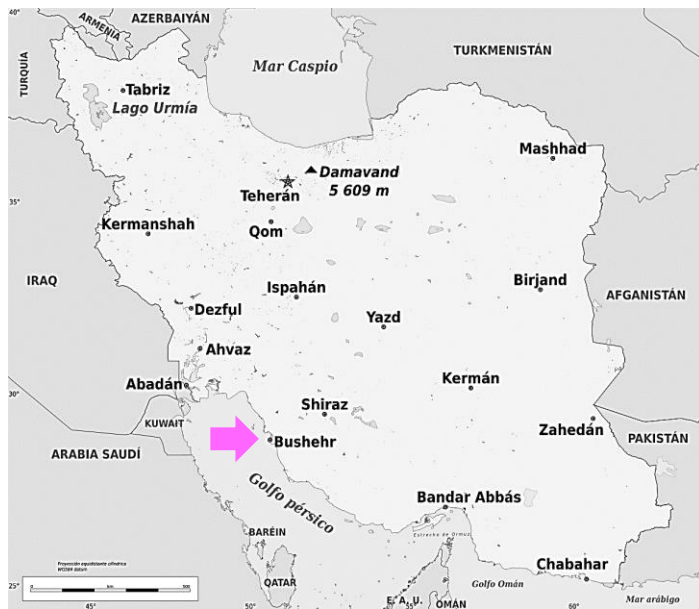


Cultural Roof



2- The old town of Bushehr is composed of four neighborhoods, each with a unique name and centrality: Behbahani, Shanbedi, Kooti, and Dehdashti. All four parts of the city are close to the sea, but there is no line of the bazaar as an Islamic city structure in Bushehr. The city's hot and humid climate has influenced its architectural style, with tall buildings and very narrow streets being used for shade, creating a different way of life for its citizens. The roofs in Bushehr are closer together, and the rooftop has always played a prominent role in the history of Iranian living culture.

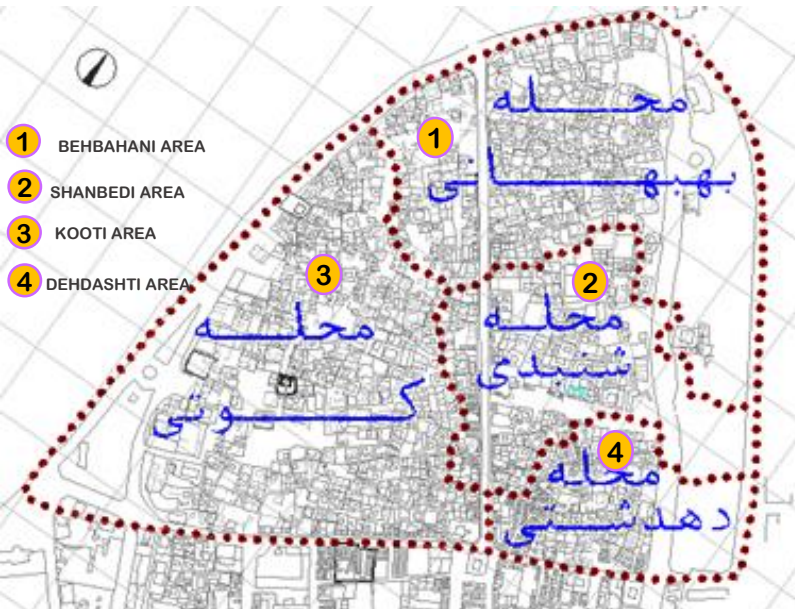
In Bushehr, people meet and spend hot summer nights on the roof, which has multiple functions in the building. The shape of the skyline in the old context of Bushehr Port has its own unique identity due to the climatic conditions and was made as a semi-open space with wooden elements and a building structure. The city's rooftops have always been an integral part of Iranian living culture and have had multiple functions in the building. Therefore, using the roof as a public living space has been common in Bushehr Port.

