

Designing a Cultural Center: An Approach to Harmonizing Tradition and Modernity

Corresponding Authors:

Hani Ghanbari Far*

Department of Architectural Engineering, Technical and Engineering Faculty (Ramsar Branch) Islamic Azad University of Ramsar, Iran

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ABSTRACT:

The fundamental essence of all arts lies in the manifestation of beauty, which is expressed through the relationships of length, breadth, and height in architecture, sculpture, and other artistic forms. The objective of the present research was to design a cultural center that embodies the interaction between tradition and modernity. This design approach sought to incorporate materials, forms, and architectural examples from contemporary modern architecture, enabling the establishment of a dialogue between traditional Iranian architecture and contemporary architectural practices, while simultaneously preserving Iranian culture and heritage. Anchored in the theoretical framework of the interaction between tradition and modernity in architecture, and utilizing a causal-comparative methodology to meet environmental needs, the design of this complex is intended to accommodate all social strata. The statistical population of this study, in the quantitative section, encompasses all architecture experts and professionals from related fields, as well as visitors to both traditional and modern cultural and artistic buildings. The sample size was determined to be 384 individuals, based on the Morgan table. The data for this study were collected through a questionnaire and subsequently subjected to analysis using SPSS software. The findings revealed that elements such as the juxtaposition of modern materials with traditional ones, the execution of façades that embody the synthesis of tradition and modernity, along with symbols, Islamic motifs, and geometric forms, have facilitated a dialogue between traditional and modern architecture in the design of the cultural center. Conversely, the layout element did not promote this interaction between traditional and modern architectural styles within the cultural center's design.

Keywords: *Traditional Architecture, Contemporary Architecture, Cultural Center Design, Interaction Between Tradition and Modernity*

INTRODUCTION:

The existence of a cultural center as a fundamental cultural entity in society is indisputable. Culture encompasses a broad array of values and spiritual discoveries inherent to the people of any community. Culture is the heritage of each community, inherited from previous generations, adapted over time, and transmitted to future generations (Habib, 2020). The relationship between tradition and modernity in architecture has long been a subject of scholarly inquiry and interest among designers, who seek to revive traditional elements and assess their successful adaptation within contemporary society. Integrating these aspects into cultural environments remains a significant concern for designers of cultural spaces, such as cultural centers (Naghizadeh, 2016). In contemporary times, the concept of tradition is invoked more frequently than in any previous era. A review of historical sources reveals that references to this notion, and its application as a point of reference, are significantly less prevalent than in modern discourse. This phenomenon can largely be attributed to the fact that, in the past, tradition was so intrinsically woven into the fabric of everyday life that

it was not regarded as a distinct entity separate from daily existence. Numerous scholars attribute the origins of the detachment of tradition from the essence of everyday life to the emergence of the Cartesian thinking subject, which began to regard itself as an external object in the pursuit of knowledge. This shift created a fundamental rupture between the subject and its object of contemplation, thus laying the groundwork for the advent of the modernist revolution (Nasr, Burckhardt, Jung, Valéry, 2009).

In designing cultural centers, which are required to establish a connection with the past while also maintaining a vision for the future, it is imperative to possess a comprehensive and explicit understanding of architecture and its related concepts. Without such awareness, it becomes unfeasible to formulate appropriate criteria for assessing the values of these centers or to classify the principles and foundations of design—especially for cultural centers that are intended to embody and signify the culture and history of the community (Naghizadeh, 2016). In this regard, this study aims to investigate the concepts of tradition and modernity, as well as the elements and factors that embody these notions. Furthermore, it emphasizes the

design of cultural centers through the framework of the interaction between tradition and modernity, underscoring its relevance in contemporary discourse. Thus, inquiries persist regarding the modalities of interaction between traditional and modern architecture in light of contemporary needs, as well as the ways in which the creation of a cultural complex can mitigate the impacts of cultural invasion. Consequently, spaces such as cultural centers, which are tasked with the recognition, preservation, and transmission of cultural values, can play a pivotal role in furthering this endeavor (Mahmoudi, 2019, p. 25).

Harmonizing Tradition and Modernity,' explores the design of a carpet museum. He argues that museums can serve as expressions of the cultural and civilizational power of a community, while also providing an educational platform to carry forward the legacy of the past using modern methods that introduce changes to the original structure of artifacts and other historical elements. Bagheri (2019), in his thesis titled 'Designing a Fashion Mediateque Center in Tehran with an Emphasis on the Interaction between Tradition and Modernity,' posits that the mediateque serves as a catalyst for the dissemination of knowledge and information. He contends that a fashion house, aimed at promoting fashion culture and utilizing existing potentials, could function as a significant platform for clothing exports and the promotion of Iranian designs, effectively integrating the interaction between global modern culture and traditional values.

