

SPACE, MOVEMENT & CONTINUITY

From Darvazeh to the Niche

An exploration of the continuity of space and movement in Iranian architecture—from the scale of the city to the scale of the individual.

ATASHKADEH — WHERE EARTH MEETS SKY

Centuries before the courtyard house, the chahartaq established one of the enduring spatial ideas of Persian architecture: four piers, four arches, and a dome resting on squinches—the square transformed into the circle of the dome.

At the center, the sacred fire marked the meeting point. The square held the earth. The dome held the heavens. The fire was where they met.



Chahartaq of Niasar Fire Temple, near Kashan — Sasanian era, traditionally attributed to Ardashir I.

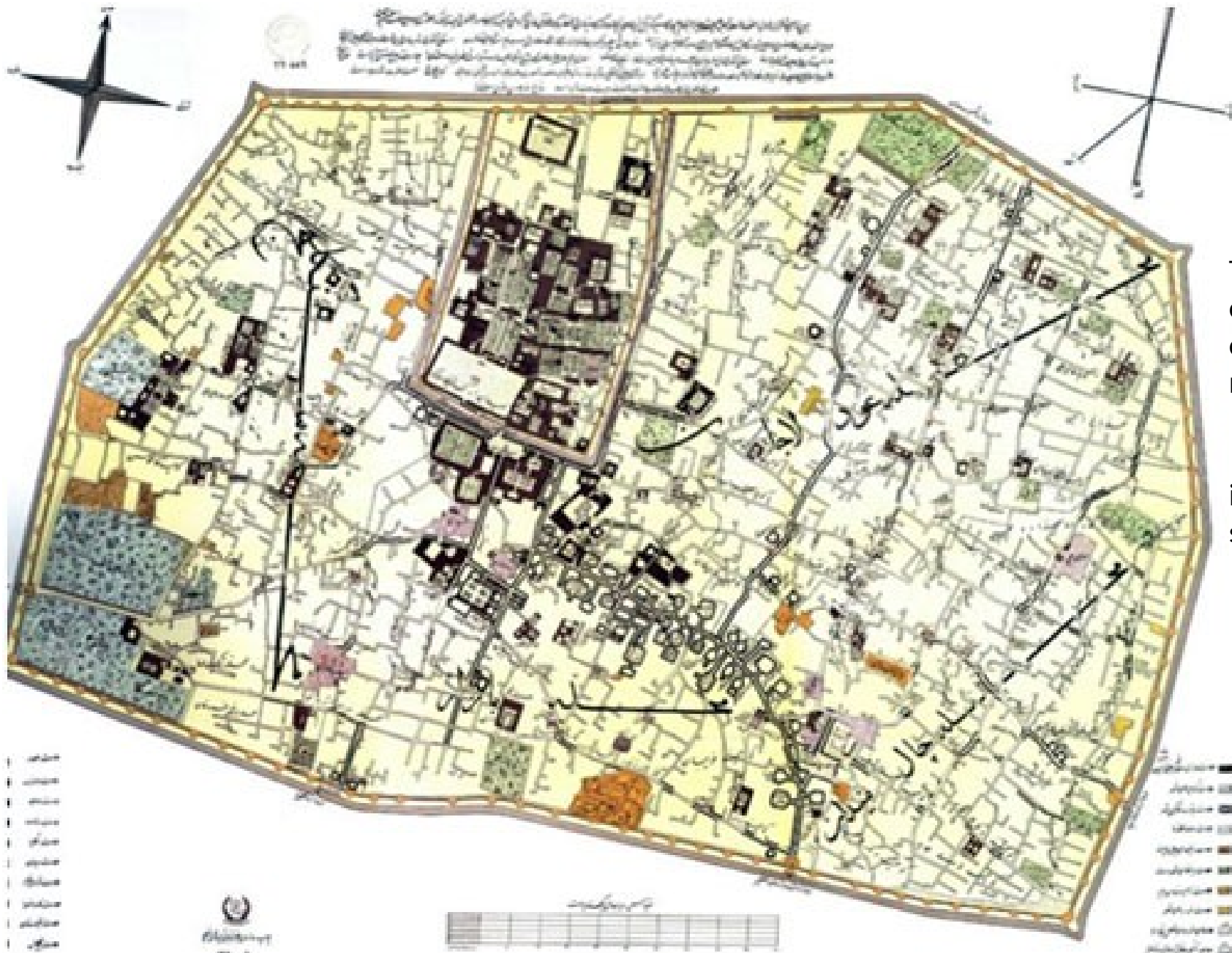
THE SQUARE BECOMES THE DOME. THE EARTH MEETS THE SKY.

FROM DARVAZEH TO THE NICHE

DARVAZEH → BAZAAR → MAHALEH → KOOCHEH → ENTRANCE → HASHTI → COURTYARD → IWAN → ROOM → NICHE

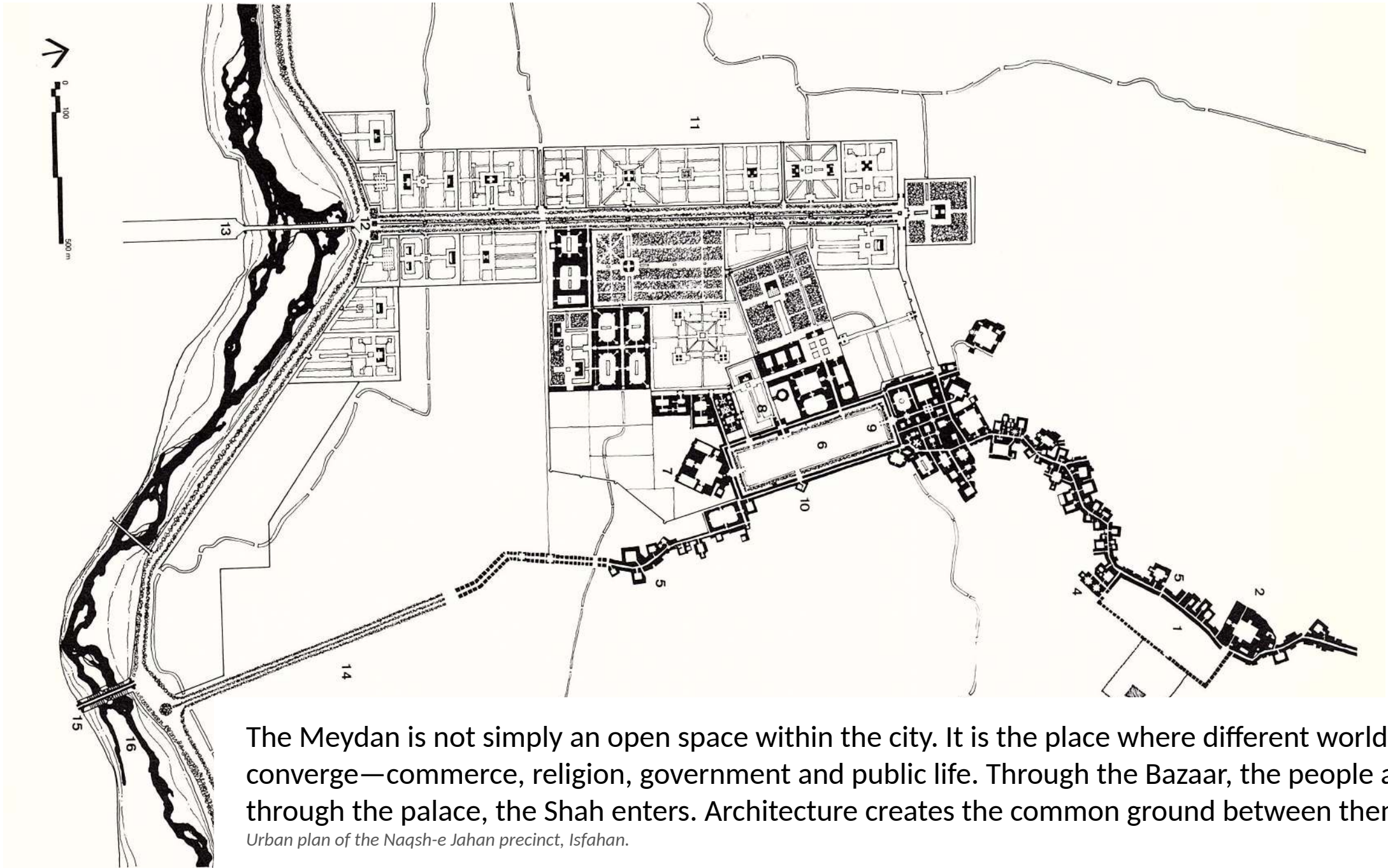
MACRO ————— **MICRO**

The scale changes, but the continuity of space and movement remains.