Bushehr music is an essential part of the city's culture and interwoven with its residents' lives. Folk music, in particular, has become an important facility connecting different societal layers. To develop the public space of the roof and reuse the rooftop in Bushehr, using folk music is the best suggestion. Developing a space to hold cultural and musical events in one of the historical parts of the city is an excellent way to attract people and revive nightlife on the roof. Therefore, the "Cultural Roof" project was created, focusing on the Shanbadi area near musical instrument shops.

The "Cultural Roof" project is a plan to create a new and modern use of the roofs in Bushehr, which were once a common public space in the past. The project aims to create a space that deals with cultural and musical events, offering a landscape that promotes the city's unique character and identity. In this way, the roof of Bushehr will become a public living space once again, where people can meet, enjoy music, and spend their leisure time. This project will also help people to learn more about the city's culture, making it a more enjoyable place to live and visit.

In conclusion, Bushehr is a city with a unique character and identity that is different from other Islamic cities in Iran. Its history, culture, and architectural style have been shaped by its geographical location, hot and humid climate, and proximity to the sea. The city's rooftops have always played an essential role in Iranian living culture, and the "Cultural Roof" project is an excellent way to revive this tradition and create a new and modern use for the roofs in Bushehr.

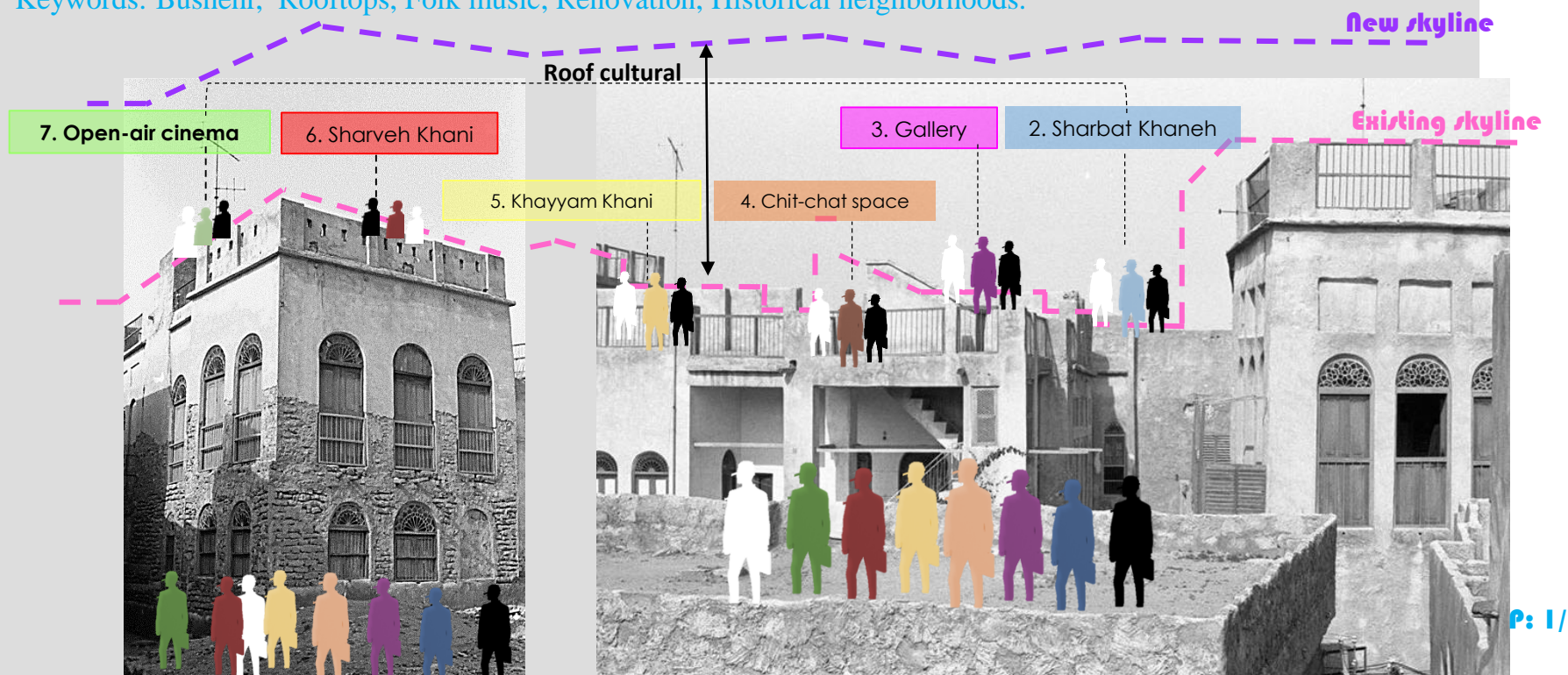
Keywords: Bushehr, Rooftops, Folk music, Renovation, Historical neighborhoods.