The emergence of modernity resulted in traditional Iranian architecture being reduced to mere imitation and continuation of Western paradigms, leading to a gradual imbalance in architectural practices within Iran and ultimately causing a permanent disintegration of its foundational traditions. Nevertheless, contemporary initiatives seek to devise an effective framework that facilitates the interaction between modern and traditional architecture in the country. This approach emphasizes a comprehensive understanding of the historical evolution of Iranian architecture, aiming to uphold the fundamental concepts inherent in Iranian design while actively avoiding the pitfalls of imitation. This study emphasizes the importance of integrating traditional values into the design of cultural centers while analyzing the transformations introduced by modernity within traditional Iranian architecture. It adopts an approach that highlights the interaction between these two realms and further investigates the influence of the four dimensions of modernity—economic, political, social, and cultural—on the alterations observed in traditional architectural practices. The elements of traditional architecture, modern architecture, and climate serve as independent variables in this research. The objective is to evaluate the impact of modernity on the architectural evolution of cultural edifices, specifically cultural centers, through a comprehensive examination of diverse architectural styles from

contemporary periods in Ramsar. Based on the results, the study aims to propose relevant developmental strategies and policies that address future transformations in the architecture of cultural spaces. The analysis of modernity is fundamentally framed within four principal processes: political, economic, social, and cultural. The transition from tradition to modernity can be elucidated through the dynamic interplay among these processes. This transition cannot be effectively achieved without the active involvement of all these processes, as none of them, independently, can offer a comprehensive explanation of the ways in which modernity exerts its influence (Borjian Broujeni & Kardan, 2020: 137). In light of this, the present study seeks to comprehensively examine the effects of modernity on the evolution of cultural architectural spaces and the interplay between them. It will also analyze the influence of independent variables on the dependent variable, specifically the design of cultural centers. Additionally, the study aims to evaluate the impact of diverse dimensions of modernity on these transformations.

Considering that the focus of this study is the city of Ramsar, it is pertinent to acknowledge that during the reigns of the First and Second Pahlavi dynasties, Ramsar functioned as a retreat for the royal family and is distinguished by its wealth of notable historical structures and cultural heritage sites. By analyzing the cultural, political, and social conditions of the First and Second Pahlavi periods in Iran, particularly in the city of Ramsar, it becomes evident that the country was striving to transition from a traditional society to a modern one. This era was marked by significant transformations across political, cultural, and social spheres. In the realms of urban planning and architecture, the effects of modernization are distinctly reflected in the evolution of Ramsar as a significant resort and tourist destination during the Pahlavi period. This city showcases a juxtaposition of modern structures designed for contemporary functions and organizations, situated in proximity to historical edifices. The architectural landscape of this city reflects a rich diversity of styles, stemming from the dynamic interaction between tradition and modernity, as well as the influence of European architects. Many of these structures exhibit significant deviations from the traditional and historical architecture of Iran, while others foster a productive dialogue between these two architectural paradigms. In this context, this study seeks to analyze and compare the traditional and modern elements, as well as their interactions, within notable buildings such as the Kakh-e Marmar (Marble Palace), the Muzeh-ye Aaj (Ivory Museum), the Old Ramsar Hotel, and the Museum of Ethnology. By employing the traditional and modern styles represented in these structures as a foundational framework, the research aims to conceptualize a design for a cultural center.

Theoretical Foundations of the Research: **The Interrelationship between Culture and Architecture:**

The influence of architecture and culture on one another is inherently reciprocal. Architectural works employ elements such as form, color, proportions, components, and symbols to convey the cultural identity of diverse societies. Additionally, individuals perceive their environment based on their knowledge and understanding of functionality, spatial arrangements, shapes, and both the inherent and superficial meanings of their surroundings. This interplay of knowledge and perception facilitates the establishment of a psychological connection between humans and their environment. The relationship established between the principles and cultural values of individuals and the latent or expressed values of architectural space is regarded as a significant outcome of perceptual processes (Sajadi, 2014).

Architecture is a social phenomenon that derives from culture and exerts a reciprocal influence upon it. Consequently, the architectural style of any given period serves as a reflection of the artistic expressions and cultural values of that time. The emerging architectural style is fundamentally rooted in the traditions, methodologies, and principles of earlier architectural movements. A critical factor contributing to the development of diverse architectural schools is the presence of pivotal moments in the evolution of cultural paradigms, particularly given the reciprocal influence that culture and architecture have on one another. It is a fundamental observation that cultural transformations inherently induce changes in the concepts and foundational principles that shape architectural art, thereby giving rise to various architectural styles. This dynamic illustrates a significant interplay between the theoretical constructs of architecture and the theoretical frameworks of culture, manifesting in both specific and broader contexts (Bagheri, 2015).

