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Recreating Place in Iranian Monuments

Case Study: Hafez Garden-Tomb (1452-1936 A.D.)

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Abstract

Sense of place is the factor that transforms a space into a place with special sensory and behavioural characteristics for individuals. Place is a sensible and perceptible space associated with memory, of which part of meaning can be traced in human experience and emotions. The key questions addressed in this article are how human beings feel the environment through form structures, and what physical components and formal factors affect human beings' perception of a place. Finding replies to these questions requires understanding the factors and physical components causing sense of place and the effects of such factors and components both on creating sense of place and on one another. The purpose of this paper was to evaluate the effects and roles of architectural forms and structures of an environment on creating positive and negative emotions toward a place. To this end, we mention the meanings of such concepts as place, sense of place, and physical components being effective in creating sense of place, followed by an elaboration of different types of factors and components as well as their effects on creating sense of place. The data required for this study was collected using a descriptive-analytical research method combined with a case study on Hafez Garden-Tomb in the north of Shiraz and in the south of the gates of the Quran. The results indicated that both the physical environment and forms play important roles in creating sense of place through specific mechanisms. In addition, the findings of the case study showed that the structural form of Hafez Garden-Tomb consists of components having effects not only on the sense associated with the place but also on other factors creating sense of place.

Keywords: Sense of Place, Form, Physical Components, Hafez Garden-Tomb.

ArticleType: Research Article

Introduction

Different theoretical views treat place in relation to man's nature and existence as well as the universe; and they regard man's presence in a place very effective in how he experiences it. This is because places are centres of human experiences, and they are based on a kind of consciousness and perception which introduce them as deep centres of man's existence and human values. Such values, combined with different attitudes, expectations, and behaviours, lead to different evaluations of places resulting from the existence of specific human values, environmental characters, and meanings implied by them. Regarding the concept of place and its implications, perceived through man's presence and experience, various concepts can be considered about connections between man and place, which indicates the manner and depth of man's presence in a place and, consequently, helps achieve different levels of sense of place (Kalali & Modiri 2012: 45).

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Looking at the concept of place from a phenomenological viewpoint indicates that place is more than an abstract action; rather it is a set of elements which define the environmental characters which, in fact, constitute the nature of place (Norberg Schultz 1975: 431). Such nature is based on a kind of consciousness and perception that defines places as deep centres rich in content, existence, and human presence (Relph 1976: 123). The general sense created in an individual after his perception and evaluation of a particular environment is called 'sense of place'. This sense is the meaning or importance of a place based on human experiences, social relationships, emotions, thoughts, values, and attitudes. Sense of place can be examined in three levels: attachment, commitment, and dependency. What is common among scholars in this regard is that there exists three components for sense of place. They are physical structure, activity, and meaning. In order to create sense of place, the environment must have special characters and structures; in addition, the physical traits of the environment play an important role in creating such sense.

The present study aims at confirming and emphasizing the impact of the environment's physical dimensions on creating sense of place by finding replies to the following questions and, thus, explaining the theory on the roles of form in man's interactions with the environment. Therefore, they key question of the present study is as follows: How do human beings feel environment through form structures? Furthermore, the study aims at answering the following questions as well:

1.How, and through what process, is the sense of place affected by formal factors?

2.What are the formal factors and physical components affecting man's perception and sense of place?

Therefore, according to the main topic of the study, the basis of the research questions, and the aims described above, the following hypotheses are presented by considering the effects of the formal factors and physical components of an architectural work on creating sense of place in man's mind:

1.Defining the formal factors and physical components of an architectural work has the potential to create sense of place and to undermine sense of placelessness.

2.While changing the structural form of a place, one can influence that place's spiritual and conceptual aspects as well as its interactions both with the environment and with man.

For this purpose, first, the research background methodology are explained; then, the findings of a case study are reported; and finally, the concluding remarks are presented.

The Scope of Research

Hafezia, located to the north of Shiraz and the south of Quran Gate, houses Hafez Shirazi's Tomb. (Figure.1).The surface area of Hafezia is two (2) hectares and consists of two northern and southern aprons separated from each other with a hall. In 856 A.H. (A.D. 1452), some 65 years after Hafez's decease, Shamseddin Mohammad Yaghmaee, Minister of Mirza Abolqasem Gurkani, the then governor of Fars Province, had a dome-shaped structure built over Hafez's Tomb and a large pond filled with water from Roknabad in the front of the mansion (Sami 1984: 366).

This building was renovated during the reign of Shah Abbas Safavid (early 11th century A.H.); and it was renovated again by order of Nader Shah Afshar. Karim Khan Zand (1152 A.H.) got a new building having the style of his own mansions constructed over Hafez's Tomb; and he had a marble slat placed on the grave (Figure. 2), which remains till today.

After Karim Khan Zand, in 1235 A.H., Abulfatah Mirza Mu'ayyed al-Dawlah, the governor of Fars province, had Hafez's Tomb repaired and renovated; and in 1257 A.H., Farhad Mirza Mo'tamed al-Dawlah, the ruler of Fars, got a wooden cottage built around Hafez's Tomb. Then in 1278 A.H. Ardeshir (a Zoroastrian from Yazd) once again had Hafez' Tomb renovated and built another cottage over it; however, Seyyed Ali Akbar Faal Asiri destroyed it because of Ardeshir's Zoroastrianism. This building remained destroyed until 1280 A.H, when Prince Malek Mansour, who was called 'Shoa al-Saltanah' of Fars, built an iron cottage over Hafez's Tomb

