

# Investigation of Iranian Architecture in Urban Planning

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## Abstract

Reducing public places in traditional city to public space in the contemporary city has involved today's urban architecture in such a divagation, which can be interpreted as a lack of fields. Lack of attention to experience of placing in the designs has led to the creation of urban spaces without spirit of place and lack of communication between people and environment. While, traditional urban places in their life, due to physical stress and surrounding areas, enrich their users in terms of functional and semantic space values. Among them, traditional market can be seen as an example of successful urban places, which formed the backbone of traditional town. Studies that have been done in traditional market have more descriptive aspects to identify and collect documents or analytical aspects of organizing and repair and less have been studied from the perspective of underlying concepts of spatial features. On the other hand, one of the impacts of philosophical training of phenomenology on the theoretical foundations of architecture is opening topics in the phenomenology of place, position the headstock and background of opus in architectural design. So that by setting concepts such as sense of place, and structural elements of location can provide possibility of critical processing to the quality of desirable and undesirable urban spaces. Based on the close relationship between environment and people, serve as main assumption of the phenomenological approach and the interweaving of anthropological, cultural, economic, political layers in the mold of traditional market, this article is aimed to with phenomenological approach as a subset of qualitative research and analytical-descriptive method to recall the phenomenon of place in Iranians traditional market architecture. The results of this study shows that traditional market space components were in close relationship with his actors, experts, merchants and people as a chain of sense-oriented life of traditional human and has sense of place due to transfer of spatial experience. The sense of belonging to place, reminiscence and orientation in humans, which has occurred in the shadow of dialectic of inside and outside, centerpiece and boundaries and has been able to continue with all intervention of the industrial modern world, as valuable spatial pattern for divagation crisis of contemporary urban area

**Keords:** The Phenomenon of Place, Sense of Place, Iranian Traditional Bazar, Market Actors.

## Introduction

Market in trading cities and manufacturer of handicraft products is a manifestation of civil institutions, which means citizens who over the centuries, with or without the influence of other inhabitations have given form and existence to regions and cities. In the development of this vital core of the city and the establishment of civil institutions, more than hiruba (in Japan, which was the most sheltered religious references) and more than square (which is made in the cities of Europe to deal with the government palace and in any case for public participation in decision making), Bazar (in Iran) is able to demonstrate assembly of all determinant factors, in fact, the centers of economic, social - religious and cultural center of the city together, which is provided by Bazar as shelter (Falamki, 2012). Assuming that the traditional market, as an Iranian public place, is a rich heritage of architecture and culture it still has a sense of memorable, readability and the spirit of place with the passage of time. Study of this urban phenomenon and mining values and its latent concepts can be effective for spatial modeling of contemporary public spaces. Since the indoor market is as an intertwined phenomenon with

the surrounding urban fabric and is context-oriented. Phenomenological approach (recognition of phenomenon in relation with other phenomena) is selected in order to study the sense of place of Bazar. This study such an approach as a subset of qualitative research methods is aimed to investigate and find the quality of spatial-structural elements of the traditional market, which makes it containing spirit or sense of place. Therefore, to achieve to concept of sense of place, after beginning with concept of phenomenon of place and its structural qualities, structural and special elements of indoor Bazaar will be analyzed. Because this approach needs studying a specific location, some spaces are compared in the case of the Bazaar of Isfahan or Bazaar of Tabriz.

### ***History of Research***

Traditional Bazaar as a rich historical, cultural and economic heritage has been always studied by architectural, urban planning, urban planners and economic sociologists' experts. The studies are set to aspects of physical description, collecting evidence, examining the historical evolution, position in the urban context, changes in the contemporary era and providing guidelines for repair organize and solve of today's problems. For example Keshavarzian, Ashraf and Nasha't have studied Bazaar from the perspective of historical sociology and economic developments. Biglari (1976) in an article entitled "Iran Bazaars" examines the types of Iranian traditional Bazaars and in their available jobs. In geography and urban planning, Zangi Abadi (1991) in his Master's thesis has surveyed Kerman Bazaar and its problems in has provided a solution in detail. Pour Ahmad (1997) in his book "Geography and functions of Kerman Bazaar" explores the history of the city of Kerman and its Bazaar and functions of traditional Bazaar. Soltanzadeh, 2007, in the book of Iranian Bazaars, which was published by the Cultural Research Bureau in Iran, introduces a variety of Bazaars. In 2009, the Department of Housing and Urban Development published a book titled experience in documenting Iranian Bazaars published by the University Of Fine Arts Of Tehran University, in which documented a number of markets of major cities such as Tabriz, Isfahan, Zanjan and includes plans, pictures, and comments are collected. Also some studies from the perspective of structures and sustainable architecture has been done such as, "Structures and architecture interact in the physical identity of the Iranian Bazaar", Sharifi 2007, in which the spatial values of Bazaar combined with the structures has been studied and " Survey of Stability in Iran Bazaars (Case of Study: Vakil Bazaar Shiraz), Najafi 2011 that states sustainability principles of traditional architecture and compares it with new tissue, believes that these principles are rarely observed in the new context. Reviewed studies show that the traditional market as the backbone of the formation of the Islamic city, so far has not been studied from the phenomenology of place approach and also makes the need of valuably and conceptual understanding, and dealing with concept underlying sense of place in the Bazaar with such an approach necessary.

### **Methodology**

Research method is phenomenological approach as a subset of qualitative research methods using the methods of collecting information and library field. For this purpose, documents and written information, including previous studies and articles published in magazines, books on architecture and images of their plans has been reviewed and the analysis of the documents was completed by the presence of author in the place of Bazaar of Tabriz, Iran and Bazaar of Isfahan, Iran and having conceptual and qualitative perceptions of that space.