Tradition and Modernity:

The trajectory of Iranian culture towards a global paradigm inevitably engenders a tendency towards global architecture (Mahmoudi, 10:2019). This situation unfolds within the framework of a prolonged and unresolved discourse concerning "tradition" and "modernity" in Iranian architecture, a dialogue that has continued for decades without yielding significant or practical outcomes (Fakouhi, 491:2014). As a result, contemporary Iranian architecture has found it challenging to resist the overwhelming influx of modernity. The contemporary situation in Iranian society is characterized by a profound ambivalence between globalist and localist perspectives. This state



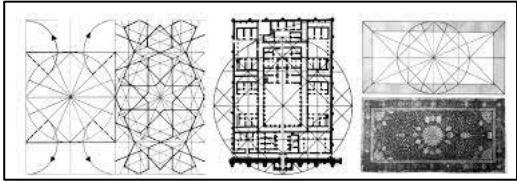

of confusion and contradiction is often evident within individuals, revealing a significant tension between tradition and modernity, as well as contemporary Iranian modernism (Mahmoudi, 10:2019). Additionally, the intricate relationship between tradition and modernity, along with the responses to the challenges posed by modernity, constitutes a central concern for contemporary intellectuals. Scholars contend that without a nuanced understanding of modernity, it is impossible to engage in a meaningful discourse regarding its relationship with tradition. Moreover, the comprehension and interpretation of human experience represent a critical foundation of modernity that fundamentally conflicts with traditional paradigms (Ghasemi, 142:2010).

Modernity represents a concept that is juxtaposed against the traditional methodologies that have historically prevailed in their countries of origin (Europe). This raises the question: Has modernity effectively dismantled all the foundational principles and derivatives of its own traditions within Europe? Furthermore, is modernity, as it is perceived and continues to be perceived in Iran, a phenomenon that has recently emerged, or has it merely been reclassified under the term "modernity" in contemporary discourse? (Habib, 31:1389). Tradition constitutes an enduring heritage that manifests both vertically, in temporal dimensions (spanning the past and present), and within a specific civilizational context, encompassing all aspects of life pertinent to that civilization. It is inherently a component of culture and has historically been transmitted across time, influencing future developments. Moreover, tradition operates horizontally, transcending spatial distances between various contexts, signifying inherited patterns that evolve and undergo transformation over time. Traditions are not isolated from the process of modernization; instead, they exist in a dynamic and intrinsic relationship with modernity. In fact, in various dimensions of society, even the most advanced communities continue to perpetuate these traditions (Giddens, 67:2016).

Characteristics of Traditional Architecture:

Traditional architecture, by definition, refers to a form of architecture that emerges organically from within societies. It adapts and evolves over time in response to social, cultural, climatic, and technological conditions. This type of architecture is aligned with the values, economy, and lifestyles of the cultures that produce it. In essence, traditional architecture can be characterized as a practice that is created by the people and for the people, rather than merely designed for them (Noor Mohammadi, 2009). Table 1.

Table 1. Tenets of Iranian Architecture (Karimi, 2015)

Tenets	Explanations	
Central Courtyard	<p>This characteristic is commonly observed in various structures, including the courtyards of residential buildings, mosques, and schools. The central courtyard represents the principal space in desert dwellings. Generally, these houses are oriented toward the Qibla, with the spatial organization centering around the central courtyard.</p>	
Introversion	<p>Plan: Separation of Private and Public Spaces Iranian culture, with its foundational beliefs in dignity, privacy, and sanctity, has significantly influenced the introverted design of buildings. The architectural layout is organized around one or more courtyards, interconnected by a transitional space known as a <i>hashti</i>.</p>	
Numerical Values	<p>Plan In Iranian architecture, numbers occupy a distinctive significance. The numerical sequence within the architectural plan initiates with multiples of 4, advances to an octagonal configuration, subsequently transitions to a hexadecagon (16 sides), and ultimately converges upon the circular form.</p>	
symmetry	<p>Architectural regulations articulated through a clear set of guidelines, structured in a harmonious and systematic rhythm.</p>	

Designing Cultural Centers:

An Approach to Tradition and Modernity:

The predominant factor contributing to the contemporary crisis, particularly in the realms of

architecture and urban planning, is an overemphasis on material appearances, resulting in an immersion in superficial pleasures. This tendency often leads to a neglect of one's intrinsic identity, particularly in terms of spiritual essence. The ramifications of this disregard

are evident in self-alienation, an excessive focus on the external, a tendency to mimic Western architecture, and, most critically, individualism, which poses a threat to the establishment of justice. Thus, it is essential to recognize that this negligence within our architectural practices and urban environments is indicative of a deeper crisis of identity. Consequently, the most effective approach to preserving cultural continuity hinges upon addressing this concern. A cultural center serves as a social, cultural, and artistic venue influenced by the prevailing culture of a nation. These centers and their internal spaces function as a mechanism to reduce cultural and ideological disparities between various regions within the city (Memarian, 2015, p. 427). In the design of cultural centers, which must simultaneously establish a connection to the past while also envisioning the future, it is essential to possess a clear and comprehensive understanding of architecture and its associated concepts. Without such awareness, formulating appropriate criteria for assessing their values becomes exceedingly challenging. Additionally, it is crucial to categorize the principles and foundational elements of design in cultural centers, particularly in cultural houses, which should serve as symbols and representations of the culture and history of the community, encapsulating its traditions. Jahangbakhlu et al. (2015) assert in their article titled "Examining the Role of Interactive Architecture in the Design of Cultural Centers and Its Impact on the Development of Cultural Tourism" that comprehending the dynamics of how the built environment interacts with social relationships among individuals can significantly aid architects and designers in crafting appropriate spaces. Moreover, this understanding can foster the development of cultural tourism and enhance public awareness of cultural and social spaces through relevant architectural design elements.

Mahdavi-Nejad (2017), in his article titled "Integrating Modern and Traditional Architecture in Cultural Buildings of Iran," asserts that advancements in construction knowledge over the past century have shifted the prominence of traditional approaches toward modern functionality. This transformation has led to a significant presence of Western modern architecture in Iran. In response to the increasing influence of Westernization and growing dissatisfaction with Western architectural styles, certain Iranian architects have pursued a synthesis of Western modern architecture and traditional Iranian arts, aiming to reflect and preserve the identity and symbols of Iranian culture.

By analyzing the existing research background, one can arrive at significant conclusions indicating that an excessive emphasis on performance within modern frameworks has overshadowed numerous perceptual dimensions of architectural spaces in relation to their users. Contemporary Iranian architecture continues to grapple with a state of confusion, fluctuating between

a superficial yearning for the past and an allure towards Western paradigms. Consequently, the architects of today in Iran encounter substantial challenges in their pursuit of grasping the fundamental essence of the nation's architectural identity. The architecture of this country, which has historically been characterized by creativity and sustainable qualities, has, in the contemporary era, strayed from its essence. This deviation can be attributed to various phenomena, including colonial policies and the influx of oil wealth. Without the necessary managerial support and becoming captivated by the manifestations of the newly industrialized Western civilization, it has adopted an artificial and regressive character. Given that architecture is not a passive phenomenon governed solely by geometric forms, but rather an active process aimed at creating qualitative space and establishing environments that respond to both the immediate and future needs of society (Guenon, 2010), this study endeavors to identify strategies for fostering a dialogue between tradition and modernity. This exploration aims to preserve the identity and authentic culture embedded within traditional architecture while simultaneously leveraging the benefits and innovations offered by modern architectural practices. In doing so, it seeks to enhance the quality of architectural spaces within the design process of cultural centers, thereby exerting a significant influence on activities and imbuing particular meanings that affect individuals' emotions and behaviors. In conclusion, based on the research conducted and the analyses carried out regarding the establishment of interaction between tradition and modernity, several key elements can be identified. These include symbols derived from Isfahani architectural style (tradition), which are influenced by neoclassical and modern structures, as well as design elements such as Islamic and Khatai motifs utilized for the decoration of buildings, sloped roofs supported by wooden or metal trusses, and roofing materials. These features exemplify the synthesis of traditional and modern architectural practices.

Research Hypotheses:

Primary Hypothesis:

Specific elements, including symbols and Islamic motifs, the incorporation of geometric forms and tile work, along with the utilization of arches and vaults, foster a dialogue between traditional and modern architecture in the design of cultural centers.

Sub-Hypothesis:

Components such as geometric forms, expansive windows, arches and vaults, colorful tile work, and intricate inlay techniques have been employed to facilitate the interaction between tradition and modernity.

Research Methodology:

This study is applied in nature and employs a causal-comparative approach. The data collection methods

encompass both library and field research. In the initial phase, the research is conducted through library resources, which include internet searches and the examination of pertinent books, articles, and scholarly journals from both domestic and international sources related to the thesis topic. In the subsequent phase, data is gathered through printed and online questionnaires disseminated in virtual environments to investigate the relevant components and collect data. This phase also involves establishing communication and collaboration with faculty members and researchers. The questionnaire, developed by the researcher, was administered in person to architecture professionals and other related fields, as well as visitors to cultural and artistic sites in Ramsar, after conducting validity and reliability assessments. In the qualitative section, the study's statistical population encompasses both historical and modern buildings in Ramsar, including Kākh-e-Marmar (Marble Palace), Muze-ye-'Aj (Ivory Museum), Hotel-e-Ghadim-e-Ramsar (Old Ramsar Hotel), and Anthropology Museum. The traditional and modern elements of these structures were analyzed to explore the interactions between the two architectural styles. The traditional and modern elements of these structures will be compared to examine the interaction between the two architectural styles. The statistical population for the quantitative aspect of this research comprises all architecture experts and professionals from related fields, as well as visitors to traditional and modern cultural and artistic sites in the city of Ramsar.

