Ahlul Bayt International University

Concepts and Functions in the Building Engineering

Journal homepage: https://www.ijscengcom

Explanation of Unity in Traditional Iranian Bazaar Using Timcheh as an Architectural Element

Samira Mehrafza *DOI:*10.22034/ijscebg.2024.194528

Assistant Professor, Faculty of Engineering, Ahlul Bayt (a.s.) International University.

*** Corresponding author:** s.mehrafz.arc@iauctb.ac.ir

Article history:

Received: 19 June 2024

Revised: 31 July 2024

Accepted: 15 September 2024

Keywords:

Timcheh, symmetry, fluidity, hierarchy, unity, Iranian bazaar.

Abstract

This research aims to explain the unifying aspects of the traditional Iranian bazaar through the use of the Timcheh building as an element of Iranian-Islamic architecture. The elements of authentic Iranian-Islamic architectural spaces possess the capability for interpretation and application in modern spaces. For such studies with a focus on spatial approaches in architecture, observing and exploring bazaar spaces in Iran can be one of the most suitable case study strategies. The goal of this research is to identify the components of the Timcheh and their application in architectural spaces. The study is guided by an analytical-descriptive method and a case study strategy focusing on Timcheh, utilizing the summary and analysis of texts. The decorations of the Timcheh ceiling, characterized by various forms such as Karbandi, Rasmi Bandi, and Yazdi Bandi, create fluidity and dynamism, symmetry, and hierarchy, contributing to a sense of unity within the traditional Iranian bazaar, thereby forming an integrated whole with surrounding spaces.

E-ISSN: 000-000

How to cite this article:
S. Mehrafza,.(2023). Explanation of Unity in Traditional Iranian Bazaar Using Timcheh as an Architectural Element, 1(1), 35-44.
https://doi.org/10.22034/ijscebg.2025.194528

Introduction

This research seeks an understanding of architectural space and the recognition of elements of Iranian-Islamic architecture to create unity in buildings. Unity is one of the fundamental concepts and characteristics of Iranian-Islamic architecture, as the Iranian bazaar is considered one of the most complete examples of architectural and urban spaces. The bazaar and its connected buildings are part of the urban ensemble that includes spaces with unique commercial, religious, service, and residential uses, thus not being separate from the rest of the city and forming a cohesive whole. The individual buildings connected to the bazaar are not separate spaces; rather, they combine organically to create a fluid and dynamic state. Throughout various historical periods, the bazaar has continued its existence as a living entity with the fundamental principle of continuity, presenting various theories while maintaining integrity and coherence.

Literature Review

This research addresses the topic of architecture throughout history in the Islamic world [8] and examines the theoretical and practical aspects of geometric patterns, geometry, and decoration in Islamic architecture [6] The architecture of Iran [4] unity in Iranian-Islamic architecture [1 & 3] is also investigated. The path of order, unity, and spatial continuity in Iranian architecture has persisted since the grand palace of Darius during the Achaemenid era, possibly even before that, continuing from ziggurats. During the Parthian period, advancements in domes, iwans, and barrel vaults emerged, reaching their peak during the Sasanian period. Ultimately, interconnected vistas and fluid spaces appeared in the land of Iran, which, with the emergence and acceptance of Islam, were presented to the Arabs [4]. Mathematical calculations are an inseparable part of the beauty of Iranian-Islamic buildings, particularly in bazaar spaces. Geometry and calculations serve as the vessels of existence; in other words, geometry is the language of philosophy. In the past, geometry was viewed by philosophers and sages as a science that pertained to both the abstract and the tangible realms [3]. Harmony and proportions are also evident throughout the bazaar's construction, as in other traditional and authentic Iranian buildings. The precise use of interrelated units and the choice of human height as a measurement unit are present [5].

