

ABSTRACT

Title of Thesis: BRIDGING THE WORLDS THROUGH ART
AND CULTURE
AN IRANIAN CULTURAL CENTER IN
WASHINGTON D.C.

Nastaran Zandian, Master of Architecture, 2007

Directed By: Assistant Professor Michael Ambrose, Chair
Dean Garth Rockcastle, FAIA
Professor Robert L.Vann, PHD

My thesis will be a center for Iranian art and culture in Washington D.C., the aim being to familiarize Americans and Iranians living in the United States with Iranian culture, and to serve as a center for research on Iran and Iranian art. I am planning to have my site in the District of Columbia, not only because of its national prestige but also because it is home to the second largest population of Iranians in the country. About 28,651 Iranian-Americans live in the D.C. metropolitan area.

This institution, modeled on the Alliance Francaise and other national cultural institutions, would serve as a bridge between the United States and Iran in a time of tension and misunderstanding. The program elements would accommodate education and performance of music, visual arts, traditional crafts, dance and literature. This center would celebrate Iranian culture both by observing traditional festivals and occasions and through opportunities for research. Such an institution would require a variety of spaces

including class rooms, meeting rooms, a ballroom, and a library, all of which should reflect Iranian culture and history.

In beginning to research these topics, I did not find sufficient local resources, and found it necessary to travel to Iran and experience the culture and visit various cities and historic buildings in person. This allowed me to document both buildings of interest and urban conditions. Of specific importance to me was documenting the experience of spaces, as well as the use of light and natural conditions. I focused also on the phenomena of everyday life of Iranians as it interacts with their architectural heritage.

I visited the cities of Tehran, Isfahan and Shiraz. In Tehran the focus was on modern buildings and cultural centers such as the Niavaran Cultural Center (a contemporary art museum by Kamran Diba) and Tatre Shahr (The city theatre). In Isfahan and Shiraz the emphasis was on historic buildings, mosques, schools, baths and bazaars as well as other public places. Some Palaces and gardens were also visited to research the use of outdoor and indoor spaces and their interaction. I will be continuing my studies with further research.

A number of themes were considered on my thesis.

- Stylistic transformation from the golden age to modern times
- Exploration of the effects of adopting a westernized lifestyle in domestic and public space
- The role of gender in shaping space
- Inward focused architecture versus externally focused

- Documentation of cultural conditions that I have experienced and observed, but have not formally analyzed.
- The transformation of architecture throughout Iran's history
- The adoption and adaptation of modern architecture

BRIDGING THE WORLDS THROUGH ART AND CULTURE
AN IRANIAN CULTURAL CENTER IN WASHINGTON D.C.

By

Nastaran Zandian

Thesis submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Master of Architecture
2007

Advisory Committee:
Professor Michael Ambrose, Chair
Dean Garth Rockcastle
Professor Robert L. Vann

© Copyright by
Nastaran Zandian
2007

Dedication

I dedicate this thesis to my dear sister Golnar whose memories are always with me.

Table of Contents

Dedication	i
Table of Contents	ii
List of Figures	iii
Chapter 1: Raison d'être	1
Persia or Iran?	
Migration	
Identity	
Misrepresentation	
Purpose	
History	
Chapter 2: Site	20
Site History	
Site Documentation	
Site Analysis	
Chapter 3: Goals and Challenges	21
Design Goals	
Design Challenges	
Chapter 4: Precedents	49
Lariha House	
Agha Bozorg Mosque	
Gardens: Fin Garden	
Jahan Nama Garden	
Farah Abad Garden	
Institute du monde l'Arab	
Chapter 5: Program	53
Program	
Program Analysis	
Chapter 6: Pre-Schematic Alternatives	
Chapter 7: Conclusions and Synthesis	105
Bibliography	109

List of Figures

Figure 1-The famous clay cylinder of Cyrus the Great
Figure 2- Table of dynasties of Iran through time
Figure 3- Taq-e-Kasra, ancient city of Ctesiphon
Figure 4- Naghsh-e- Jahan square
Figure 5-Vakil Mosque, Shiraz
Figure 6-Golestan Palace, Tehran
Figure 7- Golestan Palace, Tehran
Figure 7-Narengestan-e- Ghavam, Shiraz
Figure 8-Narengestan-e- Ghavam, Shiraz
Figure 9-Narengestan-e- Ghavam, Shiraz
Figure 10-Narenjestan-e-Ghavam, Shiraz
Figure 11-Golestan Palace, Tehran
Figure 12-Contemporary Museum of Art, Tehran
Figure 13-Contemporary Museum of Art, Tehran
Figure 14-Contemporary Museum of Art, Tehran
Figure 15-Dupont Circle
Figure 16- DuPont Circle Statue
Figure 17- Map of Galleries in DuPont Circle area
Figure 18- Map of Museums around DuPont Circle
Figure 19-Arial View of Washington D.C
Figure 20-Arial View of the Mall and DuPont Circle
Figure 21-Arial View of DuPont Circle and the site
Figure 22- Structures situated currently on the site
Figure 23- Buildings surrounding the site
Figure 24-Iranian nodes adjacent to the site
Figure 25-Spaulding and style Colliers International
Figure 26-Figure/Ground
Figure 27-Figure/Ground Reversal
Figure 28-Traffic direction and street orientation
Figure 29- Parks and open spaces
Figure 30- Metro Lines and Entrances
Figure 31- Five minute walk and Metro stops
Figure 32- Site Dimensions
Figure 33- Site Section
Figure 34- Service Access
Figure 35- Parking Space
Figure 36- Spatial volume
Figure 37- Spatial Volume-North South
Figure 38- Spatial Volume
Figure 39- City Diagonals
Figure 40- City Grid
Figure 41- City Grid and Diagonals
Figure 42- Relation of the site to city diagonals and grid

Figure 43- Street edge
 Figure 44- Statue in junction of two streets
 Figure 45- Traffic mass on Surrounding streets
 Figure 46- Views from the site
 Figure 47- Urban fabric
 Figure 48- Entrance Portico
 Figure 49- Northeastern and northwestern sides of the courtyard
 Figure 50- Entrance Promenade
 Figure 51- Axonometric view
 Figure 52- Southwestern and southeastern sides of the courtyard
 Figure 53- Cistern
 Figure 54- Double height spaces
 Figure 55- Open space
 Figure 56- Open space along the main court yard
 Figure 57- Open spaces shown along the longitudinal section
 Figure 58- Courtyards
 Figure 59- Part of southeastern façade of the main courtyard
 Figure 60- Visual relation between the rooms facing the courtyards
 Figure 61- Grand eivan of the main courtyard
 Figure 62- Grand eivan of the main courtyard
 Figure 63- Panj-dari decorations of the main courtyard
 Figure 64- Panj-dari of the main courtyard
 Figure 65- Southern side of the large courtyard
 Figure 66- Southern side of the main courtyard
 Figure 67- Urban fabric
 Figure 68- General view of the courtyard facing north
 Figure 69- Axonometric view
 Figure 70- Basement and sunken Garden
 Figure 71- Uses
 Figure 72- Gathering spaces
 Figure 73- Double height spaces
 Figure 74- Shabestan adjoining the Gonbad-khaneh (Dome)
 Figure 75- Open spaces
 Figure 76- Open spaces shown in longitudinal section
 Figure 77- Ground level
 Figure 78- Levels within the mosque
 Figure 79- Courtyard, northwestern side
 Figure 80- Southeastern eivan
 Figure 81- Yard behind the Gonbad- Khane
 Figure 82- Decorations of the courtyard
 Figure 83- Entrance space, ceiling
 Figure 84- Courtyard, southeastern side
 Figure 85- Gonbad-Khaneh
 Figure 86- Northwestern Shabestan
 Figure 87- Sunken garden, part of the northern elevation
 Figure 88- Courtyard, western corner

Figure 89- General view of the courtyard
Figure 90- Fin Garden Arial View
Figure 91- City of Kashan and location of the Garden relative to the city
Figure 92- Fin garden, pool view
Figure 93- Safavi era's structure
Figure 94- Zandian era's addition
Figure 95- Quajar era's additions
Figure 96- Natural spring
Figure 97- Continuous pool
Figure 98- Main axis and entrances
Figure 99- Structures along main axis
Figure 100- Structures
Figure 101- Proportions
Figure 102- Major water system
Figure 103- Garden view
Figure 104- Garden view
Figure 105- Garden view
Figure 106- Axis
Figure 107- Gardens
Figure 108- Water system
Figure 109- Structures
Figure 110- Various views of the garden
Figure 111- Plan
Figure 112- Vertical axis
Figure 113- View from street and river
Figure 114- Ground floor plan
Figure 115- Basement plan
Figure 116- Uses/Floor plans
Figure 117- Uses/Sections and Plans
Figure 118- Portion of the South Facade
Figure 119- View from street
Figure 120- South façade pattern
Figure 121- Program adjacencies
Figure 122- Program adjacencies
Figure 123- Program adjacencies
Figure 124- Program adjacencies
Figure 125- Program adjacencies
Figure 126- Parti 1
Figure 127- Parti 1
Figure 128- Parti 2
Figure 129- Parti 2
Figure 130- Parti 3
Figure 131- Parti 3

Chapter 1: Raison D'être

Persia or Iran?

Migration

Identity

Misrepresentation

Purpose

Persia or Iran?

“*Persia* has long been used by the West to describe the nation of Iran, its people, and its ancient empires. It derives from the ancient Greek name for Iran's maritime province, called *Fars* in the modern Persian language, *Pars* in Middle Persian and *Pārsa* in Old Persian, a word meaning "above reproach". *Persis* is the Hellenized form of *Pars*, and through the Latinized word *Persia*, the other European nations came to use this word for the region. This area was the core of the original Persian Empire. Most foreigners referred to the state as *Persia* until March 21, 1935, when Reza Shah Pahlavi formally asked the international community to call the country Iran, which was often used by the Aryan tribes who formed the country in during the Achaemenid era.”¹ For some it is objectionable to refer to the people of Iran as Persian, though I have yet to hear of our world famous, intricately woven tapestries being dubbed as “Iranian Rugs”. Nor have I heard of “Iranian cats”. Even after the collapse of the Greek Empire, Greece is still Greece and the Greeks are still Greeks. Therefore I use the terms Iranian and Persian interchangeably.