Given the conditions of the study and the challenges in accessing the entire population, a convenience sampling approach was utilized. Since the statistical population is considered to be infinite, the maximum sample size was determined based on Morgan's table to ensure the scientific rigor of the research, yielding a total sample size of 384 participants. The reliability of the questionnaire was evaluated utilizing Cronbach's alpha coefficient, derived from an initial sample. Furthermore, the data analysis was performed using SPSS version 22.

Findings:

The results revealed that most participants, amounting to 237 individuals (61.7%), were informed visitors, while the remaining 147 individuals (38.3%) constituted experts with specialized knowledge in architecture. Most respondents, comprising 195 individuals (50.8%), had a moderate level of familiarity, while 133 individuals (34.6%) exhibited a moderately high level of familiarity. In contrast, only 56 individuals (14.6%) demonstrated a high degree of familiarity with architectural concepts. Most participants, accounting for 111 individuals (28.9%), are aged between 26 and 30, while only 31 individuals (8.1%) are over 40 years old. Additionally, a significant proportion of the participants, 135 individuals (35.2%), hold a bachelor's degree, whereas only 58 individuals (15.1%) have attained a doctoral degree.

Table 2: Descriptive Statistics of the Research Questionnaire

	Design Elements	Mean	Median	Mode	Standard Deviation	Variance	Skewness	Kurtosis
of Role in Design	Modern Materials alongside Traditional Materials	3.89	4	4	0.482	0.233	-0.73	0.12
	Facade Execution (Integration of Tradition and Modernity)	3.13	3	3	0.568	0.322	0.296	-0.08
	Floor Plan Design	2.29	3	2	0.690	0.477	-0.13	-0.84
	Symbols	3.45	3.2	3	0.670	0.45	0.41	-0.93
	Islamic Patterns	3.48	3	3	0.680	0.47	-0.04	-0.92
	Geometric Shapes	3.51	3.5	3.83	0.660	0.36	-0.44	-0.55
Incorporation Components	Modern Materials alongside Traditional Materials	3.67	3.66	4	0.540	0.298	-0.59	-0.02
	Facade Execution (Integration of Tradition and Modernity)	3.15	3	3	0.703	0.49	0.46	0.36
	Plan Design	2.58	2.67	2.67	0.690	0.48	0.339	0.73
	Symbols	3.08	3	3	0.640	0.407	0.86	0.24
	Islamic Patterns	3.68	3.8	4	0.670	0.45	0.393	-0.62
	Geometric Shapes	3.81	3.83	4.17	0.553	0.306	-1.06	-1.39

Based on the findings presented in Table 2, among the six components of the research questionnaire—namely, modern materials alongside traditional

materials, façade execution, plan design, symbols, Islamic motifs, and geometric volumes—it is observed that the component of modern materials alongside traditional materials has the highest mean (3.89) in the

context of a design role, accompanied by a standard deviation of (0.482) and a variance of (0.233). Conversely, within the section addressing the application of components, the geometric volumes component demonstrates the highest mean (3.81), with a standard deviation of (0.553) and a variance of (0.306). In contrast, within the domain of design roles, the plan design component displays the lowest mean (2.9), accompanied by a standard deviation of (0.69) and a variance of (0.47). In the context of component utilization, this same component also exhibits the lowest mean (2.58), with a standard deviation of (0.69) and a variance of (0.48) relative to the other components. Furthermore, the results presented in the

forementioned table indicate that the values of the mean, median, and mode for all discussed variables are relatively close to one another, which suggests that the obtained scores are approximately normally distributed. Additionally, the skewness and kurtosis values, which fall within the range of -2 to +2, provide further evidence supporting this conclusion.

Primary Hypothesis: Certain elements, including symbols and arabesque designs, the incorporation of geometric forms and tile mosaics, as well as the use of arches and vaults, foster an interaction between traditional and modern architecture in the design of cultural centers.

Table 3: One-Sample T-Test for the primary Hypothesis

T Statistic			Descriptive Statistics		Components
Mean Equivalent Value = 3					
Significance Level	Degrees of Freedom	T	Standard Deviation	Mean	
0.00001	383	36.188	0.483	3.8915	Modern materials alongside traditional materials
0.0001	383	4.422	0.568	3.1281	Facade execution (fusion of tradition and modernity)
0.013	383	-2.487	0.691	2.9123	Plan design
0.0001	383	13.192	0.675	3.4542	Symbols
0.0001	383	13.827	0.684	3.4828	Islamic motifs
0.0001	383	16.784	0.599	3.5139	Geometric volumes

Based on the findings presented in Table 3, it was revealed that in the component of modern materials alongside traditional materials, $T(383) = 36.188$ and $P < 0.01$ indicate that the use of modern materials in conjunction with traditional materials (mean = 3.8915 and standard deviation = 0.483) significantly differs from the mean value of 3. Consequently, it can be inferred that integrating modern materials alongside traditional materials has facilitated a progressive interaction between traditional and modern architecture in the design of cultural centers.

