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INVESTIGATING CULTURAL AND SOCIAL SUSTAINABILITY IN RENOVATION AND DURABILITY OF VERNACULAR BUILDINGS OF IRAN'S ARCHITECTURE

(CASE STUDY: BAZAAR OF TABRIZ)

Jamaloddin Mehdinezhad , Rana Najjari Nabi*

Department of Architecture, Shahid Rajaei Teacher Training University, Tehran, IRAN

ABSTRACT

Each part of built space or each architectural urban unit has the ability to reflect specific concepts and meaning regardless its form and size. Existence of meanings and concepts in architectural space becomes dense where richer culture gets involved in forming space. Investigation and recognition of cultural symbols and signs existing in physical form of cities contribute to identification and determination of special values concepts which were common among people. Sociocultural connections determine values of community. Urban spaces as a component of city construction have a particular performative pattern; they involve a part of social and cultural society and have a mutual relation to them. The main objective of this paper is to reach interaction among culture and social relations and architectural- urban space that cause an increase in people's positive participation and presence in these spaces and consequently, promoting sense of belonging to a place. The results show that some architectural spaces with their indigenous and old form have been successful to meet modern human's social and cultural demands in regard with change in people's needs during several decades; and request for seriously noticing vernacular architecture leads to cultural and social sustainability.

INTRODUCTION

Cities are now considered as one of the most tremendous achievements of culture and civilization and one of the most comprehensive social phenomena today [1] . In last decades, discussion of sustainability in cities have been argued as important global issues due to importance of urban life. It is mentioned in a definition of sustainable development that that this development means promoting life quality along with supporting environment [2] .Dimensions of sustainable urban development include environmental and economic and social dimensions. In environmental sustainability, conservation of natural sources is concerned and it is fulfilled through environmental and territorial sustainability. The first one is related to natural ecosystems and the latter is related to examination of spatial distribution of human activities and form of town-village. In economic sustainability, efficiency of economic systems (foundations, policies and functional regulations) is concerned more greatly and widely and therefore, it guarantees quantitative and qualitative progress and social equity. Social sustainability includes dimensions and results of social sustainability and also cultural sustainability [3].

KEY WORDS

cultural and social sustainability, renovation, vernacular buildings, bazaar of Tabriz.

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Notion of sustainability initially was defined in global and national scales and then, it was highlighted in city and local communities RENA . This approach change over scale was in favor with frontline sections in local development. Meanwhile, notion of culture was regarded as a crucial part of sustainability process. Although discussion about culture was offered in a restricted term, it had a major influence on writings and researches on sustainability. In scope of local communities' development, cultural considerations initially were raised often in realm of discussion on social sustainability or social capitals [4] . Considering architecture of Iranian cities, its commercial structure had been located in the middle of city as a monolith integrated set. Bazaar is regarded as central trade restrict of today's large cities. This space with Iranian roots in different historic eras indicates each city's progress in economic, social, religious, cultural and architectural urbanization aspects so far. Moreover, tourist industry is one of today's beneficial industries having a significant effect on economic growth of countries. No one is unaware of significance of this industry to national economy and attraction of foreign and native incomes. According to US Travel Association's comment, 62% of tourists prefer traditional bazaars while travelling; so after renewal of bazaars, these sets can be effective to import foreign exchange to the country.

Bazaar of Tabriz involves important elements such as religious centers, schools and trade markets like trade chambers, stores, stock of goods and caravanserais. This set contains 20 trade routes (rasteh) and bazaars, 35 serais, 25 timchehs, 11 dalans and about 8000 stores and 40 types of guilds. Bazaar of Tabriz is the only place in where commerce, religion, culture and social factors are integrated [5] .In this paper, it is aimed to analyze and investigate cultural and social sustainability and its related notions and therefore, to evaluate social and cultural sustainability in Tabriz bazaar based on social and cultural and economic criteria and to use this potential in development and improvement of urban space. In this article, research method is descriptive-analytic that is employed through obtained data from field and library research and related organizations.

*Corresponding Author
Email:ra.najjari@gmail.com

MATERIALS AND METHODS

Principles of this paper are fulfilled through descriptive-analytic research method and in terms of a qualitative study and it tries to answer the question that how effective cultural and social relations and basics were in durability of vernacular architecture.

Cultural sustainability

Sustainable development raised doubts about the lifestyle and decision making process based on consumerism merely in regard with economic efficiency and knows its moral infrastructures beyond environmental and economic requirements. In fact, sustainable development is a comprehensive and innovative procedure that always must have progressive attitude and cover [6]. This point that sustainable development is based on changing values and believes of local or global community makes it more complicated. Although culture is a significant dimension in models of environmental and social and economic sustainability, context and relation of culture have not been understood and recognized. According to proposed general definitions of different dimensions of sustainable development approach, specific faces and target of each dimension of sustainable development is expressed: in environmental dimension, focus on environmental resources and responsibility of conserving and preserving them lead to environmental sustainability; in economic dimension, focus on access to information and facilities is to fulfill justice and competitiveness; to achieve social sustainability, social justice and equity is focused; and finally, cultural sustainability approach focuses on cultural identity and it is aimed to achieve variety and distinction or in the other words, to achieve cultural diversity [7].