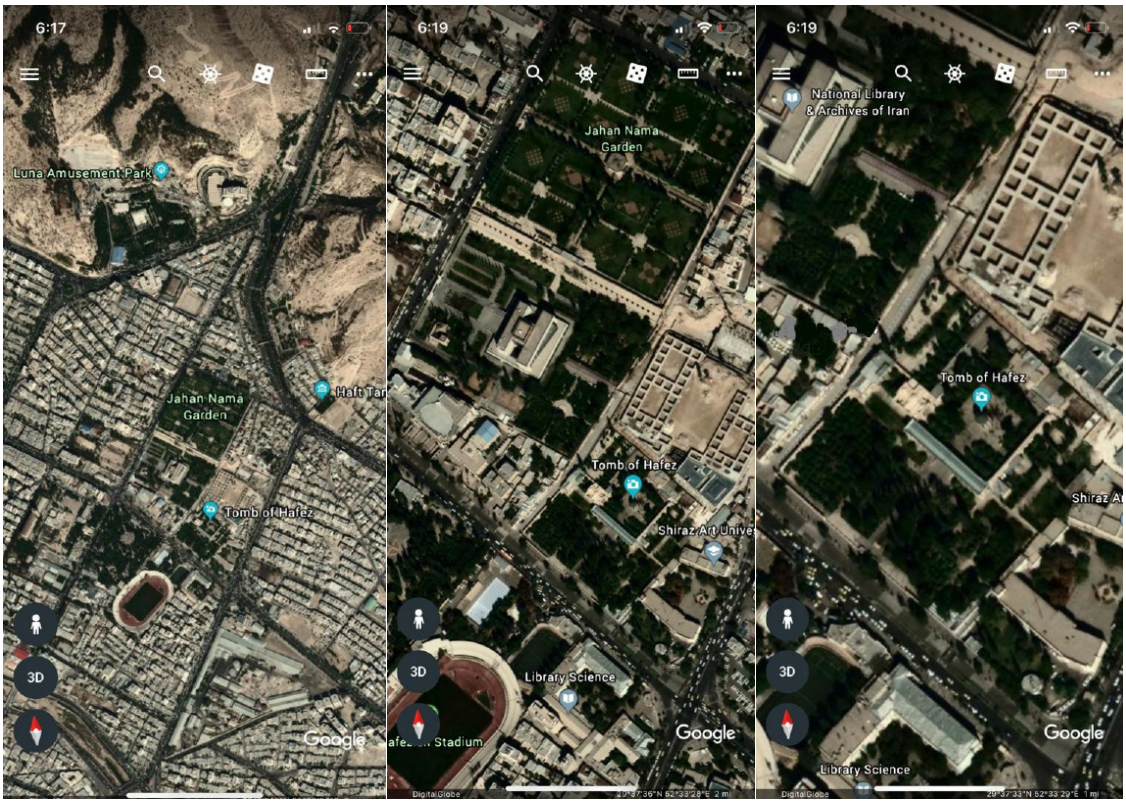


Figure. 1: *Geographical Location of Hafez's Tomb in Shiraz (After: Google Earth, depicted on 14/03/2019)*



Figure. 2*: Tomb of the poet Hafez by Eugène Flandin, showing the four pillars of Karimkhani (After: Kamali Sarvestani 2002).*

and decorated it with epigraphs with the help of Ali Akbar Mozayyen al-Dawlah (aka 'Naqqash Bashi') (Figure. 3).

In 1310 A.H., Dabir A'zam Bahrami, the provincial governor of Fars, installed a large stone portal on the southern wall of Hafezia and endeavoured to develop its orangery (Sami 1984: 366).

In 1314 A.H., Colonel Ali Riazi (the then head of Fars Office of Culture), aided by Ali Asghar Hekmat and supervised by Ali Sami, renovated Hafezia. The plan of this new building, of which some elements were inspirations from the architectural style of Karim Khan Zand period, had been designed by a French architect named Andrea Gedar.

In 1315 A.H., with the efforts of Ali Asghar Hekmat, the present building was designed by Maxim Sirou using elements of Zandieh architecture and memorabilia of Hafezia, and it was built in collaboration with Ali Sami (Kadoi & Szántó 2014: 204).

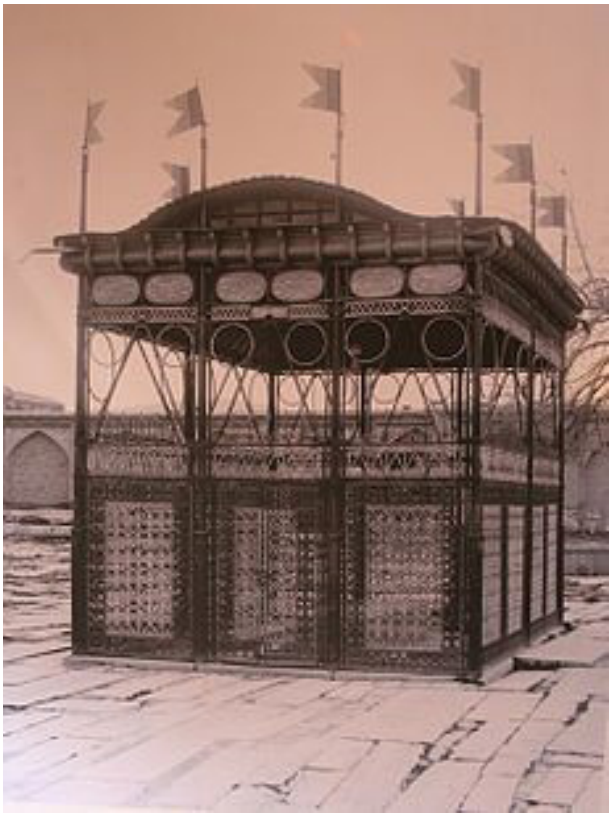


Figure. 3: *Metal Cottage Built around Hafez's Tomb in the Late Period of the Qajar Era (After: Kamali Sarvestani 2002)*

Research Methodology

The research method used in this study is analytical-descriptive combined with case study. The data required were collected using library studies and document analysis. For this purpose, in the theoretical part, library studies and document analysis were used; and in the case study part, according to the structure of the case study, theorizing proceeded from a linear-analytic approach.