In the component of facade execution (the synthesis of tradition and modernity), the findings indicated $T(383) = 4.422$ and $P < 0.01$, demonstrating that the execution of the facade (synthesis of tradition and modernity) (mean = 3.1281, standard deviation = 0.568) significantly differs from the mean value of 3. Consequently, it can be concluded that this component has contributed to an increasing interaction between traditional and modern architecture in the design of cultural centers.

In the component of plan design, the analysis revealed a T-value of -2.487 with 383 degrees of freedom and a

significance level of $P < 0.05$. This indicates that the plan design (mean = 2.9123, standard deviation = 0.691) exhibits a statistically significant difference from the hypothesized mean value of 3. Consequently, it can be inferred that the component of plan design has not facilitated an increasing interaction between traditional and modern architecture in the design of cultural centers.

In the component of symbols, the results revealed a T-value of 13.192 with 383 degrees of freedom and a significance level of $P < 0.01$. This finding indicates that symbols (mean = 3.4542, standard deviation = 0.675) differ significantly from the hypothesized mean value of 3. Consequently, it can be concluded that the component of symbols has contributed to a progressive interaction between traditional and modern architecture in the design of cultural centers.

In the component of Islamic motifs, the analysis revealed a T-value of 13.827 with 383 degrees of freedom and a significance level of $P < 0.01$. This indicates that Islamic motifs (mean = 3.4828, standard deviation = 0.684) significantly differ from the hypothesized mean value of 3. Consequently, it can be

inferred that the component of Islamic motifs has contributed to a progressive interaction between traditional and modern architecture in the design of cultural centers.

In the component of geometric volumes, the results indicated a T-value of 16.784 with 383 degrees of freedom and a significance level of $P < 0.01$. This suggests that geometric volumes (mean = 3.5139, standard deviation = 0.599) exhibit a statistically significant difference from the hypothesized mean

value of 3. Therefore, it can be concluded that the component of geometric volumes has contributed to a progressive interaction between traditional and modern architecture in the design of cultural centers.

Sub-Hypothesis: Elements such as geometric forms, expansive windows, arches and vaults, colored tilework, and inlay craftsmanship have been incorporated into the interplay between tradition and modernity in the architectural designs of Ramsar.

Table 4: One-Sample T-Test Results for the Sub-Hypothesis

T Statistic			Descriptive Statistics		Components
Mean Equivalent Value = 3					
Significance Level	Degrees of Freedom	T	Standard Deviation	Mean	
0.0001	383	24.223	0.545	3.6745	Modern materials alongside traditional materials
0.0001	383	4.164	0.703	3.1495	Facade execution (fusion of tradition and modernity)
0.0001	383	-11.708	0.696	2.5842	Plan design
0.01	383	2.575	0.638	3.0839	Symbols
0.0001	383	19.988	0.672	3.6859	Islamic motifs
0.0001	383	28.708	0.553	3.8108	Geometric volumes

Based on the findings presented in Table (4), it was determined that in the component of modern materials alongside traditional materials: with $T(383) = 24.223$ and $P < 0.01$, there is a statistically significant difference between modern materials alongside traditional materials (mean = 3.6745 and standard deviation = 0.545) and the mean value of 3. Therefore, it can be concluded that integrating modern materials alongside traditional materials has been effectively implemented in the interaction between traditional and modern architecture within the buildings of Ramsar city.

In the component of facade execution (integration of tradition and modernity): the analysis revealed that with $T(383) = 4.164$ and $P < 0.01$, the facade execution (integration of tradition and modernity), characterized by a mean of 3.1495 and a standard deviation of 0.703, exhibits a statistically significant difference from the hypothesized mean value of 3. Therefore, it can be concluded that integrating facade execution (tradition and modernity) has been effectively implemented in fostering the interaction between traditional and modern architecture in the buildings of Ramsar city.

In the component of plan design, the analysis revealed that with $T(383) = -11.708$ and $P < 0.01$, the plan

design, which has a mean of 2.5842 and a standard deviation of 0.696, exhibits a statistically significant difference from the hypothesized mean value of 3. Therefore, it can be concluded that the application of plan design has not been effectively implemented in fostering the interaction between traditional and modern architecture in the structures of Ramsar city.

