

Genius Loci of Bazaar Street: Crafting Memory and imparting an Image to the City

A Case of Chandani Chowk

by Ar. Aparna Parate & Isha Parate

Amity University Uttar Pradesh, School of Planning and Architecture

Think of a city and what comes to mind? It's Streets. If a city's street look interesting, the city looks interesting; if they look dull, the city looks dull.

Jane Jacob

Keywords: Indian Bazaar Streets, Genius Loci, Memory of City, Imagibility, Global Image.

Abstract: The paper endeavours to conceptualize and explore the concept of Indian Bazaar Street having multiple layers, its relationship and dynamics with the city assemblage. The study demonstrates the Genius Loci of the bazaar street which is an amalgamation of meaning, beliefs, and values, assigned to the physical aspects that craft memory and imparts imageability. Genius Loci cannot be predetermined but results from human interaction and experience with the environment. Chandani Chowk, a vivacious bazaar street in Delhi 6, India, is considered for detailed study and investigation of Genius Loci. Phenomenological method is used which describes the live experience from the perspective of the participants along with the role of various media in promoting the place. The study reflects that the notion of Bazaar Street is not just a two dimensional connect, but, a multi-dimensional element that is vibrant, democratic and a shared public place which facilitate economical, political and socio-cultural experience unique to the place with which the people associate and create memoirs. This paper concludes that the Indian Bazaar Streets is the reflection of the non-tangible values associated with the architecture which the people experience and memorize. It has a strong connect to the city as the people personalize and metaphorically own the place creating a collective memory and defining the representation of the city. It is therefore important to highlight the picturesque quality, the warm environment and the quirks of Bazaar Street to craft a memory that will help in imparting a unique global image.

1. Introduction

Cities are assemblage of places of social encounters and opportunities revealed in its tangible physical features which support the intangible aspects like culture, traditions and aspirations of the citizens. They create spaces that encourage social interaction resulting in formatting a unique relation between the user and the place, which helps to create memories associated with it. The main element in the city that supports myriad level of socio-cultural and economical en-

agement is the Street. The Street is a complex web-like tangible element, which binds together the intangible elements of the ever expanding city.

2. Street – A Genre

Street is an ancient spatial typology which remains appropriate even after undergoing the process of transformation due to urbanization. Rapport defines ‘Street’ as a functional element that is more or less narrow linear space limited by buildings found in settlements and used for circulation and sometimes other activities (Rapoport, 1987)¹. Mehta describes ‘Street’ as an element that occupies half of the city, the prime infrastructure for movement, accessibility, connectivity and carrying services, but a quintessential public space to provide a setting for social interaction (Mehta, 2013)². Jane Jacobs suggests; Streets are the barometer for the quality of public space of the city (Jacob, 1961)³.

Street transform and adapt themselves over the time according to the context of the place that reflect the outlook, values and lifestyle of the people which assists to craft memory in the minds of the visitor. Today the term ‘Street’ is not just a Noun but also an Adjective because of the gravity and impact it poses. Anderson’s ‘On Streets’, Appleyard’s ‘Liveable Streets’, Moudon’s ‘Public Streets for Public Use’ and Jacobs’ ‘Great Streets’ have redefined street as a public space associated with values and experiences which is unique and assist in memory building of the place. Streets are associated with various activities majorly commercial. The street with economic activities along its edges in form of market is Bazaar Street. This is a major public space of every city that has a special character and is the manifestation of the place. This paper focuses on the Indian Bazaar Street that acknowledges the commercial, leisure and socio-cultural needs of the city and its people.

3. Bazaar Street – A multidimensional element

Bazaar is a term used for markets in the Eastern Countries which originated in the late 16th century derived from bazarro used by Italians and bāzār by Persian. Street with bazaars along its edges are Bazaar Streets. These are multidimensional with an amalgamation of intangible values assigned to the physical aspects imparting identity to the place. The memories of the bazaar street are associated with economic activities, social encounter, cultural events, history and built / unbuilt fabric that imparts sustainability and therefore memory. Memory is interpreted by scholars and experts in diverse ways. Sternberg (1999) defined memory as a means to draw past experience in order to use it for the present⁴. Lynch (1961) depicts memory as ‘legible’; a visual quality that can be understood through studying mental images which are result of people’s memories⁵. Mehta (2013) states; more than any other element of the urban infrastructure, streets record and determine the history and impart memory of the place⁶.