Theoretical Framework and Review of Related Literature

Studies having been conducted in relation to the subject matter of the present study can be classified into three groups: studies focusing on the concept of place, studies focusing on the concept of sense of place, and studies focusing on from as a physical element of sense of place. Oftentimes, confusing terms and imagery have been used for describing personality of place and sense of place. For instance, Relph (1976) talks of place and sense of placelessness, Tuan (1974) mentions love of place, Seamon (1989) and Norberg Schulz (1980) explain the guardian spirit, Hummon and Steele (1981) elaborate on sense of place, and Arnheim (1985) and Schuster (1990) discuss personality of city.

In the realm of studies conducted on place, Najafi and Sharif acknowledge that places play important roles not only in developing and maintaining personal and group identity but also in human beings' behaviours and their mental health (Najafi & Sharif 2011:16). Carmona (2006) regards place an interactive triangle of 'activity, form, and individual conception' having various domains. (Forouzandeh & Motallebi 2011: 31)

The concept 'sense of place' has been developed theoretically in recent decades. Felahat and Nouhi (2012) showed that sense of place is influenced by meanings as well as society's psychological-behavioural conventions. From the phenomenological perspective, sense of place is tantamount to getting associated with place through perceiving symbols and daily activities (Falahat & Nouhi 2012:23).

Studies conducted in relation to place and sense of place are broad and holistic; therefore, some of the most important and applicable theories resulting from such studies are presented in (Table 1).

Place, Sense of Place, and Sense of Placelessness

Place is a location whose dimensions are formed through developing human relations with a physical environment, individual and group activities, and meanings (Sime 1986: 60). The belief that some places have more prominent personalities than others has been a fundamental presumption rooted in many traditions both in eastern and western cultures. Recently, human geographers, environmental psychologists, and planners have revitalized this belief in the form of such concepts as place, sense of place, personality of place, and genius of place (Altman & Low 1992; Buttimer 1980; Garnham 1985; Norberg Schulz 1980; Relph 1976; Tuan 1974, 1977, 1980; Seamon 1979, 1982, 1989; Seamon & Mugerauer 1985).

Sense of place constitutes the meaning or importance of a place based on humane experiences, social relations, emotions, and thoughts (Stedman 2003; Tuan 1977). Sense of place not only shows one's experience of a place but also is indicative of cultural, religious, historical, and personal implications of a place as well as power and economic relations associated with that place. Together, such feelings may create place dependency and attachment in influential manners affected by a person or group's identity and worldview (Ardoin 2006; Fresque-Baxter and Armitage 2012; Lewicka 2011; Tuan 1997; Williams & Stewart 1998; Yung et al. 2003). Such sense of place attachment and dependency differs from borders of place, feeling of place, and sense of placement according to social and geographical contexts. Sense of place, if allowed to be developed to its full potential, can provided sense of safety, security, belonging, and stability (Hay 1998:13).

Relph (1976) explained that sense of

Table 1: *Studies Conducted in Relation to Place and Sense of Place*

Researcher	Year	Theory
Steele	1981	Sense of place of each environment depends on how people interact with that environment. Humans give positive or negative things to the environment and then they get the same form the environment. The manner of people's activities affects how the environment influences them. Conception of place is physical, psychological, or interactive; and sense of place as an experience comes from the combination of a place, behaviour and what man gives to it. In other words, some things that man creates in the place do not come into existence without him and independent from him. Some spaces have such a strong spirit of place that they have the same effects on different people.
Cross	2011	Sense of place is a combination of the relationship with place and sense of presence in the community. Relationship with place has been classified into such categories as biographical, spiritual, ideological, narrative, material, and dependence, which together with factors such as identity, subjectivity and satisfaction, create five different levels of sense of place, namely, consistent rooting, inconsistent rooting, alienation with place, relative placelessness, and absolute placelessness.
Hummon	1992	There are five types of sense of place: ideological rooting, unconscious rooting, relative place, alienation with place, and placelessness
Simon	1996	The nature of place lies in experience, that is, from unconscious favour towards the place, which defines place as a great rich and profound centre of being and human existence.
Brinkerhoff	1994	Sense of place not only causes better coordination and function of architectural and human spaces but also is a factor for feeling safety, enjoyment, and emotional perception of people and helping them identify themselves and feel belonging to the place. From the phenomenological point of view, the most important concepts about expressing sense of place are love of place, experience of place, and personality of place; and sense of place means the immaterial characteristics or the personality of place, which has a meaning close to spirit of place.
Kanter	1971	Individual and collective values affect the quality of sense of place. Sense of place, in turn, affects values, attitudes, and in particular people's individual and social behaviours in the place. In fact, people usually participate in social activities according to their sense of place
Shamai	1991	Different levels of sense of place are as follows: 1. disregard of the place; 2. awareness of being located in the place; 3. place dependency; 4. place attachment; 5. unification with the place goals; 6. presence in the place; and 7. self-devotion for the place.
Norberg Schulz	1980	Sense of place is a general phenomenon with structural, spatial and atmospheric values received by human beings through the perception of orientation and identification. Sense of place remains a living fact over time.
Relph	2009	Sense of place is a perceptual ability that can blend such faculties as sight, hearing, touch, movement, tactility, imagination, purpose, and anticipation.
Hay	1998	Factors affecting sense of place are as follows: geographical context of place, social status, cultural and ethnic relations, life cycle, and satisfaction with marital life.

placelessness refers to an environment not having any prominent personality or sense of place; and when places cannot be recognized culturally, people suffer from lack of sense of place and, thus, face sense of placelessness. Hence, sense of placelessness can be regarded as those physical attributes of placelessness which are the same in all places and make environments culturally unidentifiable (Relph 1976; Sime 1986). In line with this, Relph argued that those designers ignoring the meanings which place brings to people's minds attempt to destroy valid places and build invalid ones.

