



Examination of Motifs and Ornaments in Safavid Era Buildings with the Aim of Contemporization

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Abstract

The present study was conducted with the aim of examining and analyzing the motifs used in the buildings of the Safavid period with a contemporary approach. In this regard, efforts have been made to identify, classify, and simplify the various manifestations of Safavid architectural decorative art, especially in the domains of geometric, vegetal, calligraphic, human, and animal motifs, to enable their utilization in contemporary designs. The importance of this topic stems from the fact that reviving Iranian-Islamic cultural identity and aesthetics in the face of globalization challenges and the infiltration of foreign cultures requires rereading and reinterpreting the authentic artistic heritage of the past. The present research, adopting an analytical-historical method and utilizing library documents and field studies, examined several exemplary buildings from the Safavid era and, while analyzing decorative elements, considered their practical capacities in contemporary environments. The results indicate that Safavid architectural motifs, despite their traditional structure, possess high potential for application in modern spaces and can provide a rich foundation for identity-oriented designs in contemporary times.

Keywords: motifs, Safavid buildings, architecture, contemporization.

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Introduction

Examining the motifs and ornaments of Safavid era buildings with the aim of contemporization is an effort to reread the visual heritage of one of the most flourishing periods of Islamic art and architecture in Iran. The Safavid period, centered in Isfahan, witnessed fundamental transformations in decorative arts, particularly in architecture, resulting in the formation of a collection of geometric, vegetal, linear, and pictorial motifs with a cohesive, symbolic, and profoundly meaningful structure (Mansouri Jazabadi et al., 2017). These motifs, which are the product of the fusion of religious, mystical, and aesthetic thoughts, possess potential capacities for presence in contemporary design spaces; especially since in today's world, there is an increasing need to redefine cultural identity through visual forms (Ghani Zadeh Hessar and Najafgholi Pour Kalantari, 2016). Among these, Safavid geometric motifs hold a special position (Harouni Jamaloui and Kabiri Samani, 2017). These motifs, based on repetition, symmetry, and the combination of simple geometric shapes such as circles, squares, and triangles, not only express cosmic order and harmony but also, with a universal language, have the adaptability to contemporary design principles.

The geometry of these motifs, due to their abstract nature, allows reproduction in diverse design formats, such as environmental graphics, product design, packaging, and interior architecture. Simplicity amidst complexity is a feature that turns these motifs into adaptable elements in the realm of modern design (Barzigar Laiq and Mirza Kuchak Khoshnevis, 2015).

Vegetal motifs, rooted in pre-Islamic Iranian traditions and evolved during the Safavid period under the influence of Chinese and Islamic art, represent manifestations of life, movement, and nature. The use of Khatai flowers, Eslimi leaves, symbolic trees, and curved compositions creates a poetic and dynamic space that, with form simplification, has the potential for utilization in modern design. These motifs have high potential for presence in clothing design, furniture, decorative vessels, and cultural space design. On the other hand, calligraphy lines as one of the prominent visual elements in Safavid buildings carry meaningful and cultural messages presented in an aesthetic form (Mansouri Jazabadi et al., 2017).

The application of Kufic, Thuluth, Naskh, and Nastaliq scripts in tilework decorations, inscriptions, and interior surface adornments provides a suitable pattern for designing brand visual identity, advertising graphics, and cultural symbols in the contemporary world. The integration of script form and its meaningful content is a fundamental factor in creating a link between past and present. Examining Safavid motifs and ornaments with the aim of contemporization is not limited to mere visual representation; rather, it is a creative process that requires a precise understanding of the structure, meaning, and historical context of these motifs. Successful contemporization is achieved when traditional elements are reinterpreted not through mere imitation but through purposeful and faithful recreation to their cultural essence in new contexts (Ghani Zadeh Hessar and Najafgholi Pour Kalantari, 2016). In this path, analytical-field researches like the present study can act as a bridge between the artistic heritage of the past and contemporary design needs, paving the way for the revival of cultural identity in today's global context (Harouni Jamaloui and Kabiri Samani, 2017).