The paper interprets Bazaar Street as a locus of collective memory with special characters,

1. Rapoport A. (1987), *Public Streets for Public Use*, Columbia University Press, New York.
2. Mehta V. (2013), *The Street: A Quintessential Social Public Space*, Routledge, New York.
3. Jacobs J. (1992), *The Death and Life of Great American Cities*, Vintage Books, New York.
4. Sternberg R.J. (1996), *Successful intelligence*, Simon & Schuster, New York.
5. Lynch K. (1961), *City Sense and City Metropolis: Writings and Projects of Kelvin Lynch*, MIT Press.
6. Mehta V. (2013), *The Street: A Quintessential Social Public Space*, Routledge, New York.

qualities, edges, functions and activities creating a distinct identity i.e. its soul. It captures the importance of the bazaar street as one of those elements of the city that never dies, they simply evolve and transform retaining the distinct atmosphere due to the spirit of the place which is known as the Genius Loci.

4. Genius Loci: The spirit of the place

The concept was conceptualised in Roman mythology as a protective spirit of the place. Norberg-Schulz (1982)⁷ reinvented the contemporary usage of 'Genius Loci' as the location's distinctive atmosphere, or a spirit of the place, rather than a guardian spirit. He emphasised that the idiosyncratic atmosphere of the place is the memory which is in harmony with the human, built environment and the socio-cultural values. Smith (1997)⁸ states Genius loci as an extremely complex and multidimensional concept, which involves the physical, psychological and social aspects of the environment and is multi-layered.

Theoretical base of this research came from ideas of phenomenologist architect Christian Norberg-Schulz, concerning place phenomenon (experience) and genius loci. Sense of place and genius loci can be defined as "the collection of meanings, beliefs, symbols, values, and feelings that individuals and groups associate with a particular locality" (Williams & Stewart, 1998)⁹. Relph's theory (Relph, 1976) has used the sense of place as a feeling of outsidersness and insidersness that people experience in the place¹⁰. Sense of place has not been a predetermined event, but result of human interaction with the environment. The factors which create sense of place, are divided into two categories: cognitive factors and physical characteristic (Steele, 1981)¹¹.

Memory may not be confused with the history of the place, memory is subjective and personal whereas history is factual and universal. Genius Loci of a place is both memory and history imparting exclusive identity to the place and the user to craft memory that depicts qualitative and phenomenological understanding of the place. Norberg describes that a 'space' is a 'place' when it reflects a distinct character and where life occurs. It is characterised by physical constitution, material, facade, relation between open and built, and synchronization of the natural and manmade elements with the user. As asserted by Kelvin Lynch the elements of space and character are interrelated which form an environmental image giving a sense of security and identity.

In the city assemblage the Genius Loci can be very prominently identified in the bazaar street which is not just a physical connect with economical activities but a ideal socio-cultural public space. Bazaar Street is a significant 'Existential Space' which comprises the relationship between user and the environment. The cases described below discusses the Bazaar Street over the globe that enhance the spirit of the place; the Genius Loci, through tangible as well as intangible features, justifying it as a shared public space with exclusive identity that crafts an image representing the city locally as well as globally.

Linking Road, Bandra, Mumbai, India located in heart of the city, was once a small fishing village occupied by East Indian community. In 1940s this street linking to major high-end

7. Norberg C.S. (1991), *Genius Loci: Towards a Phenomenology of Architecture*, Rizzoli, New York.

8. Smith T. (1997), *Quality of Urban Community: A framework for understanding the relationship between quality and physical form*, Journal: Landscape and Urban Planning.