Existential Stages of Sense of Place

Sense of place is sense-stimulating, meaning that it is a context where one sense can stimulate another. Sense of place combines senses of sight, hearing, smell, movement, touch, memory, imagination, and prediction. Sense of place is an ability which varies from one person to another to a great extent. While sense of place is to some extent intrinsic, it can be acquired and developed through accurate observation and understanding differences among places. This can be a common ground in a human community, where a shared sense of the local history and geography is manifested as a blend of pride in a place and commitment for improving it (Kashi & Bonyadi 2013:49).

Gusso maintains that sense of place is comprised of different levels and explains that the first level is superficial familiarity with the place. This level includes the place of being without having regards to its meanings. Most people experience this level; and their relations with some places are only through their activities. Such people do not pay special attention to their place of being, so their experience of that place is superficial. In addition, they do not feel that they belong to the place; thus, they do not make any efforts for developing place attachment and dependency. The second level of sense of place is ordinary familiarity with the described place. This level of experience is achieved unconsciously, and it is for the most part collective and cultural than personal.At this level of sense of place, people enjoy profound and strong engagement with the place. Therefore, they participate in social activities while paying close attention to symbols. This level of familiarity is typically experienced in familiar and sacred places. The third level of sense of place is profound familiarity with the place. This level includes an innate sense experienced unconsciously. At this level, the person is integrated with the place (Relph 1976). In Relph's opinion, the most profound level of place dependency develops unconsciously. In addition, at this level, familiarity with and attachment to a place is removed from the conscious part of awareness. Referring to this kind of dependency as 'rooting', Relph mentions seven degrees of internality and externality for sense of place (Relph 1976). Shamai (1991) believes that sense of place is comprised of three levels: first, belonging to a place; second, dependency on a place; and third, commitment to a place, which is the highest level of sense of place. (Figure 4)

Elements Affecting Sense of Place

Individual and collective values affect the quality of sense of place. Sense of place, in turn, affects values, attitudes, and in particular people's individual and social behaviours in the place. In fact, people usually participate in social activities according to their sense of place (Falahat 2006:58).

Relph maintains that each place has its own unique characteristics and traits resulting from three place identity factors: 1. physical structure; 2. activity; and 3. meaning. He argues that these three factors are effective in creating sense of place in people (Carmona 2006: 99). On the whole, it can be inferred that meaning, activity, and form are the three factors which help shape mental image, activity and form as a result of attention to their characteristics.

Sense of place is also a combination of three elements, namely place, viewpoint, and personal engagement (Shamai 2005). In order for sense of place to be created, all of the three elements need to be involved. Shamai (2005) argues that the similarity and uniformity of present-day buildings and the representations of our digital age decrease sense of place (Najafi & Sharif 2011:22). Three variables have been determined for the visual environment and adapting the environment to