### ***Phenomenon of Place***

Any object belonging to a place and anything is done in a specific place. But for us the place is not a single word and concept meaning just "place". Various objects and different behaviors require different locations. Place is a location or part of a space, which own special identity through it's including things. Space can be moved, place is not possible to relocate (Greuther, 2007). Objective things that make up our reality are interdependent to each other in a complex and perhaps contradictory way. Some phenomena form "environment" for other phenomena. Objective term for the environment is location. Usually we say that actions and events are located. In fact, it is meaningless to imagine any event without reference to a location (Schultz, 2009). Edward Relph in book named "place and placelessness" (1976) was one of the first persons, which focuses on the issues of psychological and experimental phenomenology raises an experiment of sense of place. Relph (1976) states that, wherever we are faced with space - although for unknown and amorphous - this sense will be attendant with the concept of space (Carmona, 2012). In everyday life, we cannot experience spaces independently and separately. But place can be felt in the shadow of perspective, rituals, everyday life, people, personal experiences, care homes and other places. In both social experience and personal experience of places, there is often dependent on location. It is this dependence, which forms our roots in these places. It's a deep sense of respect and attachment to place (Relph, 2010).

In order to phenomenology the place, the first step is to distinguish natural phenomena from man-built. The second step is expressed by categories of land - sky (horizontal-vertical) and inside – outside. These issues have a spatial assumption and hence space, is not defined primarily as a mathematical concept, but as a dimension of existence, in order to human feel being in a place through conformity with the spirit of the place (Schultz, 2012). In general, phenomenology of place is aimed to study and understand the spatial interrelationship of place or finding unique quality of it and, if possible, achieving general patterns. Phenomenology of place is result of a serious consideration to the quality of space, attaching meaning and culture with place and creation a sense of belonging and sense of place (Partovi, 2013).

### ***1. Relation of Human and man-made places.***

According to Schultz's theory, relationship between man and environment is more than just the ability of orientation of person to surroundings as Lynch simply has pointed out. According to him, with a deep understanding of the process of identification we can make a friendship between human and a special environment. (Abel, 2008). Schultz (2009) divides architectural quality man-made place to communication of inside and outside, closeness and centrality and border territory, that qualities such as aperture, connection of sky and earth, the presence of light, order and time are defined as their subsections. With the addition of the views of other theorists, these features are explained in detail as follows.

- **Relation of indoor and outdoor:** This communication constitutes the main essence of architecture. Totally openings are effective in giving identity to varied relationships between inside and outside. Holes in a wall are causing closeness or removing the building material and making contrast interaction between inside and outside. Openings receive and transmit light, therefore determine the basic character of architecture. Cultural traditions and beliefs and worldview of people result in different views to issues of inside and outside. For example, unlike most languages in the Japanese language, there is no description for this distinction between inside and outside. While in the Indian village or Muslim city there is strong and detailed border that such distinctions confirms the cognitive domains of spatial distribution of cultures in everyday life (Partovi, 2013). Schultz defines basic requirement for human settling down in his success in understanding the correct definition of inside and outside and defines in indoor being as the primary target of sense of place. Various locations according to varying degrees of being inside or being the outside, find different identities to people (Partovi, 2013).
- **Closeness and centrality:** Basic feature of human-made places is focus and closeness. They are entirely "internal", which means they bringing together all known things. To perform such an act they have apertures that are linked to outdoor. In addition, buildings by standing on land and their supremacy on the sky are linked to their environment. The way of closeness depends on the objective characteristics of the border. Spatial structures that have been developed throughout the history of architecture, always has been based on the centrality and length and combination between them. Giving centrality and length is placed most of the time on the upper boundary of space. For example, a hemispherical dome or arch beat. Thus, determines the interior roof of structure. A Square clearly acts as a center and a street as a road and track. (Schultz, 2009).
- **Border or territory:** All "Location" begins their attendance from borders. Any closeness as a body appears in relation with broad landscape. If the connection is lost settlement loses its identity. Heidegger says: a boundary is not where something stands in it, but as the Greeks has found, boundary is where something begins its existence (Schultz, 2009). Border may, like a threshold, be defined as symbol of difference. Border and thresholds base the elements of place (Partovi, according to Schultz, 2001). The character of the man-made place is determined to a large extent by the degree of its aperture. Hardness or transparency of borders causes the space to seem isolated or as part of a whole. Relationship between sky and earth: the human-made place, as a building stands on the ground and rises to the sky. The character of the place is largely determined by the way of setting rising and upstanding. This is true for all stations, including the city.

### ***2. The Sense of place***

A sense of place usually means that people have experience beyond the physical characteristics of places, which can be achieved through the five senses. And find a sense of belonging to the place. Sense of place or spirit of the place, stays feet despite of the shift in many places. Spirit of place, which remains in such a situation in place, is delicate, sensitive and unspeakable. It is not simply to be described in conceptual and formal terms, but it is despite of these properties is very clear (Carmona, 2012). Heidegger holds two feature for Dasein placement: distance elimination and orientation (Heidegger 2008). The penetration of place into human, enhance the sense of belonging to the place and it would not be possible unless we have a memory of place in our mind. Memory requires a "unique concept and direction" of the place. Being in a place is possible, when we have memory and orientation with it (Schultz, 2012). Schultz (2003) knows sense of place as a general phenomenon with structural values that can be possible in the context of perception and orientation. Man to study the database, should be

able to orientate itself. Orientation and identification are one of the most important elements of character of places that if both are well realized location; man will achieve a sense of place. Identify is the basis for a sense of belonging to the human environment, while navigation is a function that will prepare him to move in. Today, the phenomenology of place, confirms this important thing that true freedom requires belonging. Habitation means belonging to a real place. Navigation is the process whereby people deployed in space and time and are able to use and forecast environment. Sense of place can be a sense of belonging and a sense of continuity to the environment. Relph also says in this field that places through our repeated exposure with them and complex associations were built in our memory. Experience of place is necessarily temporal and memory circuit (Partovi, 2013).

