

# An Investigation on Elements Creating Sense of Place in Historical Site of Babol

(Case Study: Historical Site of Panjshanbe-Bazaar)

<sup>1</sup>Zahra Poursoleiman, <sup>2</sup>Mojgan khakpur

<sup>1</sup>Architecture student, Islamic Azad University, Nour, Mazandaran, Iran

<sup>2</sup>Art and Architecture Lecturer of Guilan University, Ph.D. Research Scholar, Department of Architecture, Tarbiat Modares University, Tehran, Iran

Received 09.04 .2012; Accepted 16.05 .2012

**ABSTRACT:** The body of residential complexes is affected by social interactions between residents over time. Of the most important places for social communications are bazaars as the backbone of Iranian cities. Ancient bazaar of Babol in north of Iran contains natural features which makes a special sense of place. This essay tries to answer to how concept of sense of place is presented and what are factors affecting on sense of place; in historical site of Babol. Theoretical study of essay is based on Interpretive and qualitative approach through written documentaries. In this way first; the concept of sense of place is reviewed. After an explanation about the bazaar and the city, important features defining the site and their relations are analyzed through phenomenological approach. Then symbolic elements are identified and classified in fixed, semi-fixed and non-fixed feature elements, and their role on creating a Sense of Place is investigated. Any of fixed feature elements of the studied area like doors, columns, roofs, windows and doorways, transfer significant architectural qualities. Semi-fixed feature elements containing wooden elements, roofs, furniture, symbolic inscriptions, hung lights and plants; make a sense of dependency and safety. Non-fixed feature elements containing peddlers, voices, odors and climatic conditions depend on activities in place, prove the existence of human and modify a personal territory or place-behavior. Existence of these elements in the environment not only gives us an experience of sociality and public activity; but they also create a sense of presence and dependency or sense of place.

**Keywords:** Sense of Place, Symbolic Elements, PanjshanbeBazaar, Babol.

## INTRODUCTION

Humans live in place at every moment of their lives and their memories are based on the experience of living in special places. We can roll up our collective memories where we have lived or done a team-work in a special place and this will create a spiritual communication or sense of place. Although humans can understand place in a situation in which they have made a meaningful relationship with it and it does not happen since they have had the experience of living in place and have obtained its modality. In other words, understanding the meaning of constructed place depends on the revelation of man in Space and creating a special sense to its elements. Sense or spirit of place is the relationship between man and place and its man's belonging to place that makes this sense positive or negative. Whether it's man-made or natural, this sense gives character or identity to place.<sup>1</sup>

Integral to understanding and perceiving the organism of the constructed environment, is humans presence in place

and their interactions with its components. A way to achieve such sense is presence analysis (a kind of phenomenology) that deals with the life or experience-world of human, the way it have been lived.

In this field Theorists such as Heidegger titles it sense of continuity<sup>2</sup>, sense of community<sup>3</sup> and sense of at-homenes<sup>4</sup>. Also, several researcher shave valuable studies in sense of place and factors affecting it and there is a mutual agreement in this: human activities and behavior have a significant impact on shaping their physical environment (even in its structural details). This case-study in Babol with about 400 years (Niaki, 2004, 109) of history and culture, and a geography that makes its architecture different from the other parts of central Iran, is to evaluate and identify the symbolic elements generating a sense of place in the historical zone of the ancient city, in order to classify these components.

In recent years historical site of Panjshanbe-bazaa is guised from new generation and a few people have only superficial information about the structures and architectural values of it. Lots of worthy buildings of the site are

\*Corresponding Author Email: marzi.1989@yahoo.com

demolished and recent buildings with a different architecture are replaced. This article seeks to find the influences of the symbolic elements on sense of place in the studied area.

## MATERIALS AND METHODS

### Sense of Place

The word sense in the phrase Sense of Place often means awareness, communication and perception of place, along with the experience of living in it. As in phenomenology of place, experience is the main pillar in such a perception. In cultures and subcultures, sensory perceptions are different, based on different experiences, though cultural architecture is an alternative screening of this perception. Edward T. Hall (1992) believes that people in different cultures live in different sensory worlds and the experience that is the outcome of a combination of sensory alternatives with various cultures are totally different from the experience coming from other ways. Only after man has entered the place, he experiences dealing with different environmental qualities. Place, is the part of space occupied and lived (or settled) by humans. It is at that time, when they begin to identify the components, body and structure of the place and come to a better understanding of place looking to find a logical and systematic relationship between its components and structural details.

