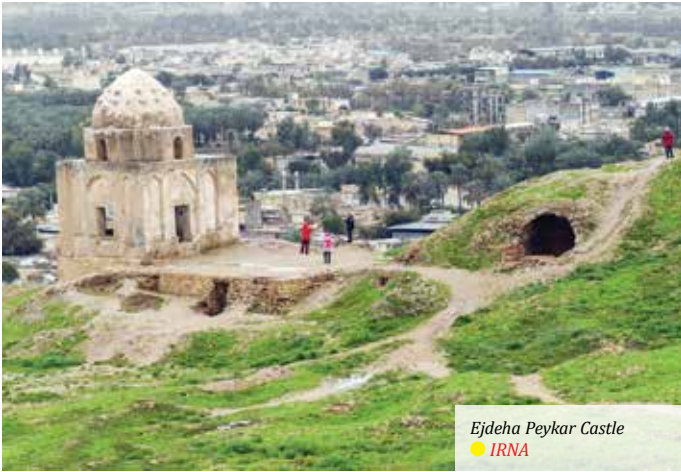


# Lar protecting own unique urban identity



mains the city’s defining identity, according to Mehr News Agency. Approximately 105 hectares of Lar’s old town are listed as national heritage and are managed by the Lar Cultural Heritage Site. In 2023, the site’s director noted that more than 45 percent of the district’s valuable buildings are in urgent need of restoration. The district faces several key challenges, including structural deterioration, unregulated changes in the use of historic houses and shops, limited restoration budgets, fragmented ownership, and the absence of an updated urban plan for the historic fabric. Mohammad Hossein Bagheri, a senior restoration expert, has highlighted that Lar’s historic district represents one of the last complete examples of Safavid-era



Ejdeha Peykar Castle  
● IRNA

● Grand Mosque of Lar  
nakhilarestan.ir

### Iranica Desk

The historical fabric of Lar in Fars Province, one of the most remarkable examples of Iranian-Islamic urban design, has recently attracted the attention of cultural heritage experts and

urban planners. Despite its national registration, the district still requires updated programs for protection, restoration, and revitalization. Following the devastating 1970 earthquake that nearly destroyed the city, Lar became one

of Iran’s most notable examples of urban reconstruction. While the new section of the city, “New Lar,” developed, the old district — with its Qeysariyeh Square, traditional bazaars, the Grand Mosque, Ejdeha Peykar Castle, and historic windcatchers — re-

urban planning in southern Iran. However, the rate of deterioration is faster than the provincial average, and without immediate intervention, parts of the district could be lost. Over the past year, several initia-

tives have been implemented to preserve and revitalize Lar’s historic core. Emergency restoration of Qeysariyeh Bazaar has been carried out in partnership with Lar Municipality. The historic Mo’tamed-ol-Saltaneh House has been restored and converted into a cultural center. Studies have been conducted to create a heritage tourism route through Old Lar, and the façades of the bazaar have been renovated to strengthen the district’s historical identity. For 2025, the municipal budget has independently allocated funds for a comprehensive urban regeneration plan, prioritizing the integration of the old district with the city’s tourism and economic structure. Alongside historic districts in Bandar Abbas, Evaz, and Jahrom, Lar’s historic fabric forms a crucial part of southern Iran’s urban network. In the book entitled “History of Urban Planning in Southern Iran” by Naser Takmil

Homayoun, Lar’s bazaar is described as “one of the most cohesive southern Iranian market structures with a radial pattern.” Lar’s historic district also holds substantial potential for cultural tourism. According to the 2023 UNWTO report on urban tourism in the Middle East, cities with “intact historic cores” experience cultural tourism growth three to five times faster than other cities. With its Qeysariyeh Bazaar and distinctive urban design, Lar has been identified as a “promising destination.” With its architectural, historical, and tourism potential, Lar’s historic district requires a coordinated plan built on accurate data, adequate funding, and integrated management. If ongoing restoration and revitalization efforts continue, this district could become one of southern Iran’s leading cultural tourism hubs, attracting visitors and scholars alike.