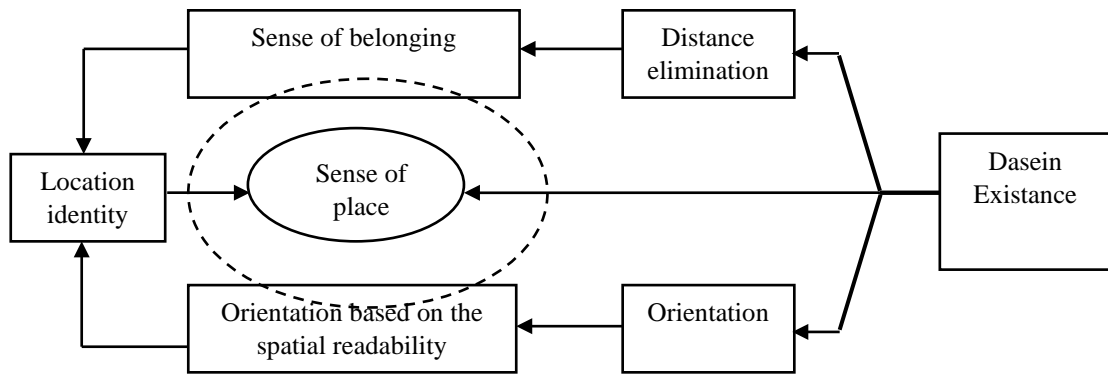


Figure 1. The model of Dasein Existence from the perspective of Heidegger. Source: extracted by the authors according to Schultz, 2012.

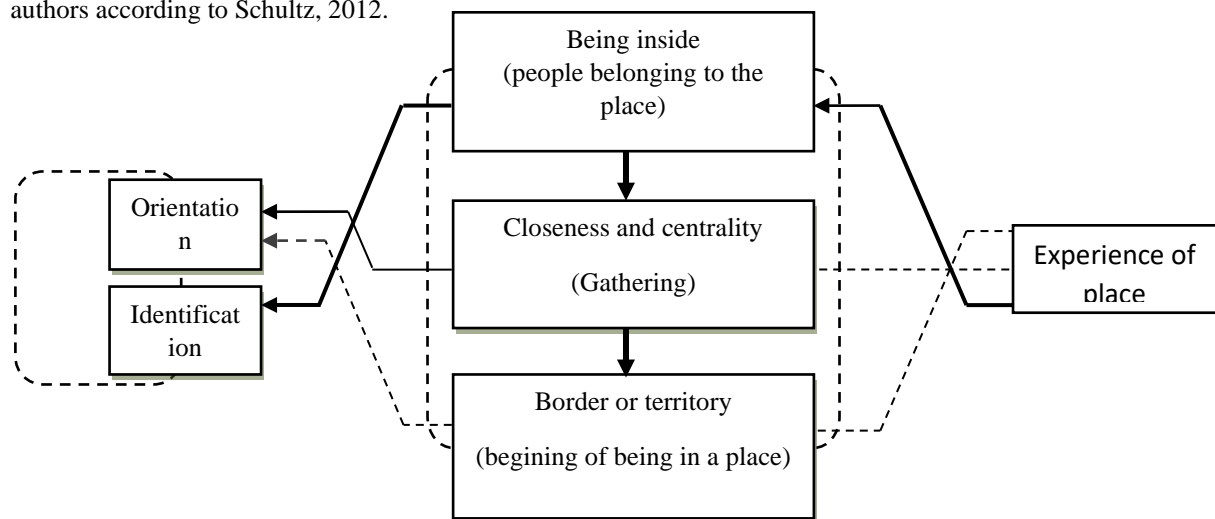


Figure 2. The overlay model of components of experience and sense of place. Source: extracted by the authors according to Schultz, 2012.

### The place of Iranian traditional Bazaar

Spaces created in the traditional town are pure, symmetrical and regular, an orientation of the crystalline particles, which is polarized with by magnetic. In the traditional town, Magnet is linear motion of systems of Bazaar and particles shops, caravanserais, schools, mosques. Integration of architecture and traditional urban environment offers simultaneous motive system like Bazaar, which creates continuous flow of harmonious spatial experience based on the numbers and geometry (Ardalan, 2001: 47). The main special system of city, is the mainstream of direction of Bazaar, Which leads to spatial linkages including motive and interfacial systems, hierarchical and spatial relationships of part to the whole and vice versa. Market as the backbone of the Islamic period in both terms of socio-cultural and skeletal, has been the center of all urban activities (SID Tehran University, 2009).

The spirit of man-made place is dependent to this matter that how is this location in terms of space and character or terms of organization and cohesion and which relation do they have with environment. There are man-made places, in which the multiplicity and mystery of the natural forces are strongly felt. There are places, which the main intent of them is appearance of general and abstractly orientation and also there are places, in which Power and discipline has founded a general equilibrium. Schultz defines 4 classifications for man-made places of romance, cosmic, classic and composed and sees the main manifestation of cosmic approach in Islamic architecture. Thus, Islamic city consists of a combination of geometric and maze spaces. While the main public buildings is based on an orthogonal grid (mosques, schools, etc.), the residential sector are mazes. And all of this is two sides of universality. Abstractly existence of horizontal and vertical elements (minaret) has made general system. And they are the first hints cosmic character. The character of the interior turned out to be an expression of an ideal world. (Schultz, 2012).

### ***1.The structural elements of the traditional Bazaar in terms of market actors***

The backbone of the city evolves with market growth, city sidewalks and streets leading to the outer body sit in the structure like ribs. Vital organs in this structure and in the vicinity of the center of its skeleton develop, bathrooms, houses, schools, caravanserais, Grain, bakeries, warehouses, water, tea houses, numerous shops full of merchants and craftsmen. This structural form indicates the religious, political, financial, social integrity of traditional town urban and represents unity in despite of diversity in the city. (Ardalan, 2011).