It seems that finding the place and establishment have been the most important concerns in human's life along the history and their insatiable tendency to build and rebuild comes from this mental challenge. They are always looking for ways to reveal what is hidden in their subconscious mind in a material form.<sup>5</sup> They even sometimes add some symbolic elements that have pleasant expressional concepts, to the place they settle, through memories, to renovate a feeling they have had experienced somewhere else. We shouldn't call place with the concept of space by mistake. Because human, like other animals perceives and feels distances. His understanding is dynamic, because it's about action-i.e. what can be done in a certain space- not what is seen with passive vision. Unlike the abstract space, place is objective and human has identical and behavioral relationship with it, which makes the physical or mental presence in place continual; "One of the important roles of architecture is to objectively provide the certainty of sense of place, through which, the abstract space becomes a tangible place and finds its character"(Falahat, 2006, 59). From the perspective of phenomenology, human's identity is mixed with the identity of their place and it develops in a place having character and meaning. Also place's characteristics are effective in creating a sense of place, because they each contain a specific meaning. This way some messages are exchanged between the person and place. In between, human perceives a set of meanings, symbols and concepts, joins them together, gives identity to place and reaches to an intuitive judgment about place (Ibid, 66-75).

Generally place has a physical concept, but at the same time the concept of place is identical for some people and even

time can be involved in the perception and sense of place; as if a person has different feelings to a place at different times. As a result, perceptions, memories, experiences and personal moods are effective on sense of place. In this regard Christopher Alexander calls it the quality without a name. Based on this, places claimed to have a strong sense of place contain a strong identity and character deeply felt by local inhabitants and even visitors.

### Phenomenology of Place

Phenomenology approaches to explore the essential nature of the phenomena and find its origin in order to identify the elements forming a subject. Also finding the nature of place and identifying and representing different features and perceptible and non-perceptible specifications of it is the purpose of phenomenology of place, which as remaining constant to the nature of special places, develops its meaning to an extent pattern of the original constructions and the alternate communications between humans. Thus place should be lived or in other words place should be experienced through human's presence. But experience, without pre-knowledge is not available. Such an experience is the result of human's presence in the environment and his perceptions of place; and certainly perception is in contact with the objects located in the world. Therefore, the perceptions that have been found about place in living at least once, is recalled through memories; our memories of events depend to a strong sense of place, and our sense of place is influenced by memories. Such a feeling, is strengthened through identifying the elements and the hidden constructions of place and even can appear as the patriotism or love to fatherland. On this basis, Shcpigellburg<sup>6</sup> recommends three steps for a phenomenological project: perceiving, analyzing and describing. Perception needs experiencing place, making memories and settling. Such a perception is achievable through observation; because as Rappaport mentioned observation is the key to meaning (Rappaport, 1990,95). Analysis is needed to identify parts, components and time sequences of events, and description which contains characteristics and behaviors of the components.

It should be considered that in architecture as a language made up of small parts called words, there are patterns; any of them having their own meaning and of course some patterns contain different and distinct meanings. Association of the meanings evokes a concept. In other words the model of explaining architecture is made up of small parts which any of them have a special meaning and the meaning can change according to time and place. But when combining these components, a context with a deep concept is extracted, that makes up the here and now of the composition.

### Panjshambe-Bazaar of Babol

Since Safaviet era, the city of Babol was a small dam or floodgate located in the intersection of roads connecting cities and villages; to this, like lots of other residential places

around the northern part of the country, a weekly bazaar was formed in that place and the neighbors gathered there in special days with the purpose of transaction. Since this bazaar was active in Thursdays, gradually, it has been called Panjshanbe-bazaar<sup>7</sup> (Fig.1).

