

# Documenting A National Treasure: Ganj-Nameh and the Iranian Built Environment Heritage

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BOOK REVIEW

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Despite its several-millennia long history, it was only quite recently that systematic documentation efforts aimed at identifying and introducing of Iranian architectural heritage were undertaken. It is actually only a few decades since scholars and researchers first began their scrutiny of these works in order to wipe the dust from the face of this vastly neglected albeit invaluable heritage.

Among these efforts *Ganj-Nameh (An Anthology of Treasures)* – SBU's Faculty of Architecture and Urban Planning compilation of Iranian Architecture – arguably stands out for its gargantuan scope, scholarship standards and rigorous documentation accuracy. The reference to 'treasure' in the title reflects the driving forces' belief in the values of The Iranian architectural heritage and how it can inspire a sense of identity for modern Iranians, whilst offering lessons to learn on a wider global scene.

*Ganj-Nameh* is also a response to frustrations with previous accounts crafted by non-Iranian scholars whose efforts, whilst being valuable in their own right, are often seen as lacking the thoroughness and quality any such

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documentation requires. What is more, those accounts tend to be published sporadically, with occasionally less than noteworthy results, leaving researchers short of reliable references.

Bringing together information-rich and legible plans, clear, telling images and a thematic history of about six hundred significant historic realisations – ranging from mosques and madrasas to houses and baths – the *Ganj-Nameh* series seeks to not only promote research in this domain, but also encourage researchers, experts and all those interested, to initiate their own research on this rich heritage.

This is why a thematic order was adopted for

the series – rather than the more common geographic alternative – in order to make it act as a handy tool for research. It is noteworthy that, wherever similar instances of a certain building type exceed a certain limit, a geographic, city-by-city, classification is introduced. For instance, wherever the number of documented houses has exceeded a certain number, a full volume is dedicated to the houses of that city. Alternatively, wherever the specimens of a type of building are scattered in various cities, they come as one collection, be it in one or more volumes. In this way, the thematic order is kept whilst the geographic order has been taken into



Figure 1. Northeastern and northwestern sides of the central courtyard.

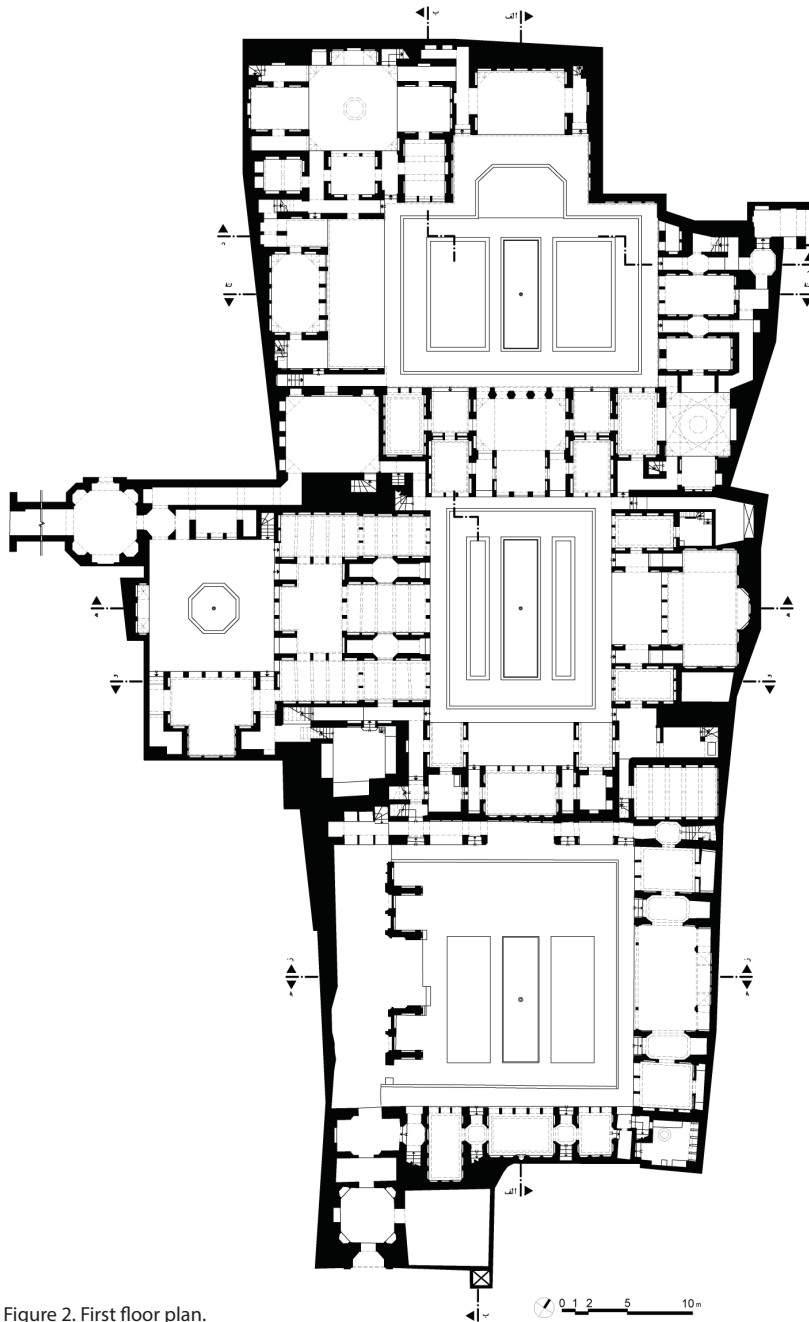


Figure 2. First floor plan.

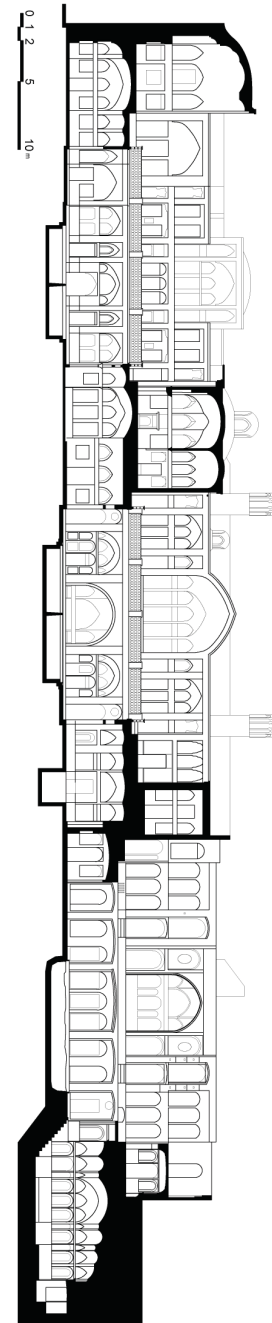


Figure 3. Section A-A.

consideration as a secondary measure.