In spite of cultural sustainability importance, culture was traditionally some part of social dimension of sustainability or a part of social capital until last decade and it was not considered distinctively. For example as Mathio Pike [8] declares, while social capitals have been elaborately written about, but cultural capitals such as art of music, etc. and also other common values that are very important to make people closer have been far less regarded. Some part of this ignorance are due to lack of cultural considerations. Cities are also cultural artifacts. Many of them got artists, designers and architects employed to make them neat and turn them to happy life producers. This tradition is absolutely alive, too. Physical form of city is under influence of people's culture everywhere during the time. Behavioral values and methods affected by culture reveal when this cultural view is consciously expressed in form. Each cultural environment creates this space in accordance with traditions and obstacles and purposes followed in its moments of life, and social culture first plays key role in quality of its formation. Architectural space cannot be understood without recognizing its generating culture, and what is raised of this culture gets materialized after passing through contrivances and innovations; a material that is worked by human and to human and for human [9]. Social occasions are like blood flowing through vessels of city and its specific fabrics. Places are defined by social relationships not a piece of land [10].

Urban life utilizes past shapes as symbols and projections of political-ideological, cultural, economic and social notions. Art and culture have been mixed with cities for ages. Anthony Giddens addressed structure of this thought in term of a theory that social structures are resulted from mutual actions and connections formed between human and space. He has tried to propose a more accurate interpretation on quality of human behaviors concerning physical space by employing expression of "local place" [11].

Definition of culture

Today what is used in science a history of notion of culture is related to a new concept secreted gradually from different hidden meanings of an existing word. The word culture originates from classic Latin or pre=classic Latin and in fact, it used to mean cultivation or nurture. This word has been first used in this meaning about human societies in Germany since 1750. Although Tailor proposed the first scientific obvious meaning of this word in 1871, the definition propagated so slowly and finally, it was entered to encyclopedia and context in 1929 [12]. Study on culture, not as old as its history, has roots older than what is imagined. Society gets organized through culture and mankind becomes a social creature by culture. Culture is a tool for connection. If community is a system of connection, this connection is determined by culture. And also about connection, it is not reaction and contrary to something, but also it is interaction and exchange in which human creates its meaning to fulfill its targets and shares it with others. "Culture is an interlaced whole including knowledge, religion, law, moralities and all abilities and habits which human gets from society as a member", Duart Barnett Tailor said [12]. Culture is a set of believes, thoughts and human intellectual ideas that has provided base and continuity for human's growth and ascendancy and constituting a specific identity, or in the other words, it is all knowledge of a notion. Culture can be considered as a body whose essence has been formed through history of each community and many of physical changes are probable in it but its fundamental change is almost impossible [13]. Culture can be distinctive from society conceptually, but there is a close relationship between these concepts. "Culture" is related to lifestyle of a specific community's members- their habits and ethics, with material goods they produce. "Society" is described as an order of mutual links connecting people with a common culture. No culture can exist without society. Accordingly, no society exists without culture. Without culture, we would not be human with the meaning now is understood; we would have neither a language to express our purpose nor feelings. Our self-consciousness and thought or rationality would be so limited, too, [Table 1] [14].

Table 1: Different thinkers' definition of culture

| Different thinkers' definition of culture | |
|---|---|
| Herskovits | 1. Culture can be learnt. 2. Culture is structural. 3. Culture is dynamic and changing. 4. Culture is variable. 5. Culture is derived from biological, environmental, psychological factors and history of humanity. 6. Culture includes rules for analyzing it by scientific methods. 7. Culture can be divided into different aspect. 8. Culture is a tool helping person adapt its environment and create a way for its innovation [13]. |
| Freud | He defines culture as: "Culture is a set of abilities and devices that differentiates our life from our ancestors' instinctive living and offers two purposes, protecting human against nature and adjusting human relationships among individuals" [15]. |
| Dickson | Whole set of functions, customs and believes. A group's set of products and functions, religious and social order, custom and believes is generally called civilization. |
| Hiler | Believes, intellectual orders, scientific technics, lifestyles, customs and all methods of behavior organized by society are called culture. So definition of culture just include functions formed by humans' relations or learnt from another group but it excludes inherited behaviors. |
| Mead | Culture means an interlaced whole of relationship made and learnt by human. No culture can be limited. It can mean specific established behaviors of a society, one part of society, one specific scope or era. |
| Linton | Culture of a society is its members' way of living; they learn and share and transmit suspensions and customs from a generation to another. |
| Radcliffe-Brown | Cultural link process id reality of culture that it means a process in which language, believes, favorites, knowledge, skills and norms in a specific social group is transmitted from one person to another and from one generation to another. |

