

light created a relatively equal value to the other two domains.

Conclusion

By finding elements and factors which repeated in six selected cities can achieve definitions and principles that express beauty in people's view in their land. Simplicity, introversion, harmony with the environment, including those obtained from the study of the samples are among the factors that contributed to the aesthetics of the Bazar in this area. Therefore, what determines the aesthetic examples in Moroccan Bazar in all three areas is form, activity, and meaning, each of which has an equal impact on the formation of these rules at almost the same value level. But it seems that the homogeneity of the Bazar with the city texture in the first phase, the formation of residential and commercial functions next to the Bazar in accordance with Islamic cities prototypes in the second phase, and the simplicity of the spaces are

the repetitive factors that make presence in Moroccan cities' Bazar more special.

Endnote

*The article based on a field trip entitled "The Tourism of Moroccan, native Landscape which was held in September of 2016 and was funded by "NAZAR research center".

Reference List

- Bemat, N. (2014). *Cities of Islam*. Translated by Halimi, M. H. & Islambulchi, M. Tehran: Organization of Endowment and Charity, Printing and Publishing Organization.
- Othman, M.A. (1997). *Madine-ye Islami* [Islamic Medina]. Translated by Cheraghi, A., Tehran: Amir Kabir.
- Modiri, A. (2008). *Shenakht-e faza va tahlil-e kalbadi* [Space Knowledge and Physical Analysis], Azad University of Tehran.
- Mansouri, S.A. (2011). *Zibaei shenasi-ye Irani* [Iranian aesthetics]. Beautify and urban landscape, a series of specialized meetings on aesthetic attitude and environmental quality in urban imagery.
- Mansouri, S. A. & Javadi, Sh. (2017). *Architectural aesthetics of Qazvin*. Tehran: Nazar Research Center.

COPYRIGHTS

Copyright for this article is retained by the author (s), with publication rights granted to the journal of art & civilization of the orient. This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution License (<https://creativecommons.org/licenses/by/4.0/>).



HOW TO CITE THIS ARTICLE









Jormand, S. (2018). *Aesthetics of Bazar In Medina of Morocco*. *Journal of art & civilization of the orient*, 6 (21): 5-14.

DOI: 10.22034/JACO.2018.77144

URL: http://www.jaco-sj.com/article_77144_en.html



Table 3. Images of Bazars of the 6 cities studied, Source: Author.

cities	color	Roof cover
Rabat	-----	
Tangier		-----
Tetouan		
Fes		
Morcco		

rise to the audience in order to persuade him to continue the path. In the meantime, utilization of natural light in the space definitely affects the sense

of place. Walking through spaces with latticework of simple materials, or sometimes full shading of walls on the passageways or the presence of uncontrolled

Table2. Repetitive examples in the Bazars of the 6 cities studied, Source: Author.

City	Rabat	Tangier	Tetouan	Fes	Meknes	Morocco	Classificati of Case Stud
Repetitive amples (beautiful)							
Dominant color	does not have	White cream	White-green	Cream-brown	Cream-brown	Light Salmon	
Decorations	does not have	does not have	Paint to the side of the wall	does not have	does not have	does not have	
Parameters (Width to Height)	one floor	Two and three floors	One, two and three floors	One and two floors	One and two floors	One and two floors	body
type of roof cover	Mat, cloth	does not have	No-canopy (iron)	Lattice-canopy	Lattice-canopy	latticework -canopy (fabric, mat, wood)	
Available functions in the Bazar	Residential	Residential	Residential- Sachet-Mosque	Residential- Saghba- mosque-school	Residential- school-mosque	Residential-mosque	
Business class	Combined	Combined	Combined	Combined	Combined	Combined	Activity
Bazar position in texture	Between the texture	Combined	Between the texture	Between the texture	Between the texture	Between the texture	
Bazar Ratio with Other Functions	Equals	Between the texture	Economy	Equals	Depending on the time of the variable	Economy	
Light and shadow	controlled	Undefined	Undefined	controlled	controlled	Somewhat controlled	Meaning
Spatial diversity	Main passage	Main passage, field, Sara, detailed	Main passage, field, joint, collective space	The main passage is detailed	Main passage, field, joint, collective space	Main and secondary passage, collective space, field	