Another point to mention is the fact that the collection was compiled in a short period of time: some fifty years of relentless efforts by both tutors and students of the faculty is behind the anthology. It may therefore be said that a great number of the students of this major faculty, past and present, have contributed to its development. The final preparations for publication began in 1992, with the first volume published in 1995; after more than 20 years, it came to its conclusion in 2015. During this period, the first five volumes were revised and published in its second edition.

The collection addresses almost every building type and introduces a total of 573 buildings in 98 towns and cities.

Four volumes of the series are allocated to introducing historic mosques. Put together, they introduce 107 monumental structures in 57 cities. Among them 49 buildings are congregational mosques in 49 cities, which are represented in volumes VII and VIII; and 58 buildings are ordinary mosques of our cities which are depicted in volumes VI and II: due to the importance of Esfahan and its architecture and multiplicity of mosques in this beautiful city, 18 historic mosques of this city are represented



Figure 4. Northwestern and southwestern sides of northern courtyard.

independently in volume II and finally, volume VI contains 40 monumental structures from 25 different cities.

The fifth volume introduces historic madrasas (schools) in different Iranian cities. In this volume, the reader becomes acquainted with 38 ancient madrasas belonging to various periods. Undoubtedly, many more ancient madrasas exist in our cities, but it may be boldly asserted that the most important ones are included here.

Volumes eleven, twelve and thirteen are dedicated to yet another facet of Iranian Islamic architecture, that of *'emamzadeh's* (shrines of Shia saints) and mausoleums, which they introduce through numerous examples. Innumerable shrines and mausoleums belonging to saints, mystics, scientists, writers, poets, governors, kings and political figures are scattered across Iran. Almost no region, city or village of this country is without a shrine dedicated to one or another great personality. In the popular mind, the mausoleums of these eminent individuals are considered secure havens against spiritual woes and revered as such. The very multitude of these mausoleums, which belong to different periods, bespeaks both the long history of this country's rich culture and the ceaseless respect of successive generations of its people for their spiritual and secular leaders. The 128 buildings introduced in these three volumes represent but a small fraction of the remaining mausoleums; however, as they include the most important and the most famous among these, they present a relatively clear picture of the architectural characteristics of these buildings in the course of history. In geographic terms, they cover most of present-day Iran, and

historically, they span a period of approximately 1,000 years, from the early 10<sup>th</sup> to the late 19<sup>th</sup> centuries.

The ninth and tenth volumes have been allocated to introduce the bazaar buildings. These buildings which are one of the most important parts of the Islamic period heritage are rarely studied. Although our bazaars are widely renowned, one hardly finds books or articles dedicated mainly to their architectural aspects.

Whilst being the spinal column of our cities, our bazaars are also a collection of different buildings interconnected in a special way. In



Figure 5. Northeastern façade in the northern courtyard.

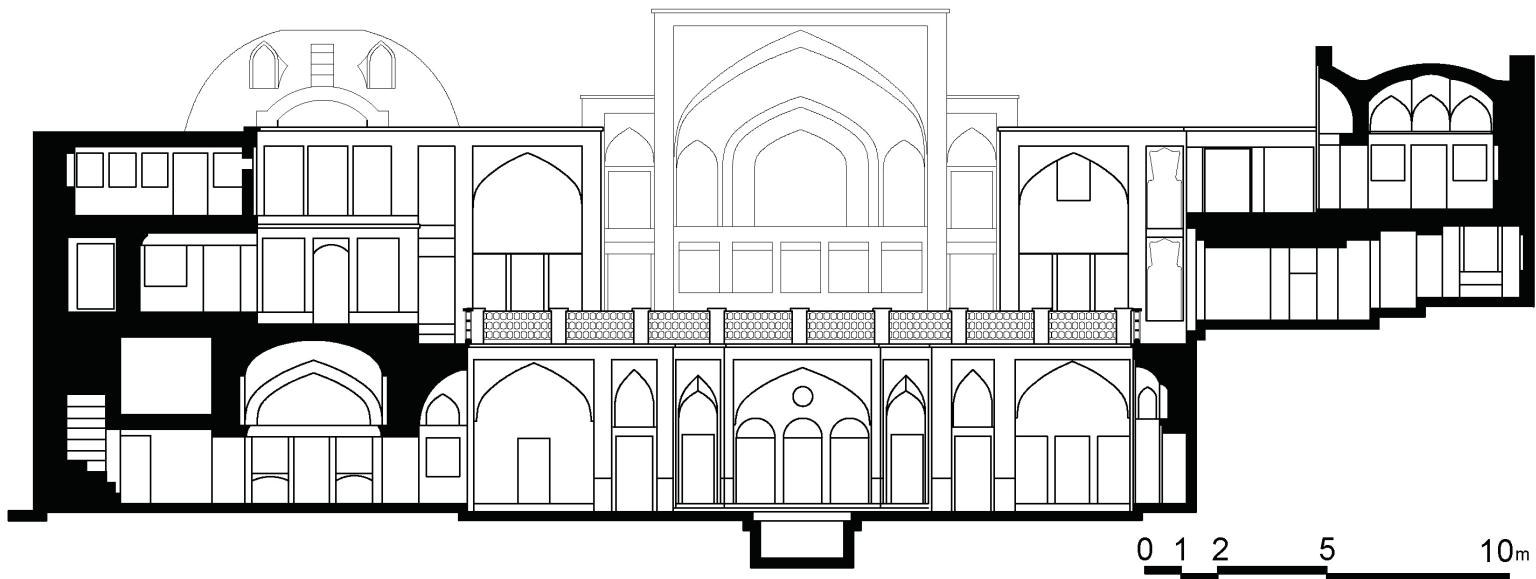
general, each bazaar consists of a main body, or a main passage (Rasteh Bazaar) with several buildings attached to it. In some cases, the main passage is straight and in others takes a shape of a plant form leading to branches, but is always comprised of a simple four-vaulted space (Chahar-Taqi) with two chambers on either side. In contrast to this repeated symmetry, attached buildings to the main passage are very diverse including different kinds of governmental, commercial, religious, educational and service buildings. However, the commercial buildings are considered to be the essential part of the bazaar, and have been introduced thoroughly in the two Volumes of the *Ganj-Nameh*.

