surfaces, decorations have kept their visual coherence regarding size and design. Compared with Golestan Palace it should be said that despite more variety and richness of the arts used in Golestan Palace both in interior decorations and in exterior walls and facades, decorations seen inside *Kakh-e Masuodieh* are also quite beautiful, noteworthy and valuable due to their being in coordination with other elements of the compound both in micro and macro scales.

Photo 3-28. Shows the old buildings and its garden of the complex by the order of setting and significance

Photo 3-29. Decorations of facades as well as the separation wall inside Bagh-e Masuodieh
Regarding the significance of spaces, Golestan Palace enjoys a higher status compared with Masuodieh complex because of the existence of single buildings quite valuable concerning innovation, decorations, craftsmanship and construction technology such as: Shams-ol Imareh and Talar-e Salam. As a matter of fact, the significance of Shams-ol Imareh lies with its great height and the importance of Talar-e Salam lies with its size, quality and technique of construction. Considering the older age of Talar-e Salam compared to the building of Masuodieh Divan Khaneh, and the great similarity seen in the plan of both buildings, its being modeled after Talar-e Salam is obvious.

Map 3-9. Divan Khaneh in Kakh-e Masuodieh, ground and first floor
Because a large section of *Masuodieh* belongs to *Andaruni* buildings which served as private chambers of the ruler, therefore, the variety of functions in the compound is less than Golestan complex. On the other hand, the compound was not in itself a political base and a government center but only part of political and governmental operations were conducted here. Regarding *Divan Khaneh* building which is the most important building of the complex, it is evident that the significance of the compound concerning political and governmental affairs was much lower than Golestan Palace. Parts of the compound have suffered damages in the course of time due to abandonment but they have been reconstructed and restored according to available documents and the entire compound has been reorganized again.
Eshrat Abad Palace and Garden

It was built in the year 1291 LAH. It was located north east of Tehran Hisar (fence) near the Tehran to Shemiran road and within the distance between Negarestan garden and Qajar Palace. It was in fact the closest royal garden and palace after Tehran Hisar. Later, parts of it were transformed into a military barracks which was absorbed into Tehran after urban fortifications were destroyed. The compound was influenced by the architecture of Golestan Palace and other palaces of Qajar era. Its garden was built simultaneous with the construction of its palace. Apparently, during the tree planting ceremony, Naser ed-Din Shah planted a few saplings in person.
Interesting points have been quoted from *Hojat-e Bolaghi* in this regard: "Naser ed-Din Shah was the first king who went abroad as a sign of friendship because previously Iranian kings only traveled abroad for waging wars or conducting military campaigns and if necessary announced their friendly intentions only by sending envoys with presents and cordial messages for kings and rulers of foreign countries. After returning from his first trip abroad, *Naser ed-Din Shah* ordered the construction of *Eshrat Abad* garden and palace in the style of European beaches."

*Etemad-ol Saltaneh* writes this in his description of *Eshrat Abad* during the *Naseri* rule: "*Bagh-e Eshrat Abad* is situated opposite *Dar-ol Khalafeh* north of the city next to the main road to *Shemiranat*. It is one of *Divani* garden located between *Negarestan* and the *Qajar* palace. Within the garden high and modern buildings as well as large palaces and beautiful *Kushks* has been constructed. Tree planting and landscaping has been performed by *Etemad-ol Saltaneh* with the construction date being the year 1291 LAH" (Motamedi, 2002 AD, p.330).

*Kakh-e Eshrat Abad* consists of a four floor building with its outer façade decorated by tile works and its inner halls by mirror works. Moreover, aside the building which was known as *Kolah Farangi*, a few small *Kushks* were built around the water pool of the palace serving as Royal *Haram Khaneh* (Zoka & Semsar, 1997 AD, p.157).
As a matter of fact, *Imarat-e Eshrat Abad* was founded when Naser ed-Din Shah ordered a large pool to be dug within the precincts of the palace and rooms to be built around the pool following the style of European beaches for his wives.

After preliminary plans went underway, he paid a visit to *Eshrat Abad* garden in 1291 LAH during which he planted four trees with his own hands. Initially, a round pool and then about forty rooms were built which ended in the south east to the lovely *Kolah Farangi* building. *Kolah Farangi* of *Eshrat Abad* which overlooked its water pool has a Talar and two rooms on each floor. The hall of the third floor is the *Talar-e Ayineh* with all around mirror works serving as the resting place of the *Qajar* monarch. On the fourth floor is the *Imarat-e Khabghah* flanked by two wide balconies one overlooking the water pool and the other overlooking the garden. Tiles, inscriptions and paintings of each part added to the beauty of the whole building. The roof of *Kolah Farangi* has been put on the building in a manner that overshadows the building façade. Facades of the second and third floors are similar but other floors have different facades while maintaining the harmony between different facades in the compound. The balconies of the third floor have caused the building to seem very light weighted in its upper part. This method of making the building light by upper balconies can be observed in all palaces and buildings still remaining from *Safavid* era. Actually, they have set an example for the architecture form of *Kakh-e Eshrat Abad*. Regarding the architectural form, the spatial quality as well as its great similarity to *Safavid* palaces, *Kakh-e Eshrat Abad* and *Shams-ol Imareh* can be regarded as the continuance of the palace building style of the *Safavid* era which was followed in *Qajar* period.
Design of this building has been inspired by Shams-ol Imareh of Golestan Palace so that no other building among palaces and mansions of the era has such a great similarity to Shams-ol Imareh. Of course it must be admitted that Shams-ol Imareh has always been one of the most beautiful and interesting historical buildings of Tehran whether regarding its plan, its outer form or its inner decoration. As a matter of fact, mirror works, paintings and stucco works on its walls and ceilings are matchless in the world due to the representation of various methods of interior decoration of buildings under the Qajar dynasty. For this reason, Shams-ol Imareh has served as a model for Kakh-e Eshrat Abad in its construction.

Usage of the architectural style, proportions and decorations of this building in Kakh-e Eshrat Abad is so much that at the first glance, similarities between Kakh-e Eshrat Abad and Shams-ol Imareh is easily revealed.
Due to its location within Dar-ol Khalafeh, reasonably, more attention was paid to Shams-ol Imareh compared to Eshrat Abad and for this reason it was much richer and worthier than Kakh-e Eshrat Abad regarding the architectural design, arts used and proportions among its features. Although Eshrat Abad was constructed after Shams-ol Imareh, it never succeeded in gaining a prestige equal to Shams-ol Imareh.

Also concerning the construction technology, the building ranks lower than Shams-ol Imareh because one of the aims of constructing Shams-ol Imareh was representing the up to date technology of the building in that era which was reflected in its height as well as its structural and architectural characteristics. For this reason much time and money has been spent for its construction but such sensitivity is seen much less in the construction of Kakh-e Eshrat Abad although anyway the form of the latter is quite remarkable too. As said before, compared with Golestan Palace which had political, governmental, social and cultural significance; Bagh-e Eshrat Abad and building was only used for the recreation and sensual pleasures of the king.

The claim is readily verified by a description given by Madam Carla Serena during her visit of the palace in the year 1294 LAH:” Mostly, Naser ed-Din Shah resides in Kakh-e Eshrat Abad which has a modern structure with a simple style. It consists of a tall tower with several floors. In each floor one chamber is allocated to the king. The outer part of Kakh-e Eshrat Abad has been covered by glazed bricks imitating old cobblestones seen on the doorway of ancient palaces. Curtains made of white cotton cloth with black, red or blue motifs keep the whole interior space of the structure off sun rays. These exquisite curtains are usually used in all royal palaces. Additionally, a tower like building stands tall amid a garden full of water basins, fountains and springs separated from other buildings. All around its pedestals about thirty small two room houses in the form of a semi circle has been constructed and within each of them one of Shah's wives lives.

In 1299 SAH, the conspirators selected a few suitable spots in Tehran for the construction of barracks and guard houses so this building was also enlisted because of its suitable place next to the city fence. Eshrat Abad garrison was given to the famous Jan Mohammad Khan. Later when the coup government began to arrest dignitaries and high level officials of the time a few were imprisoned in Eshrat Abad (Motamedi, 2002 AD, p.332). Afterwards, the building and its related garden lost their importance and never regained their former prestige.

**Lalezar Garden and Palace**

At that time, a few large gardens existed north of Tehran outside the Hisar-e Tahmasbi and Lalezar garden was one of the most famous of them all. This was considered as one of the greenest and largest gardens of Tehran. Under Fat'h-Ali Shah a building had been constructed there (Semsar & Saraeeian, 2008 AD, pp. 142-145).
In fact, Lalezar garden served as a playground and a recreational area for a few dignitaries and bigwigs. They used to come here on horseback or horse coach on holidays or in the afternoons for a walk. Sometimes foreign representatives and ambassadors were received in Lalezar garden so that several suitable and prestigious stands had been set up for this reason (Najmi, 1993 AD, pp. 111-113).

During the reign of Fat'h- Ali Shah, the garden was a wide space outside Dar-ol Khalafeh limits so naturally it had less importance than Golestan garden which stood within the city limits. On the whole, location of Golestan Palace complex in the center of Dar-ol Khalafeh and its proximity to Bazaar as the cardinal canal of local economy as well as its nearness to the military base made it more sensitive and more significant compared with other compounds and governmental bases during the Qajar rule. Therefore, buildings and gardens such as Lalezar with its inner Kushks never enjoyed the status and rank of Golestan Palace despite their obvious high values.

Lalezar garden expanded during the rule of Naser ed-Din Shah by the addition of two separate buildings. The main building of the garden was two floored consisting of several Talars and rooms. One of its attractions was its renowned Kolah Farangi which was considered as one of the most beautiful structures of its time (Semsar & Saraeian, 2008 AD, pp. 142-145). The façade of Kolah Farangi did not have a variety of decorations compared with the outstanding structures of Golestan Palace. The entire building was plastered with stucco decorations with the most noteworthy part of its façade being the Panj-dari Orsi window of the main hall covering a large area of the building.

In the other building of Lalezar garden, the role of vertical and horizontal lines in the building façade is very eminent and effective so that it seems that the building in its entirety has been surrounded by frames having vertical and horizontal lines with sash windows, Dordaris, Se-daris and Panj-daris of the main hall. Due to its abundant stucco works, the building had a uniform white color so that from a distance it looked like a simple structure. Like most of other buildings in Golestan Palace which are usually older than Lalezar building, it shows Herreh chini on its roof edges with decorated pieces of wood so that the skyline appears completely horizontal and uniform except for the protuberance related to the gable roof of the main hall.
In buildings standing in Lalezar garden such as the Ayvān-e Takht-e Marmar the access way to the building was quite evident so that the building was located at the end of a long axis flanked by tall plane trees which attracted attentions to the main structure of the compound at the end of the axis.

Later, part of Lalezar garden which was used as a zoo was sold in early years of the 14th century LAH on the instructions of Naser ed-Din Shah whose inattention to the garden led to the destruction of its buildings as well as the drying up of its trees. Following Tehran expansion in the year 1284 LAH, the newly constructed streets of Lalezar and Ikbatan appeared within the treeless part of the garden (Semsar & Saraeeian, 2008 AD, pp. 142-145).

Even today, Lalezar is considered as one of the relatively important streets of Tehran still booming and thriving after all these years (Najmi, 1983 AD, pp. 111-113).
Shahrestanak Palace and Garden, Sorkhe Hisar (Qasr-e Yaqut)

Regarding architectural style and design, structures of Shahrestanak palace (1297-98 LAH), Imarat-e Qasr-e Yaqut of Sorkhe Hisar (1300 LAH) and Kakh-e Abyaz of Golestan Palace (a little before 1306 LAH), all belong to the architectural style of late Qajar period and are considered as primary and prominent examples of the style. More than any other time, traditional architectural elements of Iran in this style have been replaced by western architectural elements so that many of buildings and palaces constructed in this era follow European architectural styles to a large extent.

The reason for constructing Shahrestanak palace which is one of the buildings belonging to the more recent Qajar style was because Naser ed-Din Shah had ordered the construction of a palace in Gol Gileh valley of Shahrestanak near Karaj due to its cool summer climate so he could go there regularly. In ‘Khaterat’ newspaper, Etemad-ol Saltaneh has noted that the construction date of the building began in 1297 LAH and ended in 1298 LAH.
According to Mr. Kliss, the palace can be investigated from two entirely different parts. It features spaces encircling two yards which due to the presence of a slope in different levels have an approximate surface difference of three meters from each other. The upper yard measuring 26×40 m² and featuring seven water basins had a recreational function. Apparently, the lower yard measuring 26×18 m² had a service function. Due to the ruined state of spaces surrounding these yards, at present no definite opinion can be given about their spatial characteristics but anyhow the approximate location of different spaces in this building is distinguishable.
The palace stands in an almost rectangular shaped yard measuring approximately $85 \times 42$ m. It has been built on a south east to north west direction. The yard has been designed on four levels; this is quite logical considering the terrain gradient and proper orientation of the building. The royal entrance is in the double lower sections of the yard seen as a semi circle in Kliss plan. Access of this part to the second level was provided via six steps. This level consists of a round basin flanked by two flower beds enabling individuals to walk on foot all around the yard.

As seen in the site map, the compound has a longitudinal pivot and motion with the help of earth gradient is the most principal expression of designing in the compound. After ascending twelve steps and a brief rest at the middle of the way, the middle yard opposite the palace is reached. This yard has a central basin opposite the Ayvān. It is interesting that when water flowed down the main stairway of the palace and was transferred to the basin, a special effect was created.

Shahrestanak palace has a simple plan. The main building has a Miyan sara surrounded by several rooms connected to it directly. Compared to the plan of Kakh-e Abyaz, it is observed that in the plan of the ground floor of the palace, such a pattern exists but in a more complicated manner compared with Shahrestanak palace and has greater area with more spaces. In part of the ground floor plan of Kakh-e Abyaz, a Miyan sara stands linked to its surrounding rooms but in the other part instead of Miyan sara a central stairway is seen establishing connection among different spaces of the compound. On the first floor, Miyan sara has been turned into two rooms linked to perimeter spaces and the stairway still serves a central element having a key role in linking various spaces. Comparison between Shahrestanak Building and Kakh-e Abyaz regarding design, plan, geometrical proportions, relations and spatial formation elements shows the ever evolving process of late Qajar style.
i.e. a style in which the western architectural elements are put to use in the construction of royal buildings more than any other time. In fact, *Kakh-e Abyaz* is one of the best examples of this style.

Map 3-14. Shahrestanak palace plan (left)

Map 3-15. Ground floor and first floor of Kakh-e Abyaz in Golestan Palace (right)

At present, *Shahrestanak* palace stands as a single floor building with a gable roof. But old pictures depict that it was originally in two floors. Apparently, its *Ayvān* stood about 1.7 m above the opposite yard and its façade divisions follow a *Qajar* style. Usage of two leafed full length *Baz show* shows with a round form above each is one of the prevalent methods of *Qajar* façade making. Façade making in the upper floor has been done exactly like the lower floor regarding divisions. On the building forehead in its main façade, three rounded skylights are seen on each side of the building just like *Eshrat Abad* palace the prototype of the building cover was in the form of a four sloped gable roof still remaining intact after the destruction of the upper floor.
Kakh-e Sorkhe Hisar or Qasr-e Yaqut is also a two floored building constructed in the middle of a hunting ground overlooking a plain and its heights. It is located east of Tehran at the beginning of Abali Road parallel to Sorkhe Hisar wooded park. Today it serves as the administrative office of Shahid Lavasani Hospital at the foothills of a mountain standing south of the seasonal Sorkhe Hisar River.

According to historical documents, the construction of Qasr-e Yaqut dates back to the year 1300 LAH when Naser ed-Din Shah ruled the country.
The structure has been built in two floors fully overlooking the open lands outside with columned Ayvān encircling each floor.

Its stairway as well as the linkage between the floors is quite noteworthy; because unlike previous stairway designs in traditional buildings of Iran, interior stairway is constructed. Customarily, except in rare cases Iranian stairways were set up outside the building or at most connected to one side of the building. This type of stairways is only seen in buildings with special significance or in spacious and complicated ones such as Golestan Palace and buildings similar to it like Divan Khaneh of Kakh-e Masuodieh.

The palace has been built in a northern southern direction in the form of a two floor Kushk. All around the building, Ayvān have been set up and round wooden columns covered by plaster are seen in front of these Ayvāns. The total number of columns on western and eastern sides is twenty and on northern and southern sides it is sixteen. Only on the northern side, four extra columns cover the roof of the staircase which is like a protrusion.

Therefore, a total of 80 columns stand on two floors. All of them have decorative capitals different in the first and second floors. The function of the building which serves as a temporary residence for hunting allows the frontal connection of the building entrance to the path leading to it in a direct and simple way without any unnecessary spin.

This type of space division into two floors, the level of illumination and Baz shows as well as landscape link with surrounding spaces, all reveal the equal value and status of both floors of the building. This is considered as one of the specific characteristics of the building and a kind of development in design.
The entrance to the building is located to its north and then comes the central hall with two rooms at its both ends. At the extreme end of the palace is the winter residence hall which has been divided into three parts later due to a change of function in which it has been turned into the administrative section of the hospital. The hall located in the southern part of the second floor served as the royal reception hall when it had its primary function because it had not yet been divided at the time. These halls i.e. the southern halls of the first and second floors had mirror works and plaster moldings but no trace of them in available now.

Regarding the role of gardens in Kakh-e Shahrestanak, Imarat-e Qasr-e Yaqut and Golestan Palace it must be pointed out that the function of the garden of Golestan Palace is quite different from the other two concerning the natural terrain and location of palaces. The garden of Golestan Palace serves as an introvert organizing factor so that the organization and setting of other palaces and buildings have been determined in accordance with it. But in Kakh-e Shahrestanak and Sorkhe Hisar, the garden has a completely different role. In fact, it is a space enclosing the area surrounding the palace resulting in the creation of spaces and landscapes quite different from what is seen in Golestan Palace. Characteristics of the garden of Golestan Palace include: introversion, multiple axes belonging to various buildings of the compound, a water spring, several Abnamas (artificial water cascades), a variety of space makings and landscaping in diverse sizes and dimensions; all denoting the distinct characteristics of the Persian Garden of the palace. For this reason, compared to other contemporary royal gardens, it enjoys a higher value and authenticity.

Comparison of facades and decorations of Kakh-e Shahrestanak, Qasr-e Yaqut and Kakh-e Abyaz shows that decorations in Shahrestanak façade is very simple because it has been limited to a series of framings for Baz shows at the expense of decorating other parts of the building. Therefore, it can be easily concluded that decorations of buildings of Golestan Palace are more valuable than those used in this palace. In Imarat-e Qasr-e Yaqut, the all round uniform portico and columns surrounding the building play a key role in the outer view of the structure.
Moreover, the tall gable roof of the building which is quite similar to its western counterparts in its outward appearance is interesting too. Presence of a gable roof on columns encircling the building makes the palace seem very light weighted and transparent adding to the beauty of the building. Main walls of the palace are almost without any decorations with the exception of Baz shows which have simple frames. Thus the façade of this palace is at a much lower level than the valuable buildings of Golestan Palace from an aesthetic and artistic point of view.

Motifs and decorations related to Kakh-e Abyaz are fully comparable with those belonging to Kakh-e Shahrestanak and Qasr-e Yaqut with the difference that decorations on the façade of Kakh-e Abyaz are more detailed and numerous. On the ground floor, presence of perimeter columns has had a huge effect on making its walls more transparent and more light weighted. On the upper floor, frames and ornaments have been adopted from the architectural style then prevalent in Europe so possibly the only part of the façade that is able to induce a sense of Iranian architecture is the Qajar tile works on columns of the ground floor.
Seyed Mohammad Taghi Mostafavi writes this in his book entitled 'Historical Monuments': "Naturally, travels of Naser ed-Din Shah to Europe accompanied by a group of courtiers and other dignitaries (1264 until 1313 LAH or 1896 until 1906 AD) had a deep effect on his opinion and taste regarding various aspects of life including the construction of buildings and houses. This effect is clearly visible in different parts of the royal palace compounds of Golestan, Saheb Qaranieh in Niavaran, Masuodieh, Sorkhe Hisar, etc."

Conclusions

The process of formation and expansion of Golestan complex which is consisted of several buildings and palaces has taken place in a period of time during which the world witnessed a scientific, cultural and social change and development. Therefore, by following many of these developments and at the same time by using its longstanding original knowledge, experience and culture, Iran fell into a new path.
Meanwhile, Golestan Palace as the governmental, political and cultural center of Iran represents the mixture of various cultures both regarding body aspects and the hierarchy of relationships ruling the society.

Thus the compound gained great value, status and credit compared to other governmental palaces and buildings of Qajar not only due to its being at a strategic place and having a central and valuable position worthy of serving as the governmental base, but also because it became the formation kernel of Tehran metropolis. Also the following characteristics had a contributing effect on its richness concerning its design, technology and spatial relations; variety and wealth of arts used in it, presence of its Persian Garden and finally its formal defined pivots beside the Andaruni. This happens when no other palace and building contemporary with it as well as palaces dating back to the Zand and Afshar periods before Qajars gained such a status.

The social and governmental significance of Golestan Palace was so high that no subsequent king afterwards could neglect it so that even the formal establishment of their governments was somehow associated with this site. As a result, following the palace construction during Zand rule and the subsequent formation of the new government in Tehran, much later Qajar and Pahlavi kings also crowned here and in this way made their rule recognized formally.

Comparison of different palaces built under Qajar dynasty with Golestan Palace shows that the majority of palaces belonging to this period were always influenced by the art and architecture of Golestan Palace. Despite the fact that most of them were built after Golestan Palace, it has always kept its status as the most complete and prominent royal complex of its time.

Although other governmental compounds and buildings only gained their special credit in specific periods of time, Golestan Palace has been considered as a place enjoying a high prestige all the time from a governmental, political, cultural, social and artistic point of view. Therefore, regarding its long social, cultural and artistic past, it has always served as an excellent model for palaces and complexes built afterwards.
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<td>1- Naser ed-Din Shah's Harem</td>
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<td>Name</td>
<td>Location</td>
<td>Initial formation</td>
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2- Palace  
3- Museum                                                                 |
| Lalezar garden - palace       | Outside Shah Tahmasbi Hesar             |                   | Fat’h-Ali Shah, Naser ed-Din Shah            | 1- Ceremonial rites  
2- A gathering place for foreign envoys and representatives                  |
| Shahrestanak garden - palace  | Golgileh valley in Karaj                | 1876-1877 AD      | Naser ed-Din Shah                           | 1- Resting palace                                                          |
| Sorkh-e Hesar garden - palace (Qasr-e Yaquat) | Alongside Sorkh-e Hesar forest reserve in Shahid Lavasani Hospital complex | 1882 AD           | Naser ed-Din Shah                           | 1- Hunting palace                                                         |
Comparative analyses of Golestan Palace with worldwide examples

Golestan Palace complex is considered as one of the most prominent and influential buildings of Tehran not only from a political, social and cultural point of view but also because of the following reasons: It is where the historical core of Tehran metropolis was formed, It served as the center of artistic creations during the Qajar rule and it was the origin of the Architectural School of Tehran to be introduced to the world. In this part, comparison is made between Golestan Palace and similar palace complexes in east (such as Topkapi Palace in Turkey and the royal palaces ensemble in the Forbidden City of China) and in west (like: Versailles Palace in Paris, Windsor Palace in England, Schönbrunn Palace in Austria and Kremlin Palace in Russia).

Topkapi Palace

Topkapi Palace is one of the most valuable complexes of its kind in the world. Due to its location in one of the neighboring countries of Iran (Istanbul in Turkey), it has more similarities to Golestan Palace. At first, a brief history and description of Topkapi Palace will be given; then similarities and differences between the two complexes will be discussed.

The Topkapi Palace is a palace in Istanbul, Turkey, which was the official and primary residence in the city of the Ottoman Sultans for approximately 400 years (1465-1856) of their 624-year reign. It was initially the seat of government as well as the imperial residence. The palace complex is located on the Sarayburnu (Seraglio Point), a promontory overlooking the Golden Horn and the Sea of Marmara, with the Bosphorus in plain sight from many points of the palace. Topkapi Palace is among those monuments belonging to the "Historic Areas of Istanbul", which became a UNESCO World Heritage Site in 1985, and is described in Criterion IV as "the best example[s] of ensembles of palaces of the Ottoman period."
History

After the Ottoman conquest in 1453, Sultan Mehmed II found the imperial Byzantine Great Palace of Constantinople largely in ruins. The Ottoman court initially set itself up in the Eski Sarayi (Old Palace), today the site of Istanbul University. The Sultan then searched for a better location and chose the old Byzantine acropolis, ordering the construction of a new palace in 1459. The whole complex was surrounded by high walls, some of which date back to the Byzantine acropolis. It was originally called the Yeni Sarayı (New Palace) to distinguish it from the previous residence. It received the name "Topkapı" (Cannon Gate) in the 19th century, after a (now lost) Topkapı Gate and shore pavilion.

Unlike other royal residences that had strict master plans, such as Schönbrunn Palace or the Palace of Versailles, Topkapı Palace developed over the course of centuries, with sultans adding and changing various structures and elements. The resulting asymmetry is the result of this erratic growth and change over time, although the main layout by Mehmed II was preserved. Most of the changes occurred during the reign of Sultan Suleyman from 1520-1560. With the rapid expansion of the Ottoman Empire, Suleyman wanted its growing power and glory to be reflected in his residence, and new buildings were constructed or enlarged. The chief architect in this period was the Persian Alaüddin, also known as Acem Ali. The palace is an extensive complex rather than a single monolithic structure, with an assortment of low buildings constructed around courtyards, interconnected with galleries and passages. Few of the buildings exceed two stories. Most of the early buildings in the palace were probably built of wood and have not survived the great fires of 1574 and 1665. During the sixteenth century the architect Sinan carried out extensive work at the palace including building (or rebuilding) the vaults supporting the east end. Other work carried out at this period was the building of Murat III's bedchamber next to a heated outdoor pool. Unfortunately the fire in 1574 destroyed large areas of the palace which had to be rebuilt. This was taken as a chance to remodel much of the palace including the kitchens and the wooden quarters of the Halberdiers (halberd carriers) which were completely rebuilt at this time. A second fire in 1665 led to another period of rebuilding and refurbishment particularly of the harem area. Important buildings from the seventeenth century include the Baghdad Kiosk erected to celebrate the reconquest of that city. During the early eighteenth century the palace was redecorated in the Ottoman baroque style. A new bath house for the sultan and a palace school were built at this time, both of which include lavish decoration in the European style. In 1789 Selim III became sultan and instituted a series of apartments or salons in the French Rococo style. In the mid-nineteenth century the sultans moved to a new palace (the Dolmabahce) on the banks of the Bosphorus which was more fashionable and not cluttered with associations of the past.¹

¹ http://en.wikipedia.org/wiki/Topkapı_Palace
Description

The palace compound is a rough rectangle, divided into four main courtyards and the harem. The main axis is from south to north, the outermost (first) courtyard starting at the south, with each successive courtyard leading north. The first courtyard was the most accessible one, while the innermost (fourth) courtyard and the harem were the most inaccessible, being the sole private domain of the sultan. The fifth courtyard was in reality the outermost rim of the palace grounds bordering the sea. Access to these courtyards was restricted by high walls and controlled with gates. The southern and western sides border the large former imperial flower park, today Gülhane Park. Surrounding the palace compound on the southern and eastern side is the Sea of Marmara. Various related buildings such as small summer palaces, pavilions, kiosks and other structures for royal pleasures and functions formerly existed at the shore in an area known as the Fifth Place, but have disappeared over time.²


² http://topkapipalace.com
The first court is entered through the Bab-i Hümayun (Imperial Gate) on the fortress, across from the Church of Hagia Sophia. Used also by those who desired to hand petitions to the *Divan*, the first court was the site of most royal ceremonies. This court was also known as the Court of the Janissaries or the Parade Court.

Entrance to the Second Court is through the Middle Gate, (the Gate of Salutation or Bab-ül-Salaam) that was built by Mehmed II. To the left, the Stable Court (Has Ahir Meydani) and the Barracks of the Halberdiers with Tresses (Zülfüflü Baltacılar Kogusu) - who, among other things, supplied burning wood for the Harem - are located next to the Carriage Gate (Araba Kapısı) of the Harem flanked by the Divan Talar and the Outer Treasury (Dis Hazine). The Imperial Kitchens (Mutfaklar) occupy the right side of the courtyard. The Second Courtyard was primarily used by the sultan to dispense justice and hold audiences.

The third court houses the palace school for pages (Enderun), the sultan's headquarters and his treasury. It is entered through the Gate of Felicity (Bab'üs Saadet) that is guarded by the White Eunuchs. To the left are the Aviary Gate of the Harem and the exclusive kitchen of the Sultan next to the Mosque of the Aghas, which had separate sections for the pages and the harem women. The Royal Pavilion was used for the safeguarding of the Holy Mantle and other relics of the prophet brought from Cairo by Selim I (1512-1520) after sultans moved their apartments from here into the harem following the second half of the 16th century. Across the courtyard from the Pavilion of the Holy Mantle is the Inner Treasury (Iç Hazine) or the Kiosk of Mehmed II. The three-story Library of Ahmed III occupies the center of the courtyard. Dormitories of senior students in charge of the treasury and the cellars, The Talar of the Treasury and the Department of the Pantry and Stores, separate the third court from the fourth.
The Imperial Harem occupied one of the sections of the private apartments of the sultan; The harem consists of a series of buildings and structures, connected through Talarways and courtyards. Every service team and hierarchical group residing in the harem had its own living space clustered around a courtyard. The structures expanded over time towards the Golden Horn side and evolved into a huge complex. The buildings added to this complex from its initial date of construction in the 15th century until the early 19th century capture the stylistic development of palace design and decoration. Parts of the harem were redecorated under the sultans Mahmud I and Osman III in an Italian-inspired Ottoman Baroque style. These decorations contrast with those of the Ottoman classical age.

Small passages between the hall of the Treasury and the Department of the Pantry lead into the Fourth Court. The Fourth Courtyard, also known as the Imperial Sofa, was more of an innermost private sanctuary of the sultan and his family, and consists of a number of pavilions, kiosks, gardens and terraces.
Outer gardens

Surrounding the whole complex of the first to the fourth courtyard are the outer palace gardens. A part of this area that is facing the sea is also known as the Fifth Palace. When the railway lines leading to the Sirkeci railway station were constructed in the late 19th century, the Shore pavilion, the Pearl Kiosk and the Marble pavilion. A fourth seaside pavilion remains today, namely the Basketmakers' pavilion.
Located next to the First Courtyard towards the city lies the Gülhane Park, the old imperial rose garden. Located at the gate to the park is the Procession pavilion.  

**Conclusion**

Topkapi Palace complex has been used for four hundred years as the residence and governmental base of Ottoman Sultans but finally after the construction of Dolme Bachi complex, lost its importance gradually. Topkapi Palace complex and Golestan complex are quite similar regarding the continuance of function. It should be mentioned that in both ensembles valuable artistic works are kept such as the collection of artistic documents and manuscripts in the libraries of both. These collections are regarded one of the best of their kind in the whole world because of their valuable pictorial documents as well as manuscripts.

Although in both palaces usage has been made of the outstanding architecture and decorations of their age, but Topkapi Palace complex has never been regarded as the source of the artistic school of Ottoman Empire. On the contrary, Golestan Palace complex is universally considered as the center of artistic creations as well as the birth place of Qajar artistic school and the architectural school of Tehran.

**Imperial Palace of the Ming and Qing Dynasties in Beijing**

Yet another example similar to Golestan Palace complex is the royal palaces complex of the Forbidden City in China. This ensemble also consists of a royal residence and a ceremonial affairs center. It has been added to the World Heritage List with the registration number of 439 in the year 1987.

![Photo 3-56. The Forbidden City, viewed from Jingshan Hill to the north](http://archnet.org)

(Date of Inscription: 1987-Criteria: (i)(ii)(iii)(iv)-Ref: 439bis)

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3 http://archnet.org
Seat of supreme power for over five centuries (1416-1911), the Forbidden City in Beijing, with its landscaped gardens and many buildings (whose nearly 10,000 rooms contain furniture and works of art), constitutes a priceless testimony to Chinese civilization during the Ming and Qing dynasties.\(^4\)

Lying at the centre of Beijing to the north of Tiananmen Square, was the Imperial Palace during the Ming and Qing dynasties and now known as the Palace Museum. For almost 500 years, it served as the home of emperors and their households, as well as the ceremonial and political centre of Chinese government. The palace complex exemplifies traditional Chinese palatial architecture and has influenced cultural and architectural developments in East Asia and elsewhere. The Forbidden City was declared a World Heritage Site in 1987 and is listed by UNESCO as the largest collection of preserved ancient wooden structures in the world.\(^5\)

### History

In 1406 the Ming dynasty Emperor Zhu Di ordered the construction of an imperial palace: its construction began in 1407 and was completed in 1420.\(^6\)

From 1420 to 1644, the Forbidden City was the seat of the Ming Dynasty. In April 1644, it was captured by rebel forces led by Li Zicheng, who proclaimed himself emperor of the Shun Dynasty. He soon fled before the combined armies of former Ming general Wu Sangui and Manchu forces, setting fire to parts of the Forbidden City in the process. By October, the Manchus had achieved supremacy in northern China, and a ceremony was held at the Forbidden City to proclaim the young Shunzhi Emperor as ruler of all China under the Qing Dynasty. After being the home of 24 emperors – 14 of the Ming Dynasty and 10 of the Qing Dynasty – the Forbidden City ceased being the political centre of China in 1912 with the abdication of Puyi, the last Emperor of China. Under an agreement with the new Republic of China government, Puyi remained in the Inner Court, while the Outer Court was given over to public use, until he was evicted after a coup in 1924.\(^7\)

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Description

The Forbidden City is the world's largest surviving palace complex and covers 72 ha. It is a rectangle 961 m from north to south and 753 m from east to west. It consists of 980 surviving buildings with 9,999 bays of rooms. The Forbidden City was designed to be the centre of the ancient, walled city of Beijing. It is enclosed in a larger, walled area called the Imperial City. The Imperial City is, in turn, enclosed by the Inner City; to its south lies the Outer City.\(^8\)

The Forbidden City is surrounded on three sides by imperial gardens. To the north is Jingshan Park (Prospect Hill), an artificial hill created from the soil excavated to build the moat and from nearby lakes. To the west lies Zhongnanhai, a former garden centred on two connected lakes.

\(^8\) http://en.wikipedia.org/wiki/Forbidden_City
To the north-west lies Beihai Park, also centred on a lake connected to the southern two and a popular park. To the south of the Forbidden City were two important shrines – the Imperial Shrine of Family and the Imperial Shrine of State, where the Emperor would venerate the spirits of his ancestors and the spirit of the nation, respectively.

It is surrounded by a 7.9 m high city wall and 6 meters deep by 52 m wide moat. These walls served as both defensive walls and retaining walls for the palace. At the four corners of the wall sit towers with intricate roofs boasting 72 ridges, reproducing the Pavilion of Prince Teng and the Yellow Crane Pavilion as they appeared in Song Dynasty paintings.