Social Sustainability

Social sustainability means enabling all groups to possess essential needs including access to a rational and proper level of comfort; in fact, it concerns fair distribution of opportunities in fields of health and education [3]. Mark Roseland [29] argues that a sustainable society must be socially able to endure and produce based on its resources and sustain against future problems. Investigation of theoretical evolution process of social sustainability dimension indicates that at the beginning of raising this issue, til late 1980s, social sustainability was considered same as concept of social capital. Social capitals are sources based on relations, membership and network of social effects and supports. It is a set of material and immaterial resources allowing a person or people to have sustainable network of somewhat established relations of mutual acquaintances and recognition. Structure of social networks of individuals is another notion addressed in various forms in views on social capital. Creating a generative social capital emerges from networks. People make connections with others, obtain respect and confidence and understand social norms, values and targets. Networks also create commitment and reliance among members. Patnam considers a specific kind of helping norms as the most generative component of social capital and he even knows it as a criterion of social capital. In Bordio's view, cultural capital can act somewhat independent of material possessions and even compensate for lack of money [16]. In last decade, in UN conference on earth in Johannesburg with the subject of sustainable development and in consequence of local governments encouragements to propose their guidelines about sustainable development, social and cultural notions were respected [17]. However, developing writings and researches on sustainability have been represented in various fields including: Sustainable development, globalization, conservation of inheritance [18], sense of place, indigenous knowledge and traditional policies [18], cultural development of society, arts, education and the youth, sustainable design [18], planning [19], cultural policies and local government [7].

Cultural and social sustainability in architecture

Generally, culture can be known as product of human's different attempts in creation that originate from his freedom and will. Set of a community's etiquette, believes, opinions and traditions generally emerged innately and affected inside initially create culture. Main trend of idealism is based in cultures. Idealism underlies cultural worldview and adjusts its intellectual and theoretical principles; and these principles per se propose forms and terms in communities representing those infrastructures. Literature, art, religion, custom, tradition, etc. are channels to portray spirit of culture in a society and the argue is that are and among its seven foundations, architecture having a close relationship with culture as one of the main pivots to respond to human's need of shelter and built environment. Architecture is a social phenomenon originating from culture and affecting it and it is a mirror reflecting human thoughts in regard with space, aesthetics and culture. Each new civilization and culture starts from a point from which previous civilization and culture was halted or encountered crisis, but it contains and evolves previous and historic path and it reconstructs its structure merely in some steps. Therefore due to direct impact of culture in architecture, it is normal that changes in culture causes transformation in effective principles and concepts of architecture emergence and as a result, different architectural thoughts determining interaction methods generally between theoretical and cultural concepts and specially between theoretical concepts and architectural space raise. Orientation of culture is always done based on human nature and thought and this way is influential on forming environment and emerging architecture, Because this space is argued in regard with human nature's need and such needs are constantly required to be met in divine rationality and nature approach. So architecture should be concerned culturally before being focused as a technical specialty or art. Architectural space promotes based on cultural notions in time sphere and is expressed in dimension of place. One of artist's duties is to help ordinary people organize their cultural globe and in fact, artist must express natural signs more strongly and obviously for the public and remove obstacles for them. Old fabrics of cities constitute the most important and the most sensitive spaces of city as primary core. Study of each existing old space in an urban

environment in a specific historic era indicates human’s demands to that space for working in that time. Study of urban fabrics shows ancestors and forefathers’ culture showing their custom and tradition and lifestyle. These fabrics and buildings have been reflecting their society’s progress and intellectual maturity for ages. Valuable existence of these old fabrics and current buildings inside them are cultural-social symbols and national monuments as well as constructed elegance and convey a spiritual load for posterity, and they are like contemporary city’s heart that could not be adapted to revolutionary conditions and transition process. They have got fallen apart and time-worn due to these transitions and if this fraying goes on, there will remain no heart of city being able to beat perfectly and ideally in future; it is essential and urgent to preserve and take care of this existing old heart. Despite of abundant and comprehensive defects encountering historic regions, these areas possess many significant capacities due to age and historic values of these important buildings and considerable urban spaces. These capacities accounted in some scopes [Table 2]:

Table 2: Capacities of historic fabrics and buildings

| Capacities of historic fabrics and buildings | |
|--|---|
| Historic facilities | A great number of valuable historic buildings provide various resort facilities and also a lot of valuable historic houses locating in historic areas that can be turned to new tourist facilities. |
| Functional facilities | There are lots of these facilities in historic areas because bazaar acts as economic urban core. Some buildings have national function in many historic areas. |
| Spatial facilities | Historic areas have the greatest spatial facilities. There are lots of rich buildings and courtyards that can be useful spatially for new urban and regional functions. |
| Economic facilities | Due to historic areas locating in city centers near thriving urban parts and in the middle of actions and activities of city, land price can be increased by specific measurements for accessibility and services. In addition, some facilities may be obtained by changing land use. For instance, building new commercial complexes, hotels, cultural and educational centers and so on [20]. |

Bazaar

In Persian, bazaar means a place for buying and selling goods, now it is mostly used about main, old, permanent bazaars of old and historic cities, though. In the past, this word whether as a simple term or as a prefix or suffix has absolutely meant place of selling and buying. The word bazaar has a broad and vast range of meaning in Persian literature and it was used as crowded and congested place, people’s credit and importance, etc. [21]. The word bazaar can terminologically emphasize more on Iranian origins of this urban element [22]. Iranian bazaar has been popular through the world and globe trotters by its characteristics and Persian word of bazaar has been imported to many global languages. Architecture of bazaar depicts a noisy and varied image of different interlaced spaces of bazaar with vaults, arches and Karbandi¹s, an ambiguous and dusty light combined with different kinds of interior spaces of bazaar and lots of people passing through.