9. Williams D.R., Stewart S.I. (1998), *Sense of Place*, Journal of Forestry.

10. Relph E. (1976), *Place and Placelessness*, Pion, London.

11. Steele F. (1981), *The Sense of Place*, CBI Pub Co.

residential hubs started developing into a market, and so called Linking Road, which today is a major destination for all pocket size. It is a landmark of the city with a major attraction not just to the outsiders who are attracted to the glamour and sparkle of the city as portrayed by the media, but also to the locals because of its democratic and vibrant nature.

Las Ramblas, Barcelona, Spain is a landmark that most tourists identify with the city. It is the central boulevard which cuts through the heart of the city centre, a vibrant and lively promenade with great social importance to the locals and the tourists. The street is a good amalgamation of traditional classic architecture with a picturesque appeal keeping the heritage rooted with modern day functions. The street stretch 1.20 km lined by tall palm trees and street lights designed by Antoni Gaudi. The Spanish poet Federico Garcia Lorca said, that Las Ramblas was the only street in the world which one feels like should not end.

Third Street Promenade, Santa Monica, US is a shopping haven and street-performer stage. With everything from fresh farmers-market produce to designer fashions and street artist performing, it is a shopper's nirvana where life pulses around each corner of the bazaar street. It is an excellent example to showcase how street market can be re-imagined to cater to the needs of the people.

Nga Bay market, Hau Giang, Vietnam is a floating market that started in 1915 where the canals and rivers meet the Nga Bay town. Sales begin in boats early in the morning and end by noon becoming the delta's busiest market. This is a unique bazaar street where the street is the river that caters to the needs of the local. The river provides the linearity, a shared public entity which binds the city together and also acts a mode of daily commute for the locals.

Grand Bazaar, Isfahan, Iran conceptually is not just a commercial centre, but a complete covered town unique to the place which cannot be seen in other parts of the world, with all facilities available behind the closed gates. The old Isfahan society was concentrated around the Bazaar where people who work in bazaar are closely related to each other with deep faith in religion, culture and traditions.

The study infers that every bazaar street is unique and represents the place in which it is located. This vibrant shared democratic public place imparts an identity to the place due to the tangible character associated with the intangible i.e. the genius loci and creates a memory in the mind of the user, therefore image to the place.

To validate the above inference, Chandani Chowk, Delhi 6, a vibrant Bazaar Street from Mughal era which has transformed over the period but retaining its spirit i.e. the Genius Loci till today is selected for detailed study. Phenomenological approach is taken that describes the live experience rather than quantifying it, which facilitates to map the genius loci of the place. Studies illustrate that media also plays a prominent role to capture the Genius Loci and formation of image and memory of the place through several influential approaches such as television, cinema, poetry, stories, paintings, photography and social networking sites.

5. Bazaar Street: Chandani Chowk, Delhi 6, India

...Delhi, said Pir Sdr-ud-Din, was a city of djinns. Though it had been burned by invaders time and time again, millennium after millennium, still the city was rebuilt; each time it rose like a phoenix from the fire (Dalrymple, 1993).

Delhi, has always been the capital city, also mentioned in the Indian mythology as the city of Indraprasth established in 1453 BC. Since then, it has been the cause of many great historical

battles. It has been built, destroyed and rebuilt for multiple times, still holding on to life with a tenacity and purpose which is beyond comprehension and belief. (Ali, 2007)¹². The city fabric has manifold layers evident in the remains; the 8th century Lal Kot by the Tomar Dynasty, the ruins of Qila Rai Pithora of Prithvi Raj Chauhan from the 11th century, Ghiyas-ud-din Tughlaq founder of Tughlaqabad in early 13th century, Firoz Shah Tughlaq built the city of Firozabad in 1354, in the 16th century Mughal rule was established in Delhi with every ruler designing a city of himself. Very prominent is the city of Shahjahnabad built by the Mughal Emperor Shah Jahan which exist even today and is referred as Old Delhi or 'Delhi 6.