Migration

The vast majority of Iranian immigration to United States took place in two waves. The first began in the mid 1950's. This group of immigrants was primarily composed of scholars seeking education to meet the growing demand for rapidly evolving technology and industry in an oil-based economy. An estimated 34,000 people left during this first phase, which continued through 1978-79, when the Islamic Revolution took place in Iran and the second large wave of immigration

occurred. The revolt took place in response to the monarchy's corruption and squandering of the nation's wealth, but ironically the regime which replaced it is arguably worse, invading the personal freedoms of the population as never before in Iran's history. Thus the wave of migrants in the late 1970s largely consisted of exiles, political refugees and asylum seekers. Also amongst these were the families associated with monarchy of Mohammad Reza Shah. Approximately 330,000 came to the United States during this period. Part of the second wave too were young men who fled military service and the Iran-Iraq war, followed by young women and families who came for educational as well as political reasons. Between 1980 and 1990, the number of foreign- born from Iran in the United States increased by 74 percent.²

Identity

The Iranian subculture in the USA is much larger and more influential than most Americans seem to realize. One of the most frequent questions I receive when presenting my thesis proposal is: "Are there so many Iranians in the States to justify such a project?" There is in fact a huge Iranian population, especially in California, New York and the Washington D.C. area. Studies show that the majority of these people contribute greatly to the economy. They are characterized typically as well educated, with above average incomes. Census data reveals that as of the new millennium, 50.9% of Iranian born residents hold a bachelor's degree or higher, as opposed to only 24% of the entire immigrant population. About 1 in 4 Iranian-Americans has a master's or doctorate degree.³ Males in the Iranian population were

earning at the turn of the century an average of \$52,333 which is 42% higher than the average foreign-born male, while Persian females were 32% higher with an annual \$36,422 than their respective peers.⁴ The average income of a Persian household is 20% higher than that of the average American household.⁵

According to official estimates, reported by the U.S. Census Bureau, over 220,000 Iranians reside in the U.S. at the beginning of the 1990s. However, unofficial estimates gathered at the Massachusetts Institute of Technology (MIT), suggest that there are over 200,000 Iranians in Los Angeles, California, alone, and, overall, there are nearly 1,000,000 Iranians (first and second generations) in the country. According to the Census Bureau, Iranians in America are wealthier, more educated, and have a lower criminal record than other Americans. Furthermore, proportionally, Iranians have six times as many doctoral degrees as Americans. Though about 29% of all workers in America hold blue collar jobs, only 12% of Iranian-Americans fall into this category.⁶ There are over 500 Iranian professors teaching at top U.S. institutions such as MIT, Harvard, Yale, Princeton, Carnegie Mellon and UCLA (University of California at Berkeley) to name a few.⁷

Iranians living in America have had a great role in society. Their contributions have led to upgrades in numerous fields of science and technology, where several prominent Iranian figures have immersed. Some examples of key Iranians in America are Pierre M. Omidyar - Founder and Chairman of eBay , Omid Kordestani - the Senior Vice President for Worldwide Sales and Field Operations of Google, Dr. Firouz Naderi - the associate director of NASA's Jet Propulsion Laboratory responsible for project formulation and strategy, and the head of Mars

Exploration Program. Anousheh Ansari - co-founder and chairman of Prodea Systems Inc., a consumer technology company headquartered in Texas, who was the first Muslim woman and first Iranian in space, as well as the first private female space tourist. Dr. Jamshid Ghajar of the Aitken Neuroscience Institute in New York, whose pioneering surgical procedure on head injuries has resulted in worldwide media coverage. Another note worthy persona, widely admired by music fans worldwide was Farrokh Bulsara. That was his birth name, though most know him better as Freddie Mercury of the band *Queen*.

Misrepresentation

Iranians living in Iran are suppressed and do not have freedom of speech, freedom of expression or freedom of exploration. The first two are denied by the government and the latter by other countries. Iranians are not given visas (not authorized to travel) to the majority of the countries around the world because of the mal-political relationship between governments, which developed after the revolution in Iran during the past three decades. This denies Iranians the opportunity to explore the world surrounding them. It also makes it difficult to experience other cultures and to have intellectual interaction with the outside world, as well as not being able to introduce their culture to them. Despite this, Iranians have always been very accepting of other cultures, and the youth especially emulate western styles and trends, in their fashion, music, etc. At the same time, Iranians have a deep rooted culture which they cherish and foster. What the rest of the world has to rely on for their knowledge about Iranians is the mass media, which is not always objective and

very often misleading. Travel and getting to know other countries is something that is very much desired by Iranians, which is one of the reasons why Iran is the fourth largest country of bloggers. This high rate of blogging is a result of appreciation of exchanging culture and information and a way to reach out to the outside world. Not being able to express themselves via other media, they have taken the opportunity to use internet to spread their voice. Unfortunately at this time, Iran and its culture are greatly misrepresented to the rest of the world.

“The problem, for the Iranians, particularly the second generation, is that what they and their American friends or schoolmates are most often familiar with are the negative stereotypical images of the Iranians in the media. In such a milieu, it is common for many Iranians, especially the youth, to reject their own self-identity and heritage in an attempt to "fit in" or to avoid being ridiculed by their friends.”

-Yahya R. Kamalipour⁸

“At least since the "Iranian Hostage Crisis" in 1980, (this was the infamous incident at the former US embassy in Iran's capital, Tehran) Iranian immigrants have been subjected to discrimination and prejudice in the U.S. Although anti-Iranian sentiments have subsided over time, they flare up every time the Iranian regime engages in an allegedly anti-American activity.

Instead of reactive solidarity, however, some Iranians have opted to disassociate themselves from their nationality. This is especially the case for religious minorities from Iran (e.g., Christian Armenians, Bahais, and Jews) who can identify more with their religious-ethnic backgrounds than with their Iranian origin.

Muslim Iranian immigrants do not have this option because they are by and large secular and nationalistic. Moreover, there are many negative stereotypes associated with being a Muslim in the US. Americans cannot make a distinction between the actions of the Iranian regime and sentiments of Iranian immigrants, particularly in times of crisis when they become aware of Iranians amongst them.”

-Mehdi Bozorgmehr⁹

Purpose

After living in United States for five years I have come to realize that there is not much knowledge and familiarity with Iran and Iranian culture among the general public. The information is narrowed to what is presented by the media and press, which is often limited to and focused on political figures like president Ahmadi nejad, who does not represent at all the views of the general Iranian public, in fact is despised by most. This then creates misunderstanding while misinforming the American public about what is the true Iran. Iranians are not accepted, not known nor

appreciated for who they truly are, but instead associated with a biased image created of the middle-eastern and Muslim world in much of western society.

Media and movies, such as the recent blockbuster “300”, and some of the main stream radio stations have had a significant role in today’s erroneous image of Iran and Iranians. Considering these notions, I became determined to re-present the true Persian culture to people in United States by designing an Iranian cultural center in the nation’s capital, creating everyday interaction with Persian art, culture and ideas. Furthermore, this center will provide opportunity for exchange of cultural information and intellectual interaction of ideas via web to the rest of the world, to people in Iran and to Iranians and interested non-Iranians. Thus I find it necessary to have an Internet-media station that acts as the voice of Iranians, whether in the United States, in Iran or anywhere else. This would contribute to an environment online for Iranians around the world to publish their thoughts and ideas, thereby creating an opportunity for transformation of knowledge and culture. As mentioned earlier, other medians in Iran are hard to come by, especially without government censorship.

The proposed Cultural Center will also incorporate and be a product of traditional Iranian architecture and its transformation through time, from antiquity to the present. I want to learn the great principles of this architecture and implement it in my design, making it suitable in the context of the contemporary world. The goal of this institution is to demonstrate the culture of Iran to Americans. It will exhibit the traditions and beliefs of Iran, without the muddy politics which have regrettably overshadowed them. I believe it is imperative that the ugly personal agendas of the

power-hungry minority be separated from the legacy of a people who are as much the victims as anyone else.

America is now home to the first generation of Iranian-Americans who are from Iranian parents but born and raised in the US. It is important that they have the opportunity to explore their culture and origin, to learn about Iranian art and music, and to celebrate the traditional Persian festivals. America has benefited from the inputs of many significant Iranian-Americans serving their society, who deserve to be acknowledged and respected as Iranians and have their true culture and heritage presented to the west.

History of Architecture in Iran and the influential dynasties on art, culture and architecture of Iran

Persia has been called Iran/Iranshahr since the Sassanid period (AD224 -7th century).

Iran means “Land of Aryans” which derives from the tribes who settled on the Iranian plateau and either completely dominated earlier inhabitants or drove them out. The name Persia refers to a region in south of Iranian plateau, called *pars* in Persian language. This region is the core of Persian Empire. Persia once being a major empire of super powers have been overrun frequently and its territory has been altered throughout the centuries. Invaded and occupied by Arabs, Turks, Mongols, British and Russians, and others, and often caught up in the affairs of larger powers. Persia has always reasserted its national identity and has developed as a distinct political and cultural entity.

Iran’s history and culture goes back to more than 6000 years ago. Below I will briefly refer to the most influential dynasties throughout Iran’s history who had an important role in culture, art and architecture of Iran as well as noting some of their important attributes.

- 3200 BCE Proto-Iranian civilization, followed by Elamites
- Medes established first Iranian empire, credited for foundation of Iran as nation and empire

Achaemenian Empire (648–330 BCE)



Figure 132-The famous clay cylinder of Cyrus the Great, written in Babylonian cuneiform, recording his capture of Babylon in 539 BC.

(Source: <http://www.art-arena.com/cyrus2.htm>)

- Cyrus the Great created the Cyrus Cylinder, considered to be the first declaration of human rights. Cyrus banned slavery in all of the conquered areas that became the Persian Empire. “Under Cyrus the Great and Darius the Great, the Persian empire became the most powerful and largest of the time, ruling over most of the then world known. The Persian

Empire represented the world’s first global superpower, and was based on a model of tolerance and respect for other cultures and religions.”¹

1-Suren-Pahlav, Sh., *Cyrus the Great' Cylinder; The World's First Charter of the Human Rights*,1999

Construction of Silk Road by Persian Empire, connecting Persia to China. The Silk Road had a significant role in development of commerce and trade between great civilizations of China, Egypt, Mesopotamia, Persia, India and Rome and laid the foundations of our modern world.

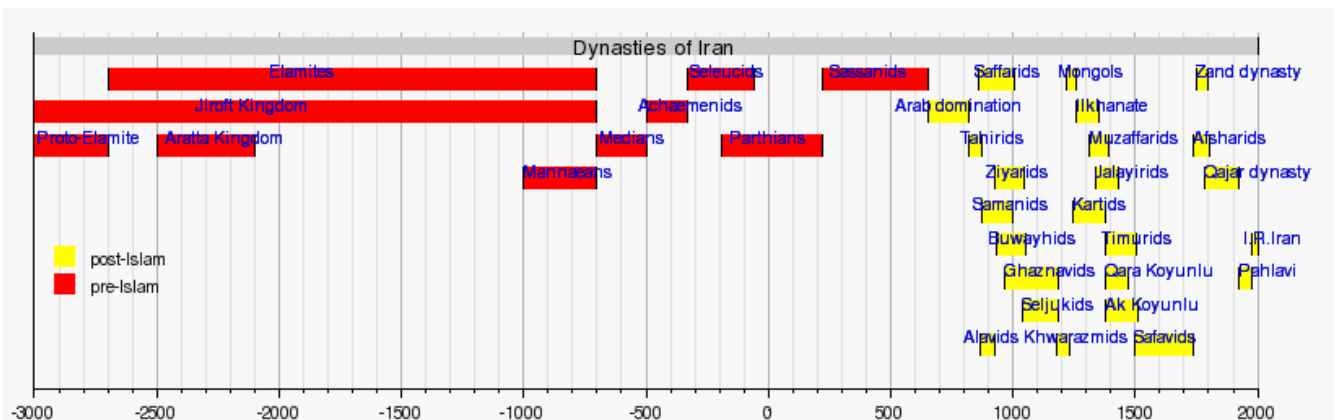


Figure 133- Table of Dynasties of Iran through time
(Source: http://en.wikipedia.org/wiki/History_of_Iran)

Sassanid period 224-7th Centruy

Some of the Sassanid constructions were the Firoozabad Palace and the Sarvestan

Palace, various styles of construction have been found during the 400 years of rign of

Sassanid kingdom and few monuments have survived, therefore it's difficult to characterize them in single formula. There were many changes during the four centuries especially in dome and vault constructions. One of the outstanding royal Sasanian monuments is the Taq-i-Kasra at Ctesiphon, in present-day Iraq. Its ivan, a great open vault which spans 75 feet wide- wider than any vault in Europe- it is 90 feet high and close to 150 feet deep long. Above this vault the wall once continued for another 22 feet.