The combination of functions such as residential spaces, Saqa khaneh and mosques in texture of Bazar with the presence of different business categories, have an important role in the aesthetics of Bazar. Ultimately, the existence of Bazar as an integral part of the city texture and the equalization

of Bazar-related activities and other functions in the texture, are the examples that distinguish the sense of presence Moroccan Bazar from other examples. Also, the existing spatial diversity, such as the connecting passages, congregation spaces and the squares, reduces the uniformity of space and gives



Fig.5.Opening space; the last space of bazar, Tatouan. Photo: Sareh jormand, 2016.



Fig.6. Relation of bazar with other functions, Fes. Photo: Sareh jormand, 2016.

combination of expertise and the type of goods being offered is important in obtaining an understanding of Bazar Activity aesthetics. Ultimately the location of Bazar in texture, the Bazar situation beside other functions, spatial diversity (pauses and moving spaces), and How use of light can help understanding the repetitive sense of Bazar (Table 1).

Beauty in the Moroccan Bazar

According to the classification listed in Table 1, the Bazar in six Moroccan cities was studied and the repetition rate of the desired measures in each city was investigated. Regarding the Bazar body, the colors used are bright colors, which are predominantly white and cream, and none of the Bazar studied has been decorated. What keeps the Bazar away from the sun is mainly the canopies and latticework made of mattress or wood. The presence of two-story buildings near the passageways in most cities has resulted in a ratio of 1 to 2 in the ratio of the passageway to the sides, which in some cities the ratio was 1 to 3 (Fig. 5&6).

In the area of Bazar activity, the existence of residential function along with commercial functions is evident in all samples, which, in spite of mosques in most cases, has shaped the texture of the Bazar. Also, in all of the examples mentioned, business guilds are working together, and the separation of classes and the allocation of each pass to a trade category is not very important.

Regarding the component of meaning, all Bazar are formed within the texture of cities, and this segment

cannot be separated from the commercial texture. This factor has caused the Bazar to have an equal share with other functions within the texture in a majority of examples, although in terms of its assigned level, it is almost the same with residential function, or it has a higher level compared to mosques and Saqayeh. But presence in this place does not have the sense of place as of in the Bazar. As this has been different in the cities of Tetouan and Morocco, the presence in these two cities will enhance presence in a place with business function and the importance of the economic factor. Light, as one of the most important factors in creating meaning in spaces is used in a controlled manner in most Moroccan Bazar (preventing direct sunlight for pedestrians and products), and a combination of light and shadow has created a different sense from the mere residential passages. Ultimately the existence of a joint connection between the passages that are commonly encountered as a turning point of shrines and mosques, is known in the texture of city and the Bazar. The collective space in the middle or at the beginning or the end of the Bazar, creates a spatial diversity that gives meaning to the sense of presence in the place (Tables 2 & 3).

What is obtained from comparing the examples of the three areas of body, activity, and meaning in the Bazar of the six cities in Morocco, seems to have had an equally significant effect on the aesthetics of the Moroccan Bazar in the three aforementioned areas. Lack of decorations (simplicity), type of roof (available materials) and proportion of walkways, are the repetitive rules that are observed in most cases.

Table 1. Classification of examples for each field, Source: Author.

Area	Examples
Form (Body)	Color-Decorations-Fittings-Cover Type
Activity	Existing functions - Separating or integrating business functions
meaning	Bazar position in the texture - the Bazar share with other functions at the level known as Bazar-light-spatial diversity



Fig.4-3.Type of cover in bazars, Tatouan. Photo: Sareh jormand, 2016.



Fig.4-4.Type of cover in bazars, Tatouan ,Fes, Morcco. Photo: Sareh jormand, 2016.

of place lies in these three elements; it is human interaction with these three elements that creates the sense of place. Since beauty is also part of the influence of the sense of presence in a place, one can use these three factors to distinguish the components of between beauty.