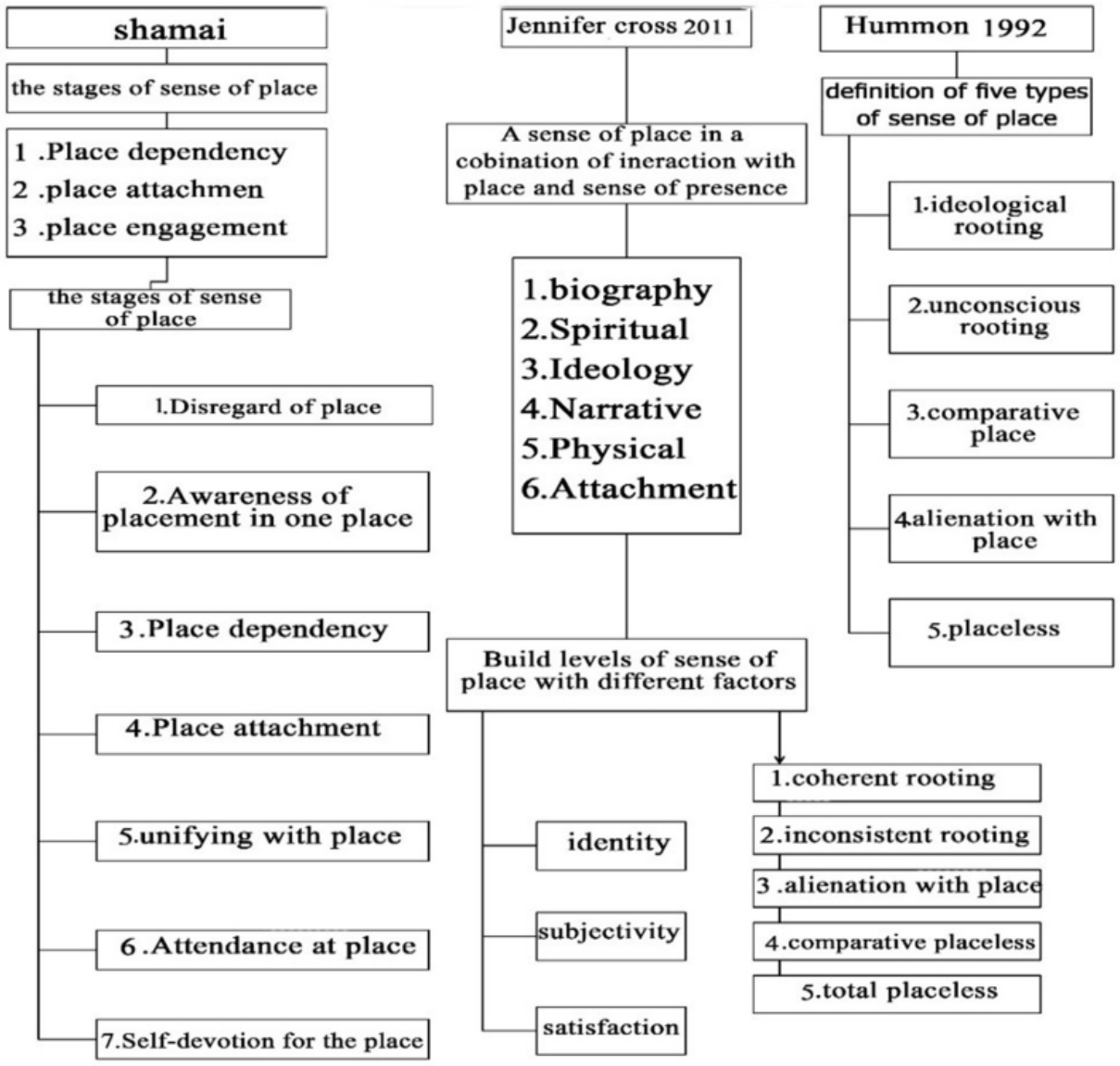


Figure. 4: *Existential stages of sense of place from the viewpoint of researchers in this field*

human beings' goals. These three variable include readability, comprehension, and preference (Rogan & Horwitza 2005:152). Also, from Lynch's point of view, sense of place is a factor relating man to a place and unifying them; and space needs to have a comprehensible identity and be identifiable, memorable, and visible so that it can create sense of place. Such sense of place can bring about sense of belonging (Falahat 2006:60).

Form and Physical Components Effective in Promoting Sense of Place

The common point among the definitions of sense of place, which are rapidly increasing, is a theory with three components that make the physical environment, human behaviour, and social or psychological processes at the same time. Empirical research has neglected the role of the physical environment, and focuses on the meanings of place and attachment as products of common behaviours and cultural processes. The physical environment

plays a significant role in creating sense of place through special mechanisms (Hummon 1992; Low & Altman 1992; Moore & Graefe 1994).

To create sense of place, the environment must have a special character and structure. To this end, the entire artificial environment as a whole needs to be taken into account. Physical features such as visual consistency, visual circumscription, conflict and variety, visibility, output and input, and landscaping are objective elements that enhance and reinforce sense of place, create a strong sense of space in the residents of that environment considering it a future place of living, and result in the residents' positive assessment of the environment. (NegnTaji 2011:27). The experience of a place is felt through all senses (sight, hearing, smell, taste, and touch), and it is in fact a general emotional experience. (Shamai 1991). A three-component theory of sense of place prevails in social sciences: the place involves the physical environment, the human activities occurring in it, and the social and psychological processes of man (meanings and belongings) that are rooted in that environment (Brandenburg 1995: 392). The physical features of the environment play an important role in creating sense of place. Space is never really 'empty', because the physical environment contributes important raw materials for place meanings. "Place knowledge is based on those aspects of the environment that we perceive through senses: colour, texture, gradient, light quality, feeling of wind, the sound and smell that the wind is carrying" (Ryden 1993: 38). According to Steele, the most important physical factors affecting perception and sense of place are place size, degree of circumscription, conflict, scale, proportion, human scale of distance, texture, colour, smell, sound and visual variety (Steel 1981). (Figures 5and 6).

In Salussen's view, sense of place comes from the interaction of the three elements of position, perspective, and individual tension, each of which alone is insufficient to create sense of place. Various factors, such as impatience, uniformity of buildings, and emergence of digital age, are a threat to sense of place. In his opinion, physical personality, ownership, originality, residents and amenities, nature such as water, plants, sky, sun, and private and collective spaces are components of place, which are effective in creating sense of place (Kashi & Bonyadi 2013:46). Although the concept of nature of made of place is mentioned in many writings, others emphasize the importance of the physical environment in creating the place.

The interaction of man and his environment is reflected in various neural processes, like the atrial system, severe allergy, vibration sense, temperature, and pain, based on our five senses (vision, hearing, smell, taste, tactile), while our perception and memory system decodes and encodes the environmental information. (Lengen & Kistemann 2012). Depending on our position and according