Sometimes, bazaar was a key element in constitution of cities and cultures as one of decentralized urban cores in term of an organic line in urban network; a body originated and originating in people’s economic, social and climatic culture in each part of Iran, and one of identifiable or even identifying characters in our Iranian-Islamic culture. It was a central element for social, cultural, economic, religious events for centuries like a beating heart which was controlling city’s pulse. Moreover, if there is a conversation about Iranian identity in architecture and urbanism today, minds concentrate on bazaar and it can be said that this urban set has turn to an identification of Iranian identity. Scent of apothecaries’ bazaar and sound of impacts of coppersmiths’ bazaar pacifies Iranian identity seeking spirit yet. Iranian cheer and happiness yet can be seen in shades of bazaar’s geometry and motives. In Islamic era, city was interlacing around bazaars during transition and it was making new bazaars in its extension so that people were settling around them freely and a new neighborhood was created. Accordingly, bazaar can be known as backbone of city [23]. “Bazaar was the most important axis and connecting route in old city and most of citizens’ traffic was through it. In the other words, bazaar was the most significant connecting channel of city through which people, goods and capital were flowing and also citizens were heard of information, news and notifications” [24]. Settlements economically relied on producing handicrafts and trade trace back to ten thousand years ago, but bazaar boomed in Seljuq dynasty and this urban set significantly soared in Safavid dynasty [21]. As mentioned, “Quality of defined and predictable behaviors introducing occasions of a place can be called culture of that place”. People signify their environment by culture that means a set of values, believes, worldviews and common symbolic organizations and they change a meaningless space to a place [10]. Bazaar is visualized in terms of nuances on surfaces and volumes within cities in which density and richness of social and cultural relationships have been endured much longer. Spatial concept of bazaar is expressed by exchange between sellers and buyers. However, it may be called by another name if people do another activity there. Culture of bazaar is a term to define framework of encounters between citizens with each other in bazaar and indeed, this culture is different from culture of a lane or apartment living. Until some decades ago, definition of bazaar was under influence of cultural and social and particularly religious and political forces rather than economic forces. In fact, city’s general culture was under influence of culture of bazaar rather than being effective on bazaar’s occasions. Bazaar marketers’ impressive social and political movements in Iranian Constitutional revolution are evidence for this claim.

Bazaar of Tabriz

Tabriz located along the Silk Road has been center of good exchange between the Far East and Europe for ages and many merchants and globe trotters have described its bazaars in their memories. "Ibn Batutah", the popular globe trotter who arrived in Tabriz in 731 AH declares: "Bazaar of Tabriz was one of the best I have ever seen in whole cities of world... I went to jewelry bazaar and gazed into various kinds of gems". In addition, Tavernier visited bazaar of Tabriz in 1046 AH and admired it [Fig. 1].

| Name: Cultural Heritage, Hydrology & Tourism Department 01081710 | |
|--|--------------------------------|
| 1388 (2009) (Scale: 1:5000) | |
| Case & Study: Bazaar of Tabriz | |
| Regulation | |
| Core Zone: | |
| 1- All uses that may damage the core zone are prohibited. | |
| 2- All reconstruction activities including expansion, renovation, rehabilitation, reconstruction or changing the function of all or a part of the historic monument within the boundaries of the Core Zone (CZ) are prohibited. | |
| 3- If activities that may change the face of the core zone or its historical features including existing crafts like: iron works, embroidery, silk, glass, leather, etc. are established, expansion, renovation, rehabilitation, reconstruction or changing the function of all or a part of the historic monument within the boundaries of the Core Zone (CZ) are prohibited. | |
| 4- Reduction of parking or increasing the number of vehicles is prohibited. | |
| Buffer Zone: | |
| 1- All reconstruction activities including expansion, renovation, rehabilitation, reconstruction or changing the function of all or a part of the historic monument within the boundaries of the Buffer Zone (BZ) are prohibited. | |
| 2- The maximum height of construction in the Buffer Zone from the ground level to be used is 7.5 m with a maximum of two floors. All construction must be approved by the relevant authorities. | |
| 3- The architectural design and material composition of structures which may compromise the visual integrity of the site shall be in accordance with the surrounding area. | |
| 4- All other developments must be approved by the relevant authorities. | |
| Area | |
| Buffer Zone: 11480 m ² | Core Zone: 8877 m ² |
| Total: 20357 m ² | |
| LEGEND | |
| Buffer Zone | Core Zone |

