Asesorías y Tutorías para la Investigación Científica en la Educación Puig-Salabarría S.C.
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RFC: ATI120618V12

Revista Dilemas Contemporáneos: Educación, Política y Valores.
http://www.dilemascontemporaneoseducacionpoliticayvalores.com/
Año: VI Número:3 Artículo no.:89 Período: 1ro de mayo al 31 de agosto del 2019.

TÍTULO: Diseño del portal de comercio cultural de las Naciones en la ciudad de Bushehr con un enfoque vernáculo.

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RESUMEN: Basándose en el concepto de comercio en todos sus aspectos, este complejo intenta crear un centro recreativo y cultural en la frontera entre las áreas históricas y nuevas de Bushehr, creando oportunidades educativas, de investigación y culturales, y aumentando el conocimiento de los nativos, turistas y entusiasmo sobre la cultura de esta ciudad. Si bien el clima cálido y húmedo de la ciudad causa muchas limitaciones en el diseño, puede considerarse como un motor apropiado para el diseño específico de la ecología. Utilizando soluciones climáticas y funciones diversas, este complejo ha sido diseñado de tal manera que pueda usarse en todas las estaciones del año, en comparación con otros edificios similares en este clima.

PALABRAS CLAVES: Comercio, cultura, comercio cultural, arquitectura vernácula.

TITLE: Designing the Nations Cultural Trade Gateway in the Bushehr city with a Vernacular Approach.

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ABSTRACT: Relying on the concept of trade at all its aspects, this complex attempts to create a cultural-recreational center at the border between the historical and new areas of Bushehr, making educational, research and cultural opportunities and increasing knowledge of native people, tourists and enthusiasts about culture of this city. Although hot and humid climate of the city causes a lot of limitations in design, it can be considered as an appropriate driver for the ecology-specific design. Utilizing climatic solutions and diverse functions, this complex has been designed in such a way to be usable within the all seasons of the year, compared to other similar buildings in this climate.

KEY WORDS: Trade, Culture, Cultural Trade, Vernacular Architecture.

INTRODUCTION.

Since its inception, Bushehr has always been regarded as one of the commercial areas of Iran, where the presence of merchants from around the world was very impressive. At that age, along with trades and attractions of merchants, the culture, customs and in particular architecture was also paid into attention by merchants such that the transfer of culture between nations was carried out, strengthening presence of tourists in the area (Heidari, Tojar Ghalavand and Vasigh, 2014).

Although the pristine and less-developed beaches are among the most important tourist attractions in the city, what can bring Bushehr to the main tourist destination of Iran is its cultural and architectural considerations which have been neglected. This culture and architecture are so rich that merely can attract many tourists to the area.

Although the historical texture of this city has been less paid into attention compared to other parts of Iran, its unique features are undeniable (Parsaee, Parva and Karimi, 2015). In recent visits from the historical context, some useful results have been yielded from the activities of the Cultural

Heritage and Tourism Organization, including the restoration of some historical monuments and the reuse of them as the Museum of Anthropology, the Museum of Sailing, the Bushehr Medical History Museum, the Library and The House of Culture and Art (Ancient Café) where the local music of Bushehr is also performed with a tremendous welcome.

Despite the existence of proper physical fields and the rich texture of Bushehr, the number of these unique and valuable works is few. In addition, Bushehr's dense texture addressing is difficult even for most of the indigenous people, where the tourists are no exception. Therefore, the presence of a coherent, visible and accessible complex to present the culture and art of the people of Bushehr, especially its architecture, has been severely felt to be able to answer these issues. Hence, construction of a complex for broader communications in the field of commercial and cultural relations between Bushehr (as the representative of Iran in the south) and other countries mentioned is of great importance. In addition, this complex can act as a factor in strengthening the economy of the region, as well.

Since in the past, merchants and traders have been the main drivers of the arrival of tourists to this city, by reversing this process and considering the role of the tourist as a factor for attraction of the merchants, this goal can be achieved. In other words, the exchange of culture can be an important factor for economic progress and international transactions.

Accordingly, the discussed project aims to achieve following goals:

- Creating a cultural space to attract the cultural classes of the community and raising the cultural level of the region, which is used in educational and research applications in order to understand the cultural elements of the region as much as possible.
- Creation of a cultural and entertainment space for tourists to become more familiar with the tourism attractions and in particular the regional architecture that is being used for information and entertainment purposes.

- Designing a space to create a cultural and economic background for commercial use.
- The presence of a cultural agent in the south of the country as a gateway to the Persian Gulf and other countries of the world, which is the main goal of the project and the result of other goals.

DEVELOPMENT.

Literature review.