The performance of bazaar can be reached through the meaning of the word. Bazaar in Persian literature is a broad conceptual term and means a busy, crowded place, the credibility and importance to working people and so on. Bazaar as a noun means a location for transaction of goods and in spite of that, this word today is mostly used for permanent bazaars<sup>1</sup> of old towns in ancient history. In the past, it was sometimes used in a simple form and sometimes with suffixes meaning a place for transaction. Bazaars not only are significant in terms of transaction, but also they act as the vital artery of the city and one of the most important social spaces for the citizens. It should be noticed that existence in the street means meeting people and facing things that when walking in the street, we are directed at<sup>2</sup>. Bazaar is one of the most significant visual spaces of the city and a place for people to have face to face contact (Fig.2).

In the ancient site of the city of Babol, bazaar was the skeleton shaping the activities, had a big impact on the formation of the operations around it, and was the vital axis of the city. Bazaar was the most important communication lifeline in ancient cities and the most commutes of the citizens happened in it and not only people, goods and properties flew there, but also data, news and announcements were spread between citizens through this place.<sup>3</sup> The site of Panjshanbe-bazaar is a combination of permanent bazaar and periodical(weekly) bazaar that circulates in the main passes of the quarter and in the public square of the area and is a place for the gathering of citizens in a special day.

This area contains religious buildings, like mosques and tomb, residential buildings and market places. It's obvious that periodical and temporary bazaars lack roofing or a solid construction. This is a situation in which only some parts of permanent bazaars and some marketplaces beside the pass ways where roofed to protect people against tough heat and cold and wind and rain and sun, in winters and summers. The site of Panjshanbe-bazaar also follows up this principal.

## RESULTS AND DISCUSSION

It can be generally noticed that the square is a great sample of central public spaces, it's a place for the free gathering (of people) and also an ante-plaza for (reaching) an impressive building in the middle of the city<sup>1</sup>. Among the identifiers modifying this case-study is the bazaar and the squares as closed areas. In urban studies a closed space is surrounded by structural or symbolic elements. Spatial closure is of the consequential factors for giving identity to place (Pourmand, 2010, 79-92).

There are two main squares around the site of Panjshanbe-bazaar that there exists a doorway with wooden beams and ceramic covering, limiting and surrounding the squares rather than connecting them (Fig.3). In different sides of the first square or the southern square when peddlers come together in Thursdays, the area behind the shops is somehow interacted with the in front-pass in terms of function; but the second square (the quarter centre) is surrounded by residential buildings and there is a tomb in the middle. The two mosques are located between these areas (Fig.4).

Symbolic elements in the site of Panjshanbe-bazaar are classified in three groups of fixed, semi-fixed and non-fixed<sup>2</sup> feature elements; based on the degree of nonverbal communication with environment and the humans. Fixed feature elements are immutable or are probable of small



Fig.1: Perspective of the Old Panjshanbe-Bazaar Between 1820 and 1950(Source: Elahi et al., 2006,106)



Fig.2: People's Activities and Communications in Panjshanbe-Bazaar



changes. They mostly contain architectural elements and perceiving the hidden organizations in the city and its buildings, because once domains are defined, and their equivalence or difference established, cues need to be used to make them visible (Rappaport, 1990, 88-107).

In this basis fixed feature elements in this area contain walls, columns, roofs, windows and doorways.

Wall: Wall is the most important formal element in architecture that is not only a partition but has also hidden information reflecting the characteristic of the surrounded space behind. The space which inside of it we feel like being in a place and as a result we feel identity. Schultz believes that architecture happens on walls; Floor and roof have a tangible meaning if only a wall separates and connects them

in a special way.<sup>1</sup> Wall, not only defines the territory and ownership of the space, and the relation between inside and outside, but also presents the relations of ground and sky of the place.

In most walls in this area, columns are exposed and in addition to their structural role, are so effective in geometrical division of the façade. The formation of capital of the column emphasizes the role of these symbolic elements.

Roofing: Roof is a symbol of shelter; presents the sense of security and stability and in the other hands, the abstract dimension of roof or marquee is a small sample of universe of spheres or the sky that is the dwelling of the spirit.<sup>1</sup>In this area gable roofs are the symbol of the rainy regions of north.