Shah Jahan, the mughal emperor build the capital city, Shahjahanabad. A 8 km mud wall fortification was done with the construction of the Red Fort in 1639. There are various contemporary records that speak of the riches of the city and the profusion of its palaces, affluent havelis, a variety of markets, gardens, water bodies and avenues. The 3.50 km avenue of Chandani Chowk was designed with close supervision of Shah Jahan's daughter, Jahanara Begum, as a Bazaar Street in early 17th century. Chandani chowk was built with all its grandure stretching from Red fort at one end to Fatehpuri Masjid at the other other, which sprawlled organically. It was a multi-cultural space where hindus and muslims lived together, the mosques and the temples are the evidence of it. Originally the market had a canal in the middle of the street that reflected the moonlight and hence the name Chandani Chowk; the Moonlight Square romanticising to an almost dreamy environment. The bazaar was an quientessential socio-economic place which has till today remembered and retained its historic and socio-cultural character¹³.

In early 18th century the downfall of Mughal Empior started, which gave rise to a new 'intellectual renaissance' with poets like Mir Taqi Mir, Mirza Ghalib emerging and creating beautiful poetry based on their experiences on streets and life of Chandani Chowk. The vibrancy of the Bazaar Street; Chandani Chowk is reflected in their poetry and literature expressing the character of the place. Mir Taq Mir writes, 'these are not Delhi's by-lanes, these are artist's canvas, Every sight I see looks like a painting'.

After the Sepoy Mutiny of 1857, the British siege the walled city, and took control of Shahjahanabad. Their intention was to change the architectural language of Chandani Chowk and to remind the people who their new ruler was. The town hall was constructed as a political statement of power by replacing the Sarai, the tank was replaced by a clock tower and the water channel along the street was concealed. Delhi was in its worst conditions during this period with the Mughal power on the verge of declining and Chandani chowk slowly being neglected. Eventually, in the durbar of 1911, Delhi was announced as the new imperial capital with construction of New Delhi with new concept by Edwin Luyten in 1912 (DUAC, 2017)¹⁴.

Post Independence, the physical morphology of the original Chandani Chowk got tattered and people from all over started migrating for work opportunities and cheap accommodation, as a result once a glorious royal Bazaar Street became overcrowded but it was some unseen soul that kept the essence of the place alive. People still have their hearts in Chandani Chowk; "purani dilli" (old delhi) and value their relationships with the people and the place even though it has undergone massive physical transformations.

Today, this place is well connected with other parts of the metro city retaining and exhibiting its distinct character that reflects the era it was built, evolving and transforming accordingly that invites crowds from all around especially to experience the place. The triumph of the