Research Methodology

By reviewing previous texts and studies, the architectural elements of the bazaar are elucidated. A descriptive-analytical method was utilized in the discussions, particularly in foundational discussions and presenting theories relevant to the topic. Various images were captured from Iranian bazaars from various periods, including the bazaars of Tabriz (from the advent of Islam to the Safavid era), Isfahan, Urmia, and Kashan (Safavid), and the bazaars of Khoy, Tehran, and Zanjan (Qajar period), along with various internal spaces such as the Hojre, Dalan, Rasteh, Qeysariyeh, Timcheh, and decorative elements such as Karbandi, Rasmi Bandi, Yazdi Bandi, as well as mosques, water reservoirs, coffee houses, and bathhouses.

Discussion and Analysis

Since the Sasanian period, bazaars passed through the main square of the city, which was the governmental center, extending to the city walls and somewhat beyond. However, during the Islamic period, influenced by Iranian-Islamic wisdom and philosophy and the presence of the

congregational mosque and school, bazaars achieved a cohesive unity in connection with the entire city. They revolved around mosques and schools, initially establishing shops for sellers of prayer beads, candles, bookbinders, and booksellers. The entrances of the mosque and school opened towards these bazaars, leading to the formation of the bazaar of fabric merchants (Qeysariyeh) as a center for fine crafts. In contrast, noisier industries such as blacksmithing and lock-making were located further away, while more polluting industries like tanning and dyeing were positioned outside the city. The ceilings of some bazaars were later covered for the comfort of the people. Some shops did not have doors and were covered with thick fabric, and the main entrance to the bazaar was closed at night. Bazaars typically began at the city gate and extended inward. The congregational mosque was also built outside the city next to the bazaar. Bazaar Rastehs were parallel and sometimes intersecting, creating the four-way intersection (Chahar Souq). In this manner, the city was woven together like a mat. Some bazaars were constructed according to a prior plan, while others were built gradually. Some cities were named after their significant bazaars. The bazaar consisted of hidden layers of the city, expanding like a small city from within, shaping the urban fabric. Like other Iranian buildings, the bazaar followed the inward-looking architectural system of Iranian architecture. The exterior facade is pure and simple, of earthy colors, displaying humility and easily allowing connection with adjacent buildings for urban expansion. Aside from the entrance towards the square and the façade adorned with remarkable architectural decorations, there is no distinctive exterior appearance. The Iranian bazaar is a hidden layer with high capacity, allowing the emergence of other buildings alongside it, expanding with the growth and addition of other structures, achieving unity with the entire city. While each building is an independent entity, their placement alongside each other gives them meaning. This movement and emergence begin from within the bazaar and encompass the entire city. While the exterior of the building is pure and simple, the interior is filled with complexity and ambiguity. When a visitor accepts the invitation of the façade and enters the bazaar, multiple options present themselves, from various Rastehs to Dalan, Rastehs, and Gozar. The height of the ceiling is proportionate to human stature, creating a sense of belonging, and unlike the exterior dome of the bazaar, the interiors exhibit great diversity. This diversity arises solely from one type of material: brick. The geometric patterns and arabesques, along with their hidden motifs, are employed here as well. Movement begins from the smallest element of the bazaar, which is the brick, encompassing the entire bazaar and extending into the whole city. The bazaar is a continuous enclosed horizontal space, closely relating to human dimensions and movements, with a harmonious design for more active human participation. The simplicity of geometric forms, avoidance of excess and redundancy, and inward orientation are characteristics of the bazaar. Unlike contemporary Western buildings that emphasize exterior facades, the bazaar places great importance on the interior space, just as a mystic focuses more on the spirit within their body than on their appearance. Such a dematerialization is a defining feature of the Iranian bazaar. The Iranian-Islamic city is envisioned as a living entity, with the bazaar as the heart of this city—a place for economic, social, and cultural activities and a space for connecting and linking important centers. The bazaar is a place where social life flows. It emphasizes spatial centrality and axial symmetry, creating a psychologically safe environment in a chaotic world. The organic order of the bazaar's space, along with its horizontal expansiveness, emphasizes its simplicity. It gathers worldly and spiritual functions in one location. The bazaar is not an independent space; rather, it