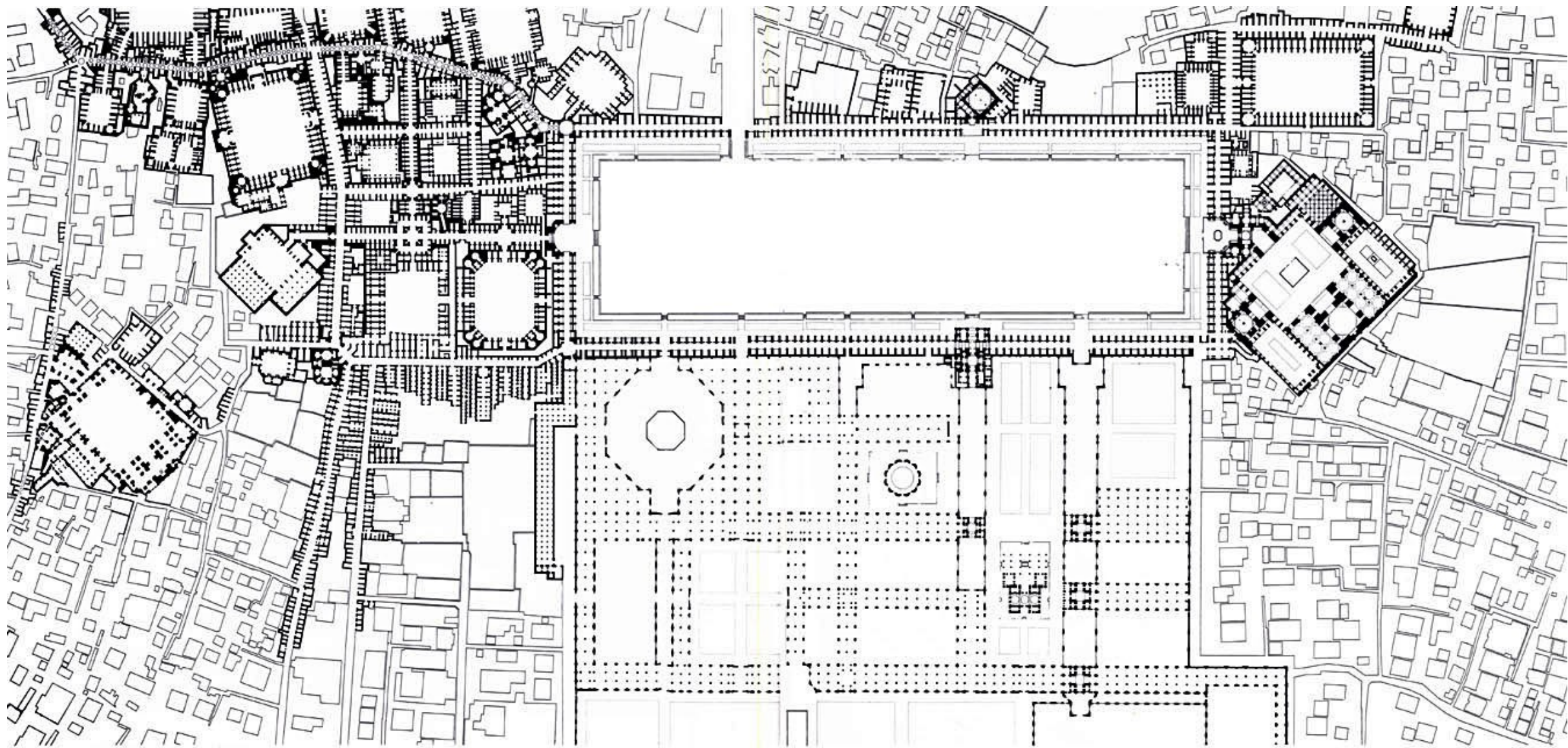
The journey begins at the scale of the city. Movement forms a network connecting gates, bazaars, neighborhoods and public spaces.

Architecture is experienced not as isolated objects, but as a continuous spatial system.



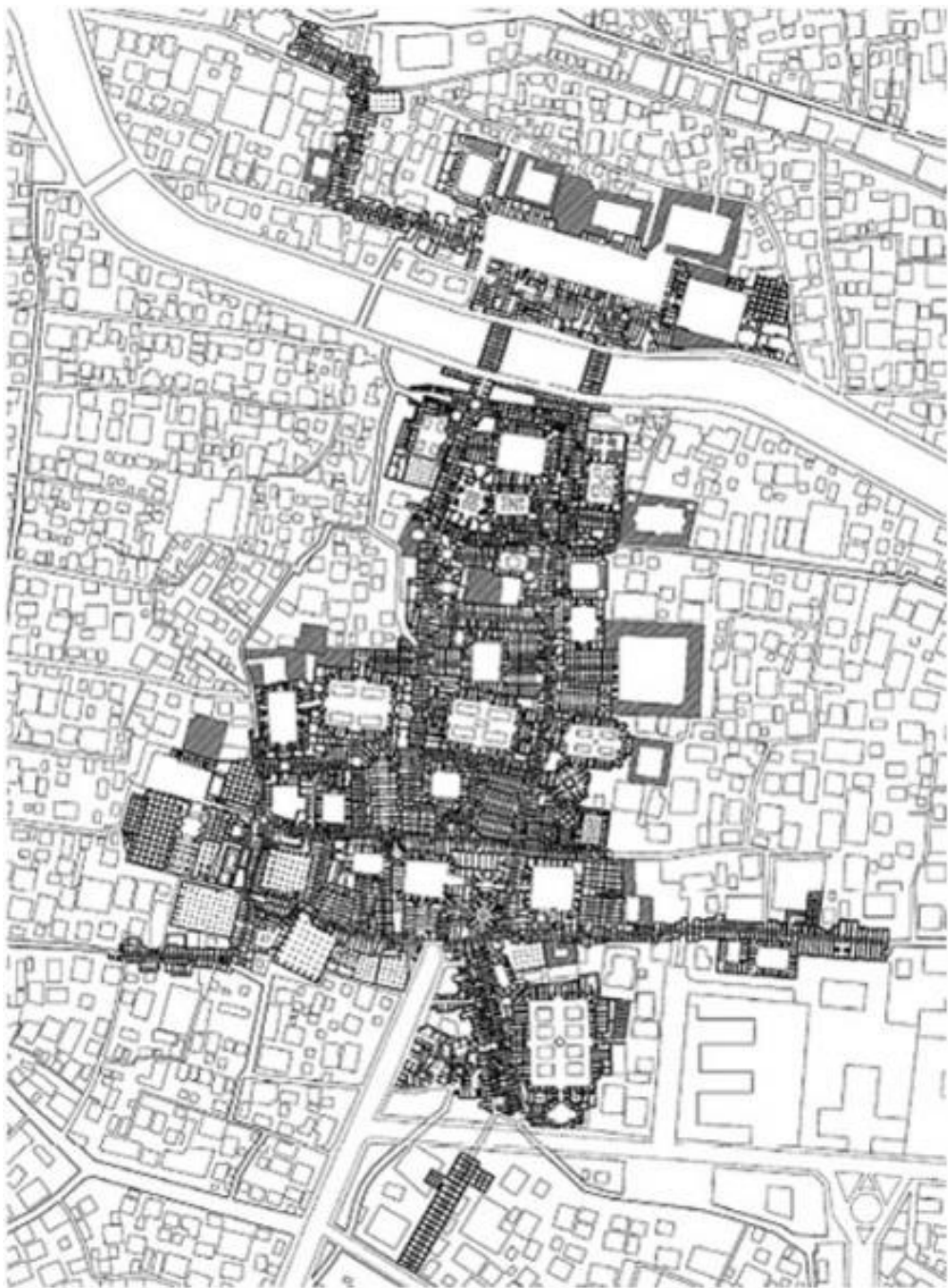
The Meydan is not simply an open space within the city. It is the place where different worlds converge—commerce, religion, government and public life. Through the Bazaar, the people arrive; through the palace, the Shah enters. Architecture creates the common ground between them.

Urban plan of the Naqsh-e Jahan precinct, Isfahan.



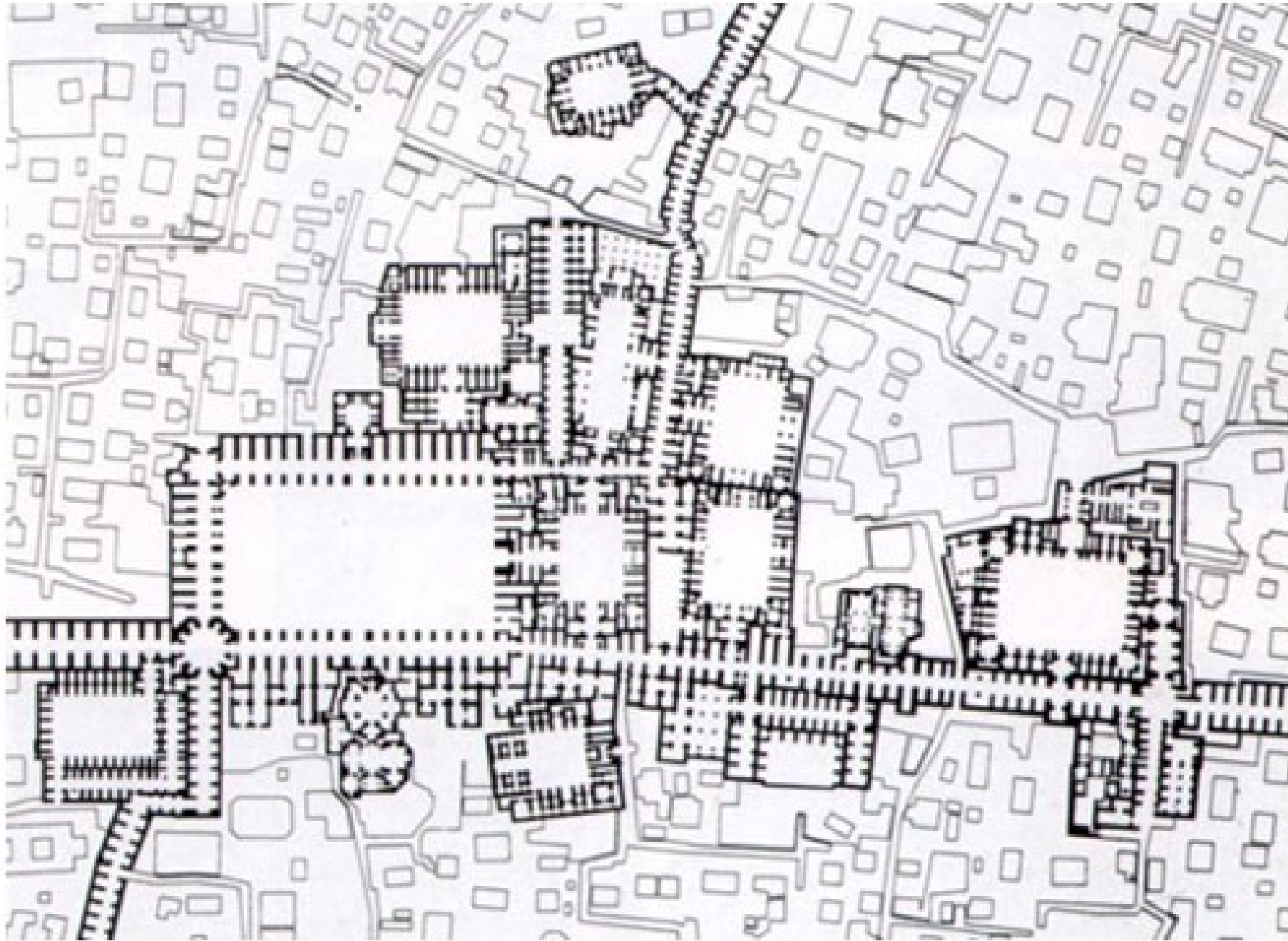
At the scale of the city, movement connects a sequence of defined spaces. Streets, bazaars, gateways and meydan form a continuous spatial system rather than isolated architectural objects.