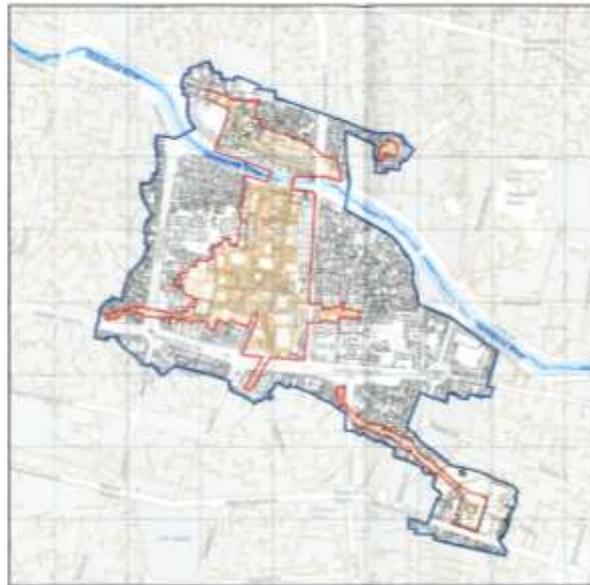


Fig. 1: Tabriz historical Bazaar Complex.

"Hamdolah Mostofi", popular historian and geographer in 8th century, in addition to describing abundance of cereals and fruits of Tabriz and referring to advantages of its specific kinds of pear, apple, apricot and grapes, introduced its people interested in trade whether poor or rich, and he remarked that there were lots of rich people there. Bazaar of Tabriz as a masterpiece of Iranian architecture (the largest covered bazaar of the world) was ruined in 1193 AH due to an earthquake, but it was reconstructed by people's attempts soon. Bazaar of Tabriz with 1 kilometer length is now the biggest roofed bazaar throughout the world that was recorded in the national heritage index in 1354. This bazaar has been turned into an excellent sample of business environment and Islamic and eastern life due to tall vaults and domes decorated with plaster works and motives, integrated brick structures, arrangement of stores, abundance of timcheh²s, different kinds of professions and lots of schools and mosques located beside these commercial serai³s. Dome of timcheh Mozafarieh is the biggest dome in this bazaar and timcheh Amir, timcheh Mozafarieh, timcheh Sikh Kazem, timcheh Gorjilar, timcheh Haj Safar Ali, timcheh Mirza Shafi', timcheh Haj Rahim, timcheh Haj Mir Abolhasam, etc. can be referred as the most important timchehs in this bazaar. There are timchehs, serais and chaharsoo⁴s in all these bazaars that their trade chambers and stores are wholesale centers for different foreign and native goods. Most of timchehs and serais are three floored, first floor is dedicated to maintenance of goods or stock in the other words, second floor is space for work and trade, and third floor is for rest. Although most of chambers in third floor of timchehs and serais have been turned to businessmen's offices now, but in the past with no vehicles available, merchants had to have an agent in trade places. That agent was resting in upper room of his store. So these timchehs and serais were both for work and rest.

Tabriz was developed through small bazaars alongside 8 old gates. Townscape was formed in last century through filling distances between small bazaars by residential units, and this townscape can be obviously seen in old neighborhoods now. Although old and traditional fabric has been eliminated by new streets, old architecture of city can be observed within old streets and alleys by some remained not-restored buildings. This part of city is limited to Dudedchi restrict (Shams Tabrizi street) from north, Leilava and Charandab restrict from south, Seqat-al-Islam and Khaqani street from east and Rasteh Kucheh and Shariati street from west. Bazaar of Tabriz with total area of 1 km² is located within this central core that is constituted of timchehs and serais and dala⁵s and mosques and baths and trade chambers. This bazaar has got damaged due to lack of attention since Iranian Constitutional revolution and 1300, particularly. Brunt of modern architecture and replacing old traditional materials by new ones

has threatened this bazaar. Recession after 1320s due to current political movements and exit of indigenous sources had a key role in devastation of Tabriz bazaar so that it reached a peak in decades of 30 and 40 due to lack of attention and most of damages to bazaar and its traditional fabric occurred in this period. However, if a European tourist wants to travel to east, he will not observe a roofed bazaar as huge as Tabriz bazaar from Europe to Tehran. Bazaar of Tabriz is one of amazing masterpieces of Iranian architecture. Its vaults and domes have wonderful muqarnas works. Cultural heritage of each country includes valuable and irreplaceable works belonging to that nation and the human being. Removal of these great works, whether for fraying or devastation, is damage in heritage of whole people around the world. Traditional bazaar of Tabriz was recorded in UNESCO list of registered heritage in 1389 as the largest roofed bazaar the world over [26]. Buildings of Tabriz bazaar trace back to late Zand dynasty [25]. Bazaar of Tabriz involves important elements such as religious centers, schools, and trade spaces like trade chambers, stores, stocks and caravanserais. This set has 20 routes and bazaars, 35 serais, 25 timchehs, 11 dalans and about 8000 stores and 40 types of guilds. Bazaar of Tabriz is the only place in where trade, religion, culture and social factors are integrated [26]. Most of traditional bazaars of Iranian cities are abandoned or semi-desert and they have lost their basic role, and in present urban spaces, their stores are not so attractive and often they merely concerned economically. In this centers, urban life does not exist and positive social interactions are performed [27]. But bazaar of Tabriz is active yet in spite of its history and social and cultural and economic works are flowing through it. Long routes of bazaar with vaulted and arch-shaped roofs have provided architecturally perfect coordination and unity throughout bazaar. This form is due to provision of a proper space for users as well as geographical and climatic aspects. Division of routes and continuity of passing paths create a dynamic space without bore. Routes and timchehs of Tabriz bazaar have played a vital role as cultural elements in Muharram occasions and Norouz celebrations and Islamic feasts. In fact, set of bazaar is similar to human body having proportions that each part performs its duty well. Numerous roles do not cause to lower quality of bazaar; it has created a balance that results in attraction and creating an efficient space for work and living. There is a harmony between human needs and type of arrangement in bazaar of Tabriz [Fig. 2].