Ahmed Ashraf has particular attention to the Bazaar. In his view the Bazaar has acted as the cradle of traditional culture and the urban community. And has preserved and restored its cultural foundations despite modernity and promotion. In his view, the Iranian Bazaar 1) is a sales center and a commodity supply center 2) is an important arena, where along with the mosque, social interaction outside the family environment they take place 3) is a socio-cultural environment in traditional urban. Bazaar also plays an important role in contemporary Iran: 4) it is a social and economic base for the community Shiite 5) it have been used as a bastion of political protest movements. Ashraf like many other researchers emphasize the close link between the market and Shiite Clergymen. The alliance between the market and the mosque is established based on family ties, their spatial proximity, religious funds and donations from members of Bazaar and participate in the religious ceremonies. Therefor Ashraf concludes that and scholars in life and your view of the world have similarities are undeniable. According to Louis Massignon the authenticity of Islamic cities is their Suk or Bazaar. Islamic city is based on the idea of Bazaar. And its structure is because of the driving force between its professional guilds. According to Massignon Jameh Mosque is a sensitive point in the Islamic cities and the city takes shape around it. An Islamic city finds its perfect form, when has religious facilities like mosque, the cleanliness like bathroom and the place of purchase or a commercial street as the Bazaar. According to Eugene Wirth Bazaar of Islamic city is a series of trade and handicrafts, are located side by side in the center of the city regularly in accordance with the specialization and hierarchy. According Xavier de Planhol, professor at the Sorbonne and the French East Gourmet, Bazaar in the East is an intermediate between the merchants, the government and citizen, because elements such as the mosque, a bath and coffee form a very strong news complex on the floor of the market (Hashempur, 2005). Thus the market actors can be divided in three groups of scholars, merchants and people, who are closely related to Bazaar. Spaces of traditional Bazaar are form based on religious, economic and social performance of these groups and enables navigation and special identification in this location. Arang Keshavarzian (2004) presents another concept in direction of conceptualization of Bazar and names it as an engraved network on social relations, which provides mechanism of a certain commodity exchange. Networks are in a special place, which reproduces identities, relationships and shared experiences. Thus socio-economic relations between the actors of Bazaar, makes Physical spaces containing a sense of place, which is providing their functional and semantic needs. Row or main pathway of Bazaar is relatively long path that shops are interconnected on both sides of it. The pathway usually connecting the city center to the road out of town and end of the sub rows joins residential neighborhoods. The intersection of two major orders in the market which are important in terms of urban and economic situation, called crossroad. Shop or chamber is the simplest, smallest, the most important element of Bazaar. Counter as an urban space is the communicational space in the form of squares, which was used as the place of entrance, pause and aggregation. Caravansary is the most important architectural space designed in the Bazaar and almost dent, today's passage that has emerged in the Bazaar due to the limited length of the row. Caravansary is an introvert space and has a central courtyard that rooms on the four sides of it were made in one or two floors (SID, 2009).

Timcheh means smal team or small caravansary, but in the contemporary period Timcheh is called to small covered home or caravansary. This physical characteristic that they are covered creates space for a selling precious cargo like carpet. Qeysarie is called to indoor commercial collections, which was usually built with the behest of King for business of a product. Qeysarie has three common features: the first is having door and captive, second, the place of selling textiles excellent and delicate, high-value goods and third, having the magnificent beauty and architecture. Corridor is called to the sub rows, which separates by two doors from other

rows and it can be seen more in entrance of houses or place of caravanserais. Dalan or corridor is in fact a communicational space in big Bazaars, Metqalchi corridor in Bazaar of Tabriz, Iran. Places of religious and cultural functions were including a mosque, a religious site rely, schools and seminaries and places related to the service functions were bathrooms and Cisterns (SID, 2009).

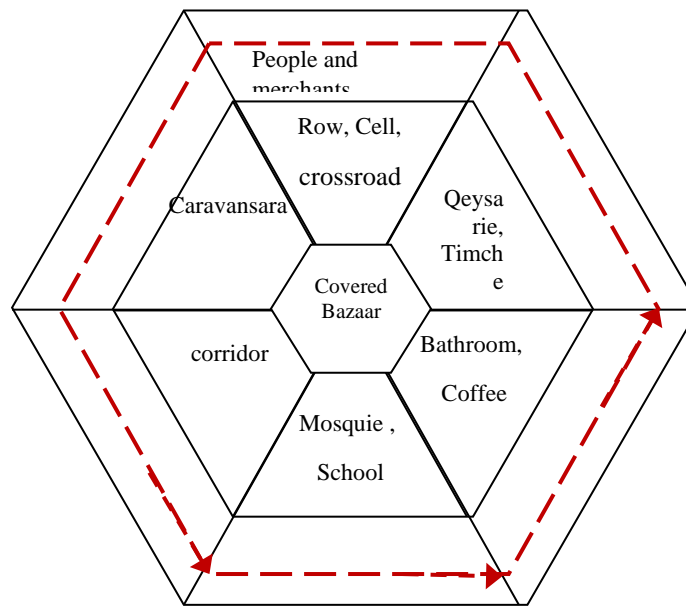


Figure 3. The structural elements of the traditional Bazaar in terms of market actors

## 2. Study of spatial features

Despite the diversity of covered Iranian Bazaar in every area of this ancient land, semantic common manifested in body and performance, causes emotional, perceptual commons and pleasant collective memories for domestic residents of this rich and valuable architecture. Principles and values underlying the various examples of indoor Bazaar, has not been forgotten in unwritten letter of designing of all traditional cities. To evaluate this hypothesis that traditional Bazaar because inducing a sense of place has been able to continue with all the modern industrial world interventions, to be as valuable template of placement in today's problem of placelessness in urban area, factors creating sense of place are studied in following.