MACRO – THE CITY AS CONTINUOUS
میدان نقش جهان در بافت تاریخی
اصفهان



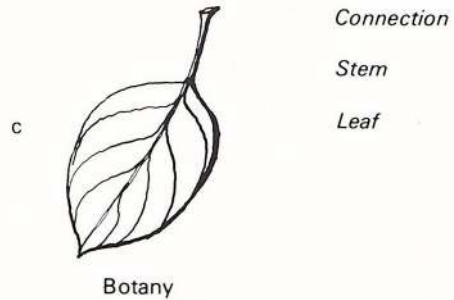
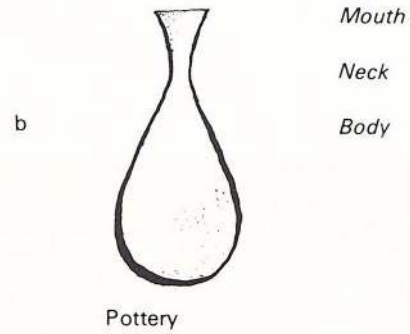
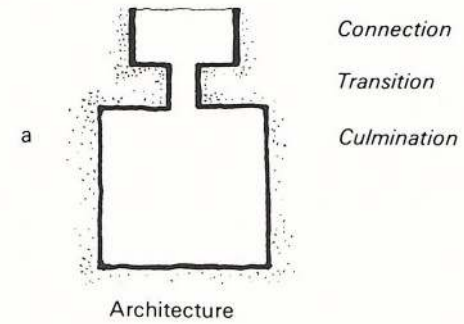
The bazaar is not an object within the city; it is a continuous spatial system. Repetition, intersection, expansion and compression create movement through the urban fabric.

بازار تبریز ، بزرگترین سازه آجری جهان

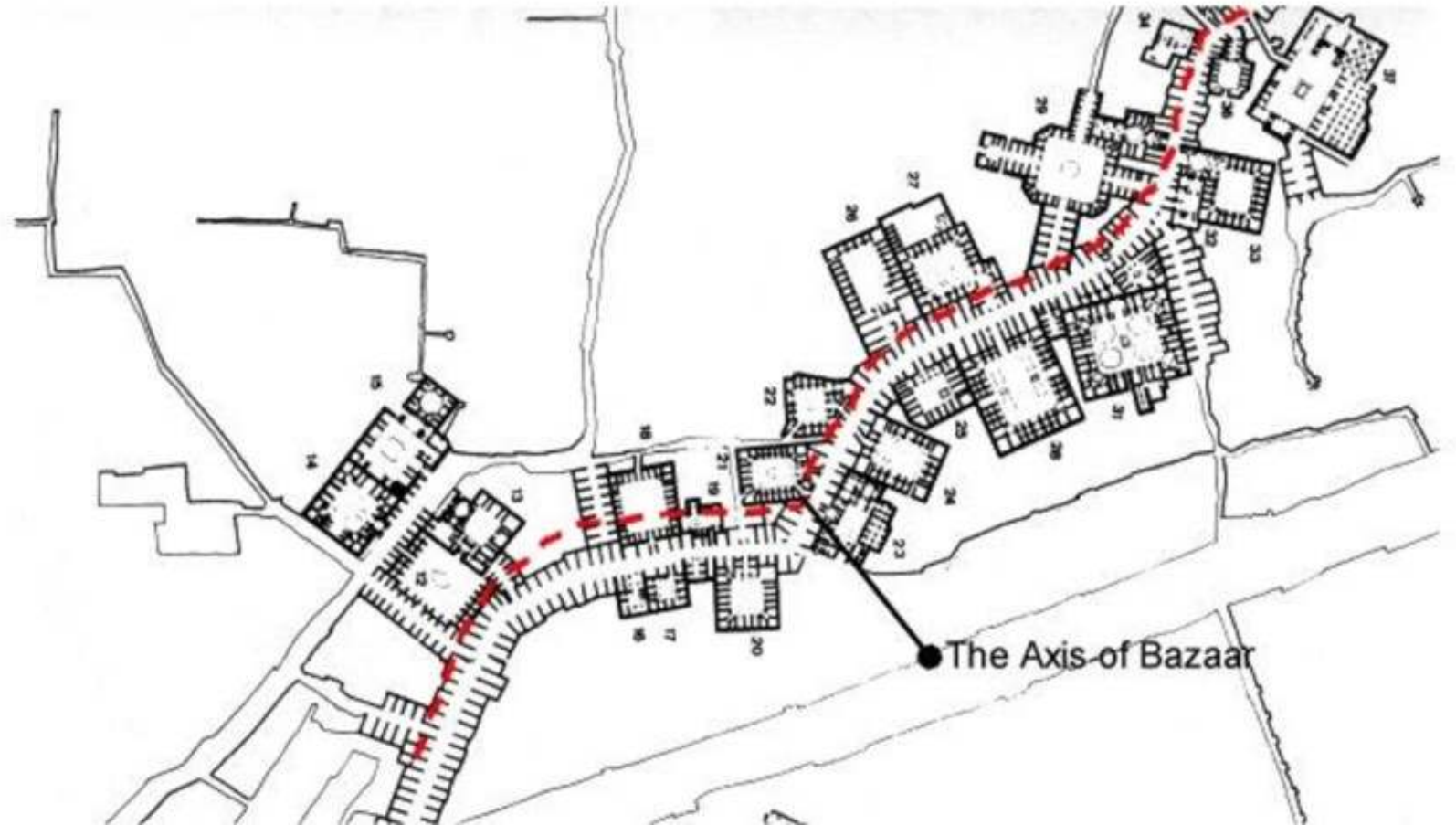


Movement creates a spatial hierarchy.
Along the continuous path, larger public spaces become moments of pause, gathering and orientation.

مجموعه گنجعلی خان کرمان



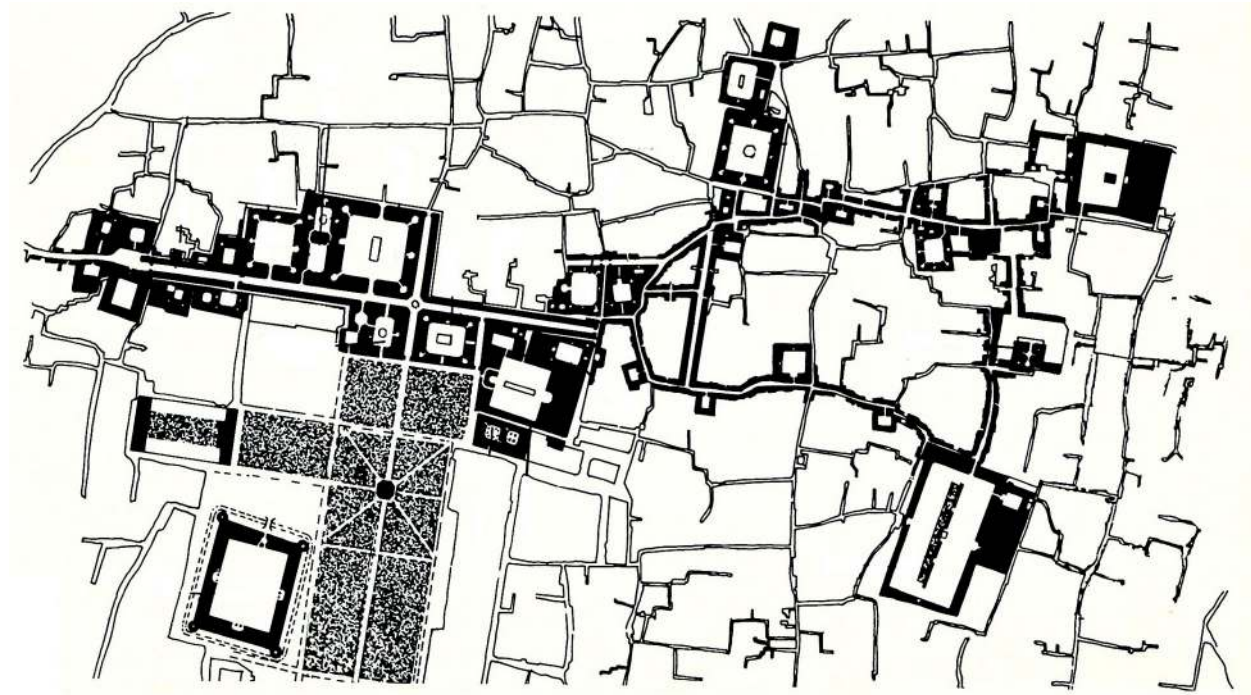
Space is not experienced as an isolated object. It unfolds through connection, transition and culmination. Movement binds these conditions into one continuous experience.



The bazaar is experienced as a continuous line of movement. Architecture unfolds along this line through repetition, intersection, pause and spatial change.



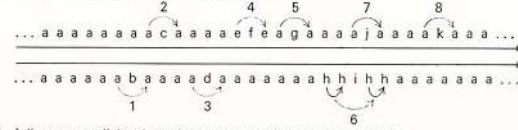
Architecture is defined as much by what is left open as by what is built. Positive and negative space work together to create movement, orientation and collective life.