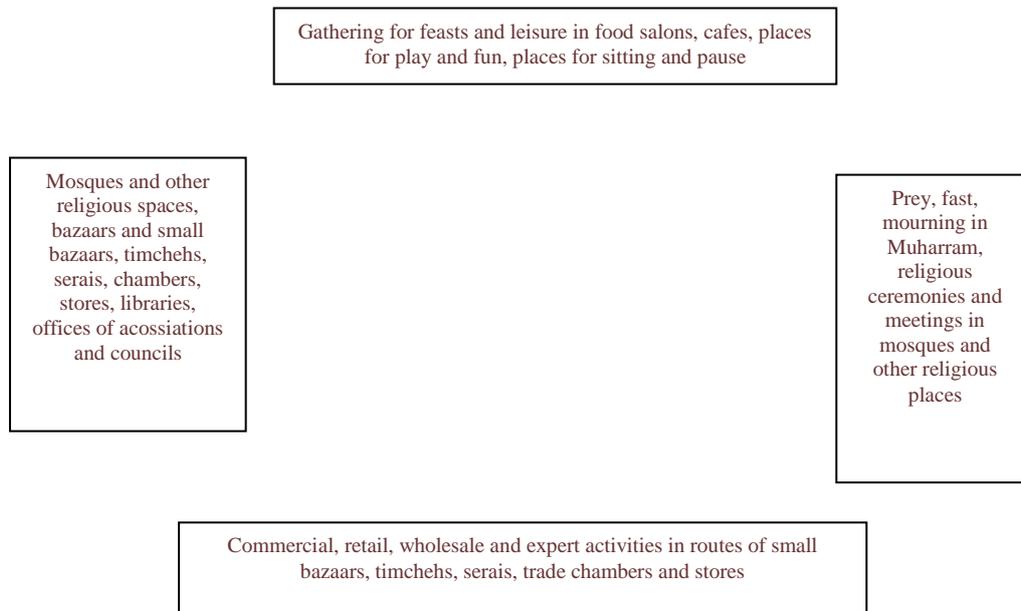


Fig. 2: The importance of Tabriz bazaar to economic, physical, cultural and religious [28]

RESULTS

Durability of elements of bazaar regardless all changes during their period refers to presence a social identity in this space, and this social identity includes 2 parts: Functional targets style or significance [29].

In the other words, these spatial connections in bazaar of Tabriz involve commercial uses as well as social issues as a tool for recognition and survival of cultural identity and creating sense of belonging. So bazaar is not merely an architectural body, it is affected by dominant social conditions. Bazaar is center of economic activity in cities and moreover, it has many social, cultural, political and religious functions that bazaar of Tabriz is an objective example of that.

Bazaar of Tabriz has been great center of informing socially-culturally inside city. Information and news was initially entered bazaar of Tabriz from all religious centers (like Jame' mosque), educational centers (religious schools), official centers (government center and courts) and other urban and non-urban centers. Bazaars often were closed while mourning for religious events or death of religious thinkers and famous people of city and mourning occasions were held mostly in serais or timchehs, and different guilds competed with each other for better ceremonies. Since Safavid dynasty, some groups of guilds hold mourning and religious ceremonies in serais and chaharsoos of bazaar every year on Muharram 10th; bazaar of Tabriz has been popular as center of

this occasions. Being roofed, it is also a place for fun and leisure. Bazaar of Tabriz can be mentioned as a space for living in present world (economic) and the other one (religious). In general, bazaars having variety of economic, social and religious functions are a perfect symbol of urban foundations formed during centuries; bazaar of Tabriz is active in these fields in current century and this unique feature has led to its survival and popularity of cultural and social identity and sustainability and durability so that lots people attend bazaar to do social and economic activities every day and they choose it to perform religious customs in different religious occasions and they accomplish cultural activities inside it [Table 3].