Figure 134- Tagh-e-Kasra, ancient city of Ctesiphon
Arab ii (Source: http://www.reisen-undkultur.ch/d/index_et_philosophie/communiquer/irak_d.html)

In AD 637 Persian army was defeated by Arabs. This was a shocking disaster to proud people.

“The conquering forces of Islam imposed no architecture because they had none to impose.” Arthur Pope

Islamic Empire dominating a culturally diverse area, opened new doors of communication which led to development of commerce, creating expanding economy that brought wealth needed for the development of the country and building

both secular and religious monuments such as mosques, colleges, tombs, bridges, forts, hospitals, caravanserais and libraries all of which were needed everywhere. Sassanid architecture continued for some time. As impressive, inventive and audacious as the Sassanid architecture was, it relied on heavily on inert masses for stability. Islamic Persia achieved in refining these powerful forms to more delicate, lighter, more sensitive, varied and expressive with exceeding beauty. Mosques were the most important building type after Islam. There were two major type of mosques,

- 1) mosques with prayer galleries full of pillars, and
- 2) smaller mosques consisting of a domed chamber.

The Seljuk's 1037-1194 : Structure as beauty

“ Seljuk architecture, noble and powerful, structurally sophisticated, was neither sudden nor accidental. Rather it was the culminating expression of a Persian renaissance.” Arthur Pope

A great example of this era is Masjid-i-Jami of Isfahan. (11th-18th century). A four-ivan court (196 x 230 feet) is enclosed by arches and two story open galleries, covered with buff brick.

- Dominant style was the domed chamber mosque
- Four-ivan plan gained official and a constant dominance in mosque structures
- Double shell domes began to be constructed
- Brick work and brick design were commonly used
- Seljuk era is considered the revival of Islamic art and civilization in Iran
- The dominant building type of this period are tombs, minarets and the main focus was on Mosques

Ilkhanid 1256-1353

- Followed common examples of Seljuk architecture
- mostly religious architecture and burial places are left from this era
- Use of bright-colored mosaic works and tiles

Timurid 1370-1506

- Combination of bright and dark monochrome glazed tiles, used for façade
- Different types of vaulting
- Drum of domes were un-precedently heightened and domes changed to glyph forms
- Exterior of domes were decorated with tile works and calligraphy

Safavid 1501-1722/1736

- Series of Caravansaries were constructed throughout the country, to facilitate transportation and promote trade
- The art and architecture of this period effectively influenced other countries in their construction activities
- Radial symmetry was implemented in an official and splendid way
- Color had a central role
- Tiles in comparison to other eras covered vaster areas
- Functional structures made were bridges, bazaars, bathhouses, water reservoirs, dams, pigeon towers and caravansaries
- Contradiction in scale or lighting, open vs. close spaces , small and large spaces but all proportional were some of the elements used in architecture
- Safavid era was the height of skill and experience of Iranian architects,



Figure 135- naghsh-e- Jahan square

(Source: http://en.wikipedia.org/wiki/History_of_Iran)

traditional forms were used in perfect scales

Zandian 1750-1794

- Promoting to refer to styles of Safavid, Seljuk and Pre-Islamic architecture
- Innovative glazed tiles in a new almost pink color famous as Zand tile.
- Construction of complexes consisting of Bazaar, Mosque, Bath house and fortress
- A distinct Zand art emerged despite the short length of the dynasty
- Many Qajar artistic traits was actually copied from the Zand examples

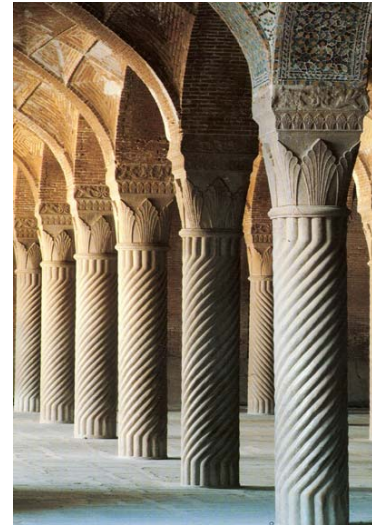


Figure 136-Vakil Mosque, Shiraz
(S. .../www.kay2000.com)

Quajar 1781- 1925

- Four-ivan plan mosques with a network of cupolas and windows to bring the light into the building
- A lot of Safavid work got covered under Quajar renovations
- Some new forms were introduced such as deep courtyards, exaggeratedly onion formed domes and decorated entrance gates at major cities
- Harmonious and infallible decorations influenced by western world and imitating Sassanid art



Figure 137-Golestan Palace, Tehran
(S. .../www.kay2000.com)

- Mirror works flourished and evolved to its perfection during quajars era, magnificently decorated ceilings and hall walls were a result of this period of time
- During quajar period, military architecture received plenty of attention. Other important building types were palaces, mansions, pavilions, summer resorts, hunting resorts as well as functional structure.



Figure 138-Golestan Palace, Tehran
(Source: Author)



Figure 139-Narengestan-e Ghavam, Shiraz
(Source: Author)



Figure 140-Narengestan-e Ghavam, Shiraz
(Source: Author)



Figure 141-Narengestan-e Ghavam, Shiraz
(Source: Author)

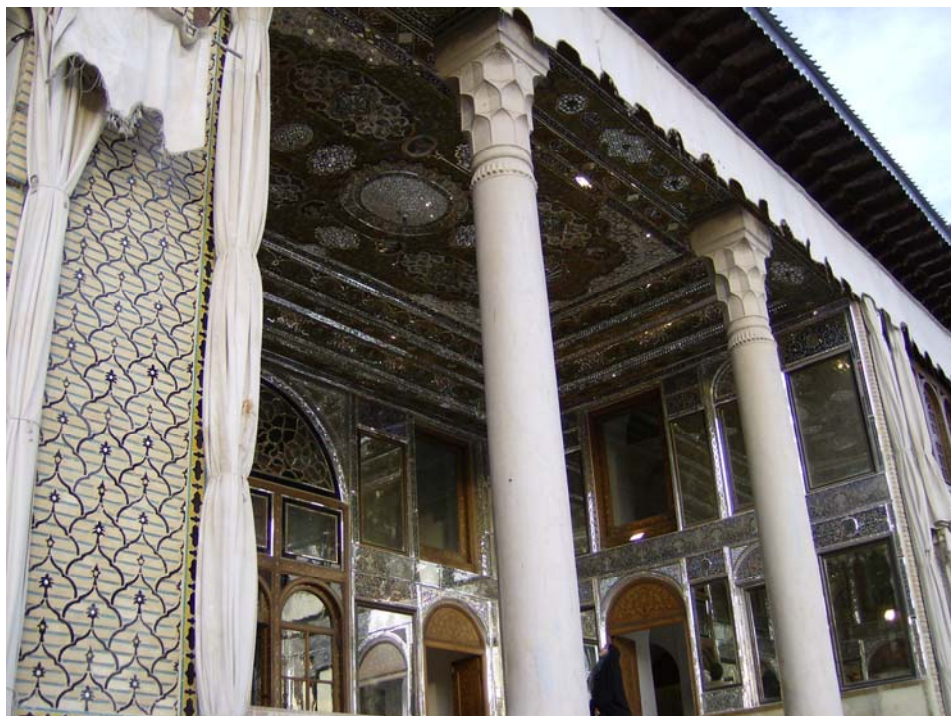


Figure 142-Narenjestan-e-Ghavam, Shiraz
(Source: Author)

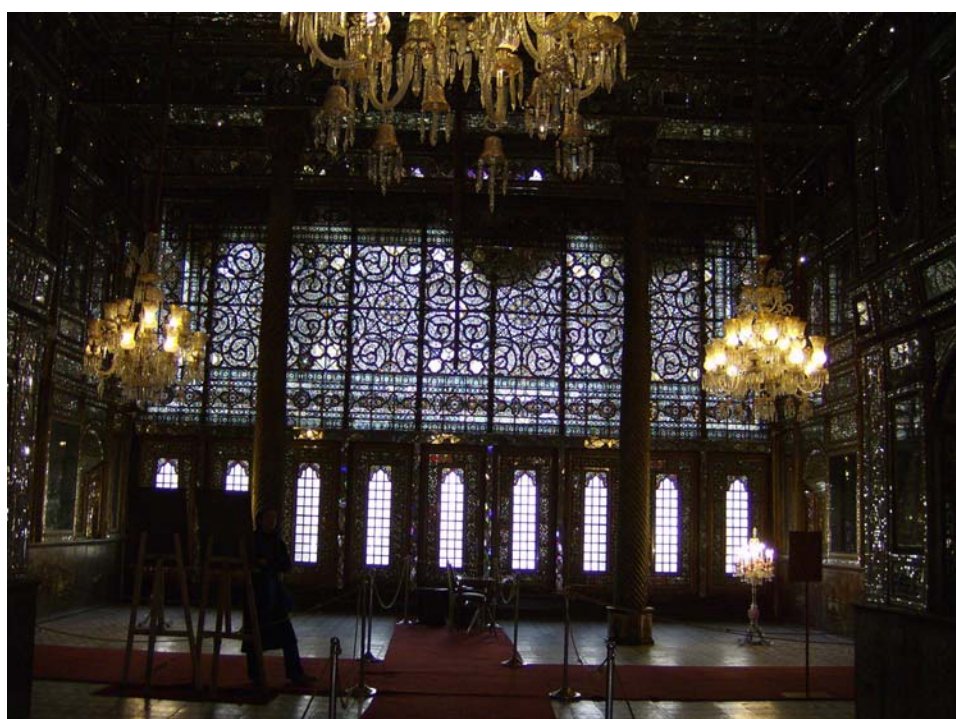


Figure 143-Golestan Palace, Tehran
(Source: Author)

Pahlavi 1925-1979

- Until the end of 1950's architects would build in styles demanded by the client, they would use any material, form and style asked by the client, former well-known architects had no place in this new modern society. The larger projects in the country were given to the architects with connection or related to the royalty.



Figure 144-Contemporary museum of Art, Tehran

(Source:

www.negarina.com/museum/about/building.htm)

- In 1960's unlike the 50's order and a system was brought to both the workforce and the educational system. This move was made possible by the students who returned to Iran after finishing their academic education in either Europe or United States. They dedicated their full force and effort for creating a new modern program for higher education in architecture.