In today's Iranian society, given the cultural fabric influenced by foreign cultures, especially Western culture, one can recreate cultural identity and history in line with available possibilities by introducing and promoting cultural manifestations—that is, applying practical arts with national and Islamic characteristics in living environments. By recognizing the aesthetics of visual elements in Iranian civilization and introducing and applying them in the field of visual communication, one can create a self-sustaining personality at national and international levels in cultural, social, and economic arenas. The traditional arts of this land in various periods have been shaped under the influence of Islamic culture's emphasis on knowledge, utility, and positive approach to utilizing arts. Among the features of art established in the Safavid period—one of the prosperous and flourishing periods of Iran's traditional arts—is the emphasis on the two principles of Shiism and nationalism in artistic decorations. Given the abundance and expansion of geometric motifs in Islamic art (to avoid imitating nature), these motifs possess a unified order and harmony and, in terms of content, refer to the concepts of "multiplicity in unity" and "unity in multiplicity"—fundamental to Islamic thought. It seems that the completely abstract and conceptual designs of geometric motifs, at a time when their artistic language is pure abstraction, have played a greater role in the development of Islamic culture and art.

Research Methodology

The present research adopts an analytical-historical and comparative approach, striving to delve into the visual and conceptual structures of decorative motifs in Safavid era architecture and, with a comparative perspective, examine their capabilities for application in contemporary design. This research is diverse and

rich in methodology and data collection approaches. To achieve a deep and documented understanding of the studied motifs, documentary and library methods were utilized, including the examination of written historical sources, artistic treatises, travelogues, and previous studies in the field of Islamic architecture. These sources provided the necessary theoretical and conceptual framework for motif analysis and offered a structure for comparative study between past and present to the researcher. Alongside the examination of written sources, the field section of the research held significant importance. In this stage, several prominent buildings from the Safavid period, such as Imam Mosque, Sheikh Lotfollah Mosque, Ali Qapu Palace, and other historical works in Isfahan, were selected as case studies. These buildings were chosen not only due to their antiquity and artistic value but also because of the diversity and richness of decorative motifs, allowing direct observation of various patterns of geometric, vegetal, linear, and pictorial motifs. In field visits, through photographic registration, drawing, and analysis of existing motifs, efforts were made to identify and categorize the main structures of Safavid architectural decorations. These motifs were classified based on type, application, location, and visual features and then simplified. The goal of this simplification was to reduce executive complexities and abstract forms for adaptation to contemporary design language; in such a way that the spirit and essence of the motifs are preserved, but their form gains the capability for recreation in new contexts. In the simplification process, criteria such as maintaining proportions, visual clarity, repeatability, and alignment with modern design technologies were considered. This action is a practical step toward contemporizing motifs and can provide the ground for utilizing these elements in graphic design, contemporary architecture, urban furniture, packaging, and other branches of applied arts. This part of the research created an experimental foundation for testing the practical capabilities of historical motifs in the context of modern design and established a tangible link between theoretical and applied studies. Thus, the present research not only addressed the scientific and analytical recognition of Safavid architectural motifs but also, with a forward-looking perspective, took a step toward their creative recreation in the realm of contemporary design.

Discussion

1. Theoretical Foundations: Art and Architecture of the Safavid Period

The long reign of Safavid kings promised extensive support for architecture, but the realization of these promises was intermittent and discontinuous. For instance, between 1520 and 1590 AD, few prominent and striking buildings were constructed. However, the ambitious endeavors of Shah Abbas I fundamentally transformed Safavid architecture, infusing it with a new spirit of order, direction, and planning; such that Imam Square and its associated buildings are just one example of this widespread flourishing. His courtiers also followed this pattern and transformed the urban landscape by constructing dozens of new buildings. Thus, Isfahan was able to compete with Istanbul and Delhi, the great capitals of the Islamic world, for a short time. Radial symmetry on a human scale was employed in buildings like Hasht Behesht Palace and Khwaja Rabee Tomb. The sequential repetition of a specific unit emphasized the building's scale and structural unity. Symmetrical repetition of main elements became a common pattern and showed the greatest impact, especially on large scales, such as schools, side dome chambers, and winter halls of Imam Mosque. At a more internal level of this repetition system, the distribution of water channels (like in Mashhad Shrine and Madar-e Shah School in Isfahan) and, based on an ancient tradition, the use of decorative framing as space-organizing elements were emphasized.

