

Iranian Bazaars: The Illustration of Stable Thoughts

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Abstract—“Bazaar” is a Persian word from the language of Iranians of 2500 years ago which has entered the languages of other countries. “Bazaar”, the trading or marketing place with the architectural principles and concerns, was formed in Iran because of the long experience of marketing. This has become a valuable inheritance of Islamic ideological civilization and Iranian advanced architecture and a model of Islamic-marketing places with spectacular elements and parts, and the place for economical, social and cultural exchanges. “Bazaars” are found in cities of Iran and many Islamic countries in west of Asia and north of Africa. With the stable structure and function as a symbol of social values, this place has become the economic center and the illustration of stable architecture and advanced principles. “Bazaars” as the heart of Iranian cities economy with several major and minor rows of shops, in closed and open areas, along a fixed line or branches with beautiful arcs, patios, and frameworks are among the main national inheritance of Iran and one of the important Iranian architectural treasures because of its Iranian nobility.

Keywords—Traditional Bazaar, Form of Bazaar, Iranian Architecture

I. INTRODUCTION

MARKETS are regarded as the column and a beating heart of the economy of Iranian cities, consisting of various major or minor categories in different forms in open and closed spaces, covered and coverless, within a fixed axis or branches and or ducts and beautiful layouts are among the most important national heritages of Iran and are considered among the important treasures of Iranian architecture due to its Iranian originality.

The structure of the markets is the manifest of Iranian art, thought and insight in different ways and finally through meaning and spatial unity despite the visual diversity, and conformity with the environment, in order to satisfy the human needs in the most favorable way. The unification elements of the markets of Iran from chamber to stall, warehouse to teams and timche, sara, and caravansaries, wharves, storages, khanbar, Kaisarieh, charsogh, and the major and minor rows (rasteh), beside elements such as mosque, bath, coffee house and saghakhaneh, reservoirs, consist of a chain of social and economic ties in a unifying anatomy with a unique geometry of generalities to the details, and hence make a tranquil, live and vivid environment. Due to variety in unification, it removes sloth and insecurity from human and derives to its own depths and this is the miracle of Iranian architecture. Which in turn is the source formation of such spaces in every place throughout the globe? In designing these spaces, the architects had implemented the social and economic demands of their community.

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II. PRE-DESIGNED OR PRE-THOUGHT EXPANSION

Undersigned or irregular expansion (no thinking and based on the need of the time) and organic (automatic) [1] Longitudinal or linear markets (form along with an axial passage in the form of corridor. Multi-axial markets (like an extensive market of parallel and junction passages with several axes)



Fig. 1 Longitudinal Bazar

Cross or junction markets (in the form of crusade, which consist of two vertical axes)



Fig. 2 Cross or junction Bazar

Solar markets (a combination of several market collections with different shapes that mix with each other. [2])

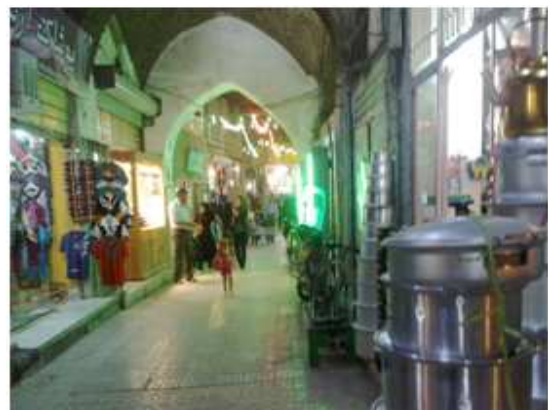


Fig. 3 Solar Bazar

Small market (with limited area forms sometimes along a linear axis and sometimes around a local square)



Fig. 4 Small Bazar

Regarding the numerous climatic conditions of Iran, architecture and the climate of Iranian markets have led to variety of the form of structure of these buildings. The main differences could be seen in the difference of the ceiling height (short ceilings in mountainous cold regions and tall ceilings in hot and dry regions), or in the form of ceilings (arc and dome in hot and dry regions and cold mountainous regions), planar (in hot and humid regions) slope ceiling (in humid and mild regions) and even in some cases with no ceiling [3]