Some of the architectural activities in this era are:

- The governments building programs throughout the country and the role of the consult architects
- The fast change in the population in cities
- The income increase throughout the country

- Creation of city zoning and regulations
- Creation of the institution of architects, and the entrance exam to architecture school
- Providing professional and academic architecture education
- Technological advancements



Figure 14-Contemporary Museum of Art, Tehran
 By Kamran Diba
 (Sourced:
<http://www.answers.com/topic/iranian-modern-and-contemporary-art>)



Figure 15-Contemporary Museum of Art, Tehran
 By Kamran Diba
 (Source:
www.negarina.com/museum/about/building.htm)

Chapter 2: Site

Site Statement

Site History

Site Documentation

Site Analysis

Site statement

My goal in creating an Iranian cultural center is to introduce Americans to true Iranian culture, and to create an opportunity for Iranians and American-Iranians to become involved with the activities that take place in this institute. Therefore the interaction of people with the building and being aware of the events taking place there, is of high value.

Washington D.C metropolitan area carries the second highest number of Iranians in United States. Also the geographic quality of Washington D.C, being situated between Virginia and Maryland, makes it the most accessible for the residents of the two states and Washington D.C. These qualities make D.C. the most suitable place for such institution.

Some of the aspects that I am considering for the site are:

- Being in close proximity to other culture related buildings such as museums, library, art galleries, theater, convention center, etc .
- Being situated in a dynamic environment
- Having pedestrian traffic to increase the interaction and therefore transfer of knowledge
- Accessibility to public transportation
- Diversity of the area

Site History

DuPont Circle

The site is situated in north west D.C. near DuPont Circle. This area was chosen because of its great and suitable qualities and its diverse nature.

The site is on the junction of N St NW , 18th street and Connecticut Avenue. It is one block south of DuPont Circle and is home to numerous private art galleries. The majority of buildings surrounding the site are mixed used , composed of offices and retail. Currently there is an old ten-story office building there. There are two metro stops within five minute walk to the site, which facilitates the commute to this center.



Figure 145-Dupont Circle (Source: <http://www.dkmuseums.com>)

History of DuPont Circle

“Construction of the traffic circle, originally called Pacific Circle, began in 1871. The area was a rural backwater until after the Civil War, when it first became a fashionable residential neighborhood. Some of

Washington’s wealthiest residents constructed houses here in the late 19th Century and early 20th century, leaving a legacy of two types of housing in the historic district. Many of the streets are lined with three- and four-story row houses built primarily before the end of the 19th century. Often are variations on the Queen Anne and Richardsonian Romanesque Revival styles. Rarer are the palatial mansions and large freestanding houses that line the broad, tree-lined diagonal avenues that intersect the circle. Many of theses larger dwellings were built in the styles popular between 1895 and 1910. The neighborhood’s fortunes and importance began to decline after World War II and reached a nadir after the race riots of the late 1960’s. Its residential character was threatened by encroachment of commercial development

from downtown, and many fine buildings were demolished. Others housed institutions clubs and foundations. Beginning in the 1970's, however, DuPont Circle began to enjoy a resurgence fueled by urban pioneers seeking an alternative lifestyle. The neighborhood took on a bohemian feel. Along with the Castro in San Francisco and Greenwich Village in New York City, it is considered a historic locale in the development of American gay identity. In addition to its residential components, comprised primarily of high-priced apartments and condominiums, DuPont Circle is home to a number of the nation's most prestigious think tanks and research institutions, namely, the Brookings Institution, the Carnegie Endowment for International Peace, the Eurasia Center, and the Institute for International Economics. Further, the renowned Paul H. Nitze School of Advanced International Studies (SAIS) of the Johns Hopkins University is located less than two blocks away from the Circle. The Phillips Collection, the nation's first museum of modern art, is near the Circle in a comfortable, homey building.”¹



This neighborhood has some of the finest museums and private art galleries, historic homes and foreign embassies. It also carries a range of ethnic restaurants and bookstores. This community resides many recent college graduates and is popular among the newcomers to the city. It also is the heart of Washington, DC's night life. ²

Figure 146-Dupont Circle Statue

(Source:
<http://www.globalmosaics.com/cliftseferlis.htm>)

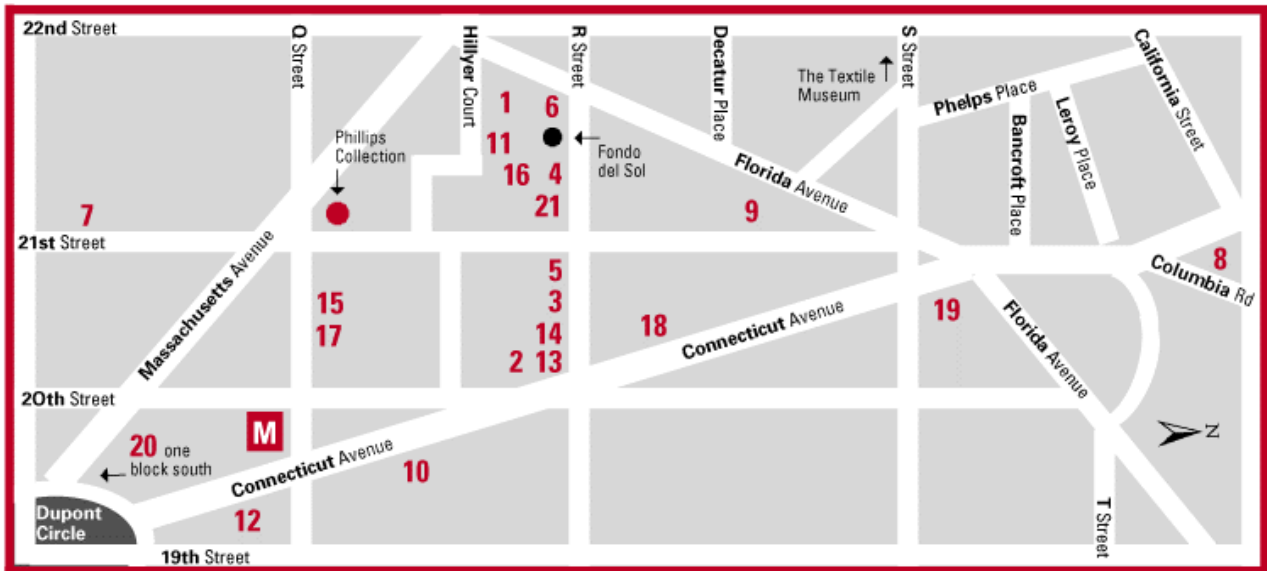
¹ http://en.wikipedia.org/wiki/Dupont_Circle

² http://dc.about.com/od/neighborhoodphotos/ig/Dupont-Circle-Pictures-/index_t.htm



Galleries of Dupont Circle

Washington DC



Galleries

- | | | |
|--------------------------------------|---------------------------|-----------------------------------|
| 1 Addison/Ripley Gallery, Ltd. | 9 Geoffrey Diner | 17 The Tartt Gallery |
| 2 Africa | 10 Kathleen Ewing Gallery | 18 Troyer Fitzpatrick Lassman |
| 3 America, Oh Yes! | 11 Foundry Gallery | 19 Venable Neslage Galleries |
| 4 Anton Gallery | 12 Gallery 10, Ltd. | 20 Very Special Arts Gallery |
| 5 Robert Brown Gallery-Dupont Circle | 13 Gallery K | 21 Washington Printmakers Gallery |
| 6 Burdick Gallery | 14 Marsha Mateyka Gallery | |
| 7 Burton Marinkovich Fine Art | 15 Pensler Galleries | ● The Phillips Collection |
| 8 Chao Phraya Gallery | 16 Studio Gallery | ● Fondo del Sol |
| | | ● The Textile Museum |

Figure 147- Map of Galleries in DuPont area

(Source: <http://www.artline.com/plus/organ/dupont/dupont.html>)

There are 21 galleries who are members of GDC (Galleries of Dupont Circle). The galleries hold a joint evening Open House the first Friday of each month from 6pm to 8 pm. The second Saturday of each month a Gallery Talk program is sponsored with several short discussions of art topics at different galleries.³

³ <http://www.artline.com/plus/organ/dupont/dupont.html>

Here are some of the museums around DuPont area. The numbers refer to the numbers in the map.

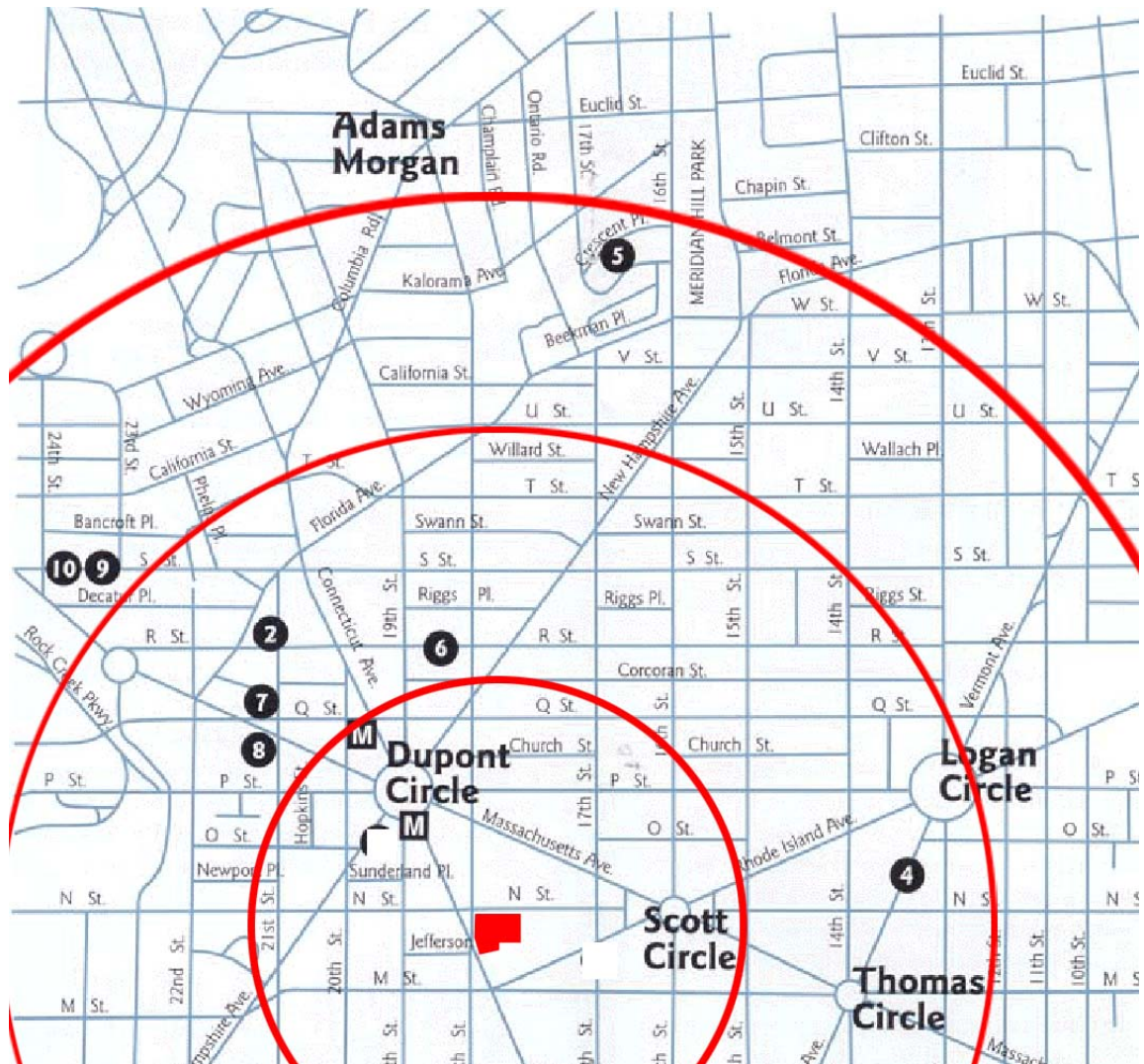


Figure 148- Map of Museums around DuPont Circle, with 5-10-15 minute walking distance diameter
(Source: <http://www.dkmuseums.com/map.html> and author)

2. Fondo del Sol Visual Arts Center
4. Mary McLeod Bethune Council House National Historic Site
5. Meridian International Center
6. National Museum of American Jewish Military History
7. The Phillips Collection

8. The Society of the Cincinnati Museum at Anderson House

9. The Textile Museum

10. Woodrow Wilson House⁴

Site Documentation

Washington D.C. is divided to four quadrants of NW, NE, SE, SW. My site is situated in the NW section.