Fig.3: Different Sides of the Two Squares and the Connecting Doorway



Fig.4: The Location of Squares and Buildings around the Site of Panjshanbe-Bazaar



Fig.5: A sample of Walls in the Studied Area and its Details



Fig.6: Gable Roofs in Panjshanbe-Bazaar Covered with Tiling

Diagonal forms of the gable roofs and their steep angles have a symbolic role in presenting the meaning of the architecture of northern areas of the country and they themselves create a sense of place (Fig.6). Roof projection has functional and climatic role. Yet reduces the radiation from outside by shading on the façade and is also a shelter for the outside alley in rainy days. On the other hand the roof emphasizes the relations between the ground and the sky of the building. Because makes the eyes to move in the height from floor (Ground) to the roof (Sky).

Window: Window connects the spaces before and after walls and it's itself the source of fresh air and sometimes the place for the transformation of dialogue and aromas (as mentioned before: non-fixed feature elements) and the window is the symbol of human life. Window is the eye, mouth, nose and ear of the building and has a significant impact on the elevation. In the site of Panjshanbe-bazaar most windows are made up of wood; in harmony with the climatic features. One, two and three slab windows, opening to the alley, are located in higher levels than the others and they are in a triplid order (Fig.7). Window is the border for the light to pass and it presents natural qualities of the environment, along daily and even seasonal shifts. These hatches modify life stream in the communication between indoors and outdoors. According to the meaning of this transparent border, indoors, is a shelter against sunshine and rain, and outdoors, has striking scenery. In this area, the form and the size of the windows identify the type and the function of the space behind; so that door-window is the identifier of important spaces like living room, and other rooms mostly have shorter windows.

One, two and three slab windows, opening to the alley, are located in higher levels than the others and they are in a triplid order (Fig.7). Window is the border for the light to



Fig.7: Window's Standards and Orders

pass and it presents natural qualities of the environment, along daily and even seasonal shifts. These hatches modify life stream in the communication between indoors and outdoors. According to the meaning of this transparent border, indoors, is a shelter against sunshine and rain, and outdoors, has striking scenery. In this area, the form and the size of the windows identify the type and the function of the space behind; so that door-window is the identifier of important spaces like living room, and other rooms mostly have shorter windows.

In other hands a variety of Chinese-node brick-work, put the windows in a geometrical order. Geometrical divisions in local architecture have an important role in ordering the space; somehow that this order concentrates on humans spiritual needs. This kind of ordering residential spaces is for qualifying the space and is reached through an open view of characteristics of the environment. The conceiving of order and rhythm is almost pleasant, because it's the instrument for showing human's prevalence on nature. Every art called fine-art gives you an imagination of order and congruence. Door-ways and entrance arches: Entrance spaces are of the most important elements which can present identical features of the building. Without entrance, it's impossible for man to contact with the building. Functions of entrance are; transforming function which means a place for changing the direction of the pass, entering, halting and expectation; Social function that acts as a place for gathering in small groups, conversation, and welcoming guests; and economical function that certifies city gates and huge buildings, and acts as a place for the gathering of peddlers and such trading (Soltanzadeh, 2001,170-72).

Anyway, entrance presents behavioral communication with a place and mostly the communication between the interior space and the outside world. This way the entrance



Fig.8: Geometrical Order in the Inscriptions of Doorways



modifies the relation between before and after in the matter of time and place; this element is the break point; the point where some events happen.

In the site of Panjshanbe-bazaar, wooden doors as main entrance having modular geometrical inscriptions are the symbol of sustainability and statistic in form and harmony and unity of whole and the elements; they also load a symbolic quality(Fig.8). Multi-leaf wooden doors of commercial spaces and sash windows of tomb and mosques with geometrical meshes opening to the square, let the light to come inside with different frequencies and in addition, make the visual contact one-sided; this way these meshes forbid the scenery from outside to inside of the building.

Semi-fixed feature elements of this area contain wooden elements, roof covering, furniture, decorative elements and plants.

Wooden elements (beams, balconies, sash windows): Wooden beams projected for roofing that are mostly seen in the inferior side of the ceiling are influential elements on creating a sense of place and though they are not fixed-feature elements, ostentations in the external schemata of the building. These wooden beams mostly contain decorative wooden chips and are colored in light blue of the sky (Fig.9).