2. Classification of Motifs: Geometric Motifs

Geometry in the Islamic world holds a special position and importance, as geometric shapes and structures are linked to symbolic, cosmic, and philosophical concepts, gaining meanings beyond mere formal aspects. In Islamic architecture, adherence to geometric principles in plans and facades is the basis for creating visual harmony and order; an order that is one of the fundamental characteristics of Islamic art. Geometry-based decorative designs extensively covered architectural surfaces and usually filled empty spaces with twisting and stylized vegetal motifs and floral patterns within a geometric framework (Wilson, 2000). One reason for the widespread use of geometric and Eslimi motifs is their expandability, which attracted Muslim artists due to their continuous and endless covering capability. Geometric shapes were even used in Quran illuminations, and this method was particularly common in Quranic manuscripts of the 13th and 14th centuries AD. These intricate and eye-catching motifs, while having a simple structure, are formed from the repetition of basic units like circles, squares, and triangles. These designs can easily be enlarged or reduced, and by repeating divisions, adding straight and curved lines, and combining patterns, infinite new geometric compositions and arrangements can be created (Wilson, 2000).

3. Classification of Motifs: Vegetal Motifs

The history of using vegetal motifs in Iranian art dates back to pre-Islamic eras, and during the Sassanid period, the image of the sacred tree was widely used. Although vegetal designs were sporadically present in pre-Islamic Iranian art, their prominence and superiority became evident in the Islamic period, largely owing to the influence of Chinese art. Some researchers trace the origin of vine leaves to Egypt. In their simple form, these decorations included curved petals on both sides of a wide central section, forming the basis of one of the most common motifs in the world, the palm leaf. When this motif was divided into two halves and connected to a spiral or wavy vine—likely an innovation in Egypt or Mesopotamia—a variety of decorative motifs emerged (Wilson, 2000). According to Zaki (1987), the most important vegetal shapes used in decorating Iranian industries include small flowers with palm-like interiors (palmettes), lotus flowers, botehs, pomegranate trees, and leaves of other trees. Naturally, these vegetal motifs, like other Islamic art methods, underwent changes by artists, distancing from natural resemblance and becoming governed by formal order and refinement. Early flowers and botehs were completely conventional, and this presentation method continued until the end of the Seljuk period, i.e., until the beginning of the 13th century AD (Ettinghausen, 1992). During the Seljuk period, metalworkers and craftsmen managed to create a harmonious fusion between vegetal and geometric shapes and use them simultaneously. Among the most important vegetal elements of this period are vine leaves and acanthus plants (Zaki, 1987). After the Mongol invasion and the expansion of trade relations with China, many new vegetal decorations were added to the visual elements of Islamic art (Wilson, 2000). From the mid-13th century AD onward, Iranian art is filled with diverse floral and vegetal motifs that, although not necessarily representing specific plant species, have always been regarded as beautiful flowers. From the mid-14th century AD, masterful representations of natural landscapes for historical or legendary narratives also took shape, examples of which are observable in various carpets and often evoke the image of the Iranian garden in the viewer's mind (Ettinghausen, 1992).

4. Classification of Motifs: Calligraphic Motifs

With the advent of Islam and due to the sacred position of the Quran among Muslims, Quran transcription became a sacred act, leading to special attention to writing methods and techniques. Consequently, script and calligraphic motifs emerged not only as writing tools but as one of the most important decorative elements in Islamic art. With the spread of Islam, Arabic script became prevalent throughout Islamic lands and quickly gained a distinguished position in aesthetics and decoration. This script was not only used for recording names and dates but was employed by Iranian craftsmen and other Islamic societies in architecture, graves, tilework, and metal industries as a decorative element (Zaki, 1987). The first Quran copies were likely written in the early 7th century AD, and from the 8th century AD, Kufic script emerged as the most important type. Kufic is a relatively simple script with emphasis on horizontal letter structures and, besides transcription, was used in decorating fabrics, carvings, and metal and pottery vessels. In these decorative applications, straight lines were combined with vegetal motifs or even human figures (Wilson, 2000). Angular scripts evolved from initial rounded and carved scripts and were mostly used for non-religious purposes. In the early decades of the Abbasid era, the number of these scripts increased, and by the end of the 9th century AD, more than twenty types of angular scripts were in use. During this period, Muhammad ibn Muqla, the prominent Baghdad calligrapher, devised a system for determining letter proportions and sizes, leading to the formation of six standard scripts (Wilson, 2000). These include Thuluth, Naskh, Tawqi', Riqa', Muhaqqaq, and Rayhan, among which Thuluth gained the most decorative aspect. Despite the emergence of these scripts, Kufic still retained its application. It is worth noting that Iranians showed less attention to the decorative use of transcription until before the 10th century AD (Zaki, 1987). The application of calligraphic motifs as decorative and functional elements reached its peak especially in mosques, and calligraphy found widespread presence in pottery, metal vessels, doors, pulpits, and other artistic works; such that some works, like Nishapur pottery, are easily identifiable due to these inscriptions (Ettinghausen, 1992). The Safavid period is one of the most brilliant eras of calligraphy flourishing in Iran, largely owing to the art patronage and calligraphy skills of some Safavid sultans. Shah Ismail, the founder of the Safavids, like some kings and princes of Iran, Ottoman, and India, was a capable calligrapher; including Ahmad Jalayir, Baysunghur Mirza, Shah Tahmasp I, and Dara Shikoh (Ettinghausen, 1992). Another important factor was the positive attitude of Shia scholars toward calligraphy, which led to the prevalence of script education alongside Quran and Persian literacy in schools and mosques (Zimiri, 1994). In the Safavid period, calligraphy gained more independence from illumination and miniature painting, and Siyah Mashq was popularized by Mir Emad. Additionally, inscription writing in architecture