Here the Imperial Palace of the Ming and Qing Dynasties in Beijing is introduced in brief: These towers are the only parts of the complex visible for the public just like Shams-ol Imarah Building in Golestan Palace.
As a matter of fact, this building was the first royal Iranian structure with an outward view serving as the landmark of the capital of Iran for decades.

The wall is pierced by a gate on each side. At the southern end is the main Meridian Gate. To the north is the Gate of Divine Might, which faces Jingshan Park. The east and west gates are called the East Glorious Gate and West Glorious Gate. All gates in the Forbidden City are decorated with a nine-by-nine array of golden door nails, except for the East Glorious Gate, which has only eight rows.9

The Forbidden City is divided into two parts. The Outer Court or Front Court includes the southern sections. The Inner Court or Back Palace includes the northern sections. It is almost symmetrical and hierarchically arranged so that all the important buildings run down the centre, north-south. The hall of Supreme Harmony, the hall of Central Harmony and the hall of Preserving Harmony, which comprise the outer palace where the Emperor exercised his supreme power over the nation, and the hall of Heavenly Purity, the hall of Union and the hall of Earthly Tranquillity, comprising the inner palace where the imperial family lived, stand in a line from south to north on the central axis. The buildings of the Forbidden City fully embody the artistic features and style of ancient Chinese palace architecture.10

9 http://en.wikipedia.org/wiki/Forbidden_City
10 http://whc.unesco.org/en/list/439
Conclusion

The Forbidden City Complex has resemblance to the architectural design of Golestan Palace regarding its architectural formation as well as separation of interior and exterior spaces with the difference that the construction of the Forbidden City Complex was done using traditional methods but the construction of Golestan Palace complex has taken place by combining western art and traditional art of Iran with a touch of art from other nations. This clearly shows the flexibility of the architectural pattern of Qajar era and makes a distinction between these two ensembles. The architecture and decorations used in the Forbidden City complex serve as a symbol of the power of the royal family whereas architecture and decorations of Golestan complex represent the cultural, artistic and social values and developments taking place in Iran of the 18th and 19th century.
European palaces

Another example comparable with Golestan Palace is the Windsor Castle which in fact served as the place for the residence of the royal family of England.

Windsor Castle

Windsor Castle is a medieval castle and royal residence in Windsor in the English county of Berkshire. It is the oldest and largest occupied castle in the world and the Official Residence of Her Majesty The Queen.

The origins of Windsor were in the 7th century Saxon settlement of Windlesora, where the present day village of Old Windsor is located. The town of Windsor is currently known as "New Windsor". The original castle was built after the Norman invasion by William the Conqueror. Since the time of Henry I it has been used by a succession of monarchs and it is the longest-occupied palace in Europe.¹¹

¹¹http://www.en.wikipedia.org/wiki/Windsor_Castle
History

Windsor Castle was first built by William the Conqueror, following his invasion of England in 1066. The original structure was built from timber with earth fortifications. Initially, Windsor Castle was built as a defensive castle on heights overlooking Thames River in the vicinity of London. Similar to Golestan complex, little by little structures have been added around the central castle by members of the royal family.

As a matter of fact, the Windsor Castle only had a residential function unlike Golestan Palace which also served as the governmental citadel (Arg) as well as the formation core of the capital city standing at the heart of Tehran. Actually aside additions made to it by Qajar kings, with the passage of time and the occurrence of many social developments in Iran, the most important state offices were also built next to it so that even today after two hundred years, this area has still kept its key governmental and administrative role.

Windsor Castle was built as a motte and bailey, with three wards (Middle Ward, Upper Ward and lower ward) surrounding a central mound. Each of these wards contains a series of buildings.\(^{12}\)

\(^{12}\)http://www.windsor.gov.uk
Gradually replaced with stone fortifications, the castle withstood a prolonged siege during the First Barons’ War at the start of the 13th century. Henry III built a luxurious royal palace within the castle during the middle of the century, and Edward III rebuilt the palace to produce an even grander set of buildings. Windsor Castle survived a tumultuous period during the English Civil War, in which the castle was used as a military headquarters for Parliamentary forces and a prison for Charles I. During the Restoration, Charles II rebuilt much of Windsor Castle with the help of architect Hugh May, creating a set of extravagant, Baroque interiors. After a period of neglect during the 18th century, George III and George IV renovated and rebuilt Charles II's palace at colossal expense, producing the current design of the State Apartments, full of Rococo, Gothic and Baroque furnishings. Queen Victoria made minor changes to the castle, which became the centre for royal entertainment for much of her reign. Windsor Castle was used as a refuge for the royal family during the bombing campaigns of the Second World War and survived a on 20 November 1992.

*Photo 3-63. Windsor Castle, viewed from the Long Walk*

**Conclusion**

As mentioned before, this castle-palace is deemed the most longstanding residential place for any royal family in the world. At present, it is still one of the residential palaces of Queen of England but Golestan Palace has not only been the sole residential-governmental base with various state and royal functions at the city center but also it has been the formation core of the historical city of Tehran under the Qajar dynasty. This is one of the differences between these two palaces. Additionally, the Persian Garden has played a key role in the founding and expanding of Golestan complex whereas the Windsor Castle is simply surrounded by green spaces.

One of the common points of both palaces is their royal album houses. The royal album house of Windsor is the first film and picture center of the world and after it in the second place comes the of
album house of Golestan complex which contains pictorial specimen dating back to the 18th and 19th centuries belonging both to Iran and abroad.13

Versailles Palace complex in the suburbs of Paris is in fact the largest complex made of palaces, gardens and green spaces ever built throughout the world. The palace was added to the World Heritage List in 1979 under the registration number of 83. The complex has the following similarities and differences with Golestan Palace:

**Versailles Palace**

The Palace of Versailles was the principal residence of the French kings from the time of Louis XIV to Louis XVI.14 It is located in Versailles in the Île-de-France region of France. When the chateau was built, Versailles was a country village; today, however, it is a suburb of Paris, some 20 km southwest of the French capital. The court of Versailles was the centre of political power in France from 1682, when Louis XIV moved from Paris, until the royal family was forced to return to the capital in October 1789 after the beginning of the French Revolution. Versailles is therefore famous not only as a building, but as a symbol of the system of absolute monarchy of the old Regime. In 1979, Versailles Palace and its park where placed on the UNESCO World Cultural Heritage List.15

![Photo 3-64. General view of Versailles](http://en.wikipedia.org/wiki/Palace_of_Versailles)

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13[http://www.royalcollection.org.uk](http://www.royalcollection.org.uk)
History

The Chateau of Versailles began as Louis XIII’s hunting lodge before his son Louis XIV transformed and expanded it, moving the court and government of France to Versailles in 1682.

Each of the three French kings who lived there until the French Revolution added improvements to make it more beautiful.

which is similar to Golestan Palace from this point of view but with this difference that Golestan Palace had great importance during the entire period of Qajar dynasty's rule unlike Versailles which had only short term significance.

The Chateau of Versailles, the seat of power until 1789, has continued to unfurl its splendor over the course of centuries. At first it was just a humble hunting lodge built by Louis XIII. But Louis XIV chose the site to build the palace we know today, the symbol of royal absolutism and embodiment of classical French art. In the 1670s Louis XIV built the Grand Apartments of the King and Queen, whose most emblematic achievement is the hall of Mirrors designed by Mansart, where the king put on his most ostentatious display of royal power in order to impress visitors. The Chapel and Opera were built in the next century under Louis XV. The chateau lost its standing as the official seat of power in 1789 but acquired a new role in the 19th century as the Museum of the History of France, which was founded at the behest of Louis-Philippe, who ascended to the throne in 1830. That is when many of the chateau’s rooms were taken over to house the new collections, which were added to until the early 20th century, tracing milestones in French history.\(^\text{16}\)

\[\text{Photo 3-65. Versailles Palace and garden, ca. 1675}\]
\[\text{Photo 3-66. View of Versailles from the Avenue de Paris}\]

\(^\text{16}\) en.chateauversailles.fr
Description

Versailles Palace is regarded as one of those royal ensembles which had multi-purpose functions between the years 1682 until 1789 just like Golestan Palace. As a matter of fact, it went under several historical developments as well as a process of change as follows:

The earliest mention of the name of Versailles is found in a document dated 1038, during this period, the village of Versailles centred on a small castle and church and the area was governed by a local lord. In the early seventeenth century, Louis XIII went to several hunting trips in the forests surrounding Versailles. Pleased with the location, he ordered the construction of a hunting lodge in 1624. Designed by Philibert Le Roy, the structure, a small chateau, was constructed of stone and red brick with a based roof.

Louis XIII's successor, Louis XIV, had a great interest in Versailles. He settled on the royal hunting lodge at Versailles and over the following decades had it expanded into one of the largest palaces in the world. Beginning in 1661, the architect Louis Le Vau, landscape architect André Le Nôtre, and painter-decorator Charles Le Brun began a detailed renovation and expansion of the chateau. This was done to fulfill Louis XIV's desire to establish a new centre for the royal court. The court was officially established there on 6 May 1682. By moving his court and government to Versailles, Louis XIV hoped to extract more control of the government from the nobility, and to distance himself from the population of Paris. there were government offices here, as well as the homes of thousands of courtiers, their retinues, and all the attendant functionaries of court.

Map 3-20. Versailles Gardens and palace in 1746, by the abbot Delagrive
The expansion of the chateau became synonymous with the absolutism of Louis XIV. For Versailles, there were four distinct building campaigns (after minor alterations and enlargements had been executed on the chateau and the gardens in 1662–1663): The first building campaign involved alterations in the chateau and gardens between 1664–1668. During The second building campaign (1669–1672), the chateau began to assume some of the appearance that it has today. The most important modification of the chateau was enveloppe (Chateau neuf) of Louis XIII’s hunting lodge. It enclosed the hunting lodge on the north, west, and south. The new structure provided new lodgings for the king and members of his family. The main floor was given over entirely to two apartments: one for the king (Grand appartement du roi) occupied the northern part of the chateau neuf, and one for the queen (Grand appartement de la reine) occupied the southern part. The western part of the enveloppe was given over almost entirely to a terrace, which was later enclosed with the construction of the Talar of Mirrors. The upper story of the chateau neuf was reserved for private rooms for the king to the north and rooms for the king’s children above the queen’s apartment to the south. Significant to the design and construction of the Grands apartments is that the rooms of both apartments are of the same configuration and dimensions – a hitherto unprecedented feature in French palace design. Both of them formed a suite of seven enfilade rooms.

Each room is dedicated to one of the then known celestial bodies and is personified by the appropriate Greco-Roman deity.

Decorations of rooms include paintings depicting the heroic actions of the king. In Golestan Complex, a wide spectrum of various thematic and decorative arts related to architecture has been used in rooms such as: mirror works, stucco works, tile works, wall paintings, stone carvings as well as engravings.
The third building campaign at Versailles began at 1678 and ended 1684. Under the direction of the architect, Jules Hardouin-Mansart, the Palace of Versailles acquired much of the look that it has today. In addition to the Talar of Mirrors, Hardouin-Mansart designed the north and south wings. As symbol of France’s new prominence as a European super-power, Louis XIV officially installed his court at Versailles in May of 1682. Louis XIV undertook his last building campaign at Versailles. The fourth building campaign (1699–1710) concentrated almost exclusively on construction of the royal chapel designed by Hardouin-Mansart and finished by Robert de Cotte and his team of decorative designers. There were also some modifications in the king's apartment. With the completion of the chapel in 1710, virtually all construction at Versailles ceased; building would not be resumed at Versailles until some twenty years later during the reign of Louis XV.

After the death of the Louis XIV in 1715, Louis XV, the court and the regency government of Philippe d’Orléans returned to Paris. During the reign of Louis XV, Versailles underwent transformation, but not on the scale that had been seen during the reign of Louis XIV. When the king and the court returned to Versailles in 1722, the first project was the completion of
the Hercules Salon, which had been begun during the last years of Louis XIV's reign but was never finished due to the king’s death. The gardens remained largely unchanged from the time of Louis XIV; only the completion of the Neptune Fountain between 1738 and 1741 was the most important legacy Louis XV made to the gardens. Towards the end of his reign, Louis XV began to remodel the courtyard façades of the palace, so Louis XV began a project that was continued during the reign of Louis XVI, but which did not see completion until the 20th century. Louis XVI ordered a complete replanting of the gardens with the intention of transforming the French gardens to an English-style garden, which had become popular during the late 18th century. On 6 October 1789, the royal family had to leave Versailles and to move to the Tuileries Palace in Paris. At 5 May 1794 the Convention decreed that the chateau and gardens of Versailles, as well as other former royal residences in the environs, would not be sold but placed under the care of the Republic for the public good. Following this decree, the chateau became a repository for art work seized from churches and princely homes. With the advent of Napoléon and the First Empire, the status of Versailles changed. Paintings and art work that had previously been assigned to National Museum and the Special Museum of the French School were systematically dispersed to other locations and eventually the museum was closed. In 1833, Louis-Philippe proposed the establishment of a museum dedicated to "all the glories of France", which included the Orléans dynasty and the Revolution of 1830 that put Louis-Philippe on the throne of France. For the next decade, under the direction of Eugène-Charles-Frédéric Nepveu and Pierre-François-Léonard Fontaine, the chateau underwent irreversible alterations. The museum was officially inaugurated on 10 June 1837.17

Conclusion

As said before, by the time Luis the fourteen came to power, the formal royal palace of France was the Louvre but for several reasons, he chose Versailles town in Paris suburbs as the venue for establishing royal palaces. By comparison, as already mentioned Golestan Palace complex at the capital center served as the Dar-ol Khalafeh and was the basis for formation and expansion of the urban fabric of Tehran. As a matter of fact, Golestan Palace and its limits play the role of a narration of the government history of Tehran in the course of time from the time it became the capital of the country until the contemporary period. On the contrary, Versailles Palace complex enjoyed the prestigious status of being the monarchy base only for a short time.

Combination of palace and garden in Versailles as well as the usage of the garden landscape was of utmost importance in this complex. Such a mixture respecting principles and pattern of the Persian Garden but at a smaller scale due to the limitations of the historical city has been realized in Golestan Palace.

Like Versailles Palace which served as a raw model for palaces built afterwards, Golestan Palace not only acts as the formation core of Tehran city but also is regarded as the prototype of Qajar art because monuments and residential homes built later took its collection of rich architectural ornaments as their model.

The royal residence of Schönbrunn is another palace comparable with Golestan Palace. This complex has also been added to the World Heritage List in 1996 due to the variety of its decorative arts as well as its continuous function.

Schönbrunn Palace

Schönbrunn is a former imperial summer residence in Vienna, Austria. The site of the Palace and Gardens of Schönbrunn is outstanding as one of the most impressive and well preserved Baroque ensembles of its kind in Europe. In 1996, Schonbrunn Palace, its parkland, fountains and statues as well as its zoo where placed on the UNESCO World Cultural Heritage List.
History

The Katterburg estate, the site of the present Schönbrunn palace, was sold in the mid-16th century by the Klosterneuburg monastery to Emperor Maximilian II, who developed it as a hunting lodge and installed a menagerie. The buildings were badly damaged when Vienna was sacked by the Hungarians in 1605; it was not until 1622 that they were restored by Emperor Ferdinand II. After his death in 1637 the Katterburg became the dowager estate of his widow, Eleanora of Gonzaga. The name was changed to Schönbrunn (Beautiful Spring) in 1642. In 1683 Vienna was besieged by the Turks, who were finally crushed, but not before they had wrought great destruction in the surroundings of the city, including Schönbrunn. During the great rebuilding that followed the siege, Emperor Leopold I commissioned the Italian-trained architect Johann Bernard Fischer von Erlach to design a new building there as a residence for his heir, Grand-Duke Joseph. The marriage of Leopold in 1699 caused the second design to be modified, so as to raise its status. Construction began in 1696 and Fischer von Erlach personally oversaw the work. The central section was complete and habitable by 1700, but further work was brought to an end by the outbreak of the war of the Spanish Succession in 1701, and then by the sudden death of Emperor Joseph I in 1711. The uncompleted building became the residence of the Dowager Empress Amalia Wilhelmine. When she acceded to the Imperial throne in 1740, Maria Theresia chose Schönbrunn as her permanent residence, and a new phase began in the life of the palace. Urgent repairs were carried out on the dilapidated buildings in 1742-43, followed by major structural changes, which were carried out in three phases: 1743-49, 1753-63, and 1764-80. Most of the work in the first two phases was carried out to the designs and under the supervision of the architect Nicolaus Pacassi, who was to become, like Fischer von Erlach, the Imperial and Royal Court Architect. The major project of the third phase was the embellishment of the gardens (the Gloriette, the Neptune Fountain, the "Roman Ruins", the Obelisk), largely the work of Johann Ferdinand Hetzendorf von Hohenberg. Maria Theresia's immediate successors Joseph II and Leopold II, Showed little interest in Schönbrunn, but it was to become the summer residence of Franz I (1792-1835), and Franz Joseph (1848-1916) spent much of his life there.
The latter was responsible for the restoration of the old ROCOCO decor and certain other modifications. The palace's architectural history came to an end in 1870 and there have been no significant changes since that time.  

**Description**

From the 16th century onwards, Schönbrunn was the site of a hunting lodge and summer residence of the Habsburg family. After total destruction during the last Turkish attack in 1683 the palace was rebuilt in 1695. Apart from some minor 19th century additions, the palace and its gardens received their appearance in the 18th century. The architectural ensemble contains precious 18th century interiors. The former apartments of Emperor Franz Joseph in the west wing were adapted in the 19th century with furniture that is also of historical importance. Schonbrunn was designed by the architects Johann Bernhard Fischer von Erlach and Nicolaus Pacassi and is full of outstanding examples of decorative art. Together with its gardens, the site of the world's first zoo in 1752, it is a remarkable Baroque ensemble and a perfect example of Gesamtkunstwerk.

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The main part of the palace in its present form is largely the work of Pacassi, although preserving Fischer von Erlach's overall structure. Access to the piano nobile from the courtyard is via a monumental staircase leading to the impressive Great Gallery, which is ornately decorated with stucco ornamentation and ceiling frescoes symbolizing the Habsburg Empire. Behind it lies the Small Gallery, which is flanked by two small rooms, the Chinese Round Room and the Chinese Oval Room, both decorated with black and golden painted lacquer panels and furnished with Japanese ceramics and furniture.

The Carrousel Room leading off the Great Gallery is the anteroom to the Ceremonial Hall, notable for its series of monumental paintings depicting events in the long reign of Maria Theresa.

Among the most impressive of the rooms in the east wing is the sumptuous Vieux-Laqué Room, with its priceless oriental lacquer panels set in walnut panelling surrounded by gilded plasterwork and extremely ornate furniture; the Napoleon Room is decorated with enormous Brussels tapestries; the Porcelain Room is a small chamber in which the ornately carved wainscoting is painted in blue and white, and decorated with 213 sketches by Franz Stephan and his children.\textsuperscript{19}

The rooms in the West Wing are less elaborately decorated and were used for domestic purposes by members of the imperial family. The vast Baroque gardens and their buildings testify to the imperial dimensions and functions of the palace; the courtyard provides access to the Palace Chapel and the Palace Theatre. The orangery on the east side of the main palace building is the longest in the world.

\textsuperscript{19} http://www.schoenbrunn.at
Built in the mid 18th century, it was used not only for Maria Theresa's passion, that of cultivating exotic plants, but also for festive events and performances. The Great Palm House is an impressive iron-framed structure and divided into three sections, erected in 1880 using the technology developed in England.

The Schönbrunn zoological garden, founded by Franz Stephan of Lorraine, husband of Empress Maria Theresa, in 1752 and hence the oldest in the world, is in the grounds.20

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20 http://whc.unesco.org/en/list/786
Conclusion

The design of Schönbrunn palace and garden as the summer residence of the Austrian royal family has imitated Versailles; moreover it was used only in a seasonal manner. In contrast, Golestan Palace was used all year round and in all historical episodes because of having residential, governmental and ceremonial spaces. One of the main properties of both palaces was usage of decorative arts characteristic of their time for decorating the interior of palaces and rooms. As a matter of fact, Schönbrunn Palace is regarded as one of the fine examples of art and architecture in the Baroque age.

One of the structural similarities between these two palaces is the usage of art and ornaments belonging to the culture of other nations in its inner decorations related to their architecture. As an example, some of the wall paintings in Schönbrunn Palace including the Millions Room are consisted of many miniatures with a strong flavor of eastern culture.

In Golestan Palace, the effect of the western art can be seen in decorative elements and ornaments especially in paintings drawn in the style of western paintings in the walls and ceiling of the Imarat-e Badgir which is a combination of Iranian art and European paintings presenting the Qajar artistic school to the world. From this point of view, both palaces are among outstanding examples available in the world.

Photo 3-75. Wall paintings of Imarat-e Badgir

Photo 3-76. Millions Hall
Kremlin Palace complex at the heart of Moscow is yet another palace being compared here.

**Kremlin Palace**

Kremlin, is a historic fortified complex at the heart of Moscow, overlooking the Moskva River (to the south), Saint Basil's Cathedral and Red Square (to the east) and the Alexander Garden (to the west). It includes four palaces, four cathedrals and the enclosing Kremlin Wall with Kremlin towers. The complex serves as the official residence of the President of the Russian Federation. In 1990, Kremlin and Red Square where placed on the UNESCO World Cultural Heritage List.

![Kremlin Palace](http://whc.unesco.org/en/list/545)

**History**

By the middle of the 14th century, princes had gained such pre-eminence that Moscow was made the seat of the Russian Orthodox Church. With Ivan the Great (1462-1505) at its helm, Muscovite rule extended over all of Russia, and the Kremlin became more magnificent, befitting its role as the seat of Russian power. By 1480 the once modest hunting lodge had become an imposing fortress city. Its stone walls were graced by the magnificent Cathedral of the Assumption, where Ivan defiantly tore up the charter binding Moscow to Mongol rule. Over the next two centuries, until Peter the Great transferred the capital of Russia to St.

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Petersburg, the Kremlin served as the central stage for the magnificent and occasionally horrific history of the Tsars. With the shift of power to St. Petersburg, the city and the Kremlin declined. However, the Bolsheviks' choice of Moscow as their capital in March 1918 returned it to pre-eminence, and during Soviet rule the Kremlin experienced its second life as a great centre of power.  

![Photo 3-78. Kremlenagrad - the first detailed map of the Kremlin, 1663](http://www.geographia.com/russia)

### Description

Kremlin Palace as one of the most eventful historical, political and social spaces in the history of Russia is located at the city center like Golestan Palace. Both of these royal complexes enjoy multiple spaces as well as various governmental, religious and residential functions. Also both have a historical memory effective on cultural, social, historical and political dimensions.

The Kremlin of Moscow, which according to chronicles dates back to 1156, contains an ensemble of monuments of outstanding quality. Ever since the establishment of the Principality of Moscow in 1263 and the transfer to Moscow of the seat of Vladimir's metropolitan in 1328, this was the centre of both temporal and spiritual power. Some of these original buildings border Cathedral Square, others, such as the Nativity of the Virgin (1393), were incorporated into the Great Palace when it was rebuilt. The nucleus expanded northward with the palace of the Patriarchs and the Church of the Twelve Apostles, erected in the 17th century.

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22 http://www.geographia.com/russia
century, and especially with the Arsenal of Peter the Great which fills the north-west angle of the enceinte. The triangular palace of the Senate (today the seat of the Council of Ministers) was built by Kazakov for Empress Catherine II in the north-east sector between the Arsenal and the monasteries of the Miracle and of the Ascension, two splendid structures that were razed in 1932. In the south-east sector Kazakov built another smaller palace for the empress, known as the Nicholas palace, and also destroyed in 1932.

With its triangular enceinte pierced by five gates and reinforced with 29 towers, the Kremlin preserves the memory of the wooden fortifications erected by Yuri Dolgoruki around 1156 on the hill at the confluence of the Moskova and Nieglinnaya rivers (the Alexander Garden now covers the latter). By its layout and its history of transformations, it is the prototype of the Kremlin, the citadel at the centre of Old Russian towns, such as Pskov, Tula, Kazan or Smolensk.  

**Conclusion**

Golestan and Kremlin both play a major role in the history of Iran and Russia respectively regarding political events and historical viewpoints. Location of these two palaces at the city centers of Tehran and Moscow with their constituent parts such as governmental, residential and religious spaces beside each other is one of the common features of both complexes. This is one of the functional differences of the two because unlike Kremlin, Golestan Palace enjoyed a high status throughout the Qajar rule as the only political center of the country.

23 http://whc.unesco.org/en/list/545
Italian architects were deployed for designing Kremlin Palace Complex. They used a mixture of Byzantine and renaissance styles in the construction of the complex. In contrary, Golestan Palace was built by Iranian architects who resorted to a mixture of western architectural values and original Iranian architecture and presented it as the artistic school of Qajar.

These two ensembles are also comparable because they contained the highest urban structures of the time. The highest urban building of Moscow was Ivan the Great Bell Tower and in Tehran Imarat-e Shams-ol Imareh as a residential building became part of the cityscape for the first time in the history of Iran because it was possible for the public to see this royal symbol.

**Overall Conclusion**

In general, according to the mentioned evidences Golestan palace's comparison with similar examples is justified for the following reasons. Golestan Palace is one of the most prominent and most important governmental and monarchial bases in Qajar era. The two hundred years old age of the palace from the Safavid rule until the Pahlavi reign has turned the complex into one of the longest standing state canters in the political and social life of Iran.

Here, it should be pointed out that usually palaces were built to be used only for a specific episode of time whereas, rare cases such as Golestan Palace which had a continuous function. The palace set an unprecedented example among royal complexes of Iran because of its dual simultaneous functions. In fact, Golestan Palace is a unique sample of royal residences of the world because not only it served as the residence of the king and members of the royal family but also it was used as the seat of government and Divan Khaneh.

After studying and comparing the above-mentioned palaces, the following remarks can be made about the similarities and differences between these palaces and Golestan Palace with its unique characteristics:

- In terms of representing values as a testimony to important political and cultural trends of the country and being evolved through the history, Golestan Palace has similarities with Topkapi Palace in Turkey and the royal complex of the Forbidden City in China.
- Being outstanding royal buildings surrounded with gardens, all complexes are built as harmonious ensembles created by architectural and natural components. Design of Golestan garden-Palace has been executed based on the method of Persian landscaping and its main plan is a fine example of the Persian Garden style of Safavid era.
Most of the examples were initially royal complexes but later turned into museums; therefore, contain valuable artistic and historical collections. One of the most important artistic collections of Golestan complex is its royal library (manuscripts reservoir) which is one of the richest and most significant centers of manuscripts belonging to the Qajar period. In fact, it is considered one of the most exquisite collections of its kind in the Islamic world equaling the library of Topkapi Museum. It said that the exceptionally valuable works collected here, could be compared to those kept in the royal library of Windsor Palace.

Among other major characteristics of the palace, mention can be made of the strategic location of the Complex at the historical center of Tehran serving as the historical core of the city.

The Golestan Palace is undoubtedly, the beginning point and the center of creation, expansion and development of Iranian contemporary art recognized as the artistic and architecture museum of Qajar.

The Golestan Palace complex exhibits an important interchange of values and influences, from the 18th to the early 20th centuries between the traditional Persian arts and crafts, and contemporary European architecture.

In summary, from the above mentioned points it can be concluded that although all these ensembles are rightfully outstanding examples of their type, the Golestan Palace can be regarded as a unique example of the Qajar School in the world due to having a prominent new prototype in art and architecture.

The following table shows a brief comparison of the Golestan Palace with the above mentioned examples:
3.d. Integrity and Authenticity

3.d.1. Authenticity

As the most perfect example of royal palaces of Qajar era, Golestan Palace has been built based on designing principles of Iranian architecture. The Complex has been built and expanded using traditional materials on the basis of various fields of knowledge but by applying a specific technology. It is the only remaining compound of Qajar art and architecture which has kept its integrity and authenticity in the course of time within the framework of historical and cultural values, creativity and prolonged traditions.

3.d.1.1. Design

The design of Golestan Palace can be considered as an artistic masterpiece of architecture in the 18th and 19th centuries AD constituting Tehran School in which the process of developments in residential, royal and governmental architecture is observed gradually. The initial design and plan of the building complex has been entirely adopted from traditional architecture of Iran which in accordance with historical developments of its time has had creative innovation in combination with western architecture.

3.d.1.2. Building materials

Construction materials used in different parts of Golestan Place are as follows: bricks, wood and mud bricks in its structural elements and roofs, wood in its doors and also in its decorations, plaster materials in its decorations like stucco works, mud and glazed materials in its tile works, glass in its mirror works, all original and indigenous materials but in some of its buildings such as Shams-ol Imareh usage has been made of cast iron too. Fortunately, similar materials have been used in the restorations conducted.

3.d.1.3. Workmanship

Golestan Palace is a masterpiece of Qajar architecture containing a collection of art and technology. In fact, it is one of the most outstanding and influential buildings of Tehran regarding domestic political, social and cultural issues. The compound is a significant sample in contemporary art and architecture and is the principal factor in creating Tehran architecture style as well as the artistic-architectural school of Qajar. The construction system used in its structure and architecture is a leftover from the Qajar era and has successfully kept its authenticity until now. It should be pointed out that in restorations conducted the above mentioned traditional technology has been used.
3.d.1.4. Setting
As mentioned earlier, regarding its location Golestan Palace stands at the heart of the capital of Iran on the most important historical roads of the country. As a matter of fact, the monument serves as the intersecting point of the Silk Road and historic routes linking the north to the south i.e. the Spice Route. The oldest part of Golestan Palace or the governmental citadel (Arg) is Golestan Garden which is a reminiscent of Safavid era. It enjoys a Persian Garden style design in accordance with local climate and terrain characteristics. Later under Zand dynasty, it attracted a special attention again but only under the Qajar dynasty, it was selected as the governmental center of Iran due to its suitable communicative, geographical and defensive location. Actually, Golestan Palace which was the seat of the government as well as the king's residence stood in the northern part of the garden. Concerning its setting, the Golestan Palace complex has continuously played its role during different periods of time at its original place next to Tehran bazaar and Meydan-e Arg right at the historical city center.

3.d.2. Integrity
Integrity of the complex regarding functional, visual and structural aspects is as follows:

3.d.2.1. Visual Integrity
From a visual point of view, the entire historical changes and artistic developments occurring in the Complex can be seen in the walls and decorations of its palaces belonging to a period ranging from Zand until the end of Pahlavi rule. Regarding decorations, the Complex can be considered as an example of Iranian Baroque which has kept its visual integrity and authenticity in different periods of time. The Borj-e Badgir (wind catcher) as well as Shams-ol Imareh buildings is also among the most important urban landmarks of Tehran that despite construction expansions and alterations have kept their visual integrity. It should be noted that these changes in the buffer zone are themselves among architectural values of the contemporary times.

3.d.2.2. Structural Integrity
From a structural point of view, principal component of the nominated core zone which contains the main spaces of the complex have fortunately preserved their integrity. The above mentioned core zone is owned by ICHHTO and is protected according to the core and buffer zones regulations.
3.d.2.3. Functional Integrity

For more than a couple of centuries, Golestan Palace has served as the governmental citadel and the residential space for Qajar kings. Today it has kept its integrity and significance as a set of magnificent palaces and Talars. Additionally, due to the presence of exquisite museum treasuries as well as a variety of artistic and architectural patterns dating back to Qajar era, it is known as the museum of Qajar era in Iran and the world. In fact, regarding the values of the contemporary period its museum function has been retained until now.
<table>
<thead>
<tr>
<th>Name</th>
<th>Location</th>
<th>Initial Structure</th>
<th>Historical Period</th>
<th>Reopening</th>
<th>Area</th>
<th>Criteria</th>
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<tr>
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<td>Tehran/Iran</td>
<td>Decade of 1550</td>
<td>Safavid, Zand, Qajar and Pahlavi Dynasties (1760-1978)</td>
<td>1978</td>
<td>53,000 m²</td>
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<td>Baroque, Rococo, Gothic Style</td>
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<th>Mirror work</th>
<th>Painting</th>
<th>Stucco work</th>
<th>Stone work</th>
<th>Sculpture</th>
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<th>View</th>
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<td>Golestan Palace</td>
<td>Tehran, Iran</td>
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<tr>
<td>Kremlin</td>
<td>Moscow, Russia</td>
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**Plan**

![Golestan Palace Plan](image1)

![Kremlin Plan](image2)
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<th>Area</th>
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<th>Plan</th>
<th>View</th>
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<td>Beijing, China</td>
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<td>Eastern art</td>
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<td>Area</td>
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<td>1978</td>
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<td>Versailles Palace</td>
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<td>1662-1789</td>
<td>1682-1789</td>
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State of conservation and factors affecting the property
Chapter 4. State of conservation and factors affecting the Property

Cultural Heritage Base of Golestan Palace is responsible for conservation, restoration, documentation and research activities. All public and private organizations are obliged to carry out the legal protection of boundaries and core zone, and control of factors affecting the property in accordance with the map and regulations regarding the ratified boundaries and core zone of the property included in the Comprehensive Plan of the city.

4.a. Present state of conservation

Golestan Palace comprises several parts. A general survey shows that the majority of its constituent parts are in optimal condition through conservation and maintenance perspective. According to well-documented reports available, different sections of the palace have gone under restoration work which is an ongoing process in some parts. With the help of experts in various fields, Golestan Palace base has formed a group for controlling the status of different parts of the ensemble through monitoring. Based on the report provided by this group, state of conservation in the ensemble is summarized as follows:

4.a.1. Restoration activities in Golestan Palace

Golestan Palace ensemble was monitored and run by the Ministry of Economic Affairs and Finance [then called Vezarat-e Boyootat] under the rule of the Qajars (1794-1925). This entity was in charge of protection and conservation of royal structures and properties and their administrative issues. During the rule of the Pahlavis, conservation and safeguarding of this ensemble was transferred to the Ministry of Royal Court in 1968. It was inscribed on the list of national properties in 1955 under number 417, and was subject to all rules and regulations of conservation of historical structures.

In the 1970’s, effective restoration measures were carried out by Ministry of Culture and Arts and the Bureau for Conservation of Antiquities. Of the most important measures was restoration of the basement of Badgir Building, removal of parts attached to this building, and restoration of the building to the southwest of the ensemble in the back of Bāb-e Āli façade. Restoration work in Shams-ol Imareh continued until 1978.

From 1978 on, administration of Golestan Palace was shifted from the Ministry of Royal Court to the Ministry of Economic Affairs and Finance. Due to the political changes and budget shortage, only emergency and partial restoration works were carried out by the technical office of the National Organization for Conservation of Antiquities.
Following the establishment of the ICHHTO in 1987, management of Golestan Palace was transferred from Ministry of Economic Affairs and Finance to ICHHTO. Beside partial restorations, the most significant measure taken from 1987 to 1996 was establishment of the storage space of the museum with the aim of safeguarding of properties and objects underneath the courtyard of Golestan Palace. This huge treasure covers an approximate area of 2000 m², and is made of reinforced concrete in compliance with engineering principles so the objects and properties can be preserved at the time of risk or conflict.