Balconies are also covered with wooden railings and are almost projected into alley; this consol shades the pass beneath the balcony, especially in hot summer days (Fig.10). Other elements in this group contain sash windows. Sash windows are mostly open to house yards and are made up of narrow wooden elements. Most internal sash windows higher from top to bottom of the walls and contain bigger portions in comparison with sash windows which open to alley. But generally sash windows portions are the symbol of harmony and unity between the whole and the elements.

Roof covering: In this area roofs with variety of heights and slopes, with clay tile covering that is a symbol of north climate, appear in a stair view. But covering roofs with clay tiles depends to a special standard of the optimum slope for leading rainfalls and also the maximum sloop for the tiles not to fall down. As a result the variation of roof slops depends upon the covering elements which make it so miscellaneous visually and also makes the architectural skyline so indeterminate. Any way roofing is a factor for presenting the instinct particular architecture of the northern part of our country, which is so subject to climatic conditions and this architectural schemata has the characteristic of lasting in minds. Therefore it is one of the factors for creating a sense of place.

Furniture: In any part of the city, urban furniture is one of the factors for etching a mental image of the residential complex. This feature has a twice as much compact on urban spaces like bazaars; and semi-fixed feature elements are critic for completing the function of bazaar, representing the mental image of crowd and economical activity. In this case-study, furniture contains semi-fixed feature elements of bazaar like peddler's stands, who gather in the quarter centre and passes in Thursdays; of course commercial's furniture are somehow projected into the pass and they themselves are factors for creating a sense of place in Panjshanbe-bazaar. Decorative elements: Decorative elements called semi-fixed feature elements are architectural decorative elements almost sustainable. Decorative elements in this study contain break walls with Chinese-node and doorways with chutes and flanges or changes in the type of wall's break work that act as a frame for windows (Fig.10).

In some walls especially that of external walls of the mosque, there are some geometrical holes on the walls (mostly twill arches in harmony with the rhythm of doors



Fig.9: Wooden Beams under the Roofs



Fig.10: Balcony's Consul in the Pass

and windows) acting as a shade and rhythm on the façade created by reputation of these elements. In some areas there is a place for the passers-by to relax. As we can't separate a wall from its decorative elements;<sup>1</sup> in the entrance of the most buildings there are decorative elements mixed with their background. The inscription of Cedar (Sarv) is one of the common decorative figures in northern area of the country which its symbolic role has been so significant in some areas; so the existence of such decorative elements looks inevitable. Plant-form inscriptions are mostly used as decorative elements filling the gaps between main inscriptions, and are found both abstract and natural. In Iranian's epic and religious belief, trees are so sacred (Rahimzadeh, 2003, 186-187). Cedar as a symbol of eternity and freedom is one of the most important natural elements used repeatedly in Iranian art and architecture (Fig.11).

Plants: One of the other decorative elements repeated on the walls of ancient area of the city, are decorative hanging lamps that act as a symbol light and life stream. Of the other decorative elements that are commonly used, are flower-vases used as a remembrance of a meaning of continuity of life, by the way this area is herby, these elements have a significant role in creating a sense of place in the ancient site. These natural elements create a sense of inherent dependence and pleasure about place; elements which sometimes are hung on walls and this way emphasize on the form and direction.

Non-fixed feature elements: humans take the help of their whole senses for perceiving perimeter spaces and fixed physical elements affecting vision are not sufficient for perceiving and having a mental image of the space. It can be mentioned that gradually humankind has begun to use their senses as tools for a complete perception of space in daily routine.<sup>1</sup> Therefore, when we talk about senses, not only

we mean visual sense, but also we consider odors and voices as important factors in the quantity and specifications of environmental perceptions. In spaces like bazaar it's so important to have mental perception by all senses. Non-fixed feature elements contain unstable elements of the place that have instantaneous impact on human's senses. Some of these elements are human elements like peddlers, and some others are physical sensory elements stimulating human's five senses and even climatic and atmospheric conditions are put in this group. As mentioned before, performing any activity in place modifies a sense which is dependant to a special time. These activities and contacts make memories through the experience of being in place and conversation and existing beside others that it's itself the symbol of sociality and activity of space; that is the term by which the space can transform into place.