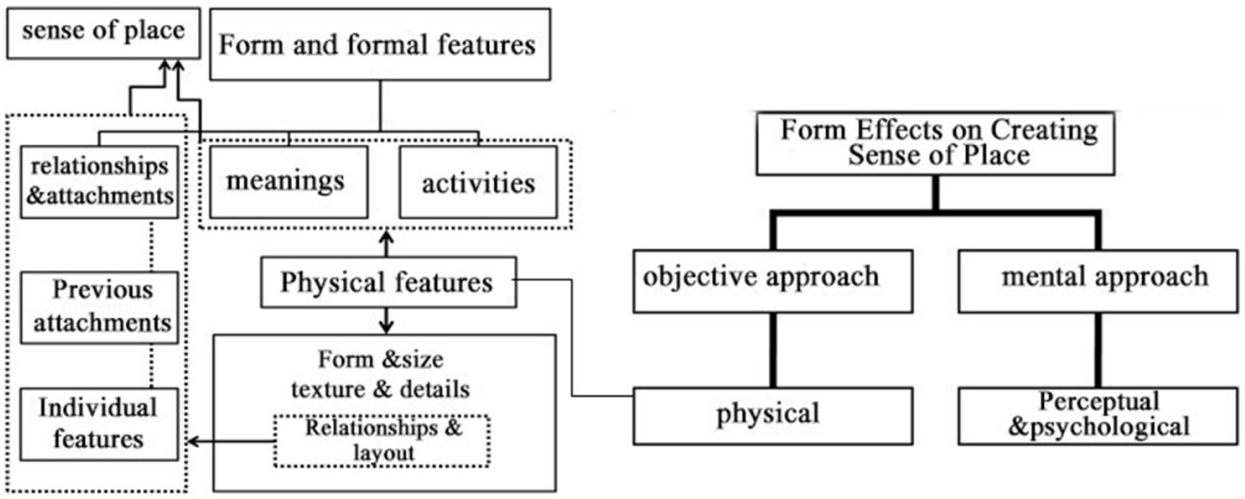


Figure. 5: *Form Effects & Form Factors for Creating Sense of Location*

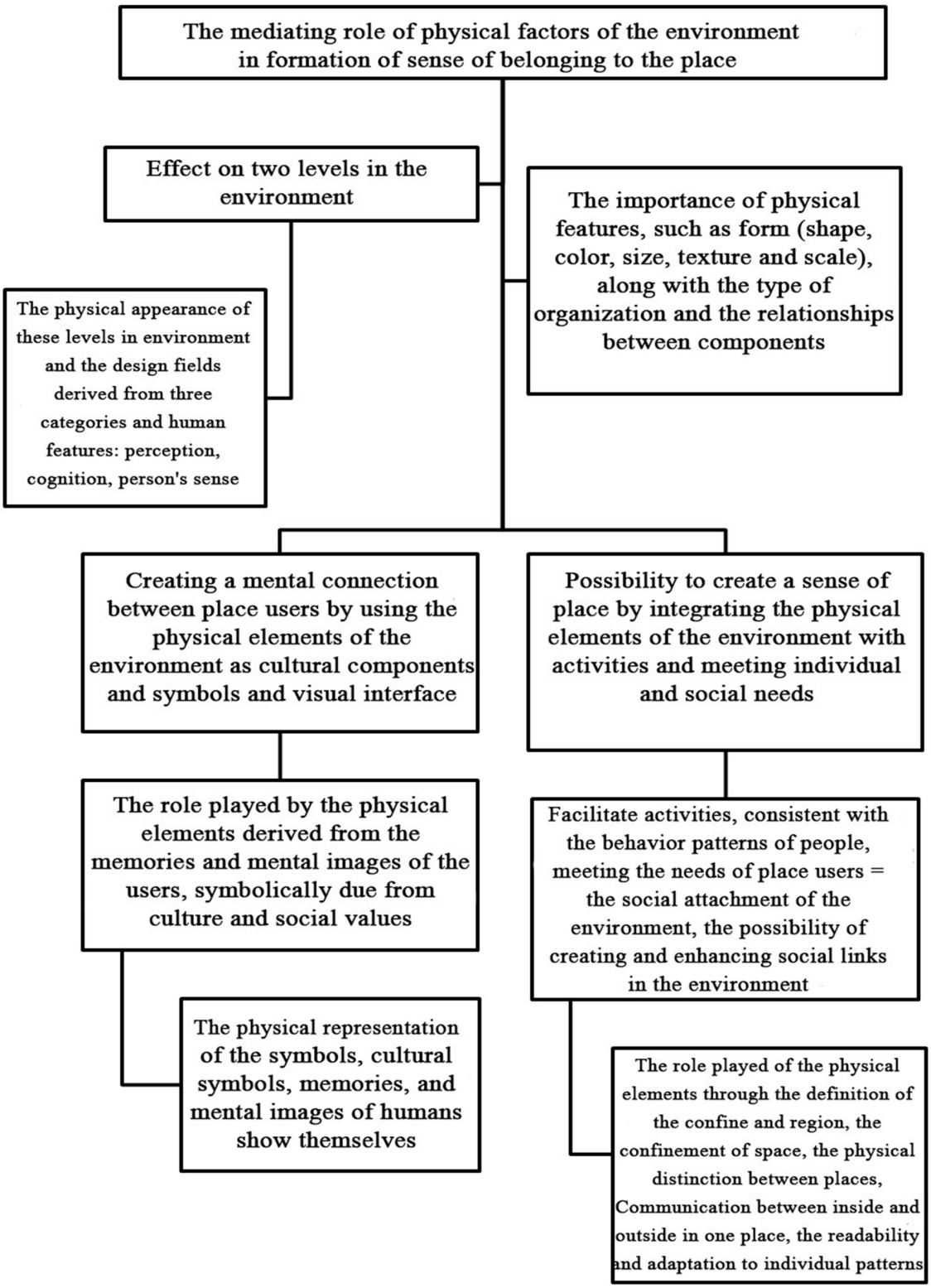


Figure. 6: *Levels of skeletal & physical factors affecting the sense of place*

to our physics, attention and feelings, we are able more or less consciously to understand certain objects, background, place, landscape, places to visit, boundaries, geometry, features and shapes of a place, and vertical and horizontal distance during our initial engagement with an environment (Holscher et al. 2003) and perceive feelings (Waring & Kensinger 2011). (Figure 7)

Case Study

Hafez Garden-Tomb is located opposite one of the most congested streets in Shiraz, and its facade can be seen from the said street, which almost always has a very heavy traffic. This street is a symbol of captivation in the modern industrial world, where one can hardly see Hafez Garden-Tomb, which is a symbol of his mystical thoughts.