Other works completed within this period are reconstruction of the pool and main fountain in front of Takht-e Marmar, fixing the pavement of the courtyard of Takht-e Marmar, restoration of Takht-e Almas, restoration of the decorations of Ayvān-e Takht-e Marmar, documentation and mapping of buildings of the north side of the ensemble. Since 1996 on the ensemble has been open to the public.
From then on, an annual budget has been allocated to this ensemble by the government. Integrated management system coupled with financial support of the government has resulted in effective measures for improvement of research work, conservation, restoration, presentation and introduction of Golestan Palace ensemble. As the art and architecture employed in Golestan is unique among other similar ensembles from the Qajar dynasty, and the collection of documents and photos available in Album Khaneh and the decorative arts used in the ensemble are considered as a very important source of artists and researchers, conservation and restoration of palaces and museum objects of this ensemble are of top priority.
4.a.2. Research activities conducted for identification of the architectural history and built features of Golestan Palace

Copious decorative elements and variety of decorative arts employed in Golestan Palace (mirror work, plasterwork, combination of the two, various painting techniques, tile work, stone carving) have won this ensemble the highest priority of constant conservation. Monitoring and conservation activities are ongoing processes in Golestan Palace ensemble thanks to the presence of artists, traditional masters and conservation experts. Thus, the decorative elements of the ensemble are in good condition. Painted marble plinths, which are decoloured due to being exposed to air, require constant conservation.

Some of the instants of conservation works carried out are those done on the decorative elements of Imarat-e Badgir in 2002, including the cleaning of marble plinths in Shahneshin, consolidation of the mirrors of the west side of the alcove, restoration of the Muqarnas of the west entrance of the Shahneshin, restoration of stone plinths of Takht-e Marmar, and repair of the paintings in the east chamber room of this building.

One of the valuable decorative features of Golestan Palace is the presence of Orsi windows and inlaid wooden doors, which are susceptible to air corrosion. They are hence all covered with curtains for protection. Damaged parts have been fixed in partial or periodical restorations and are currently in good condition.
4.a.3. Archaeological Surveys and Investigations in Golestan Palace

The garden and buildings of Golestan Palace ensemble have been through constant conservation and restoration works whose brief report follows. Alterations have been made in the past including covering of the fountains, destruction of the entrance façade and the walls in the west wing of the ensemble. Fountains have already been fixed, and other parts mentioned above are on top of the priority list of restoration and conservation of management plan.

The fountains of the ensemble were restored to their original shape in 2005 based on the images and documents from the past. Designing of the entrance as an inviting element based on available historical evidences is yet another priority of the management plan, which is meant to restore the spatial privacy of the palace and its entrance.

From 1987 on, conservation plan of Golestan Palace has been carried out both on a periodical and constant basis. The measures taken include conservation and restoration of wooden beams and trusses of the roofs of Shams-ol Imareh and Brelian, repair of stone pavements, installation of ducts for dewatering. Also, those parts of the ensemble without certain functions such as Howz Khaneh on the north side and the area underneath Talar-e Aaj, which was changed into museum of paintings of European artists, the Negar Khaneh underneath Talar-e Salam, and the Howz Khaneh of Imarat-e Badgir, which is changed to Akkas Khaneh, were all organized.
One of the most important measures taken in Golestan Palace is restoration of those parts of *Imarat-e Almas* which were damaged by environmental factors. These parts were fundamentally repaired in 1996: the pavement of hall was fixed using the tiles scattered around the ensemble, the *Orsi* windows were repaired, and the corridor and lateral rooms in back of the main hall were also restored. The walls were covered with wallpapers from the *Qajar* era, and the aged wallpapers were preserved as historical evidences.
The *Imarat-e Badgir* was also repaired in 2002: the utilities and electrical systems were operated, and half of the ceiling of the alcove has so far been fixed. The palace enjoys thus a good state of conservation. Besides, other restoration works have been carried out over the course of years some of which are listed below:

- **1967-1969**
  - *Imarat-e Almas*: fixing the gable roof, repair of the false ceiling and *Howz Khaneh*;
  - *Shams-ol Imareh*: consolidation of truss beams, repairing surface water and rainwater disposal systems;
  - *Imarat-e Badgir*: repairing and maintenance of *Howz Khaneh*.

- **1979**
  - *Shams-ol Imareh*: consolidation of wooden trusses in the ceiling of the ground floor.

- **1983-1986**
  - *Shams-ol Imareh*: partial repair of decorative elements, particularly the mirror works of the *Ayvān* and the *Shahneshin*.

Photo 4-10. Periodic repair, 1983-1986
- **1994-1995**
  - *Imarat-e Almas*: restoration of the ceiling of the hall, mirror works, tile pavement and corridors, fortification and consolidation of *Howz Khaneh*, replacement of electrical system, washing and fixing of chandeliers, restoration of *Orsi* windows of the main hall, repairing of stucco works;
  - *Khalvat-e Karim Khani*: restoration of steps at the entrance to the *Ayvān*, completion of stone pavement of the *Ayvān*, fixing of the pool in front of the platform, restoration of the tile works of the walls of the *Ayvān*;
  - *Shams-ol Imareh*: fixing of wooden doors, windows and *Orsi* windows, fixing of decoration and encrustations of inner walls, restoration of tile works of the east side of Golestan Palace.
• 1997-1998
  - Chador Khaneh: making box-walls in the wall in order to eliminate the ascending moisture, stone-paving of the floors, fixing the staircases leading to the Shahneshin, restoration of the alcove and stabilization of its decorative elements (stucco works and mirror works), installation of chandeliers and lights, restoration of Orsi windows and the ceiling;
  - Shams-ol Imareh: fixing he mirror works of the upper spaces;
  - Imarat-e Brelian: repair of gable roof;
  - Imarat-e Badgir: fixing of the main masts of the ceiling (wooden trusses), restoration of marble plinths in Howz Khaneh, restoration of the stone pavement of Howz Khaneh;
  - Khakh-e Abyaz: digging dewatering canal.

• 1999-2000
  - Shams-ol Imareh: cleaning and maintenance of stucco works, restoration of Bāb Āli façade (Nasser Khosro), repairs at Imarat-e Brelian, removal of the staircases added to the entrance from the Ayvān to the main courtyard, replacement and completion of electrical system (replacement of cables, cleaning of chandeliers), repairing of brick staircases;
- *Imarat-e Brelian*: washing of chandeliers, cleaning and stabilization of mirror works,
- *Talar-e Aaj*: stabilization of mirror works and stucco works;
- *Kakh-e Abyaz*: painting the spaces.

Photo 4-12. Periodic repair, 1999-2000
• **2001-2002**
  - *Khalvat-e Karim Khani*: restoration of tiles of the walls of the *Ayvān*, restoration of the pool in the *Ayvān*;
  - *Shams-ol Imareh*: fixing the brick pavement of the roof over the porch and ridge of the roof
  - *Imarat-e Brelian*: painting, washing of curtains;
  - *Imarat-e Badgir*: stabilization of the false ceiling on the main masts, fixing the tile pavement, restoration of the ceiling (mirror works, stucco works), repairing of brick pavement of the roof;
  - *Talar-e Salam*: replacing the gable roof and restoring trusses;
2003
- **Talar-e Aaj**: Restoration of *Orsi* windows;
- **Talar-e Salam**: stabilization and maintenance of mirror works, washing of chandeliers, painting the walls, fixing sash windows and windows;
- **Talar-e Ayineh**: washing the chandeliers, stabilization and maintenance of mirror works and stucco works;
- **Imarat-e Badgir**: Restoration of the *Noh- dari Orsi* window of the north side, cleaning of oil painting of marble plinths, fixing of electrical system, washing chandeliers;
- **Kakh-e Abyaz**: replacement of electrical system, installation of lights, installation of engine room for chilling and heating, ducting.

2005-2007
- Repairing fountains of the ensemble stretched for 150 m;
- Repairing the brick pavement of the enclosure;
- Restoration of tile works of the enclosure;
- **Talar-e Salam** and corridor: fixing decorative elements (mirror works, stucco works and paintings), washing curtains and chandeliers, painting of walls;
- **Imarat-e Badgir**: maintenance the champer room on the first floor;
- **Aygān Takht-e Marmar**: maintenance frescos of the east side of the Aygān;
- **Talar-e Almas**: painting the building, examining the seismic resistance of the building;
- **Kakh-e Abyaz**: stabilization of the false ceiling (framed ceiling) in the corridor and **Talar-e Abdul Hamid**, repairing of wooden windows.

![Photo 4-15. Periodic repair, 2005-2007](image)

- **2008-2009**
  - **Aygān Takht-e Marmar**: repairing decorative elements (mirror works and stucco works of the ceiling);
  - **Talar-e Almas**: replacing the protective curtains of Orsi windows;
  - **Shams-ol Imareh**: restoring the tile work of the four façades, lighting of the outer façade, replacement and completion of electrical system (including replacement of cables and wires), washing chandeliers, restoring the gable roof of the pavilion or pigeon house;
  - **Kakh-e Abyaz**: fixing the gable roof and wooden trusses of the ceiling.

![Photo 4-16. Periodic repair, 2008-2009](image)
• 2010-2011
  - Restoring the tile works of the east wall of the ensemble;
  - *Imarat-e Badgir*: replacement of the protective curtains of the *Noh- dari Orsi* window in the main Hall;
  - *Talar-e Salam*: installing safety glasses in order to direct visitors.

![Photo 4-17. Periodic repair, 2010-2011](image)

![Map 4-3. Periodic report of conservation activities 2001-2011](image)
4.a.4. State of conservation of museum objects

The largest museum complex in Tehran, restoration work at Golestan Palace ensemble was commenced in 1994 as occasional repair works in cooperation with Research Center for Monuments and Architecture-based Ornaments, affiliated with the ICHHTO. Restoration work at Golestan has been carried out based on the priority and emergency of the condition of items in need of repair.

Today, Golestan Palace ensemble has the conservation and restoration workshop of its own which is in charge of identification, documentation, monitoring, pathology, restoration and organization of objects as well as preparation of scientific reports of restoration works. Also, preparing the list of all items together with the damages they have sustained, material, dates, restoration work done on them and other details is among the duties of this workshop.

State of conservation is generally satisfactory based on the conservation measures that follow:

4.a.1.1. Documentation and conservation measures for museum objects of Golestan Palace Preparing conservation index:

- Preparing lists and identification of restored items;
- Improvement of equipments of conservation workshop;
- Installation of A/C system equipped with thermometer and hygrometer in order to measure and control the temperature and moisture using active filters, and eliminating air pollutants with the aim of conservation of the documents library, manuscripts of the royal library, and the Album Khaneh;
- Protecting glass panes from the Qajar era and the emulsions covering them against light, moisture and corrosion using tissues and acid-free boxes;
- Binding and restoring damaged albums with the help of trained and traditional binders;
- Binding of about 250 manuscripts and putting tissues between their pages;
- Repairing films from the Qajars era in cooperation with Le Centre National pour le Cinéma Français.
Photo 4-18. Conservation of historical relics (before & after)
4.a.5. Archaeological surveys in Golestan Palace

Archaeological studies have been conducted on the garden and buildings in order to identify the fountains and to historically classify the ensemble. The management plan also has the study of Takieh Dowlat and the façade and the frontage of the ensemble on agenda.

Photo 4-19. Archaeological findings, reports of recent and former excavation, 1988
4.a.6. State of conservation in Golestan garden

Due to its particular significance, Golestan garden has always been well-preserved. The trees are still in place, but the irrigation system has lost its function due to urban developments and digging of water wells which are now used for the irrigation and filling the pools. Fortunately, the trees are well-indexed and well-documented, and pathologically studied, and a particular management plan has been compiled to protect them. Work of traditional gardeners with their priceless experiences has essentially helped with the preservation of the garden.

![Photo 4-20. Restoration of garden](image)

4.b. Factors affecting the property

4.b.1. Development pressures

Being located in the historical heart of Tehran and adjacent to the most important central Bazaar of the city Golestan Palace has been affected by increase of construction density and urban development. However, most buildings located in the boundaries of the property are among government buildings inscribed on the national heritage list to which regulations the ICHHTO apply. The east side of the ensemble whose walls are of great value is still under private possession, and has retained its original conditions through the prospective on regulations of boundaries and core zone.

However, road traffic and loading and support services of Bazaar render extra pressure on the outer boundaries of the ensemble, which is controlled and lowered through traffic restrictions practiced during work hours. The considerable number of shops around the grand bazaar of Tehran also calls for further urban services and facilities.
4.b.2. Environmental pressures

Air pollution in Tehran is among the threats for walls and decorations, or the outer layer of valuable structures. Coupled with rainfalls, the pollution is turned into acid rains with even greater destructive power. Time-bound corrosion, too, aggravates the damages inflicted. Management plan has foreseen certain solutions for this issue.

4.b.3. Natural disasters and risk preparedness

Despite the earthquakes occurred in Tehran in the past, Golestan Palace has not suffered any noticeable seismic damages.

4.b.4. Visitors/tourism pressures

The pressure caused by visitors during Nouruz is the only concern of the type at Golestan Palace ensemble. Thus, furthering protective measures and improving visitor facilities are considered in the management plan.
4.b.5. Number of inhabitants within the property and the buffer zone

Because of the location of Golestan Palace with the administrative, commercial and cultural limits of Tehran, no residential building or permanent resident lives inside its buffer zone. As a matter of fact, its residents are mostly guards of state organizations and commercial spaces working on night shifts and watching these spaces. Moreover, during daytimes, civil servants as well as a large number of clients and customers come into administrative, governmental or commercial units existing within the buffer zone of Golestan Palace. Accordingly, the average resident population of the buffer zone during the day has been calculated and added to the following table:

<table>
<thead>
<tr>
<th>Area</th>
<th>Population</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Core zone</td>
<td>150</td>
<td></td>
</tr>
<tr>
<td>Buffer zone</td>
<td>3000</td>
<td>2012</td>
</tr>
<tr>
<td>Total</td>
<td>3150</td>
<td></td>
</tr>
</tbody>
</table>

Table 4-1. Inhabitants in the core zone, buffer zone
Protection and management of the property
Chapter 5: Protection and Management of the Property

5.a. Ownership
The historical ensemble of Golestan Palace is possessed by the government of the Islamic Republic of Iran, and the Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO) is in charge of its management and protection on behalf of the government.

5.b. Protective designation
The national and universal laws, regulations and constitutions to preserve and support the property:

5.b.1. Cultural heritage law in Iran
There are different laws and regulations for protection and conservation of cultural heritage in Iran. These are in the following broad categories:

– Legislation governing general cases in the country, including cultural heritage;
– Legislation specifically concerning cultural heritage;
– International legal instruments, recommendations and guidelines that are integrated within the national legislation.

5.b.2. General regulations
Samples of the general laws and regulations relevant to cultural heritage include, inter alia:

1. Article 83 of the Constitution Law of Islamic Republic of Iran (1920) recognizes the importance of cultural properties. Transferring the ownership of public monuments and properties considered to be part of the national heritage is forbidden, unless approved by the Parliament. However, transfer of ownership of monuments and cultural properties officially recognized as insignificant is possible.

2. Article (26) of the Iranian Civil Law (1939) prohibits private ownership of significant cultural property.

3. The Islamic Penal Law is an effective law for practical protection of cultural heritage. A full chapter deals with crimes regarding cultural heritage (from Article 588-569) in the Islamic Penal Law (1996). This law recognizes the following as a crime subject to punishment:
– Damaging, theft, selling or buying stolen historical property (Article 559);
– Violation of the regulations of ICHHTO resulting in deterioration, defect, or damage in the heritage property (Article 560);
– Illicit export or smuggle of heritage property (Article 561);
– Any unauthorized excavation in an effort to find historical properties (Article 562.1);
– Selling or buying properties discovered from unauthorized excavations (Article 562.2);
– Encroachment on historical or religious land, property or sites registered on the National Heritage List with no private ownership (Article 563);
– Restoration, repair, converting, renovation and extension of cultural or historical monuments or their decoration, registered on the National Heritage List without the ICHHTO approval (Article 564);
– Transferring parts of immovable properties registered on the National Heritage List without the ICHHTO consent (Article 565).
– Converting the functions of monuments and sites registered on the National Heritage List denigrating the identity of the property and/or without ICHHTO consent.

4. The Law for Punishment of Those Interfering in the National Economic System (1991), article (l), paragraph d, considers any effort towards export of national property, even though not successful, a crime. All such property intended for export is confiscated.

5. Property acquisition law for implementing public development and military projects of the Government (1979) allows the acquisition of any historic property, in case a project is prepared for this property. This law has a streamlined procedure, which also guarantees the rights of the private owners.

5.b.3. Specific regulation for cultural heritage

Samples of the regulations specifically dealing with cultural heritage are explained below:

1. The Law for Protection of National Heritage (1930) is the first comprehensive law concerning various aspects cultural heritage. This Law defines the procedure for identification of cultural heritage property (Article 1). It further mandates the Government to prepare a National Heritage List (Article 2), sets the criteria and legal protection for properties on this List, and stipulates legal provisions for archaeological excavations.
2. The Bylaw Concerning Prevention of Unauthorized Excavation (1980) stipulates punishments for excavation and/or purchase of excavated historic objects. The provisions of this Law are further elaborated in the Islamic Penal Law mentioned above. There is further regulation limiting production, purchase, use or advertisement of metal detectors.

3. The Law Concerning Acquisition of Land, Building and Premises for Protection of Historic Properties (1969) stipulates further regulations for acquiring property with historic or cultural significance.

4. The Law for Establishing Iranian Cultural Heritage Organization (1979) is another powerful legal instrument depicting a comprehensive picture for managing cultural heritage of the country.


5.b.4. Regulations regarding the movable and immovable Properties

Regulations of cultural, historical and artistic properties of government organization (number 50446 T 25214, ratified on March 4, 2004 by the Cabinet Council):

In their meeting on February 26, 2003, following the proposal number 5461-1/1 dated September 2, 2001 presented by the ICHTO, and in conformity with article 9 of the chapter on culture, art and physical education of Iran's Third Development Plan, and in compliance with the Decree Number 49454/ T/ 523269 dated January 22, 2001, by virtue of Article 122 of the National Audit Law passed in 1987, the Cabinet ratified the Regulations of Cultural and Historical Properties of Public and Government Organizations as follows:

5.b.4.1. Regulations of Cultural and Historical Properties

**Article 1:** cultural, historical and artistic properties are defined as those of scientific, historical, cultural, archaeological and paleontological significance, and are more than one-hundred years of age; they should fall in one of the following categories:

**a. Historical and cultural properties:** they are defined as those properties that are indicative of evolution of life, historical and cultural identity of man, or the historical events of certain period(s) which, in one way or another, demonstrate the historical and cultural devilmnt of man on the national, regional, or international scale, or show the emergence, life, and extinction of civilizations. Such properties should be excavated and found in archeological; sites on the land or the seaside through scientifically conducted excavations or other means.
b. **Historical properties:** such properties are objects from historical events, science and technology, military and social history, and the lives of leaders and significant historical, scientific, religious, cultural and artistic figures.

c. **Cultural properties:** it refers to movable properties which demonstrate various aspects of human life in the more recent eras where research helps with understanding of historical and cultural features of human societies. These include ethnography, anthropology, native arts and culture, voice and image libraries, stamps, etc.

d. **Artistic properties:** this is used to refer to all pieces of artwork in different fields of visual arts including traditional, native or contemporary arts, either Iranian or non-Iranian, which are created by the distinguished artists of the given field, or are listed among the prominent pieces of artwork, or are indicative of the birth of a certain artistic style, school, or era.

e. **Research properties:** it is a piece of a cultural, historical or artistic object which does not carry a full motif, writing or an independent cultural identity, or lacks any features worth protection; such objects are only valuable for the evidence they provide for the research and recognition of the historical era, materials and their combination.

**Article 4:** Organizations subject to this regulation are expected to take due measures to renovate, protect, introduce, conduct research works, and organize the structure and data related to the cultural, historical and artistic properties they possess.

**Article 5:** The ICHHTO is obliged to decide the emergency measures in order to restore and protect the properties, and to notify the organization which would be bound to putting the regulation into practice.

**Article 6:** The organization in possession of the properties mentioned in the regulation is in charge of protection and conservation of them. Iran’s Ministry of Economic Affairs and Finance would be in charge of the accounts of such properties.

**Article 7:** Categorization of artistic, historical and cultural properties included in this regulation would be carried out based on instructions prepared and announced by the ICHHTO. The categorization will be biding upon ratification of the ICHHTO.

**Article 8:** The ICHHTO is obliged to notify the instruction for categorization of the properties mentioned in this regulation and their related data to all relevant organizations and entities I order for them to produce and document data regarding the research work, restoration and protection of the properties as well as their structural information all included in general and specialized identification of the property.

**Article 14:** All organizations subject to this regulation are required to open the specialty museum of their field of activity. Such museums will be managed under supervision and authorization of the ICHHTO.
5.b.4.2. Regulation of duties of the trustee

In their meeting of January 25, 1998, the Cabinet ratified the subject of the article was ratified based on the proposal made by the Ministry of Economic Affairs and Finance, by virtue of Article 34 of the National Audit Law passed in 1987.

charge of protection, well-keeping, handling, checking and submitting the accounts of properties and documents under their financial responsibility in accordance with the present regulation and the regulations addressing government properties as well as other rules and regulations.

5.b.5. Higher Council for Architecture and Urban Planning [HCAUP]

All urban plans in Iran should be confirmed by Higher Council for Architecture and Urban Planning [HCAUP], before their approval.

Higher Council for Architecture and Urban Planning (HCAUP) was established under the law of February 1973. Ministry of Housing and Urban Development [MHUD] is responsible for managing housing development as well as for developing master plans for urban and semi-urban areas. This includes the historic urban areas, where a large proportion of the Iranian cultural heritage is located. The HCAUP is presided by the Minister of MHUD. The Deputy Minister for Urban Development and Architecture is the Secretary of HCAUP, under whom a Director-General manages the Secretariat. Other members of HCAUP include the Ministers of Interior; Economy and Finance; Culture and Islamic Guidance; Education; Power; Jihad Agriculture; and Defense.

In addition to these ministers, three Vice-Presidents are voting members of the HCAUP: (i) Head of Management and Planning Organization, (ii) Head of ICHHTO, and (iii) Head of Department of Environment. HCAUP has four main functions:

- Overall urban development policies.
- Commenting on by-laws affecting zoning, land use, and determining main functions;
- Adoption of urban master plans; and
- Adoption of urban criteria, regulations, by-laws, etc.

The approval of master plans by HCAUP has an established process. A qualified consultant is commissioned by the provincial Housing and Urban Development Organization (HU disproportional,
After the plan is prepared must be approved by The Provincial Planning Council. It is then reviewed concurrently by the HCAUP’s technical committee and the office of Physical Plans at MHUD, before final submission to HCAUP. The figure below shows the procedure for approval of physical plans by HCAUP.

In principle, HCAUP does not examine the detailed plans. Such plans, as well as modifications which do not essentially change the existing Master Plan, are adopted by a commission presided by the provincial or county governor-general, head of City Council, Mayor, representatives of MHUD and some other ministries and (also called Commission for Article 5). The Secretariat of Commission for Article 5 is established at HUDO. In case of Persian gardens which are located in urban fabrics, the Commission for Article 5 in provinces is responsible for adopting urban development control regulations.

**5.b.6. International legal instrument**

In the I.R. of Iran, the requirements of any international convention are integrated with the national legislation, upon accession to that international convention. Thereafter, it will be compulsory to abide with the requirements of these conventions. The I. R. of Iran has acceded to several UNESCO conventions concerning the conservation and protection of cultural heritage, as well as other conventions and charters. Some of important conventions which are acceded by the I. R. Iran include, inter alia:
– Convention Concerning the Protection of the World Cultural and Natural Heritage (1972);
– Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (1954) and its Protocol I (1954) and Protocol II (1999);

5.b.7. Other regulation

In addition to the legal instruments mentioned above, there are other types of regulations for protection and conservation of cultural and historic property in the I. R. of Iran. For example, according to a cabinet decision adopted in 2001, all public organizations must conduct studies to assess the cultural/historic impacts of major development projects at the earliest feasibility study stage and to comply with the recommendations of such studies during design and implementation.

Approved regulations for Golestan Palace's core zone and buffer zone are as follows:

5.b.8. Regulations of core zone

– Any conservation and restoration activity must be conducted according to programs and plans approved by ICHHTO;
– Cutting historical trees is strictly prohibited;
– Installing any urban facilities and equipments, vibrating and polluting instruments, poles and the like which can damage the core zone is banned;
– Supplementary plans regarding illumination, electronic protection as well as mechanical and electronic utilities must be done only after the approval of the plan by ICHHTO.

5.b.9. Regulations of buffer zone

– Improving the following structures is necessary after obtaining permit in accordance with the plan sanctioned by ICHHTO: the Ministry of Finance buildings as well as those related to the Department of Justice, Radio, the Public Revolutionary Court, Bazaar branch of Bank-e Melli, Hakim Bashi mosque and school, Saray-e Etezadi and the Saray opposite it which have architectural and historical values;
– The building of the Foreign Investment Administration of the Ministry of Finance must be preserved in its current condition. Moreover, no addition to its rooftop or façade is allowed;
Due to the presence of part of the historical garden space on the northern side of the Foreign Investment Administration of the Ministry of Finance, planting new plane trees and preserving present historical trees is necessary;

The building standing in-between Takht-e Marmar and the northern wing of the Foreign Investment Administration of the Ministry of Finance must be preserved at its current condition. Also, any additions, façade-makings, repairs and changes in the building should be done after acquiring a permit based on the plan approved by ICHHTO;

Within the short time plan, buildings of the police station, Qavamin Bank and the commercial area of Takiyeh Dowlat Alley should be stabilized in their status quo; therefore, any constructions and development of buildings in this area is prohibited;

Furthermore, any intervention such as destructing, repairing and changing functions in them must be performed only after the approval of the plan by ICHHTO;

Improving the space on the northern side of Shams-ol Imareh is necessary following the acquirement of permit in accordance with the plan approved by ICHHTO;

The eastern and western historical facades of Naser Khosro Street must be improved after obtaining the required permit based on the plan authorized by ICHHTO. Maximum allowable height of the new constructions is 7.5 meters;

All developmental programs such as: metro, sidewalks reorganization, urban installations and equipments, urban furniture and illumination must get underway only after the approval of the plan by ICHHTO;

Usage of polluting or vibrating instruments and the like potentially harming the historical core zone is banned within the buffer;

Cutting historical trees within the buffer zone is banned;

Any intervention outside the buffer zone should be done according to regulations introduced in the detailed plan of the historical zone of Tehran city.

5.c. Means of implementing protective measures

According to the civil law, the Cultural Heritage, Handicrafts, and Tourism Organization is the authority responsible for conservation and protection of all the artistic, historical and cultural monuments and Sites.
5.c.1. Supervisory systems

The Base of Golestan Palace is responsible for conservation activities within the core and buffer zones of the property. Regular meetings of steering committee provide the opportunity for the members to share their ideas and interests.
Chart 5-3. Supervising system and management of property
5.c.2. Members of the technical committee

- M. Sharifi, Direct of Golestan Palace
- J. Avaj, Supervisor of Golestan Palace
- S. Saberi, Advisor of Golestan Palace
- E. Nikoo Goftar, Conservation Architecture
- E. Abedi, Responsible for Technical Team

5.c.3. Members of steering committee

- Dr. M. Alavian sadr, Deputy of ICHHTO
- M. Sharifi, Direct of Golestan Palace
- Dr. M.H. Talebian
- Dr. E. Mokhtari
- Dr. A. Mohit tabatabaei
- Dr. N. Nowruzadeh Chegini

5.c.4. Local and regional management contact

Masoud Sharifi, Director of the Base
Telephone: +989122153756
E-mail: m.sharifi@golestsnpalace.ir

5.d. Existing planes related to municipality and region in which the proposed property is located

Approval plans which influence the management and protection of the Golestan Palace are as follows:

5.d.1. Master plan of Tehran

The first comprehensive plan of Tehran was compiled covering a twenty-year span if up to 1996. It was considered the plan that gave direction to the development of Tehran. Then, the second plan was devised in the last years of the 1360’s [late 1980’s], which was passed in 1991 and archived after being notified to the municipality. The plan for the urban complex of Tehran was legislated in the late 1990’s and passed in 2002. The agreement between Municipality of Tehran and the Ministry of Housing and Urban Development for simultaneous preparation of urban development plans for Tehran and applying them was compiled in 2003 and signed by the Minister of Housing and Urban Development, Mayor of
Tehran and the Head of the Islamic Council of Tehran. Other highlights of the plan were "establishment of an organization for planning and management of urban development plan of Tehran" or "[the body] in charge of compilation of the new comprehensive and the detailed plan of Tehran" with the aim of formation of the leading council and directing urban development plans, selecting the chairman of the organization and his/her advisors.

Map 5-1. Location of the Golestan Palace in Tehran
The Comprehensive Plan of Tehran ratified by Iran’s High Council of Architecture and Urban Development was compiled in 2007 by the "Organization of Research and Compilation of Urban Development Plans"; one of the issues included in this plan is cultural heritage. Certain rules and regulations are considered in Comprehensive Plan of Tehran regarding protection and conservation of historically valuable areas of the city. General rules concerning historical zones included in the comprehensive plan are as follows:

- Conservation of historical, cultural, and contemporary monuments of Tehran; this includes protection of all properties and monuments which are currently inscribed or are planned to be inscribed on the national list in future. Observing of the boundaries of inscribed ensembles is mandatory, and intervention of any nature in the core zone of such zones is prohibited.

**Note 12:** Changing the function of such structures into public functions is allowed only upon approval of the ICHHTO and in compliance with its regulations.

**Note 13:** In order to protect the contemporary works of architecture and the collective memories in Tehran, any intervention in about 2300 houses of heritage value should be carried out upon agreement and under supervision of the ICHHTO and Municipality of Tehran.
Note 14: The monuments recognized in future would be subject to the regulations concerning all structures, sites and textures inscribed in the list of national heritage.

- Construction works of any type (restoration, revitalization, renovation, reconstruction) within the boundaries of all historical and cultural monuments and sites inscribed by the ICHHTO including the plots located within the residential areas of historical significance (R221) are subject to rules and regulations ratified by the ICHHTO.
- Any alteration in the façades of structures with historical value is prohibited. Any measures regarding fortification of such structures or any changed inside them require prior agreement and approval from the ICHHTO.
- Protection and conservation of all components and parts of the cultural, historical and natural heritage of Tehran including archeological sites and fabrics, historical ensembles, historical and natural routes, old gardens, springs and Qanats is mandatory.

Note 15: Acquisition of recognized archeological sites or those recognized in future with the aim of excavation and protection is mandatory.

Note 16: Construction in the vicinity or within the boundaries of inscribed properties is permitted solely upon the approval of the ICHHTO and in compliance with its rules and regulations.

5.e. Property management plan or other management system

5.e.1. Main Goal

Conservation of the outstanding values of Golestan Palace ensemble while keeping its authenticity and integrity together.

5.e.2. Management approach

Identifying, maintaining and optimally presenting Golestan Palace values as the major museum of Golestan Palace architecture as well as attempting to systematically reveal and introduce systematically the hidden values of the Qajar's art and architecture. With a multidisciplinary approach towards safeguarding of the values and integral management of the ensemble are of considerable importance.
5.e.3. Management strategy and guideline

1. Holding regular (monthly) sessions of the technical committee aimed at the evaluation of issues and the examination of the needs of Golestan Palace;
2. Holding regular discussion sessions (once every two or three month) with the participation of the steering committee including: a member of universities and scientific institutions, the board of trustees, custodians as well as officials from ICHHTO Base stationed in Golestan Palace of Tehran in order to achieve a common and integrated point of view;
3. Improving the quality of monitoring of the ensemble using the state-of-the-art technologies;
4. Improving the quality of restoration and conservation plan of the ensemble;
5. Encouraging public cooperation in application of regulations regarding the restoration and conservation of properties;
6. Directing and setting targets for scientific, cultural, social and tourism-related events in the ensemble;
7. Improving protective measures against theft and fire;
8. Decent means of introduction of the property for the local, national and international visitors;
9. Facilitating cooperation of the private sector;
10. Improvement of tourist services and facilities;
11. Development of educational plans at various scales;
12. Carrying on with documentation and preparation and development of databank for various visitors and audience;
13. Incentive policies for the improvement of the quality of the boundaries of property;
14. Further cooperation with national and foreign universities and other scientific centers and institutions;
15. Adopting policies to enhance the ensembles income (according to the principles of the sites integrity and authenticity) in order to finance conservation plans.
5.e.4. Action Plan

5.e.4.1. Short Term Plans (two years)

- **Research & Documentary**
  - Improving the research works and furthering cooperation with universities and scientific institutions;
  - Holding expert meetings and training workshops;
  - Continuing with the research work regarding the art and architecture of *Qajar* school (Tehran school);
  - Scientifically improving the Golestan Palace website;
  - Establishing first phase of the comprehensive databank for manuscripts and illustrated copies;
  - Making slides of manuscripts and printing them;
  - Holding training courses for updating of the knowledge of museum guides and staff.

- **Conservation & Restoration**
  - Optimization of the conditions for conservation and protection of objects; this includes installation of air conditioning system and humidistat inside the display windows;
  - Designing and lighting of the interior of museums and upgrading display windows;
  - Perfection of electronic protection systems in museums;
  - Development and completion of restoration workshop for physical and chemical restoration of objects;
  - Providing guide signs inside the museums and their surrounding area, and standardizing such signs;
  - Forming a risk management committee and conducting related research work;
  - Emergency repair of structures;
  - Partial restoration of architecture-based decorations;
  - Carrying out maintenance plans including rainwater disposal systems and restoration of roofs;
  - Providing conservation solutions and optimizing the landscape and boundaries;
  - Conservation and repair of the *Shams-ol Imareh* clock;
  - Regular monitoring;
  - Emergency repairing of mechanical and electrical systems;
  - Consolidation and restoration of architectural decorations including the tiles of the walls of the enclosure;
  -
– Designing the entrance façade based on historical evidence and considering its visual integrity;
– Restoration of the fountains with the aim of restoring authentic design, revitalizing the Persian garden and beautifying the ensemble;
– Organizing and dewatering the administrative building adjacent to Ayvān-e Takht-e Marmar in order for it to be added to the administrative space;
– Improving the operation of the heating, cooling and ventilating systems of the museums;
– Planting plane trees and preserving present historical trees on the northern side of the building of the Foreign Investment Administration of the Ministry of Finance;
– Reconstruction of the historical wall on the west side of the garden and its south side gate according to historical evidences;
– Providing a plan for reorganization of the space on the northern side of Shams-ol Imareh;
– Equipping the monitoring team with instruments measuring vibrations, moisture and air pollution.