and other arts, including metalworking, weaving, and carpet weaving, gained a special position and became one of the main elements of visual expression in Safavid arts.

5. Classification of Motifs: Human and Animal Motifs

The use of human figures and various animals in Iran has been common since ancient times, but with the advent of Islam and the imposition of some restrictions, human imagery was temporarily limited in certain spaces. However, caliphs did not hesitate to adorn their palaces with such motifs, and in Iran too, except in religious places like mosques and Qurans, this issue was not much emphasized. In contrast, animal motifs continued, especially in decorating vessels and artistic works. Interest in animal imagery is one of the prominent features of Iranian art and has a notable presence in fields like miniature, painting, and Tash'ir; such that in the works of Kamal al-Din Behzad and his students, humans and their actions are at the center of attention. Animal motifs, whether real, imaginary, or composite—some of which entered Iranian art from other cultures—gained a special position after Islam and are abundantly seen in Iranian decorative works. These motifs have played an important role in Iranian decorative arts from ancient times to the present and have always carried metaphorical meanings. After Islam, with restrictions on imagery, animal motifs continued their existence with changes in symbolic meanings and preserved their position more in folk art than official art. People's visual memory is intertwined with symbols like lions, Simurgh, and horses, and these motifs are unconsciously reproduced in handicrafts and daily products; for example, the lion motif is seen in carpets, grave sculptures, and even lock molds (Tanavoli, 2006).

6. Geometric Motifs in Famous Safavid Buildings

Chaharbagh School, Isfahan: This mosque is the last important building of the Safavid period, built almost a century after Shah Mosque, between 1704 and 1714 AD by Shah Sultan Hussein, the last king of this dynasty. Although the school has remarkable architectural integrity, the quality, color, and execution of tiles vary significantly. In terms of shape and decorations, its high domed ceiling is similar to other Safavid mosques. Column bases are decorated with ordinary geometric designs and white tiles on a turquoise background, but the protruding iwans display the grandeur and richness of the architecture. The floral design is repeated in almost all arches, with its veins highlighted by a double gold line. The mosque's dome is completely covered with mosaics, and at its pinnacle, a large star with delicate gold finishing is visible, creating a stunning effect harmonious with Safavid architectural style.

Hakim Mosque, Isfahan: This mosque was built on the order of Hakim Mohammad Dawood, physician to Shah Abbas II, between 1656 and 1662 AD. The qibla mosque is dome-shaped, with a shabestan with soffe and iwan on its east side; opposite the qibla iwan are two other iwans and two large mahtabis. The old pool has been restored and modernized. The mosque is brick-built with limited tilework. This building was constructed on the ruins of the Daylami "Jurjir" Mosque, and the only remaining part of that old mosque is the entrance portal, which is now part of Hakim Mosque's facade. Hakim Mosque is located in Bab al-Dasht neighborhood of Isfahan and is one of the most important religious buildings of the Safavid period. Its founder, Hakim Mohammad Dawood, was a court physician of the Safavids, and thus the building is named after him (Mirmohammadi, 2016). The mosque's facades or portals are among its most prominent artistic sections. Three main entrances are located on the northern, eastern, and western sides, each presenting a manifestation of Safavid art with unique features. The eastern portal with muqarnas and calligraphy inscriptions by Mohammad Reza Emami is an outstanding example of the fusion of architecture and calligraphy (Hosseini, 2021). Facade decorations include muqili tilework, brickwork, and Quranic inscriptions that, besides visual beauty, carry cultural and religious messages. This artistic combination invites the viewer to contemplation and tranquility, showing the special attention of Safavid architects to details and meaning in religious architecture (Jafari, 2019). From a historical perspective, the mosque's facade reflects the splendor of Safavid architecture and the link between art and faith, and researchers of Islamic art consider it an outstanding example of the integration of architecture, calligraphy, and tilework (Cambridge University Press, 2017). On either side of the iwans, after each taq-nama, there are three large openings each about 4.8 meters wide with beautiful brick ceilings. For beautifying the mosque's surroundings, taq-namas without backing structures were built that open to free space and allow the passage of strong winds. The abstract geometric design of the mosque's facade presents a special manifestation of harmony and beauty in Safavid art.