Fig. 5 no ceiling Bazar

As regards the time of holding, the Iranian markets could be compared to permanent markets, marketplace (in stable places with no seasonal markets (like Saturday market, Friday market and ...)) [4]

III. THE CONSTITUTING ELEMENTS OF SPACE IN TRADITIONAL MARKETS OF IRAN

The elements that make the Iranian markets could be introduced as follows:

- 1- *Chamber*: the smallest building unit in the Iranian markets that has been designed in the form of small rooms for direct sales of goods to the purchasers, and is open to a passage or an order in the market from one or several sides, which is also called shop.. [1].
- 2- *Tims*: in Persian language, team is applied to a round and vast area and is in fact a building like caravansary including a yard with open space in its middle and a big

amount of booth in the surrounding space, , which is sometimes as a center of several similar trading centers and means a round and small and vast place. [5]

- 3- *Timcheh (arcade)* : Like Tim, Timcheh is a place for big businesses, which is in the form of a short, wide and roofed market order, which could be regarded closed from two sides [1]
- 4- *Khan or House*: Khan or house is in fact applied to the caravansaries that were used throughout the market for the business. [6]
- 5- *Rasteh (market order)*: that are connected to other main and important elements of the market and in fact belong to selling a commodity [7].



Fig. 6 Rasteh Bazar

- 6- *Charsogh*:. The place where two main market orders meet, an excellent commercial center is created which the main branches of market originate from there [6]
- 7- *Sacred places*: including mosques, Takaya, Hosseinieh (both public places for mourning), tomb, Saghkhaneh (a public place where drinking water is available free of charge), religious schools).



Fig. 7 mosques

- 8- *Public bathrooms and Zoorkhaneh: the traditional sports clubs of Iran*



Fig. 8 Public bathrooms



Fig. 9 Zoorkhaneh

- 9- Centers for entertainment services such as coffee house tea house and traditional restaurants.



Fig. 10 Centers for entertainment

- 10- *Passages and communication squares and Valleys and gates (To secure immunity of different sections)*



Fig. 11 Valleys and gates

11. Handicrafts (coppersmithing, goldsmithing)



Fig. 12 Handicrafts

IV. THE MEANING OF CHARACTERISTICS OF IRAN'S TRADITIONAL MARKETS

Many specialists of the Iranian architecture consider five pillars for the spirit of Iranian traditional architecture, following the eminent figure of Iranian architecture master [8].

Each of the above elements has emerged quite tangibly in the markets of Iran as follows:

- ❖ Introversiveness (tending toward inside and attention to take the observer to the depths or to the inside)
- ❖ People-orientation (paying to the need and standards of man and modular)
- ❖ Self-sufficiency (no need to others)
- ❖ Avoiding uselessness and vanity (avoiding uselessness or aesthetic with no application)
- ❖ Stability and surveying (dimensions and precise sizes)

V. IDEALISM IN THE PRINCIPLES OF ARCHITECTURES OF IRANIAN MARKETS

In the Iranian architecture like other Iranian arts, a kind of idealism could be observed clearly and in the Iranian urban spaces, the cohesion of parts is in a regular and organized whole, which is not absolutely abstract meanwhile it is multiple, but unifies with other parts and leads to an idealized whole and this idealized whole emerges in different parts of the city like market. Like market order, arcade, and houses and ... which lie along the market orders with an independent and concentrated and rhythmic regularity and could be regarded as the fruit of generations' dynamic thought [9].



Fig. 13 Bazars architecture

Here the market space is influenced by the religious beliefs and is the spatial manifest of the community world outlook, which demands freedom in selection, avoiding trick and hypocrisy and choosing the bests. This thought gives the purchaser the power of comparison, choosing the best and purchasing at lower price, devoid of any fault and proportionate to its power. The structure of traditional markets is representation of genuine Iranian art. The Iranian art tries to manifest the unity of creation in the multiplicity and plurality of the creatures and in fact deals with the monotheism. In the Iranian art, motion toward joining the eternity is quite evident and move toward the heavens joints the materials and morals with precision and stability. The art of Islamic Iran is the manifest of faith to the divinity, and this art could be exactly observed in the heart of our cities, namely market. The Islamic arts with abundant time-place intervals have a unit and inseparable spirit, which is the spirit of stability in creation of buildings. This spirit of unification in architecture [7]

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