In the component concerning symbols, the results reveal that $T(383) = 2.575$ and $P < 0.05$ indicate a statistically significant difference between the symbols (mean = 3.0839 and standard deviation = 0.638) and the hypothesized mean of 3. Thus, it can be inferred that the incorporation of symbols effectively contributes to the interaction between traditional and modern architecture in the buildings of Ramsar city.

In the component of Islamic motifs, the results reveal that $T(383) = 19.988$ and $P < 0.01$ indicate a significant difference between the motifs (mean = 3.6859 and standard deviation = 0.672) and the hypothesized mean of 3. Therefore, it can be inferred that integrating Islamic motifs effectively enhances the interaction between traditional and modern architecture in the buildings of Ramsar city.



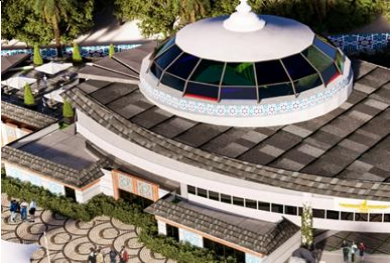


In the component concerning geometric forms, the analysis reveals that $T(383) = 28.708$ with $P < 0.01$, indicating a statistically significant difference between


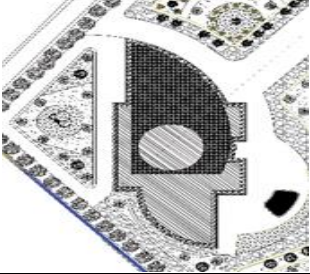





the geometric forms (mean = 3.8108, standard deviation = 0.553) and the hypothesized mean of 3. Therefore, it can be inferred that integrating geometric forms has effectively contributed to the interaction between traditional and modern architecture in the buildings of Ramsar city.




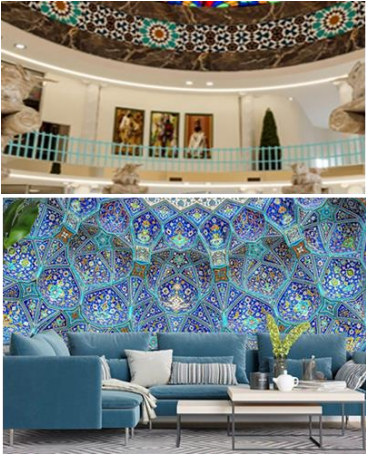

In Table (5), the application of the research characteristics (modern materials alongside traditional materials, facade execution, plan design, symbols, Islamic motifs, and geometric forms) in the facade and interior design of the study sample (the cultural center




in Ramsar) is analyzed. Based on the preceding discussions and the examination of the findings, it is evident that the element of plan design does not significantly contribute to the manifestation of the research approach (integrating tradition and modernity) in the design of the subject structure. Nevertheless, since this element constitutes one of the extracted indicators, it has been included in the subsequent table for evaluation alongside the other indicators.

Table 5: Application of Research Components in the Proposed Design (Author)

Image	Application in Design	Component
	<p>Traditional stained glass integrated with modern construction</p>	<p>Modern materials alongside traditional materials</p>
	<p>Traditional brickwork and plastering applied to concrete structures (modern)</p>	
	<p>Gabled roofs and domes in conjunction with sloped roofs (flat roofs featuring bituminous membranes and asphalt adjacent to sloped roofs with metal and ceramic tile coverings)</p>	
	<p>Concurrent integration of glass and stone within the facade of the domed roof</p>	<p>Integration of tradition and modernity</p>
	<p>Synthesis of traditional column designs, exemplified by intricately carved capitals, with modern elements such as fluted columns</p>	

		<p>Facades of considerable height, drawing inspiration from palatial architecture and emblems of the imperial era, exemplified by the historical hotel and cultural museums of Ramsar, incorporate Persian and Parthian styles, while integrating elements of Roman and traditional architecture (such as arches, columns, and walls, etc.)</p>	
		<p>Integrating symmetrical and asymmetrical layouts and facades (modernity) alongside multi-faceted and geometric plans (tradition)</p>	<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Plan design</p>
		<p>Predominantly extroverted layouts (modern) in contrast to introverted traditional layouts (central courtyard)</p>	
		<p>The absence of historical decorations and symbols (modernity) in contrast to the use of mirror work, tile work, and inscription artistry</p>	<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Symbols</p>
		<p>Integrating brick pools within outdoor spaces alongside tall fountains and modern water features</p>	
		<p>Integrating traditional national symbols with a synthesis of modern classical motifs significantly enhances the expression of the concepts of tradition and modernity, ensuring a harmonious relationship with the contextual characteristics of the region (the design concept is appropriately aligned with the project's locale)</p>	<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Symbols</p>
		<p>Columns and decorative features characterized by circular, semi-circular, and domed motifs, juxtaposed with stone columns and railings (modern)</p>	