### 2.1 Covertness- definition of view in inside space

Traditional Iranian Architecture at a whole glance is introverted. What is desirable is hidden behind and only when will be discovered and understood that person reaches inside. Article of introversion can be seen in cases such as discipline of outdoor and indoor, kind of relationship of inside and outside, the outer wall panel and quality of interiors. Outdoor is placed in a closed environment and despite of interconnection of outdoor and indoor, building shines from outside. In this architecture unlike today's architecture, exterior shells of buildings, which means front connections to the passages and urban nodes, volumes on rooftops, are often simple and without precision, and even are leaved violent, abandoned. In contrast, the interior, including open or closed is considered with the pure form of rule and the volume of space, composition and exact proportions and harmonious interior shots, perfect order labyrinthine roofs, carefully selection and combination of materials and special lighting (Hajighasemi, 2011). Bazaar is a major arterial, which as a covered pathway and full of activities, joins various individual and creates an extensive collection. The particular arrangement of this collection while creates a strong bond between the components of Bazaar also fully preserves its independence and diversity. Connection of each set to the row of Bazaar, happens only at one point, just as tree that each leaf to branch or any branch to trunk binds only in one joint (Hajighasemi, 2011). By comparing Plans of two sets of the Bazaar of Tabriz, Iran and the Bazaar of Isfahan, Iran is seen that they are located in the context of compact urban area and are grown like a tree connected to its foliage. Giving attention to interior is in preference to giving attention to outdoor and internal components have hierarchical relationships and are articulated. Exterior is simple and extremity of beauty can be seen in the interior spaces, Timcheh, Qeysarie and ceilings of rows. In the sarai of Gulshan in Bazaar of Isfahan, the beautiful ceiling skylight and zigzag lattice walls of entrance corridor is an entrance to enter into the expansive courtyard with a large garden and round pool in the middle,



Completed with four pool at the four corners and is located in the indoor of Bazaar (Figure 1). Sarai Amir of Bazaar of Tabriz, Iran also has a garden courtyard and pool in the middle, which is connected to the North Timcheh through a corridor with beautiful ceiling skylight. And has created the discipline of outdoor in a closed environment (Figure 3).

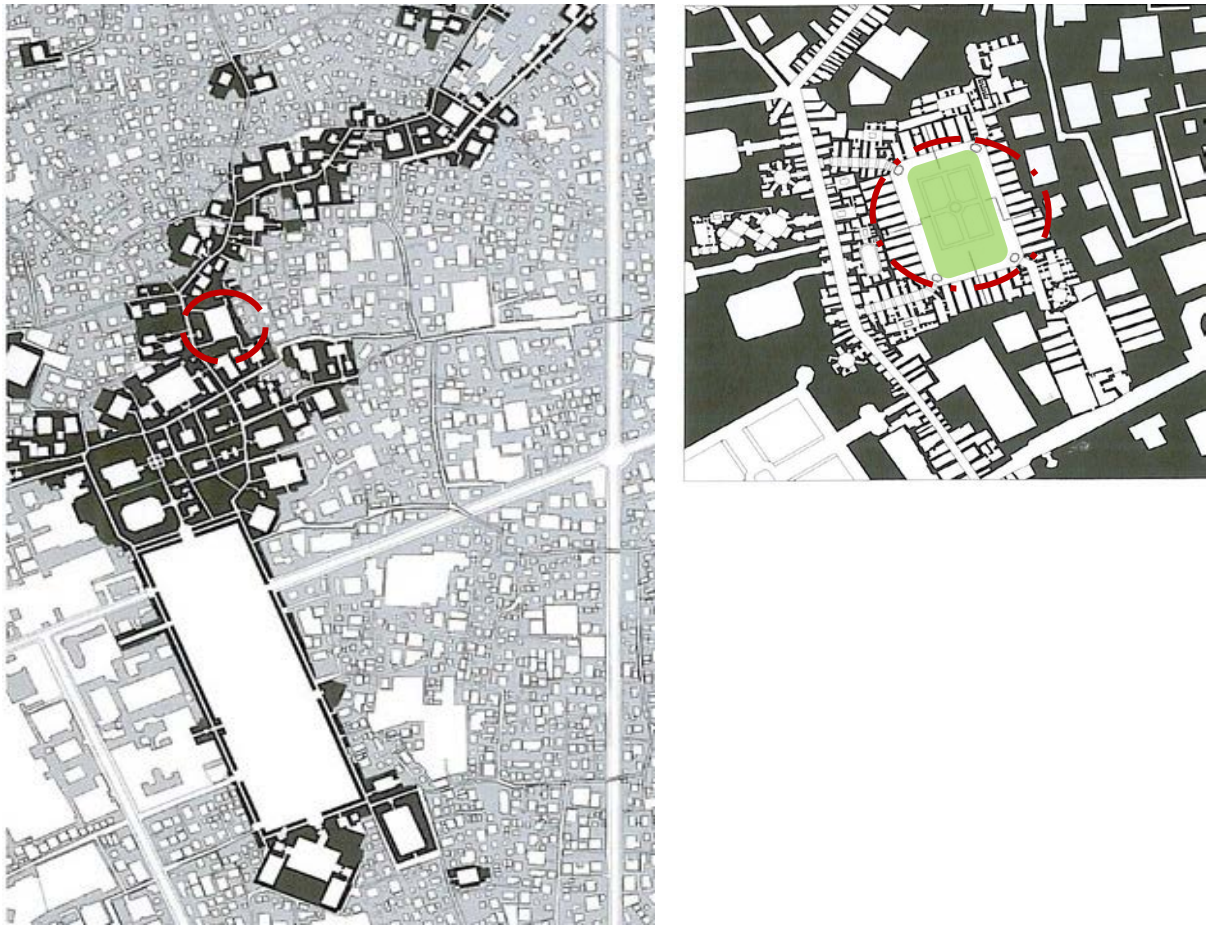


Figure 4. Covertness- definiti of Isfahan and the mass arou of sarai of Gulshan.

azaar of Isfahan, Iran. Pic at the left: Plan of Bazaar  
Sarai of Gulshan. Pic at the right below: the Court



Figure 5. Covertness- definition of view in inside space of Bazaar of Tabriz, Iran. Pic at the left: Plan of Bazaar of Tabriz and the mass around it. Pic at the right top: Plan of Sarai of Amir. Pic at the right below: the Court of sarai of Amir.