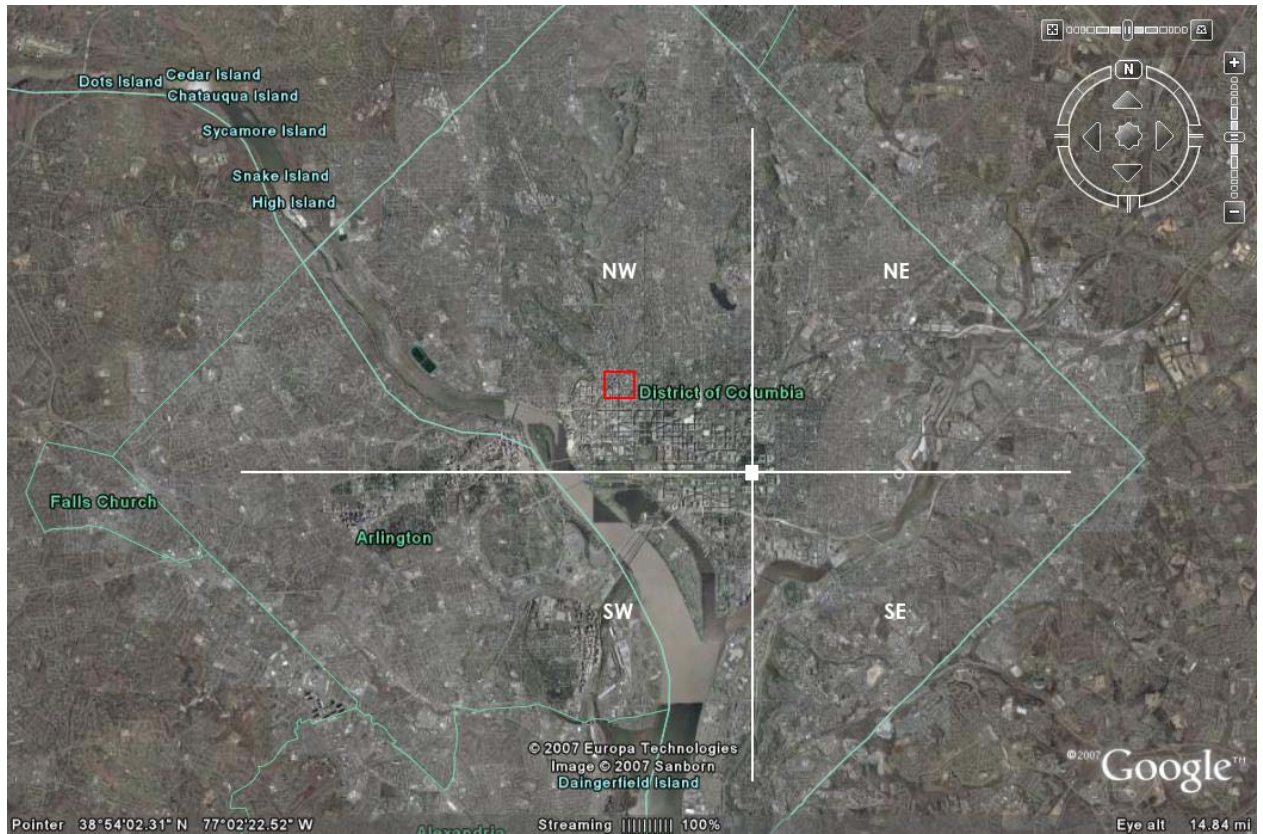


Figure 149-Arial View of Washington D.C
(Source: Author)

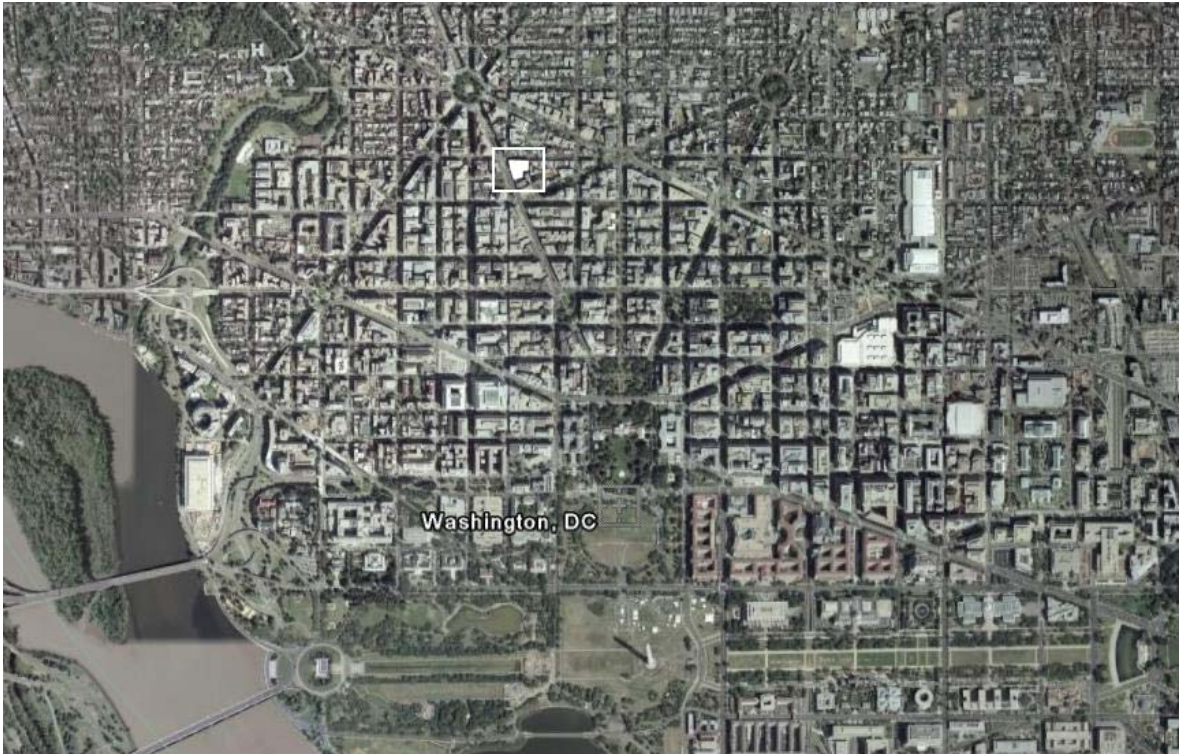


Figure 150-Arial View of the Mall and DuPont Circle
 (Source: Author)

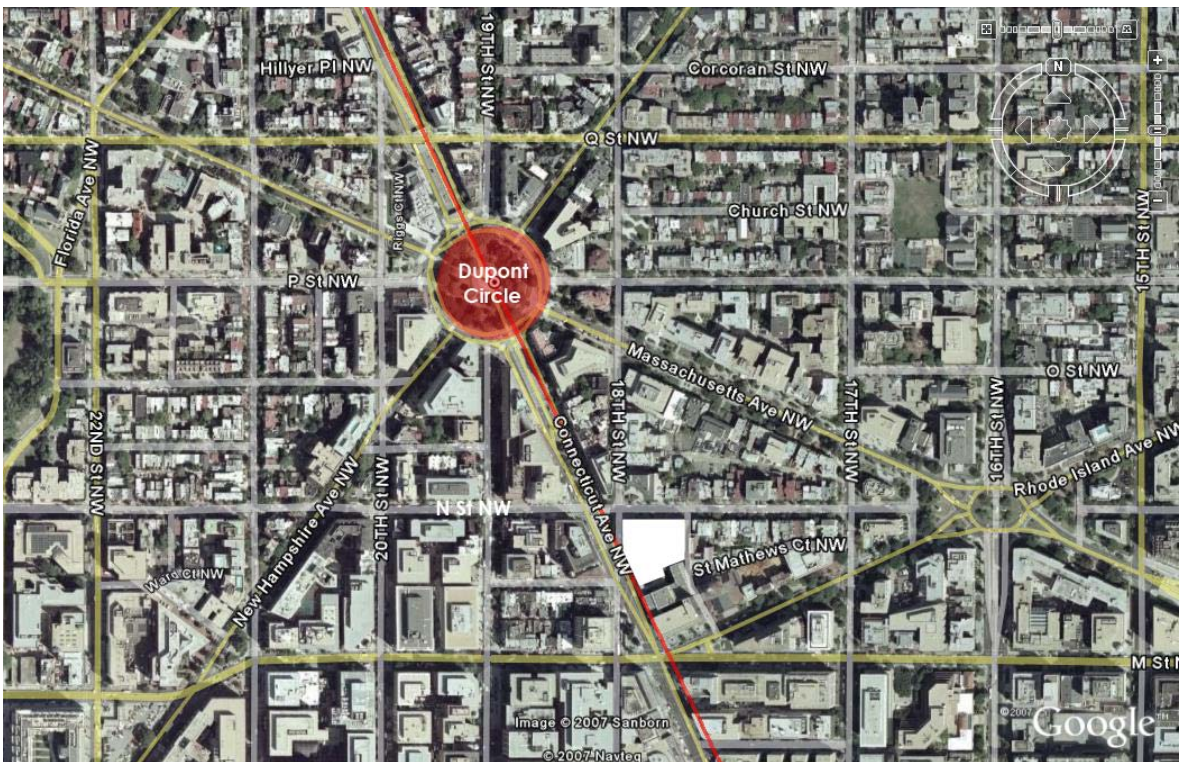


Figure 151-Arial View of DuPont Circle and the site
 (Source: Author)



Figure 152-Structures situated currently on the site
 (Source: Author)



Figure 24-Buildings surrounding the site
 (Source: Author)

The current building on the site is a cubic office building with dark glass around 20 years old and 110 feet tall. It is a corner building, open to north and west and adjacent to fifty feet tall buildings from south and east sides. The site for the Cultural Center consists of the corner lot and four small buildings to the south.

Adjacent to the site is a four-story antique and decorative Persian Carpet store called The Pasargad, which has been around for a long time. Across the street from the N ST NW, is National Communication Association which holds Farsi classes. There is also an Iranian restaurant called Moby Dick, House of Kabob across the site from Connecticut Ave. Below is a diagram situating these nodes.