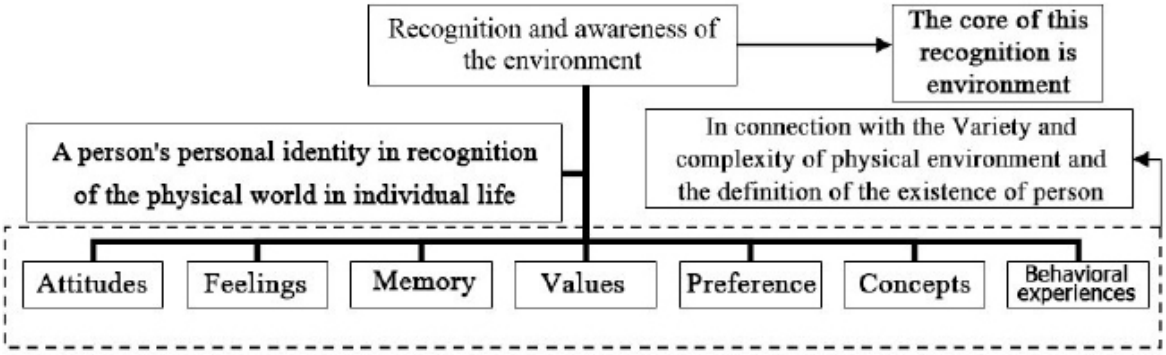


Figure. 7: *The form & shape of the initial core of awareness of the environment*

Scale, centrality, direction, and transmission area are the most important aspects of personality of place; and the physical attributes of a place create such meaning and personality that helps to create sense of place. (Nick Mohammed et al. 2013: 507). (Table 2) shows the criteria proposed by experts regard to measuring and creating sense of place.

The southern part of the Garden-Tomb manifests the material world and its deceptive aspects. While approaching the Garden-Tomb, one begins to get emancipated from sensual pleasures; and climbing up the porch is tantamount to mystical ascension and a promenade in the spiritual world. The tomb, which is a symbol of the sun, becomes visible little

Table 2: *Criteria Proposed by Experts with Regard to Measuring and Creating Sense of Place*

Experts	Year	Criteria Proposed with Regard to Measuring and Creating Sense of Place
Ian Nayern	1965	Man's vision, observer's mind and intention
Edward Relph	1967 2007	Stimulant: Sight, hearing, smell, movement, touch, memory, and imagination stimulants Interactions of man and place
Norberg Schulz	1981	Materials, shape, colour, texture
Fritz Steele	1981	Size of place, degree of circumscription, conflict, scale, proportion, human scale, distance, texture, colour, smell, sound, visual variety
Panther	1991	Urban perspective, perspective, permeability, construction form, urban furniture
Bonto	2002	Context, access to utilities and services, the location of the place in the urban context The quality of the place's communication with the surroundings
Salussen	2002	Location, perspective, nature, and private and public spaces
Perti	2003	Scale and physical factors
Rapoport	1977	Shape, size, height, colour, materials, texture, details, communication barriers, integration, transmission, light and shade, level and quality of light, temporal changes in light, artificial green areas versus natural ones, visual aspects, old versus new, regularity versus variety, well-maintained versus ignored, urban scale and class, road pattern, natural and artificial topography, level changes, curves, movement speed, sound, smell, temperature
Carmona	2006	Urban perspective, perspective, sidewalk quality, traffic quality, patterns, readability, smell and sound, scale, centralization, permeability, signs, constructed spaces, ratios, public spaces

by little and climbing down the porch is a symbol of paying homage to this bright sun. The porch is made of up two rows of steps, and each row has nine steps. In Persian literature, nine is the number of heavens, so it is considered sacred.

The northern part of the Garden-Tomb is the symbol of the spiritual world, because in this part we get close to the tomb itself being the symbol of discovering facts and mysteries of the world. This part has eight doors; and the tomb has eight pillars, too. The number eight stands for both the eighth century A.H., when Hafez was living, and the eight doors of the paradise.

The external facade of the tomb dome is the symbol of the sky and it resembles Turk Dervishes' hats. The internal facade of the dome has been decorated with various mystical colours: turquoise (the symbol of the paradise), purple (the symbol of eternal wine), black and while (the symbols of night and day), and dark brown (the symbol of earth).

Among the elements measured by the researchers having studied Hafez Garden-Tomb in terms of identity of place, such elements as collectivism, intimacy, aesthetics, simplicity, order, and pursuit are placed within the realm of the physical components of creating sense of place in man. The said researchers pointed out that it is necessary for designers to provide a wide range of options and patterns and to establish a correct and logical relationship between patterns, situations, functions and customers, so that one will not feel lost and alienated in today's places and can communicate with the environment in the same manners as their antecedents. Taking this as a point of departure, we reviewed the design of Hafez Garden-Tomb and selected the above-mentioned components to illustrate that the physical components of a place are capable of creating meaning in the place and incite sense of place in the observer's mind. As shown in the above project, in the section of the tomb-garden, it has been determined that the seven stages (demand, love, knowledge, disdain, monotheism, amazement, poverty and inexistence) are noteworthy in the design process of this work. With greater precision, we will find that each level is accompanied by a change in the physical form of the work. As a result of studying the past literature on sense of place, the conspicuous physical components of the design of this place have been considered and their effects on creating sense of place are plotted in Table 3.