Buildings like caravanserais, both urban and countryside, bathhouses, cisterns, mills, both water and wind mills, ice-houses, '*chapar-khaneh*'s (postal services) and so on that served

people in their everyday life were essential components in Iranian civic life during last centuries. Because of their sophisticated architecture, countryside caravanserais and bathhouses attracted the attention of scholars. Two volumes of the *Ganj-Nameh* are dedicated to these building types. The seventeenth volume is dedicated to countryside caravanserais and the eighteenth volume introduces the historic bathhouses of Iran.

Numerous books have been written about caravanserais, introducing almost every existing specimen. The caravanserais introduced in this volume represent a mere handful of the multitude of caravanserais scattered across this country. These twenty-two caravanserais date back to Safavid and Qajar times, the oldest being probably anterior to the reign of Shah Abbas the Great. The present volume, therefore, does

Figure 6. Section D-D.



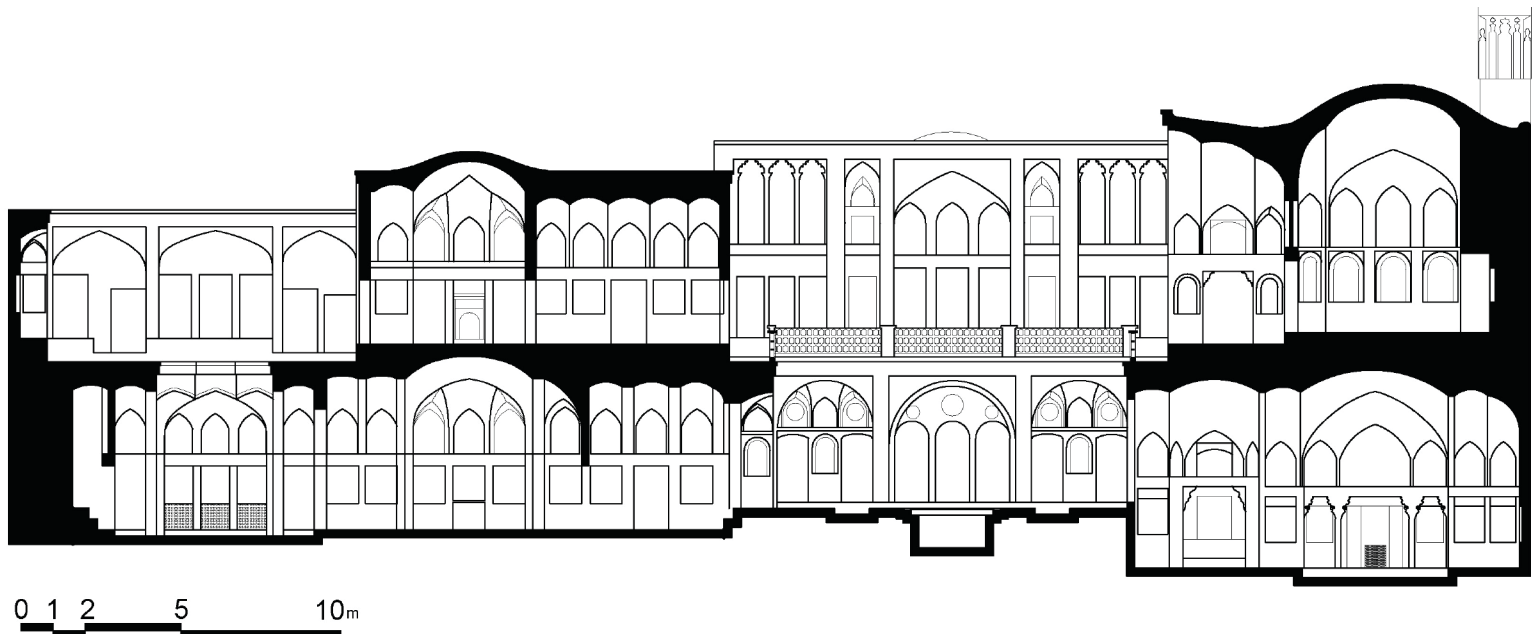
not represent all types of caravanserais built in different periods; however, its detailed plans, ample illustrations and extensive architectural explanations fully describe the prevailing types of caravanserais, paving the way for a deeper, more accurate, understanding of the architecture of Iranian caravanserais

As mentioned, the above volume focuses on countryside caravanserais. Urban caravanserais, which often occur in combination with bazaars, are introduced in the ninth and tenth Volumes of the *Ganj-Nameh*, titled Bazaar Buildings, alongside other auxiliary bazaar buildings. Built beside desert roads, countryside caravanserais bear essential differences with urban ones as regards their architectural features, spatial organisation, function and environment; hence, these two types of caravanserais should not be confused.

Houses have always existed as part of human habitation, reflecting their culture and beliefs. No building better illustrates architecture as a response to the physical needs and spiritual desires of man than a house. Therefore, houses are unique entities in the context of cultural studies, or in terms of space creation and architecture of any ethnic group. They are also significant components of the history of architectural development.

Despite this significance, information on house architecture is truly limited. This negligence is also present in architecture books. Fortunately, though, five volumes of the series introduce 135 houses in 25 cities: vol. I: 19 mansions in Kashan, vol. IV: 21 mansions in Esfahan, vol. XIV: 24 houses in Yazd and finally volumes XV and XVI also introduce traditional houses of 22 other cities, totalling 71 houses.

Figure 7. Section E-E.