comprises an infinite array of interwoven and intersecting spaces. The Saraye (inn) and caravanserai, along with the courtyard of the congregational mosque, create spaces for complete sunlight, diversifying the repetitive space of the bazaar. The relationship between the interior and exterior of the bazaar is facilitated through the openness of these spaces. Despite the diversity of internal components, the ceiling of the bazaar maintains a harmonious proportion throughout the entire structure. The intricate and elaborate ceilings, especially in Timchehs, facilitate the connection between the spiritual and material worlds. The bazaar serves a fully human function, although there is an esoteric interpretation present. A significant factor that can be expressed for the beauty of the bazaar space is hierarchy. The precision of interrelated units and the choice of human height as a measurement unit are richly utilized. The bazaar serves both as a commercial center and a pathway to divine proximity.

1.1 Various Elements of the Traditional Iranian Bazaar

The Iranian bazaar has been a public space. Spaces with diverse functions together form a collection known as the bazaar—spaces that have reciprocal functions. As the vital artery of the city, the bazaar plays a significant role in urban expansion. It is a place not only for buying and selling but also for gatherings of various social classes as a public space. The main elements of the bazaar include Rasteh and Rasteh, Dalan, Chaharsu or Chaharsouq, Tim and Timcheh, Saray or Khan, Qeysariyeh, Khanbar or Kalambar, and shops. The spaces that shape the bazaar include caravanserai, mosques, schools, bathhouses, and coffeehouses. Rastehs extend in parallel or intersecting forms, and they can be covered or open spaces where shops or Hojre are arranged in two parallel lines, with the width of the bazaar Rasteh varying and usually less than five to six meters, which poses a challenge in times of emergency for fire trucks and rescue operations. When similar goods are offered in these Rastehs, the Rasteh takes the name of that good or profession, such as the bazaar of fabric sellers or the bazaar of cobblers, and sometimes it is named after the founder of that Rasteh. In Dalan, different goods may also be offered, and they have a smaller width. The difference between Rastehs and Rastehs is that Rastehs intersect with each other, while Rastehs do not face each other. Saray is the commercial center within the bazaars, from where goods are distributed throughout the entire bazaar, typically being open spaces, and the bazaar may have several Saray. Timchehs serve as centers for multiple trade houses adorned with elaborate decorations. Khanbar are spaces behind the bazaar where goods were unloaded in the market. Unlike contemporary bazaars, goods and transportation items did not pass through the bazaar. Qeysariyehs were also long spaces where jewelers, fabric merchants, and fine craftsmen operated.

2.1 Pre-Entrance Space, Introductory Space, and Passage Space in the Traditional Iranian Bazaar

The pre-entrance space, the introductory space, and the passage space of the market, which have an inviting quality, serve as a prelude for entering the introductory space, which typically faces the main square of the city. This is a busy space that showcases a small representation of what lies within. The pre-entrance space allows for pauses and choices at the intersections of Rastehs, Chaharsu, or Chaharsouq, providing opportunities for people. In the settings of the congregational mosque, school, Saray, etc., pre-entrance spaces lead towards the Rasteh of the bazaar. The Rastehs, Rastehs, and Dalan are passage spaces; in fact, all bazaar spaces serve as passages and

pre-entrances to their adjacent spaces. The bazaar is a space that forms a cohesive unit alongside various buildings. Each space connects with its adjacent building. The hidden energy within this entire ensemble circulates without encountering obstacles, moving perpetually through the Rastehs, Rastehs, and Dalan, swirling in the Chaharsu, expanding in the mosque, school, and Saray, returning to its path, entering the Timcheh, continuing its circulation, and soaring towards the sky through its magnificent dome, achieving inner delight and unity.