## 2.2 Direction and motion

The most important principles of composition and space in traditional architecture is the presence of a central core and certain heart. This center brings components of the collection in unity and it seems that all components get their existential plan of the center. In a Timcheh inside the Bazaar, the central area is the main place of building. This space with more extension, more height and special lighting, is distinct from other spaces. The presence of this central space, creates a kind of special discipline causes orientation of human in space. Humans by measuring its position relative to the center at any point in the series will recognize his location and perceives space easily (Hajighasemi, 2011). Different Timchehs in structure of Bazaar of Isfahan, Iran such as Malek Timcheh show up as central spaces in linear system of Bazaar. Each of them according to its performance has specific physical features and they are the most beautiful section of the Bazaar. Assembly of specific trade unions in Timcheh results in combination of body and its special performance in the way of some kind of gathering, being inside and focuses on space. In Tabriz Timchehs are seen with two maps of rectangle and focused, which can be cited to combination of three Timchehs of Haj Safar Ali Timcheh, Haj Rahim Timcheh nad Haj Mohammad Gholi Timcheh, which on the one hand are connected to the main bazaar. These Timchehs together are formed in a beautiful combination and are connected to the lateral row of bazaar by corridors (Figure 3). Sarai also can be considered as area of focus, like Timcheh, it is located on the back of rows, and due to its position is attached to the row in different way. Sarai of Bazaar of Tabriz is because of the commercial importance mostly run as wholesale and businesses, such as Amir Sarai of Tabriz, which is the largest sarai of this Bazaar.



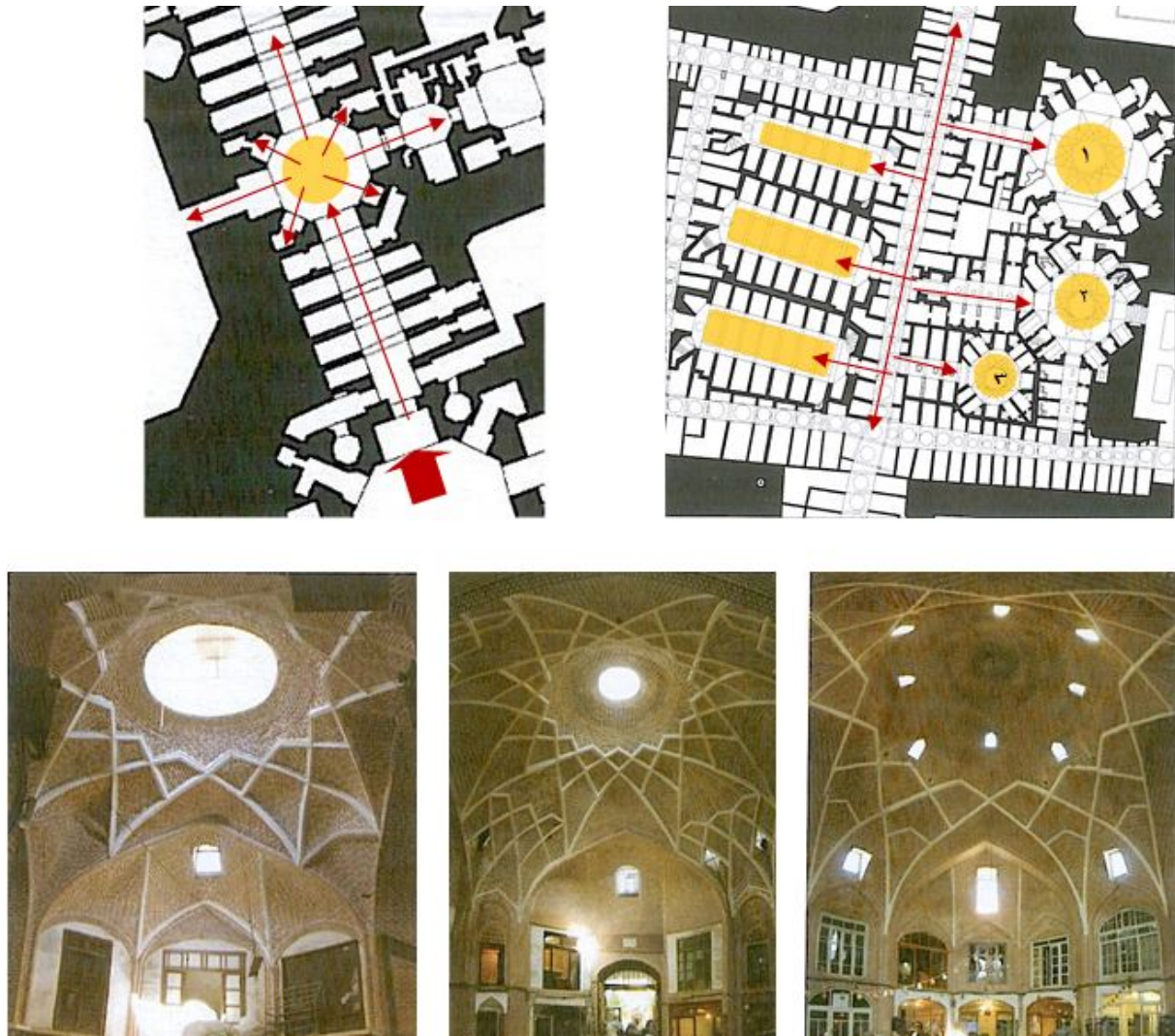


Figure 6. Closeness and physical – semantic centrality: spatial centripetal discipline . Pic at top right: Plan of Haj Safar Ali Timcheh, Haj Rahim Timcheh nad Haj Mohammad Gholi Timcheh. Pic at top left: Haed of Qeysariye of Bazaar of Isfahan. Pic below: Interior of Haj Safar Ali Timcheh, Haj Rahim Timcheh nad Haj Mohammad Gholi Timcheh.