12. Ali A. (2007), *Twilight in Delhi*, Rupa Publications, India.

13. Encyclopaedic Survey of Islamic Culture: Growth & Development, Mohamed Taher. (1998) Anmol Publications.

14. Rejuvenating Shahajahanabad (2017). Delhi Urban Art Commission.

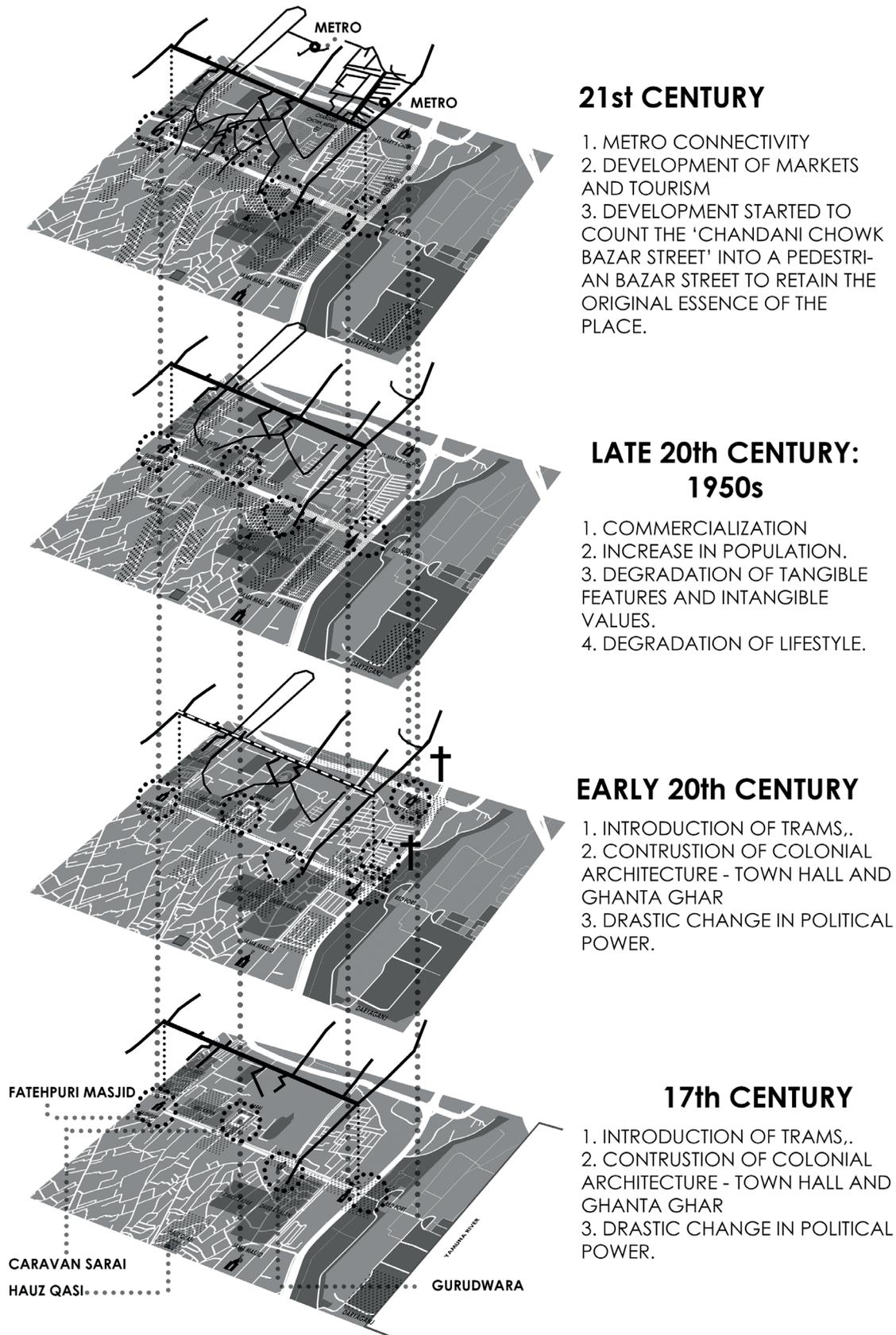


Figure 1. Transformation of Chandani Chowk, retaining the spirit – Genius Loci (Source: Author).

place lies in the fact that it has a great history and legacy behind with striking heritage of Red Fort as its backdrop. The permeable structure of the bazaar streets weave the whole place together showcasing an immaterial spirit in the material place. This street is connected with other important commercial bylanes which exist till today with same vibrancy and importance. The fascination of Chandani Chowk resides not only in the strong sense of mystery, but also warm and protectiveness it possesses with multiple unwinding lanes penetrating into deep endless 'inside', beautiful havelis representing the Mughal era, the courtyard houses, smell and flavours of authentic food and the glittering clothes. It is an iconic bazaar street with multiple layers of tangible and intangible aspects such as history, heritage, communities, culture and tradition which reflects its Genius Loci that has retained surviving the countless transformation, demolitions and reconstructions. As per Hindu Philosophy, the Spirit 'Aatma' is eternal, imperishable and beyond time, it does not die but gets transformed in another form, and is the innermost essential for human and place. It is the product of the life of the people, their experiences, observations and belongingness. Genius Loci is the Aatma of the place.

Chandani Chowk got the name from the concept of its design which was symbolized by water body with reflections of stars and the moon, that got destroyed during colonial rule with no evidence left, but the name continues, this is one of the major aspects of Genius Loci. The triumph of the place lies in the fact that it has a great history and legacy behind with striking heritage of Red Fort at one end and Fatehpuri Masjid at the other, with pulsating life narrated and portrayed through various medias.