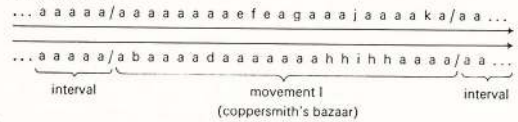
113. Kashan, segment of the bazaar, diagram of serial symmetry.
 a. Lettering denotes particular personality of each unit aligning the main bazaar route.
 b. Serial rhythm
 $a, a, a, \dots, a$

114. Kashan, segment of the bazaar, diagram of circular symmetry, ternary.
 1 2 3 4 5 6 7 8
 a. aba aca ada efe aga hih aja aka
 b. circular rhythm, binary
 9
 hh

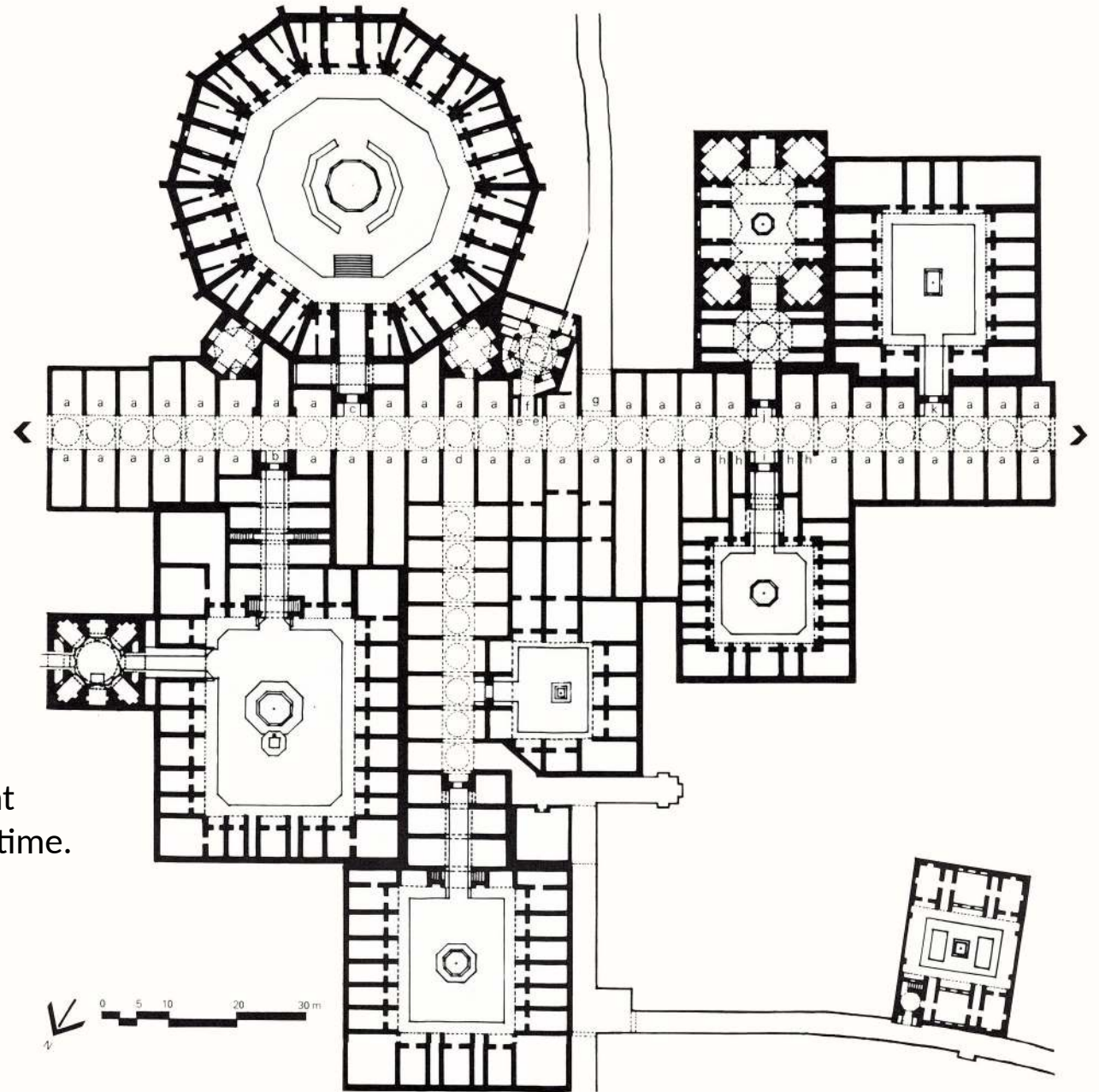
115. Kashan, segment of the bazaar, diagram of combined circular and serial patterns.
 a. The tempo and therefore the musical (spatial) character of this particular "movement" is created by the cumulative serial and circular rhythms encountered there in motion.



b. A "movement" (such as the coppersmith's bazaar) constitutes one of many within the total open-ended composition of a bazaar (see c).

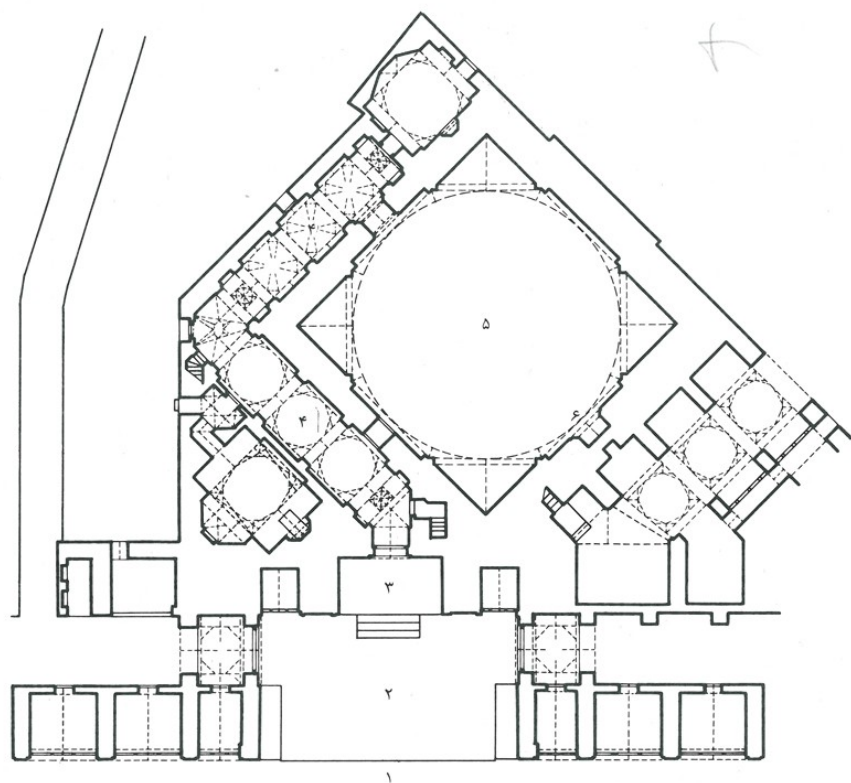


c. interval . movement I . interval . movement II . interval . movement III . interval . movement IV .
 coppersmith's bazaar tanner's bazaar shoemaker's bazaar woodworker's bazaar

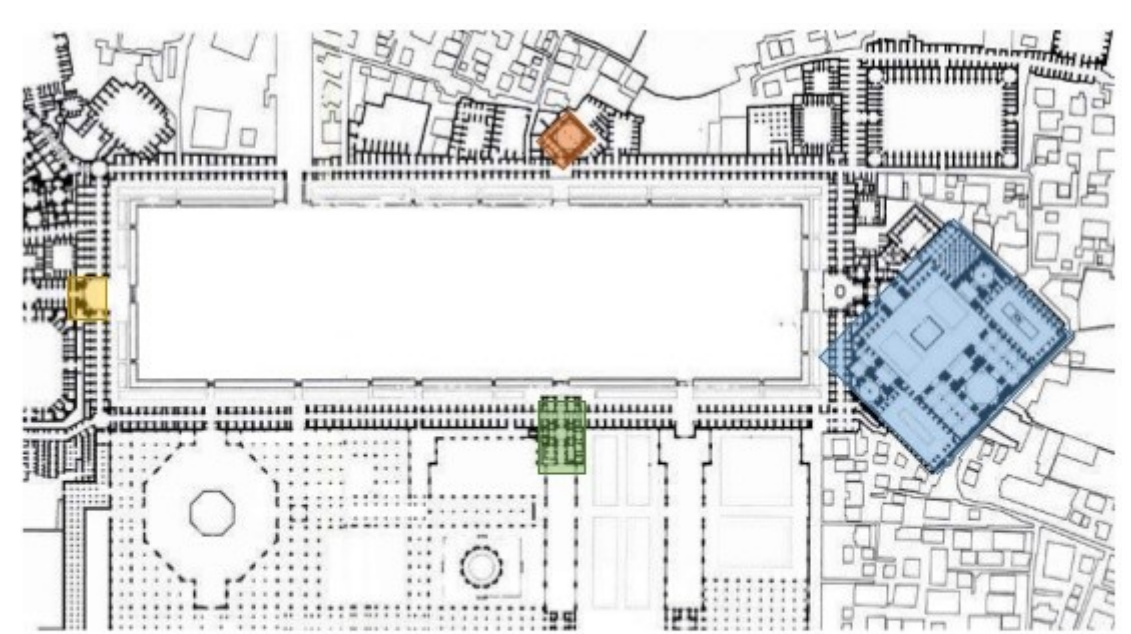


Repetition creates rhythm. Variation creates emphasis. Movement transforms them into a spatial composition experienced through time.

نقشه بازار کاشان



نقشه مسجد شیخ لطف الله. مقیاس ۱/۳۰۰
 ۱. میدان نقش جهان
 ۲. ورودی مسجد
 ۳. سردر با مقرنس کاری های آن
 ۴. دالان ورودی
 ۵. شبستان مسقف زیر گنبد
 ۶. محراب



Bazar gate Palace Shah Mosque Lotfollah mosque

INVITATION

The destination is not immediately revealed. From the Meydan, the entrance invites us inward—but the architecture does not allow a direct path to the dome.