Another principle for specified criteria of Plan, which has always been considered by traditional architecture, is emphasis on axis. If centers are points that give integrity to the building, axis also does this job. Axes often do not have objective existence in plan but their presence is felt in the space. Axes have two intrinsic values: first they are linear and cause motion and second they are oriented. Axes always offer a direction with their protraction and bring everything in that side. Movement direction and look human in space can be easily influenced by both of these features. Transverse axis in addition to the emphasis on orientation also represents the center. The presence of Center in a crossroad at the intersection of two axes can be clearly seen. Meanwhile, if we look to the interior design of crossroads, despite the opening of markets on four sides, creates two indeterminate axes in space, which insist on the center of place (Hajighasemi, 2011). Rows of Traditional Bazaar are linear axes, which are shaped form assembly of chambers and shops and are connected along the way through linear joint perpendicular to the axis such as corridors, Timcheh, Sarai, and caravansary. From the most famous rows in Bazaar of Tabriz can be noted to shoemakers Bazaar, Saddlers Bazaar and coppersmith Bazaar. The Most Important row of Isfahan bazaar is the designed row of Mint (coin) or Qeysariye, with a width of about 5.6 meters that after Qeysariye Entrance has a beautiful crossroad named Qeysariye and with the height of 20 meter is one of the biggest crossroad in Iranian Bazaar. This creates a huge opening of space that near the row of bazaar, in addition to emphasizing the axial orientation, emphasis on focus and stillness (Figure 7).

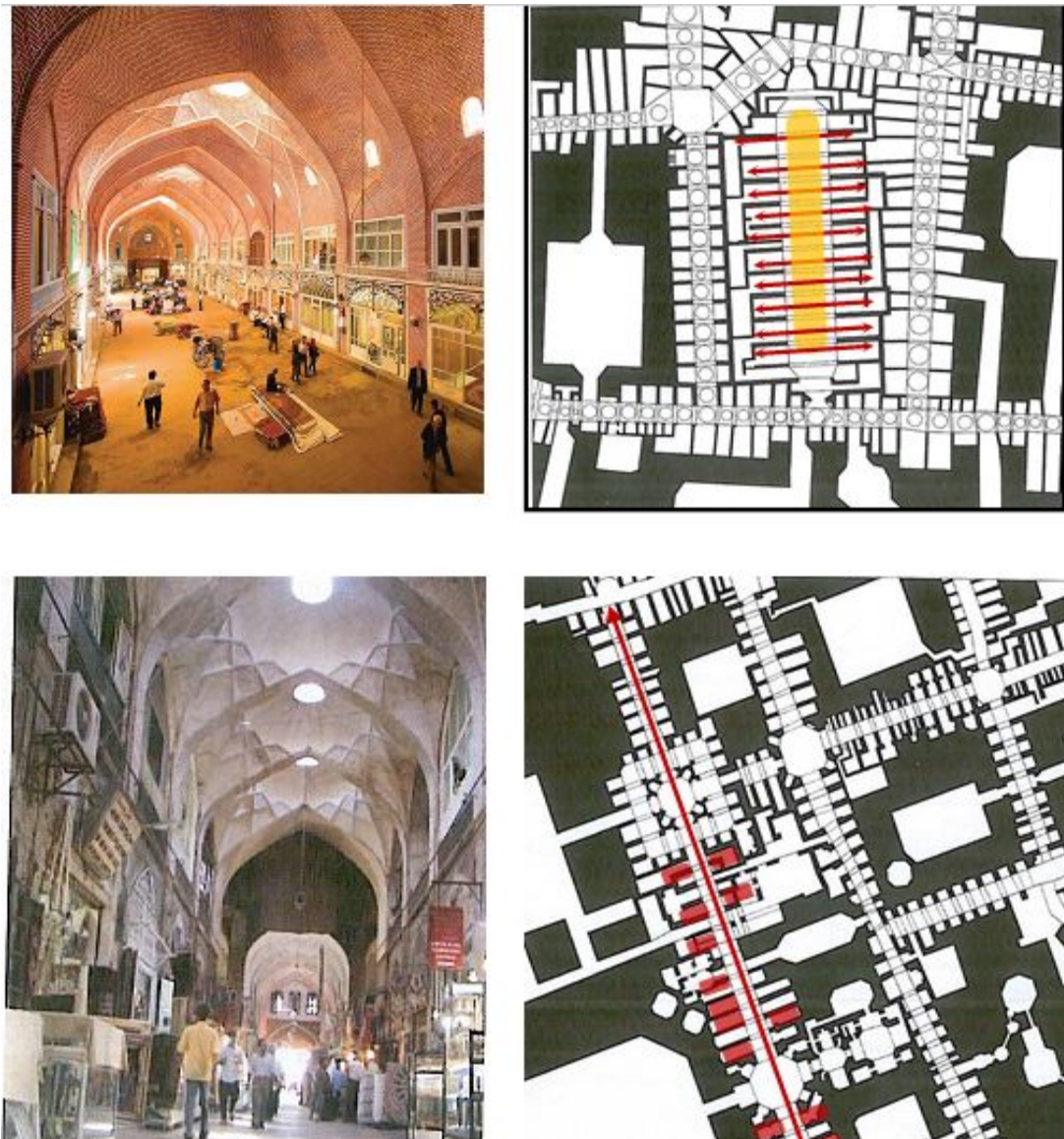


Figure 7. Closeness and physical – semantic centrality: spatial centripetal discipline. Picture at the right top: Plan of Mozaffariye Timcheh in Bazaar of Tabriz, Iran. Picture at right below: Plan of Qeysariye row in Bazaar of Isfahan, Iran. Picture at the left top: Interior of Mozaffariye Timcheh in Bazaar. Picture at the left below: Interior of Qeysariye Timcheh, Bazaar.