About vocal motives as Hall recommended (1992) we can admit that even the volume of sound is a mechanism that differs culture to culture. These sensual motives show human's existence and effect on their experience of place. Odors can also make a special sense of environment in the space in which they're spread. These variations and changes not only help us to situate people in space, but they are also foretaste of our daily life. In northern areas of the country, atmospheric conditions are so effective in creating a sense of place. So that the character of place is dependant to time, some haw that by changes in seasons and even the amount and modality of sunshine, it's modified through visual and materialistic concepts of place.<sup>20</sup>

As mentioned in Table1 symbolic elements of the site are classified into three groups; based on the amount of nonverbal communication with the environment: fixed, semi-fixed and non-fixed feature elements. Fixed-feature elements, as mentioned before, contain walls, columns,



Fig.11: Break Inscriptions on Walls



Fig.12: Cedar Inscription on Doorway Walls

Table 1: Classification of symbolic elements and their impact on sense of place

Elements	Characteristics	The sense created	
Fixed-feature elements	Walls	<ul style="list-style-type: none"> <li>- Limiting the space and modifying the degree of restriction and the size of the place and in this way having the sense of identity through being in a place.</li> <li>- Identifier of the relations between ground and sky and the relation between inside and outside of the building</li> <li>- Modifier of boundaries and the domain of dependency and possession</li> </ul>	
	Column	<ul style="list-style-type: none"> <li>-A symbol of stability of the building</li> <li>- Ordering building's structure</li> <li>- If exposed on the façade, is a symbol of building's height and makes the vertical divisions possible</li> </ul>	
	Roofing	<ul style="list-style-type: none"> <li>- The symbol of a shelter and evoker of the sense of safety and stability</li> <li>- An exemplar of the sky</li> <li>- With gable roofs and sharp angles evokes the architecture of northern areas.</li> </ul>	
	Roof covering	<ul style="list-style-type: none"> <li>- Ghosting in façade and stylizing the sun rays entering the building</li> <li>- A shelter for rainy days in alley</li> <li>- Identifier of ground and sky of the building</li> </ul>	
	Windows	<ul style="list-style-type: none"> <li>- A borderline for transformation of speech and odors</li> <li>- Ordering residential space for upgrading the quality of space</li> <li>- Life stream to the alley and the interaction between outside and inside, outside is an eye-catching scenery and inside is a shelter against sun and rain</li> <li>- Representing identity by opening to the character of the environment</li> <li>- The borderline for the light to pass and presenter of the environment along daily and seasonal changes</li> <li>- The form and size of the window presents its use and identifies the type of the space behind it, which is a formal symbol of order and coordination</li> </ul>	
	Doorways and entrance arches	<ul style="list-style-type: none"> <li>- Representing the characteristic and identity of the building</li> <li>- The experience of movement and transportation</li> <li>- The borderline for veer, entering, cessation and expectation</li> <li>- A place for gathering and conversation for residents and place for welcoming and escorting guests</li> <li>- Behavioral communication of the building with the pass and the outside world and renovating the relation of inside and outside.</li> <li>- Modifying the relation of before and after, entering and exiting of place</li> <li>- Borderline and point for break of inside and outside, where some things begin.</li> </ul>	
	Wooden elements	<ul style="list-style-type: none"> <li>- The light color of wooden projected beams floating in the air shows that they are part of the sky.</li> <li>- Balcony's wooden fences projected in the alley to shade in hot summer days.</li> <li>- Sash windows opening to the alley with regular geometrical divisions present the solidarity, harmony and identity between the whole and the elements.</li> </ul>	
	Roof consol	<ul style="list-style-type: none"> <li>- Clay covering is the symbol of northern climate.</li> <li>- Through using coverings we can have a variety of visual observations and fluidity in horizon.</li> </ul>	
	Semi-fixed feature elements	Furniture	<ul style="list-style-type: none"> <li>- Stands of the peddlers in Thursdays which spread in the quarter centre and the passes are the symbol of human's existence and the happening of a popular activity in place and evokes the sense of crowd.</li> <li>- Projection of the furniture of the markets in the pass determines its contraction with the passersby and invites them to the inside (markets) from outside (the pass).</li> </ul>
		Break wall's Chinese-node	<ul style="list-style-type: none"> <li>- Framing the windows in the façade means the existence of an integrated space behind</li> <li>- Creating rhythm, movement, continuity and visual variety through shading on the body of the façade</li> <li>- A place for the passersby to relax, which is a part of the wall</li> </ul>
Cedar inscription (Sarv)		<ul style="list-style-type: none"> <li>- A symbol of immortality</li> <li>- A decorative element for feeling the gaps between main inscriptions</li> <li>- Symbolism in place for the conceptual dimension of architecture.</li> </ul>	