***Table 3**: Analytical Review of the Path of Hafez Garden-Tomb in terms of Creating Sense of Place through Physical Components*

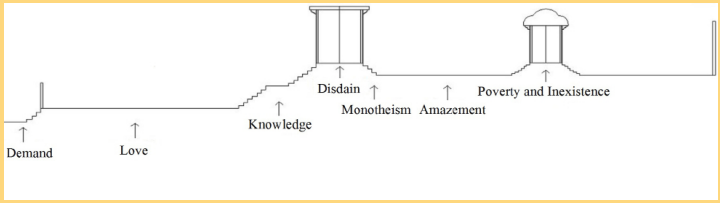
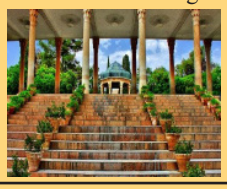
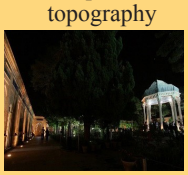
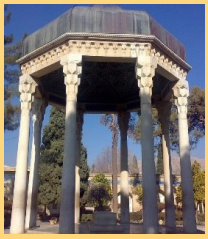
Section Hafez Garden-Tomb							
Stages of Entry	**First stage**	**Second stage**	**Third stage**	**Seventh Stage**	**Seventh Stage**	**Sixth stage**	**Seventh Stage**
Mystic Interpretation	Demand	Love	Knowledge	Disdain	Monotheism	Amazement	Povertyand Inexistence
Analytical Images of the Path of Hafez Garden-Tomb							
Analysis	In these stages, due to the special type of spatial organization, different physical factors effective in creating and enhancing sense of place can be investigated. Considering the researchers' interpretations about the elements effective in stimulating sense of place, factors such as scale change, uniformity and lack of uniformity, height difference, place and environment interactions, diversity and topography, natural and artificial space, the interaction manners of open and closed spaces, conflict and harmony, circumscription, lack of circumscription, light and shade, speed and slowness, symbolism, distance, communal spaces and communication barriers, having been considered in the design of this place, can contribute to creating sense of place. Such elements are presented analytically in Table 4.						

Table 4: *Stages of Reviewing Hafez Garden-Tomb in terms of the Physical Components Effective in Creating Sense of Place*

Stages	Physical Component	Effects of Physical components on sense of place	Result
First stage (Demand)	Creating Level Difference 	In these two stages, there is a kind of motion control at the pace of passing the path. This results from the physical effects of the environment on creating sense of place.	During these stages, we have seen the following physical components that are effective in creating sense of place:
Second stage (Love)	Uniformity in the Form of the Path 		Scale Change Uniformity Height Differences Variety
Third stage (Knowledge)	More Level Difference than the First stage 	In view of the repetitive nature of height change, change in scale has also taken place as compared to the first stage	Artificial topography Speed Control in Motion Natural Factors Level Change Changes along the Path Distance Reduction Change in the Amount of Interaction with the Environment Change in the Amount of Interaction with Natural Factors Change in the Amount of Light Change in the Amount of Shade Iconic Building Symbolism in Design Change in how the Place Interacts with the Surroundings Obstacles and Communications Change in Perspective Change in the Amount of Circumscription Change in the Level of Public Spaces Change in Human Interaction with the Environment
Fourth stage (Disdain)	Increase in the Amount of Circumscription and the Presence of an Indoor Space between Two Open Spaces 	Reduced penetrability, landscape and perspective, reduced collective space, outdoor and indoor space conflict, environmental stimulus reduction, increased Reduced penetrability, landscape and perspective, reduced collective space, outdoor and indoor space conflict, environmental stimulus reduction, increased decorations, changing the type of interaction between place and environment, symbolizing the building, playing with light and shade	
Fifth stage (Monotheism)	Repeating the level difference and returning a lower level 	In view of the repetitive nature of height change, change in scale has also taken place as compared to previous stages	
Sixth stage (Amazement)	Uniform path without topography 	Reducing interaction with the environment and natural factors, reducing the amount of vision	Change in the Manner of Creating the Environment and Place Change in the Amount of Permeability

Seventh stage (Poverty and Inexistence)	Indoor space but smaller than the fourth stage and at the end of the path 	By repeating the action of covering the space, in addition to the effects mentioned in the fourth stage, change in scale and size was also made into the fourth stage	
Having regards to what was said about the relationship between physical components and the creation of sense of place, it follows that in this building the physical components and the form not only influence the creation of specific emotional feelings but also affect other components effective in creating sense of place (activity, meaning); and by changing the form, one can make the place and its components meaningful. In designing this tomb-garden, all factors having effects on identity and creating sense of place have been considered; and by being in this space, one can see a space with identity and be protected against getting lost in today's modern spaces. At all these stages, from the entrance to the end of the path, all physical factors have always influenced other factors effective in creating sense of place in the observer; and they can create meaning and bring about a special sense of place in human mind. 			

Conclusion

Recognizing past and present experiences and transforming these experiences into cultural awareness in the form of human heritage can be considered a strategy that allows people to move out of the confusing atmosphere of a mutant world. Design-related areas, especially architectural design and urban planning, are among the fields in which progression from actual experiences to potential ones plays a key role in the process of excellence and advancement. Hafez Garden-Tomb, depending on its particular design and interaction with the environment, is considered a special place in terms of formal design and transfer of spiritual senses to man.

The review of the related literature indicates that present-day societies suffer from some sense of placelessness resulting from developments in human communities, changes to life styles, and advancement of technology. If architectural planning is conducted with an approach of improving sense of place, in addition to preserving the identity of place, it can also have positive effects on the process of preserving human identity and saving the society from sense of placelessness. Therefore, when designing the building structure, which is considered the most prominent, visible, and accessible aspect of the building, it is advisable to take necessary actions for ensuring a greater efficiency of elements of environment and construction and taking into account the above-mentioned elements which affect the process through which a place influences human feelings. The form of a building or environment is the first thing recorded in human mind. In fact, first, we communicate with the appearance of a building, and then the spiritual effects of that building create positive or negative feelings towards that place. The physical form of a place can also affect its other components.

The interaction of man and the environment in various neurological processes such as vibration, temperature, and pain are based on our five senses (sight, hearing, smell, taste, touch). Therefore, the environment and physical components have the greatest role in promoting sense of place in human mind.

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