Figure 153-Iranian nodes adjacent to the site
(Source: Author)

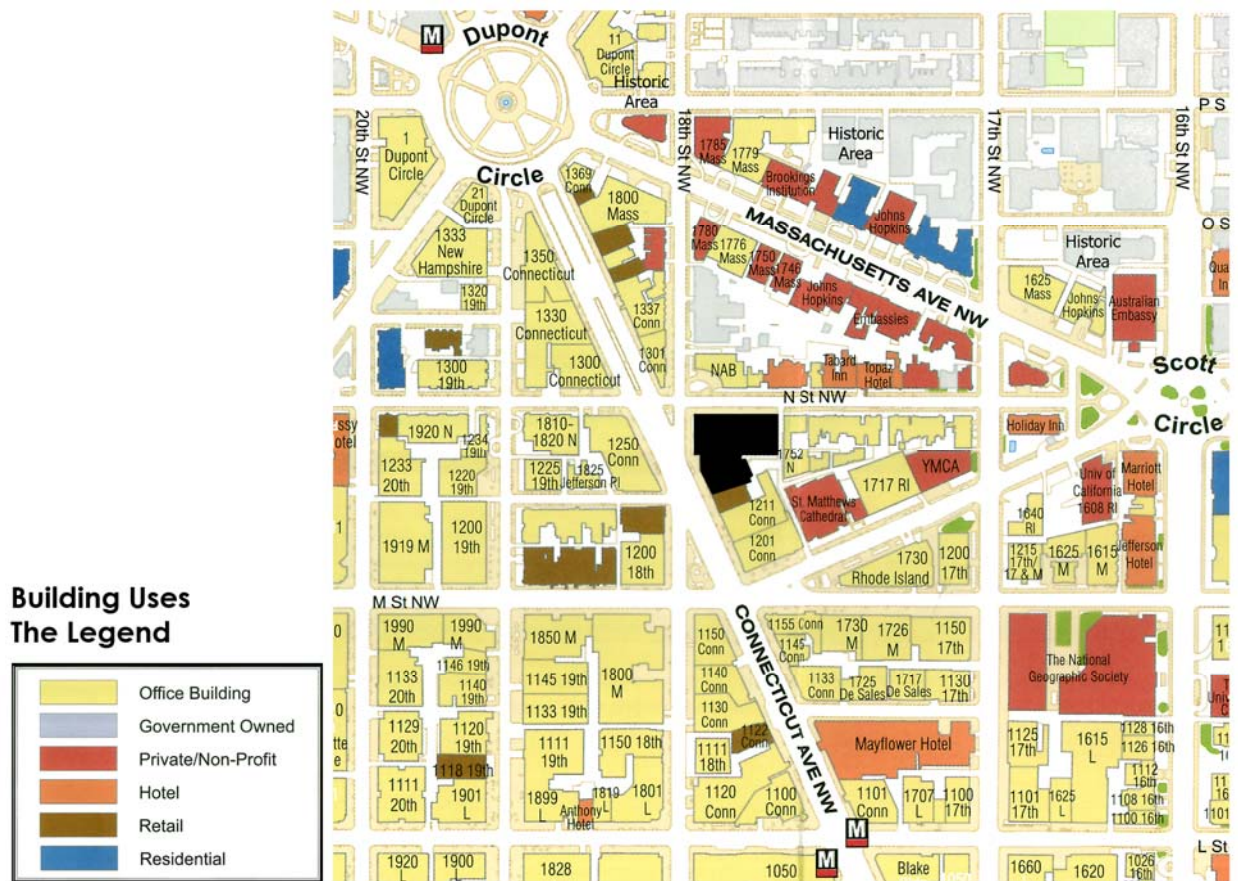


Figure 154-
(Source: Spaulding & Slye
Colliers International)

Most of the buildings in this area are offices, generally mixed use on the first level.

Some commercial use as well as Hotels and institutional use is also integrated in this

area. Most of the buildings are privately own.

Site Analysis

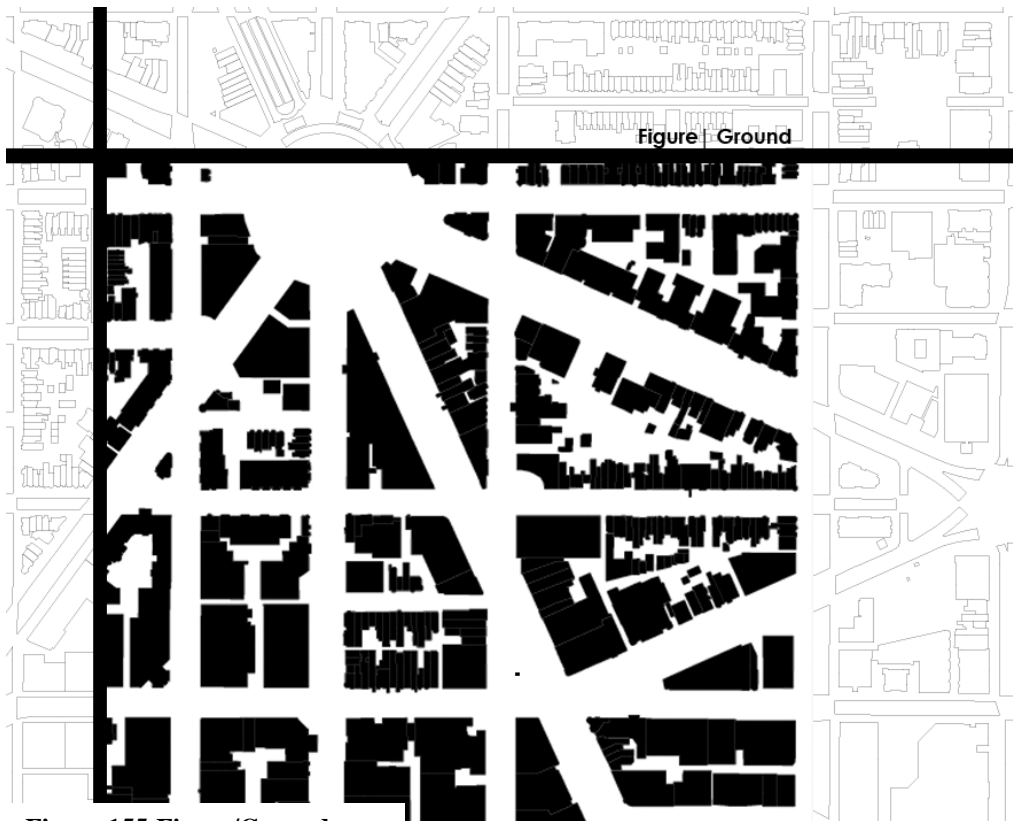


Figure 155-Figure/Ground
(Source: Author)

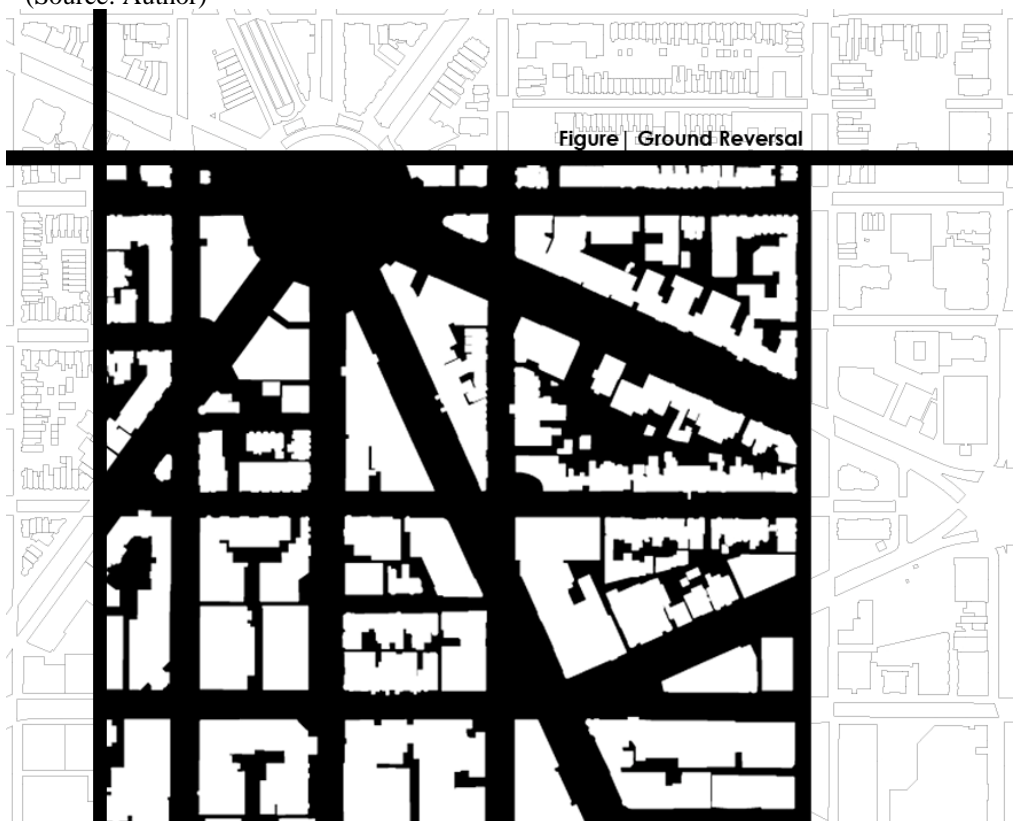


Figure 156-Figure/Ground Reversal
(Source: Author)