### 2.3 Roof Geometry - The presence of light

All places begin its existence from Borders. Interior space includes floor, wall, roof and border between outside and inside and forms the border of presence. Traditional architecture before having attention to outer space thinks about interior. In defining the relationship between Earth and sky, roofs have the most important role. Focusing on the roof in the traditional architecture induces a feeling of third dimension in space. And it gives concrete embodiment to sense-oriented and perfectionist look of traditional human in an effort to soar toward God. In this space, there is almost always a neat, orderly and integrated arcade over us, which has surrounded all the space. It seems that the regular and balanced combination of space is not enough to achieve the optimal space of architecture and he again applies a pure geometry to the roofs, in order to inspire the sense of absolute perfect atmosphere to his audience. And in this way sometimes goes so far that creates a secondary roof within the entire space. The geometry of the roof in three-dimensional and center-oriented, rotation and repeat of the same geometric components creates a gradually moving from bottom to top in the set. It seems that an effort and survey attempting to reach the summit and the center is shown, a center, which is bright and location of light. Lighting the space is an important factor in the design of interior spaces. Skylight in the roof following a specific order of spaces and also to confirm and emphasize it, are placed in the center or



symmetrically around the space. Refraction or play of light and shadow on wavy surfaces of roof can also create a feeling of light-cutting (Hajighasemi, 2011). Skylights of rows of Tabriz Bazaar emphasize on centrality of space by play of light and shadow on the roof. Malek Timcheh has been covered with three-part roof and each part leads to central hole (Figure 7).

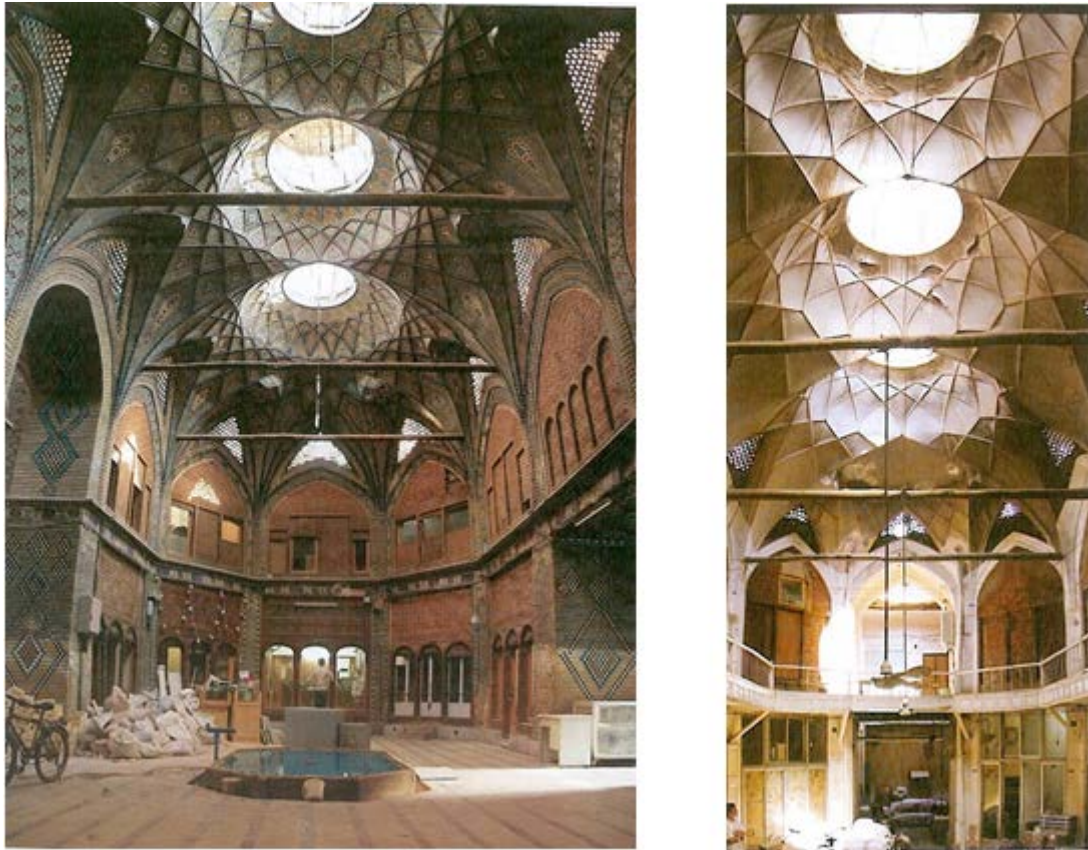


Figure5. Roof Geometry - The presence of light. Picture at the right : Interior of the Pousti Timcheh in Bazaar of Isfahan. Picture at left: Interior of the Malek Timcheh in Bazaar of Isfahan. The geometry of the roof and center-oriented plan of it will be strengthened with an emphasis on the presence of light through skylights.

### Discussion and Conclusion

Collective memories of the traditional market have historically been shaped by the activities of market actors. By eliminating the actors and events of the activity, sense of place would not be continued. In fact, the experience of place is the feeling of being inside and determines to which extent people belong to a place. Introversion of traditional market is based on the perfection-oriented spirit of human in order to not forget the spiritual principle in the routine of daily life and work. Through closeness and centrality the concept of bringing together happens and centrality and having geometry causes orientation and special leading. And focus and attention on the center of the universe and the spiritual focus overlaps with the centrality and longitudinal discipline of traditional Bazaar. Across the border and territory, on the walls and roof of the bazaar, the presence location happens and covers economic, social and religious activities. Hidden crystalline discipline in center oriented geometric system of Iranian traditional bazaar, with the existed hierarchy in entrance to spaces and the rhythm and repeating geometry of skylights and territory and border separating the interior from the outside, makes orientation in space easier. And all of these factors make people have experience beyond the physical characteristics of places, which can be achieved through the five senses, and feel belonging to place. Achievement of orientation and identity, which are an important component of character of place, will achieve human to feel sense of place, and that shows the placeness of traditional bazaar. Placeness reveals a spacial identity, which is obtained following the formation of the architectural phenomenon of traditional bazaar. Traditional bazaar components due to having meaning as a chain of sense-oriented life of traditional human, in close relationship with its actors, scholars, merchants and people. And it has been able to continue with all intervention of the industrial modern world, as valuable spatial pattern for divagation crisis of contemporary urban area.

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