TRANSITION / ANTICIPATION

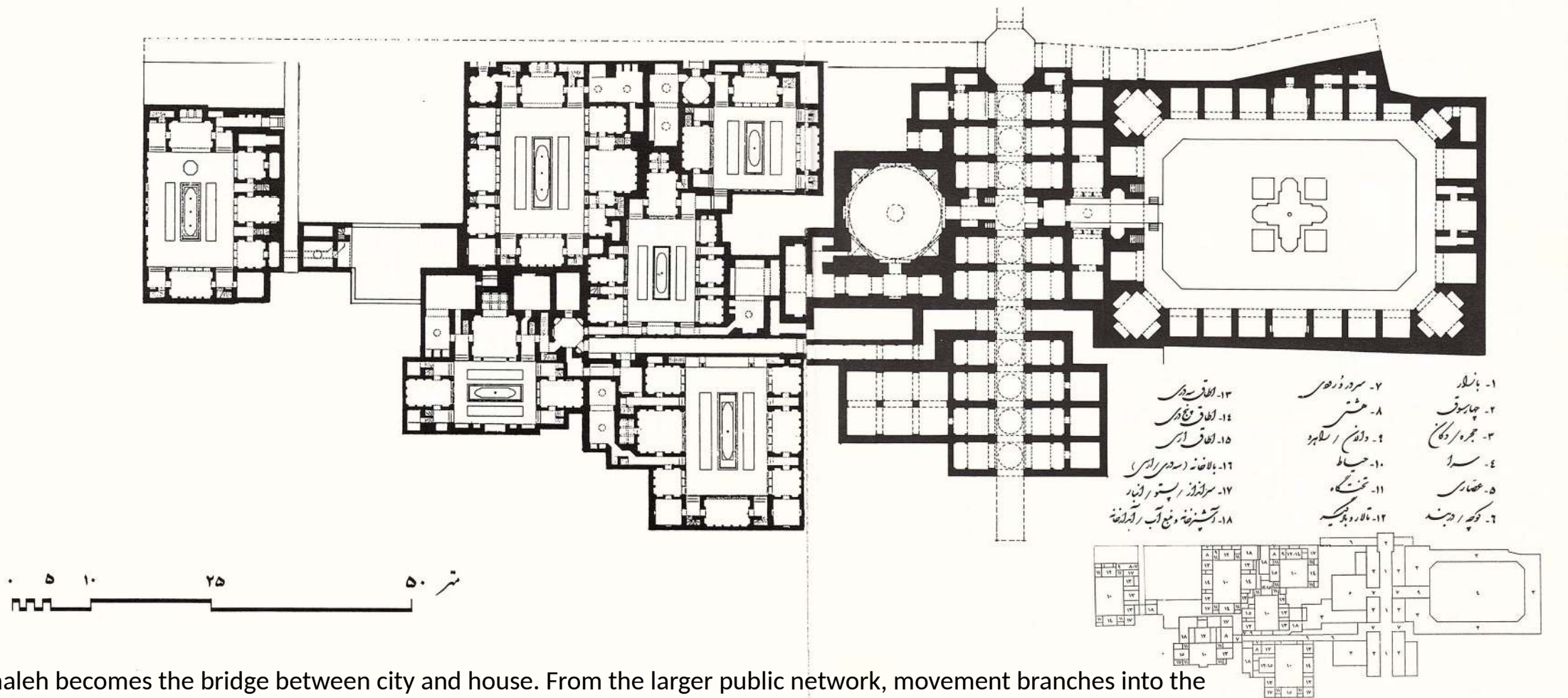
Light becomes a guide. Through the Hashti and turning corridor, darkness, filtered light and changing direction slow the journey and heighten anticipation.



Architecture is experienced through time. The destination is withheld. Movement, turning, compression and anticipation prepare the visitor before the final revelation of the dome.

INVITATION → TRANSITION → ANTICIPATION → REVELATION

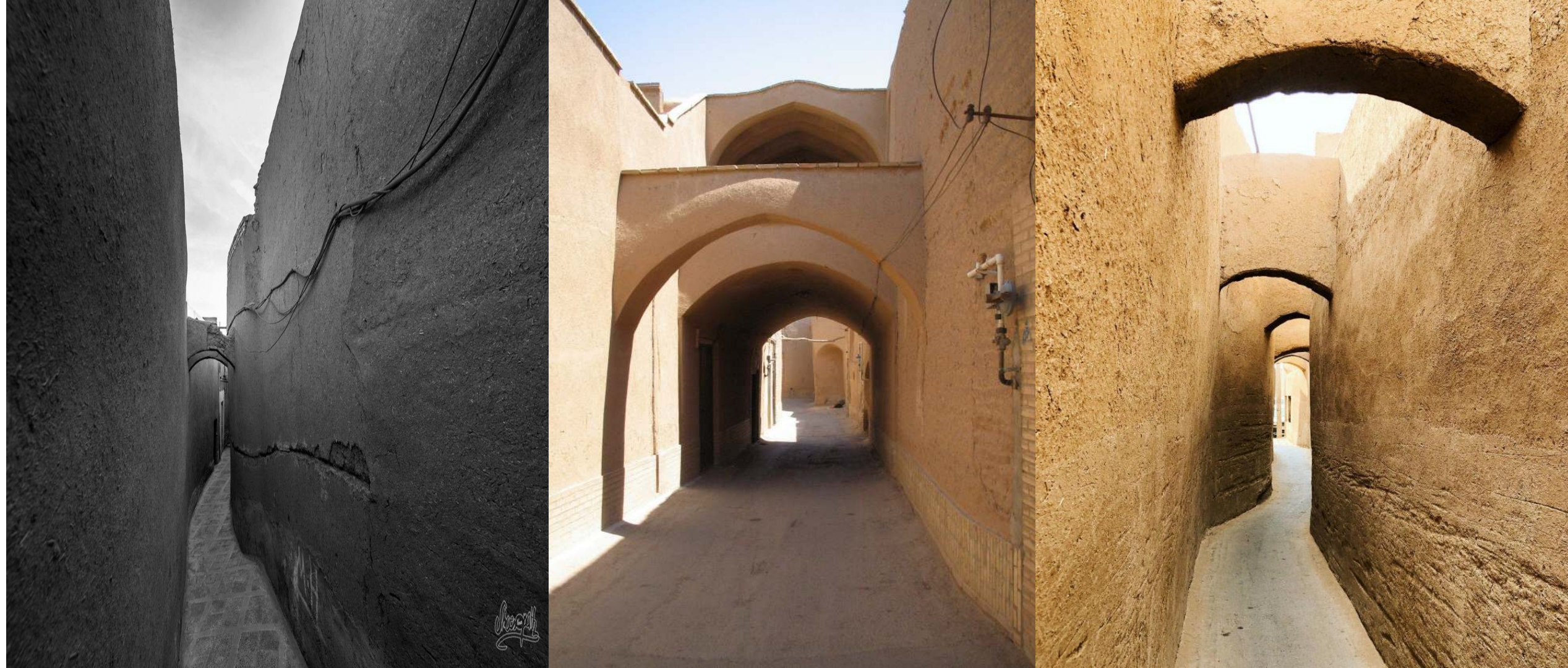
مسجد شیخ لطف الله



The mahaleh becomes the bridge between city and house. From the larger public network, movement branches into the koocheh, where the scale becomes intimate and several residences are reached through a shared spatial network.

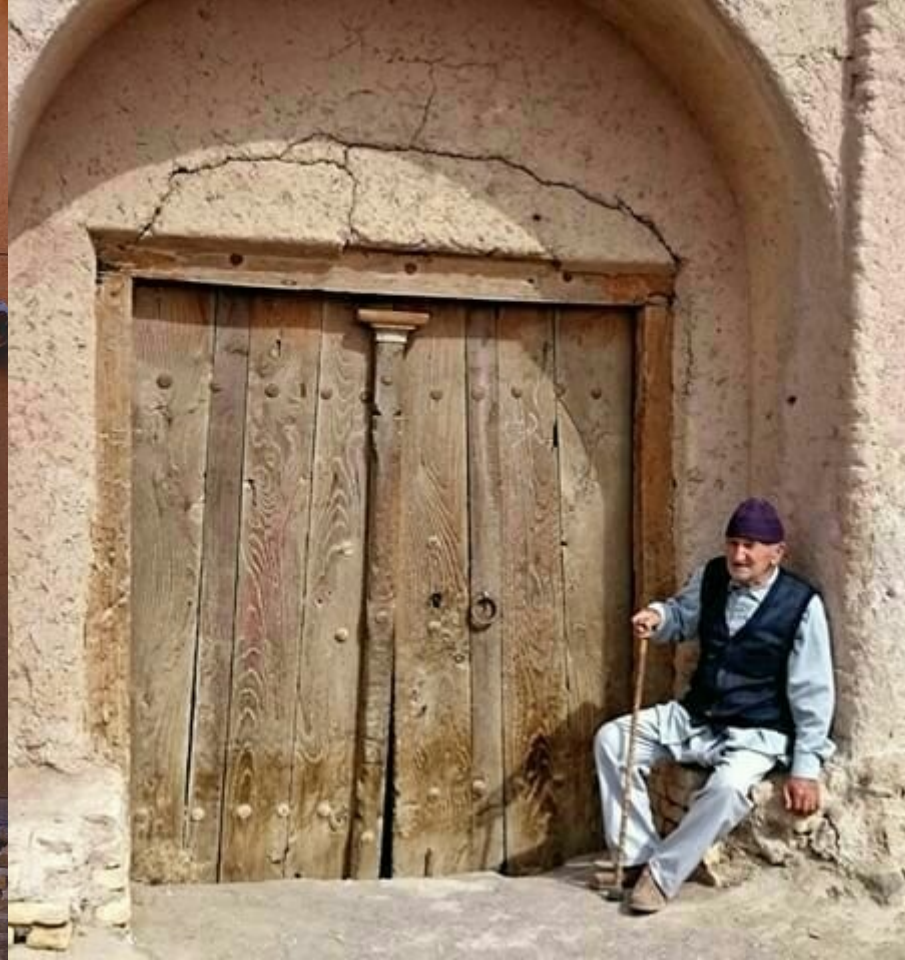
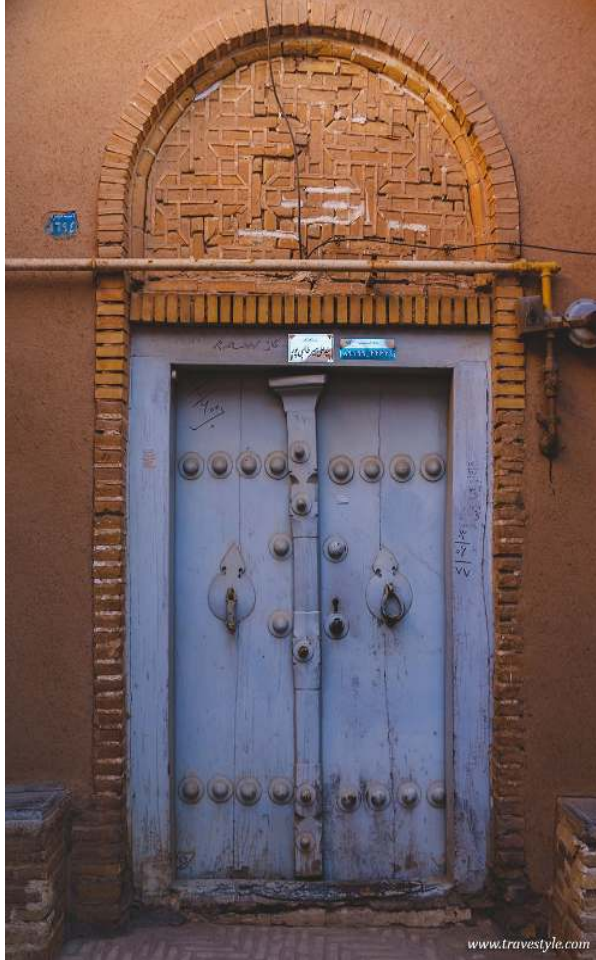
CITY → MAHALEH → KOOCHEH → HOUSE