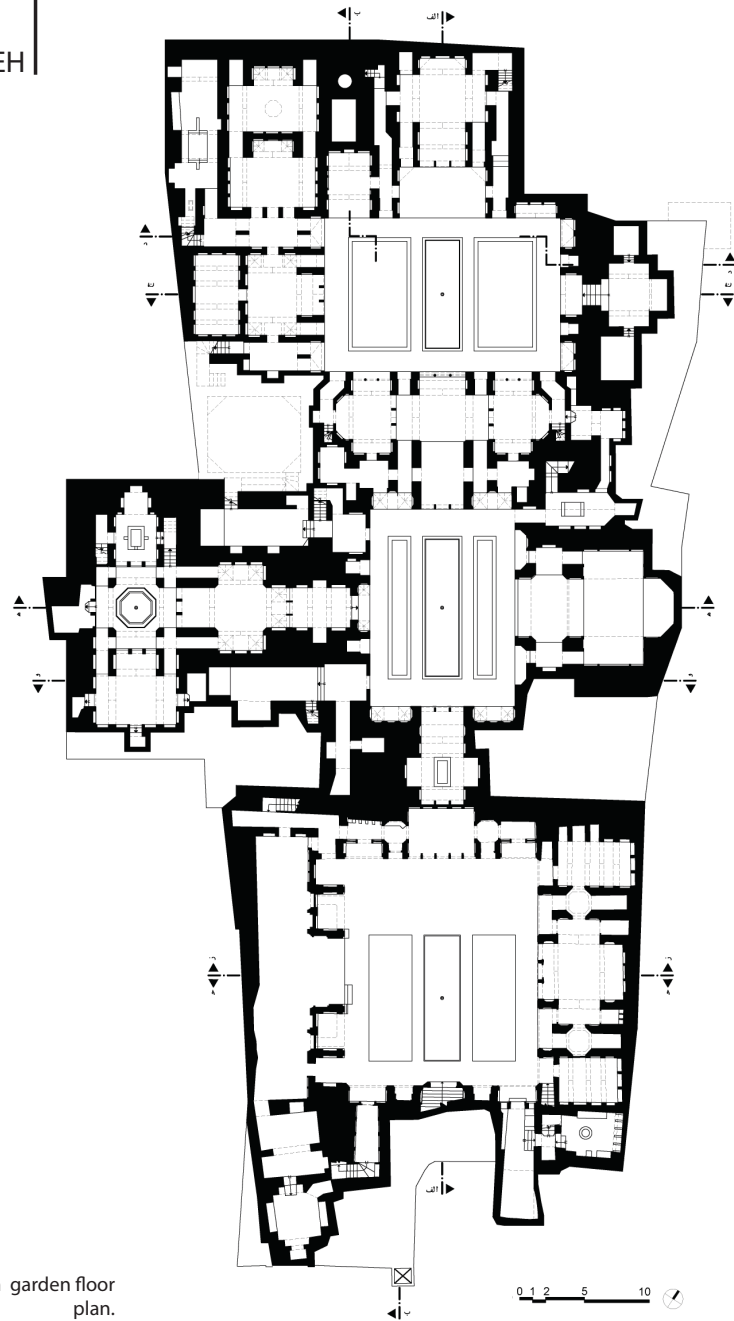


Figure 8. Sunken garden floor plan.

Houses often lack precise construction dates. However, most of the houses presented in these five volumes can be estimated to be built in the 19<sup>th</sup> to the early-20<sup>th</sup> century, which is contemporary with the Qajar rule in Iran. A few may belong to before this era, especially Safavid period (16<sup>th</sup> and 17<sup>th</sup> centuries), as well as, some of them may be constructed during the early Pahlavi period (mid-20<sup>th</sup> century). Therefore, this collection of houses is, in fact, reflective of house architecture during the Qajar era, and highlights the tastes and trends in space creation and house design during the transformation period of Iranian architecture.

Scrutinising the collection of houses presented in these five volumes reveals some essential connections and similarities beyond the differences in the initial encounter. It is as though they all speak the same word although in different forms, in different regions and cities which have their own specific conditions and characteristics. They are all the same in their principal essence, and the differences are in form and according to circumstances. This is like the common language of people across regions that varies according to their different conditions and preferences, and each form is called a dialect.

As the defined set of words and certain rules of combination and word order in any language, there are defined sub-spaces in Iranian architecture, and clear rules governing their connections and compositions. Different architectural form of houses in different cities can be likened to dialects or branches of a main language, which is composed of intended yet limited changes in the form of sub-spaces or their combinations. These changes, however, do not

cut the connection with the main language, but rather reorganise it according to new conditions and preferences.

Volumes 19 and 20 of the series introduce the most significant among extant gardens and palaces of Iran. A sum of 33 gardens and palaces, plus one major ensemble comprising many buildings, are introduced in these two volumes. It is true that palaces and gardens are two different types of construction, and distinct examples of both types have remained. However, since palaces are usually accompanied by gardens, there are also many examples that are simultaneously a palace and a garden.

If we take no notice of the original foundations of some of the introduced works presented here, however, most of the extant examples date from the 17<sup>th</sup> to the 20<sup>th</sup> centuries. The earlier examples have changed through centuries to match a figure according to the tastes of the time.

The third volume of the series introduces religious buildings of Tehran, and is unique among other volumes in that it introduces several types of buildings. This is because the present volume was the first of the series to take shape in view of the 200<sup>th</sup> anniversary of Tehran's adoption as capital. However, when the layout of the rest of the series was finalized, owing to the particular status of historic buildings of Tehran and the benefits the publication of this book was judged to bear, it was decided not to upset the present composition.

The truth is that historic works (religious buildings in particular) are actually lost amid the turmoil of Greater Tehran, and that Tehran today appears as a rootless city with no particular sense of identity. The first outcome of the



Figure 9. Northwestern and southwestern sides of central courtyard.



Figure 10. Southeastern side of the northern courtyard.