Communication is easier with people who share common social, economic, and cultural backgrounds of knowledge, experience, language, and communicative styles. Obviously, communications and culture have an indissoluble affiliation.

The communication is a product of culture and culture specifies the code, structure, space, and context of communication. On the other hand, communication forms the path of culture, and no culture can survive without communication. To this end, scientists place culture and communication in one category.

Not so long ago, when talking about the role of culture in international relations, the minds focused on cultural affairs, and it was thought that the most important cultural relations between different societies are among those societies that have the most cultural similarities. Following this notion, some have argued that culture plays a marginal role in the field of international relations, based on the fact that, in practice, the level of cooperation between countries is not based on common cultural or cultural backgrounds, but on the basis of political-economic factors. But it should be noted that there are deeper links between the two categories culture and international relations (Ataei and Vaseizadeh, 2013).

Architecture emerges as a social phenomenon of culture and affects it, and is a mirror of human thoughts in relation to space, aesthetics and culture. The orientation of cultures is always based on human nature and thought, and this is an effective way of shaping the living environment and the emergence of architecture. Because this space is a human need, and these needs are always answered

in the path of divine intellect and nature. Therefore, we need to originally look at the architecture from cultural angels and then as a technical expertise or an art. Architectural space grows based on cultural concepts in the realm of time and manifests itself in the spatial dimension (Salasi, 2008).

The cultural characteristics of any era can be recognized in its architecture, because when architecture is created under the influence of different conditions of a period, such as political, social, economic and cultural conditions, as soon as it is created, it can be independent and viable, and special attributes will be formed. When the creating effects of an artwork (architecture) are eliminated, that architecture may continue to exist. However, if the creating factors are in accordance with the demands of the culture, then that architecture will have a deep root, and if those factors are unstable, the architecture will pass away and new factors will eliminate it (Zand Karimi and Hosseini, 2011).

One of the conventional approaches in this regard is regionalism. Frampton refers to this approach as a resistance to world standards and to the uniformity of culture and the degradation of modernism (Salasi, 2008), because the regionalism concentrates on culture, and local proportions which are rejected by modernism, and in fact, it itself was the cause for failure of this movement (Gutschow, 2006).

Vernacular approach is a historical adaptation of regionalism and is one of its first subsets. This area tries to protect, maintain, rehabilitate, reuse old patterns, revitalize and rehabilitate the architecture of the past (Heath, 2009).

The vernacular architecture means gathering a set of urban architectural units in a given land, which have come together with a harmony in terms of shape, practical size/rate, coloring, melody of the full/empty surfaces, materials and construction systems. This harmony is based on difference, criteria-based diagnosis, customs, and tastes resulted from environmental culture, mutual unity and environmental behaviors, is based on contingent freedoms from implicit social contracts (Falamaki, 2005).

Rappaport provides a specific definition of vernacular architecture. He places the vernacular architecture versus official and monumental architecture. In other words, he recognizes this architecture simpler, more popular and in general, satisfying the needs of the major of people. He also argues that monumental architecture can be rooted in vernacular architecture. He believes that the role of culture in traditional and native samples is much stronger than other samples, and in this sense, such systems are a model for examining the interaction of the culture-environment which is called spontaneous or native/vernacular.

One of the drawbacks of this architecture is its limitation to residential buildings, which is the result of society's indifference to its efficiency. Nevertheless, a school called modern vernacular architecture seeks to innovate vernacular architecture using new technology and infrastructures, such as heating and cooling installations. This type of architecture is recognizable due to its technology and is used in the design of commercial, tourist and recreational buildings (Valverde, 2004).

Methodology.

This research is based on structural similarities method and has a descriptive-analytical form in problem statement and planning sections according to historical and environmental evidences. In terms of research elements, the similar studies method was used. In selecting the samples, attention was paid to such factors as maximum similarity to the subject of the project and the new ideas.

At the beginning of each sample, the description of the project included goals, spaces, activities and design ideas, and at the end of each section, there are some quantitative issues in the project table.

Assessment and Analysis.

In this section, two case studies associated with the design topic are discussed to assess physical plan, ideas and design notions. It is noteworthy to mention that the details on the following case studies are derived from www.archdaily.com

Reva and David Logan Center for the Arts.

This center has been designed as a home for the creative life of the University of Chicago campus and the city of Chicago. The Reva and David Logan Center for the Arts is a partner, resource, and catalyst for developing deeper cultural networks and richer creative projects citywide and beyond.

Table 1: General Specifications of the project.

Located in:	Chicago, the US
Construction date:	2012
Infrastructure:	17,000 sq.m.
Site area:	13,936 sq.m.
Application	Cultural-Educational
Architect	Tod Williams and Billie Tsien Architects
Number of levels:	11

Figure 1: A façade of the Reva and David Logan Center for the Arts.