Montgomery also says: “The meanings of place are rooted in physical characteristics and related activities, but those physical characteristics do not create and form the place, but it is human intentions and practices that create and form the properties of the place. Therefore, What the environment offers is a function that is created through our own practice. Montgomery finds a successful public space in the type of space activity that should be as diverse as possible. In his opinion, without a basic Economic

activity, the possibility of creating a good place does not exist. A place should also provide the basis for social and cultural activities (Modiri, 2008).

Canter, in completing Ralph and Montgomery’s work, defines a place including the components of activity, physical characteristics, and meanings of the environment. Often, in the definitions of place, the importance of physical properties is exaggerated, while activities and meanings often have a more important influence on creating a sense of place [Ibit]. Regarding the set of factors that contribute to the formation of an element in the scale of architecture or urbanization, factors such as color, decorations, proportions (width of walkways and height) and type of roof cover is studied in the present research. Types of Bazar-based functions, the separation or



Fig.3. An example of spatial variation in the cities of Tangier and Tetouan, which is the same in both cities, but is in the image of a city.. Photo: Jormand, 2016.



Fig.4-1. Type of cover in bazars, Morocco. Photo: Jormand, 2016.

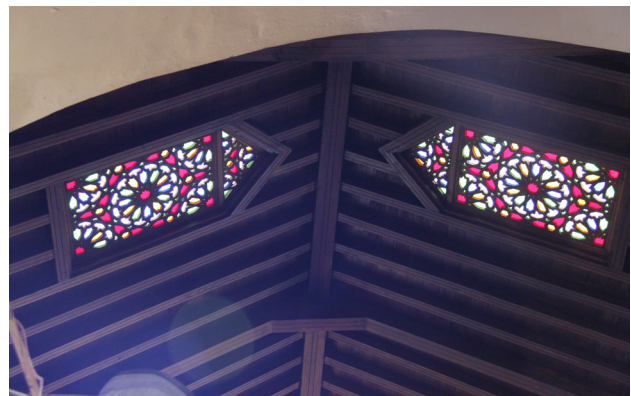


Fig.4-2. Type of cover in bazars, Tetouan. Photo: Jormand, 2016.

1. What are the recurring elements in the Moroccan Bazar?
2. What are the recurring activities in Moroccan Bazar?
3. What is the recurring sense in Moroccan Bazar?

From the stakeholders' point of view, this categorization also exists regarding the sense of place. Ralph says: physical characteristics, meanings and activities form the basis of the identity of the place. Of course, one should not think that the sense



Fig.1-1.Narrow & twisted alleys of Tetooun, Photo: Jormand, 2016.



Fig.1-2. Variety of products, Morocco. Photo: Jormand, 2016.



Fig.2-1. Variety of products, Morocco.Photo: Jormand, 2016.



Fig.1-3. Variety of space,Tanghe. Photo: Jormand, 2016.



Fig.2-2. Variety of space,Tanghe. Photo: Jormand, 2016.

meaning, are the three factors that form a single unit in the era of tradition, and the sum of the three factors is the measure of beauty (Mansouri, 2010: 13). In this research, the recurring components in Moroccan

Bazarare derived from three components of the form, activities (function), and meaning (holiness), and the answer to three questions can be useful in finding the factors that contribute to the beauty of theseBazar:

makes it possible for the beauty of a place to be different in the minds of the audience. Therefore, this research overviews the Bazar of Islamic cities and the description of the Bazar in cities of Morocco in the first section using the available documents to the definitions of the aesthetics and understanding of aesthetics, in order to define the concepts of beauty in one place. In the second section the famous examples in the Bazar of six cities, among the cities of Morocco were extracted. Based on the foundations and observations taken during the trip, as well as the repetitive factors as the elements and examples of Bazar aesthetics in each of the cities, which eventually lead to the recognition of aesthetics rules in Moroccan Bazar.

Bazar in islamic cities

Islamic city Bazar environments were primarily outdoor bazaars in open spaces and without a building, except for canopies that sheltered vendors and their merchandises. The daily and seasonal Bazar, and the expansion of these Bazar according to the location and time in cities, helped Bazar to evolve over time. Roofs of the Bazar by available fabric and fibers, shops being located in front of houses, disassociated functions and the required activities beside each other, forms the initial shape of the Bazar in these cities (Ibid). The stages of Bazar evolution in the Umayyad period can be summed up in a few cases:

1. Construction of new Bazar and laying roofs for them in accordance with a certain architectural style.
2. The two floors commercial units which the first floor was intended for businessmen and the second floor for housing.
3. In completion of Bazar, categorization of every trade, was an important event (Ibid).