Figures 2-1: (a) Entrance of the Tehran Bazaar, (b) Entrance of the Tabriz Bazaar

3.1 Complexity and Diversity in the Decorations of the Timcheh Ceiling

The ceiling of the Timcheh and Qeysariyeh, which has a larger dome, is generally taller and more ornamented than other parts of the bazaar. Various techniques such as Rasmi Bandi, Karbandi, Yazdi Bandi, muqarnas, and bowl-making are employed in these ceilings. Arches begin from the bases and continue to the body of the Timchehs and Qeysariyehs towards the dome. Arches connect with each other or through lines of Rasmi Bandi, Karbandi, etc. The lines of arches and arch displays are parallel, directed towards the center of the dome. Light is also allowed to enter cautiously through openings placed at specific intervals. The smallest components of this structure are bricks, which are skillfully arranged in diverse forms, creating remarkable patterns and forming a unified whole. The lines of decorations are soft and curved, giving the surface a fluid shape that gently inclines towards the center of the dome.

The ceiling or sky of Iranian Islamic architectural buildings can either be simple and unbroken or, like the ceilings of bazaar Timchehs, be highly intricate. Ceilings may be dome-shaped or vaulted. The ceilings of bazaar Rastehs are constructed as dome-shaped arches, resting on four load-bearing arches, or like the ceilings of Timchehs, they are executed in the form of arches and vaults, combining load-bearing arches and the vaults between them. In the inner part of the Timcheh, the decorations start from the bases, reaching the central part, from where the squinches appear, converting the square base into an octagon, and then using additional arches, transforming it into a hexadecagon and finally into a circle, which is the ultimate destination. In these intervals, depending on the designer's intentions and the background space, frames and decorations utilizing geometric ornaments, columns, recessed arches, recurring Karbandi, Rasmi Bandi, and Yazdi Bandi are employed to provide the ultimate purpose for the observer. In some examples of bazaar Timchehs, decorations extend from the base to the ceiling in a way that creates a unified whole; in others, the base decorations are distinguished by a central belt, displaying this distinction with countless repeating muqarnas, rotating around the center. The layers of muqarnas stack on top of each other, creating a single unit through a movement from parts to the whole (Figures 2-2).

Figures 2-2" (a, b, c, d) Various ceiling decorations, including Karbandi, Rasmi Bandi, and Yazdi Bandi

3.1.1 Unity and Diversity in the Circle, Triangle, Square, and Pentagon of the Timcheh Ceiling

The spiral motifs with dynamic rotation around multiple symmetry centers act like attractive magnets, leaving no room for careful observation. Consequently, every time a careless gaze attempts to stabilize itself on these interwoven geometric forms or analyze their underlying patterns, it leads to the emergence of a new design. The star patterns formed by the intersections of square, triangle, and hexagon shapes are dynamic and restless; from every angle, they transform into another. The principle of the observer's fixed viewpoint and their focus on an image within a limited frame is violated [6].

The resulting patterns are the product of the regular repetition of square, triangle, and hexagonal forms. In symbolic language, the square represents the earth and materiality, the triangle represents human awareness, and the hexagon or circle symbolizes the sky and spirituality. The circle, which also symbolizes unity and justice, starts from a point. The point, dimensionless, extends to determine direction and size, forming the radius of the circle and creating an arc that returns to the beginning of the arc. This point is the beginning of existence, invisible yet unifying and central, creating movement, order, and unity. By establishing three circles within it, a triangle is formed, four circles within it form a square, and six circles within it, along with a radius of half that, create a pentagon. By connecting the smaller circles with the larger circle's vertices and drawing lines between the vertices, a pentagon is formed, and by connecting the vertex to two opposite vertices, a five-pointed star is created, within which a smaller pentagon also emerges. These shapes can be arranged in various ways and repeat with an order, creating diverse and symmetrical Islamic patterns. With increasing growth, this movement shapes and forms a unified whole, where, while the components are independent, they gain meaning in connection with one another. Some shapes become hidden, allowing others to emerge. Geometric shapes can multiply in various ways. Inverted triangles next to each other, with their centers connected, create a honeycomb pattern and generate self-replicating shapes. Intermediate motifs, which may be five-pointed, six-pointed, or ten-pointed stars, along with various overlapping shapes surrounding them, form a well-ordered network with a hidden controlling system.