Table 1(continued): Classification of symbolic elements and their impact on sense of place

Elements	Characteristics	The sense created
Semi-fixed feature elements	Hung lights	- Illumination of light - Life stream
	Planting	- Representing a meaning of inhabitancy and life continuity - Natural elements create a sense of inherent and spiritual dependency, a sense of safety and enjoyment of the place. - Tiny rhythmic motives identify the form and direction of the wall through their shape and direction.
	Peddlers	- They modify a personal territory or placed behavior by their existence - Making memories by experiencing the place through living (in the site of panjshanbe-bazaar they refer to a special time) - A symbol of sociality and activity in place in order to change it to place - Conversation and living with others
Non-fixed feature elements	voices and odors	- Identifying human's existence- The volume of sound shows a special culture- Odors create a special sense in the environment- Taste of routine life
	Climatic conditions	- Variation in the environment- A significant sense of locality- Determining visual and materialistic concepts of the place through changes in seasons and as a result the changes in the amount and type of sunshine- The city, people and activities have different shape and mood in rainy days.

roofs, windows and doorways. Any of these elements transmit specific constructional and architectural qualities. They sometimes limit the space like walls and this way identify the degree of restriction of environment, modify the territory and relations of ground and sky. In other hands, there are elements like roofing which show the relation between up and down and are a symbol of sky and some other elements like columns firmly carry the sky on the ground. Roof is the cover for restricting spaces, that its gable form modifies the climatic conditions. Projected roofs are also shelters for rainy days. There are fixed-feature elements that order the residential space to qualify the place; like windows and doors. Windows present the identity of the building to the outside scenery through their opening and they also let environmental qualities to enter the residential space. Their coordination, orders the façade; what the passers by see. Door, which is the identity of the building, prepares the communication with the outside world; what the window does only by letting the scenery to rotate, door does by orientation and movement of human through passing a boundary, from one place to another.

Semi-fixed feature elements contain wooden elements, roofing, furniture, Chinese-node brick-work on walls and doorways, symbolic inscription of cedar (sarv) on walls, hung lights, and plants. All these together create inherent dependency and sense of safety. Light color of wooden elements is considered as a part of sky and high sash windows opening to the alley, let different light frequencies inside the place. Its pause that the variation in skyline created by clay covering elements on the roof; especially when this character is about the relations of ground, with variation and movement of semi-fixed furniture of markets and

peddler's stands in Thursdays in the pass. Chinese-node with a repeated rhythm with regular divisions not only reduces the scale of the building to human scale, but also they sometimes contain symbolic inscriptions of cedar, the symbol of immortality. Such symbolism especially beside lights and hung flower vases refers to the conceptual dimension of architecture through life stream.

Generally non-fixed feature elements contain peddlers, voices, odors and climatic conditions. These elements, depending to activities and proving the existence of human in place, modify a personal territory or location-behavior. Through the existence of these elements in the environment, human experiences the sense of life and a plural activity that is highlighted with the essence of voices and odors and even climatic conditions; and this creates a sense of dependency or sense of place.

## CONCLUSION

Human life and city's social revival is in interaction with citizens and their habitat and sensual communication with the constructional space of the city. Human detects a meaningful relation with the space in which they live; that creates a mental image and causes a perception of the concept of place which is called the sense of place. The meaning of the constructional environment is found when human being finds a revelation in it and their mental fund is the result of the experience of living in special places. Although human reaches an accumulation of plural memories that living or a group-work has happened in a special place and created a spiritual connection or sense of place. Sense of place makes the human aware of their existence and the continuity of it, figures the structure of individual and social identity. As

space is made up of time and place, having cognition of the factors influencing on this sense, in constructional-residential space, is so important.