محله مصلی
یزد



KOOCHEH — MOVEMENT BECOMES INTIMATE

From the mahaleh, movement enters the koocheh. The space becomes narrower, irregular and human in scale. Its changing geometry, walls, light and shadow guide movement toward the house.



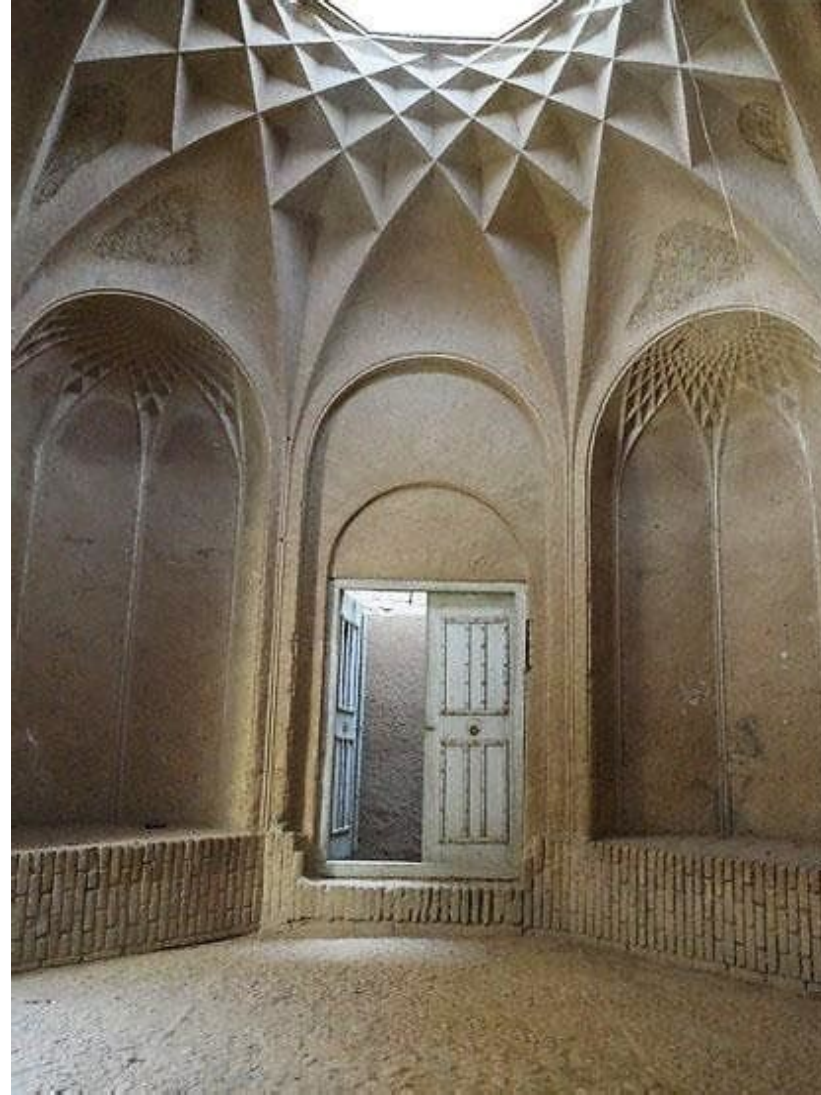
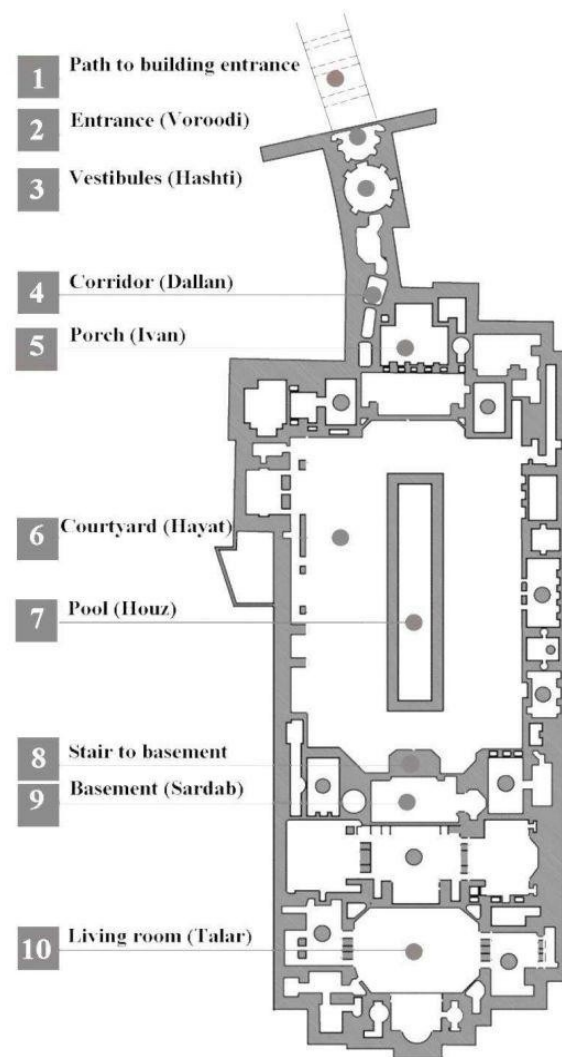
THE ENTRANCE — THE FIRST THRESHOLD

Before entering the house, architecture gives something back to the street.

The recessed doorway and its two benches create a small public space—a place to pause, meet and sit.

The transition from public to private has already begun.





HASHTI — BETWEEN PUBLIC AND PRIVATE

Crossing the threshold does not reveal the house. The Hashti receives, pauses and redirects movement. Through compression, darkness and change of direction, it prepares the transition from the public world of the koocheh to the private world of the courtyard.

THE COURTYARD — AN INTERIOR LANDSCAPE

After compression comes release. The courtyard is the ordered void at the heart of the house—a cultivated interior landscape of water, vegetation, light and sky around which life is organized.

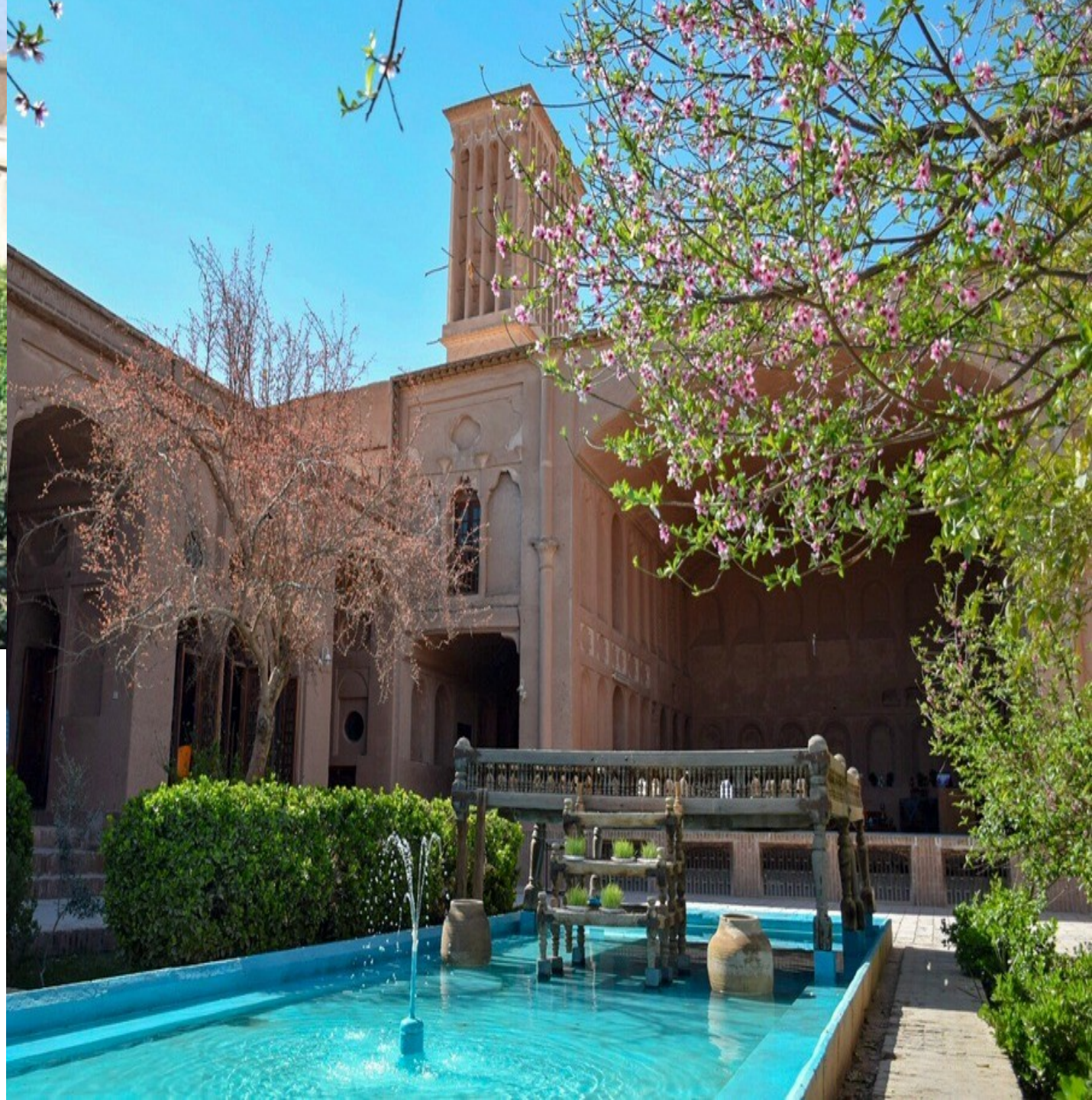




IWAN — BETWEEN INSIDE AND OUTSIDE

Neither completely interior nor exterior, the Iwan mediates between room and courtyard.