Public Spaces:

- Café Logan offers an eclectic menu, coffee from local roasters Counter Culture, and wine and craft beer.
- Logan Center Exhibitions presents contemporary art programming at the Logan Center Gallery and throughout the building.

- The courtyard, third-level outdoor mezzanine, and two elevated lounges are comfortable spaces for studying and socializing.
- Exhibition, performance, and screening spaces hold programs throughout the year. Most are open to the public, and many are free.

Design ideas:

- Inspired by the flat western grasslands of the University and Chicago towers.
- Using glass to create bright spots in the tower.
- Use of solar panels and green roofs with the aim of saving energy and adapting to the peripheral environment in appearance.

In the following, we introduce the spaces and the analysis of the area of the arenas and microstructures of each level.

(A) Ground level (due to the location of different halls in this level and the requirement for high altitude in these spaces, from the ground level to the third level is considered as a level).

Table 2. Physical plan of the ground level (levels 1-3)

Row	Arena	Sub-space	Area of sub-space (sq.m)	Total area of arena (sq.m)	Sub-space area relative to the arena (%)	Arena area relative to the level (%)
1	Performance	Play hall	5,803	5,1791	45	21
		Waiting	5,281		5,15	
		Theater	370		20	
		Dark Theater	5,336		5,19	
2	Public	Public activities	1050	5,1067	98	12
		Information	5,17		2	
3	Exhibition	Fair	213	213	-	2
4	Services	Restaurant	285	285	-	5,3
5	Administrative	Administrative/ training	230	230	-	7,2
6	Other					8,58
Total Area					8,381 sq.m	

(B) Levels 4 to 9 (The tenth level is the ceiling of the performance hall and is a part of the roof and the eleventh level is the roof for the entire tower).

Table 3. Physical plan of the levels 4-9.

Level	Row	Arena	Sub-space	Area of sub-space (sq.m)	Total area of arena (sq.m)	Sub-space area relative to the arena (%)	Arena area relative to the level (%)
4	1	Training	Visual Arts Class	5,103	5,199	51	46
			Music practice rooms	40,96		49	
	2	Communications	Communications	192	192	-	44
	3	Other		10			
	Total Area			430 sq.m			
5	1	Exhibition	Displaying animations	140	140	-	32
	2	Training	Practice	73	73	-	10
	3	Communication	Communication	5,192	5,192	-	44
	4	Other					14
	Total Area						430 sqm
6	1	Training	Visual Arts	102	215	47	50
			Smart Class	33		15	
			Practice	80		38	
	2	Communication	Communication	193	193	-	44
	3	Other		6			
	Total Area			430 sq.m.			
7	1	Training	Dance Class	146	236	62	54
			Practice	90		38	
	2	Communication	Communication	167	167	-	38
	Other			8			
	Total Area			430 sq.m			
8	1	Training	Smart Class	80	208	38	48
			Conference	98		47	
			Practice	30		15	
	2	Communication	Communication	215	215	-	50
	3 Other			2			
	Total Area			430 sq.m			
9	1	Performance	Hall	5,182	5,222	82	51
			Warehouse	40		18	
	2	Communication	Communication	200	200	-	46
	3	Other		3			
	Total Area			430 sq.m			

Figure 3. Site plan.