● Tourism Management, Presentation & Education
– Providing specialty brochure and guidebook for museums and the area;
– Preparing a model of the ensemble;
– Introducing and informing the values of the ensemble; this includes introduction of manuscripts and illustrated copies through national and international media;
– Holding national and international exhibitions of the items and properties;
– Creating an electronic multi-lingual guiding system;
– Installing warning signs and providing explanations for visitors in order for them respect the regulations and values of the ensemble;
– Installing an opinion box and providing feedback forms;
– Putting into operation an audio tour system within Golestan Palace;
– Improving touristic facilities such as:
  – Installing tourist sign boards right across Tehran city with the partnership of Tehran Municipality;
  – Putting into operation an audio tour system within Golestan Palace of Tehran for Iranian and foreign visitors;
  – Printing bilingual guide book and brochure;
  – Defining a visitors' path inside Golestan Palace.
5.e.4.2. Middle Term Plans (five years)

- **Research & Documentary**
  - Furthering interactions with research groups inside the country and abroad;
  - Carrying on the organization of storages of cultural properties;
  - Publishing books from research works on Golestan Palace;
  - Compiling and publishing expert magazines about Golestan Palace;
  - Continuing multidisciplinary researches;
  - Preparing restoration index and expert ID for all objects and monuments;
  - Improving the knowledge of local and foreign tour guides;
  - Monitoring the quality of cultural products;
  - Carrying out feasibility studies for establishment of Museum of Tehran in the east side of the ensemble;
  - Preparing the available space in *Najjar Khaneh* for the activities of NGO’s, public groups and educational bodies;
  - Conducting historical and archaeological studies on the eastern side of the Complex.

- **Conservation & Restoration**
  - Continuation of cooperation with local and international universities in restoration and conservation of objects;
  - Conducting timely measures for restoration and conservation of the properties based on the results of research and monitoring;
  - Continuing with restoration of architectural decorations such as *Orsi*, tiles, and plaster work;
  - Continuing the optimization of museum spaces;
  - Replacing old facilities;
  - Completing the lighting of the enclosure and museums;
  - Restoring the fountains;
  - Optimizing and preparing the *Talar-e Zoruf* for opening to the public;
  - Organizing the furniture of the enclosure while taking consideration of its Persian garden layout in harmony with the historical context of the complex;
  - Improving and decreasing the height of the building of the Cooperative Company of the Ministry of Finance and the commercial building opposite *Naser Khosro* Street;
  - Conservation against physical damages and harms;
  - Optimal usage of security systems of the complex and their expansion to all other parts
  - Raising the knowledge of watchers regarding the manner of their systematic encounter with Iranian and foreign tourists;
– Continuance of the restoration of floorings;
– Studying the potential of using up to date technology for the conservation of facades as well as pertinent decorations;
– Continuance of repairing Shams-ol Imareh clock;
– Continuance of restoring and strengthening tile works of the walls of the site as well as harmonizing the visual view;
– Continuance of restoring fountains (Abnamas) of the complex aimed at creating a visual order, revitalizing the Persian garden and improving the complex;
– Continuance of operations regarding the installation of air ventilation and humidity adjustment instruments in the manuscripts and documents reservoir aimed at providing an appropriate space for optimal keeping of the items;
– Expansion of the Telecommunication Center aimed at improving the welfare services given to the Complex staff;
– Implementing the reconstruction plan of the historical wall on the western side of the garden and its southern gate based on historical evidence;
– Launching the reorganization plan regarding the north side space of Shams-ol Imareh
– Installment of warning signs and raising the awareness of visitors about respecting regulations and values of the complex;
– Giving more service to visitors in accordance with the museum development aimed at attracting more visitors.

· **Tourism Management, Presentation & Education**
– Installment of warning signs and raising the awareness of visitors about respecting regulations and values of the complex;
– Holding national and international exhibitions;
– Preparing and operating Talar-e Almas as a museum giving more service to visitors in accordance with the museum development aimed at attracting more visitors;
– Introducing architectural values of the Palaces with the help of the audio tour as well as sign boards.
5.e.4.3. Long Term Plans (ten years)

- **Research & Documentary**
  - Making the ensemble into a research base for art, *Qajar* architecture and the School of Tehran;
  - Developing research, cultural and scientific interactions with other museums inside the country and abroad;
  - Cooperating with international museums in holding exhibitions.

- **Conservation & Restoration**
  - Continuance of the activities of restoration workshops concerning objects held in Golestan Palace complex;
  - Continuance of interactions between Golestan Palace and other palaces of the world contemporary with it in order to improve the quality of restoration and conservation of its objects;
  - Updating security systems;
  - Improving the quality of maintenance and restoration of manuscripts and pictorial artworks in accordance with the latest technology;
  - Using the up to date technology for conservation of pertinent facades and decorations;
  - Implementation of the improvement plan as well as decreasing the height of the Cooperative Company of the Ministry of Finance and the commercial building opposite *Naser Khosro*.

- **Tourism Management, Presentation & Education**
  - Holding live shows of various cultural events and ritual ceremonies;
  - Continuance of holding educational workshops with the participation of universities and scientific institutes in the fields of conservation, restoration and architecture.
5.e.4.4. Management plan of Golestan Palace green space and garden

- **Short Term Programs (two years)**
  - Strengthening the vulnerable trees by protective materials and fillers;
  - Protection against physical damages such as: human harms, intensive sun rays, frosting, etc;
  - Bracing bent trees by cables in order to prevent their collapse;
  - Pruning and cutting broken or dried tree branches;
  - Pest and plant disease control;
  - Removal of weeds in order to control pests and diseases;
  - Improving the soil fabric and correcting its condition;
  - Risk management preparedness for acting against frosting, winds and storms, fire, etc;

- **Middle Term Program (five years)**
  - Establishing an office called "management of the garden plants" by historical gardens; specialists or agriculture experts as well as forming specialist work groups aimed at policy making and supervising the enforcement of management plans of the garden vegetation;
  - Replacing all eliminated trees from the biota of the garden with same species;
  - Devising a nutrition plan for plants by agriculture experts under the supervision of garden management authorities;
  - Specialized survey of botanical medicine of all system making trees of the garden (plane trees, pines and cedars) aimed at repelling tree pests and diseases in order to guarantee a long tree life;
  - Sampling and specialized survey of physical and chemical properties of soil for determining its fertility rate, the drainage manner, combating soil fungus, etc in order to guarantee the survival of plants;
  - Laboratory study of the irrigation water aimed at defining physical and chemical properties of water and its effect on trees.

- **Long Term Program (ten years)**
  - Designing a:"mother nursery" for propagating plant species belonging to the garden as well as preventing the mixture of original species with similar ones outside it;
  - Provision and completion of an "archive of garden documents" including photos, maps, etc in order to pave the way for devising revitalization and preservation plans for plant gardens;
  - Study of the original irrigation system of the garden by an expert in historical gardens as well as providing proper procedures for improving the irrigation method of plants.
5.f. Sources and levels of finance

Sources of expertise and training in conservation and management techniques are as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Item</th>
<th>Provincial (Million Tomans)</th>
<th>National Budget &amp; incomes' (Million Tomans)</th>
<th>Organizations other than ICHHTO (Million Tomans)</th>
<th>Sum (Million Tomans)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Maintenance</td>
<td>Conservation and restoration</td>
<td>research</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>2011</td>
<td>300</td>
<td>550</td>
<td>120</td>
<td>600</td>
</tr>
<tr>
<td>2</td>
<td>2010</td>
<td>200</td>
<td>450</td>
<td>90</td>
<td>500</td>
</tr>
<tr>
<td>3</td>
<td>2009</td>
<td>180</td>
<td>200</td>
<td>70</td>
<td>350</td>
</tr>
<tr>
<td>4</td>
<td>2008</td>
<td>150</td>
<td>180</td>
<td>40</td>
<td>300</td>
</tr>
<tr>
<td>5</td>
<td>2007</td>
<td>130</td>
<td>150</td>
<td>20</td>
<td>250</td>
</tr>
</tbody>
</table>

Table 5-1. Sources & finance for Golestan Palace

5.f.1. Research Organization of Cultural Heritage and Tourism

ROCHT is responsible for multidisciplinary researches and training of young experts of ICHHTO.

5.f.2. Local and National universities

There are some local universities such as The Tehran University, Science & Technology University, Tehran Islamic Aazad University, Shahid Beheshti University which at present their students work and study in Golestan Palace of Tehran in their internship courses.

In addition, the Higher Education Centre of ICHHTO and other national universities provide sources of expertise and training in conservation and management techniques.
5.f.3. Short term training workshops

Short term training and workshops are being held in local, national and regional levels with cooperation of universities. Carrying on holding workshops in cooperation with universities and scientific institutions such as ICOMOS, ICOM and ICCROM.

- For example these workshops have been held in regional and national levels during the past years which the Golestan Palace:
- Exhibition of National Arts of Hungary in Golestan Palace, 2004
- Exhibiting the manuscript of Anwaar-e Suheili (Kalila wa Demna) at the closing ceremony of Javaneh Children’s Festival, 2010
- Exhibiting the manuscript of Kalila wa Demna in Golestan Palace, 2010
- The 14th Annual Exhibition of Artworks of Children and Young Adults, 2010
- Exhibition of Takieh Dowlat in Chador Khaneh building, 2010
- Public show of footages from the rule of the Qajars in Golestan Palace, 2011
- Putting up an exhibition of Female Calligraphers of Qajar, 2011
- Exhibition of Quran and Manuscript Prayers, 2011
- Cultural Weeks of Provinces of Iran, 2011
- Exhibition 10 pages of Golshan scrapbook in Rietberg, Switzerland, 2011
- Training seminar on Restoration and Conservation of Paper properties, Golestan, 2011
- The photo museum of the cultural and historical capital of Tehran, 2011
- Exhibition of introducing the art of the Qajar era, 2011
- Exhibition of photos of Qajar children in Golestan Palace, 2011
- The 15th Festival of Traditional and Ritual Shows, 2011
- The training workshop on conservation and restoration of cultural and historical properties and objects, 2011

5.g. Visitor facilities and statistics

Golestan Palace benefits from basic and necessary visitor facilities. However, due to significance of presenting outstanding values of the palaces, promoting visitor facilities inside the property and in the buffer zone is one of the main priorities in the management framework. Knowledgeable Visitor guides, Guards as well as personnel trained to act in emergency times, Guiding signboards in the Golestan Palace, Visitors’ paths in the Golestan Palace and Introductory booklets and brochures as well as tourist maps.
Photo 5-1. Example of sign board in Golestan Palace

Photo 5-2. 3D model of Golestan Palace
This table shows the number of visitors in Golestan Palace of Tehran in the past six years:

<table>
<thead>
<tr>
<th>Year</th>
<th>Total price tickets</th>
<th>Half price tickets</th>
<th>Guest visitors</th>
<th>Foreign visitors</th>
<th>Total visitors</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2006</td>
<td>90028</td>
<td>38687</td>
<td>75707</td>
<td>19943</td>
</tr>
<tr>
<td>2</td>
<td>2007</td>
<td>119299</td>
<td>47142</td>
<td>89047</td>
<td>27568</td>
</tr>
<tr>
<td>3</td>
<td>2008</td>
<td>124414</td>
<td>76513</td>
<td>45829</td>
<td>34869</td>
</tr>
<tr>
<td>4</td>
<td>2009</td>
<td>126591</td>
<td>73634</td>
<td>22059</td>
<td>42200</td>
</tr>
<tr>
<td>5</td>
<td>2010</td>
<td>199923</td>
<td>121893</td>
<td>41026</td>
<td>34042</td>
</tr>
<tr>
<td>6</td>
<td>2011</td>
<td>149181</td>
<td>85568</td>
<td>28267</td>
<td>38850</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>809436</td>
<td>443437</td>
<td>301935</td>
<td>197472</td>
</tr>
</tbody>
</table>

Table 5-2. Number of visitor in Golestan Palace

5.h. Policies and programmes related to the presentation and promotion of the property

- Establishing a comprehensive databank from the monuments, structures and object of Golestan Palace;
- Organization and optimization plans for safeguarding and preservation of items in *Album Khaneh*;
- Publishing scientific researches and books from exquisite items of Golestan Palace;
- Holding various exhibitions inside the country and abroad in order to exhibit and introduce the treasures of Golestan Palace;
- Compiling a multilingual guide containing introduction of the ensemble and its objects and museums;
- Optimization lighting systems;
- Furthering expert and scientific exchanges with national and international universities;
- Preparing a model of the ensemble and its plan, and setting it in a proper location at the beginning of visitors' path;
- Providing audio guide in English and Persian for the visitors inside the enclosure;
– Creating a Bluetooth center for providing the visitors with information about the ensemble in English and Persian;
– Enhancing the knowledge and awareness of visitors and audience through mass media;
– Defining tourist routes for visitors inside the enclosure.

Map 5-3. The proposed map for tourist guiding within in Golestan Palace
## 5.i. Staffing levels (professional, technical, maintenance)

<table>
<thead>
<tr>
<th>positions</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Director of Base</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mr. Masoud Sharifi</td>
</tr>
<tr>
<td><strong>Technical</strong></td>
<td></td>
</tr>
<tr>
<td>Conservation</td>
<td>Mr. Jabar Avaj</td>
</tr>
<tr>
<td>Documentation</td>
<td>Ms. Elmira Abedi</td>
</tr>
<tr>
<td>Monitoring</td>
<td>Ms. Atefeh Nikoo goftar</td>
</tr>
<tr>
<td>Maintenance</td>
<td>Ms. Fatemeh Shokravian</td>
</tr>
<tr>
<td>Restoration</td>
<td>Ms. Leila Sadat Tavakoli</td>
</tr>
<tr>
<td><strong>Research</strong></td>
<td></td>
</tr>
<tr>
<td>Architecture</td>
<td>Mr. Ali Yavari</td>
</tr>
<tr>
<td></td>
<td>Mr. Mohammad Reza Mahmudabadi</td>
</tr>
<tr>
<td>History</td>
<td>Ms. Mehri Manafi</td>
</tr>
<tr>
<td>Archeology</td>
<td>Mr. Saeid Salimi</td>
</tr>
<tr>
<td>Relics</td>
<td>Ms. Fatemeh Shafi khani, Ms. Soheila Hoseinpour</td>
</tr>
<tr>
<td><strong>Presentation &amp; Training</strong></td>
<td></td>
</tr>
<tr>
<td>Tourism management</td>
<td>Ms. Jila Moghimzadeh</td>
</tr>
<tr>
<td>Cultural Affairs</td>
<td>Ms. Jinus Norasteh</td>
</tr>
<tr>
<td>Public Affairs</td>
<td>Mr. Kaveh Moeinpour</td>
</tr>
<tr>
<td><strong>Financial &amp; legal affairs</strong></td>
<td></td>
</tr>
<tr>
<td>Cultural Heritage Organization</td>
<td></td>
</tr>
<tr>
<td><strong>Officinal Affairs</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mr. Saman Khalilian</td>
</tr>
<tr>
<td><strong>Financial Affairs</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mr. Ali Mohammadkhani</td>
</tr>
<tr>
<td><strong>Security</strong></td>
<td>Mr. Amir Fotovat</td>
</tr>
<tr>
<td><strong>Museum Affairs</strong></td>
<td>Ms. Soheila Hoseinpour</td>
</tr>
<tr>
<td><strong>Trustee</strong></td>
<td></td>
</tr>
<tr>
<td>Cultural</td>
<td>Ms. Zahra Raziabadi</td>
</tr>
<tr>
<td>Officinal</td>
<td>Ms. Fatemeh Shafikhani</td>
</tr>
</tbody>
</table>
Chapter 6 : Monitoring

Golestan Palace is an exceptional and significant cultural heritage site of contemporary history of Iran with records of historical events and center of various artistic and architectural schools from the Safavids and Qajars era up to present time. All these add to it's significance not only in terms historical, cultural and architectural values, but also for its important historical significance as the testimony to the coronation of Qajars and Pahlavis.

As Golestan Palace is being located in the historical heart of metropolis of Tehran, and adjacent to the most important central Bazaar, it is influenced by some special factors relating to urban development.

According to it's urban setting, and as mentioned in Chapter 2 and 3 because of the architectural and historical importance of Golestan Palace, most important indicators considered in the monitoring system are measuring the changes in: architectural decorations, historical and cultural objects, environmental and air qualities, garden and tourism.

About monitoring of architectural components and historical-cultural objects, as it mentioned in chapter 4, Golestan Palace ensemble has been monitored since 1925 and after that during the rule of the Pahlavis, conservation and safeguarding of this ensemble was transferred to the Ministry of Royal Court in 1968. It was inscribed on the national heritage list in 1955 under the number 417, and was subject to all national rules and regulations of conservation of heritage properties.

Decorative arts and historical cultural objects also, in Golestan Palace (mirror work, plasterwork, combination of the two, various painting techniques, tile work, stone carving) have won this ensemble the highest priority of constant monitoring and conservation.

As mentioned in chapter 4, in Golestan Palace as the largest museum compound in Tehran, the specific monitoring and restoration work on museum objects has been started in 1994 by records and identification of restored items.

There is no mayor problems with humidity in the central Tehran and the Golestan Palace however, the monitoring of humidity, temperature and water table would be a part an overall plan of regular and continues supervision of the site so that the direct and indirect effects of these three factors are prevented or slowed down.

Due to its particular significance, Golestan garden has always been well-preserved. The trees are well-documented in monitoring system.
As explained in Chapter 2 and 4, apart from the environmental pressures and visitor pressure which may result in physical and chemical damages of the building materials natural disasters and risk preparedness has been also considered within the monitoring system. In this regard, it should be mentioned that although a number of earthquakes had happened in Tehran, Golestan Palace has not experienced any remarkable damage because of earthquakes.

Although the first organized and scientific approach toward the documentation and understanding of the site as well as its conservation were carried out from Qajar period (more than 200 years ago), since then and particularly when the National Organization for Cultural heritage and later on the National Organization for Conservation were established, systematic monitoring, survey, study and conservation of historic monument and sites began in the country. Golestan Palace was, because of its outstanding characteristics and cultural and historic importance, among the first sites to be studied and documented in Tehran.

All the previous efforts in protecting and preserving the sites cultural significance as well as enforcing the regulations in order to present unpleasant interventions. Maintenance of the sites through attentive actions of responsible authorities, raising public awareness and educating authorities about the importance of cultural heritage and in particular Golestan Palace as a unique historical and administtrational ensemble, surveying the effects of weathering, studying the deterioration processes through regular checking, reassessment of the safety and security facilities, keeping contact with cultural heritage professionals and scholars and exchanging scientist information are among the purposes of the monitoring program implemented by Golestan Palace research base under the supervision of the ICHHTO.

To monitor the states of conservation of various parts of the site such as architectural and structural features, building materials, the landscape, tourism and inhabitants, a set of activities are planned and proposed details of which can be found in Chapters 2, 4, and 5. Here, according to the information and data presented in the aforementioned parts the key indicators and administrative arrangement to apply them are indicated.

6.a. Key indicators for measuring state of conservation

As explained before, Golestan Palace is in suitable state of conservation architecturally and structurally. The outstanding values of the site whether is monitored through physical inspections, regular surveys, and documentation taking its surrounding urban fabric into consideration. The monitoring of affecting factors is being implemented through cooperation responsible authorities in various scientific centers, labs and specially the in Golestan Palace base. Based on the identification of the affecting factors, the site a number of indicators that are monitored by responsible authorities are identified for the conservation and preservation of various elements and parts of the ensemble. Below are the details:
<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>INDICATORS</th>
<th>PERIODICITY</th>
<th>TOOLS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Architectural Structures</td>
<td>Condition of cracks (their movement and progress)</td>
<td>As per case (weekly or monthly)</td>
<td>Micrometer &amp; Plaster testator</td>
</tr>
<tr>
<td></td>
<td>Interventions and structural changes in the buildings</td>
<td>As per case</td>
<td>Field visit &amp; Measuring with Total Station</td>
</tr>
<tr>
<td></td>
<td>Erosion process of (its wooden Mo'araq doors, Orsis. Tableaus, furniture's, Carpets, Luster's, etc)</td>
<td>As per case (weekly or monthly)</td>
<td>Field visit &amp; lab tests</td>
</tr>
<tr>
<td></td>
<td>Erosion process of decorations ( its outer and Interior shell)(mirror works, tile works, stuccoes, brick works &amp; stone works)</td>
<td>As per case (weekly or monthly)</td>
<td>Field visit &amp; lab tests</td>
</tr>
<tr>
<td></td>
<td>Erosion of mortars and level of pointing</td>
<td>On a monthly basis</td>
<td>Field visit &amp; lab tests</td>
</tr>
<tr>
<td></td>
<td>Structure of soil layers and the change in the state of foundation</td>
<td>Twice each year</td>
<td>Soil mechanics lab</td>
</tr>
<tr>
<td></td>
<td>Moisture level in foundations and walls</td>
<td>Seasonal</td>
<td>Hygrometer</td>
</tr>
<tr>
<td></td>
<td>Condition of ventilation canals</td>
<td>Seasonal</td>
<td>Field visit &amp; Monitoring traces of moisture</td>
</tr>
<tr>
<td></td>
<td>Measuring interior &amp; exterior temperatures</td>
<td>Seasonal</td>
<td>Hygrometer</td>
</tr>
<tr>
<td></td>
<td>Condition of drain pipes, water ways and roof, gable roofs and floor</td>
<td>As per case (weekly or monthly)</td>
<td>Field visit &amp; Lab tests</td>
</tr>
<tr>
<td></td>
<td>Condition of insulation of roof</td>
<td>Seasonal</td>
<td>Field visit</td>
</tr>
<tr>
<td></td>
<td>Condition of places susceptible for nesting of Insects and animals</td>
<td>As per case (weekly or monthly)</td>
<td>Field visit</td>
</tr>
<tr>
<td></td>
<td>Process of chemical reaction of animal and excrements</td>
<td>As per case</td>
<td>Lab tests of materials</td>
</tr>
<tr>
<td></td>
<td>Control of air pollution (dust and soot) on the facades</td>
<td>Seasonal</td>
<td>Lab tests</td>
</tr>
<tr>
<td></td>
<td>Rate of groundwater level</td>
<td>Seasonal</td>
<td>Field visit &amp; Lab tests</td>
</tr>
<tr>
<td>Maintenance of utilities equipment</td>
<td>Performance of heating, cooling, electric and lighting of facilities</td>
<td>As per case (weekly or monthly)</td>
<td>Field visit</td>
</tr>
<tr>
<td></td>
<td>Controlling the state of security systems</td>
<td>Daily, weekly, monthly</td>
<td>Field visit &amp; CCTV's &amp; Statistical methods</td>
</tr>
<tr>
<td></td>
<td>Lavatories</td>
<td>As per case (daily, weekly or monthly)</td>
<td>Field visit</td>
</tr>
<tr>
<td></td>
<td>Performance of Palace infrastructures (water, gas and electricity facilities)</td>
<td>As per case (weekly or monthly)</td>
<td>Field visit</td>
</tr>
<tr>
<td>CATEGORY</td>
<td>INDICATORS</td>
<td>PERIODICITY</td>
<td>TOOLS</td>
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<td>-------------------</td>
<td>-----------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>Museum objects</td>
<td>Condition of the museum in terms of existence of pests and insects</td>
<td>as per case</td>
<td>Lab tests</td>
</tr>
<tr>
<td></td>
<td>Improving the condition of textiles and woven fabrics including aeration and cleaning</td>
<td>Annual- monthly as per case</td>
<td>Air conditions</td>
</tr>
<tr>
<td></td>
<td>Presiding over periodical cleanup of the Complex including its museums, inside their showcases as well as their objects and reservoirs (this should be done under the supervision of museum curators)</td>
<td>Weekly as per case</td>
<td>Depend on the cases</td>
</tr>
<tr>
<td></td>
<td>Environmental conditions of the museum halls (assessment of the effect of fluctuations in temperature, humidity and light on objects)</td>
<td>Daily</td>
<td>Hygrometer Surveying</td>
</tr>
<tr>
<td></td>
<td>Monitoring the decaying process of books and objects held in the museum reservoir</td>
<td>weekly</td>
<td>Surveying</td>
</tr>
<tr>
<td></td>
<td>Statistical survey of existing objects</td>
<td>Annual</td>
<td>Statistical methods</td>
</tr>
<tr>
<td>CATEGORY</td>
<td>INDICATORS</td>
<td>PERIODICITY</td>
<td>TOOLS</td>
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<td>-----------------------------------------------------------------------------</td>
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<td>-----------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Garden</td>
<td>Tree</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Visiting the marker and organizer of garden’s vegetation 1</td>
<td>Seasonal</td>
<td>Field visit by gardening experts (traditional gardeners accompanied by an agricultural engineer majoring in gardening) and a specialist in forestry</td>
</tr>
<tr>
<td></td>
<td>Inspecting old trees of the garden</td>
<td>Seasonal</td>
<td>Field visit by gardening experts (traditional gardeners accompanied by an agricultural engineer majoring in gardening) and a specialist in forestry</td>
</tr>
<tr>
<td></td>
<td>Inspecting replaced trees (2)</td>
<td>Seasonal</td>
<td>Field visit by gardening traditional gardeners</td>
</tr>
<tr>
<td></td>
<td>Inspecting the condition of shrubs (3)</td>
<td>Monthly</td>
<td>Field visit by gardening traditional gardeners</td>
</tr>
<tr>
<td></td>
<td>Inspecting the condition of lawns (3)</td>
<td>Weekly</td>
<td>Field visit by gardening traditional gardeners</td>
</tr>
<tr>
<td></td>
<td>Studying the soil fertility</td>
<td>Seasonal</td>
<td>Field visit (sampling the agricultural soil)</td>
</tr>
<tr>
<td></td>
<td>Inspecting the quality of soil layers</td>
<td>Annual</td>
<td>Field visit (sampling from various depths of soil)</td>
</tr>
<tr>
<td></td>
<td>Examining the drainage condition of the soil</td>
<td>Annual</td>
<td>Field visit followed by soil sounding and sampling as well as its laboratory examination by a penologist (an expert in soil science)</td>
</tr>
<tr>
<td>Description</td>
<td>1- Trees playing a special role in the designing of the plant system of the garden such as: pines, cedars and plane tree</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2- Trees which in the long term must replace damaged trees or those eliminated from the plant system of the garden</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3- Examining all factors effective on the quality and age of the plant</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CATEGORY</td>
<td>INDICATORS</td>
<td>PERIODICITY</td>
<td>TOOLS</td>
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<tr>
<td>Irrigation system</td>
<td>Water</td>
<td>Quality control of the water (1)</td>
<td>Annual</td>
</tr>
<tr>
<td></td>
<td>Studying the level of underground waters</td>
<td>Annual</td>
<td>Soil sounding in order to determine the level of underground waters by a hydrologist</td>
</tr>
<tr>
<td></td>
<td>Examining the condition of the irrigation water tank (water well) (2)</td>
<td>Annual</td>
<td>Field visit by a traditional master irrigation worker (traditional well-digger) as well as a hydrologist</td>
</tr>
<tr>
<td></td>
<td>Checking the condition of water hoses</td>
<td>Weekly</td>
<td>Field visit by an expert in irrigation engineering</td>
</tr>
<tr>
<td></td>
<td>Checking the condition of water valves</td>
<td>Monthly</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Checking the condition of water tanks, pipes and tubes</td>
<td>Seasonal</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Description</th>
<th>1- in accordance with standard indicators</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2- including the water volume, its quality, etc</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>INDICATORS</th>
<th>PERIODICITY</th>
<th>TOOLS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research and Education</td>
<td>Number and quality of researches, books, articles and student thesis produced about Golestan Palace</td>
<td>Annual</td>
<td>Statistics and Questionnaire</td>
</tr>
<tr>
<td></td>
<td>Awareness level of different audiences about OUV of the Golestan Palace</td>
<td>Throw the year</td>
<td>Questionnaire</td>
</tr>
<tr>
<td></td>
<td>Extent and quality of exclusive services for tourists (guide books, brochures)</td>
<td>Throw the year</td>
<td>Questionnaire</td>
</tr>
<tr>
<td></td>
<td>Number and quality of training workshop</td>
<td>Twice the year</td>
<td>Field visit and Questionnaire</td>
</tr>
<tr>
<td>CATEGORY</td>
<td>INDICATORS</td>
<td>PERIODICITY</td>
<td>TOOLS</td>
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<td>-------------------</td>
<td>----------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>Development</td>
<td>The progress of reorganization plans around the complex</td>
<td>Monthly</td>
<td>Field visit</td>
</tr>
<tr>
<td></td>
<td>Effectiveness buffer zone regulations in terms of heights, façades, functions in new developments</td>
<td>Monthly</td>
<td>Field visit</td>
</tr>
<tr>
<td></td>
<td>Urban activities inside the buffer zone</td>
<td>Monthly</td>
<td>Field visit</td>
</tr>
<tr>
<td></td>
<td>Urban equipment and services in buffer zone</td>
<td>Annual</td>
<td>Field visit</td>
</tr>
<tr>
<td>Traffic</td>
<td>The condition of the motor vehicles traffic in buffer zone streets as well as the quality inspection of passageways</td>
<td>Daily</td>
<td>Photo taking &amp; Field visits &amp; CCTVs</td>
</tr>
<tr>
<td></td>
<td>Condition of pedestrian congestion during different hours of the day and quality inspection of passageways during different periods of the year</td>
<td>As per case (daily, weekly or monthly)</td>
<td>Photo taking &amp; Field visits &amp; CCTVs</td>
</tr>
<tr>
<td>Social &amp; Tourism affairs</td>
<td>Quantity and quality of resident population during days and nights separately</td>
<td>Seasonal</td>
<td>Statistics and Questionnaire</td>
</tr>
<tr>
<td></td>
<td>Number &amp; type of visitors during occasions, religious ceremonies and Traditions</td>
<td>As per case</td>
<td>Questionnaire</td>
</tr>
<tr>
<td></td>
<td>Quantity and quality of Iranian and foreign visitors' population (population movements and locations, their age, level of education, nationality, etc)</td>
<td>Seasonal</td>
<td>Statistics and Questionnaire and Photo taking and Field visits</td>
</tr>
<tr>
<td></td>
<td>Present tourist facilities &amp; infrastructures and services</td>
<td>Monthly</td>
<td>Photo taking and Field visits</td>
</tr>
<tr>
<td></td>
<td>Assessing the rate and quality of services given by experts, master workers and laborers to the complex and its visitors</td>
<td>Monthly</td>
<td>Statistics and Field visits</td>
</tr>
</tbody>
</table>
6.b. Administrative arrangement for monitoring property

The Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO) has overall administrative and financial responsibilities toward conservation, preservation and protection of historic monuments and sites in Iran. ICHHTO has its branches in every Province of the country. Some major historic sites such as Persepolis, Chogha Zanbil, Meidan-e Emam in Isfahan, Bisotun, Soltanieh, Takht-e Soleyman, Armenian Churches, Shushtar Hydraulic System, Susa, Bazaar of Tabriz, Bam, Pasargadae and Golestan Palace have their own Research Bases at the site so that constant monitoring of the state of the conservation of the property could be achieved. In the case of Golestan Palace, the Tehran Cultural Heritage, Handicrafts and Tourism Organization is the Provincial affiliate of ICHHTO. There is also the Research Base for the Golestan Palace.

Apart from the national and provincial experts a number of monitoring experts work on a permanent basis at the Research Base of Golestan Palace. They are all working under supervision of Director of the Base who is responsible to the Head of Tehran Cultural Heritage, Handicrafts and Tourism Organization. They are not only responsible for the monitoring of different constituents of the Monitoring Program but also for planning and giving training workshops to the relevant individuals as well as providing sufficient information to the responsible authorities with regards to the quality and quantity of monitoring programs so that they all can be a part the overall comprehensive monitoring system. They also take necessary actions to be in continuous contacts with relevant research and educational institutions, whether public or private, so that their knowledge and expertise could be used for enhancing the monitoring of the site.

Following are the professional details of some of the experts including their skills and contact details who are included in the monitoring unit of the research section of Golestan Palace Base:

**Name and contact information of the personnel:**

Jabar Avaj, expert on restoration of historical buildings  
E-mail: J-avaj@yahoo.com  
Tel: 33113335-8/09128011589

Elham Nikoo Gofhtar, expert on restoration of historical buildings  
E-mail: aenikoo@gmail.com  
Tel:33998368/09124129207

Soheila Hoseinpour, expert on restoration of historical-cultural relic  
E-mail: soheilahoseinpour@yahoo.com  
Tel: 33113335-8/09127238371
Elmira Abedi, architecture  
E-mail: elmira.abedi@yahoo.com  
Tel: 33113335-8/09121997437

Nasrin Khalili, expert on documentation  
E-mail: khalilinasrin737@yahoo.com  
Tel: 33113335-8/09122446188

Zahra Asadiyan, expert on documentation in Album Khaneh  
E-mail: hasadyan@yahoo.com  
Tel: 33113335-8/09125409130

Abbas Omidiyan, expert on vegetation  
E-mail: hana8448@yahoo.com  
Tel: 33113335-8/09122477737

Nasrin Marjani, expert on manuscripts  
E-mail: nasrinmarjani@gmail.com  
Tel: 33113335-8/09122123965

Following organizations are in close contact and collaboration with the Tehran Cultural Heritage, Handicrafts and Tourism Organization, particularly Golestan Palace Base for implementation of monitoring programs. In addition, the Golestan Palace Base has close collaboration with the private sector in monitoring activities.

- The Tehran University
- Science and Technology University
- Tehran Islamic Aazad University
- Shahid Beheshti University
- The Higher Education Centre of ICHHTO
Chart 6-1. Position of the monitoring team in the management system
6.c. Result of previous reporting exercises

Golestan Palace ensemble was monitored by the Ministry of Economic Affairs and Finance [Vezarat-e Boyutat] under the rule of the Qajars (1794-1925). This entity was in charge of protection and conservation of royal structures and properties and their administrative issues. During the rule of the Pahlavis, conservation and safeguarding of this ensemble was transferred to the Ministry of Royal Court in 1968. It was inscribed on the list of national properties in 1955 under number 417, and was subject to all rules and regulations of conservation of historical structures.

- **2010-2011**
  - Repairing the tile works of the east wall of the ensemble;
  - *Imarat-e Badgir*: replacement of the protective curtains of the *Noh-dari Orsi* window in the Main Hall;
  - *Talar-e Salam*: installing safety glasses in order to direct visitors;
  - Preparing lists and identification of restored items in museum and treasure of Golestan Palace;
  - Repairing historical films from the Qajars era in cooperation with Le Centre National pour le Cinéma Français;
  - Preparing the identification of trees;
  - Preparing documentation of Golestan garden.