3.1.1.1 Karbandi

Muqarnas or shell-making creates a three-dimensional ceiling inside the building, resembling a false ceiling connected to the main ceiling. In Karbandi, muqarnas create a secondary, categorized shell from the ceiling, which can be made from brick, tile, mirror, and plaster. The components of muqarnas consist of three parts: the bowl, the perches, and the flat sections. If the muqarnas design is spread in a plane, the flat parts act like suns to which the bowls and perches are connected, expanding the design.

3.1.1.2 Rasmi Bandi

When intersecting arches rotate around the center, their vertices create a sun pattern based on the division of the circle's circumference and the connection of one, two, three, or four among the circle's chords. If the central sun is obtained from drawing the chords, it is called a "Rasmi Qaleb Shaghuli"; if the sun is drawn first and then the vertices of the arches are placed on it, it is called a "Rasmi Qaleb Sar Sefid." (Figure 2-3)

Figure 2-3, The Timcheh is one of the expansive spaces of the bazaar, featuring various decorations in its ceiling.,The rhythm of the patterns and geometric shapes of the ceiling in the Tabriz bazaar's Timcheh.

3.1.1.3 Yazdi Bandi

If the designer utilizes parts of Rasmi in the work, it is called Yazdi Bandi, allowing the designer to use it in any context. Here, the entire ceiling is constructed by repeating one part, and if the number of bowls increases, it is termed bowl-making. The combination with the arches is such that sections between the suns hang. The shape of the ceiling moves downward, in contrast to the Karbandi, where the movement starts from the center and descends.

4. Symmetry and Hierarchy of Spaces

Symmetry is a type of balance created around a point, axis, or specific element and is one of the characteristics of Islamic architecture, present in most Iranian buildings in all dimensions of the structure and its surrounding environment. Iranian architecture is organized through symmetry, encompassing everything from details to the whole. When architectural elements are repeated rhythmically and move along an axis, as in a bazaar, a central symmetry or symmetry around a specific element is created, establishing balance and pause, visually stopping movement and emphasizing the inner energy within them. This symmetry seemingly transforms this kinetic energy into potential energy within the space, as the Iranian-Islamic architect aims to store the internal energy of the structure within that specific space. In a space like the bazaar, the creation of communicative spaces reinitiates movement from within and continues throughout the entire structure, similar to the symmetry found in the Chaharsu or Timcheh. The movement existing over time, alongside environmental influences, causes changes in color, aging, and wear, but another movement exists—one of hidden energy within the structure, where the presence of individuals in the space merges with their inner energy, resulting in a hidden unity and a heightened sense of connection with that space. Axial symmetry also exists in such a way that it creates balance while generating visual and mental movement rather than pause and stillness. If each space within the