Bazaar in the historical area of Babol is of the spaces containing time and place and is made up of elements that create sense of place. These elements not only have physical essence; like fixed-feature elements, but they also benefit of conceptual elements and symbols (like semi-fixed feature elements) and are full of social contractions and non-fixed feature elements. Sense of place in the site of Panjshanbe-bazaar arises from interactions and influences of these elements and their relation; that happen through human's existence and their experience of living in place. Any of these elements apply to a special meaning in mind and also have a significant conceptual value that totally alter a readout of Panjshanbe-bazaar site for perceiving a meaning of place for the site, through reputation and continuity and even nobility of these memories.

## ENDNOTS

- 1- For more information, see Sokolowski, (2000)
- 2- sense of continuity
- 3- sense of community
- 4- sense of at-homeness
- 5- See. Nurnberg-Schultz, (2000)
- 6- American philosopher Herbert Spiegelberg's Phenomenology: (1904 to 1990), the first book titled "Phenomenological Movement: A Historical Explanation Between 1953-56"
- 7- Setting up weekly bazaars is common in north of Iran and the original core of most cities is basically this.
- 8- See. Soltanzadeh, (2001): 38, he classified bazaars in three groups: "Permanent bazaars like main bazaars and local bazaars in open areas, periodical bazaars like weekly bazaars which were set up once a week and mostly called with the name of that day; and short-term bazaars beside leisure spaces and squares".
- 9- See. Nurnberg-Schultz, (2000)
- 10- See. Soltanzadeh, (2001)
- 11- See. Nurnberg-Schultz, (2000)
- 12- See. Rappaport, (1990): 88-107 Rappaport in "The Meaning of the Built Environment" classifies the elements in historical area into fixed, semi-fixed and non-fixed feature elements; based on the nonverbal communication approach.
- 13- See. Nurnberg-Schultz, (2000)
- 14- See. Ardalan, (1973)
- 15- See. Von Meiss, (2004)
- 16- Source: Amplification Organization of Babol
- 17- See. Saadipour, (2000)
- 18- See. Grouter, (1996)
- 19- See. Hall, (1992)
- 20- See. Pourmand, (2010)

## REFERENCES

- Alexander, C., (1978), **"The Timeless Way of Building"**, Oxford University Press.
- Ardalan, N. ft. Bakhtiar, L., (2011), **"Sense of Unity, Sufi Tradition in Persian"**, translated by vandad jalili Elm e memar royal, Tehran.
- Elahi, J. ft. Shokri e Fumashi, M. and Gholipour e Goodarzi, S., (2006), **"Historical Photos of Babel"**, Rasanesh.
- Falahat, M., (2006), **"Sense of Place and its Former Factors"**, Fine Arts, No. 26, 59-75.
- Grouter, y., (1996), **"Aesthetic in Architecture"**, translated by: Pakzad, J. ft. Humayun, A., Tehran: Shahid Beheshti university, Printing and Publishing Center
- Heidegger, M., (2008) **"Being and Time"**, HarperCollins.
- Niaki, J., (2004), **"Babol (the Beautiful City of Mazandaran)"**, in collaboration with P. Hosseinzadeh, Salemi, Tehran.
- Nurnberg-Schultz, C., (2000), **"Architecture: Presence, Language, Place"**, Skira Editore, the University of Michigan
- Pourmand, H. and Mahmudinejad, H. and Ranjzmay e Azari, M., (2010), **"The Concept of Place and Mental Image "and it's Dignity in Urban Design," in Christine Nurnberg Schultz's Phenomenological Approach"**, Journal of Urban Management, No. 26.
- Rahimzadeh, M., (2003), **"Saqatarha ie Mazandaran, Babol Region, an Aspect of Ritual Architecture"**, country's cultural heritage, Tehran.
- Rappoport, A., (1990), **"The Meaning of the Built Environment, a Nonverbal Communication Approach"**, the university of Arizona press Tucson
- Saadipour, E., (2000), **"Thought Process in Art"**, Bouteh, Tehran.
- Sokolowski, R., (2000), **"Introduction to Phenomenology"**, The Press Syndicate of University of Cambridge.
- Soltanzadeh, H., (2001), **"Iran's Bazaars"**, Cultural Research Bureau, Tehran.
- T.Hall, E., (1992), **"The Hidden Dimension"**, Anchor Book.s
- Von Meiss, P., (2004), **"Elements of Architecture: from Form to Place"**, Taylor and Francis.