zone of the old town of Bushehr Port

1- "Bushehr" is a city with a rich history and culture that is located in the southern part of Iran, on the edge of the Persian Gulf. Its urban development dates back to the Elamite period, and it has unique urban planning that sets it apart from other Islamic cities in Iran. Unlike other Islamic cities, the present urban space of Bushehr shows no relationship between government, religion, and the bazaar. It has a distinctive character that is different from other Islamic structures and cities in Iran.

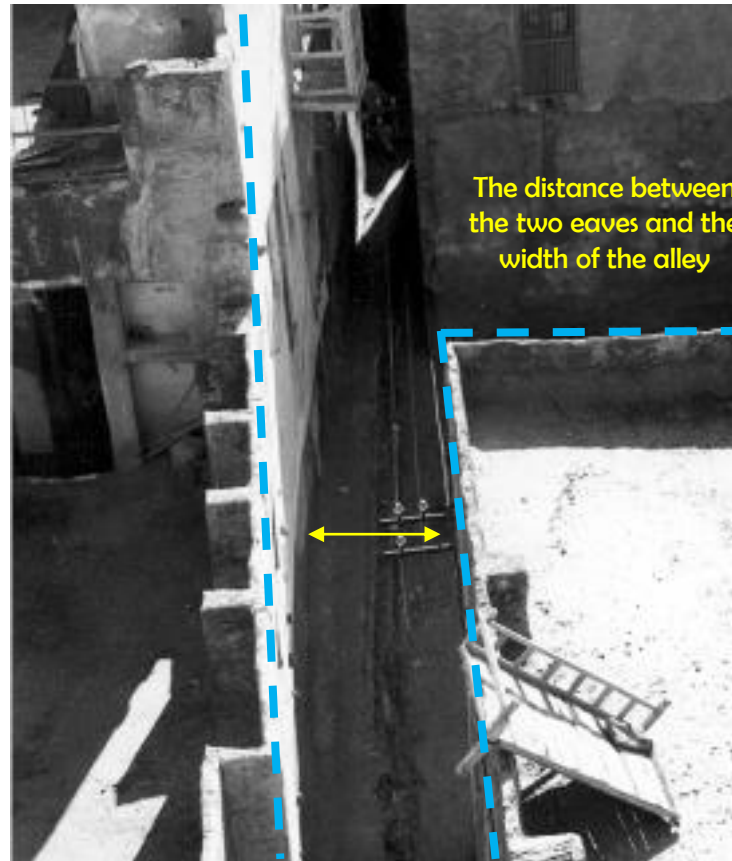
- FATEMEH BEHFAR
- MARYAM MERAJODDIN



Old Function



- 1 6th Bahman street
- 2 Ahangaran Ave
- 3 Hajreis Alley
- 4 Old building 1
- 5 Old Bazar
- 6 Hajreis Hotel
- 7 Old building 2
- 8 Sabat
- 9 Mosque