bazaar's ensemble is considered in the shape of English letters, the spaces combine in the following forms through symmetry:
The hierarchy of spaces corresponds to common themes such as "passing from the main Rastehs to the secondary Rastehs, from Dalan and Saray to the main Rastehs, which are places for public goods, and from the secondary Rastehs, offering similar goods, to the Qeysariyeh, which is the place for valuable and special goods." The human scale and the use of human height as a measurement reflect purity and simplicity in contrast to the unitary existence of the divine. Cohesive geometry, by creating a unified space, establishes spatial unity. The dome ceiling of the Timcheh generates introspection, creating inwardness that, through centralization, gathers all the forces of the bazaar ensemble and directs them upwards. The façade of the bazaar establishes a visual connection, creating movement toward itself, and the points of connection within the bazaar, such as the Chaharsu, represent significant intersection points, establishing visual connections between spaces. The Rastehs, Dalan, and passages create a longitudinal axis that generates mental movement and physical movement within the space. The manner of connecting the buildings within the ensemble and linking it to surrounding neighborhoods creates a hierarchy that reflects the four journeys of Mulla Sadra [1]. Transitioning from the darkness of contracted spaces to the light of expanded spaces generates movement. The repetition of geometric forms like arches and vaults, the continuity of brick decorations, and the interplay of forms in Rasmi Bandi and Karbandi coverings of the Timcheh dome create rhythm. The geometry of the bazaar, which includes circular, square, and polygonal backgrounds, as well as fluid forms like arches, domes, and vaults, constructs mental movement and ultimately connects through movement from Dalan to the courtyard of Saray, mosque, bathhouse, water reservoir, and coffeehouse, sometimes with slight elevation differences. The diverse spaces within the bazaar, such as shops, Rastehs, Dalan, Saray, Tim and Timcheh, Qeysariyeh, Khanbar, water reservoirs, mosques, and baths, exhibit clear unity despite their spatial diversity. Alexander's pattern language emphasizes that traditional cities participate in creating this whole through all components and elements, from the bazaar and shops to gates and gardens, while today's cities do not.

Unity within multiplicity arises from the foundational concept of positive space that reaches transcendence through the profound use of symmetry and rhythm. The positive space, in the positive form of the entire city, appears as a three-dimensional volume and follows a predetermined pattern of anatomical placement, creating a sequence of geometric negative volumes through which humans move. The architecture's goal is to preserve the landscape of the city, which is inseparable from it. The system of continuity in positive space creates a sequence of movement systems, connection points, and spatial relationships that facilitate growth and change within the unconscious sense of order. The connectivity of spaces follows the fundamental pattern of relation, passage, and action (Ardalan, 2001). In the bazaar, connective spaces such as the congregational mosque and Sarays exist, where the contracted spaces of the bazaar expand in their courtyards, ultimately linking the bazaar to external passages and uniting with neighborhoods, becoming one with the city. Timchehs and the intersection of Rastehs provide a uniform space for spatial expansion. Qeysariyehs and Timchehs, with their elaborately decorated ceilings, create a link between the material and spiritual worlds. There is little excess and redundancy in the bazaar; its essence lies in its purity and simplicity. The bazaar space contracts in the Dalan and expands in

the Sarays and Timchehs, while the congregational mosque extends its values to the entire bazaar. Light, a significant topic in Iranian philosophy, manifests in various forms in combination with matter, emphasizing the bazaar's centrality and forming unity in the bazaar in relation to the entire city. In the bazaar ensemble, through the creation of lattice windows and skylights, varying degrees of light enter the space. In the hierarchy of contracted spaces like Rastehs, transitional spaces such as Dalan and passages connect with expanded spaces like Timcheh, Saray, mosque, and neighborhood. The Chaharsouq serves as significant intersection points (connection points), and the inwardness and centralization provided by the Timcheh draw the entire ensemble's force toward itself while also expanding outward. Evolutionary transformation occurs with the transformation of geometric forms, such as the pillars in the Karbandi covering of the Timcheh dome and the decorations and elements within the bazaar ensemble, engaging with the changes and exchanges of their spaces and the presence and absence of individuals.