- **2005-2007**
  - Repairing fountains of the ensemble stretched for 150m;
  - Repairing the brick pavement of the enclosure;
  - Repairing tile works of the enclosure;
  - *Talar-e Salam* and corridor: fixing decorative elements (mirror works, plaster works and paintings), washing curtains and chandeliers, painting of walls;
  - *Imarat-e Badgir*: maintenance of the chamber room on the first floor;
  - *Ayvān Takht-e Marmar*: maintenance of frescos of the east side of the *Ayvān*;
  - *Talar-e Almas*: painting the building, examining the seismic resistance of the building;
  - *Kakh-e Abyaz*: stabilization of the false ceiling (framed ceiling) in the corridor and *Talar-e Abdul Hamid*, repairing of wooden windows.
- **2003**
  - *Talar-e Aaj*: repairing *Orsi* windows;
  - *Talar-e Salam*: stabilization and maintenance of mirror works, clearing of chandeliers, and painting the walls;
  - *Talar-e Ayineh*: clearing the chandeliers, stabilization and maintenance of mirror works and plaster works;
  - *Imarat-e Badgir*: repairing the *Noh-dari Orsi* window of the north side, cleaning of oil painting of marble plinths, fixing of electrical system, clearing chandeliers;
  - *Kakh-e Abyaz*: replacement of electrical system, installation of lights, installation of engine room for chilling and heating, ducting.

- **2001-2002**
  - *Khalvat-e Karim Khani*: maintenance and repair of tiles of the walls of the *Ayvān*, and of the pool in the *Ayvān*;
  - *Shams-ol Imam*: maintenance of the brick pavement of the roof over the porch and ridge of the roof;
  - *Imarat-e Brelian*: painting, clearing of curtains;
  - *Imarat-e Badgir*: stabilization of the false ceiling on the main masts, fixing the tile pavement, repairing of the ceiling (mirror works, plaster works), and brick pavement of the roof;
  - *Talar-e Salam*: replacing the gable roof and restoring trusses;

- **1999-2000**
  - *Shams-ol Imam*: cleaning and maintenance of plasterworks, repair of *Bāb Āli* façade (*Nasser Khosro*), repair of *Imarat-e Brelian*, removal of the staircases added to the entrance from the *Ayvān* to the main courtyard, replacement and completion of electrical system (replacement of cables, cleaning of chandeliers), repairing of brick staircases;
  - *Imarat-e Brelian*: washing chandeliers, cleaning and stabilization the mirror works,
  - *Talar-e Aaj*: stabilization of mirror works and plaster works;
  - *Kakh-e Abyaz*: painting the spaces.
1997-1998
- **Chador Khaneh**: making box-walls in the wall in order to eliminate the ascending moisture, stone-paving of the floors, fixing the staircases leading to the *Shahneshin*, restoration of the alcove and stabilization of its decorative elements (plaster works and mirror works), installation of chandeliers and lights, maintenance of *Orsi* windows and the ceiling;
- **Shams-ol Imareh**: maintenance the mirror works of the upper spaces;
- **Imarat-e Brelian**: repair of the gable roof;
- **Imarat-e Badgir**: maintenance of the main masts of the ceiling (wooden trusses), repair of marble plinths in *Howz Khaneh* and the stone pavement of *Howz Khaneh*;
- **Khakh-e Abyaz**: digging dewatering canal.

1994-1995
- **Imarat-e Almas**: restoration of the ceiling of the hall, mirror works, tile pavement and corridors, fortification and consolidation of *Howz Khaneh*, replacement of electrical system, washing and fixing of chandeliers, restoration of *Orsi* windows of the main hall, repairing of plaster works;
- **Khalvat-e Karim Khani**: repairing the steps at the entrance to the *Ayvān*, completion of stone pavement of the *Ayvān*, fixing of the pool in front of the platform, restoration of the tile works of the walls of the *Ayvān*;
- **Shams-ol Imareh**: fixing wooden doors, windows and *Orsi* windows, conservation of decoration and encrustations of inner walls, repair of tile works of the east side of Golestan Palace.

1983-1986
- **Shams-ol Imareh**: partial repair of decorative elements, particularly the mirror works of the *Ayvān* and the *Shahneshin*.

1979
- **Shams-ol Imareh**: consolidation of wooden trusses in the ceiling of the ground floor.

1967-1969
- **Imarat-e Almas**: repairing the gable roof, the false ceiling and *Howz Khaneh*;
- **Shams-ol Imareh**: consolidation of truss beams, repairing surface water and rainwater disposal systems;
- **Imarat-e Badgir**: repairing and maintenance of *Howz Khaneh*.

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6.c.1. Illustrative monitoring of state of conservation and alterations in the complex according to historic photographs

Map 6-1. Key plan of Monitoring of conservation and restoration
Map 6-2. Ayvān-e Marmar & Khalvat-e Karim Khani

Map 6-3. Imarat-e Badgir

Map 6-4. Talar-e Almas & Chador Khaneh
Map 6-5. Shams-ol Imareh

Map 6-6. Kakh-e Asli
Alterations made in the main gate since the Fat'h-Ali Shah era:

Photo 6-1. A1. Left 1840 - Right 1848

Photo 6-2. A2. Left 1858 - Right 1864

Photo 6-3. A3. Left 1883 - Right 1896

Alterations of Divan Khaneh and Ayvān-e Takht-e Marmar in the course of time:

Photo 6-5. B1. Left [1848-1898]- Right 1890


Photo 6-10. B6/II. 2011

Khalvat-e Karim Khani of the demolition of changes made in the wall between the Golestan garden and the Divan Khaneh and garden:

Photo 6-12. Ba1. Left [1848-1898]- Right 1988


Photo 6-15. Ba4. 2011
Historic documentation of changes made in the Imarat-e Badgir:


Talar-e Almas after restoration:


Chador Khaneh, before and after conservation activities:
Shams-ol Imareh, the construction process and present state:
Western view of Shams-ol Imareh in the last one hundred years:

![Photo 6-29. E4. Left[1848-1898]– Right Pahlavi I](image)

![Photo 6-30. E5. Left 1998 – Right 2009](image)

Eastern facades of Shams-ol Imareh before and after interventions:

![Photo 6-31. E6. Left 1999 – Right 1999](image)
Golestan palace

Monitoring


Photo 6-34. E10/I. Left 1971 – Right 2011


Photo 6-37. E13. Left 1890 – Right [1848-1898]


Kakh-e Asli


Photo 6-42. F3. Left 2002 – Right 2004

Photo 6-44. F5. Left 1895 – Right 2009


Golestan palace

Monitoring

Photo 6-47  . F8. Left [1848-1898]– Right 2000


Photo 6-49  . F10. Left 1893 – Right 2011
Sarsara in the course of time:


Talar-e Ayineh, in the course of time:

Photo 6-54. Fb1/II. Left 1971 – Right 2001

Photo 6-55. Fb2/II. Left 2004 – Right 2006


Photo 6-57. Fb4/II. Left 2004 – Right 2011
Talar-e Salam in the course of time, changes in interior decorations:
Golestan palace

Monitoring

Photo 6-62. Fc5/II. Left [1848-1898]– Right 2004

Photo 6-63. Fc6/II. Left 2008– Right 2011

Photo 6-64. Fc7/II. Left [1848-1898]– Right 1930

Photo 6-65. Fc8/II. Left 2001– Right 2011
Talar-e Aaj, alterations in the inner space and façade in the Nasseri era:

Photo 6-66. Fd1. Left 1875 – Right [1848-1898]


Photo 6-68. Fd3/II. Left [1848-1898]– Right 2011

Talar-e Zoruf, present state:

Photo 6-70. Fe1/II. Left 2004 – Right 2010

Photo 6-71. Fe2/II. Left 2011
Negar Khaneh, recent revitalization:

Photo 6-72. Ft. Left 2007– Right 2011

Photo 6-73. Ff/1. Left 1997 – Right 2006

Photo 6-74. Ff/1.2011

Photo 6-75. Ff/I. Left 2006 – Right 2011
Howz Khaneh, revitalization:

Photo 6-76. Fg1/L. Left 2003 – Right 2011

Photo 6-77. Fg2/L. Left 2004 – Right 2011
Mouze-ye Makhsous:

Photo 6-78. Fh1/L. Left 2000 – Right 2011


Photo 6-80. Fh3/L. Left 2011
Imarat-e Brelian, in the course of time:


Photo 6-82.G2. Left 2009 – Right 2011


Interior space of the Imarat-e Brielian since Nasseri era:

Photo 6-85.G.5. Left 1893 – Right 2010

Photo 6-86.G.6.2011


Kakh-e Abyaz, since the construction time:

Photo 6-89. H1. Left 1891 – Right 1891

Photo 6-90. H2. Left 1891 – Right [1848-1898]


Golestan palace

Monitoring


Photo 6-94. H6.2009


Photo 6-96. H8.2011


Golestan garden, an illustrative report of restorations and interventions through the history:


Photo 6-103. 15. Left 1886 – 16. Right [1848-1898]
Photo 6-104. 17. Left [1848-1898]– 18. Right [1848-1898]

Photo 6-105. 19. Left [1848-1898]– 110. Right [1848-1898]

Photo 6-106. 111. Left [1848-1898]– 112. Right [1848-1898]
Photo 6-107. 113.1995


Golestan palace

Monitoring

Photo 6-111. 120. Left 2004 – 121. Right 2004

Photo 6-112. 122. Left 2004 – 123. Right 2004

Photo 6-113. 124. Left 2004 – 125. Right 2004

Golestan palace

Monitoring


Photo 6-121. 140. Left 2007 – 141. Right 2007
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<th>Year</th>
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<th>Half price tickets</th>
<th>Guest visitors</th>
<th>Foreign visitors</th>
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<td>90028</td>
<td>38687</td>
<td>75707</td>
<td>19943</td>
</tr>
<tr>
<td>2</td>
<td>2007</td>
<td>119299</td>
<td>47142</td>
<td>89047</td>
<td>27568</td>
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<td>3</td>
<td>2008</td>
<td>124414</td>
<td>76513</td>
<td>45829</td>
<td>34869</td>
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<tr>
<td>4</td>
<td>2009</td>
<td>126591</td>
<td>73634</td>
<td>22059</td>
<td>42200</td>
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<td>5</td>
<td>2010</td>
<td>199923</td>
<td>121893</td>
<td>41026</td>
<td>34042</td>
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<td>6</td>
<td>2011</td>
<td>149181</td>
<td>85568</td>
<td>28267</td>
<td>38850</td>
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<td>Total</td>
<td></td>
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<td>443437</td>
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<th>County</th>
<th>Fault</th>
<th>Ms</th>
<th>MMI</th>
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<tr>
<td>300 BC</td>
<td>Ray</td>
<td>Parchin, Ray</td>
<td>7.6</td>
<td>X</td>
</tr>
<tr>
<td>743</td>
<td>Caspian Gate</td>
<td>Garmasar</td>
<td>7.2</td>
<td>VIII+</td>
</tr>
<tr>
<td>855</td>
<td>Ray</td>
<td>Kahrizak</td>
<td>7.1</td>
<td>VIII+</td>
</tr>
<tr>
<td>958</td>
<td>Telegan</td>
<td>Mosha</td>
<td>7.7</td>
<td>X</td>
</tr>
<tr>
<td>1117</td>
<td>Keraj</td>
<td>Tehran</td>
<td>7.2</td>
<td>VIII+</td>
</tr>
<tr>
<td>1665</td>
<td>Damavand</td>
<td>Mosha</td>
<td>6.5</td>
<td>VIII+</td>
</tr>
<tr>
<td>1815</td>
<td>Damavand</td>
<td>Mosha</td>
<td>N/A</td>
<td>V+</td>
</tr>
<tr>
<td>1830</td>
<td>Damavand</td>
<td>Mosha</td>
<td>7.1</td>
<td>VIII+</td>
</tr>
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7.b. Text relating to protective designation, copies of property management plans or documented management systems and extracts of other plans relevant to the property

In the fifth chapter of this document the management framework of Golestan Palace is discussed. The short, mid and long term programs which mainly focus on conservation and presentation of special values of Golestan Palace are as follows:

7.b.1. Short term plans (two years)

- **Research & Documentary**
  - Improving the research works and furthering cooperation with universities and scientific institutions;
  - Holding expert meetings and training workshops;
  - Continuing with the research work regarding the art and architecture of *Qajar* school (Tehran school);
  - Scientifically improving the Golestan Palace website;
  - Establishing first phase of the comprehensive databank for manuscripts and illustrated copies;
  - Making slides of manuscripts and printing them;
  - Holding training courses for updating of the knowledge of museum guides and staff.

- **Conservation & Restoration**
  - Optimization of the conditions for conservation and protection of objects; this includes installation of air conditioning system and humidistat inside the display windows;
  - Designing and lighting of the interior of museums and upgrading display windows;
  - Perfection of electronic protection systems in museums;
  - Development and completion of restoration workshop for physical and chemical restoration of objects;
  - Providing guide signs inside the museums and their surrounding area, and standardizing such signs;
  - Forming a risk management committee and conducting related research work;
  - Emergency repair of structures;
  - Partial restoration of architecture-based decorations;
  - Carrying out maintenance plans including rainwater disposal systems and restoration of roofs;
  - Providing conservation solutions and optimizing the landscape and boundaries;
  - Conservation and repair of the *Shams-ol Imareh* clock;
  - Regular monitoring;
– Emergency repairing of mechanical and electrical systems;
– Consolidation and restoration of architectural decorations including the tiles of the walls of the enclosure;
– Designing the entrance façade based on historical evidence and considering its visual integrity;
– Restoration of the fountains with the aim of restoring authentic design, revitalizing the Persian garden and beautifying the ensemble;
– Organizing and dewatering the administrative building adjacent to Ayvān-e Takht-e Marmar in order for it to be added to the administrative space;
– Improving the operation of the heating, cooling and ventilating systems of the museums;
– Planting plane trees and preserving present historical trees on the northern side of the building of the Foreign Investment Administration of the Ministry of Finance;
– Reconstruction of the historical wall on the west side of the garden and its south side gate according to historical evidences;
– Providing a plan for reorganization of the space on the northern side of Shams-ol Imareh;
– Equipping the monitoring team with instruments measuring vibrations, moisture and air pollution.

**Tourism Management, Presentation & Education**

– Providing specialty brochure and guidebook for museums and the area;
– Preparing a model of the ensemble;
– Introducing and informing the values of the ensemble; this includes introduction of manuscripts and illustrated copies through national and international media;
– Holding national and international exhibitions of the items and properties;
– Creating an electronic multi-lingual guiding system;
– Installing warning signs and providing explanations for visitors in order for them respect the regulations and values of the ensemble;
– Installing an opinion box and providing feedback forms;
– Putting into operation an audio tour system within Golestan Palace;
– Improving touristic facilities such as:
– Installing tourist sign boards right across Tehran city with the partnership of Tehran Municipality;
– Putting into operation an audio tour system within Golestan Palace of Tehran for Iranian and foreign visitors;
– Printing bilingual guide book and brochure;
– Defining a visitors' path inside Golestan Palace.
7.b.2. Middle term plans (five years)

• Research & Documentary
  – Furthering interactions with research groups inside the country and abroad;
  – Carrying on the organization of storages of cultural properties;
  – Publishing books from research works on Golestan Palace;
  – Compiling and publishing expert magazines about Golestan Palace;
  – Continuing multidisciplinary researches;
  – Preparing restoration index and expert ID for all objects and monuments;
  – Improving the knowledge of local and foreign tour guides;
  – Monitoring the quality of cultural products;
  – Carrying out feasibility studies for establishment of Museum of Tehran in the east side of the ensemble;
  – Preparing the available space in Najjar Khaneh for the activities of NGO’s, public groups and educational bodies;
  – Conducting historical and archaeological studies on the eastern side of the complex.

• Conservation & Restoration
  – Continuation of cooperation with local and international universities in restoration and conservation of objects;
  – Conducting timely measures for restoration and conservation of the properties based on the results of research and monitoring;
  – Continuing with restoration of architectural decorations such as Orsi, tiles, and plaster work;
  – Continuing the optimization of museum spaces;
  – Replacing old facilities;
  – Completing the lighting of the enclosure and museums;
  – Restoring the fountains;
  – Optimizing and preparing the Talar-e Zoruf for opening to the public;
  – Organizing the furniture of the enclosure while taking consideration of its Persian garden layout in harmony with the historical context of the complex;
  – Improving and decreasing the height of the building of the Cooperative Company of the Ministry of Finance and the commercial building opposite Naser Khosro Street;
  – Conservation against physical damages and harms;
  – Optimal usage of security systems of the complex and their expansion to all other parts
  – Raising the knowledge of watchers regarding the manner of their systematic encounter with Iranian and foreign tourists;
  – Continuance of the restoration of floorings;
Golestan Palace

Documentation

- Studying the potential of using up to date technology for the conservation of facades as well as pertinent decorations;
- Continuance of repairing *Shams-ol Imareh* clock;
- Continuance of restoring and strengthening tile works of the walls of the site as well as harmonizing the visual view;
- Continuance of restoring fountains (*Abnama*) of the complex aimed at creating a visual order, revitalizing the Persian garden and improving the complex;
- Continuance of operations regarding the installation of air ventilation and humidity adjustment instruments in the manuscripts and documents reservoir aimed at providing an appropriate space for optimal keeping of the items;
- Expansion of the Telecommunication Center aimed at improving the welfare services given to the complex staff;
- Implementing the reconstruction plan of the historical wall on the western side of the garden and its southern gate based on historical evidence;
- Launching the reorganization plan regarding the north side space of *Shams-ol Imareh*;
- Installment of warning signs and raising the awareness of visitors about respecting regulations and values of the complex;
- Giving more service to visitors in accordance with the museum development aimed at attracting more visitors.

**Tourism Management, Presentation & Education**

- Installment of warning signs and raising the awareness of visitors about respecting regulations and values of the complex;
- Holding national and international exhibitions;
- Preparing and operating *Talar-e Almas* as a museum giving more service to visitors in accordance with the museum development aimed at attracting more visitors;
- Introducing architectural values of the Palaces with the help of the audio tour as well as sign boards.
7.b.3. Long term plans (ten years)

• Research & Documentary
  – Making the ensemble into a research base for art, *Qajar* architecture and the School of Tehran;
  – Developing research, cultural and scientific interactions with other museums inside the country and abroad;
  – Cooperating with international museums in holding exhibitions.

• Conservation & Restoration
  – Continuance of the activities of restoration workshops concerning objects held in Golestan Palace complex;
  – Continuance of interactions between Golestan Palace and other palaces of the world contemporary with it in order to improve the quality of restoration and conservation of its objects;
  – Updating security systems;
  – Improving the quality of maintenance and restoration of manuscripts and pictorial artworks in accordance with the latest technology;
  – Using the up to date technology for conservation of pertinent facades and decorations;
  – Implementation of the improvement plan as well as decreasing the height of the Cooperative Company of the Ministry of Finance and the commercial building opposite *Naser Khosro*.

• Tourism Management, Presentation & Education
  – Holding live shows of various cultural events and ritual ceremonies;
  – Continuance of holding educational workshops with the participation of universities and scientific institutes in the fields of conservation, restoration and architecture.

7.b.4. Management plan of Golestan Palace green space and garden

• Short term programs (two years)
  – Strengthening the vulnerable trees by protective materials and fillers;
  – Protection against physical damages such as: human harms, intensive sun rays, frosting, etc;
  – Bracing bent trees by cables in order to prevent their collapse;
  – Pruning and cutting broken or dried tree branches;
  – Pest and plant disease control;
– Removal of weeds in order to control pests and diseases;
– Improving the soil fabric and correcting its condition;
– Risk management preparedness for acting against frost, winds and storms, fire, etc;

● **Middle term program (five years)**
  – Establishing an office called "management of the garden plants" by historical gardens; specialists or agriculture experts as well as forming specialist work groups aimed at policy making and supervising the enforcement of management plans of the garden vegetation;
  – Replacing all eliminated trees from the biota of the garden with same species;
  – Devising a nutrition plan for plants by agriculture experts under the supervision of garden management authorities;
  – Specialized survey of botanical medicine of all system making trees of the garden (plane trees, pines and cedars) aimed at repelling tree pests and diseases in order to guarantee a long tree life;
  – Sampling and specialized survey of physical and chemical properties of soil for determining its fertility rate, the drainage manner, combating soil fungus, etc in order to guarantee the survival of plants;
  – Laboratory study of the irrigation water aimed at defining physical and chemical properties of water and its effect on trees.

● **Long term program (ten years)**
  – Designing a:"mother nursery" for propagating plant species belonging to the garden as well as preventing the mixture of original species with similar ones outside it;
  – Provision and completion of an "archive of garden documents" including photos, maps, etc in order to pave the way for devising revitalization and preservation plans for plant gardens;
  – Study of the original irrigation system of the garden by an expert in historical gardens as well as providing proper procedures for improving the irrigation method of plants.
7.c. From and date of most recent records or inventory of property

- Survey of the Golestan Palace, 2011
- Updating of architectural maps of Golestan Palace, 2011
- Surveying and reviewing of buffer zone and conservation, regulation of Golestan Palace, 2009
- Photography and documentation, 2009 & 2011
- The archaeological report of Entrance building, 2011
- Preparing the studies and maintenance plan for trees, 2011
- Preparing the Identification of plants trees in garden, 2011

7.d. Address where inventory, records and archives are held

Golestan Palace Base
Golestan Palace, Panzdah-e Khordad Ave, Arg Sq., Tehran, Iran, P.O. Box: 1114943361
Tehran, Province of Tehran, Iran,
Telfax: (+98) 21-33953005

The main office of Cultural Heritage, Handicrafts and Tourism Organization of Iran,
Tel: (+98) 21-33953000
Fax: (+98) 21-33111139
7.e. Bibliography

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Chapter 8: Contact information and responsible authorities

8.a. Preparer
Mohammad Hassan Talebian. PhD
E-mail: mh.talebian@gmail.com
Tel: (+98) 21- 339 53005
Fax: (+98) 21- 339 53005
Mobile: (+98) 912 4248 022

8.b. Official Local Institution/Agency
The Office of Deputy for Cultural Heritage of Iranian Cultural Heritage, Handicrafts and Tourism Organization:
Golestan Palace, Panzdah Khordad Sq, Tehran, Iran,
Box: 1114943361
Tel: (+98) 21 – 33 95 3005
Fax: (+98) 21 – 33 95 3005

Mr. Masoud Alavian Sadr
Deputy of Conservation, Revitalization and Inscription of Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO)
E-mail: Masoud_alavian@yahoo.com
Tel: (+98) 21 – 33 95 3000
Fax: (+98) 21 – 33 90 4448
Mobile: (+98) 914 549 615
Ms. Dr. Atusa Momeni
Director General Inscription of Cultural, Natural and Historical Bureau of ICHHTO
E-mail: Atusa.Momeni@yahoo.com
Tel: (+98) 21 – 33 95 3000
Fax: (+98) 21 – 33 90 4448
Mobile: (+98) 912 281 0951
Golestan Palace Base
Tehran, Iran

Mr. Masoud Sharifi
Director of the Base
Tel: (+98) 21 – 33 91 2050
Mobile: +98912 215 3756
Fax: (+98) 21 – 33 11 1811
E-mail: m.sharifi@golestsnpalace.ir

8.c. Other Local Institutions
The department for preparation of World Heritage dossier
Golestan Palace, Panzdah-e Khordad Sq, Tehran, Iran,
Tel: (+98) 21 – 33 95 3005
Fax: (+98) 21 – 33 95 3005

8.d. Official Web address
www. ICHHTO.ir
www.iranmiras.ir
E-mail: iran.worldheritage @ gmail.com
Signature on behalf of the State Party
Chapter 9 : Signature on behalf of the state party

Masoud Alavian Sadr
Deputy of Cultural Heritage of Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO)
Acknowledgment

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The nomination dossier was prepared by:

Head department for preparation of world heritage nominations dossiers by:

Mohammad Hassan Talebian. PhD

With the close collaboration of:

Ms. Atefeh Nikoo Goftar
Ms. Leila Sadat Tavakoli
Ms. Firoozeh Salari
Ms. Solmaz Yadollahi
Ms. Nakisa Fattah Hamidi
Ms. Shiva Pourmohammad
Mr. Ali Yavari
Mr. Mohammah Reza Mahmoodabadi
Mr. Alireza Tavakoli
Mr. Hamed Rashidifar
Ms. Fataneh Farid
Ms. Afsaneh Larijani
Ms. Nayerehossadat Mousavi
The Base of Golestan Palace, Tehran:
Mr. Masoud Sharifi (Director)
Ms. Jabar Avaj (Assistant Director)
Ms. Elmira Abedi
Ms. Atefeh Nikoo Gofar
Ms. Mehri Manafi
Mr. Saeid Salimi
Ms. Fatemeh Shafi khani
Ms. Soleila Hoseinpour
Ms. Nasrin Khalil
Ms. Nasrin Marjani
Ms. Zahra Asadiyan
Ms. Jila Moghimzadeh
Ms. Zahra Raziabadi
Mr. Saman Khalilian
Mr. Kaveh Moeinpour
Mr. Amir Fotovat
Ms. Fatemeh Shafikhani
Mr. Abbas Omidiyan
Ms. Zhinus Norasteh
Mr. Ali Mohammadkhani

Translators:
Dr. Alireza Ameri
Mr. Kambiz Mansour Ghanaie
With the assistance of:

Photographers:
Mr. Davood Sadeghsa
Mr. Pishkar

Special thanks:
Dr. Mohammad Hassan Semsar
Dr. Ahmad Mohit Tabatabaei
Dr. Eskandar Mokhtari Taleghani
Appendix: Glossary
## Appendix I: Glossary

<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ab nama:</td>
<td>Fountain</td>
</tr>
<tr>
<td>Akkas Khaneh:</td>
<td>Photo gallery</td>
</tr>
<tr>
<td>Andaruni:</td>
<td>Internal private spaces of the palace</td>
</tr>
<tr>
<td>Araq cheen:</td>
<td>Traditional technique of covering spaces with small domes</td>
</tr>
<tr>
<td>Ayvān:</td>
<td>Porch</td>
</tr>
<tr>
<td>Takht-e Marmar:</td>
<td>Marble Thorne</td>
</tr>
<tr>
<td>Bāb-e Āli:</td>
<td>Royal gate</td>
</tr>
<tr>
<td>Badgir:</td>
<td>Wind catcher, An architectural element constructed on the roof to circulate the air in Iranian traditional buildings</td>
</tr>
<tr>
<td>Bagh:</td>
<td>Garden</td>
</tr>
<tr>
<td>Baz show:</td>
<td>Window</td>
</tr>
<tr>
<td>Chahar Bagh:</td>
<td>An ancient Persian garden design consisted of four gardens</td>
</tr>
<tr>
<td>Chenarestan:</td>
<td>Plane tree garden</td>
</tr>
<tr>
<td>Dar-ol Khalafeh</td>
<td>Government Seat</td>
</tr>
<tr>
<td>Dar-ol Fonun:</td>
<td>Technical school</td>
</tr>
<tr>
<td>Dar-ol Hokumeh:</td>
<td>Government Seat</td>
</tr>
<tr>
<td>Divan Khaneh:</td>
<td>Court of justice</td>
</tr>
<tr>
<td>Eslimi :</td>
<td>Arabesque</td>
</tr>
<tr>
<td>Galuee:</td>
<td>A kind of stucco work which rounds the upper section of walls</td>
</tr>
<tr>
<td>Gereh bandi:</td>
<td>Lattice work</td>
</tr>
<tr>
<td>Ghatar bandi:</td>
<td>A kind of stucco work which rounds the upper section of walls</td>
</tr>
<tr>
<td>Gushvareh:</td>
<td>Symmetric rooms in two sides of an Ayvān</td>
</tr>
<tr>
<td>Term</td>
<td>Description</td>
</tr>
<tr>
<td>-----------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>Haram:</strong></td>
<td>Private space for royal family</td>
</tr>
<tr>
<td><strong>Hashti:</strong></td>
<td>The entrance space of Persian buildings</td>
</tr>
<tr>
<td><strong>Herreh:</strong></td>
<td>Ledge</td>
</tr>
<tr>
<td><strong>Howz Khaneh:</strong></td>
<td>A covered architectural space with a pond usually at the centre</td>
</tr>
<tr>
<td><strong>Imarat:</strong></td>
<td>Building</td>
</tr>
<tr>
<td><strong>Kahgel:</strong></td>
<td>mud and straw mortar</td>
</tr>
<tr>
<td><strong>Kakh:</strong></td>
<td>Palace</td>
</tr>
<tr>
<td><strong>Kakh-e Abyaz:</strong></td>
<td>White place</td>
</tr>
<tr>
<td><strong>Kakh-e Asli:</strong></td>
<td>Main palace</td>
</tr>
<tr>
<td><strong>Khabgah:</strong></td>
<td>Guest house</td>
</tr>
<tr>
<td><strong>Kushk:</strong></td>
<td>Pavilion</td>
</tr>
<tr>
<td><strong>Makhsous:</strong></td>
<td>Special</td>
</tr>
<tr>
<td><strong>Meydan:</strong></td>
<td>Square</td>
</tr>
<tr>
<td><strong>Miyan Sara:</strong></td>
<td>Courtyard</td>
</tr>
<tr>
<td><strong>Mo'araq:</strong></td>
<td>An elegant Persian tile work</td>
</tr>
<tr>
<td><strong>Muqarnas:</strong></td>
<td>A kind of architectural decoration usually used in Ayvāns (stalactite shaped stucco work)</td>
</tr>
<tr>
<td><strong>Narenjestan:</strong></td>
<td>Building with a greenhouse or Orangery</td>
</tr>
<tr>
<td><strong>Naskh:</strong></td>
<td>An Iranian calligraphy style</td>
</tr>
<tr>
<td><strong>Nasta'liq:</strong></td>
<td>A type of Persian calligraphy</td>
</tr>
<tr>
<td><strong>Negar Khaneh:</strong></td>
<td>Gallery</td>
</tr>
<tr>
<td><strong>Noh-dari:</strong></td>
<td>A type of room in Persian architecture with nine windows</td>
</tr>
<tr>
<td><strong>Nouruz:</strong></td>
<td>Iranian new year</td>
</tr>
<tr>
<td>Term</td>
<td>Definition</td>
</tr>
<tr>
<td>----------------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Orsi</td>
<td>Sash, Geometrically decorated latticed wooden window</td>
</tr>
<tr>
<td>Panj-dari</td>
<td>A type of room in Persian architecture with five windows</td>
</tr>
<tr>
<td>Peymune</td>
<td>Module</td>
</tr>
<tr>
<td>Qolam Gardesh</td>
<td>Corridors which round the interior space</td>
</tr>
<tr>
<td>Rokham</td>
<td>A type of marble</td>
</tr>
<tr>
<td>Salam Ceremony</td>
<td>Levee or formal reception of gusted by the Shah</td>
</tr>
<tr>
<td>Sarsara</td>
<td>Portico</td>
</tr>
<tr>
<td>Se-dari</td>
<td>A type of room in Persian architecture with three windows</td>
</tr>
<tr>
<td>Shahneshin</td>
<td>The most dignified or special place in Persian architecture</td>
</tr>
<tr>
<td>Sharbat Khaneh</td>
<td>Butlery</td>
</tr>
<tr>
<td>Sofreh Khaneh</td>
<td>Guest house</td>
</tr>
<tr>
<td>Takht</td>
<td>Throne</td>
</tr>
<tr>
<td>Takht-e Tavus</td>
<td>Peacock Throne</td>
</tr>
<tr>
<td>Talar</td>
<td>Hall</td>
</tr>
<tr>
<td>Tanabi</td>
<td>The cross shape room located in main part of building</td>
</tr>
<tr>
<td>Taq</td>
<td>Vault</td>
</tr>
<tr>
<td>Taq nama</td>
<td>Decorative false arches</td>
</tr>
</tbody>
</table>
### Some specific name:

<table>
<thead>
<tr>
<th>Name</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Abdollah Khan Memar Bashi:</strong></td>
<td>Royal architect of Qajar dynasty</td>
</tr>
<tr>
<td><strong>Abolhasan-e Saleth:</strong></td>
<td>Royal painter in Naseri period</td>
</tr>
<tr>
<td><strong>Abolhasan-e Sani:</strong></td>
<td>Royal painter in Naseri period</td>
</tr>
<tr>
<td><strong>Ahmad Shah:</strong></td>
<td>The last of the Qajar dynasty</td>
</tr>
<tr>
<td><strong>Ali Akbar Khan-e Mozayyen-o! Dowleh:</strong></td>
<td>The painter of Qajar period</td>
</tr>
<tr>
<td><strong>Anushirwan:</strong></td>
<td>The Iranian painter in the Qajar period</td>
</tr>
<tr>
<td><strong>Aqa Mahdi Tehran Malek-ol Kottab Sultani:</strong></td>
<td>The royal calligrapher</td>
</tr>
<tr>
<td><strong>Aqa Mohammad Khan:</strong></td>
<td>The founder of the Qajar dynasty</td>
</tr>
<tr>
<td><strong>Aqa Reza, Abolhasan-e Naderol Zaman:</strong></td>
<td>Painter and poet in 10th century LAH</td>
</tr>
<tr>
<td><strong>Ardeshir I:</strong></td>
<td>The founder of the Sassanid dynasty</td>
</tr>
<tr>
<td><strong>Baisonqor Mirza:</strong></td>
<td>Teymurid prince, patron for different architectural and artistic works of his time</td>
</tr>
<tr>
<td><strong>Etezad-ol Saltaneh:</strong></td>
<td>Son of Fat'h-I Shah Qajar and head of Dar-ol Fonun</td>
</tr>
<tr>
<td><strong>Farman Farma:</strong></td>
<td>One of the most prominent Qajar princes and prime minister of Iran</td>
</tr>
<tr>
<td><strong>Farrokh Beyk:</strong></td>
<td>Painter in 10th century</td>
</tr>
<tr>
<td><strong>Fat'h-Ali Shah:</strong></td>
<td>Second Shah of the Qajar dynasty</td>
</tr>
<tr>
<td><strong>Ferdowsi:</strong></td>
<td>One of the greatest Persian poets</td>
</tr>
<tr>
<td><strong>Forooghi:</strong></td>
<td>Minister of Iran in 1912</td>
</tr>
<tr>
<td><strong>Freydun:</strong></td>
<td>Iranian mythical king, emblem of victory, justice and generosity in the Persian literature</td>
</tr>
<tr>
<td><strong>Haji Abolhasan Memar-e Navaiee (Memar Bashi):</strong></td>
<td>Qajar architect</td>
</tr>
<tr>
<td><strong>Haji Mohammad husein khan-e Sadr-e Isfahani (Nezam ol-Dole):</strong></td>
<td>Chancellor in 1216 AH in Isfahan</td>
</tr>
<tr>
<td><strong>Hamdollah Mostowfi</strong></td>
<td>Persian historian, geographer and poet</td>
</tr>
<tr>
<td>Name</td>
<td>Role/Title</td>
</tr>
<tr>
<td>-------------------------------------------</td>
<td>---------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Jamshid</td>
<td>Mythological figure of Greater Iranian culture and tradition</td>
</tr>
<tr>
<td>Kamaleddin-e Behzad</td>
<td>Miniature painter and head of the royal ateliers in Herat and Tabriz during the late Teymourid and early Safavid periods</td>
</tr>
<tr>
<td>Kamal-ol Molk, Mohammad Ghaffari:</td>
<td>The great royal Iranian painter</td>
</tr>
<tr>
<td>Karim Khan</td>
<td>The founder of the Zand dynasty</td>
</tr>
<tr>
<td>Leili and Majnoon, Farhad-e Kooh Kan and Shirin:</td>
<td>Figures in the Iranian literature (ancient love story)</td>
</tr>
<tr>
<td>Lotf-Ali Khan-e Zand</td>
<td>The last king of Zand dynasty</td>
</tr>
<tr>
<td>Mahmud Khan aka Mulk-ol Shoara-ye Saba:</td>
<td>Poet in Naseri era</td>
</tr>
<tr>
<td>Mahmud Khan-e Malek-ol Shoara:</td>
<td>The Iranian poet and artist in the Qajar period</td>
</tr>
<tr>
<td>Mirali-e Heravi:</td>
<td>Calligraphers in 16th century</td>
</tr>
<tr>
<td>Mirza Abolfazl-e Sawoji</td>
<td>Calligraphist and doctor in the Qajar period</td>
</tr>
<tr>
<td>Mirza Baba Naqqash Bashi Shirazi:</td>
<td>Royal painter in Naseri period</td>
</tr>
<tr>
<td>Mirza Baba-ye Shirazi:</td>
<td>The Iranian artist in the Qajar period</td>
</tr>
<tr>
<td>Mirza Mahdi Khan (Mosavver-ol Molk):</td>
<td>Qajar royal artist</td>
</tr>
<tr>
<td>Mirza Mehdi Astarabadi</td>
<td>The chief secretary, historian, biographer, advisor, strategist, friend and confidant of the Nader Shah Afshar</td>
</tr>
<tr>
<td>Mirza Taghi Khan-e Amir Kabir:</td>
<td>Chief minister in Naser ed-Din Shah era</td>
</tr>
<tr>
<td>Mirza Yahya Khan-e Motamed:</td>
<td>Royal architect in the Qajar period</td>
</tr>
<tr>
<td>Moayer-ol Mamalek:</td>
<td>Responsible for the states mint (from the late Safavid until the end of Qajar era)</td>
</tr>
<tr>
<td>Mohammad Ali Shah:</td>
<td>The Qajar king of Iran</td>
</tr>
<tr>
<td>Mohammad Ebrahim-e Esfahani:</td>
<td>The Iranian craftsman in the Qajar</td>
</tr>
<tr>
<td>Mohammad Ibrahim Khan-e Memar Bashi:</td>
<td>Qajar architect</td>
</tr>
<tr>
<td>Mohammad Reza Shah Pahlavi:</td>
<td>The second and last king of the Pahlavi II</td>
</tr>
<tr>
<td>Mohammad Shah Qajar:</td>
<td>The Qajar king of Persia</td>
</tr>
<tr>
<td>Mohammad Shah:</td>
<td>King of Persia from the Qajar dynasty</td>
</tr>
<tr>
<td>Name</td>
<td>Description</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Mohammad Taghi Khan-e Memar Bashi</td>
<td>Royal architect in the Qajar period</td>
</tr>
<tr>
<td>Mozaffar ed-Din Shah</td>
<td>The fifth Qajar king of Iran</td>
</tr>
<tr>
<td>Musaddeq</td>
<td>Minister of Iran</td>
</tr>
<tr>
<td>Nader Shah Afshar</td>
<td>The founder of the Afshar dynasty</td>
</tr>
<tr>
<td>Naser ed-Din Shah</td>
<td>The Qajar king of Iran from 1848-1896 AD</td>
</tr>
<tr>
<td>Ostad Ali Mohammad-e Kashi</td>
<td>Qajar artist</td>
</tr>
<tr>
<td>Ostad Gholam Reza Tabrizi</td>
<td>The famous architect of the Zand period</td>
</tr>
<tr>
<td>Ostad Mahdi (Mosavar-ol Molk)</td>
<td>A painter in the Qajar period</td>
</tr>
<tr>
<td>Reza Khan</td>
<td>Founder of Pahlavi dynasty</td>
</tr>
<tr>
<td>Rostam</td>
<td>The well known hero of Iranian mythology and literature</td>
</tr>
<tr>
<td>Samsam os-Saltaneh</td>
<td>Najaf Gholi Khan &quot;Samsam Saltaneh&quot;, prime minister of Iran</td>
</tr>
<tr>
<td>Sani-ol Molk, Mirza ab-ol Hassan-e Ghaffari</td>
<td>Iranian painter (1813-1866)</td>
</tr>
<tr>
<td>Shah Abbas</td>
<td>The most important Safavid ruler, 1571 – 1629 LAH</td>
</tr>
<tr>
<td>Shah Esmaeel</td>
<td>The founder of the Safavid dynasty (Reign 1502–1524)</td>
</tr>
<tr>
<td>Shah Soleyman</td>
<td>Safavid Shah of Persia who reigned between 1666 and 1694</td>
</tr>
<tr>
<td>Shah Sultan Hussein</td>
<td>The last king of Safavid dynasty between 1694-1722</td>
</tr>
<tr>
<td>Shah Tahmasb</td>
<td>The second of king of Safavid dynasty</td>
</tr>
<tr>
<td>Soheil</td>
<td>Minister of Iran in 1942</td>
</tr>
<tr>
<td>Sultan Abdol Hameed</td>
<td>Ottoman Emperor (1876-1909)</td>
</tr>
<tr>
<td>Sultan Hussein Mirza Baiqara</td>
<td>Teymourid ruler of Herat from 1469 to 1506</td>
</tr>
<tr>
<td>Zahhak</td>
<td>Evil figure in Persian mythology</td>
</tr>
<tr>
<td>Zell-ol Sultan</td>
<td>Prince of the Qajar dynasty</td>
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</table>
Appendix:
National registration documents
Appendix II: National registration documents of nominated Golestan Palace

<table>
<thead>
<tr>
<th>Province</th>
<th>City</th>
<th>Property name</th>
<th>National Registration number</th>
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<tr>
<td>Tehran</td>
<td>Tehran</td>
<td>Golestan Palace</td>
<td>417</td>
</tr>
</tbody>
</table>
وزارت فرهنگ و هنر

اداره کل حفاظت آثار باستانی و باوهاي تاريخي ايران

پيشنهاد كنيت آثار باستانی

ثبت 517

موقت یارمایی

وضع فعلی(هجري)

شرایط

تاريخ يادی و کشف

نام باني و سازنده اثر

وضع مالکیت

ملاحظات
وزیر فرهنگ مقرر می‌دارد:

که مسئول عادت‌گذاری مردم شناسی
که مشخصات آن بر اساس است. عالی‌ترین

تاریخ بنا:
قرن 12
میلادی

سیرت بنا
ملاحظات

جهت شماره:
4، 1268

تاریخ بنا:
بدری 1334

تاریخ

1336

امیر کل باستان شناسی

وزیر فرهنگ
شره

درمان شاهنشاهی ایران

وزارت اطلاعات

اداره کل باستان شناسی

نظر به فصل اول قانون عضویت مصوبه‌های ۱۳۰۶، ۱۳۰۹ خورشیدی
نظر به فصل اول آن قانون اجرای قانون عضویت مصوبه‌های ۱۳۱۱، خورشیدی
نظر به پیشنهاد مقرر کل باستان شناسی

وزیر فرهنگ مقرر می‌دارد:

۳۱۴ مهر ۱۳۱۲

ملاحظات

جترو آثار ملی به ترتیب بررسید.

۱۳۱۲

وزیر کل باستان شناسی
فلسک آثار ملی غیر منقول

شماره بناء ۱۳۱۷
شماره درون ۱

منشأتات نه ملک
تهران
محمول
تاریخ نا
۱۳۸۴ میلادی
تاریخ بریت
۱۴۶۶ خورشیدی
میزان منا
ملا حافظ

ل - ۴۸۱
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<tr>
<th>نام</th>
<th>نام خانوادگی</th>
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<th>تاریخ</th>
<th>مدت</th>
<th>گلستان پالاس</th>
<th>مدت</th>
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</thead>
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<tr>
<td>مأمون حسین</td>
<td>مأمون حسین</td>
<td>تهران</td>
<td>31 دی 1362</td>
<td>1 ماه</td>
<td>گلستان پالاس</td>
<td>1 ماه</td>
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</tbody>
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*نتیجه‌گیری:* 

مأمون حسین در تاریخ 31 دی 1362 وارد معاونت سید ابراهیم رضا کریمی شد و در مدت 1 ماه به‌عنوان معاون این سمت فعالیت کرد.
Appendix:
Architectural decorations
Appendix III : Golestan Palace decorations

Introduction

Although many of the artistic branches of the Islamic era of Iran reached their climax during the Safavid rule, but various social and cultural developments during the Qajar reign brought about a new context regarding Iranian art. The art appeared and developed in an era that not only Iran but also most of other countries of the world went under huge social, political, economical, industrial, cultural and artistic changes.

On one hand, these developments threatened or challenged cultural and artistic traditions of a major fraction of world nations and on the other hand, caused different reactions in various cultural spheres. Great interest of Qajar kings to indigenous and non local arts, architecture and decorations depending on architecture turned Golestan Palace into the largest center of artistic creation of Qajar era in Iran and abroad. Among these arts were: painting, calligraphy, writing, photography, architecture, urban planning as well as performing arts.

In the following pages a brief description on the variety of architecture decoration of Golestan Palace is presented.

A brief look at decorations of Qajar era

In the year 1200 LAH (1786 AD), Aqa Mohammad Khan the Qajar king ascended to the throne in Tehran and founded the Qajar dynasty. Under Qajar kings, Iran went through huge developments in different domains of culture, art and politics with the western influence reaching its peak. By deploying Shiraz born artists specialized in tile cooking, stone cutting, stucco and mirror working and by employing them in Tehran, Aqa Mohammad Khan actually made good use of the art school of Shiraz. This state of affairs continued until about the middle of Qajar era.

But under Naser ed-Din Shah who made a few trips to Europe, the art and architecture of Qajar era experienced a kind of dualism. On the one hand, adherence to former Iranian traditions of art and architecture was at stake and on the other hand, came the effect of western art and architecture. In this period of time, the original architecture of Iran experienced major changes which made the Qajar art and architecture as one of the most important artistic periods of the country. Decorative arts such as: tile making, stone masonry, plaster painting, mirror works and wood painting are the main decorations of Qajar era.
Accordingly, most of the decorations of the period were influenced by west like other domains. Of course, due to the color and variety of subjects, a relative change was made. Decorative motifs of Qajar era consist of arabesque and abstract forms, landscapes and hunting grounds, vases full of flowers and birds, portraits of kings, princes and courtiers as well as the lion and sun emblem. At that time, the abstract and imaginative form of motifs was on the rise so that the naturalistic and sometimes relatively imitative view of the western art opened a new window on the creation of motifs. The result was motifs adopted either from pictorial treasury of the western art or from ancient Iranian figures such as: natural plants and leaves, fruits, objects, animals, winged angles and human images.

"Naturalistic and luxurious aspects of motifs of the era together with bright colors generate a completely mundane space different from earlier periods resulting in the decrease of the spiritual and intellectual tone of these works. Under Qajar dynasty, mirror works in various manners became more prevalent so that major parts of palaces and households of aristocrats were decorated with colored mirror and glass. Paintings in harmony with lovely stucco works and colorful mirror works are considered as two prominent arts during the Qajar era."

Another point worth mentioning about Qajar art is the method of color usage by the artists. In the Qajar art which is a flamboyant one, colors are of special importance. Qajar tile work is quite distinct from other historical episodes of Iran because of its usage of warm colors. Before Zand and Qajar dynasties came to power, the dominant color of tiles were azure and turquoise both belonging to the cold spectrum of colors that give a sense of lightness and tranquility to the viewer because they synchronize with the sky blue color. On the contrary, during the Qajar rule the dominant color of polychrome tiles were yellow and red whether in religious or in non religious places. Usage of these two colors is in such an extent that it is regarded as one of the characteristic qualities of the tile work art of Qajar era.

Despite the influence of the western art, the Qajar era art did not submit to it completely because it somehow kept a form of Iranian art. But in the meanwhile, experiment and dialogue with the western art became readily feasible. Therefore, the new form of themes did not cause the negligence of previous motifs although it had a prolonged presence. In the end, traditional motifs preserved their function particularly in the field of religious architecture until modern times. Now after a superficial glance at decorations of Qajar era, a case study of it in Golestan Palace is conducted:

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1. Makki Nezhad, Mahdi: "History of Iranian Art during the Islamic Era", Samt Publications, 1387 SAH, p.48
2. Ibid, p.58
Decorative motifs of Golestan Palace

The collection of decorations of Golestan Palace is generally as follows:

Flora motifs

From a distant past, Iranians were fond of plants so they have used many of such motifs in their artworks. In fact, these motifs have been formed based on ceremonial impressions and thoughts so that many of them became a symbol of their beliefs.

"In this period of time, surfaces of Qajar tile works serve as a painting canvas in which usage has been made of all kinds of natural stylized motifs. In these compositions instead of arabesque lines, usage has been made of wavy thick lines inspired from metal objects and European products. In fact, main movements of the motifs are like the motions of arabesques only in different forms. Of course, in rare cases original arabesque designs have also been used." 

Nevertheless these motifs manifest more profoundly the material and objective dimensions compared to previous classic motifs which were fully abstract. Usually in the composition of flora motifs, the main skeleton of the work are arabesque motifs which are stronger, thicker and firmer from a visual point of view. Here, Chinese-style (Cathay) flora scrolls are placed amongst arabesque motifs but during the Qajar rule, flowerpot motifs comprise the main composition with the centrality of naturalistic elements like various kinds of fruits, flowers, animals and birds.

Flora motifs have been used in all decorations including stone carving, stucco works, mirror works, tile works, and fret works, etc...because these motifs are able to fill any space due to the circular motions of leaves and branches. For this reason, during the classification of flora decorations of Golestan Palace complex, arabesque motifs that have an abstract role introduce a separate category from motifs that have been depicted in a realistic manner such as flowerpots and fruit containers.

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3 Ibid, p.52
Photo III-1. Partial view of the southern wall which has tile works in the form of separate arches. As seen in the picture, Iranian and western decorative elements have been merged producing an image painted on tile. Dimensions of each arch are 272 by 336 cm.

Photo III-2. Eastern walls, as seen in the photo, the yellow color plays a key role in decorations of Qajar era.

Photo III-3. Tile work decorations on columns standing between arches covered with pot flower motifs.
Photo III-4. The decorative arches the southern wall of the complex

From right to left:
As seen here, warm colors as well as a mixture of Iranian and western decorative motifs beside each other are one of the characteristics of decorations during the Qajar era

Photo III-5. Top right:
- Relief tiles with white flora abstract motifs in an azure background on the southern façade of Imaret-e Brelian, size: 25 × 25 cm
- Top center: plinth tile of Kakh-e Abyaz
- Top left a tile in the Anthropology Museum
Photo III-6. Floor tile of part of Kakh-e Abyaz

Photo III-7. A single decorative tile made to cover wall niches of Kakh-e Abyaz

Photo III-8. The polychrome tile on the floor of Talar-e Salam.
Every eight tiles make one pattern. As seen in the picture, the combination of Iranian and western art is readily observed. Dimensions of a full pattern are $94 \times 89$ cm
Photo III-9. Portal stucco of the doorway in the corridor of the Talar-e Ayeneh executed with white colored arabesque designs on a grayish blue base. Dimensions of the stucco frame are $1 \times 2.2 \text{ m}$.

Photo III-10. View of part of the eastern Gushvarah of Shams-ol Imareh with stucco works using only flora patterns.

Photo III-11. Stucco of the corridor parapet placed atop the plinth as a crown. Length of the plaster stucco is one meter and its height is 30 cm.
Photo III-12. Northern façade of the Kakh-e Abyaz with white colored stucco on a grayish blue base; Dimensions of the arch are $420 \times 425$ cm.

Photo III-13. Part of the eastern façade of Kakh-e Abyaz executed in dark grey color; Occasionally human and animal symbols have also been used in these stucco works
Photo III-14. A view of the entrance of the corridor of the Talar-e Ayineh in which decorations of brick work and stucco work have been combined. They are crème or buff colored. As observed here, rotational motions of Iranian arabesque have acquired an entirely different and independent character under the influence of the western art; itself worthy of being a separate topic for discussion and investigation.

Photo III-15. Interior decorations of the western Gushvareh of Imarat-e Badgir with unique stucco work which is white on a buff colored base.
Photo III-16. A plinth in the northern wall of Golestan Palace complex located opposite a building now used as Negar Khaneh (art gallery)

Photo III-17. A view of Tekyeh-gah of Takht-e Marmar carved on yellow stone with flora arabesque motifs.
Photo III-18. The outer plinth of Kakh-e Abyaz on its northern façade
Photo III-19. Plinth of Negar Khaneh on the northern wall
Photo III-20. The outer plinth of Kakh-e Abyaz in its northern façade

Photo III-21. The carved marble stones in the Ayvān of Imarat-e Badgir designed with arabesque motifs

Photo III-22. Stone carving with a rotary arabesque motif has been used as a skylight in Imarat-e Badgir as well as the Howz Khaneh of the lower floor. The stone arch has dimensions of 143 × 185 cm
Photo III-23. Mirror work on the ceiling of the entrance corridor of Talar-e Ayineh decorated in accordance with Iranian motifs

Photo III-24. Mirror work of the arch of the Sarsara (corridor) which has been relief using the mirror work technique
Photo III-25. Windows in the upper floor of Shams-ol Imareh which boasts a fretwork using mirror work technique as well as arabesque designs leading to Botte Jeqqe which is a traditional Iranian motif resembling a cypress tree bending in the wind.

Photo III-26. One of the decorative arches of the Ayyān of Imarat-e Badgir adorned with arabesque paintings but as seen here, usage of flower pot in the painting has shown an expression of the western art.
Photo III-27. Part of the plinth of the western Ayyān of Imarat-e Badgir painted with rotary lines and arabesque motifs

Photo III-28. Metal work in the corridor entrance of the Talar-e Ayineh with a design which is a mixture of Iranian motifs and western art
Photo III-29. Mosaic tile work (Mo'araq) on the entrance of Gushvareh of Imarat-e Badgir decorated with woods of various types and different colors.

Photo III-30. One of the arches of the second floor of the eastern wall in which painting on tiles has been used as decoration. As seen here, a flower pot and several birds have been depicted. Comparing these pictures with previous examples shows the effect of the Western art on Iranian art.
Photo III-31. Painting on tiles entirely showing pictures of fruits and proving the realistic vision of an Iranian artist

Photo III-32. Western façade of Shams-ol Imareh Building
Photo III-33. The tile work of the inner space of Khalvat-e Karim Khani above the grave stone. A flower bush with two birds sitting on it has been depicted in the picture

Photo III-34. Polychrome tiles on the floor of Shams-ol Imareh; in each tile a few flowers have been depicted with a realistic view
Photo III-35. A flowerpot on the southern façade of the new Imarat-e-Khabgah in the style of western art. Now the building serves as the temporary administrative place.

Photo III-36. Part of the Galuee of corridor in which flowers have been realistically used in stucco works.

Photo III-37. Stucco works of the corridor wall executed using flower pot designs.
Photo III-38. Plinth of Imarat-e Badgir in the main hall adorned with realistic paintings of flowers and birds

Photo III-39. Flower paintings located in the Galuee of the eastern Gushvareh of Imarat-e Badgir

Photo III-40. A flower pot depicted with a realistic view; The technique used in it is oil painting on plaster (gatch) located on the porch wall of the western Gushvareh of Imarat-e Badgir
Human Motifs

Since the Safavid era, human motifs have been used in most wall paintings; as an example mention can be made of painting frames in Chehel Sotun and Hasht Behesht palaces. As a matter of fact, human motifs were reintroduced in the Qajar period after centuries under the effect of the western art within the framework of stucco art. Among their themes, mention can be made of winged angels, human statues with animal bodies, semi naked figures and the like. These designs were transferred to portals, yards and the exterior facades of buildings in An unusual manner because they became generally exposed to the public; examples of them are seen in governmental buildings, palaces and aristocrats' households.4

One of the special aspects of Qajar tile works is human imaging which include: religious icons, portraits of kings and princes as well as ancient or legendary images of Iranian epics. The effect of paintings on Qajar tile works together with the prevalence of imaging on tiles shows a wide range of these kinds of motifs especially in non religious places5.

Religious and sacred images were mostly allocated to Hoseiniehs, Takayas and Saqqa Khanehs. These tiled figures are classified as Qahveh Khaneh (tea house) paintings. Some images are related to other religions like the picture of Jesus and his apostles in the entrance corridor of Golestan Palace6.

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5 Ibid, p.55
6 Ibid, p.56
Human images of Golestan Palace complex can be classified into three major groups based on the motifs type: in the first group are those portraits which include the collection of tiles showing kings’ faces in the corridor of the Talar-e Ayineh as well as wall paintings of Ayvān-e Takht-e Marmar. In the second group are narrations depicted on one or several tiles as well as paintings on a collection of several polychrome tiles; finally in the third group come images of winged angles and grotesque figures seen all over the complex.

A quick review of pictorial arts of Iran reveals that depicting faces of kings was a popular theme whether before or after the Islamic conquest. Presence of such images on huge boulders or mountain slopes as well as on objects such as vessels, clothes and coins could preserve them in the course of time. After the emergence of the technology of photography the number of these pictures increased. Anyhow, kings encouraged the creations of such works of art because of their interest in making their own names and memories perpetual in the history. Qajar kings in particular, Fat’h-Ali Shah and Naser ed-Din Shah who remained in power for a long time, placed many such orders to artists for reasons such as satisfying their majestic senses, becoming eternal, stabilizing their governance and throne, etc. As a matter of fact, they followed their ancestors in having artists make their images eternal on stones, tiles, canvases, etc. For example, many tiles in Golestan Palace complex show Naser ed-Din Shah in various positions such as standing with attendants clad in Termeh clothes or participating in hunting scenes.

Termeh is an expensive and hand woven fabric made from fine cashmere wool and silk decorated with stylized motifs.
In the entrance corridor of Golestan Palace, a countless number of patterned tiles with glazed bottoms have covered the plinth parts of the wall among which a few pictures belonging to kings of different dynasties are also seen. Additionally, beneath the Ayvān of Shams-ol Imareh, a long line of motifs belonging to musicians of the Qajar era is seen while playing western musical instruments. Also, in the eastern Gushvareh of Ayvan-e Takht-e Marmar, oil paintings of kings have been drawn.

Photo III-43. A tile on which a hunt scene has been depicted. It is placed at the rear of the corridor of the Talar-e Ayineh and has these dimensions: 34 × 46 cm

Photo III-44. Drawing the kings portrates from other dynasties on plinth tiles of the corridor; Dimensions of each Kashi-e Hasht par (octagonal tile) are 25 × 25 cm
Another group of human image decorations of *Qajar* era pertains to ancient and legendary pictures of Iran. The majority of these pictures are based on tales from *Shahnameh* or *Khamseh* of Nezami. Various subjects have been used in plinth tile works of the corridor of the *Talar-e Ayineh* such as tales about: *Leili and Majnun, Shirin and Farhad, Bahram-e Goor* in the hunting ground, *Yusef and Zoleikha, Sheikh Sanan* and the Christian maiden, *Bahram and Golandam*, battle of *Rostam and Esfandiar*, passing through the fire by *Siavash* as well
as the battle between *Rostam and Div-e Sepid* (the white demon). Of course some western tinges are also seen in these human images.

Photo III-48. Bahram-e Goor in the hunting ground with these dimensions: 33 × 33 cm
Photo III-49. Meeting of Sheikh San’an and the Christian maiden with these dimensions: 33 × 33 cm
Photo III-50. A scene from the legend of Shirin and Farhad with these dimensions: 33 × 33 cm

Photo III-51. A lavish party with these dimensions: 45 × 45 cm
Photo III-52. Meeting of Shirin and Farhad with these dimensions: 45 × 28 cm
Photo III-53. Bahram and Golandam, at the rear part of the corridor of the Talar-e Ayineh with these dimensions: 45 × 28 cm
Photo III-54. Flanking the entrance of the new Imarat-e Brelian, two images have been painted around the tiles. They are symbols of gate guardians with a height of 144 cm

Photo III-55. The battle between Rostam and Esfandiar; Frontal view of Shams-ol Imareh which is a narrative scene filled with human images. Dimensions of the oval frame are: 125 × 168 cm
Photo III-56. The battle between Esfandiar and Div-e Sepid on the façade of Shams-ol Imareh

Photo III-57. Stucco portraits on the façade of Kakh-e Abyaz

Photo III-58. Winged angels decorating one of the arches of the southern wall; These kinds of images have found their way into the outdoors since the Qajar rule
Photo III-59. The façade of Negar Khaneh on the lower floor of the Talar-e Salam depicting winged naked images

Photo III-60. A view from above the gravestone of Naser ed-Din Shah on which his image has been carved
Photo III-61. Small carved statuettes around Takht-e Marmar each having a height of 20 cm

Photo III-62. Painting on part of the wall of the eastern Gushvareh of Ayvān-e Takht-e Marmar at the center of which the portrait of Fat'h-Ali Shah has been depicted

Photo III-63. Wall painting on part of the Naqqash Khanéh Room in Ayvān-e Takht-e Marmar where the portrait of Fat'h-Ali Shah has been depicted
The artists of this era tried to create new images by mixing Iranian and European arts. For example, mention can be made of the picture of two women in *Khalvat-e Karim Khani* standing together with a dog beside them. Their hair style and their semi nude bodies demonstrate the effect of the western culture. But at the same time, the type of their clothes, the way the edge of their cuffs and collars has been sewn with ribbons, their joined eye brows as well as their round faces and rosy cheeks indicates their Iranian culture.
Fauna Motifs

"Animal motifs are among the most important and prevalent motifs in Iranian art used expansively in different fields of arts so that a significant place has been allocated to them in artworks. Talbot Rice says this about its importance: 'animal motif as an independent and separate element governing the entire composition only happened in Iran'.

The Qajar era opened a new chapter on animal motifs so that in this period of time usage was made of various naturalistic patterns such as lions, rams, horses, dragons, deer and birds such as peacocks, eagles, Simorq [a legendary bird in Iranian literature], sparrows, partridges and creatures with human bodies such as mermaids in combination with other decorations such as decorative ribbons, flora motifs as well as decorative fabrics on portals, capitals and other features of buildings. Moreover, ancient motifs like the lion and sun were put in use again.

Additionally, in some of these combinations the animal motifs gained an abstract form so that heads, busts and masks were mixed with leaf ivies and created grotesque and imaginative faces. Such animal motifs are rarely seen isolated because most of them have been used in collective scenes or in battles between the weak and the strong.

"The lion and sun motif was more prevalent in these kinds of tiles. As a matter of fact, it became the official emblem of Iran in the year 1280 LAH under Naser ed-Din Shah. Since then it found its place on the flag, portals of state offices and sometimes on coins as the formal sign of Iran. Various forms of the motif can be seen on wall paintings of Golestan Palace."

![Photo III-66. The lion and the sun which became the official emblem of Iran under Naser ed-Din Shah on the southern façade of Talar-e Salam with these dimensions: 110 × 110 cm](image)

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7 Makki Nezhad, Mahdi: "History of Iranian Art in the Islamic Period", architectural decorations, Tehran, Samt Publications, 1387 SAH, p.71
8 Ibid, p.58
Photo III-67. The lion and the sun on the façade of Shams-ol Imarch with these dimensions: 312 × 216 cm

Photo III-68. The arch triangle (Lachak) on the southern wall with these dimensions: 35 × 37 cm

Photo III-69. Battle between animals with different powers depicted on the western side of the interior of Khalvat-e Karim Khani with these dimensions: 45 × 58 cm
Photo III-70. A tile work measuring 110 × 110 cm depicting the scene of the battle between lion and dragon on the façade of Talar-e Salam

Photo III-71. The battle between the lion and the dragon on the eastern wall of Golestan Palace

Photo III-72. Fauna motifs – decorations of the eastern wall of Golestan Palace

Photo III-73. Decorations painted on tiles with fauna motifs on columns of the eastern wall
Photo III-74. A duck measuring 35× 45 cm on false arches of the eastern wall

Photo III-75. Fauna motifs on the eastern wall of Golestan Palace
Photo III-76. A parrot in cage with these dimensions: 20 × 38 cm

Photo III-77. A picture painted on a tile using the polychrome method on the eastern wall with these dimensions: 20 × 45 cm
Photo III-78. The southern façade of Kakh-e Brelian covered with tiles measuring 10 × 20 cm mostly decorated with fauna motifs

Photo III-79. Stucco of a roaring lion head on the façade of Kakh-e Abyaz
Photo III-80. Stucco of a bull head on the façade of Kakh-e Abyaz

Photo III-81. The carved statuette of a lion with a height of 65 cm on the pediment of Khalvat-e Karim Khani
Photo III-82. Leg of Takht-e Marmar in the form of two lions side by side
Measuring 34 × 56 × 100 cm
Photo III-83. The carved image of a lion measuring 42 × 45 cm on the step of Takht-e Marmar

Photo III-84. The carved image of a dragon measuring 35 × 50.5 cm on the step of Takht-e Marmar

Photo III-85. The entrance portal of Kakh-e Brelian in which the height of each lion image is 17 cm
Geometrical motifs

In Islamic art and architecture, geometry plays a key role so that Muslim artists have used their skills to turn geometrical shapes into complicated forms, which show their interest in making various symmetrical figures repeating themselves like the life. In these motifs, the order, unity and visual balance between the negative and positive spaces are seen. At different parts of Golestan Palace geometrical shapes have been used recurrently perhaps coming second only after flora motifs particularly in tile works, mirror works and fret works.
Photo III-87. Examples of arches measuring 360 × 183 cm on the upper floor of the southern wall of Golestan Palace 360 × 318 cm (Top)

Photo III-88. The southern wall decorated with geometrical shapes measuring 336 × 272 cm (Bellow)
Photo III-89. Façade of the southern wall measuring 336 × 272 cm

Photo III-90. Ceiling of the middle arch of Khalvat-e Karim Khani
Photo III-91. The southern façade of Talar-e Salam
Photo III-92. The western façade of Kakh-e Abyaz
measuring 225 ×109 cm

Photo III-93. The entrance façade of Negar Khaneh on the lower floor of Talar-e Salam

Photo III-94. The northern wall of Golestan Palace
Photo III-95. Mirror works, each frame measures 44 × 44 cm

Photo III-96. Examples of mirror works on the corridor passageway of the Talar-e Ayineh, Dimensions of each hexagon are 43 × 43 cm

Photo III-97. Each roundel (Shamseh) measures 30 × 30 cm
Photo III-98. Each Hasht par star measures $42 \times 42$ cm

Photo III-99. Part of the wall of the eastern vestibule of Ayvān-e Takht-e Marmar painted with geometrical motifs; Dimensions of each star are $25 \times 25$ cm
Photo III-100. The Orsi window of the eastern vestibule of Shams-ol Imareh which boasts fretworks of geometrical motifs measuring approximately 300 × 400 cm.
Motifs of landscape

Perspective usage is the same as reproduction of natural scenes and vistas in which occasionally animals or human beings are present. During the history of traditional painting of Iran, despite the appreciation of landscape by Iranian artists, generally it was never followed to the degree of becoming an independent branch of painting. For the Iranian artist, nature has been accepted as the background for painting.

In some parts of Golestan Palace such as the eastern Gushvareh of Ayvān-e Takht-e Marmar such usage of perspective are present. In this room among oil paintings of kings' portraits, pictures of western landscapes are also seen. Also in tiles of Khalvat-e Karim Khani, usage has been made of western symbols in a cycloid frame. Additionally, images of western landscapes are seen in floor tiles of Shams-ol Imareh as well as inner Gushvarehs of Imarat-e Badgir. On tiles of the hallway in addition to images from western landscapes, pictures of buildings constructed at the time have also been depicted.
Photo III-102. Different scenes painted on eastern wall of the Golestan garden

Photo III-103. View of Chehel Sotun palace painted on octagon tile, 36×36 cm
Photo III-104. View of a palace painted on octagon tile in Sarsara of Talar-e Salam

Photo III-105. Octagon tile in Sarsara of Talar-e Salam, different views are painted on these tiles
Photo III-106. View of Damavand Mountain painted on octagon tile in Sarsara of Talar-e Salam, 25×25 cm
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Photo III-119. Floor tile in Shams-ol Imareh

Photo III-120. Painted tiles in Imarat-e Berlian

Photo III-121. Western features painted on tiles in Shams-ol Imareh walls
Photo III-122. Wall painting in eastern Gushvareh room of Imarat-e badgir

Photo III-123. Painting on ceiling in eastern and western Gushvareh room of Imarat-e badgir

Photo III-124. Oil Painting on wall in hall of Imarat-e badgir
Inscriptions
Usage of inscriptions in Golestan Palace decorations has been made only in rare cases and most of those used date back to the time of Fat'h-Ali Shah containing poems in his praise. Among inscriptions available are those in the Gushvareh on the right side of Ayvān-e Takht-e Marmar. This is an elegy in praise of Fat'h-Ali Shah in gold-colored stucco on a blue background all around the room.

Also mention can be made of inscriptions carved on Takht-e Marmar and the Fat'h -Ali Shahi throne in Khalvat-e Karim Khani. Among other existing inscriptions is the one placed all around the Talar-e Ayineh beneath the Galvee of the stalactite (Muqarnas) mirror work of the ceiling. The inscription is in Nast'aliq script describing the hall.

Photo III-125. An example of the inscription praising Fat'h-Ali Shah of Qajar in Naqqash Khaneh Room

Photo III-126. Naqqash Khaneh Room in which a stucco inscription is observed all around the room
Photo III-127. Inscription measuring 83 × 30 cm at the rear of Takht-e Marmar

Photo III-128. Part of the inscription measuring 17 × 45 cm on the Fat'h-Ali Shahi throne

Photo III-129. Part of the inscription measuring 17 × 96 cm on the Fat'h-Ali Shahi throne

Photo III-130. Part of an inscription measuring 10 × 52 cm carved on the gravestone of Naser ed-Din Shah
Photo III-131. Part of an inscription measuring 10 × 30 cm carved on Takht-e Marmar

Photo III-132. Portal of the Imarat-e Brelian on which a polychrome tile measuring 48 × 55 cm is seen containing this Qur'an verse: "إنا فانحنك فنحنا مبينا"
Decorations of Golestan Palace complex belong to various episodes of the last two hundred years of Iranian history until now. In this complex, decorations in the artistic style of Safavid and Zand dynasties can be observed alongside ornamentations with realistic designs used by Iranian artists sent abroad for education during the Qajar rule. The changed motifs used during artistic ages under Zand and Qajar dynasties have now been turned into motifs with different concepts and appearances after the passage of two hundred years. They can still serve as a good resource of new creations and innovations and an excellent and huge asset for contemporary artworks of Iran. In fact, Golestan Palace complex is a rich source of decorative motifs which have been extracted and utilized for years on end. They also act as a source of inspiration and assistance for many designers in various artistic fields such as graphics, handicrafts, stage designing, etc.
Appendix: Cultural objects
Appendix IV: Cultural objects

Attachment Forms are the kind of forms used for identifying, classifying and conserving museum objects of Golestan Palace. Here, a few samples of two kinds of forms about classification of objects have been presented in Farsi language. They include a general as well as a specialized ID of cultural and historical objects held in Golestan Palace.