The vibrant lanes connecting the Chandani Chowk like Parathe Wali Galli serving variety of breads, Dariba Kalam for silver and gold traditional jewellery, Ballimaran Gulli for shoes and wooden items, Kinnari Bazar for intricate accessories, Khari Baoli for spice market, Khatra Neel the wholesale fabric market, Ninari Bazaar for accessories, Moti Bazaar for shawls, and Meena Bazaar for exclusive clothes have retained their living tradition and are continuing for the future generations. The success of this place lies in the democratic quality of the space enhancing the character of built and un-built associated with the intangible values that provides



Figure 2. *Vivacious Bazaar Street: With unchanged intangible character* (Source: Author).

social interaction, cultural exchange, commercial gains along with trust, attachment, satisfaction, value for money, and entertainment; the true spirit of an Indian bazaar!

The eternity of the place lies in the local heritage reflecting the glorious Mughal era intervened by the British and later insertions to accommodate the present needs due to which the original physical character is diminishing, but the intangible values are prominently visible. Mansion, locally known as Havelis, form an important component of the heritage along the street that showcases the essence and cultural heritage of the place, some famous havelis are: Chunnamal ki Haveli, Mirza Ghalib's Haveli and Zeenat Mahal. The Town Hall constructed in the colonial era replacing the original Sarai is preserved and authorities are planning to convert it into a museum. Opposite to the Sarai was a water tank which reflected the moonlight and the stars which has given the place its name, replaced by the British with a clock tower; today has collapsed but the name 'Ghanta Ghar (Clock Tower)' still survives. The people and the street reflect the unique flavours of all religion at one place echoing the spirit of Chandani Chowk, like the Jain temple just opposite to the Red Fort, the Fatehpuri Masjid, St Stephen Church and the Sikh Gurudwara binding the community and the place together. The entire heritage precinct has distinct architectural styles of different eras of monuments and havelis reflecting the transformation of the place as per the desires of the people.

As the atmosphere is energetic, influential and lively, it has become an inspiration to many artists and poets reflecting the romantic nature of the place in their literature. The haveli of Mirza Galib great poet (Ghazals) of 18th century lies right in the centre of the market where he wrote poetry and recited them in front of audiences, dwellers, shoppers and sellers. His Ghazals echo in these bazaars even today and create an ambience of love and romance. Ghalib is one of those personalities which should be credited in capturing the essence of the old bazaar and its vibe. It is because of his writings in the form of poetry, Ghazals and Shayaris that have been a peephole to history.