It extends life into the cultivated landscape while providing shade, enclosure and connection.



NICHE SPACE WITHIN SPACE

At the smallest scale, the wall itself becomes space.
The niche creates depth, shadow and a place for the individual—
a final spatial layer within the room.

CITY → BUILDING → ROOM → NICHE



THE DEFINITION OF SPACE, TODAY

The niche, the room, the smallest gestures of shadow and light are not decoration.
They are where space is felt.

For Juhani Pallasmaa, we meet space through all five senses, not sight alone—it becomes something we feel, almost something alive.

For Zaha Hadid, space is fluid. For Tadao Ando, space is silence—architecture stepping back to let light and wind speak.

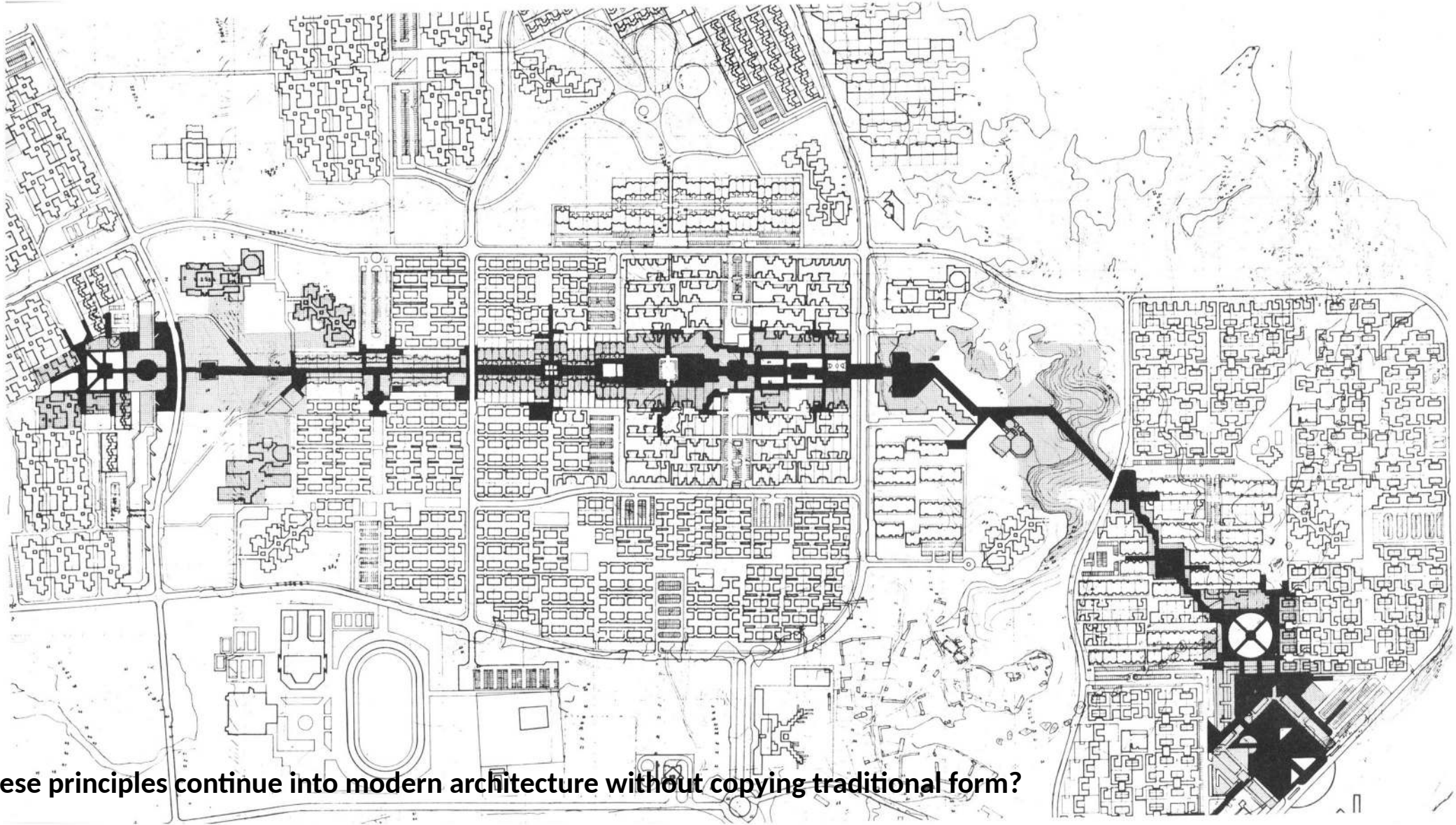
**Different answers, one shared task:
architecture still begins by defining space.**

THE PAST AND THE FUTURE

The future of Iranian architecture cannot come from reproducing the forms of the past.

It must come from understanding the principles that made those spaces meaningful—movement, sequence, connection, void, human scale and the relationship between architecture and life.

**Tradition is not a form to be copied.
It is an idea that can continue to evolve.**



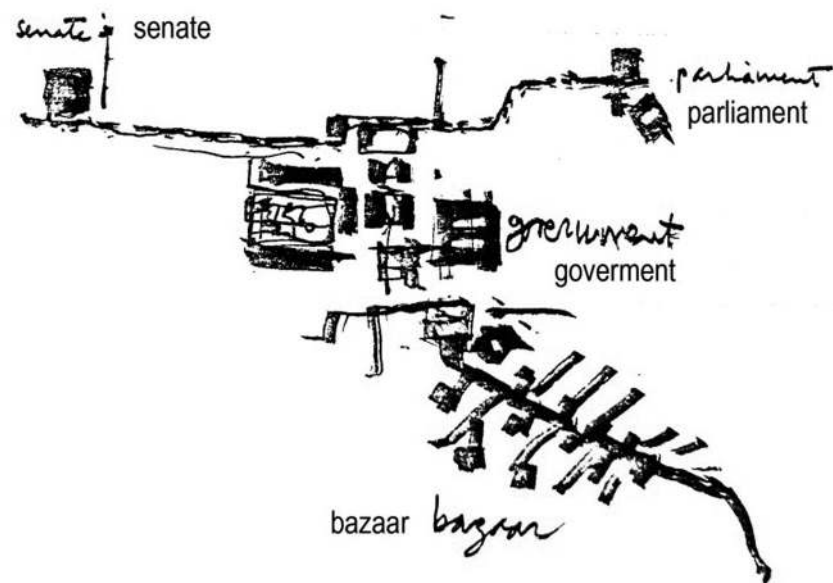
Can these principles continue into modern architecture without copying traditional form?

Continuity does not require imitation.

نقشه
شوشتر نو

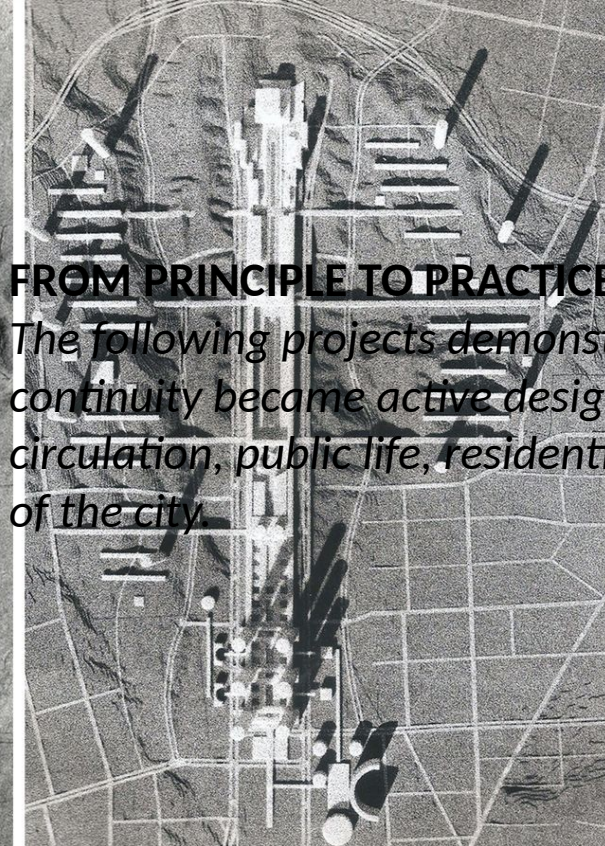
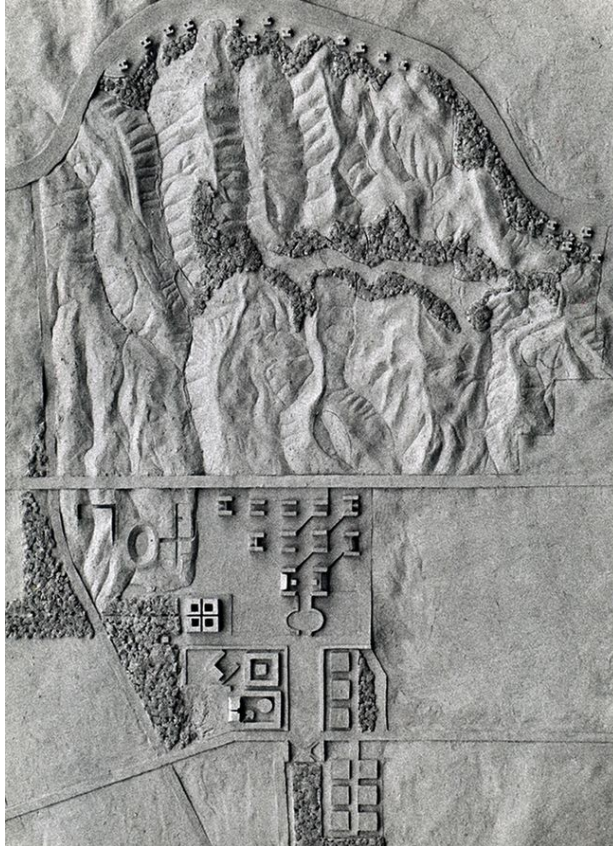


A modern architecture rooted not in imitation, but in continuity.