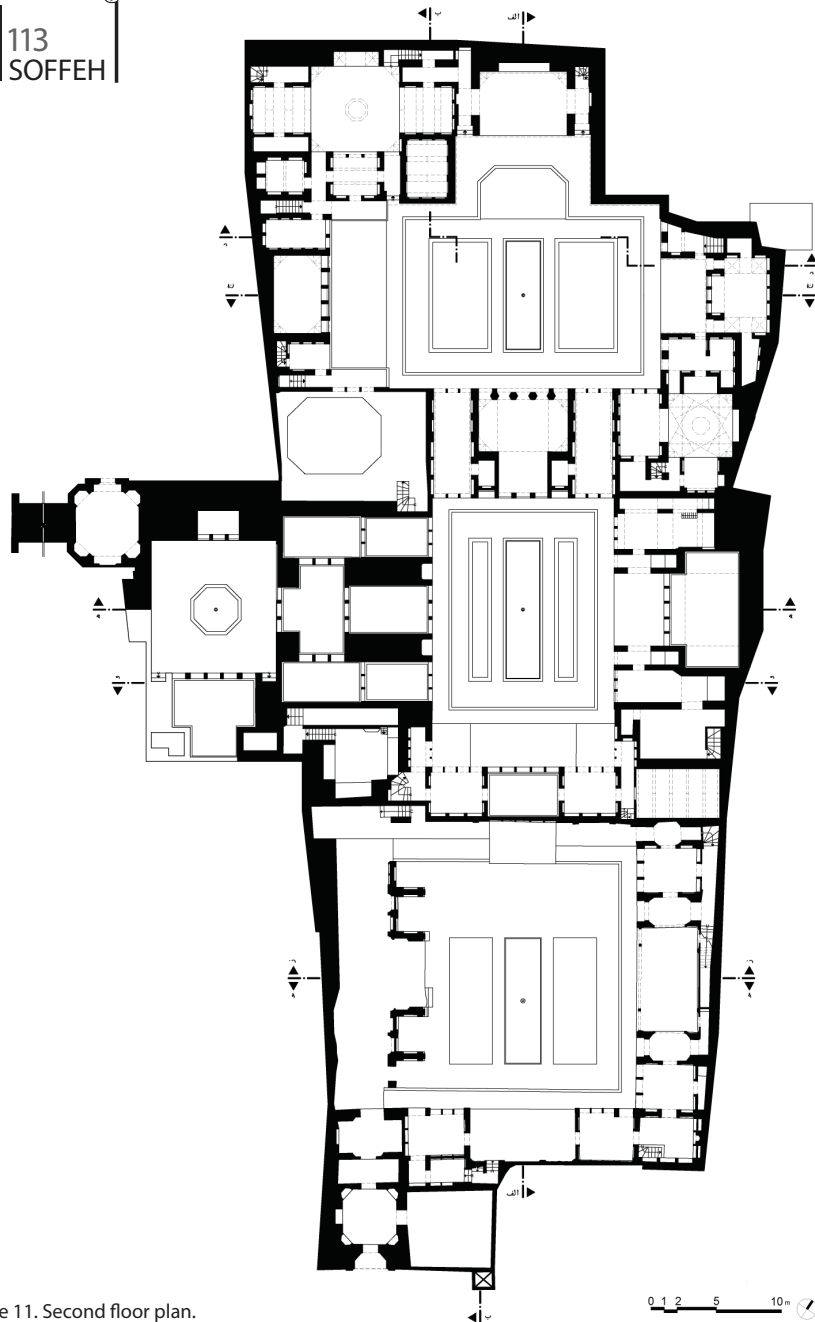


Figure 11. Second floor plan.

publication of this book can be to endow Tehran with a religio-historic prestige and restore its rightfulness as a city bearing a time-honoured historic past. Obviously, this book does not include all the religious buildings of Tehran, but the compilation of the most important among them within a single volume will show that Tehran boasts a varied and valuable collection of historic buildings ranging from mosques and madrasas to mausoleums, *emamzadehs*, and *tekieh*s, many of which remain unattended amid the large and small buildings of contemporary Tehran.

### Kashan, Haj Seyyed Mohammad-Ebrahim Tajer House

This house, which is predominantly known as the Abbasian House, is one of Iran's most architecturally significant historic residential houses. Like the preponderance of historic buildings in Iran, its architect is unknown; its patron, however, is known to be Haj Seyyed Mohammad Ebrahim, a porcelain and crystal merchant from Kashan in the mid-thirteenth century.<sup>1</sup> A benedictory inscription dated 1255 (AH) is visible in one of its *sardabs* (cellars). Consequently, this house was built during the heyday of Qajar architecture, which it represents well.

The house comprises three large courtyards and two smaller ones. Each represents a distinct part of the house, and each part, while connected to the others, has its own independent entrance. The common axis of symmetry of the three larger courtyards runs in an approximately north-south direction. All three courtyards are enclosed in three-storey-high buildings. In all three, the middle floor is on the same level as the street, and houses the entrance. The

three courtyards are one storey below ground level, and constitute sunken gardens that exhibit an upward-expanding volumetric profile. In all three, the longitudinal side is the main side, which is distinguished by an *eivan* (roofed palace or palatial ensemble) in the centre. The longitudinal axes of the first two courtyards are in line with the common axis, while that of the

third (northern) courtyard is perpendicular to it. Hence, this axis culminates in the rotated orientation of the third courtyard by the rotated direction of the third courtyard. The broken roofline at the centre of the northwestern side of the third courtyard plus the *eivan* in its middle marks the end of this axis and concludes the masses. In all three courtyards, the main space

Figure 12. Section B-B.