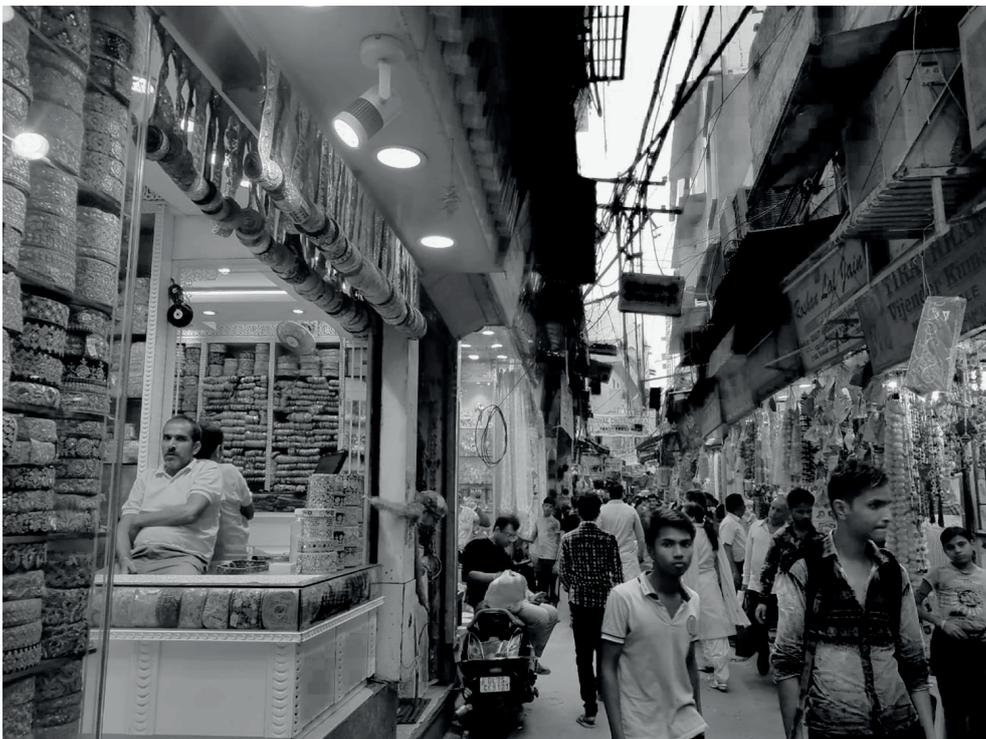


Figure 3. *Vibrant Bazaar Street – a shared public place.*

The variety of activities such as religious events, culinary activities, economic, socializing and cultural festivals along the street create an interesting experience for the user. During the festivals the street is transformed into fetes with light, decoration, music, food stall and shops selling specialised goods. Many specialised events take place at various locations of the city from time to time; poetry competition at Mirza Galib's haveli, pigeon flying competition on the terraces, kite flying festival a traditional event during the Mughal era and is a symbol of communal harmony and Chandani Chowk festival to name a few, are organized every year to promote the tradition and culture of the place. The culinary culture of Chandani Chowk is celebrated with aroma of sweet and savoury, sold in the traditional eateries enhancing the experience of the user. Every food item sold has a unique story to tell; be it in history, skill and technique involved with the ingredients.

Chandani Chowk over the centuries has transformed, but not losing its intangible qualities embedded in the physical heritage. The bazaar has a very distinctive characteristic like oral tradition and expression including the language, performing art form known as Kathak, social practices, rituals and festive events, trade and traditional skills which impart a unique image to the city. This distinctiveness has given identity to Delhi since the era of the golden city of Shahjahanabad till present which is the Genius Loci. Artists have been describing the city and capturing the Genius Loci through various media such as prose, poetry, shayaris, paintings and cinema.

6. Portray of Genius Loci through various medias

Cinema. Chandani Chowk has been filmed in cinema to reproduce the era and captures the rich visual, physical, aesthetical quality and value of the place to represent it of the period to which the people in the real life can closely relate. The architectural vocabulary represented in the films symbolizes the permeable structure in the dense fabric with a vibrant bazaar representing the socio-cultural value that helps to associate to the long lasting memory that has crafted the image of the place.

Poems and Shayaris. The Bazaar Streets is well described by authors and poets since its inception till today that helps one to visualise and imagine the place which reference to its context. Mirza Ghalib, an 18th century prominent Urdu and Persian language poet; a symbol of Delhi's cultural heritage resided in Chandani Chowk has expressed his love for the character of the place through the exceptional poems (shayaris). His shayaris reflect the place by recreating the scenes he used to observe out of his window on the street. His poems capture the rawness of the local street beautifully reflecting the socio-cultural aspect and glorifying and popularising the city through the bazaar street.

Paintings and Photography. Various photographers and artists have captured the essence of Chandani Chowk in their lenses and paintings that freezes the quality and character of the place. Bazaar Street with heritage character and active interaction of people is preferred by the artist in their art to depict the spirit of the place.

The studies discussed reveal how the spirit i.e. the Genius Loci of the Bazaar Street are crafted due to the various tangible as well as intangible attributes that are interrelated showing the experience and relation of the people with the place, assisting to craft memory. As stated by Lynch "There seems to be a public image of any given city which is the overlap of many individual images. Each individual picture is unique, with some content that is rarely or never

communicated, yet it approximates the public image, which, in different environments, is more or less compelling, more or less embracing" (Lynch, 1960)¹⁵. As discribes by Jane Jacob (1992), for many urbanites the street represents only the outdoors, but in reality it is not just a outdoor connection but a significant part of the urban scenario that describes an activity, a thing and even mannerisms of the place¹⁶.