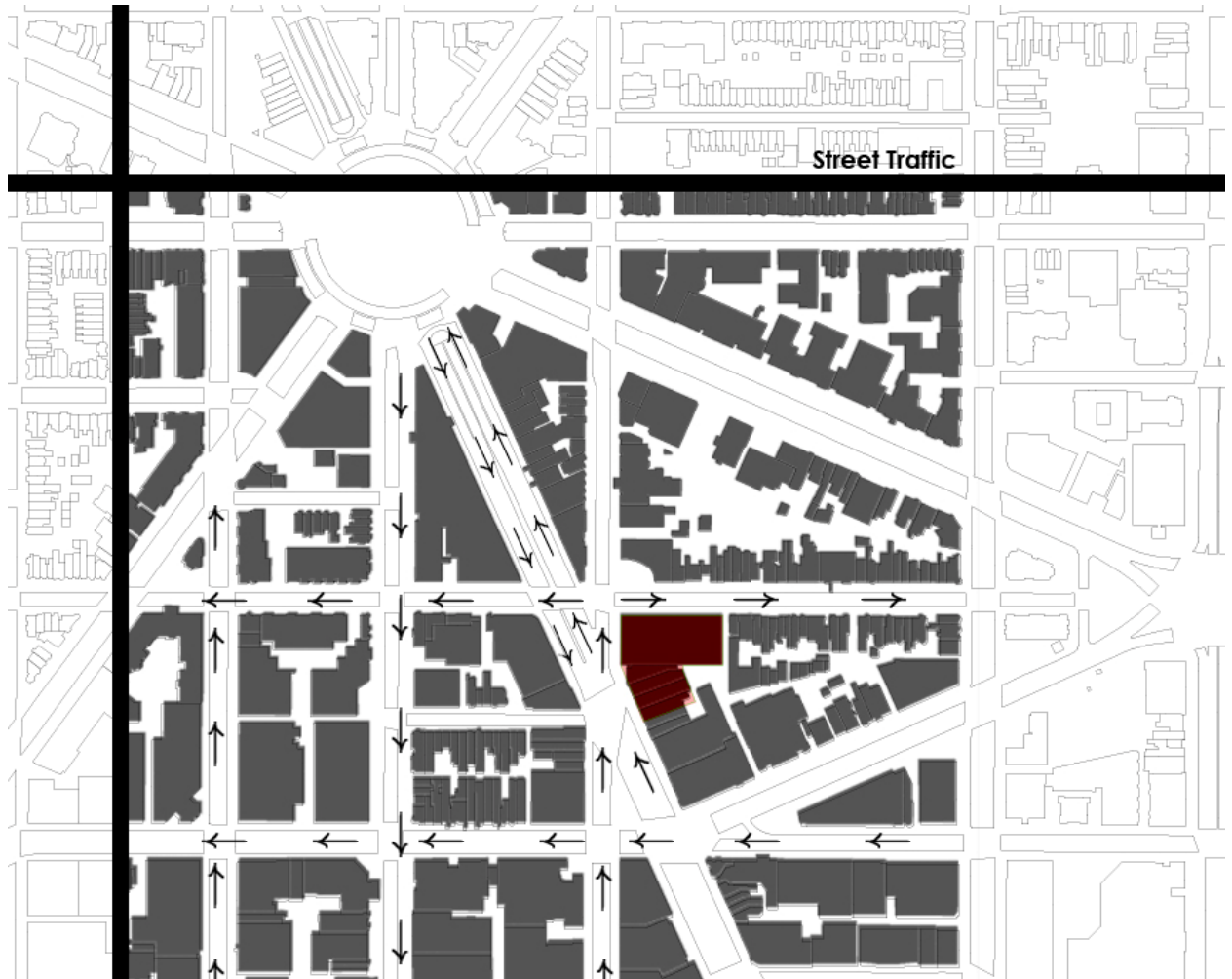


Figure 157-Traffic direction and street orientation
(Source: Author)

The street traffic direction north to south changes every other street. The diagonal street which is the Connecticut Ave NW is a two-way street with a faster traffic and is wider with a median. The horizontal street right adjacent to the site (N street NW) changes its direction at the junction of N street and 18th street NW. I suggest for the N street NW to be a two-way traffic in order to facilitate access and increase the interaction with the site.



Figure 158- Parks and open spaces
(Source: Author)

With few exceptions there is no public open and green space in the DuPont Circle area, Therefore most public events and gatherings take place on the National Mall. This aspect tends to prevent people from staying for longer periods of time within the city.

This is a great opportunity to provide an open public realm for the community which will attract visitors, passer-bys, employees and residents whom will further get introduced to and possibly involved with the activities going on in this institution.

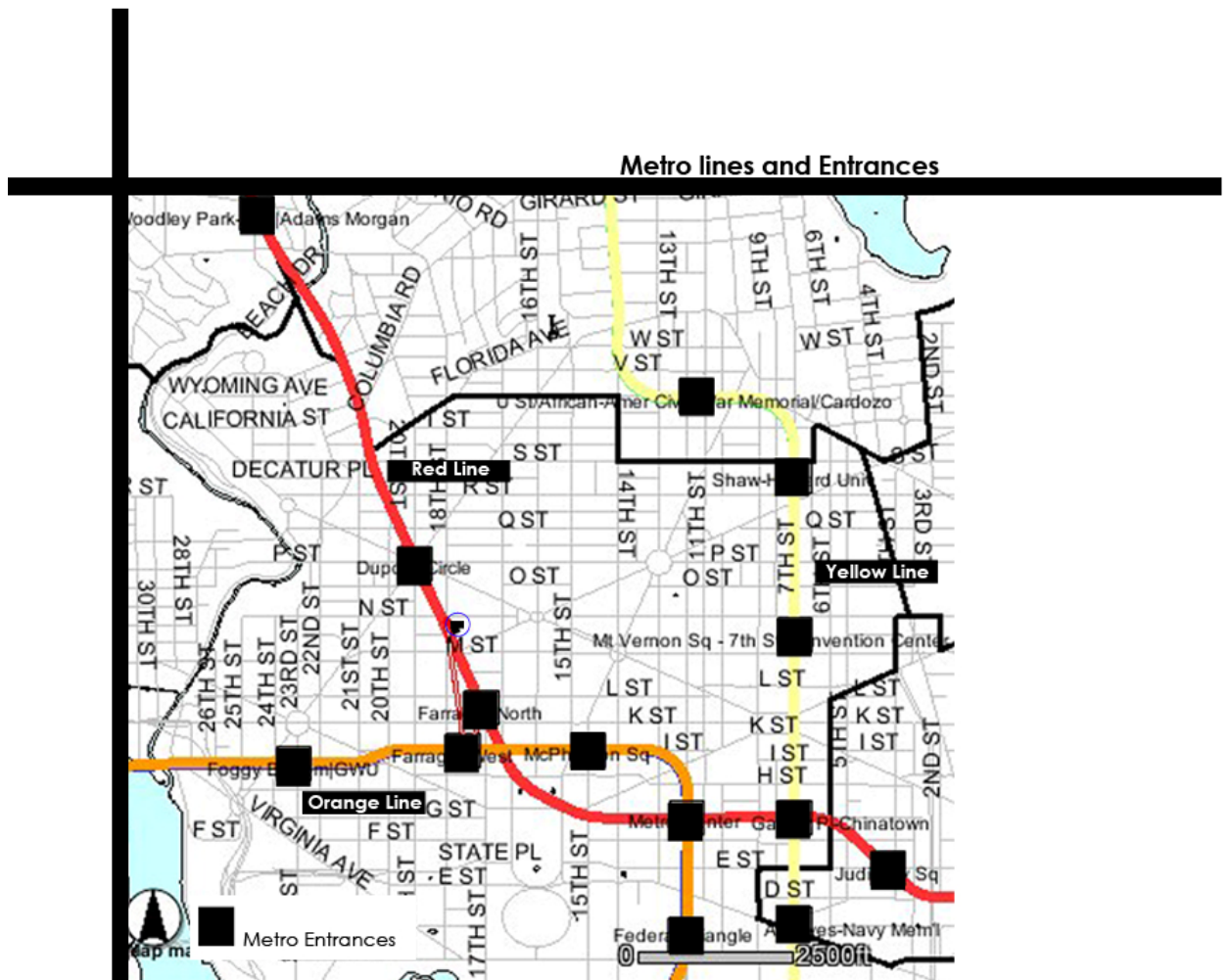


Figure 159-Metro lines and Entrances
(Source: Author)

Accessibility to the site via public transportation was one of the major concerns in choosing the site. The two metro lines, orange and red pass close by the site. There are three metro stops within a five to ten minute walk from the site.



Figure 160- Five minute walk and Metro stops
(Source: Google earth and Author)

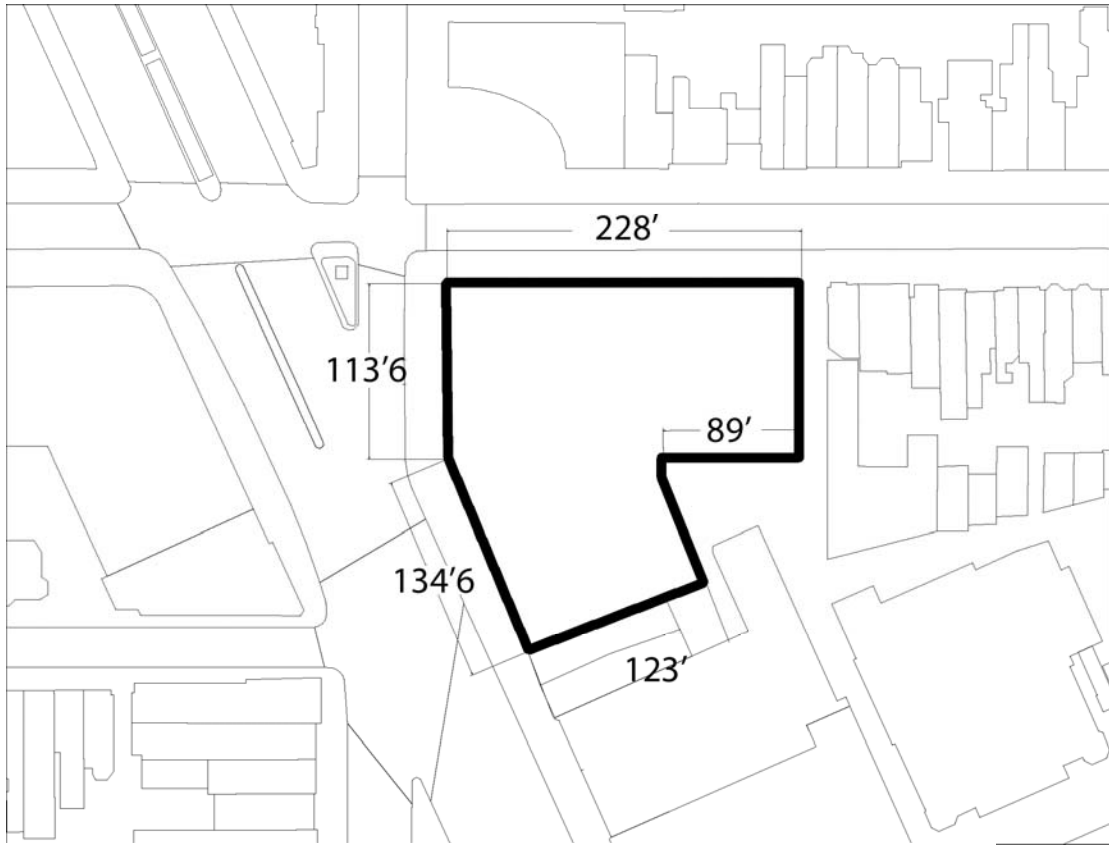


Figure 161- Site Dimentions
(Source: Author)

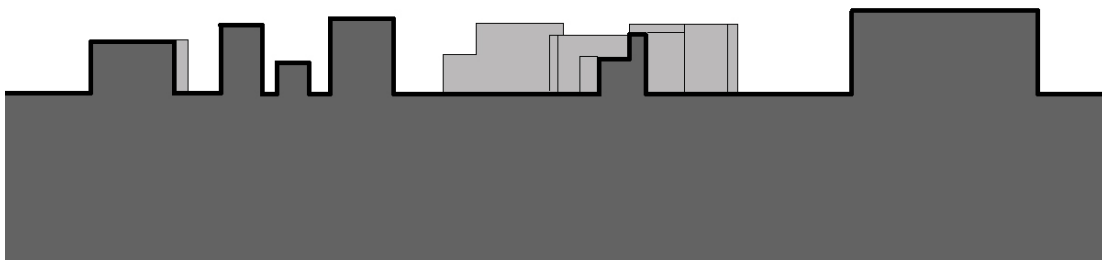


Figure 162- Site Section
(Source: Author)



Figure 164- Service Access
(Source: Author)