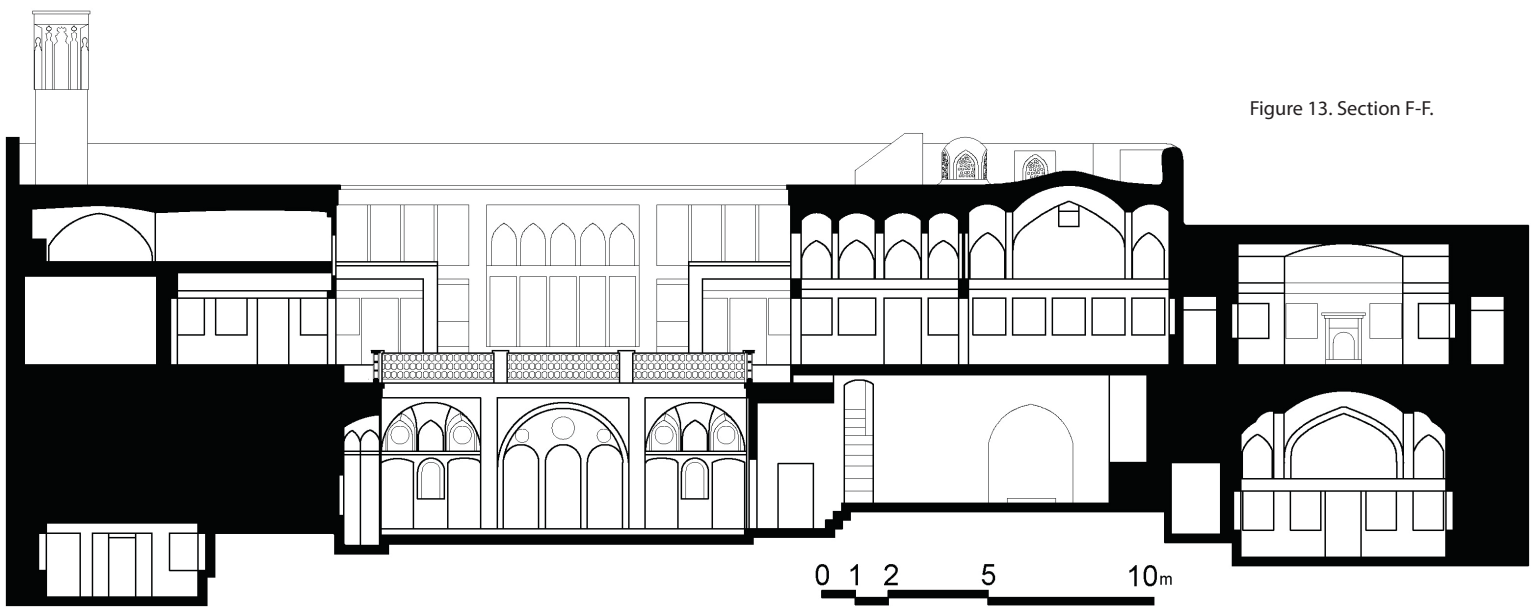


Figure 13. Section F-F.

Figure 14. Western part of the space between the central and northern courtyards at the sunken garden floor level; looking toward the northern courtyard.



1. After Haj Seyyed Mohammad Ebrahim's death, the house was divided among his heirs. One of his sons, Seyyed Mohammad 'Alavi Borujerdi, a religious leader in Kashan, transformed his part (probably the southern house) into a *madrasa*. Under Pahlavi I, when the activity of theologians was restrained by the government, he held congregation prayers in that courtyard (or perhaps in a previous adjoining garden), which therefore became known as Aqa Seyyed Mohammad Garden. Thus, part of this ensemble once housed a *madrasa* and a prayer area (interview with the Director of the Cultural Heritage Office of Kashan, Mr. Seifollah Aminian, Autumn 2000).

behind the *eivan* or the central space on its opposite side houses a two-storey-high *talar* or *panj-dari* (large room with five large adjoining windows) flanked by two- or three-storey-high rooms. *Kafsh-kans* (semi-open narrow vestibule linking the courtyard to any of the areas surrounding it), which sometimes take the form of *eivanchehs* (small *eivans*), connect these spaces to their flanking rooms both physically and visually. All three courtyards are rectangular and contain no oblique lines, except in the recessed area of the northern courtyard. The problem concerning the design of the corners is equally well resolved, in a manner evocative of

Safavid buildings. The geometry of the design is just as structurally robust and splendid everywhere. Indeed, with all the diverse forms, masses, and surfaces involved, no exaggeration or superfluous ornamentation is perceptible. The courtyards have different sizes and their surrounding structures are different even though they follow the same general model. Nevertheless, they are beautifully composed, and the problem of the geometric transition between each courtyard with its neighbour has been masterfully resolved. What makes this quality yet more important is that the spaces at the interface between each pair of courtyards are



Figure 15. Central part of the space between the central and northern courtyards at the sunken garden floor level; looking towards the northern courtyard.

two-sided, with each side matching its facing courtyard while retaining a harmonious and ordered interior. In addition, although the courtyards have a smaller sideline at the lower level, order and harmony also dominate the interior masses of each courtyard. In other words, far beyond merely creating order and symmetry in areas surrounding a simple yard, the designer has designed each courtyard on two levels, while adjusting it with that of the neighbouring courtyard and matching each interface with its adjacent courtyard. These constraints were compounded by the irregularity of the plot of land, which appears to have been shaped hap-

hazardly amid the neighbouring buildings.

The landscaping across all three courtyards adheres to the vernacular paradigm of the era. Centrally positioned longitudinal pools, flanked by symmetrical parterres, occupy the vast majority of the courtyard area. This configuration serves as a micro-climatic regulator, mitigating the effects of the arid environment through evaporative cooling while providing essential shade to prevent solar glare within the interior chambers.

Although larger, the southern courtyard is surrounded by fewer spaces. The upper floor areas of the northwestern side are not dual-

Figure 16. Northeastern talar at the sunken garden floor level of the central courtyard.



sided, and only face their adjacent courtyard. As a result, this part of the house appears more independent. This independence is probably attributable to the transformation of this courtyard into a *madrasa* in the past century. Parts of the house on the lower floor of the southeastern side and on the upper floor of the southwestern side have fallen into ruin, making it difficult to describe them. At any rate, the main side of this courtyard is the northeastern side, distinguished by a wide *eivan* on its upper floor. This side ends at *seh-daris* (room with three large adjoining windows) which flank the *eivan* through the intermediary of *kafsh-kans*. The northwestern side consists of an *eivan*, two *eivanchehs*, and several *kafsh-kans*. Each floor in the southeastern side comprises a *panj-dari*, two *seh-daris*, and *kafsh-kans*, which contain a stairway to the useful rooftop of the house. In this way, the façade of this side displays an undulating façade rhythm resulting from the repetition of the small windows of the *panj-daris* and *seh-daris*. The entrance of this part is located on the southern corner. It starts with a small portal and an octagonal vestibule (*hasht-o-nim-hasht*: a square with equally chamfered corners, which appears as a semi-regular octagon) that is followed by two rectangular vestibules.

On the lower floor, too, the most important area is located in the centre of the northeastern side, which is a cross-shaped *talar* with the façade of a *seh-dari*. This façade is flanked by *eivanchehs* leading to rooms at either side. The southeastern side has a stairway at its centre which leads down to a large *sardab* with an elaborate *yazdi-bandi* (a type of *kar-bandi* visually at the limit between *rasmi-bandi* and *mogarnas*) adorned ceiling. The main area of

the northwestern side is a relatively deep *eivan* fronting a *seh-dari*. This *seh-dari* is a spatially refined chamber with a central pool and *shah-neshins* (recess in the main side of a *talar*, an *eivan*, etc., which is for sitting.) on either side, which faces the second courtyard on its other end.