Circulation

Entrance -3

Available Stairs

Elevator

Hall-1

Additional Steps

Hall-2

Additional Steps

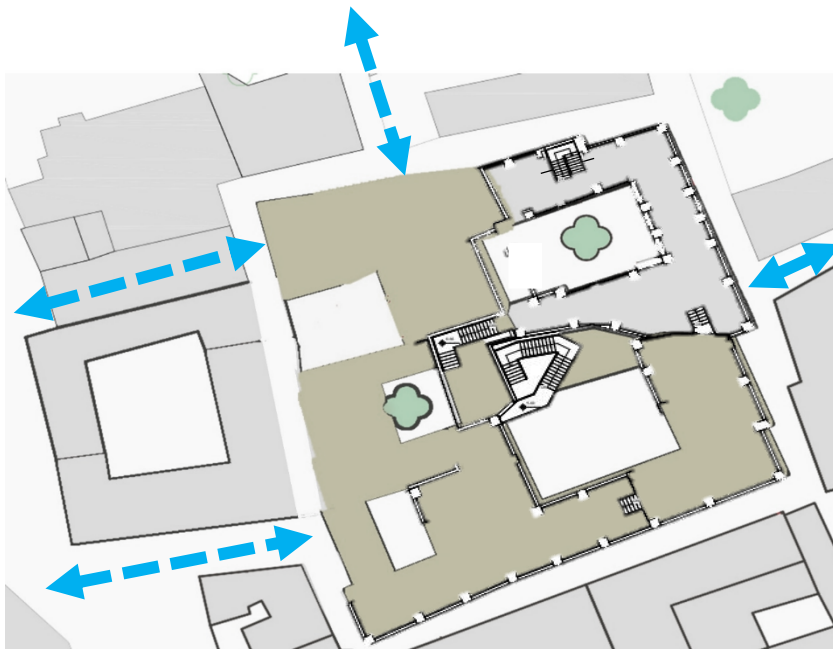
Hall-3

Entrance -4

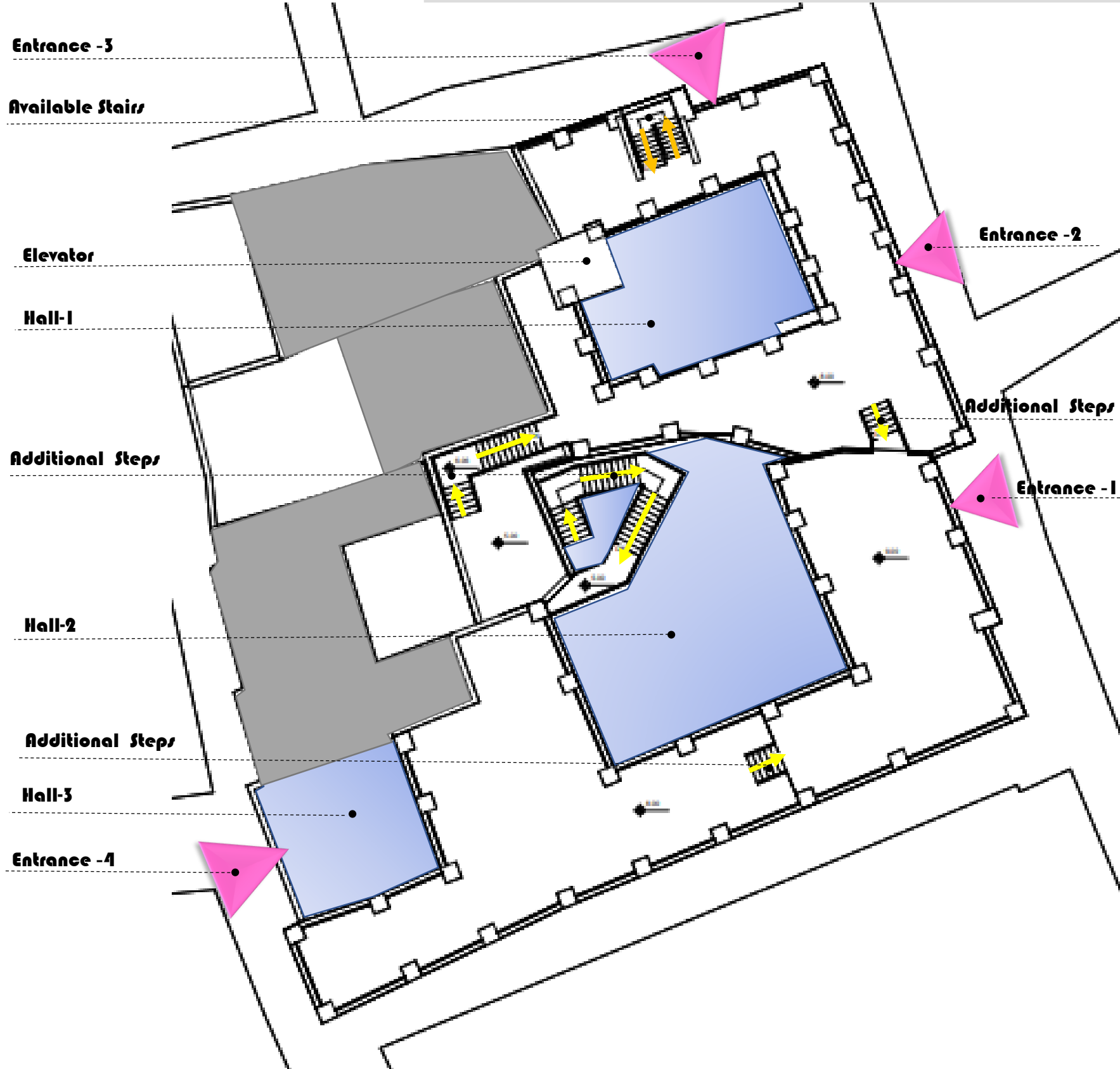
Entrance -2

Additional Steps

Entrance -1

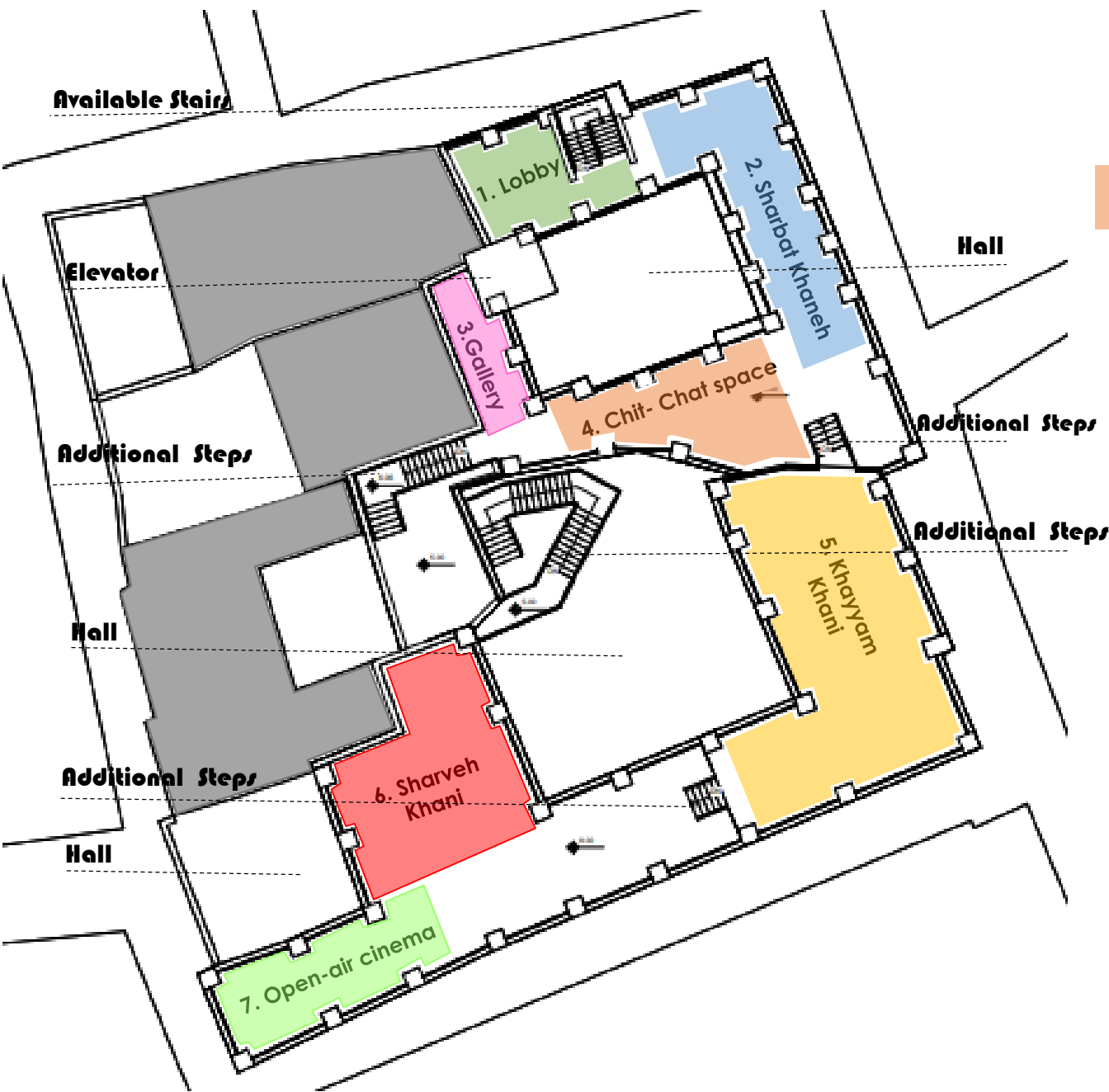


Pedestrian Access



- FATEMEH BEHFAR
- MARYAM MERAJODDIN

New Function



2. Sharbat Khaneh

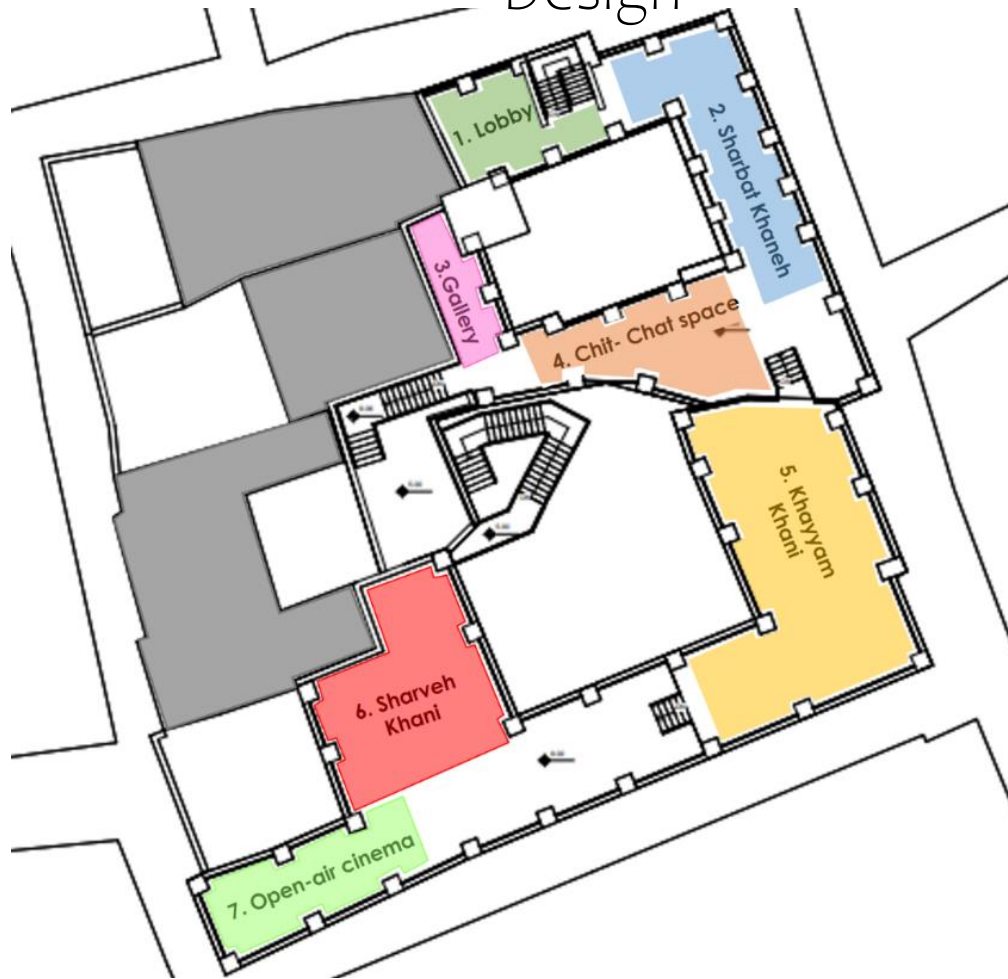


4. chit-chat space





Cultural Roof Design



3. Gallery



7. Open-air cinema



6. Sharveh Khani



5. Khayyam Khani



PROJECT EVALUATIONS

CULTURAL ROOF BUSHEHR 3+1 appreciation

Fatemeh Behfar & Maryam Merajoddin

Hassan Osanloo 1 vote

"Pasha spends hot summer nights on the roof of his house, the highest on the block, thinking, smoking, dreaming, and counting the stars. He is 17 years old and is secretly in love with his beautiful neighbor, Zari, betrothed to his friend and mentor, nicknamed 'Doctor'. Pasha witnesses Iran's period of great political ferment, the 1970s, and talks to his friends about politics, oppression, revolution, and American films. And in the long nights in Tehran, while he is pining for Zari, from his roof he witnesses everything that goes on in the street: the