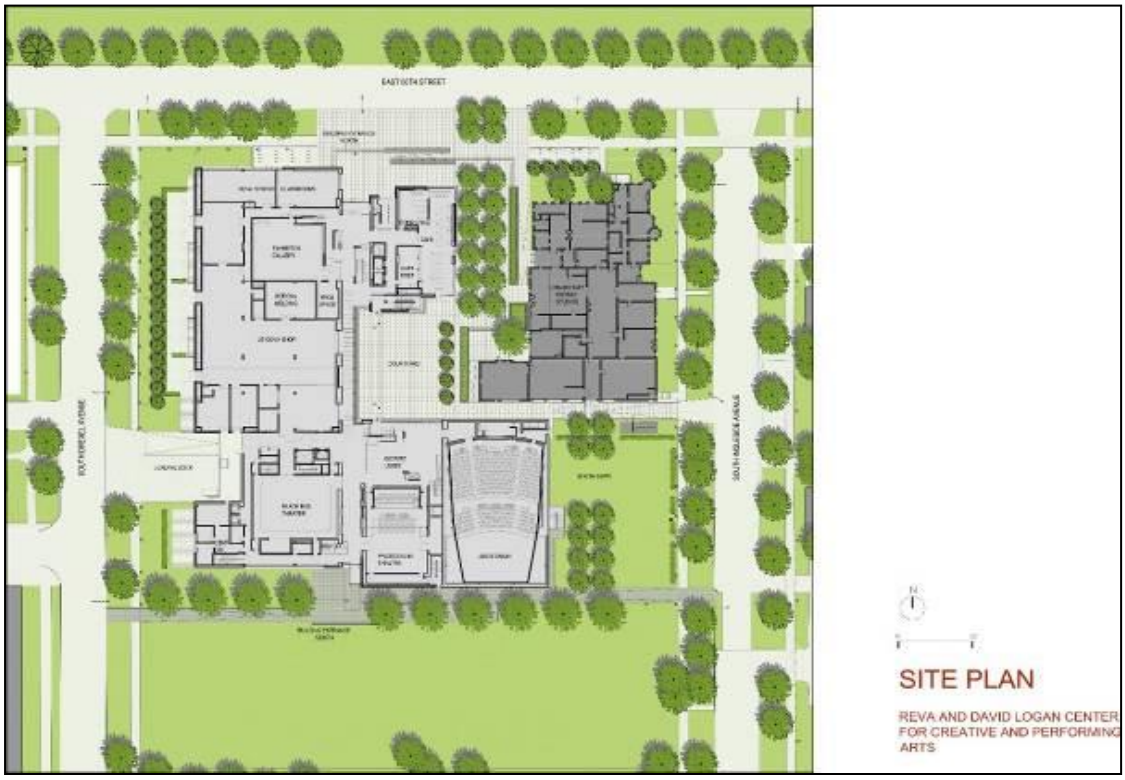


Figure 4. Plan for levels 4-11

Saint Malo Cultural Hub.

Providing exhibitions, entertainment, music and workshops, this center offers many activities for all audiences:

- Exhibitions in connection with the media library La Grande Passerelle.
- Artists in residence for young artists and creators.
- Workshops for adults and teenagers.
- Traditional music and Street Dance lessons.
- Meeting room rental.

Table 3. General Specifications

Located in:	Saint Malo, France
Construction Date:	2015
Infrastructure:	6,500 sq.m
Site Area:	10,000 sq.m
Usability:	Cultural
Architect:	AS. Architecture-Studio
Number of levels:	1

Figure 5. A façade of St. Malo Cultural Hub.

This cultural center is in a position that is immediately visible after the departure of the subway passengers from the station. The Cultural Center, which has been inaugurated since December 2014, is designed by AS Architecture, and includes a library, a cinema house, a multimedia center, and a multi-purpose space. The building is located in the center of the three areas of St. Sarvan, Parama, and Interamerus to have an impact on the resurgence of these three areas. In addition, this region hosts important cultural events annually, which adds to the credibility of a cultural center.

In general, the form of this cultural center is a metaphor of opening and inspired by the shape of the river and its form has created a beautiful connection between structures of the building and outer space. There are wide public paths around the exterior of the building and there is a small open-air amphitheater on the northern front of the building. Due to the location of this cultural center in a strategic position between land and sea, the emphasis is on the historic route of the St Malo, connecting to the subway station. The Cultural Center is the first building to be met by metro passengers after leaving the station. Designers have tried to give a modern, urban and architectural answer to the problem, which is one of the design challenges in the area.

Figure 6. Library of St. Malo Cultural Hub.

In the design of this building, it has been tried to gather all internal and external spaces and form a coherent set. As a result, everyday activities, cultural events and exceptional experiences from the cultural center are resonated and overnight throughout the year, adding to the attractiveness of the site. This complex can be either independently or in conjunction with activities outside the building. The center can host diverse cultural activities.

From books to audiovisual media, from independent films to festival movies, cultural spaces are two open and interwoven forms that reflect the main goals for construction of this building. The library curve and media spaces are drawn toward the sea, and the half-story building has moved to the inside of the cinema. This cultural center connects the subway station to the historic part of the city and its new spaces. The main view is along the main artery of the city and the presence of various lights on this front is inspired by the expansion of inner-city culture.

