Persian carpet art finds place in Yazd's historic bazaar

Iranica Desk

Amid the historic alleyways of Yazd, between traditional shops and the captivating colors of Persian carpets, lies the story of a city where art and everyday life are intricately woven together. Here, every pattern offers a glimpse into the world of Persian artistic expression, while every carpet invites visitors to step into the memories and heritage of the city.

In some bazaars, visitors must look up to appreciate their beauty. But in Yazd's carpet bazaar, all it takes is a moment to pause and look down at the intricate designs spread across the floor. Colors spill out from the traditional shops into the market corridors: reds sit alongside deep blues, delicate borders frame elaborate patterns, and each carpet seems like a window into a home, a memory or a distant era, according to IRNA.

Located in the heart of Yazd's historic urban fabric, the carpet bazaar is more than a place to buy and sell goods. It is part of the image the city has preserved of itself through the generations. Amid old walls and passageways that have witnessed decades of daily activity, carpet shops continue to play a role in the life of the bazaar, bringing together traditional craftsmanship, customers' tastes and the experience of local merchants.

A walk through Yazd's historic bazaar, even before reaching the carpet shops, offers an opportunity to discover a city where history remains part of everyday life. Its narrow passageways, aged walls and architecture adapted to the desert climate create an atmosphere in which the past is not merely displayed for tourists but remains woven into the rhythm of the present.



IRNA

Inside the carpet bazaar, this historic setting is enriched by the colors and patterns of handwoven rugs, as though a part of the spirit of traditional Iranian homes has found its way into the marketplace.

At first glance, it is the variety of colors and designs that captures the eye. Each carpet brings together geometric and curved motifs, intricate borders and fine details to create a harmonious visual composition. Some designs are richly detailed, drawing the eye from the centre towards the edges, while others offer a more understated appearance through their subtle combinations of color and pattern. These contrasts serve as a reminder that a carpet's beauty lies not only in its colors but also in the balance of its designs and the precision of its craftsmanship.

A closer look reveals that a carpet is far more than a colorful image. The minute details of its patterns, the regularity of its knots and the interweaving of its warp and weft all tell a story of patience and precision. Behind every handmade carpet are countless hours of work and a level of skill developed through years of practice and experience. What initially appears to be a complete design is, in fact, the result of countless small details carefully brought together — much like a city whose identity is shaped by the combined memories, people and trades of its past and present.

Inside the carpet shops, rugs are sometimes arranged side by side, while others are partially unfolded to reveal their patterns and colors more clearly. This arrangement transforms each shop into a collection of colorful frames. Here, looking at carpets goes beyond choosing an item for the home. The eye moves from one design to another, pauses over intricate details and compares subtle differences in color and pattern. At such moments, the bazaar becomes both a centre of commerce and a place to appreciate and discover traditional craftsmanship.



A historic bazaar remains alive when it retains its everyday commercial function alongside its architectural and cultural significance. Carpet shops are an important part of this relationship. They provide a space where goods are displayed, customers enquire about materials and designs, and merchants draw on their experience to guide buyers. The presence of these businesses demonstrates that historical heritage extends beyond old buildings and monuments. The trades and daily activities that continue within these spaces also play an essential role in preserving the identity and vitality of the bazaar.

Yazd's carpet bazaar can be viewed from two perspectives: as an expression of Persian art and creativity, and as part of the traditional urban economy of a city whose historical identity has evolved over time. Its significance lies not only in the carpets displayed in its shops but also in the relationship between architecture, commerce and the cultural traditions that give the marketplace its character. Preserving such places means more than maintaining their old walls and ceilings; it also requires sustaining the livelihoods, crafts and activities that continue to breathe life into them.

At the end of a visit, what remains in the memory may not be one particular carpet, but rather the interplay of colors inside the shops, the intricate patterns that draw the eye and the quiet sense of calm that comes from walking through the historic fabric of the city.