Table 3: The importance of Tabriz bazaar to Social ,economic, cultural and religious

| Social | Economic | Social& Economic | Religious & cultural |
|--|--|--|-------------------------------|
| ggggg. Sadiqiyh school yard | ccc. Misgar-lar Bazaari | Sāhib-ul-Amr-Meydāni (Square) | Sahebabad Mosque |
| hhhhh. Gurjilar Yard | ddd. Davachi Bāzārchāsi | Mahdie kārvānsarāsi | A kbariyya School |
| iiii. Seyyd-Gulabi Hammam(bath) | eee. Yamanduz Bazaar | Kismiscilar kārvānsarāsi | Hasan-Pādishāh Mosque |
| jjjj. Jahangirkhan Hammam | fff. Chārsugs Butchi | Gan-Dallazan Rāstāsi | Hāj-Safar-Ali Mosque & School |
| kkkkk. Mirza-Mehdi Hammam | ggg. Yakhchāl Bāzārchāsi | Mirzā-Shafi Dālāni | Ālchāq Mosque |
| llll. Jafaryya Library | hhh. Sādeqiyya | Koochak Rāstā, | Imām-Jumā Mosque |
| mmmmm. Garshāseb Zorkhānāsi | iii. Bālā-Shāzdā Sarāyi | g. Tāzā-Rāstā-Bāzāri | Shahid-Qāzi Mosque |
| | jjj. Mirzā-Shafi Sarāyi | o. Butchu Rāstāsi | Mofid-āgā Mosque |
| | kkk. Bālā-Shāzdā Sarāyi | z. Sagatchilar Dālāni | Qizilli Mosque |
| | lll. Mirzā-Shafi Timchasi | d. Qumpān Dālāni i | Khāloglu Mosque |
| | mmm. Darabbāsi Sarā | e. Miyānā Dālāni | Hujjat-ul-Islām Mosque |
| | nnn. Mirzā-Jalil Sarāyi | Midqālchi Dālāni | 63-Sutun Mosque |
| | ooo. Mirzā-Jalil Timcha | g. Khān Dālāni | ShishegarKhānā Mosque |
| | ppp. Malik Timchasi | n. Gānni Dālāni | Tālebieh School |
| | qqq. Javaria Bazaari, | Mirzā-Abul-hasan Dālāni | Dinavary Mosque |
| | rrr. Kechachi Sarāyi | Abāchi Dālāni | Khosroshāhi Mosque |
| | sss. Hāj-Rahim Timcha | k. Mozaffarieh intersection | Dinavary Mosque |
| | ttt. Hāj-Taqi Timcha | Gadim-Rāstā-bāzāri | Jafaryya Library |
| | uuu. Iki Gāpilār Sarāyi | m. Hāj-Sheykh Dālāni | Kalkatachi Library |
| | vvv. Kharāzilar Timchasi | l. Hāj-Ali-Akbar Dalani | Tālebieh School |
| | www. Haj-Husen-Gadim Sarāy | o. Sheykh-Kāzim Dālāni | |
| | xxx. Safi Bazaari | p. Birinji-Hāj-Abulqāsim Dālāni | |
| | yyy. Mirzā-Ismāeyle Sarāyi | q. Ikinji-Hāj-Abulqāsim Dālāni | |
| | zzz. Mirzā-Mammad Sarāyi | Safi Rāstāsi | |
| | aaaa. Kishmishchilar sara | s. Mirzā-Mohammad | |
| | bbbb. Sheykh-Kāzim Timchasi | Talischilar Rāstāsi | |
| | cccc. Boyuk-Sheykh-Kāzim Timcha | j. Sarrājān Rāstāsi | |
| | dddd. Hāj-Husen-Gadim | | |

| | | | |
|--|--|---|--|
| | <p>Sarā</p> <p>eeee. Hāj-Safar-Ali Timchasi</p> <p>ffff. Hāj-Mammad-Quli Timchasi</p> <p>gggg. Hāj-MammadQuli sara</p> <p>hhhh. Gand-chilar Timchasi</p> <p>iiii. Safi Bazaar</p> <p>jjjj. Huseyniyya Bazaari</p> <p>kkkk. Hāj-Ali-Akbar Sarāyi</p> <p>llll. Hāj-Ali-Akbar Bazari</p> <p>mmmm. BādāmChilār Timchasi</p> <p>nnnn. Gurjilar Sarāyi</p> <p>oooo. TimchaGurjilar</p> <p>pppp. Bālā-Sheykh-Kāzim Timchasi</p> <p>qqqq. Shishegar Khānā bazaar</p> <p>rrrr. Mirzā-Mehdi Sarāyi</p> <p>ssss. Amir Sarāyi</p> <p>tttt. Bāshmākh-chilār Bazaari</p> <p>uuuu. Amir-Shumāli Timcha</p> <p>vvvv. Sajjād Sarāyi</p> <p>wwww. Amir Sarā</p> <p>xxxx. Amir Bazaari</p> <p>yyyy. Junubi Amir Timcha</p> <p>zzzz. Shishegar Khānā bazaar</p> <p>aaaaa. Haramkhānā Bazaari</p> <p>bbbbb. Sāhib- Divān Sarāyi</p> <p>ccccc. Ālmānli-lar, Sarāyi</p> <p>dddd. Angaji Bāzārchā</p> <p>eeeee. Bālā-Sherbāflār Timcha</p> <p>fffff. Boyuk-Sherbāflār Timcha</p> | <p>v. Shahidi Rāstāsi</p> <p>w. Mabar-ul-Ulama Rāstāsi</p> <p>x. Gāni Dālāni</p> <p>y. Aghā Dālāni</p> <p>z. Sādeqiyya Rāstāsi</p> <p>aa. Yamanduz Rāstāsi</p> <p>bb. Dār-Dallazan Rāstāsi</p> | |
|--|--|---|--|