The second courtyard is the most elaborate and most ornamental complexity part of the house, and the focal point of its numerous and diverse surrounding spaces. The central spaces on its sides are all two-storey-high; however, the *eivan* at the centre of the northeastern side, which is taller than the other sides, protrudes above the roofline and is the most distinctive. Behind this beautifully decorated *eivan*, there is a large *panj-dari*, whose *yazdi-bandi*-adorned ceiling is inlaid with mirror pieces. It also features a *bad-gir* (tall element rising above the roof that conducts air flow in to the building.). The similarity of its windows and those of the *seh-daris* and their flanking *kafsh-kans* gives this façade a mellow rhythm in which the high pitch of the *eivan* is more accented. The plastered surfaces of the courtyard façades, enhanced by a cream-coloured decoration, accentuate the diversity of masses and the play of shadows on surfaces. The absence of an *eivan* on the opposite (southwestern) side also contributes to this effect. The southwestern side displays a more subdued façade, consisting of the repetition of identical windows belonging to the *seh-daris*. *Orosi* (large wooden window with sashes and tinted glass panes spanning an entire side of a room) windows connect the central *seh-dari* to a long *talar*. The façade of the northwestern side is largely analogous to that of the southwestern side; the southeastern elevation, however, fea-

Figure 17. Covered space at the eastern corner of the first floor of the northern courtyard.



tures a broad central *soffeh* (a raised platform or terrace utilised for seating and observation) that overlooks the *gowdal-baghcheh* (a sunken courtyard or garden, typically situated at a lower elevation than the primary courtyard to provide thermal comfort and privacy), accompanied by two unconventional yet aesthetically distinct semi-open areas at either extremity. A *panj-dari*, which likely opened onto the initial (southern) courtyard from its opposite side, is situated at the head of this *soffeh*.

On the lower floor, the façades surrounding the *gowdal-baghcheh* are humbler. Unlike all the pointed arches of the upper floor, arches

are semi-circular on this floor. The semi open areas, which are located in the centre of the upper floor sides, are faced as *eivanchehs* located at the sides, making the central spaces closer to the pool and flowerbeds. The composition of the façade on all four sides is similar, except that the deep central spans of the northeastern and, to a lesser degree, the southwestern side façades are more conspicuous than the *seh-dari* façades of the two other sides. The most important area on this floor is also the *talar* on the northwestern side, with numerous interconnected sections, one of which is a *sardab* on the northern corner. Despite its simplicity, the simple-lined walls, *rasmi-bandi* (a type of *kar-bandi*



Figure 18. Talar between the central courtyard and the courtyard above the howz-khaneh at the first-floor level.

consisting of a geometric lattice of usually non-bearing intersecting curves) decoration, gypsum ribs, columned *shah-neshins*, and flanking *bad-girs* render this talar one of the most aesthetically distinguished rooms in the residence. Opposite this talar on the southwestern side, a room connects to an ornamentally complex, cross-shaped talar behind it via *orosi* windows. This talar leads to yet another remarkable space within the house, namely the *howz-khaneh* (a summer room, typically of an octagonal plan, featuring a central pool [*howz*], which serves as a space for relaxation and receiving guests). It comprises a multitude of interconnected areas, wooden *orosi* windows and lattices, *qatar-*

*bandi* (a type of decorative vaulting or stalactite work—a variant of *kar-bandi*—applied in a straight line between the ceiling and the walls) panels, and delicate vegetal stucco carvings. A deep pool in the northwestern section of the *howz-khaneh* was likely utilised for bathing or swimming during the summer months.

An octagonal light aperture above the central pool in the *howz-khaneh* opens into the centre of another courtyard on the upper floor. It is the fourth courtyard of the house: a secluded square yard bordered on its south by a *panj-dari*, a *shah-neshin*, and *moqarnas*-adorned *kafsh-kans*. Its northeastern façade,



Figure 19. Space between the central and northern courtyards at the sunken garden floor level.

however, comprises a long *talar* already mentioned in the description of the southwestern side of the second (middle) courtyard. The western side is a closed off blind-arcaded wall with an ornate central *eivan*. The northwestern side consists of a semi-open *seh-dari*, two *kafsh-kans*, and two flanking areas at either end. One of them is a stairway leading to the enclosed rooftop of the house, and the other is a small vestibule connected to the vestibule of the main entrance.

This large vestibule, shared by several houses

in the neighbourhood, leads after the aforementioned small vestibule via a long corridor to a corner yard, which serves as the entrance to the third courtyard-the last of large courtyards of the house-through its southwestern *kafsh-kan*. As stated earlier, the longitudinal axis of the third courtyard (northern courtyard) is perpendicular to the common axis of symmetry, whereas its pool and flowerbeds remain aligned in the quasi north-south direction. The recessed central part of the northwestern side



Figure 20. Courtyard above the howz-khaneh.



Figure 21. Howz-khaneh.

also emphasises this axis. At the head of this recessed area, there is an independent *eivan* and two flanking *kafsh-kans* on the upper floor, without any other area behind them. The *eivan* protrudes above the roofline, further marking its hegemony over the courtyard. Its vault bears a delicate *yazdi-bandi* decoration, and the contrast between its interior surfaces lined with *sim-gel* (a mixture of gypsum and clay applied as a smooth, durable lining) and the plastered

surfaces of the courtyard creates a very subtle composition. On the lower floor, next to the *gowdal-baghheh*, the recessed part serves as a *shah-neshin* backed by a cross-shaped *talar*.

The façade of the opposite side of the *eivan* (the southeastern side) is finely divided to highlight it, as is usual. At the centre of this side on the upper floor, a *panj-dari* with a *yazdi-bandi*-adorned ceiling faces the second courtyard on its other side. Its adjoining *eivanchehs*, which at once constitute a visual counterpart to the *eivan* and enrich the play of shadows in this façade, link the *panj-dari* to the flanking *seh-daris*. One of these *seh-daris* leads to a beautiful room with a *rasmi-bandi*-adorned ceiling on the eastern corner, to which the second courtyard is connected by way of a corridor. This side also has a mezzanine floor, consisting of two elongated areas above the *eivanchehs*. The lowermost floor of this side consists of a long hall connected by *orosi* windows to a pair of flanking *seh-daris*. These *orosi* windows not only create a pleasant, colourful atmosphere, but also allow the hall and the *seh-daris* to be merged into one large area stretching all across this side. This large area also has *shah-neshins* at both ends, inside the walls of the *seh-daris*. In this way, the large area resulting from the merger of all spaces is given a beginning and an end, and its spatial unity is emphasised.