secret meetings of his neighbors, the searches, the illegal imprisonments. The unexpected and sudden arrest of the Doctor will have serious repercussions for everyone, but it will also bring to light the strongest and purest notes of human nature: hope and love."

Mahbod Seraji, "Rooftops of Tehran," 2009

I believe that in this proposal, the designers have revitalized an ancient culture of living that has always existed, especially in the hot and arid areas of Iran. Once upon a time in Busher, the roof was used for sleeping and acted as a public space for the condominium. The proposal integrates the traditional with the contemporary by creating public spaces between different roofs with various modes of use such as café, exhibition spaces, forums, etc. If the design of the spaces leaves something to be desired, the idea of revitalizing a tradition that is being forgotten is quite original.

Emma Tagliacollo 1 vote

Experiencing the city through the senses

To look from above is to take an unexpected view of the city. Here, it is accentuated: it becomes a commentary on the identity of the city. To walk across roof terraces in a city is not only to look at it from a different height but also to participate in a social and artistic life that differs from what's experienced at street level. The idea of music as an element to unite places is interesting: walking, looking, and feeling to read the city.

Bernardo Griili di Cortona 1 vote

In the Cultural Roof project, I find interesting the desire to seek solutions to extend public space on the roofs of houses, beyond the boundaries of what is normally considered as effectively "public." It is a protected context, intimate and perhaps far from the prying eyes of those who frequent the street level.

Alessandra De Cesaris appreciation

"Even the roofs of dwellings have been the subject of creative forms of appropriation, because the roof has always played an important role in the history of this people's living culture, not just as a simple solar pavement but as a space where people could meet and spend the long hot summer nights, as Kader Abdollah's beautiful novels testify, among other things. In traditional houses, rooftops were often interconnected, and one could meet neighbors there. In the labyrinth of the fabric of the Islamic city, there was, therefore, a less public place in which to socialize. The demonstrations denouncing the Shah's regime in 1979 took place on the rooftops, and it was also on the rooftops in 2009 that the Green Wave protests for the disputed election of Ahmadinejad started.

Millions of satellite dishes are installed on the roofs, connecting Iranians with the rest of the world. Until a few years ago, satellite dishes were confiscated by the Basiji and promptly bought back by the inhabitants, but today everyone has a satellite dish on the roof. On the rooftops, the Vahdat sisters rehearse their songs. Music, except for traditional and classical Iranian music, was banned by Khomeini; rock or jazz music was in fact a symbol of the westoxification that the Revolution was fighting against. Over time, the bans have loosened but for women, the ban on singing as soloists in public remains: their voices could in fact be too sensual. The rooftops is therefore a place of protest, of freedom, of contact with the rest of the world, and of clandestine encounters."

Alessandra De Cesaris, *Attraverso Tehran*, FrancoAngeli 2022

The proposal fully grasps the possibility of bringing public space back to higher ground, away from noise, pollution, and the possibility of control. It is, after all, a way of using the flat roofs of buildings described in films, photographs, and many novels.