7. Conclusion

Modernism gave a wave of contemporary architecture style, substituting the vernacular style having unique regional identity, for showcasing a "modern image". Since then, what emerged was a global architecture which did not differentiate between regions and looked the same, be it situated in any part of the world.

Bazaar streets have proved to keep the culture and the interactions alive in the middle of the urban jungle. The study infers that the bazaar street is the most important component, a backbone for the market to prosper and connect the people economically and socio-culturally as it is dominated by the pedestrians due to the dynamic activities that engage the participants. These streets invite people and create conversations and communications which help in keeping the place alive at all times. It is imperative to understand that a bazaar street with unique character represents the city not only due to its physical parameters, but due to the unseen spirit of the place i.e. the genius loci which identifies the intangible characteristic of the city through tangible elements. This paper concludes that, the Bazaar Streets is the reflection of the non-tangible values associated with the physical architecture which people experience and memorize. It has a strong connect to the city as the people personalize and metaphorically own the place, creating a collective memory and defining the representation of the city. It is therefore significant to highlight the picturesque quality, the warm environment and the quirks of Bazaar Street which is the Genius Loci of the place to craft a memory that will help in imparting a unique identity to the bazaar street and so to the city and ultimately crafting memory of the place and a global image to the city.

References

- Ali A. (2007), *Twilight in Delhi*, Rupa Publications, India.
- Anon. n.d. Oxford advanced learner's dictionary, s.l.: s.n.
- Dalrymple W. (1994), *City of Djin's : A Year in Delhi*, Penguin Books.
- Guggenheim M. (2009), *Building Memory: Architecture, networks and users*, in *Journal Memory Studies Association*, vol. 2, issue 1.
- Hall S. (2012), *City street and citizen – The measue of the ordinary*, Routledge, New York.
- Jacobs J. (1992), *The Death and Life of Great American Cities*, Vintage Books, New York.
- Koohlas R. (1995), *Generic city*, 2nd ed., Monacelli press inc., New York.
- Lynch K. (1961), *City Sense and City Metropolis: Writings and Projects of Kelvin Lynch*, MIT Press.
- Mehta V. (2013), *The Street: A Quintessential Social Public Space*, Routledge, New York.
- Mohamed Taher (1998), *Encyclopaedic Survey of Islamic Culture: Growth & Development*, Anmol Publications.
- Moudon A.V. (1987), *Public Streets for Public Use*, Van Nostrand Reinhold Company, New York.

15. Lynch K., (1960), *The image of the city*, MIT Press, Massachusetts.

16. Jacobs J. (1961), *The Death and Life of Great American Cities*, Vintage Books, New York.

- Norberg C.S. (1991), *Genius Loci: Towards a Phenomenology of Architecture*, Rizzoli, New York.
- Rapoport A. (1987), *Public Streets for Public Use*, Columbia University Press, New York.
- Rejuvenating Shahajahanabad (2017), Delhi Urban Art Commission.
- Relph E. (1976), *Place and Placelessness*, Pion, London.
- Smith T. (1997), *Quality of Urban Community: A framework for understanding the relationship between quality and physical form*, in *Journal: Landscape and Urban Planning*.
- Nadia C.V.M.C. (2000), *The Soul of the city: Urban Memory and Heritage*, Mackenzie University, São Paulo, Brasil.
- Steele F. (1981), *The Sense of Place*, CBI Pub Co.
- Sternberg R.J. (1996), *Successful intelligence*, Simon & Schuster, New York.
- Williams D.R., Steward S.I. (1998), *Sense of Place*, in *Journal of Forestry*.
- <https://www.lonelyplanet.com/spain/barcelona/attractions/la-rambla/a/poi-sig/1105382/360761>
- <https://www.santamonica.com/santa-monica-neighborhoods/downtown-santa-monica-third-street-promenade/>
- <https://vietnamnews.vn/travel/262446/hau-giang-to-revive-famous-market.html#vO3eWhp48vQXTKWe.97>
- http://www.isfahan.ir/ShowPage.aspx?page_ =form&order=show&lang=3&sub=70&PageId=4693&codeV=1&tempname=iadim