## Enduring tradition of Giveh making in Chaharmahal and Bakhtiari

### Iranica Desk

Giveh is a traditional type of footwear among the people of Iran, particularly in Chaharmahal and Bakhtiari Province. Unlike ordinary shoes, it has no distinct left or right side — what locals describe as “not made in pairs.” Remarkably, Giveh never truly wears out and can be easily repaired. The absence of a left or right in Giveh symbolizes uniformity, integrity, honesty, and purity among the people of Iran and Chaharmahal and Bakhtiari Province, reflecting a cultural heritage where deceit, duplicity, and hypocrisy have no place, chtn.ir wrote. Step by step, Giveh has walked alongside humans — from the early days when footwear held immense practical importance, to the present day when it is regarded as a valuable and prestigious item. It is said that the foot is the “second heart” of a human being, and perhaps for this reason, people have always sought to invest in their “second heart” by choosing the best and most comfortable footwear. The art of Giveh making is one of the cherished handicrafts of Chaharmahal and Bakhtiari Province, with a long-standing tradition in cities such as Shahr-e



Kord, Borujen, and Farskhur. Yet today, fewer people practice weaving or wearing Giveh. This decline persists even as mass-produced products have lost some popularity; according to enthusiasts of traditional arts, public interest in handcrafted items — particularly Giveh — has waned, and younger generations show little inclination to continue this cultural practice. In both modern and traditional markets, not a single Giveh is displayed in shoe store windows. Shopkeepers rarely hang a pair for display, leaving younger generations unaware of this cultural treasure. Economic fluctuations, market instability, rising costs of raw materials, reduced purchasing power, and low demand for handicrafts have all contributed to the decline of many traditional crafts, including Giveh-making. One artisan active in the field in Chaharmahal and Bakhtiari Province stressed that officials at the provincial Cultural Heritage, Tourism, and Handicrafts Organization should take urgent measures to revive this traditional craft in Shahr-e Kord. Mahmoud Rafieian Dehkordi emphasized that today’s youth are

largely uninterested in Giveh-making, opting instead for mass-produced industrial footwear. He added that only a small number of elderly men and women continue the craft, weaving both the soles and the uppers of Giveh by hand. The artisan also explained that Giveh comes in various types: some with rubber soles for use in winter or for agricultural work, and more decorative versions worn at gatherings, during leisure, or for long walks. He recounted, “I have been making Giveh continuously since I was seven years old, and now, at seventy-one, I continue the profession of my father and ancestors. I have faced many physical hardships along the way, yet I am grateful to God that I have been able to preserve this tradition and prevent it from fading into oblivion.” He estimated that producing a single pair of Giveh takes two days and added that officials at the Chaharmahal and Bakhtiari Department of Cultural Heritage, Tourism, and Handicrafts could help preserve and revive the craft by organizing training courses. Such initiatives would ensure that the art of Giveh-making is passed on to future generations and continues to thrive.



● chtn.ir

## Davoudi house showcases Qajar architecture, tradition

### Iranica Desk

On Towhid Street in Mashhad, the capital city of Khorasan Razavi Province, where the narrow alleys still retain the spirit of traditional neighborhoods, a historic house quietly stands: the Davoudi House. Dating back to the late Qajar period, this 120-year-old structure is listed among Iran’s national heritage sites. The house not only recalls the city’s past life and architecture but also offers visitors a vivid glimpse of Iranian artistry from a century ago. The property spans 417 square meters with a total built area of 526 square meters. Entrance to the house is through a short, narrow corridor leading to the central courtyard. The courtyard, featuring an egg-shaped pool and shaded trees, exudes a serene atmosphere. Three sides of the courtyard are lined with the house’s main buildings, while the fourth side contains the kitchen, now used as a storage space, chtn.ir wrote.



● chtn.ir

On the western side of the courtyard, a small pool room — currently functioning as a modest kitchen — adds to the charm of the space. The house’s façade is adorned with intricate brickwork, wooden windows, and tiled niches, each reflecting Qajar-era style and the meticulous attention to detail characteristic of traditional Iranian architecture. Inside,

ceilings are decorated with traditional woodwork, and the harmonious color schemes create a warm, inviting atmosphere. The thick walls of the house were designed not only to withstand weather changes but also to showcase the skill of Iranian architects in integrating interior space with the central courtyard. The Davoudi House also features a tall windcatcher, which historically played a key role in ventilation, channeling fresh air into the pool room and cooling the interior — a feature rarely seen in modern Mashhad. Although interior access is limited, the exterior façade and central courtyard provide an unforgettable experience for visitors. The silence and tranquility of the courtyard, contrasting with the bustling Towhid Street, offer a moment to experience Mashhad’s historic atmosphere and step away from modern life. The owner, Ebrahim Davoudi, has long been working to restore and preserve this valuable heritage site, aiming to ensure its sustainable

use in the future. As such, the Davoudi House is not only a testament to past architecture and artistry but also a story of dedication, time, and responsibility in preserving cultural heritage. For lovers of history and Iranian architecture, the Davoudi House offers a rare opportunity to witness and document a piece of Mashhad’s enduring legacy in the heart of the city.