In general forms, outward characteristics and specifications of each item are recorded including its name, holding place, dimensions, substance, age, rate of damage, state of care and its picture. If required, extra explanations will also be added in the form by an expert.

In specialized forms, technical details of the objects are provided including their methodology, pathology, circumstances of keeping, tests needed as well as required restoration and conservation activities.

Completion of the forms not only results in the recording and identifying of objects but also helps relevant experts in their restoration and conservation activities.

Finally, photos showing objects both before and after restoration are added to these forms.
## شناسایی مومیایی و مشوق اموال فرهنگی - کاخ گلستان

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<td>4</td>
<td>محل کشف</td>
</tr>
</tbody>
</table>

## تاریخ شناختی

<table>
<thead>
<tr>
<th>تاریخ</th>
<th>شناسه</th>
<th>ماه</th>
<th>روز</th>
</tr>
</thead>
<tbody>
<tr>
<td>1004</td>
<td>540</td>
<td>3</td>
<td>25</td>
</tr>
</tbody>
</table>

## توضیحات

- مومیایی به صورت طبیعی گرفته شده و در کاخ گلستان کشف شده است.
- ماه تولید 3/12/00

## اطلاعات مالی

<table>
<thead>
<tr>
<th>نام و نام خانوادگی</th>
<th>تاریخ تولد</th>
</tr>
</thead>
<tbody>
<tr>
<td>جان اسماعیلی</td>
<td>13/08/00</td>
</tr>
</tbody>
</table>

## علائم بیماری

- مومیایی
- شرجی

## سیستم ریاضی

<table>
<thead>
<tr>
<th>روش</th>
<th>توضیحات</th>
</tr>
</thead>
<tbody>
<tr>
<td>PH</td>
<td>بایگانی</td>
</tr>
<tr>
<td>KIF</td>
<td>مقياس</td>
</tr>
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</table>

## دستگاه‌های تشخیصی

- سنسور
- میکروسکوپ

## نتایج تولید

<table>
<thead>
<tr>
<th>میزان</th>
<th>توضیحات</th>
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<tbody>
<tr>
<td>PH 50</td>
<td>بایگانی</td>
</tr>
<tr>
<td>KIF 80</td>
<td>مقياس</td>
</tr>
</tbody>
</table>

## نکات نهایی

- مومیایی گرفته شده در کاخ گلستان
- ماه تولید 3/12/00

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Golestan Palace
Appendix IV

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438
# تشریح محلات حفاظتی و مرمت اموال فرهنگی - انواع

## طرح ساماندهی اموال تاریخی فرهنگی کاخ گلستان

<table>
<thead>
<tr>
<th>محور</th>
<th>توضیحات</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>محور اصلی: نام و مکان مکانیک قرار گرفتن اموال مورد نیاز</td>
</tr>
<tr>
<td>2.</td>
<td>فهرست اموال مورد نیاز</td>
</tr>
<tr>
<td>3.</td>
<td>تحویل اموال به مقامات مسئول</td>
</tr>
<tr>
<td>4.</td>
<td>برنامه‌ریزی و اجرای امور مربوط به مرمت</td>
</tr>
<tr>
<td>5.</td>
<td>فهرست اموال مورد نیاز</td>
</tr>
<tr>
<td>6.</td>
<td>تحویل اموال به مقامات مسئول</td>
</tr>
</tbody>
</table>

## نشانه‌ها عمومی حفاظتی و مرمت اموال فرهنگی و کلاسیک

<table>
<thead>
<tr>
<th>کلاس</th>
<th>توصیف</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>مکان مکانیکی قرار گرفتن اموال مورد نیاز</td>
</tr>
<tr>
<td>2.</td>
<td>فهرست اموال مورد نیاز</td>
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</tr>
<tr>
<td>6.</td>
<td>تحویل اموال به مقامات مسئول</td>
</tr>
</tbody>
</table>

## انواع اموال مورد نیاز

<table>
<thead>
<tr>
<th>کلاس</th>
<th>توصیف</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
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</tr>
<tr>
<td>6.</td>
<td>تحویل اموال به مقامات مسئول</td>
</tr>
</tbody>
</table>

### تاریخ تکلیف

<table>
<thead>
<tr>
<th>تاریخ</th>
<th>توضیحات</th>
</tr>
</thead>
<tbody>
<tr>
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</tr>
<tr>
<td>6.</td>
<td>تحویل اموال به مقامات مسئول</td>
</tr>
</tbody>
</table>
| ماده تاریخی هدف | گروه اول | گروه دوم | گروه سوم | گروه چهارم | گروه پنجم | گروه ششم | گروه هفتم | گروه هشتام | گروه نهم | گروه صدام | گروه صدای | گروه صدوم | گروه صدای |...
|-----------------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|...
| تاریخ مسیرک | مصادف | مصادف | مصادف | مصادف | مصادف | مصادف | مصادف | مصادف | مصادف | مصادف | مصادف | مصادف |...
| تاریخ تاریخی | مصادف | مصادف | مصادف | مصادف | مصادف | مصادف | مصادف | مصادف | مصادف | مصادف | مصادف | مصادف |...
| تاریخ نهایی | مصادف | مصادف | مصادف | مصادف | مصادف | مصادف | مصادف | مصادف | مصادف | مصادف | مصادف | مصادف |...

**توضیحات:**

- ماده تاریخی هدف: محتوای مربوط به تاریخ و مکانیک تاریخی مربوط به هدف.
- گروه اول تا گروه صدام: تقسیمات جغرافیایی.
- تاریخ مسیرک: مدت زمانی مربوط به تاریخ.
- تاریخ تاریخی: موعدی که نشان می‌دهد مدت زمانی چند است.
- تاریخ نهایی: مدت زمانی مورد بهره‌برداری.

**نتایج:**

- نتایج حاکی از تصمیمات انجام شده.
- نتایج شامل تعدادی از توجهات و انتباشت‌هایی است که بر اساس نظرات و تجربیات افراد مورد ارزیابی قرار گرفته است.
- نتایج شامل انتخاباتی است که بر اساس نظرات و تجربیات افراد مورد ارزیابی قرار گرفته است.

**مقدمه:**

- مقدمه شامل سوالات و مواردی است که بر اساس نظرات و تجربیات افراد مورد ارزیابی قرار گرفته است.
- مقدمه شامل انتخاباتی است که بر اساس نظرات و تجربیات افراد مورد ارزیابی قرار گرفته است.
- مقدمه شامل انتخاباتی است که بر اساس نظرات و تجربیات افراد مورد ارزیابی قرار گرفته است.

**درخواست:**

- درخواست شامل سوالات و مواردی است که بر اساس نظرات و تجربیات افراد مورد ارزیابی قرار گرفته است.
- درخواست شامل انتخاباتی است که بر اساس نظرات و تجربیات افراد مورد ارزیابی قرار گرفته است.
- درخواست شامل انتخاباتی است که بر اساس نظرات و تجربیات افراد مورد ارزیابی قرار گرفته است.
<table>
<thead>
<tr>
<th>Image</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Darya-ye-Noor Diamond" /></td>
<td>-Darya-ye-Noor Diamond (See of Light) -Jewelry Museum of the Iranian Central Bank</td>
</tr>
<tr>
<td><img src="image2" alt="Takht-e Tavus (Peacock Throne)" /></td>
<td>-Takht-e Tavus (Peacock Throne) -Jewelry Museum of the Iranian Central Bank</td>
</tr>
<tr>
<td><img src="image3" alt="Takht-e Naderia (Naderi throne)" /></td>
<td>-Takht-e Naderia (Naderi throne) -Jewelry Museum of the Iranian Central Bank</td>
</tr>
<tr>
<td><img src="image4" alt="Taj-e Kiani (Kiani Crown)" /></td>
<td>-Taj-e Kiani (Kiani Crown) -Jewelry Museum of the Iranian Central Bank</td>
</tr>
<tr>
<td><img src="image5" alt="Taj-e Mohammad Shah-e Qajar (Mohammad Shah Crown)" /></td>
<td>-Taj-e Mohammad Shah-e Qajar (Mohammad Shah Crown) -Mouze-ye Makhous / Golestan Palace -Number of property: 4855</td>
</tr>
<tr>
<td><img src="image6" alt="Globe (Jahan nama)" /></td>
<td>-Globe (Jahan nama) -Jewelry Museum of the Iranian Central Bank</td>
</tr>
<tr>
<td><img src="image7" alt="Dish – Cover" /></td>
<td>-Dish – Cover -Jewelry Museum of the Iranian Central Bank</td>
</tr>
<tr>
<td><img src="image8" alt="Stud Piles" /></td>
<td>-Stud Piles -Jewelry Museum of the Iranian Central Bank</td>
</tr>
<tr>
<td><img src="image9" alt="Necklace with a medal (Gold &amp; Enamel)" /></td>
<td>-Necklace with a medal (Gold &amp; Enamel) -Treasure / Golestan Palace -Number of property: 5734</td>
</tr>
<tr>
<td>Number of property: 5678</td>
<td>Number of property: 5710</td>
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<tr>
<td>-------------------------</td>
<td>-------------------------</td>
</tr>
<tr>
<td>Treasure / Golestan Palace</td>
<td>Number of property: 5678</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Number of property: 5630</th>
<th>Number of property: 5629</th>
</tr>
</thead>
<tbody>
<tr>
<td>Medal (Gold &amp; Silver &amp; Enamel)</td>
<td>Medal (Gold &amp; Silver &amp; Enamel)</td>
</tr>
<tr>
<td>Treasure / Golestan Palace</td>
<td>Made in: Turkey (Ottoman)</td>
</tr>
<tr>
<td>Number of property: 5630</td>
<td>Made in: Amsterdam, The Netherlands</td>
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</table>

<table>
<thead>
<tr>
<th>Number of property: 5685</th>
<th>Number of property: 5686</th>
<th>Number of property: 5629</th>
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</thead>
<tbody>
<tr>
<td>Medal (Gold &amp; Enamel)</td>
<td>Medal (Gold &amp; Silver &amp; Enamel)</td>
<td>Medal (Gold &amp; Silver &amp; Enamel)</td>
</tr>
<tr>
<td>Treasure / Golestan Palace</td>
<td>Made in: Turkey (Ottoman)</td>
<td>Made in: Turkey (Ottoman)</td>
</tr>
<tr>
<td>Number of property: 5685</td>
<td>Treasure / Golestan Palace</td>
<td>Treasure / Golestan Palace</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Number of property: 5685</th>
<th>Number of property: 5686</th>
</tr>
</thead>
<tbody>
<tr>
<td>Decorative Jewelry</td>
<td>Decorative Jewelry</td>
</tr>
<tr>
<td>Jewelry Museum of the Iranian Central Bank</td>
<td>Jewelry Museum of the Iranian Central Bank</td>
</tr>
<tr>
<td>Number of property: 5685</td>
<td>Number of property: 5686</td>
</tr>
<tr>
<td>Image</td>
<td>Description</td>
</tr>
<tr>
<td>-------</td>
<td>-------------</td>
</tr>
</tbody>
</table>
| ![Shell Sculpure](image1) | Shell Sculpure  
Mouze-ye Makhsous / Golestan Palace  
Number of property: 4438 |
| ![Painting on shell](image2) | Painting on shell  
Mouze-ye Makhsous / Golestan Palace  
Number of property: 4390 |
| ![Photo printing on shell](image3) | Photo printing on shell  
Mouze-ye Makhsous / Golestan Palace  
Number of property: - |
| ![Album with flowers (Ivory)](image4) | Album with flowers (Ivory)  
Mouze-ye Makhsous / Golestan Palace  
Number of property: 4438 |
| ![Decorative (Lily flower-Ivory)](image5) | Decorative (Lily flower-Ivory)  
Mouze-ye Makhsous / Golestan Palace  
Number of property: 4442 |
| ![Decorative (Two birds-Ivory)](image6) | Decorative (Two birds-Ivory)  
Mouze-ye Makhsous / Golestan Palace  
Number of property: 4390 |
| ![Cup (Ivory)](image7) | Cup (Ivory)  
Mouze-ye Makhsous / Golestan Palace  
Number of property: 4318 |
| ![Gandhi statue (Ivory)](image8) | Gandhi statue (Ivory)  
Treasure / Golestan Palace  
Number of property: 3091 |
| ![Mug (Ivory)](image9) | Mug (Ivory)  
Mouze-ye Makhsous / Golestan Palace  
Number of property: 4371 |
<table>
<thead>
<tr>
<th>Number of property</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>8096</td>
<td>Drawing: Qajar Prince by Mirza Baba, oil on Canvas, 1803, Negar Khaneh / Golestan Palace</td>
</tr>
<tr>
<td>7767</td>
<td>Drawing: Qajar Prince by Mirza Baba, oil on Canvas, 1803, Negar Khaneh / Golestan Palace</td>
</tr>
<tr>
<td>8680</td>
<td>Drawing: Fat'h-Ali Shah-e Qajar by Mehr Ali, Vitral, 1803, Negar Khaneh / Golestan Palace</td>
</tr>
<tr>
<td>8090</td>
<td>Drawing: Celebration of the thirtieth anniversary of Naser ed-Din Shah's reign by Van Dyke, Watercolor, Landon, Howz Khaneh / Golestan Palace</td>
</tr>
<tr>
<td>8602</td>
<td>Drawing: Shah Ismail hunting ground by Mohammad Baqer, oil on Canvas, Zandieh, Negar Khaneh / Golestan Palace</td>
</tr>
<tr>
<td>8634</td>
<td>Drawing: Imarat-e Khoruji by Mahmud khan-e Malek ol shoara (Saba), Watercolor, 1280AH, Negar Khaneh / Golestan Palace</td>
</tr>
<tr>
<td>7769</td>
<td>Drawing: Ornate Dawla Niello by Mirz Ali Akbar Khan, 1895, Negar Khaneh / Golestan Palace</td>
</tr>
<tr>
<td>8633</td>
<td>Drawing: Haji Reza Playing Backgammon by Ostad Mehdi (Mosavar-ol Molk), oil on canvas, 1894LM, Negar Khaneh / Golestan Palace</td>
</tr>
<tr>
<td>8096</td>
<td>Drawing: Naser ed-Din Shah by Mirz Ali Akbar Khan, ornate Dawla Niello, 1895, Negar Khaneh / Golestan Palace</td>
</tr>
<tr>
<td>8633</td>
<td>Drawing: Celebration of the thirtieth anniversary of Naser ed-Din Shah's reign by Mahmud khan-e Malek ol shoara (Saba), 1295AH, Negar Khaneh / Golestan Palace</td>
</tr>
<tr>
<td>1600</td>
<td>Drawing: Imarat-e Khoruji by Mahmud khan-e Malek ol shoara (Saba) Watercolor, 1280AH, Negar Khaneh / Golestan Palace</td>
</tr>
<tr>
<td>Drawing: Imarat-e Shahrestanak</td>
<td></td>
</tr>
<tr>
<td>--------------------------------</td>
<td></td>
</tr>
<tr>
<td>By: Masoud Ghaffari, oil on canvas, 1881LM</td>
<td></td>
</tr>
<tr>
<td>Negar Khanegh / Golestan Palace</td>
<td></td>
</tr>
<tr>
<td>Number of property: 8163</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Drawing: Naser ed-Din Shah</th>
</tr>
</thead>
<tbody>
<tr>
<td>By: E.J. Turner, oil on canvas</td>
</tr>
<tr>
<td>Howz Khanegh / Golestan Palace</td>
</tr>
<tr>
<td>Number of property: 8172</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Drawing : Hakim Bashi, Paints and oils</th>
</tr>
</thead>
<tbody>
<tr>
<td>By: Hussein Sheikh</td>
</tr>
<tr>
<td>Kakh-e Abyaz (Anthropology Museum) / Golestan palace</td>
</tr>
<tr>
<td>Number of property: 1267</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Drawing: Still life</th>
</tr>
</thead>
<tbody>
<tr>
<td>By: G. Meisl, oil painting on canvas</td>
</tr>
<tr>
<td>Storage / Golestan palace</td>
</tr>
<tr>
<td>Number of property: 7908</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Drawing : Still life</th>
</tr>
</thead>
<tbody>
<tr>
<td>By: G. Meisl, oil painting on canvas</td>
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<td>Storage / Golestan palace</td>
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<td>Number of property: 7908</td>
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<table>
<thead>
<tr>
<th>Drawing: Dooshan Tappeh</th>
</tr>
</thead>
<tbody>
<tr>
<td>By: Yahya Khan, 1891LM</td>
</tr>
<tr>
<td>Negar Khanegh / Golestan Palace</td>
</tr>
<tr>
<td>Number of property: 7935</td>
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</table>

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<tr>
<th>Drawing: Dooshan Tappeh</th>
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<tbody>
<tr>
<td>By: Yahya Khan, 1891LM</td>
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<td>Negar Khanegh / Golestan Palace</td>
</tr>
<tr>
<td>Number of property: 7935</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Drawing: Shemiran mountain landscape</th>
</tr>
</thead>
<tbody>
<tr>
<td>By: Mahmud Khan-e Malek al Shoara (Saba), Watercolor, 1866LM</td>
</tr>
<tr>
<td>Negar Khanegh / Golestan palace</td>
</tr>
<tr>
<td>Number of property: 8675</td>
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</table>

<table>
<thead>
<tr>
<th>Drawing: Shemiran mountain landscape</th>
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</thead>
<tbody>
<tr>
<td>By: Mahmud Khan-e Malek al Shoara (Saba), Watercolor, 1866LM</td>
</tr>
<tr>
<td>Negar Khanegh / Golestan palace</td>
</tr>
<tr>
<td>Number of property: 8675</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Drawing: Wise and patient</th>
</tr>
</thead>
<tbody>
<tr>
<td>By: Sani ol-Molk, Watercolor and Gouache, 1860LM</td>
</tr>
<tr>
<td>Negar Khanegh / Golestan Palace</td>
</tr>
<tr>
<td>Number of property: 8687</td>
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</tbody>
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<thead>
<tr>
<th>Drawing: Wise and patient</th>
</tr>
</thead>
<tbody>
<tr>
<td>By: Sani ol-Molk, Watercolor and Gouache, 1860LM</td>
</tr>
<tr>
<td>Negar Khanegh / Golestan Palace</td>
</tr>
<tr>
<td>Number of property: 8687</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Drawing: Saqa Paints and oils</th>
</tr>
</thead>
<tbody>
<tr>
<td>By: Hussein Sheikh</td>
</tr>
<tr>
<td>Kakh-e Abyaz (Anthropology Museum) / Golestan palace</td>
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<tr>
<td>Number of property: 1269</td>
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</tbody>
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<th>Drawing: Saqa Paints and oils</th>
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<tbody>
<tr>
<td>By: Hussein Sheikh</td>
</tr>
<tr>
<td>Kakh-e Abyaz (Anthropology Museum) / Golestan palace</td>
</tr>
<tr>
<td>Number of property: 1269</td>
</tr>
<tr>
<td>Drawing: Talar-e Ayineh (Mirror Hall)</td>
</tr>
<tr>
<td>--------------------------------------</td>
</tr>
<tr>
<td>By: Kamal ol-Molk, oil on canvas</td>
</tr>
<tr>
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Needlework: Fat'ḥ-Ali Shah
- By Aqa bozorg Esfehani 1851LM
- Kakh-e Abyaz (Anthropology Museum) / Golestan palace
- Number of property: 1254

Needlework: Fat'ḥ-Ali Shah
- By Aqa bozorg Esfehani 1851LM
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Gvbln, Venus coronation
- Talar-e Aaj / Golestan Palace
- Number of property: 144

Gvbln, Foun coronation
- Talar-e Aaj / Golestan Palace
- Number of property: 145

Horse saddle cover (Carbuncled & Pearl embroidery)
- Treasure / Golestan Palace
- Number of property: 6942

Qurān Cover (Carbuncled & Pearl embroidery)
- Treasure / Golestan Palace
- Number of property: 6944
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<td>68</td>
<td>- Carpet, Mashhad carpet, Lachak-toranj-e, Afshan [overall floral pattern], Turkish knot, Double waft, Qajar. Golestan Palace.</td>
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- Shahname Rashida
- Manuscripts library / Golestan Palace
- Number of property:

- Moraqqa, Handwriting, Nail
  - By: Fakhrrejahan kanom
  - Manuscripts library / Golestan Palace
  - Number of property: 1668

- Omm-e salameh
- Manuscripts library / Golestan Palace
- Number of property: 1668

- Moraqqa
- Manuscripts library / Golestan Palace
- Number of property: 15633
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<td>Howz Khaneh / Golestan Palace</td>
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<td>By J.B. Germain, Bronze</td>
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<td>Silver, 19th century</td>
<td>Treasure / Golestan Palace</td>
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  - Sarsara/ Kakh-e Asli / Golestan Palace
  - Number of property: 1462

- Ceramic Vase
  - Talar-e Salam / Golestan Palace
  - Number of property: -

- Chinese vase and metal
  - Talar-e Salam / Golestan Palace
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- Cup of China
  - Talar-e Salam / Golestan Palace
  - Number of property: -

- Chinese vase
  - Talar-e Salam / Golestan Palace
  - Number of property: -

- Chinese vase
  - Talar-e Salam / Golestan Palace
  - Number of property: -

- Cup of China
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- Porcelain container
  - Treasure / Golestan Palace
  - Number of property: -

- Decorative Cup, Porcelain Made in France
  - Mouze-ye Makhsoos / Golestan Palace
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Appendix: Plant identifications
Appendix V: Plan Identification

Golestan Palace Trees Documentation

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- About Golestan Palace
- Plants and their role in the Persian Garden
- The dominant plant species in the Golestan Garden
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    - Reproduction and propagation of oriental plane
    - Pests and diseases of oriental plane
  - Different kinds of Cypress
    - The genus *Cupressus*
    - The genus Thuja
    - Reproduction and propagation of cypress
    - Pests and diseases of cypress
  - Pine Tree (*Pinus eldarica*)
    - Reproduction and propagation of pine
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  - Olive Tree (*Olea europaea*)
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- Preparation of the general template for the identification of trees
  - Designing and implementation of the identification template
  - Recording the information in the identification forms and templates
- Collecting information of trees for recording in the ID form
  - Preparation of the plant coverage plan of Golestan Garden
  - Coding the plots and trees
  - Preparation of the geographic plan of the tree and measuring the dimensions of the plots
  - Measuring system the trees plots
  - Measuring the diameter of the trees
  - Evaluating the age of the trees
  - Measuring the height of the trees
  - Photographing the trees
  - Preparation of the outline of general plan and diagram of the trees
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Section three: Databank of Golestan Garden trees (Some of the Idification)
Section one

Introduction

Golestan Palace with its old trees and buildings is symbolizes the original culture of Iran among its other precious heritages.

Hence and taking into the consideration the importance of the plants in Persian Gardens, preparation of a scientific identification and codes for each of the trees that indicate the age, height, diameter, distance between each two trees, quantity of each species, their appearance and visual characteristics and or any noticeable deficiency is inevitable. This information will be used in future plantation and vegetation programming, maintenance and management of the Garden and some of the information will be displayed for public use.

This project is not only important in obtaining and gathering the biometric, ecological and physical data on all species and plants but it could also provide the necessary information and advice on how to maintain and preserve the plants appropriately. In order to understand each and every single tree and plant and providing a detailed program for the future maintenance and management of the Garden, some of this data is illustrated (pictures and schematic drawing) and graphically presented. The aim of the project of collecting, organizing and processing the data and information of the dominant plants and trees (Oriental plane, Cypress, Pine and Olive trees) in Golestan garden is to produce single identification not only to introduce each plant but also to produce a smaller scaled and a more detailed administrative plan for each single tree in the garden.

Plants and their role in the Persian Garden

Plants have an important role in the Persian Garden. The methods and forms of how a plant should be planted in the garden are referred to in many references. Mohammad Yousuf Noori’s Mafatih-ol razaq (13th century AH), Qasim Abunasar Heravi’s Ershad-ol zeraeh (10th century AH) and Navidi Shirazi’s Rozat-ol sefatare few among those references that pointed out the different styles of horticulture and flower gardening in Safavid era. Consequently after the water, which is the primary role element in the formation and organization the Persian Garden, trees and plants are considered as the second most important element.

Preserving the natural form of trees, shrubs, foliage and other garden plants is the most important aspect and criteria of Gardening in Iran. Despite the European gardeners, Persian gardeners never try to form, tame and docile the wild and natural shapes and forms of trees and foliage into straight lines and geometric forms and volumes, and they do not try to force and prevail artificial order to soft and nice curves and bends of branches of plants and trees.
In Persian garden the main aims of planting trees and plants are to produce shadow, harvesting different types of fruits and ornamentation. Generally the majority part of the garden is consisted of shady trees as well as fruit trees, where decorative flowers and ornamental plants have the less significant presence in shaping the gardens. In Persian garden, plants can be categorized into three different groups, including trees, shrubs and ornamental (seasonal) flowers.

- To produce and cast shadow, shady trees like willow, Oriental plane, elm tree and other similar trees are used and planted.

And in order to provide a more dense and strong shadow, the routs and paths are designed to be narrow, this way the shadow of the trees on both sides of the paths can fall on the whole surface of the roads and paths. Apart from the main axis, the rest of the plantations in the garden consist of several plots of fruit trees which are planted on a regular basis. Cypress, Oriental plane and Poplar trees were more popular amongst Iranians. Poplar trees grow rapidly and are used in buildings and construction industry. But Cypress has always been adored by Iranian for its proportion, loftiness and everlasting beauty. Great poets have composed a lot of poems about its beauty and its excellences and symbolized its beauty. In Persian gardens fruit trees are planted with a large variety and high quality, among which apricots, cherries, pears, apples, quinces, peaches, figs, oranges, lime, sweet lemon, berry, pomegranate, different type and variety of grape can be mentioned.

- Shrubs in Persian Gardens include different species of Roses and Jasmine.

- The ornamental (seasonal) flowers are mostly planted in front gardens of the building or at the entrances and or across the main axis that leads to the buildings.

**The dominant plant species in the Golestan Garden**

There are more than 650 plant species in Golestan garden including Oriental plane, different species and variety of Cypress, Pine, Olive tree, Lilac, Chinese parasol tree, different species and varieties of Berry, Magnolia, Fig tree, Maple and … . More than 400 of these trees are members of 4 families and species of Oriental plane, different species and variety of Cypress, Pine and Olive. The Dominant species in Golestan garden is Oriental plane with more than 180 trees planted that could be considered as the marker and organizer of the Garden’s vegetation order and organization. The botanical characteristics and specifications of these four are as follows:
Oriental Plane (*Platanus orientalis*)

This deciduous tree is a large tree and may reach up to 50m in height and 3m in diameter and even more in some cases. A common characteristic is flaking bark that peels away in sections or sheets. The leaves have a palmate outline and may reach to 25cm in diameter.

*Photo V-1. Sample of *Platanus orientalis* in Golestan palace*

**Reproduction and propagation of oriental plane:**

*Platanus orientalis* is cultivated (propagated) in three ways:

1. Cultivation through seed (seed propagation): Plane tree is planted using the seeds outside the greenhouse environment at the beginning of the spring. The primary strength of the seed is very low; hence it should be immediately planted after propagating the seed from the tree in a light soil and replaced after one year.

2. Stem cutting (sapling): in order to have a nicely formed sapling, we must cut the stem of a young tree or use the young offshoots as a sapling, for this sapling will have great rooting potentials.

3. Layering method: one of the methods of propagating the *Platanus orientalis* is by layering the young stems which can be done in spring and summer.

**Pests and diseases of oriental plane:**

The main pests of plane tree are **treehopper, white grub, flatheaded woodborer** and leaf miner.

**Chlorosis** is one of the most important physiological diseases of the plane tree which is first initiated from twigs and new leaves and causes greenness of the veins and yellowness of parenchyma. Amongst different reasons that cause iron deficiency and hence Chlorosis in
plants, alkalinity of the soil, excess of the lime, lack of organic matter and vegetable mold and insufficient and improper ventilation of the root and soil can be mentioned. Moreover concentration of bicarbonate ions in irrigation water can cause reduction of availability and absorbency of iron in soil and therefore inactivity of the plant.

Cypress
There are two geneses of Cupressus and Thuja in Golestan garden where different Species of them will be introduced as follows:

1-The genus Cupressus
There are 12 species of Cupressus all around the world but only one variety exists in Iran. Cupressus is mainly located in warm and moderated weather conditioned regions. The leaves are scale-like and dark green in shape and are have essence. The cone shaped fruits are around 4 cm in height.
From different species of Cupressus which exist in Iran, Cupressus sempervirens which is native to Iran and Cupressus arizonica which has been imported are among different species of Cupressus which exist in Iran.

Cupressus sempervirens species
This type is native to Iran. On the morphology and geographical distribution basis we can classify this species more specifically in to 3 varieties.

- Cupressus sempervirens var. cereiformis:
  Its Persian common name is Sarv-e Naz. This tree is one of the most beautiful and well known cypress trees of Iran. Most of the cypress trees in famous gardens of Shiraz are of this species. In comparison to the two other varieties, the color of the leaves in this variety is lighter which light green in color is. The bud tip is sharp and due to the dense foliage and orderly and organized growth of them, the tree can grow up to 25 to 30 m like a pruned tree.
-Cupressus sempervirens var. fastigiata:
Known as Sarv-e Shiraz or Sarv-e Kashi in Persian, grows well in Shiraz and Kashan. The cypresses cultivated in Fin Garden in Kashan are of this variety. In comparison to preceding verity, the leaves and foliage in this verity is darker in color and the foliage growth is much more irregular than the other varieties. As a result it has a larger and denser shade than Cupressus sempervirens var. cereiformis (Sarv-e Naz)
- *Cupressus sempervirens var. horizontalis*

This variety mostly grows and is cultivated in northern part of Iran (Roodbar, Deylaman, Manjil …) but it could also be found in Shiraz too. Perpendicularity of the secondary branches to the main branches is one of the special characteristics of this verity.

The crown of *Cupressus sempervirens* species can be found in different forms and shapes. The three main forms are pyramid shaped crown, strait (straight- horizontal) crown and a shape in between. Although there is no major difference between these three forms but from the geometric and morphologic aspect there are some points that could explain the prototypical alteration:

- The relatively long branches and foliage
- The elevation of the branches
- The Angle of convergence between branches and foliage
- Congruity or incongruity of different between the foliage and the branches
Different varieties of crown in the types of *C. sempervirens* including the pyramid shaped crown, horizontal (straight shaped) crown and the in-between shaped crown.

**Cupressus arizonica species**

*Cupressus arizonica*, otherwise known as *Sarv-e Siminin* Persian is native to America. The needles are grayish green.
2-The genus Thuja
This genus has few pressed scales with beaked shaped outer layer. This genus in Iran has one species the *Thujaorientalis*.

Photo V-7. *Thujaorientalis*

Reproduction and propagation of Cypress
The cypress propagated in two ways, sexual reproduction and asexual reproduction. The male and female parts are separate. Cypress forms the male and female cones are on short branches. The mature and fully grown cones are curvaceous and or wooden like. Germination and breeding of the seeds usually take place during March to June which is more successful than other times. Cultivation of this type of tree is takes palace first in nursery. For each square meter 300 to 600 seedlings are designated. Other than sexual reproduction or amalgamation male and female gametes which are employed for plant breeding and production of new and more resistant varieties the other method of propagation of Cypress tree here is vegetative method. Asexual reproductions of cypress are: grafting, cutting, felling and cultivation of the tissue. Amongst these methods grafting is the most successful.

Pests and disease of Cypress
When the leaves and foliage of a cypress change the color, it can be inferred that the tree is invaded by pests. By understanding the reason of pets' invasion and why it attacks a tree and how they harm and damage the tree we can carry out a fast and quick detection of the pests. Decision should be made and techniques must be employed before any wide spread of damage.
Amongst all pests of cypress, *Planococcuscitri* has the main priority. To fight against this pest, sanitation practices as well as pruning the contaminated and infected twigs and burning them in some place out of the garden during the autumn and winter seasons should take place. Cutting the branches at their joints to the trunks is not recommended at all. Proper fertilization that leads to raise and boost the power of the tree against adverse factors and conditions, fumigation with some appropriate poisons like *Diazinon* and empowering the bio-control agents are some methods that can be taken against this pest. The flathead woodborer is the second most important pest.

Amongst different disease of the Cypress, crown gall which is caused by *Agrobacterium tumefactions* is the most important one. This causes the general frailty and weakness in the tree and increases the risk of the pests attack and catching other diseases. Observing the general hygiene of the garden, enjoying the proper irrigation system and avoiding the use of submersion border irrigation method, improvement of the structure and texture of the soil, proper nutrition and in rising the resistance of the trees, surgery of the trees and cutting the galls and then disinfecting with the proper fungicides, use of proper bio-control agents are some methods and precautions that are recommended in fighting this disease.

**Pine Tree (Pinuseldarica)**

*Pinuseldarica* is native to Eldarica province in Georgia and has been introduced to Iran long time ago and it grows well in moist and semi dry regions. The cones are perpendicular to the branch in groups of double or triple.

It is a tree with erect trunk of 12 to 15 meter height, with gray to brownish or light gray bark. Crown of the tree is wide spread with green coarse leaves of 6 to 9 centimeter, and the scales of the female flowers are circular with serrated edges. The fruit is cone-egg shaped and has an average length of 6 cm and is brownish to light red color and can be found in single or double and rarely 3 to 4. The seeds are blackish and are 6 to 7 millimeter long with brownish to red wings of 18-22 mm. This tree is planted in most of the regions of Iran, like Tehran, north of Iran and in the central regions.
Reproduction and propagation of Pine
The propagation of Pine like any other gymnosperms species takes place with difficulties. The propagation methods like produce the callus … and the plantation in liquid environment which are quite normal for the laboratory methods for most of the plant species are still facing many technical and practical difficulties when it is applied to the species of pines. Therefore the normal method of propagation of Pine is by seeds. The encumbrance of the age of Pine is between 6 to 7 years of age and will bear seeds approximately every year. The time for seed collecting is in autumn and the potential of its growth is two years.

Pests and disease of Pine
The cochineal (Dactylopiusoccus) is one of the pests that causes the falling and penetrability of the leaves. The pointy leaves are eaten up and slit and the larva and the eggs appear. On the leave’s veins brown spots appear. Leprosy is produced on the young stems and the tips of the bud are dried and after that the falling of the leaves starts noticeably. Louse is another one of the pests that causes the destruction of the buds.

Olive Tree (Oleaeuropaea)
Olive tree is an ever green and straight shrub or tree, with 10 to 20 meter height. It has dense foliage and branches with dark green skin and sharp and pointy, or rectangular, or egg shaped leaves with short, petioles which has a dark green surface and silvery on the bottom side. It has white flowers, drupe fruit where in rape condition is dark violet or blackish in color and egg shaped with a one to two centimeter diameter and is used for extraction of the olive oil.
The main provenance of this tree in Iran is in the Gilan province. It can also be seen implanted in most of the places in Iran like Gorgan, Fars and Khuzestan province.