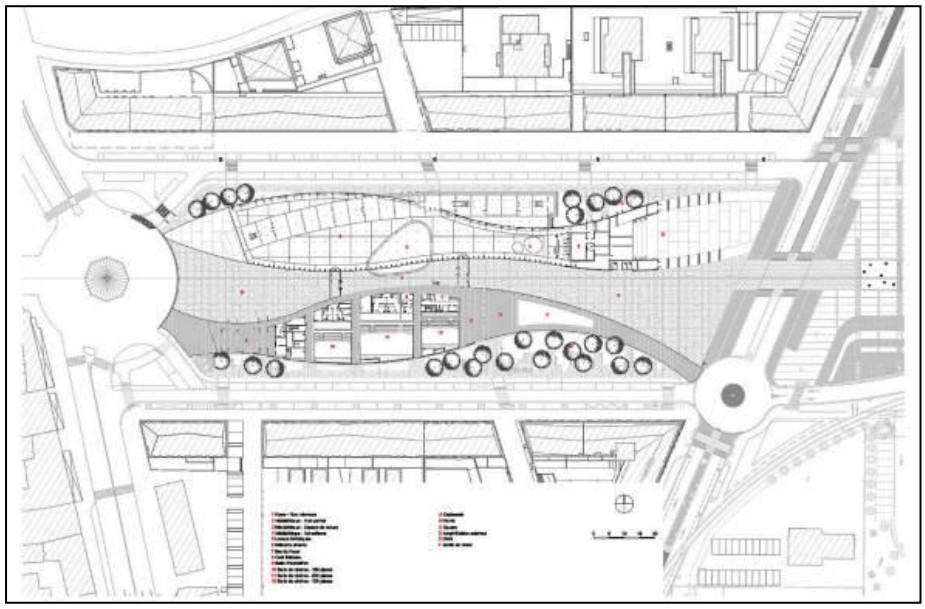
Figure 7. Entry of St. Malo Cultural Hub.

Various ideas have been used to illustrate the content of the topic of travel in cultural space. In this building, wavy motions start from the ground and move to the building, which creates fluid spaces and dynamic lines that give the building a depth. These fluid spaces are reminiscent of the reminder of the sea, the waves and the sails of the ships that often have left the city for trade and exploration. This dynamicity of the facade lines has created a wide variety of buildings, contrasted with the linear spaces surrounding the building, which has created the feeling that the cultural center is the gateway to the new world.

Figure 8. Eastern façade of St. Malo Cultural Hub

Strategic position between land and sea, the emphasis is on the historic route of the St Malo, connecting to the subway station.

Figure 9. The Plan of St. Malo Cultural Hub.



Results.

The designing notions obtained from case studies are classified into 7 groups:

Climatic notions:

1. Use of the vertical and horizontal shutter surfaces for shading.

2. Use of multiple yards for shading.

3. Use of empty spaces between the blocks for the building breathe and air drought.

4. Utilizing porosity.

5. Use of fixed and temporary coatings on middle yards.

6. Use of active systems such as solar panels to provide required energy of the buildings.

7. Use of wide porticos in sun-fringed areas.

Cultural notions:

1. Locating the site in the city's cultural area.

2. Construction of building as a symbol of a nation's culture.

3. Integrating culture and trade.

4. Remembrance of the building.

5. Adding educational materials to the building and keeping them active throughout the year.

6. The design of the complex as a center for serving cultural events throughout the year.

7. Construction of building as a cultural space aimed at creating diverse social relationships with the community.

8. The existence of a cultural center in the historical part of the city with the aim of introducing it.

Technological notions:

1. Use of concrete structures to provide more form diversity compared to the metal structures.

2. Use of transparent controlled surfaces to communicate more with the surroundings.

3. Use of lightweight structures such as space structures in some positions.

4. Use of indigenous materials.

Aesthetic notions:

Shapes.

1. Statue-like shapes that are appeared in the audiences' mind.

2. Taking advantage of the form of natural landscapes surrounding the building in order to integrate and visually adapt to the environment.

3. Inspiration from important and memorable symbols in a particular culture.

4. The use of a cubicle that acts as a lantern at night and is a sign for the building.

5. Use of framing patterns of adjacent tissues, especially in the presence of historical context.

6. Composition of the building's geometric lines with landscape lines.

Conceptual.

1. Using the concepts derived from nature around the building.

2. Construction of the building as an urban sign.

3. Construction of the building as an urban corridor.

4. Construction of the building as the city's lantern at night.

5. Providing fluidity in the building.

6. Construction of the building as a symbol of its adjacent tissue (e.g. historical texture).

7. Showing the content of a specific topic in the context of (e.g. the concept of trip).

8. Construction of the building as a symbol of the lifestyle of the people of a region.

Functional notions:

- Exhibition.
- Educational.
- Research.
- Like a museum.
- Recreational.
- Residential.
- Commercial.

Notions on Social and Group Contributions:

1. Creating visible training spaces and instant access by outsiders and the ability of different people to use these spaces at any time.

2. Creating large corridors for the purpose of crossing and communicating.

3. Creating different courtyards as collective and collaborative spaces.

4. The presence of the plaza across from the complex, as the collective spaces.

5. The presence of semi-open spaces between the closed spaces inside and outside of the building in order to establish a connection.