	<p>The implementation of continuous crenellations along the edges of roofs, porticos, and staircases, combined with the cladding of parapets using stone slabs or cement</p>	
	<p>Utilization of Achaemenid and Sassanian sculptures and reliefs in building facades (traditional) in conjunction with Roman-inspired sculptures</p>	<p>Islamic motifs (historical designs of plants, animals, and humans)</p>
	<p>Integrating wooden ornamentation and architectural elements such as muqarnas and triangular niches alongside symmetrical structures and vertical lines, reflecting modern architectural principles</p>	
	<p>The application of various techniques, including tile work, inscription, and mirror work, in conjunction with sculptures and designs featuring glazed turquoise tiles adorned with Islamic and Khatai motifs for decorative elements (modern)</p>	
	<p>The reflection, repetition, and organization of geometric forms characterized by curved movements, employing sinuous and spiraling lines in conjunction with marble blocks framed by concrete</p>	<p>Geometric forms</p>

	<p>A composite integration of decorative motifs on the capitals situated above the entrance, centering elements, window configurations, volumetric compositions of the structure featuring expansive porticoes, elevated columns along the main axis of the building, and grand, vertically extended openings</p>	
	<p>The execution of semicircular and arch-shaped arcs, influenced by classical European architecture (modernity), integrated with segmental and semicircular arches characteristic of Parthian architectural tradition</p>	
	<p>Broad and spacious staircases aligned with the primary axes of the building (modernity), juxtaposed with circular, semicircular, and segmental staircases</p>	

CONCLUSION:

The primary objective of this research is to design a cultural center in the city of Ramsar, emphasizing the interplay between tradition and modernity. The analysis conducted on the concepts of tradition and modernity, along with their respective influences and tensions in the design of a cultural center, indicates that despite architects' efforts to integrate traditional elements into their designs, there exists a faction that engages in an erroneous replication of global architectural styles. This trend is particularly concerning, as it reflects a deliberate oversight of the rich historical context of architecture in the region, potentially leading to the erosion of a significant cultural heritage. An examination of traditional Iranian architecture indicates that, despite the remarkable diversity and complexity of its structures, a relatively limited number of principles, foundations, and patterns have been consistently employed in various forms throughout its historical evolution. Furthermore, the development of Iranian architecture has largely been predicated on the enhancement of these principles, foundations, and patterns, reflecting a tradition of intelligent and skillful craftsmanship. A pivotal solution to many architectural challenges in Iran lies in the imperative for traditional Iranian architecture to incorporate contemporary technologies and modern methodologies, thereby addressing the requirements of the present day. In essence, it is crucial for traditional architectural practices to harmonize with the modern lifestyle. Consequently, to elevate the quality of contemporary architecture—an issue of significant

importance and debate within modern architectural discourse—it is essential to focus on the foundational elements of traditional architecture and to align them with the contemporary living environment and modern architectural paradigms. This approach holds promise for fostering a more coherent and contextually relevant architectural practice.

The concurrent application of traditional Iranian architectural concepts alongside a modern architectural approach characterized by the absence of ornamentation can serve as a pathway to achieving identity-driven structures in contemporary contexts, ultimately yielding more favorable results. To foster cultural growth within society and compensate for this deficit, it is essential to establish several centers in various cities across the country. In the current global landscape, where foreign cultures strive to impose themselves on others and create conditions that prompt us to abandon our own lifestyles and beliefs, it is crucial to engage in deeper contemplation of our thoughts, beliefs, and values. This requires a thorough reflection on all dimensions of our existence.

The analysis of the data revealed that elements such as integrating modern materials with traditional ones, the execution of façades (which embody the synthesis of tradition and modernity), symbols, Islamic motifs, and geometric forms have fostered an interaction between traditional and modern architecture in the design of the cultural center. Conversely, the floor plan component has not facilitated such an interaction in the architectural design of the cultural center.

The incorporation of elements such as the juxtaposition of modern materials with traditional ones, the design of façades that exemplify integrating tradition and modernity, as well as the use of symbols, Islamic motifs, and geometric forms, has been effectively realized in the architecture of Ramsar. However, the floor plan component has not facilitated a substantial interaction between traditional and modern architectural styles within the city buildings. Considering that respondents indicated a significant incorporation of Islamic motifs in the design of the cultural center, which facilitates interaction between tradition and modernity, it is recommended that these motifs be employed in a suitable combination in the design of the cultural center in Ramsar. Furthermore, based on the respondents' feedback, the execution of the façade integrating elements of tradition and modernity has meaningfully contributed to the design of the cultural center and has fostered a dialogue between these architectural approaches. Therefore, it is advisable that the implementation of the façade aligns with the specified characteristics grounded in theoretical frameworks.

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