Seyyed Mosque, Isfahan: This mosque is one of the late Safavid mosques, and according to existing inscriptions, its construction and decorations took about 130 years. The building began in the late first half of the 19th century AD and until the death of the late Seyyed, only the southern tilework was completed; the entire building's tilework continued until the end of the 20th century. Seyyed Mosque, with an area of over 8000 square meters, includes four main entrances, two large shabestans, one dome, three iwans, and numerous cells. A notable point in its architecture is the absence of minarets, distinguishing it from many other Iranian mosques (Karimi, 2003: 91). The oldest existing document in the building records the construction date as 1840 AD. The geometric motifs above the basement windows, due to their beauty and good visual flow, are an ideal option for simplification and application in contemporary designs (Fig. 3). The mosque's decorations include muqili tilework, muqarnas, plasterwork, and mirrorwork. Quranic and historical inscriptions were written by prominent Qajar calligraphers, giving the building a spiritual and artistic aura (Nasr, 1996: 158). From a historical perspective, Seyyed Mosque is not only an active religious site but also recognized as one of Isfahan's important tourist attractions, and researchers consider it an outstanding example of the integration of Qajar architecture with religious culture (Wilber, 1986: 274).

Chehel Sotoun Palace, Isfahan: Chehel Sotoun Palace is one of Isfahan's vast gardens built during the reign of Shah Abbas I (1618-1661 AD), but most of its large and small buildings and halls belong to the reign of Shah Abbas II, the seventh Safavid king, and was the place for the king's public audiences and official receptions. Each of the twenty hall columns is made from plane tree trunks, covered with a thin layer of colored board that was previously adorned with mirrors and colored glasses. Walls are decorated with full-length mirrors, colored glasses, and beautiful paintings, and all doors and windows are adorned with appropriate inlay work. The pool in front of the building, 110 meters long and 16 meters wide, adds a special freshness and vibrancy to the space. The building's ceiling along with 18 columns and the mirrorworked hall ceiling is an unparalleled example of vaulting styles in Iranian architecture. Based on an inscription extracted from under the hall plaster in 1959 AD, Chehel Sotoun Palace was completed in the fifth year of Shah Abbas II's reign, i.e., 1679 AD. This inscription includes twelve hexagonal panels written in white Nastaliq on a pink background, with each panel containing one hemistich of a twelve-hemistich plasterwork (Mohammadi Rad, 1998). The simplified images of Chehel Sotoun Palace are particularly important in terms of form and rhythm.

Sheikh Safi al-Din Ardabili Shrine in Ardabil: Sheikh Safi al-Din Ardabili Shrine is one of the important Islamic religious buildings in Iran and Ardabil city. This precious and beautiful complex was founded in the name of the mystic Sheikh Safi al-Din, ancestor of the Safavid sultans, after his death in 1334 AD by his son, Sadr al-Din Musa. Over time, numerous annex units were added to the complex. Shah Ismail and his successors, due to their devotion to Sheikh Safi al-Din, paid special attention to the preservation and development of the tomb, which has made this building shine like a gem in Iranian architecture today. From the perspective of Islamic architecture, the complex holds extraordinary importance. Each section is beautiful and unique in its own right, and the Safavid period displays the peak of Iranian architectural traditions both in decorations and structure. In this building, various decoration techniques are used; from paintings on plaster to muarraaq and glazed painted tiles, and even the oldest brickwork techniques. Despite the overall beauty of the structure, its architectural style and inscription art deserve admiration and reflection, as they not only have decorative aspects but serve as a means for human connection with the higher world and contemplation on the philosophy of existence and human life. The simplified images of Sheikh Safi al-Din Ardabili Shrine are adapted from the entrance portal of this complex.