Psychological and Perceptional Notions:

1. Creating a sense of integrity with the surroundings.

2. Creating familiarity to the site-context through vegetation coverings.

3. Creating a sense of the metropolitan square.

4. Creating a sense of motion and dynamism in space.

5. Creating and inviting sense from all directions of the building.

6. Construction of the building as a connector for various cultural and native components.

Architectural Planning.

Selection of site.

Due to its cultural and native nature, the discussed project is consistent to the cultural and historical part of the city. For this purpose, this site has been selected at the southern end of the historical texture, which is surrounded by Qajar dynasties such as Qavvam's water supply storage, the former British Consulate and the Sa'adat School. This site will have a combination of the two architectures on the border between the new and historical textures, and it will not be completely traditional because, due to its vernacular nature, it mostly emphasizes on cultural aspects rather than similarity to historical architecture.

Description and Analysis of current status.

The site is located on an area of 33,000 square meters in the border between historic and new textures, which leads from the north to the historical texture, from the south to the new texture, from the west to the coastal zone and from the west to the old market. The land slope is 4% northern-southern and the land is directed to the northwest-southeast. The land has been used as a hospital which was evacuated last year and is now available to the Red Crescent Organization. According to the comprehensive plan of Bushehr in the historical part, all the lands in this area have the cultural and recreational usage.

Physical Plan.

Land Area:	30,000 sq.m
Infrastructure area:	14,315 sq.m

Occupation rate: Max. 70%

Number of levels: 4

The following tables present the site's physical plan.

Table 4. Physical Plan of the project.

Ground Floor.						
Arena	Space	Per Capita	Capacity	Area	Quantity	Total Area
Entrance	Market	-	-	11	2	22
	North part	-	-	-	2	250
	Central part	-	-	-	1	76
	Yard	-	-	-	1	270
	South part	-	-	-	3	300
Commercial				500	-	500
Information	Information	-	-	-	-	340
	Central Part guard	-	-	-	-	15
	Southern part guard	-	-	-	-	23
Exhibition	Book fair	-	-	-	-	300
Cultural	Book Café	-	-	-	-	395
Cultural-Recreational	Traditional Coffeeshop	-	-	-	-	215
Services	WC	-	12	22.5	4	104
	Warehouse	-	-	-	-	14
	Restaurant's Dock	-	-	-	-	84
Communication	Exit stairs & elevators	-	-	-	-	92
Installations	Water supply	-	-	-	-	50
	Ducts	-	-	-	-	15
Parking	Parking	15	100	1500	1	1500
					Total	4565
First floor						
Entrance	North part	-	-	53	1	53
	South part	-	-	140	1	140
	Information	-	-	15	1	15

Exhibition	Hall	-	-	175	2	365
	Information	-	-	20	1	20
	Warehouse	-	-	15	2	33
	Historical works repair	-	-	10	2	22
	Visitors rest	-	-	25	2	50
	Yard	-	-	-	-	170
	Coastal exit	-	-	30	1	30
Administrative	Management	-	1	34	1	34
	Secretary	-	1	17	1	17
	Meetings	-	15	60	1	60
	Public relations	-	1	20	1	20
	Archive	-	1	20	1	20
	Accountancy	-	1	20	1	20
	Procurement	-	1	20	1	20
	Employees' pantry	-	2	18	1	18
Training	Photography workshop	5.2	-	40	1	40
	Image appearance	-	-	11	1	11
	Music workshop	3	15	45	1	45
	Native literature class	2	15	30	1	30
	Handcrafts workshop	2	15	30	1	30
	Teachers' rest	-	-	40	1	40
	Management	-	-	-	-	15
	Exhibition	-	-	-	-	95
	Yard	-	-	-	-	50
Recreational	Native restaurant	6.1	-	260	3	780
	Kitchen of restaurant	-	-	440	1	440
	Live local music	-	-	62	1	62

Services	WC	-	18	41	4	164
	Ducts	-	-	-	-	11
Communication	Stairs & Elevator	-	-	30	6	180
					Total	3100
			Total area with peripheral areas			3800
2nd Floor						
Entrance	North part	-	-	53	1	53
	South part	-	-	140	1	140
	Information	-	-	15	1	15
Cultural (Library)	Studying hall	-	-	-	-	350
	Reference hall	-	-	-	-	200
	Children & Teenagers section	-	-	-	-	170
	Children & Teenagers yard	-	-	-	-	350
	Book storage	-	-	-	-	15
	Book Repair	-	-	-	-	15
	Publishing	-	-	-	-	15
	Renting	-	-	-	-	15
	Employees' rest	-	-	-	-	15
	Employees' rest room	-	-	-	-	8
Research on Bushehr	Researching room	-	-	-	-	120
	Journal Office	-	-	-	-	65
	Pantry	-	-	-	-	10
	Secretary	-	-	-	-	10
	Yard	-	-	-	-	150
Recreational (Nations Restaurant)	Indian Foods	-	-	200	1	200
	African Foods	-	-	310	1	310
	Arabic foods	-	-	120	1	120
	Kitchen	-	-	480	1	480
	Tarmeh	1	1	1	1	68