**Reproduction and propagation of Olive:**
Olive tree can be propagated in many different ways. But the cutting and layering methods are preferred; this tree is easily propagated in suitable soils. The branches are cut in few inches length and are planted relatively deep in the fertile soil. Sometimes smaller pieces are planted horizontally at a lower depth that if covered with a few inches of soil it will root up very quickly. In some places it is customary to graft the wild type of the trees with the tamed version of the plant. Sometimes the propagation of olive is done through seed plantation. The oily seeds are soaked in warm water or alkaline solution for softening in order to speed up the process of growth.

**Pests and disease of Olive:**
The diseases of olive include: Olive anthracnose, Cercosporiose of olive, Rotphytophthora of root and crown, Armillary root rot and Olive knot. The pests of olive include: Olive psyllid and Saissetia oleae, where due to vast field of these pests and disease presenting details of it has been avoided here.

**Section two: Documentation of the garden trees**
**Preparation of the general template for the identification of trees**
**Designing and implementation of the identification template**
As mentioned before, the aim of the project is to collect data and information on distinctive trees of Golestan ensemble in a single document. The same project and procedure has already been accomplished concerning the Fin Garden in Kashan with the same form and template as it is used herewith some revision and modification.

Recording the information in the identification forms and templates
In generally the data presented in the ID forms of each tree can be categorized into the following three groups.

General Characteristics of the tree:
- General characteristics of the species includes: their common name, scientific name, family, division and subdivision, are included in the text of the ID.
- The tree ID (including the plot and tree’s IDs) which is unique for each tree.

Location of each tree:
- Preparation of the plans and drawings concerning the position of each plot within the Garden and recording it in the ID.
- Preparation of a plan of the location of the specified tree in the plot and its relation with the adjacent trees along with its measurements up to the source points (the plot edges) which is stated in the ID.

Visual characteristics of the tree:
- In order to present the visual and physical characteristics of the trees, different photographs of each single tree including a full-length photo of the tree, photos of the trunk and the junction of the tree to the ground has been provided.
- To demonstrate the general form and shape of the tree including the ratio and proportion of trunk and stem to the canopy (and or any inclination, bent, fracture proportion of the shape and form, etc.) a schematic drawing of front and top views are provided using free hand drawing techniques and or some computer software.
- Measurement and estimation of the age, diameter and height for each single tree is carried out and the results have been reflected on the ID form.
- The age of the tree, diameter and the height of each tree are measured and stated for each one of the trees.
- Using observation method, visual and physical characteristics, physical damages and or diseases were recorded and stated in the ID.
Photo V-10. Identification template of the Golestan cultural and historical complex
Detailed methods and techniques that were employed to collect data and information will be discussed below.

Collecting information of trees for recording in the ID form

Preparation of the plant coverage plan of Golestan Garden

Considering the fact that there was no vegetation plan for this complex, gathering a detailed plan about the different types of species and their exact location and position in the garden was the first step to in documenting the trees. In order to achieve this, the basic site plan of the entire complex, which was prepared and provided by the technical office of the Golestan palace, became the base and guideline for the action. Different species of plants and vegetation along with their location and position in relation to the edges of plots, were considered as bench marks and were measured and specified, and then they were drawn and or marked on the plans dead woods and those that were cut have also been taken into consideration and were marked too.

Coding the plots and trees

In order to collect the data and prepare the proper plans and document it was needed to code each single tree was required. Thus the vegetation plan was employed. To do so, the site was divided into eastern (E), western (W) and southern (S) zones. Then in each zone, each plot was coded. Therefore plots were coded as E₁, E₂ ... E₉, W₁, W₂ ... W₁₄, S₁, S₂... S₄ and so on (plan 1).
In the next step each single tree was coded based on its scientific name (e.g. P for the plane tree, C for cypress, I for pine and O for olive tree). Starting from northeastern corner of each plot, the trees were numbered clockwise according to their location (Picture 11). Therefore code E1P1 represent the plane tree no 1 in first eastern plot and code E1C1 stands for the cypress tree no 1 in E1 plot and so on (plan 2).
Preparation of the geographic plan of the tree and measuring the dimensions of the plots

In the entire garden as total of 440 of dominant trees (plane tree, cypress, pine and olive tree) were counted which includes the main area of the garden (376 trees in E₁ to E₉ and W₁ to W₁₄ plots) and the surroundings areas of Badgir Building (64 trees in S₁ to S₄ plots). Among these there were 11 trees that were dried out and 29 trees were cut out (Table 1). To determine the location of each tree in its relative plot in the entire garden, the plan for each single tree was prepared and was included in the trees’ ID. The size of each plot was measured and included too. To locate the exact position of each tree in the proper plot the position of each tree were measured and marked from both edges of the plot.

<table>
<thead>
<tr>
<th>Olive tree</th>
<th>Pine tree</th>
<th>Cypress tree</th>
<th>Plane tree</th>
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<td>-        1        11</td>
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</tr>
<tr>
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<td>-        -        3</td>
<td>-        -        5</td>
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<td>-        -        2</td>
<td>-        -        1</td>
<td>-        1        8</td>
<td>E6</td>
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</tr>
<tr>
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<td>-        -        10</td>
<td>5        -        6</td>
<td>E7</td>
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<td>-        -        1</td>
<td>-        1        18</td>
<td>E8</td>
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<td>-        -        3</td>
<td>-        1        10</td>
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<td>-        -        1</td>
<td>1        2        8</td>
<td>W3</td>
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<td>-        -        3</td>
<td>W4</td>
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<td>-        -        2</td>
<td>-        -        3</td>
<td>W5</td>
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<td>-        -        1</td>
<td>-        1        1</td>
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<td>-        -        -</td>
<td>-        -        W7</td>
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<td>-        -        -</td>
<td>-        -        W8</td>
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Table V-1. Number of plane, cypress, pine & olive trees in Golestan Garden

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<td>26</td>
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</tr>
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</table>

Measuring system the trees plots
To locate and place the location of each tree in relation to other trees and in relation to its proper plot a measuring system was established. According to this system:
- To measure the distance of the tree from both edges of the proper plot the center of the tree was considered as the basic measuring point.
- The same as coding related to the numbering of the trees, the measurement of the distances of the trees in the plot, took place were measured clockwise and the edges of the plot were the measuring source (base)

Measuring the diameter of the trees

Photo V-12. Measuring system of the geographical location of each tree from the related plot
Diameter of the trunk is one of the main factors of measuring the volume of the tree and usually this is the first factor that is being measured. As in a usual agricultural statistics, measuring the trunk diameter in all height is not practical therefore the diameter is being measured at a specific height which is the breast height. To measure the trunk’s diameter, in some countries like Switzerland, in addition to the diameter at the breast height, the diameter at the 7m height is also measured.

**Measuring the diameter at breast height:**
The Diameter at breast height is measured at the height of 1.30 m from the ground.

The reasons of measuring the trunk diameter at this specific point are as follows:
- Diameter is one of the characteristic factors of the tree and it can be measured easily and therefore in usual agricultural statistics it is the most common parameter.
- The measurement of the tree trunk diameter at breast height is most reliable measurement in comparison to other factors and parameters like height and or diameter at the high heights of the tree. If proper measuring instrument is employed and adequate attention is paid the inaccuracy and errors could be reduced to the minimum level.
- The tree trunk diameter at breast height is one of the most important factors in measuring the other parameters and factors of the tree including the area of the breast cross-section and the tree’s volume.
- The measuring could easily be carried out at the breast height.
- Most of the nodules formed as a result of the shape of the root are turned down at the height of 1.30m and therefore measurement at this height is more accurate.

It should be noted that in inclined surfaces, the upper point of the sloop is considered as the base point for measurement at the height of 1.3 m.

![Photo V-13. Measurement of the trunk diameter at the breast height in inclined surface](image)

**Measuring instruments of the trunk diameter at breast height**
There are different tools and instruments to measure the trunk diameter. Diameter Tape, (two jaws) Caliper, Biltmore Stick and Visier Winkel tools are employed for this purpose. In this project, diameter tape is used to measure the trunk’s diameter of the trees in Golestan Complex. The instruction and methods of using this tool will be discussed briefly.

**Diameter Tape:**
The equation between the perimeter and diameter of a circle is as following:

\[ C = d \pi \quad d = \frac{C}{\pi} \]

It means that the perimeter of a circle is \( \pi \) times of its diameter. Then if we take out a \( \pi \) time of a diameter of a meter tape, and instead of the circumference, we record the diameter data; we will be able to evaluate directly the diameter just by measuring the circumference of the circle.

**Evaluating the age of the trees**
Evaluating or estimating the age of the tree is carried out in the following methods.

**Evaluating the age of the tree in the forestry:**
Considering the fact that in forestry the age of planting the tree is recorded, the age of the tree is evaluated by referring to the data.

**Evaluating the age of the tree after cutting:**
Due to the activation of the cambium in northern moderate weather condition of northern Iran, each year a circle is added to the diameter of the tree which includes the spring wood and the summer wood. Evaluation of the age of the tree is done by counting these circles. The age of tree at this condition is:

Number of years needed for the block (bark -timber) to reach that height + the number of counted circles at the place of measurement = the age of the cut down tree.

The years needed to reach a certain height is different for each type of tree and can be estimated between 3 to 5 years.

**Evaluation the age of the upstanding tree:**
In afoot (rooted-up standing) trees an age meter saw is used to evaluate the age of the tree. A sample slice which includes part of the cortex from the lower part of the tree up to the marrow of the tree is removed and the yearly circles on it are counted. Usually this sample is
taken from the foot of the bark of the tree and the years that were needed for the tree to reach the height where the sample was taken is later added to the yearly circles in order to get the age of the tree. The problems of this method include:

- Sampling is done with difficulties, for the marrow of the tree is not always situated in the center.
- The core of the bark of the tree is mostly rotten and hollow in old aged trees.
- Miscounting or not counting the incomplete circles will lead to errors.
- Damages done to the wood especially to the flat leaved ones are extreme and cause mushroom attacks and corrupting of the wood in the bark of the tree.
- Not forming the yearly circle in some parts of the tree.

Considering the wound and harms done to the tree using this method endangers the health and survival of the tree, therefore this method is recommended only in the case of essential and important scientific researches. As the maintenance of the health of the old trees of Golestan historical complex is priority, the “annual growth rate” method was employed to estimate the age of trees in this complex. In order to do so, the earlier samples of Plane tree, Pine and different species of Cypress, which were introduced and adapted to the prevailing environmental condition of Tehran, and were taken by “National Forest and Pasture Research Center” were used. The ratio of the number of annual growth circles to the trunk diameter is used to determine the “annual growth rate” of each species and then generalized to the species of Golestan complex. It should be mentioned that the annual growth rate of each plant differs from one another depending on the environmental and ecological conditions as well as the age of the plant. For example the annual growth rate is greater in younger plants than the older ones and near the end of the plant’s life the annual growth is much less. Where the plants are cultivated densely, the trees have elongation growth in order to access the adequate light and therefore the annual growth rate is less in comparison to the species and trees that have been planted in proper distance. The feeding and nutrition of the plant also play a major role in the annual growth rate of that plant. Therefore the annual growth rate and consequently the estimation of the age of the tree are rough.

The annual growth rates of the plants of the Golestan historical complex are as follows:

- Mean annual growth rate of Plane tree is 11 mm.
- Mean annual growth rate of Pine tree is 7.7 mm.
- Mean annual growth rate of *Cupressus sempervirens* tree is 6.5 mm.
- Mean annual growth rate of *Cupressus arizonica* tree is 7.5 mm.
- Mean annual growth rate of *Thuja orientalis* tree is 3 mm.

Therefore the rough estimation of age of each tree can be achieved by dividing the trunk diameter of a tree to the annual growth rate of that same species. As the trunk diameter of
each tree was measured at breast height (1.30 m) therefore it’s necessary to add 3 to 5 years to the obtained age of the plant (5 years for evergreen trees and 3 years for Plane tree). Before any calculation of the age of the tree the thickness of the bark of the tree should be deducted from the trunk’s diameter at the breast height (estimated thickness of pine bark is 2 cm and in cases of plane tree it is 1 cm and cypress it is 0.5 cm). For example a plane tree with 100 cm diameter at breast height is around 94 years old.

\[(100\text{cm} - 1\text{cm})/1.1\text{cm} + 4\text{ years} = 94\]

In case of Olive tree, considering it’s forked and multi-branched trunk, it is not possible to measure the trunk diameter at any height to estimate the age of the tree and therefore this species is exempted to estimate its age.

**Measuring the height of the trees**

The height of the tree is one of the factors in measuring the volume of the tree where for measuring it a range of variety of methods is possible, using the simple and cheap method of estimation up to the method of using accurate and expensive instruments.

**Height measurement of the tree without using instrument (estimating the height of the tree):**

With practice and experience one can estimate the height of the trees and get relatively good results too. Naturally the estimation of the height of the tree is only used for approximate measurements. In statistic measurements of the jungle a measuring instrument must be used. For estimating the height needs experience and in addition to it factors like weather condition and others will affect the result.

**Height measurement of the tree using instrument:**

Height measuring Instruments built on the basis of geometry:
- Forester Stick.
- Christen device.
- Jaldevice.

Height measuring Instruments built on the basis of trigonometry:
- Suunto slop meter.
- Haga device.

In this evaluation in order to measure the height of tree a Suunto slope meter device is used which is made on the trigonometry basis. According to the results of the height measurements of the trees the best distance for measuring the heights is 25 meters from the tree. After positioning at the distance of 25 meters from the tree, using the slope meter the
two data from the gadget is recorded. The first data is the deviation angle of the crown of the tree, and the second one is the deviation angle at the base of the tree. Then using the equation below the height of the tree is measured.

\[ h = Q \cdot (\tan \alpha - \tan \beta) \]

Q: the distance from the tree in meter
\[ \tan \alpha \]: the number read at the slope meter at the crown of the tree
\[ \tan \beta \]: the number read the slope meter at the foot of the tree

The above method is used on flat grounds but in case the grounds has sloped lands the correction of the slope must be done. Due to the presence of the walls and the buildings in the garden it was not always possible to take into consideration the 25m distance and in for some trees this distance had to be less. Therefore in measuring the height of these trees, a small error in the measurement is to be anticipated.

**Photographing the trees**

In order to show the characteristics of the outward look of the trees in the Golestan Complex, the general picture of the tree and its bark has been photographed to show the damaged made to the tree and also the form of its implantation to the ground is shown and is included in each of the trees certificate.

Each photo has been taken in accordance to the height of the trees and the volume of crown coverage in 2 or 3 stages, and then the photos are computerized and merged on each other to produce the final picture of the tree.

The photo of the bark of the tree is taken up to two meters to show the details of the bark and the picture of form of the implantation in the ground and their relations with the edge of the field (plot) is generally taken at the height of 50 centimeter (Picture 14).

Pictures have been taken in summer 2011 using a Canon IXUS 960 IS camera.
Preparation of the outline of general plan and diagram of trees
In order to show the general form and the relation between the crown coverage and the bark of the tree like twisting, breaking, balanced figure and etc., the diagram and plan of each tree is prepared with the computers using data from field surveillance and also photographing the trees in is recorded as its certificate.

![Diagram of a tree](image)

*Photo V-15. Sample outline of the plans and diagram of each tree*

Evaluation of the defects, damages and diseases of the trees
The defects and disease of trees in the Historic complex of Golestan needs to be closely evaluated in a different research, but defects such as twisting, erosion, high thinness coefficient, humps and wounds in trees have been observed where each have been stated in each of the tree’s record.

High atrophy coefficient:
By high atrophy coefficient the relativity of the height of the tree to its diameter is meant. The higher this relativity the higher the atrophy coefficient will be. One of the factors of provoking this effect is lack of sufficient distance between the trees and competition in reaching the sun light. On the field investigation carried out in the Golestan Garden on evaluating the atrophy coefficient no serious problem was observed, and hence there are no worries in the sense of calamity and uprooting of the trees for example due to the blowing of the winds.
**Disruption of cambium activity:**
Cambium has the responsibility of making the texture of the wood and on not receiving food to some areas of the cambium due to old age or one sided bending of the crown cover or damage to the cambium due to scar, the activity of the cambium is stopped (or interrupted). This will lead to lack of tissue coverage on some parts of the tree and hence making these parts highly vulnerable to insects and mushrooms attack.

**Humps and knots in the bark of the tree:**
Usually in some trees due to genetic inheritance some humps and knots, where the cells are larger in size and shape in this area, appear on the bark of the trees which is classified as tree disease. This defect is not controllable and it usually appears during the growth of the tree due to genetic inheritance. The wood on this area does not possess the desired physical and mechanical quality.

**Twisting:**
The twisting of the bark occurs when there is a high density of trees in an area. One sided twist and especially multi sided twist of the bark will reduce the value of the wood. The defects that can be seen in the trees of the garden include humps and knot in the bark which occur due to its genetic inheritance and have nothing to do with the origin of its planting area. These natural defects cannot be cured and will only affect the quality and practicality of the wood and the tree with such defect will remain healthy.

**Decay:**
With aging the trees will face internal erosion. This phenomenon is natural and has no connection with the insect destruction. In this phenomenon the tree will rot gradually from the core, but since the active and live part of the tree is the outer layer of the wood, it is capable of collecting its required nutrition through its outer layer wood despite the erosion. Hence the high level of erosion in some trees (more than 80 years) is an indication of its old age. On the other hand high erosion in trees with thinner diameter and younger age has no connection with the erosion phenomenon in the old aged trees and can be an indication of insect infection. Therefore erosion in a young aged tree with small diameter should be immediately pest controlled and the spread of the disease should be prevented. The old trees are more vulnerable to these diseases than the younger ones, and if not treated fast will be infected much faster than the others. In case of taking pest control measures the old trees are capable of reviving for a long time by feeding through their outer layer of wood and continue living despite their high level interior erosion.
Section three: Databank of Golestan Garden trees

1 Some of the trees identification are printed randomly.
Appendix VI: Slides of Golestan Palace
Appendix VI

Golestan Palace

Ayvān-e Takht-e Marmar (1).jpg
Ayvān-e Takht-e Marmar (2).jpg
Ayvān-e Takht-e Marmar (3).jpg
Ayvān-e Takht-e Marmar (4).jpg
Ayvān-e Takht-e Marmar (5).jpg
Ayvān-e Takht-e Marmar (6).jpg
Golestan Palace

Appendix VI

Garden(1).jpg
Garden(2).jpg
Garden(3).jpg
Garden(4).jpg
Garden(5).jpg
Garden(6).jpg
Garden(7).jpg
In the name of God

Ms. Regina Durighello  
Director  
World Heritage Unit  
ICOMOS

Subject: Additional information on the Golestan Palace  
World Heritage List 2013

Dear Ms. Durighello,

Thank you very much for your letter of GB/MA 1422 dated 18 September 2012 concerning additional information about the nomination dossier of the Golestan Palace proposed to be enlisted among World Heritage sites. Please attached find a detailed report concerning the enquiries made. However, I would also like to make the following points about your questions:

1- As for the first question please note that the Golestan palace includes eight components that were the residence and governing base of Qajar kings that are located in an old Persian garden. The name of the palace component, its date of construction and original function as well as its contemporary function has been provided in a tabular overview of four columns in the attached report.

2- In response to the second enquiry, the outer boundaries of the property include the enclosure and the outer elevation of the wall considered as part of the property. Please kindly refer to the annexed detailed report, the state of the property boundaries has been clarified in a map.

3- Regarding the third issue about the criterion (iii), it should be mentioned that the Golestan Palace bears exceptional testimony to the important political and cultural processes in architectural history of Iran. In fact, it is the most complete and the only residential and governmental complex still remaining dating from Qajar era, which was called Dar-ol khelafeh. As Golestan Palace has preserved its outstanding values and depending on the comparative analysis results, it can be said that the complex has no peer whatsoever. For more clarification, some characteristics and values of the complex have been described in the attached report.
4- In response to this question, let us mention that the transformation from a traditional art and architecture to an eclectic art and architecture (Iranian-European), has been manifested in the Golestan Palace amazingly. Regarding the design, technology and usage of modern construction materials as well as integrated usage of various arts in the Golestan Palace, creation of the school of Qajar art and architecture can be attributed to it. This can also be related to the Qajar king, Naser ed-din shah because he himself was an artist and invited famous artists to create a new concept of art, for this reason, Golestan Palace became a unique artistic masterpiece. In addition, you will find in the annexed report, the detailed explanation for the importance of the Golestan Palace.

5- Regarding the fifth query, it should be mentioned that completeness and intactness of the property would be exactly protected by ICHHTO. Most of the buildings in the Dowlat district that are located inside the buffer zone of the property are governmental and will gradually become a museum. For more information, please kindly find the details in the attached report.

6- In response to your sixth question, the historical ensemble of Golestan Palace is a property of the government of the Islamic Republic of Iran and you will find in the annexed report, the map showing its ownership within the boundaries of the property.

7- As for the final question, the conservation plan has been approved in 1996 by ICHHTO, which has revised and evaluated it annually based on periodic reports of the Golestan Palace Base. Please find the further details in the annexed report.

Finally, let me thank you once again for your accomplishments in the field of cultural heritage.
Please do not hesitate to notify me, should further information be needed.

Sincerely,
Masoud Alavian Sadr
Deputy of Cultural Heritage and secretary for the Iranian World Heritage
CC:

- His Excellency Dr. Mohammad Reza Majidi, Permanent Delegate of the Islamic Republic of Iran to UNESCO, Paris, France
- UNESCO Tehran Cluster Office, Tehran, Iran
- Dr. Adabi, Head of the Department of International Affairs, Iranian Cultural Heritage, Handicrafts, and Tourism Organization, Tehran, Iran
- Dr. Atusa Momeni, Director General, Inscription of Cultural, Natural, and Historical Heritage on Inventories, Iranian Cultural Heritage, Handicrafts, and Tourism Organization, Tehran, Iran.
- Dr. Mohammad Hassan Talebian, Head of Department for Preparation of World Heritage Nomination Dossiers, Tehran.
Nomination of

Golestan Palace

For Inscription on the world heritage list

Additional Information

UNESCO

World Heritage Convention

Tehran 2012
1. Identification

It seems that some data regarding the different components of the palace is somewhat hidden in chapter 2 including the description as well as the history and development. Could the State Party kindly provide a tabular overview of four columns, indicating (1) the palace component (for example Imarat-e Badgir), (2) the date of construction, (3) the original function as well as (4) the contemporary function;

As it has been mentioned in the second chapter of the nomination dossier on the description, The Golestan palace includes eight components which are the residence and governing base of Qajar kings that are locating in the old Persian garden. All these parts can be regarded as the only complete and intact sample of Dar-ol Khalafeh still remaining from the Qajar era. These components are actually a continuum starting from the Safavid period and going strong in Zand and Qajar eras until the Pahlavi rule.

The description of architectural spaces and the enclosure of Golestan Palace, as the Persian garden, Ayvān-e Takht-e Marmar, Khalvat-e Karim Khani, Kakh-e Asli, Imarat-e Brelian, Shams-ol Imareh, Imarat-e Badgir, Talar-e Almas, Kakh-e Abyaz and certain exclusive immovable monuments has been described in page 13-68 of dossier but please find the requested details on the following table:
## Additional Information on Golestan Palace

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### Kakh-e Asli

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</tbody>
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| Shams-ol Imareh                  | Museum   | Museum | Naser ed-Din Shah's Dynasty 1868 |

| Khakh-e Elizabeth                | Guest House | Pahlavi Dynasty 1890 |

| Kakh-e Abyaz (Anthropology Museum)| Prime ministry Palace | Anthropology Museum | Prime ministry Palace | 1888-1891 |

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| Khakh-e Elizabeth                | Guest House | Pahlavi Dynasty 1890 |
2. **Property Boundaries**

The outer boundaries of the property are drawn exactly along the outer wall of the *Golestan* Palace complex. Could you specify whether the wall itself - including the outer elevation of the wall - would be considered part of the property?

The outer boundaries of the property including the enclosure and the outer elevation of the wall are considered part of the property.

As seen in the map below, open spaces around the wall façade of northern, southern and western parts of *Golestan* Palace definitely separate the outer wall from the rest of buildings.
As for the eastern part, two following photos dating from Qajar and Pahlavi eras respectively illustrate the boundaries of the core zone of the site before and after the annexation of shops.

[1848-1898] Eastern view before the construction of shops

Pahlavi I. Eastern view after the construction of shops

After the construction of shops during the Pahlavi rule in which the alley behind the shops is preserved so that at present the core zone line passes through this alley.
During the rule of Pahlavi the first and following the construction of *Naser Khosrow Street* and shops seen in the map, the alleyway between the property and shops is preserved defining the boundary of the core zone and the buffer zone of the eastern part.
3. Justification of Outstanding Universal Value

Which exact attributes of the palace complex could be considered to bear an exceptional testimony to the arts and architecture under Qajar reign and which to the developments under the Pahlavi dynasties (in relation to the justification for criterion (iii))? 

As already mentioned in criterion iii and confirmed by comparative studies, Golestan Palace is the most complete ensemble remaining from Qajar era and representing an amazing combination of governmental, residential and monumental functions with a Safavid era Persian Garden. The complex was known as Dar-ol Khelafah of Tehran and is now matchless across the country because its only similar counterpart during the Qajar era i.e. Dar-ol Khelafah of Tabriz has unfortunately been totally destructed. The Complex is the sole testimony of the Qajar rule showing the developmental process from a traditional architecture to a European-Iranian eclectic architecture regarding architectural plan, construction technology and decoration as well as the method of expansion.

The innovative techniques used in decorating different parts of the palace are among its exact attributes absent in other Qajar buildings. As an example, mention can be made of the tiling technique as well as the relief work together with painting in tiles produced for Shams-ol Emareh Building about which a detailed discussion has been provided in the dossier. Development of construction technology in Iran from a traditional style to an eclectic traditional-modern style during Qajar era has a direct correspondence to construction developments taken place in the buildings of Golestan Palace which not only was the starting point but also served as a prototype of this new style. The novel technology of executing wide spans with bricks seen in the audience hall is unprecedented among similar properties.

Another example of development in construction technology is the usage of new construction materials debuted in Golestan Palace. As an example, cast iron for transferring load bearing forces of the building was first used in Shams-ol Emarah and was not repeated later. It is noteworthy that this was almost simultaneous with the construction of the London exhibition in 1850 in which metal load bearing elements also served as a decorative structure.

Comparative studies also show that Golestan Palace served as a prototype for other valuable Qajar palaces such as: Masudieh, Saheb-qaranieh, Eshrat-abad, Soleymanieh, Sorkh-e Hesar and Saltanat-abad. This indicates a construction development under Qajar and Pahlavi dynasties based on the model of Golestan Palace.

After the demise of Qajar rule, this inventive method was continued during the early Pahlavi era by artists and architects. But the important thing is that all architecture and the innovation of different arts within the framework of an integrated artistic property aimed at transferring a concept as a Gesamtkunstwerk during the Qajar rule can only be seen in Golestan Palace Complex.
Variety of decorations, structure and architecture in Golestan Palace simultaneous with the beginning of modern technological developments in the world.

Execution of wide brick spans without using any metal or concrete structure in the largest ceremonial hall of Golestan Palace is the example of an exceptional testimony matchless in buildings before and after.
Usage of new load bearing and decorative materials in *Shams-ol Emarah* and the construction of the tallest exclusive recreational and ceremonial building of *Qajar* era located in the historical city center; as an urban landmark, the building caused change in Iranian architecture approach due to transition from an introvert to an extrovert concept.

*Golestan* Palace is a narrative ensemble pioneering the development of Iranian architectural art from a traditional style to an eclectic *Iranian-European Style*. 
The method of relief work together with painting was executed for the first time in Shams-ol Emarah tiles.

The creative and magnificent combination of decorations such as: mirror work, stone carving, brick work, tile work, fretwork and painting with novel, eclectic, traditional and European designs serving as prototype for later buildings.
4. Comparative Analysis

The comparative analysis aims to illustrate the uniqueness of Golestan Palace in comparison to other palace structures in Iran as well as internationally. However, the OUV proposed suggests that Golestan Palace is an "artistic and architectural masterpiece of Qajar architecture". To underline this claim, the comparative analysis should also demonstrate in what way the Golestan Palace is outstanding among all architectural structures of the Qajar dynasty, including religious and commemorative structures. In how far is the Golestan Palace an exceptional masterpiece of Qajar architecture?

Dar-ol Khelafeh of Tehran as the only surviving historical Dar-ol Khelafeh of the country enjoys great significance especially because of its unique architecture.

The importance of the Golestan palace in terms of artistic, cultural, social, technical, functional and political significance was compared with other Qajar structures in comparative analysis and the results indicated the high position of the Golestan palace and its outstanding status among other architectural structures of the Qajar dynasty.

Bagh-e Negarestan, Imarat-e Saheb Qaranieh, Bagh-e Masuodieh, Kakh-e Eshrat Abad, Bagh-e Lalezar and building, Kakh-e Shahrestanak as well as Qasr-e Yaqut [Ruby Palace or Imarat-e Sorkh-e Hesar] as the best cases of Qajar structures were compared with Golestan palace because of their similarities in function, design and technology usage.

Golestan Palace is an "artistic and architectural masterpiece of Qajar architecture" in following points of view:

Artistic:

Golestan Palace is a rich resource of varied decorative and architectural arts dating from the 18th and 19th centuries in Iran and the world. Decorations of the Complex belong to different historical episodes of the last 200 years in Iran until today. They were under the influence of the trips of Qajar kings to Europe resulting in the generation of a new eclectic genre of Iranian and European art. These unique and varied decorations which include stone carving, stucco, mirror work, fretwork, painting and most of all tile work with exquisite forms and designs are the result of a collection of traditional and artistic experiences of Qajar era and before particularly in Iran created with a novel integrated concept.

Comparison with above mentioned examples reveals that innovative usage of the eclectic traditional-modern style in artistic monuments of the time is nonexistent in other buildings before or after it. Not only Naser ed-din Shah was himself an artist but also honored other contemporary artists therefore he decided to invite famous artists aimed at encouraging them to produce an integrated artwork in terms of quality and quantity which eventually led to the creation of this unique and integrated artistic monument.
Additional Information on Golestan Palace

Social and political:
Presence of five hundred thousand governmental written papers now comprising the documents treasury of Golestan Palace is considered as one of the most important political and social records of Iran and an exception among other examples presented in the comparative study.
Due to hosting several heads of state, prime ministers and ambassadors during different historical episodes, the ensemble is regarded as one of the valuable buildings of Iran serving as a scene for memorable political and historical events. Among guests of the ensemble, mention can be made of Charles Andre Joseph Mary De Gaulle, French premier (1959-69), Queen Elizabeth of Britain and Deng Xiaoping, president of China.

Cultural:
Holding eighty thousand museum objects, the ensemble is regarded as one of the oldest and most complete museum collections of Iran. In fact, it is a matchless collection of 338 exquisite carpets, more than 1115 paintings by famous painters, a treasure trove of jewels, a royal album house with more than 1040 old albums and manuscripts each regarded not only as a unique masterpiece but also prominent compared with similar examples of their time.

Functional:
The ensemble was not only a governmental, recreational and residential complex but also a center for artistic creations and the birth place of the art and architecture school of Qajar at an international level. For this reason, Golestan Palace has distanced itself from its counterparts and has been called a masterpiece of Qajar architecture and art.

Technical:
The traditional technology employed in the architecture of Golestan Palace enjoys an optimal combination with modern architecture and this is the distinction between the Complex and other examples which are under its influence.
The impact of old values of Iranian art and architecture as well as western values upon the art and architecture of this age together with the innovation of Iranian architects and artists has transformed the ensemble into an integrated and exceptional Complex; so that it served as a matchless prototype by architects and artists for other architectural spaces during the era of Qajar and Pahlavi the first. Among palaces built directly under the influence of the art and architecture of Golestan Palace, mention can be made of Masudieh, Saheb-qaranieh, Eshrat-abad, Soleymanieh, Sorkh-e Hesar and Saltanat-abad palaces.
All of these show the uniqueness of Golestan Palace in comparison to other palace structures in Iran.
5. **Integrity**

The information provided under the heading of integrity seems to be closely related to the authenticity of setting, material and function. Could the State Party expand on how integrity can be said to be met with regard to the completeness (presence of all attributes required to express the OUV) and intactness (absence of acute threats that could compromise the intactness of the property).

As seen in map number 4, the historical center of Tehran consists of five districts namely: Sanglaj, Chal-e Meydan, Arg (Dowlat), Udlajan and Bazaar; each having its distinct characteristics. The entire historical expanse of Tehran has been included in the list of National Monuments of Iran so that all municipal organizations are legally bound to enforce exactly its pertinent approved regulations within the Master Plan of Tehran.

Management of four districts of Sanglaj, Chal-e Meydan, Udlajan and Bazaar is done directly by Tehran Municipality under the supervision of ICHHTO. But because most of the buildings within the buffer zone of the Cultural and Historical Complex of Golestan Palace located in Dowlat district are governmental, the ensemble is directly managed by ICHHTO.

For this reason nothing threatens the intactness of the property. Moreover, according to approved regulations of the Islamic Consultative Assembly and the state, all governmental buildings located within the buffer zone will gradually be transformed into museums in the long term and the entire administrative offices will be transferred to other places. As an example the first Justice Museum of Tehran is to be opened shortly.

![Four districts around Dowlat (Arg) district](image-url)
6. **Ownership**

Please clarify if all buildings inside the property boundaries, including those buildings partly included on the eastern side of the property are in governmental ownership.

All the buildings inside the property boundaries, including those buildings partly included on the eastern side of the property are in governmental ownership. Additionally, most of the buildings standing within the buffer zone are governmental. It should be pointed out that shops in the eastern part of the buffer zone have both public and private ownerships. In the map below the state of ownership within core and buffer zones are depicted.
The title deed issued by the Organization for Registration of Deeds and Properties in Tehran shows the public ownership of the core zone.
7. **Management**

The nomination dossier occasionally refers to a Management Plan of the property, while the section 5 dedicated to management presents a management strategy and (strategic) action plans. Do a management plan and/or conservation plan exist at present? If yes, when and by whom was it adopted and when would the next revision/evaluation take place?

The Conservation Plan of *Golestan* Palace Complex has been approved by the technical committee of ICHHTO in 1996. As a result, all of the conservation and restoration activities within the site have been done according to the above mentioned approval including consolidation and restoration of ceilings, restoration of floors, fountains, the garden, decorations, and reorganization of museums and construction of a depository of objects within the site. These operations have been reported in detail in chapter 4 of the dossier.

The Conservation Plan is evaluated and revised on an annual basis by eleven working groups under the supervision of seven technical divisions (the management chart in page 254) as well as the manager of the Historical and Cultural Complex of *Golestan* Palace. In order to expand and articulate the conservation and restoration plan, technical recommendations and suggestions are given in regular sessions. Later, the results are presented in an annual comprehensive report to the technical committee consisted of managers of seven divisions as well as three ICHHTO experts and finally assessed by a steering committee.