Application of Motifs in the Contemporary World: Traditional and historical motifs rooted in the culture and art of various nations are not merely recognized as traditional decorations in the contemporary world but as visual language and tools for conveying meaning in art, design, and industry. In contemporary graphic design, traditional and geometric motifs are used as identity-forming elements. Studies have shown that the motifs of Isfahan's Jame Mosque, with their geometric structure, have adaptability to visual arts principles and can be used in poster design, logos, and organizational identity (Sari and Azhand, 2021). Additionally, traditional motifs are reread in contemporary architecture as decorative and structural patterns; Islamic geometric knots and Khatai motifs are applied in facade design, ceilings, and urban furniture, creating a sense of cultural belonging in addition to beauty (Sabbagh Tabrizi, 2012). In the fashion industry, traditional motifs like kilim, carpet, and patah are used as fabric patterns and prints, capable of transferring cultural identity and creating distinction in contemporary clothing design (Nasr, 1996).

Moreover, in packaging cultural and food products, these motifs help transfer local identity and cultural values, increasing attractiveness and consumer trust (Karimi, 2003). In the digital space, traditional motifs are redesigned with modern tools and appear in digital illustration, motion graphics, and user interfaces. This recreation creates a bridge between past and future, introducing global audiences to local culture (Wilber, 2017).

Conclusion

The present research, aiming to examine the motifs and ornaments of Safavid era architecture and their potential application in contemporary design, sought to establish a connection between past and present in the realm of visual arts. The obtained results show that Safavid architecture, as one of the most magnificent manifestations of Islamic art, possesses aesthetic, symbolic, and cultural elements that have adaptability and recreation potential in today's design. Analysis of geometric motifs revealed that these elements, due to their abstract features, structural order, and repeatability, can be used in contemporary designs, especially in architecture, environmental graphics, and industrial design. Geometric structures reliant on principles of unity in multiplicity, rhythm, and balance align with contemporary aesthetic tastes and provide possibilities for localizing design language. Vegetal motifs, rooted in pre-Islamic traditions with visual richness from Chinese art influence, have significant capacity for contemporary design utilization. These motifs, including shapes like leaves, flowers, and trees, can be applied in fabric design, advertising graphics, packaging, and interior design with some simplification. In the domain of calligraphic motifs, the research showed that Islamic Safavid calligraphy, beyond transcriptional aspects, has specific meaningful, cultural, and aesthetic loads. The application of Kufic, Thuluth, Naskh, and Nastaliq scripts in architecture and decorative arts provides inspiration for designing modern brand visual identity, inscriptions, and cultural advertisements. Human and animal motifs, despite limited use in religious spaces, played important roles in pictorial arts like miniature, carpet weaving, and illumination. These motifs with mythical, narrative, and symbolic loads have notable potential for recreation in fields like animation, book illustration, and environmental theme design. The research methodology combined historical analysis and field studies, and case examination of prominent Safavid works like Seyyed Mosque in Isfahan, Chaharbagh School, and Chehel Sotoun Palace enabled motif categorization and recognition of repeating structures. This categorization facilitates simplification and comprehensibility of roles for contemporary space application. From an aesthetic perspective, the research showed that Safavid architectural visual patterns are designed to have harmony and balance in their components despite complexity. This coordination is integrable with contemporary design principles and can lead to creating authentic and meaningful spaces in public areas, urban furniture, and interior design. From a cultural viewpoint, reviving Safavid motifs can play an important role in enhancing national identity sense, strengthening cultural bonds, and creating belonging among today's generation. In the contemporary world where rootless and globalized forms dominate, returning to local roots through creative recreation of traditional motifs can lead to cultural resilience. Based on findings, contemporizing Safavid motifs means not mere repetition of historical shapes but reproduction of authentic concepts and forms in new templates. This process requires precise analysis, recognition of fundamental structures, and utilizing creativity in adapting motifs to today's functional, aesthetic, and technological needs. The research emphasizes that achieving these goals requires synergy among universities, designers, architects, and cultural organizations. Creating educational and production flows focused on utilizing historical capacities can lead to works that simultaneously possess authenticity, innovation, and efficiency in contemporary living contexts. This creative link between tradition and modernity promises the formation of an identity-oriented and contemporary visual language for today's Iran.