The northeastern side is three storeys high, as the southeastern side. The façade of the lower floor is on the same level as the other façades around the *gowdal-baghcheh*; however, the spaces behind it are sunken and constitute a *sardab*. The *sardab* comprises a hall with ledges in its walls and rooms on its either side.

Figure 22. Northeastern talar on the first floor of the central courtyard.



A deep *seh-dari* is located in the centre of the ground floor on this side. On the upper floor, the central space is a *talar* flanked by *kafshkans*, whose façade breaks the roofline. The independent entrance of this part including vestibules and corridors is located on this side.

lower floor, it houses an *eivan*, two *moqarnas*-adorned *eivanchehs*, and a *talar* behind. On the upper floor, a spacious *soffeh* tops these areas, and produces variation in the massing of the courtyard. A high, ornate *panj-dari* flanked by a pair of *eivanchehs* stands at the head of this *soffeh*. The ornamentally complex, elaborate *howz-khaneh* located at the intersection of the northwestern and southwestern sides is yet an-

Figure 23. Southwestern *panj-dari* of the northern courtyard at the first-floor level.

The façade of the southwestern side is similar to that of the northeastern side. On its



other example of the spatial diversity found in the closed spaces of this ensemble. The domed *howz-khaneh* and its soaring *bad-girs* are among the rare exterior manifestations of the building mass.

### Acknowledgment

The original version of the second part of this text, introducing Haj Seyyed Mahammad-

Ebrahim Tajer House in Kashan was written in Persian by Mehrdad Qayyoomi Bidhendi under Kambiz Haji Qassemi's supervision. These authors were both faculty members in the Faculty of Architecture and Urban Planning, Shahid Beheshti University, and their text was published in *Ganj-Nameh* Vol.16. The second part of present text is a retrospective reworking of that text for the international audience.

Figure 24. Talar between the central and northern courtyards on the first floor.



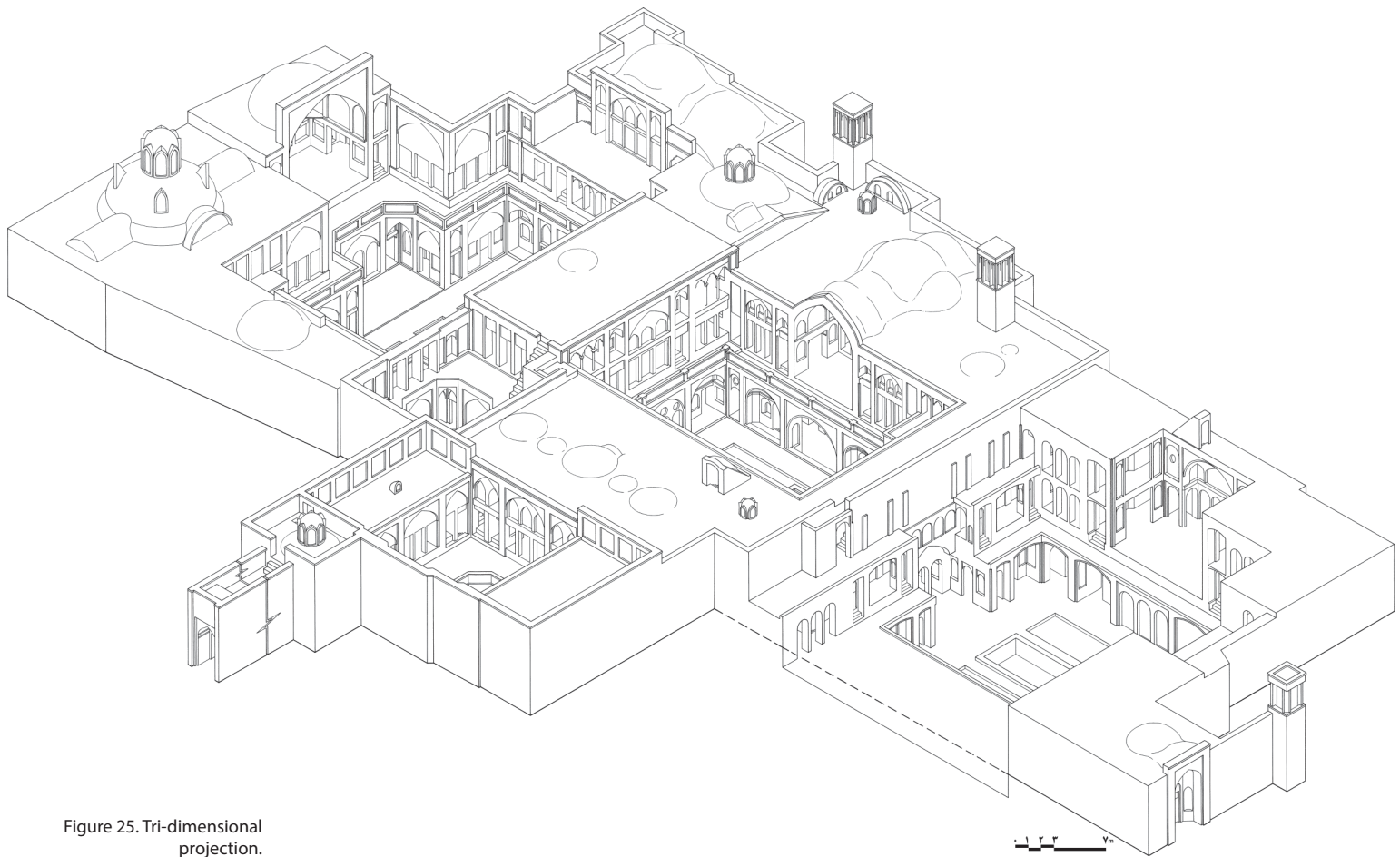


Figure 25. Tri-dimensional projection.