This evolutionary era laid the foundations for the formation of Bazar, and from then on, it appears that changes have been made in the details of the Bazar.

Bazar in Morocco

In the midst of Morocco city texture, there are wider walled passages along the streets and the walled alleys, on both sides of which there are rows of shops side by side. Pedestrians of these paths are not only buyers or sellers, but also residents of homes that are built in the immediate vicinity of the floors or alongside the shops, which create a combination of excitement, daily life and the economic activities of individuals that can be experienced by attending the Bazar texture.

The common points of the Bazar in Moroccan cities, is not having a certain definition for place; in the other words, the Bazar is merged into the texture, and a homogenous mixture of trade and residence is created. In each pass, there is a combination of businesses; leather artifacts, along with pottery, clothing and food, with a variety of colors and smells which at the same time attracts the attention of the audience. The audience, captivated by the goods, travels in a twist so that the person appears to be moving in a single building to reach the peak, which is usually the place of temporary Bazar. In the Moroccan Bazar, what distinguishes itself from other spaces is the items that are being sold and the people in the bazaar, and not the body and the form of the Bazar. The Bazar body is not something different from the other walkways of the texture, perhaps canopies are the only elements that are special in these passageways which in some cities are just above the shops, and in others, the primary coatings, such as bamboo or mat are used and in cities such as Fes and Meknes they look like a grid that shows the entire play of light and shadow (Figs 1-1 to 1-3 & 2-1 to 2-2 & 3 & 4-1 to 4-4).

Place and beauty

What has been mentioned earlier in the evolution of Bazar indicates the complete development of the Bazar in both aspects of form and the activity of this urban element. These two components, along with

Persian translation of this paper entitled:
زیبایی‌شناسی بازار در مدینه‌های کشور مراکش
is also published in this issue of journal.

Aesthetics of Bazar Inmedina of Morocco*

Sareh Jormand**

M.A in Iranian Architecture Studies, Isfahan university of Art, Iran.

Received; 2017/01/30

revise; 2017/07/30

accepted; 2018/08/02

available online; 2018/12/02

Abstract

Bazar as one of the architectural elements plays the role of the city's backbone in Islamic cities. The study of this element in different cities, their similarities and differences, can inform us on how various Bazars has formed. This research studies Moroccan Bazars in Medina (historical context) in six cities of Rabat, Tangier, Tetouan, Fes, Meknes and Morocco. The current study attempts to identify the influential elements in the aesthetics of the Bazars of this country and to study their aesthetics by sampling the most famous Bazars. The information in the current study was obtained from field observations and library studies in order to respond the questions of what are the common elements in the selected examples, which can be used as the aesthetic principles of Morocco and how the Moroccan Bazars are formed. Studying the case studies shows that three areas of meaning, activity, and body with their related examples are the factors affecting the aesthetic of the Moroccan Bazars. In the all of existing examples, the homogeneity of the Bazars with mediums, the formation of the residential and commercial operation alongside, and the simplicity of spaces are three examples with more repetition in Bazars that they have higher values than the other ones.

Keywords

Bazar, City, Aesthetics, Morocco.

Introduction

The commercial spaces is one of the main characteristics of Islamic cities and even some scholars believe that Islamic cities are basically established for the realization of commercial purposes at the intersection of the roadways of commercial caravans. Bazars used to play the role of business centers in different ways and stages, and this role was directly affected its texture formation (Othman, 1997:238). Undoubtedly, many factors contribute to the creation of this varieties, including the geographical context,

the mental and cultural background of society, the origin of time and place of work, needs, and the economic and social conditions. This difference becomes clear when it comes to examining the similar examples, and obtaining certain laws through which, at a higher level, to answer why there are such differences. The research seeks to answer the question of what common elements are in the selected Bazar, which can be used as the aesthetic rules that affects Bazar formation. The total number of factors influencing the creation of differences,