



## The Idea of Designing an Amphitheater in the Besh Qardash of Bojnord (Tourist Destination and Recreational Region) with Stretch Fabric Structures

Mojgan Ghorbanzadeh <sup>a\*</sup>

<sup>a</sup> *Department of Architecture, Faculty of Art, University of Bojnord, Bojnord, Iran.*

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### Abstract

One of the criteria for sustainable design is "the principle of adaptation to local regions". In this case, the native, historical, cultural and specific characteristics of the region are considered. This study tried to use an idea of designing an amphitheatre in the Besh Qardash of Bojnord (tourist destination and recreational region) with stretch fabric structures as the contemporary structural systems that have a certain similarity to nomadic tents which along with being in line with the historical and cultural elements of the region, including the historical tomb next to the spring, present a combination of modern and local architecture. This can be a great help to hold ceremonies and cultural events in this location, such as holding traditional wrestling competitions (Ba Chukhe) and horse racing (Turkman horse) in special time of the year. In the following parts, along with introducing the geographical and climatic conditions of the region by examining the technical and executive characteristics of stretch fabric structures, the results will be presented.

*Keywords:* Sustainable Design; Fabric Structures; Amphitheatre; Modern Architecture; Stretching; Contemporary Structures.

### 1. Introduction

In a modern human view, city is place that we should feel peace and safety and help humanity and culture to grow. The better the place is, we have more security and can develop more. In addition to responding to the environmental, economic, and industrial problems, it also responds to the physical and mental needs, peace, security and the pleasure of the citizens. The purpose of social efficiency is to provide a place for spending leisure time, recreation, and educational and scientific gatherings.

Architectural fabric structures are a form of building that can almost be considered a contradiction in terms. Fabrics represent some of the lightest artefacts made by humanity, and yet, buildings represent some of the heaviest. Because of their lightweight nature, fabrics are also flexible and mobile, whilst buildings, at least in their traditional sense, are solid and permanent. However, fabric architecture does exist and has for millennia as one of the earliest forms of building to be manufactured on a regular and widespread basis. It is also one of our most advanced and innovative forms of building, which continues to develop rapidly today, and almost certainly into the foreseeable future. The use of fabric structures for famous historical and artistic buildings can be broken down into three main goals. In some cases the aim is replacement, seeking to re-create a missing section of the building that has been passed down to us over time. At other times, adding functions to a building requires additional space (integration), resulting in a review of the entire structure and a desire to, in a sense, link old and new. Finally, project designers sometimes want to highlight as much as possible the temporal difference between what previous centuries have bequeathed us and what is being added. This ensures a

\* Corresponding author: [m.ghorbanzadeh@ub.ac.ir](mailto:m.ghorbanzadeh@ub.ac.ir)

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