CONCLUSION

Urban life as physical symbol and visualization of political, intellectual, cultural, economic and social concepts utilizes all its past shapes. Art and culture have been combined with cities for ages. Bazaar was a central element for social, cultural, economic and religious events. It was just like a beating heart which was controlling city's pulse and it has been remained as an identification of Iranian identity. Scent of apothecaries' bazaar and sound of impacts of coppersmiths' bazaar pacifies Iranian identity seeking spirit yet. Iranian cheer and happiness yet can be seen in shades of bazaar's geometry and motives. Bazaar has always had a specific credit and value in Iranian culture. An element becomes endurable in human's mind while it is adapted to human's needs and features and it responds to them. Mankind is a sociable creature and constantly tries to be in an environment in which it can make connections and conquer it. Therefore, architectural environment indicates human's values, believes, etc. and it is like a mirror reflecting human's culture. So human always seeks for a compatible architecture to be integrated with it. Recent revolutions in architecture and urbanism have led to change in vernacular fabrics and buildings that are derived from defective and imperfect role of culture in transitions of urban spaces with no harmony with community. While bazaar of Tabriz is an urban space with potential to develop and it is a cultural and social wealth for Tabriz and Iran, noticing its renewal and concerning its original concepts to design and construct and develop today's urban spaces and fabrics highlight urban spaces and make modern and old spaces proportional and coordinated and increase people's attendance and social exchange and interactions and revive original urban culture and consequently, turn bazaar to a social and cultural place. Bazaar can be defined as a perfect mirror reflecting entire cases of historic identity of Iranian-Islamic architecture and urbanism that has been changed into an honorable document for the Iranian; an identifying and identifiable fabric that has been influential on exporting Iranian identity and culture. All spatial features related to human's mentality and sense of place can be observed in bazaar. All elements, from heat of bricks to the light entering space of bazaar through holes on roofs, accompany human and totally, human does not feel strange and it finds itself in the route and timcheh. Cheerful and vivid colors and organic materials of Tabriz bazaar have been revolved in accordance with human's values and believes during the time. As a result, bazaar of Tabriz has been focus of many cultural and social and political activities. Bazaar of Tabriz like other Iranian traditional buildings goes with human and its demands and norms and values rather than seeking for conquering mankind. Urban spaces can be more attractive and people's presence can be more highlighted in these places by recognizing traditional bazaars of cities and considering their original concepts in designing and building today's urban spaces.

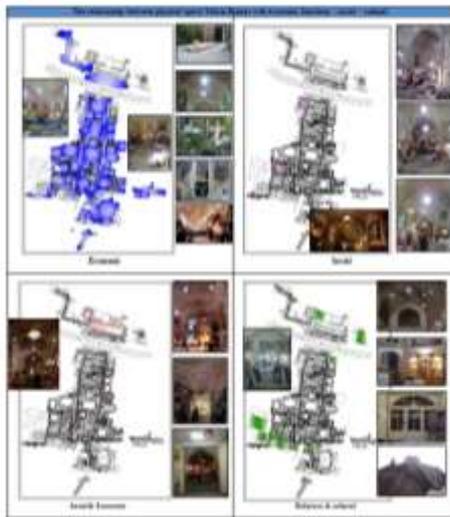


Fig. 3: Analysis of market Tabriz, Iran.

Artistic space of bazaar has created a particular relationship between function and social meaning of city that is the missing link in today's urban design. Historic fabric of Iranian urban bazaars have become old now and a great part of them has been devastated during the time. The important point is that devastation of bazaar is not related to economic power of guilds. One reason for wealth of bazaar may be hidden in its devastation! Wholesalers and retailers of bazaar dedicate demolished residential units and old caravanserais to their stocks and new craftsmen change devastated caravanserais and houses into manufacturing workshops. New incompatible materials and inappropriate spaces attached to old buildings have destroyed architectural quality and integrity of some part of bazaar. Irregular development of multi-story buildings (high-rise) in bazaar of Tehran has destroyed roof (vaults) of bazaar and replaced beautiful brick vaults with an inappropriate system of steel and asbestos cement sheets. These procedures occur while there is a claim to move towards identifiable Iranian-Islamic architecture and contemporary architecture is criticized because of lacking identity, but all are gazing devastation of this country's identifications; forms that can be the best teachers and samples of identity of Iranian Islamic architecture and urbanism. It should be concerned, as mentioned before, that one can be optimistic to promote physical level of bazaar by enhancing its qualitative level, though. But there is no guarantee that this situation will not happen again in future if original cultural and social level of bazaar is not reverted.

CONFLICT OF INTEREST

There is no conflict of interest.

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FINANCIAL DISCLOSURE

None

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