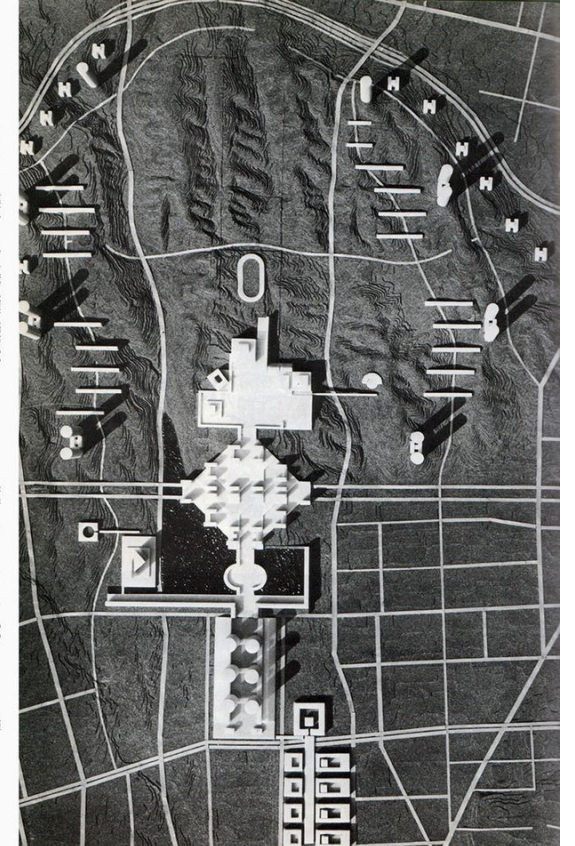
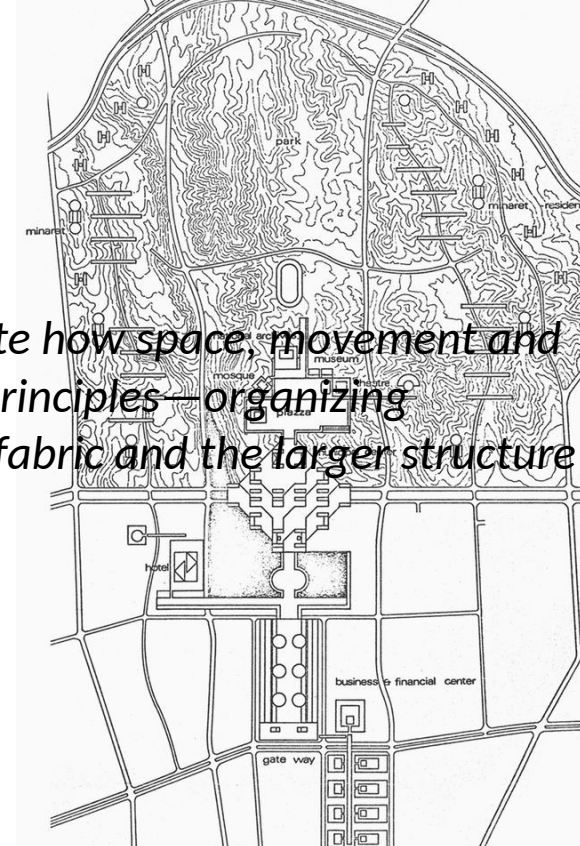
نقشه پیشنهادی
عباس آباد

Louis Kahn's proposal for Tehran's Abbasabad district — one of several visions for the site, never built, but carried this same respect for space, movement and continuity.



FROM PRINCIPLE TO PRACTICE

The following projects demonstrate how space, movement and continuity became active design principles—organizing circulation, public life, residential fabric and the larger structure of the city



The forms change. The language changes. But the continuity of space, movement and human experience remains.

نقشه پیشنهادی
عباس آباد

FROM PRINCIPLE TO PRACTICE

The following projects demonstrate how space, movement and continuity became active design principles—organizing circulation, public life, residential fabric and the larger structure of the city.

مجموعه مسکونی طرح گشت و صنعت نیکریان آب نقشه کلی نیکریان آب

۱. در طراعی شرقی بنا یک نظم و سلسله طبقه بندی
معمول و انحصار مکتوب تر است که در این زمینه در
معمول نظم حکم را به کار برده است و در این زمینه در
نقشه دیده است

۲. در طراعی شرقی بنا یک سیستم یک به یک طبقه بندی
و در این زمینه به کار برده است و در این زمینه در
نظم دیده است و در این زمینه در این زمینه در
نقشه دیده است

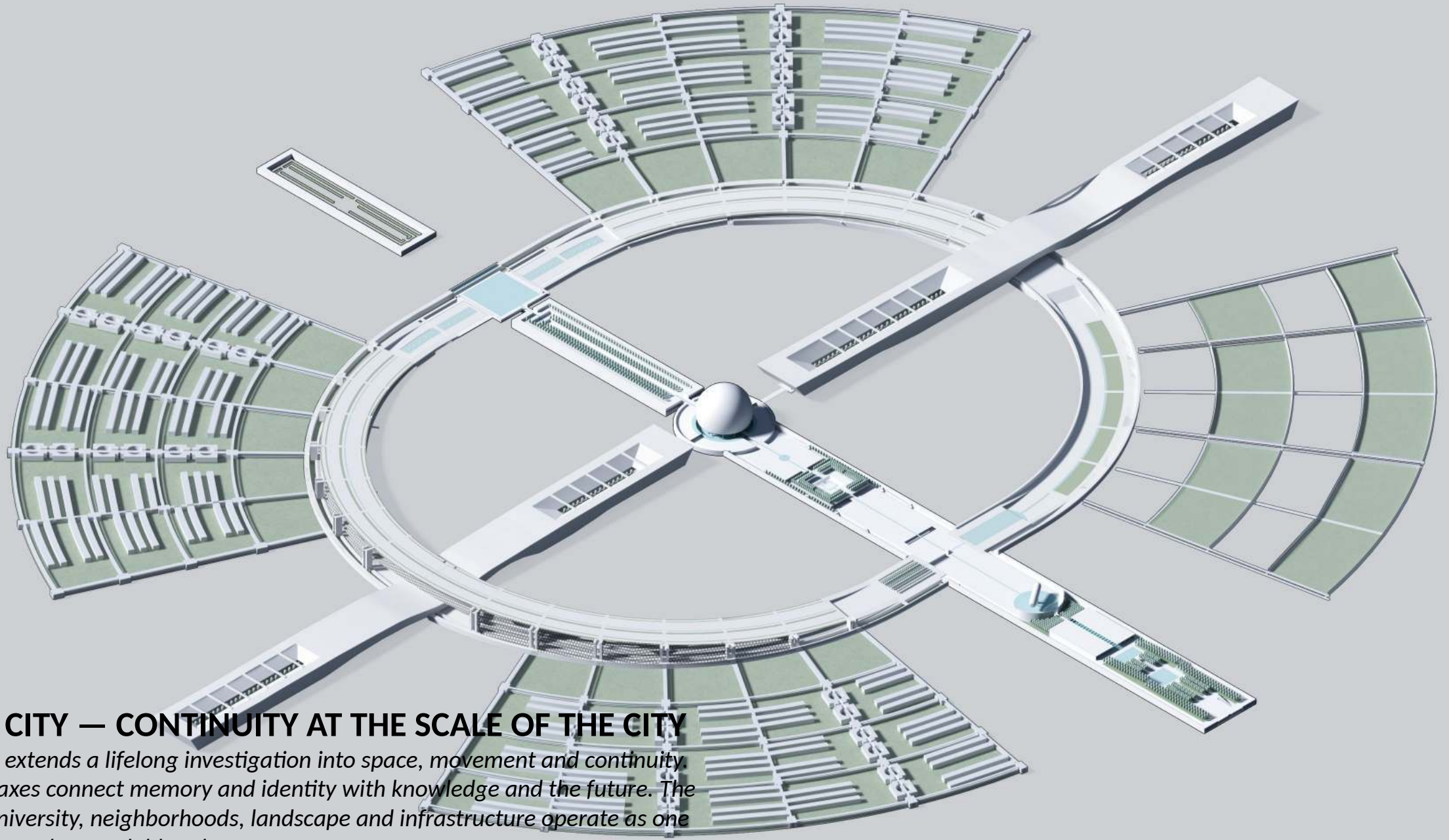
۳. در طراعی شرقی بنا یک سیستم یک به یک طبقه بندی
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۴. در طراعی شرقی بنا یک سیستم یک به یک طبقه بندی
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۵. در طراعی شرقی بنا یک سیستم یک به یک طبقه بندی
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نقشه دیده است





CYRUS CITY — CONTINUITY AT THE SCALE OF THE CITY

Cyrus City extends a lifelong investigation into space, movement and continuity. Two civic axes connect memory and identity with knowledge and the future. The Bazaar, University, neighborhoods, landscape and infrastructure operate as one continuous and expandable urban system.