	Semi-open part of restaurant	-	-	-	-	170
Services	WC	-	18	41	4	164
	Ducts	-	-	-	-	11
Communications	Stairs and elevator	-	-	30	6	180
					Total	3419
			Total area with peripheral areas			3800
3rd Floor						
Entrance	North part	-	-	53	1	53
	Information	-	-	15	1	15
Amphitheater	Hall	1.5	150	225	1	225
	Waiting	-				
	Hall with behind the scene	1.5	350	600	1	600
	Waiting	-	-	170	1	170
Services	WC	-	15	40	4	160
	Coffee-Shop (two levels)	-	-	170	2	340
	Yard of Coffee-shop					325
	Seasonal Restaurant (North Roof)	-	-	200	1	200
					Total	2088
			Total area with peripheral areas			2165

Design process.

Today, among various activities in architectural design projects, planning is considered as one of the stages of the design process by which the designer gets familiar with the subject and objectives of a design project, especially in terms of the users' needs, and the environment and the context of the project. Then, designer will systematically take advantage of these proper information and ideas at diverse levels of design [12]. In this project, the Hershberger's model was used to examine the design steps which are described briefly in the following table.

Table 5. Hershberger's design model steps.

Before design	Project planning by identifying and guiding objectives, realities, needs and design ideas	Human components
		Environmental components
		Cultural components
		Technological components
		Temporal components
		Economic components
		Security components
		Aesthetic components
While design	Locating the usages Formation of the general form of the complex Utilizing the patterns of realm organization in order to set the main cluster of the complex in different scales Design of the project based on design solutions obtained from pre-design analysis	

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While design	Locating the usages Formation of the general form of the complex Utilizing the patterns of realm organization in order to set the main cluster of the complex in different scales Design of the project based on design solutions obtained from pre-design analysis	

Before the design.

Given the 8 components presented based on Hershberger's design model steps in pre-design phase, objective's, facts, needs and design ideas were specified and some comprehensive information was provided for the designer in order to plan the project.

While design.

This section includes 4 main steps as follows:

First Step: Locating the applications.

- Adaptation of access hierarchy and space hierarchy.
    - Predicting commercial spaces along the old market.
    - Predicting exhibition spaces (fairs and bookstores) on the southern side of the building in relation to the historical school Sa'adat.
    - Predicting playgrounds and entertainment spaces between the building and the coast.
- Assigning the site's main landmark to entertainment and play applications for easy access and extensive communication with the beach
- Assigning the eastern margin to the exhibition and cultural application due to locating on the edge of the passers-by of the historic school Sa'adat and the former British consulate, which has been an important and indirect factor in the construction of the school.
- Stretching the old market to the square opposite of the complex and connecting it to the site

Establishing the form of complex.

- Using three routes for establishment of the building form
    - Market to Beach Route.
    - School to Beach Route.
    - New Texture and Old Texture Route.

- Use of collision of the three routes and creating important intersections in the complex.
- Creating functional spaces across each intersection.
- Connecting the two composed volumes in a single pathway.

Utilizing the patterns to organize the realms.

- Spatial realms in the relationship between project and city
- Spatial realms in the relationship between commercial and recreational sections
- Spatial realms in the relationship between research and exhibition sections

Design choices.

In this section, design choices are examined physically, functionally and communicatively, and the virtues and disadvantages of each one is identified. In general, the main concept was tried to be considered in each choice (table 7).

Final Choice.

After examining the design options, the advantages of each one was categorized and used in the final design choice. After selecting the final option, the layout was expanded to become the final design. At the end, the annual shading chart of the building is placed at different times (Table 8).

Table 7. Design Choices.