Through its countless threads and patterns, Yazd's carpet bazaar preserves a story of art and everyday life — a story that will continue for as long as these designs remain on display and these traditional shops retain their place in the life of the city.

Fakhruddin As'ad Gorgani Hall blends art, heritage

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Fakhruddin As'ad Gorgani Hall, located on Shahid Namju Street at the square bearing its name in Gorgan, Golestan Province, reflects a blend of specialized performance-space design and the traditional arts of the region. From the motifs adorning its waiting halls to the technical details of its stage, the building offers a glimpse into how local artistic heritage has been incorporated into a major cultural venue.

The story of the hall dates back to 1971, when Hassan Rahimian, then head of the Department of Culture and Art, submitted a proposal for its construction to the ministry. Following approval of the plan and the selection of a site, 5,000 square meters of agricultural land in the Fowj area of Gorgan were allocated to the project. Twenty plots occupied by buildings along the northern side of the site were also earmarked for purchase, according to chtn.ir.

A construction contract was signed with Aftandelians Company, and work began in June 1972. The agreement called for a fully equipped, purpose-built theatre in Gorgan that would meet professional standards. The company, which had previously built Roudaki Hall, now known as Vahdat Hall, also took responsibility for the interior design and stage equipment.

The hall was officially opened on a semi-formal basis on May 7, 1978. Its design extended beyond the auditorium to include specialized stage facilities, lighting and sound systems, and backstage spaces to support performances.





chtn.ir

One of the building's most distinctive features is its use of decorative motifs inspired by the region's traditional handicrafts. Mirror work, plasterwork and metalwork incorporate symbols drawn from the arts of local ethnic communities, as well as patterns found in traditional textiles and woven products such as carpets, Kilims, Chador-Shabs and Jajims. Motifs traditionally seen in local weaving have thus been reinterpreted as architectural ornamentation.

This connection is particularly evident in the waiting halls, where Turkmen carpet-flower designs are reproduced on the wooden parquet flooring. Ceiling and wall chandeliers further contribute to the interior's distinctive appearance. The central chandelier hangs at a height of 14 meters, while smaller clusters of lights are positioned beneath the balcony. The parquet flooring is made of treated walnut wood.



The use of local motifs continues into the outdoor grounds. The design of the pools and flower beds in the western courtyard draws inspiration from Turkmen carpets and palas, a traditional flat-woven textile. The grounds feature three hexagonal pools and a larger pool measuring six by 20 meters, reinforcing the visual connection between the building's interior and exterior spaces.

The entrance route begins with five steps leading to a large landing, followed by five substantial doors opening into the building. Columns on either side of the entrance extend to the ceiling, where arches connect them near the top. Beyond the entrance lies a high-ceilinged reception area providing access to the main auditorium and other sections of the complex.

The main auditorium, comprising the ground floor and balcony, can accommodate 520 spectators. A smaller hall of approximately 100 square meters was also designed for review and discussion sessions, cultural and artistic association activities, play readings and smaller performances. These facilities indicate that the complex was conceived from the outset to accommodate a range of cultural and artistic activities.

The backstage areas form another important part of the hall's specialized design. They include dressing rooms, costume and curtain facilities, technical installations, and a 60-square-metre rehearsal space for artistic groups. Five professional dressing rooms were planned for the eastern section of the second floor, each equipped with facilities such as cupboards, showers and illuminated mirrors. A separate mirror room on the same floor was designated for receiving and accommodating distinguished guests.

The stage itself was designed to meet the requirements of different types of performances. According to the building's registration dossier, it includes 12 upright wooden panels and four ceiling panels, which can be arranged to create a suitable setting for symphony orchestra performances. Side-stage areas, lighting equipment and a dedicated entrance for transporting large sets further demonstrate the technical scope of the design.

The hall has undergone several changes over the years. In 2003, a shadow-screen curtain was purchased and installed for the stage. In 2013, a space previously used as a storage area was converted into a performance hall for smaller productions. The new venue has a seating capacity of 142 and is equipped with specialized lighting and sound systems.