5. Unity in the Iranian Bazaar

Throughout various historical periods, the bazaar has continued as a living entity with a principle of continuity. The means of demonstrating unity in the bazaar is achieved through the arrangement of spaces within it and the surrounding ensemble, facilitated by the aggregation, balanced distribution of spaces, and the creation of balance, maintaining horizontal and vertical hierarchies, repeating specific patterns, and establishing symmetry, uniformity, diversity of patterns, and the use of foundational patterns in the bazaar (the three-part pattern of connection, passage, and climax), which correspond to the pre-entrance, introduction, and conclusion. For instance, the pre-entrance space includes the square in front of the bazaar, the connecting space includes the portico, the entrance façade of the bazaar, Saray, mosque, and bathhouse within the urban ensemble of the bazaar, while the passage and introductory space includes Dalan, Chaharsu, and the bazaar Rasteh, which are also points of connection and significant intersection points, with the bazaar Timcheh representing the climax or peak space. The dominant earthy color in the bazaar arises from the combination of brick colors, reflecting the humility and modesty of earthly humans, transitioning from multiplicity to a unified existential form. Symbolic shapes such as domes, arches, and vaults face the sky, and the intensity and subtlety of light in the bazaar are facilitated through the use of Horno and lattice windows, transitioning from darkness to light through the journey from contracted space to expanded space (moving from Rasteh to Saray or mosque).

Conclusion

The system of continuity in positive space creates a sequence of movement systems, establishing the Iranian bazaar at connection points and spatial relationships that enable growth and change within the subconscious sense of order [1]. The organic paths of the bazaar are covered spaces that, despite their diversity and continuity, expand gradually and step by step from one space to another. The bazaar has been able to transform into spatial components of architecture and urbanism through spatial fluidity and serve in spatial orientation. The spatial expansion of the bazaar as a primary passage demonstrates spatial fluidity: Timchehs of various dimensions, with or without porticoes, interlink [7].This spatial fluidity is also evident in the bazaar's ceiling. The bazaar space is a well-calibrated network of dome-shaped spaces with central flows, with the dependent spaces of shops arranged parallel to it. Connections to primary spaces such as

bathhouses, caravanserais, schools, shrines, and mosques initiate secondary movement systems of residential pathways [1]. It seems that not only in artistic motifs but also in traditional Iranian spaces like the bazaar, the artist's or architect's aim is to reflect and express the mystical perspective of the continuous and evolutionary creation of possibilities in the manifestation of the divine essence, where all components are engaged in transformative and renewing evolution through sequential and continuous creation. In the Iranian bazaar, Rastehs and Dalan connect through the joining of arches and vaults, allowing the sequential entry of light, while the pauses between these arches, through Horno and skylights, and even the smallest elements of the bazaar—brick—illustrate the unity of the whole, moving toward their own perfection. Geometry, hierarchy, rhythm, transparency, visual connection, axis, and elevation differences are architectural elements that have been analyzed as factors of movement in Iranian-Islamic architecture in recent studies. In traditional Iranian architecture, architects have sought to link the material space to the spiritual space. The bazaar space embodies this mystical theory that the essence of the divine truth is a singular reality from which all phenomena of the world flow.

References

[1] Ardalan, N., & Bakhtiar, L. (1380). The Sense of Unity. Translated by Hamid Shahrokh. Isfahan: Khak Publications.

[2]Alexander, C. (1386). The Timeless Way of Building. Translated by M. Q. Bidhandi. Tehran: Shahid Beheshti University Press.

[3] Balkhari, H. (1395). Philosophy, Geometry, and Architecture. Tehran: University of Tehran, Publication Institute.

[4] Pope, A. (1382). Architecture of Iran. Translated by G. Sadri Afshar. Tehran: Akhtaran Publishing.

[5] Pirnia, M., & Memarian, G. (1386). Stylistics of Iranian Architecture. Tehran: Soroush Danesh Publications.

[6] Najiboglu, G. (1379). Geometry and Decoration in Islamic Architecture. Translated by M. Qiyumi Bidhandi. Tehran: Rowzaneh Publishing.

[7] Rezaei, M. (1393). The Design Analytica: Revisiting Concepts and Notions in the Design Process of Contemporary Form and Space. Tehran: Central Tehran Branch, Islamic Azad University.

[8] Hilenbrand, R. (1380). Islamic Architecture. Translated by Baqir Ayatollahzadeh Shirazi. Tehran: Rowzaneh Publishing.