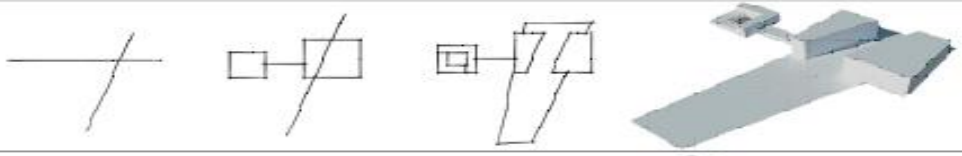
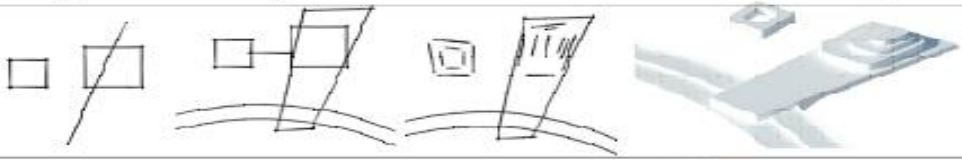
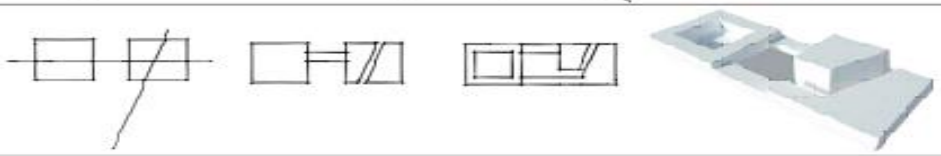
Design Choices	
	Choice 1
	Choice 2
	Choice 3
	Choice 4
	Choice 5
	Choice 6
	Choice 7

Table 8. Final Choice.

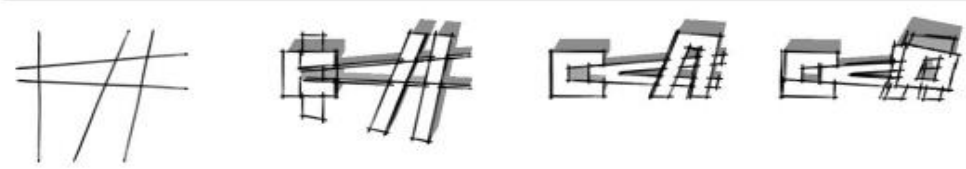
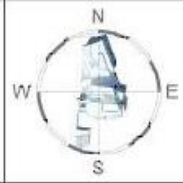
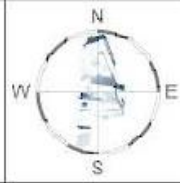
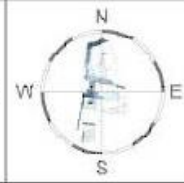
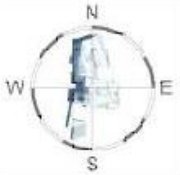
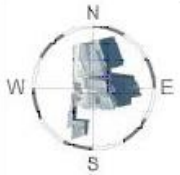
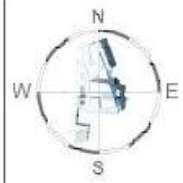
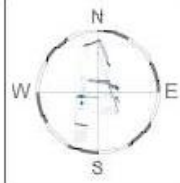
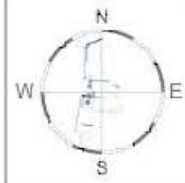
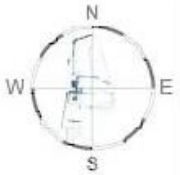
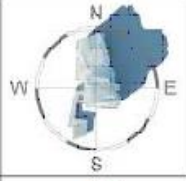
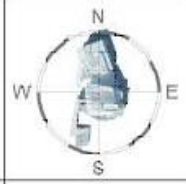
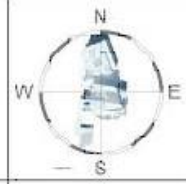
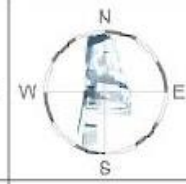
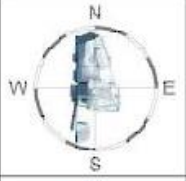
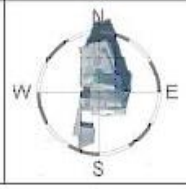
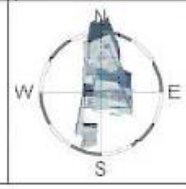
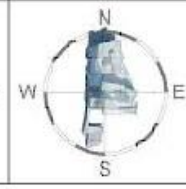
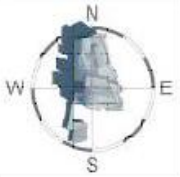
Final Choice



Table 9. Annual Shading.

06:00 pm	04:00 pm	02:00 pm	12:00 am	10:00 am	8:00 am	
						**Spring**
						**Summer**
						**Autumn**
						**Winter**

In the following, some of the project pictures can be seen.

Figure 10. East view of the site

Figure 11. West view from the seaside.

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RECIBIDO: 10 de marzo del 2019. **APROBADO:** 29 de marzo del 2019.