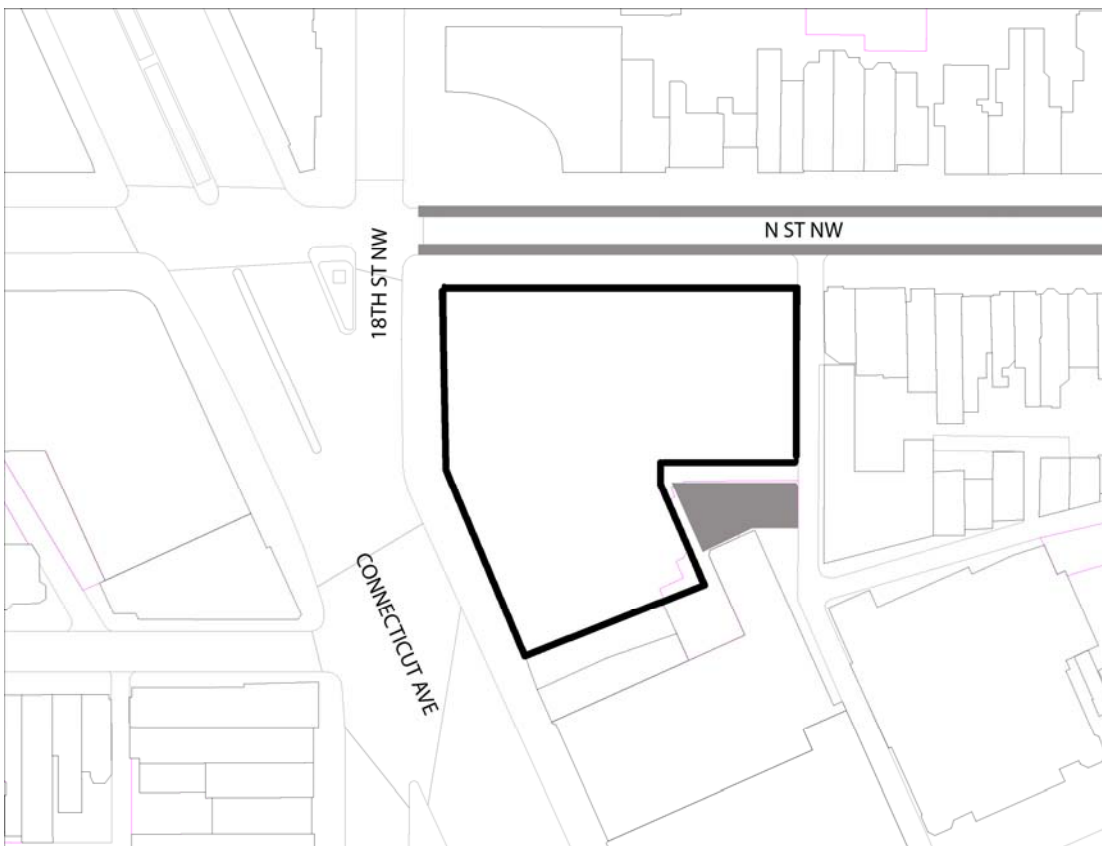


Figure 163- Parking Space
(Source: Author)

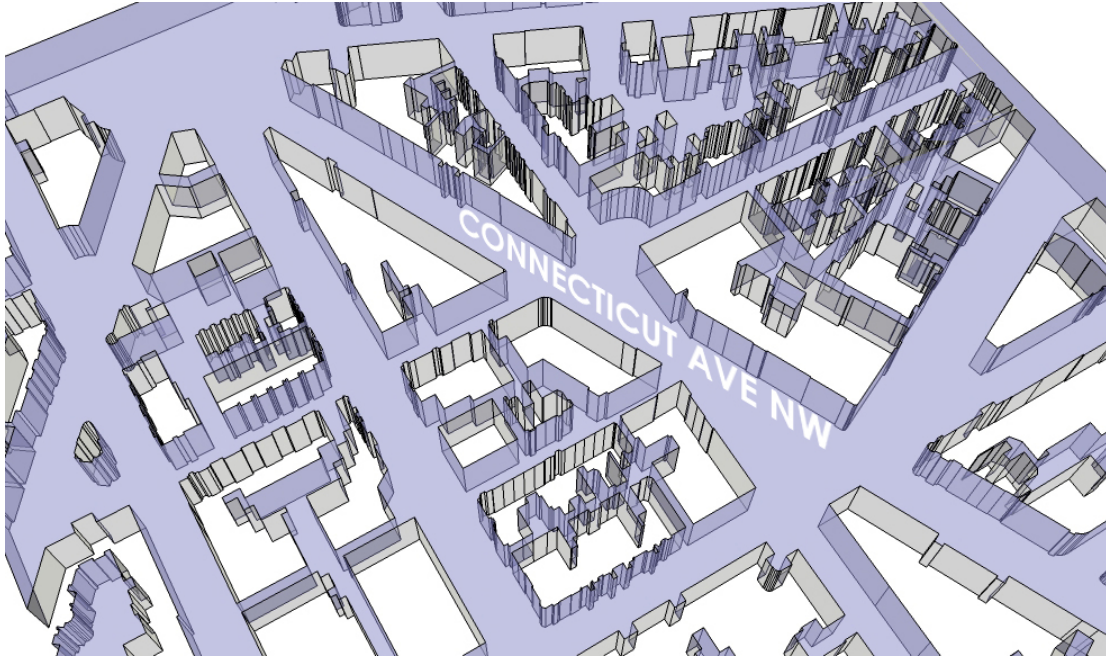


Figure 165- Spatial volume
(Source: Author)



Figure 166- Spatial Volume- North South
(Source: Author)

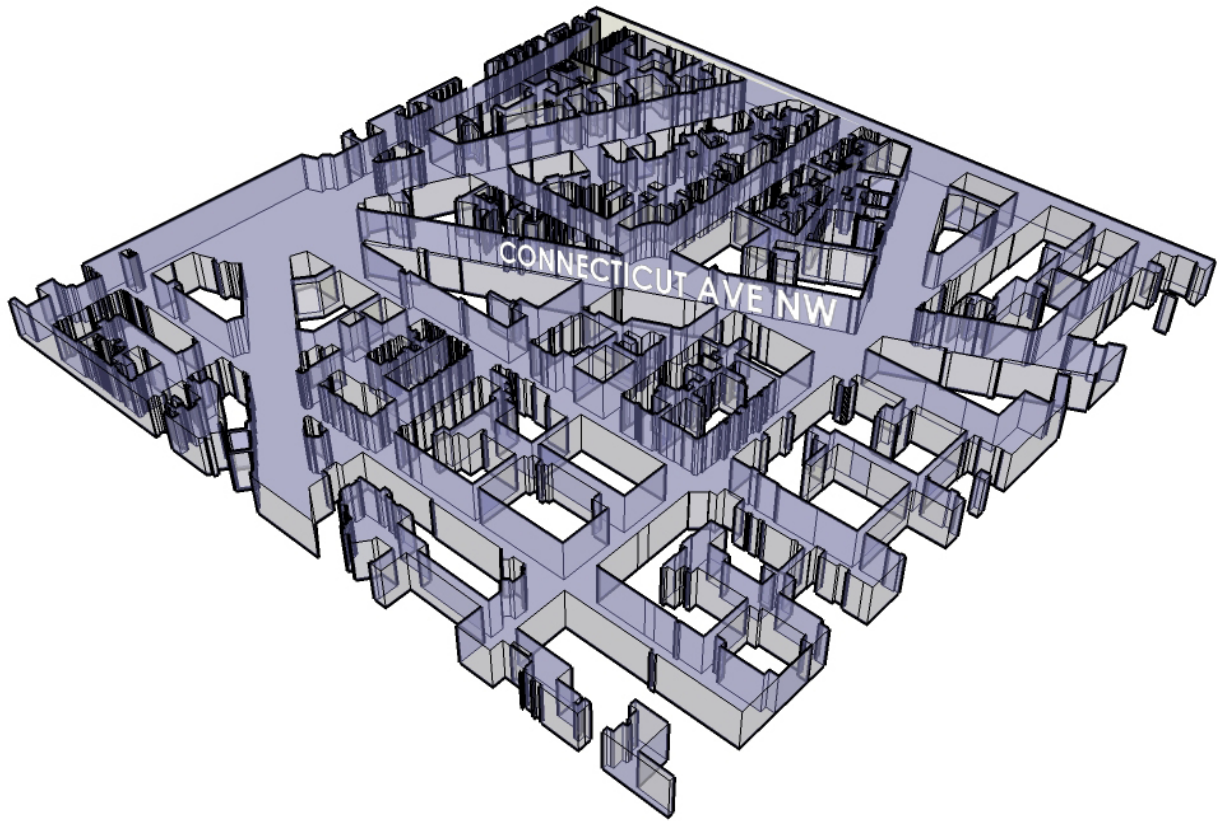
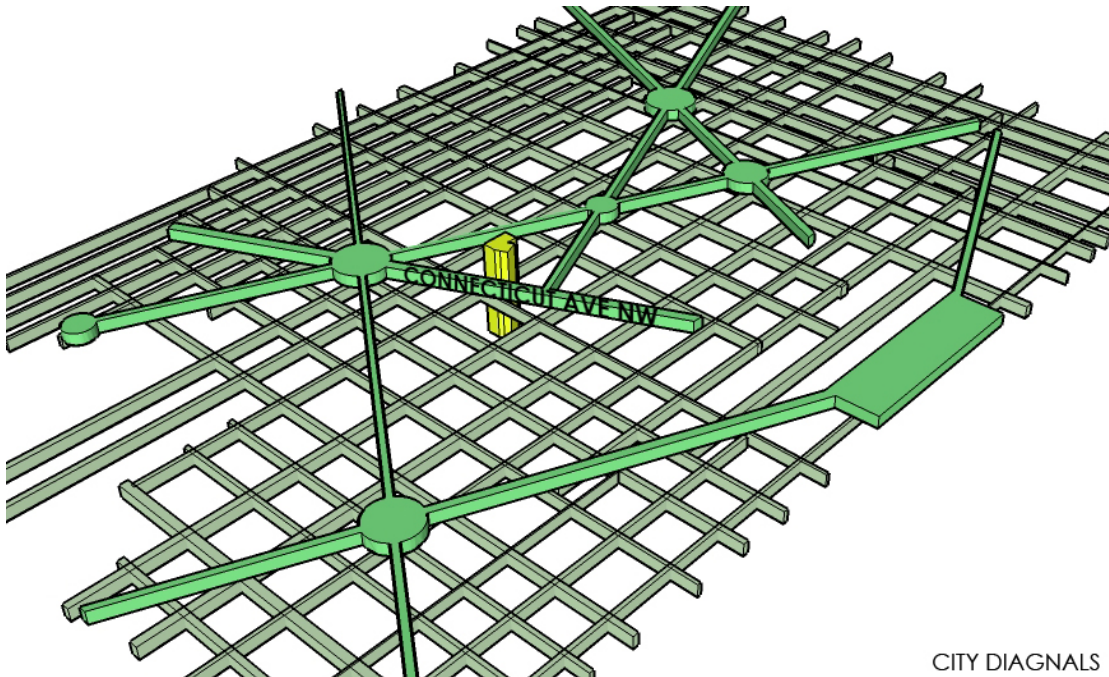


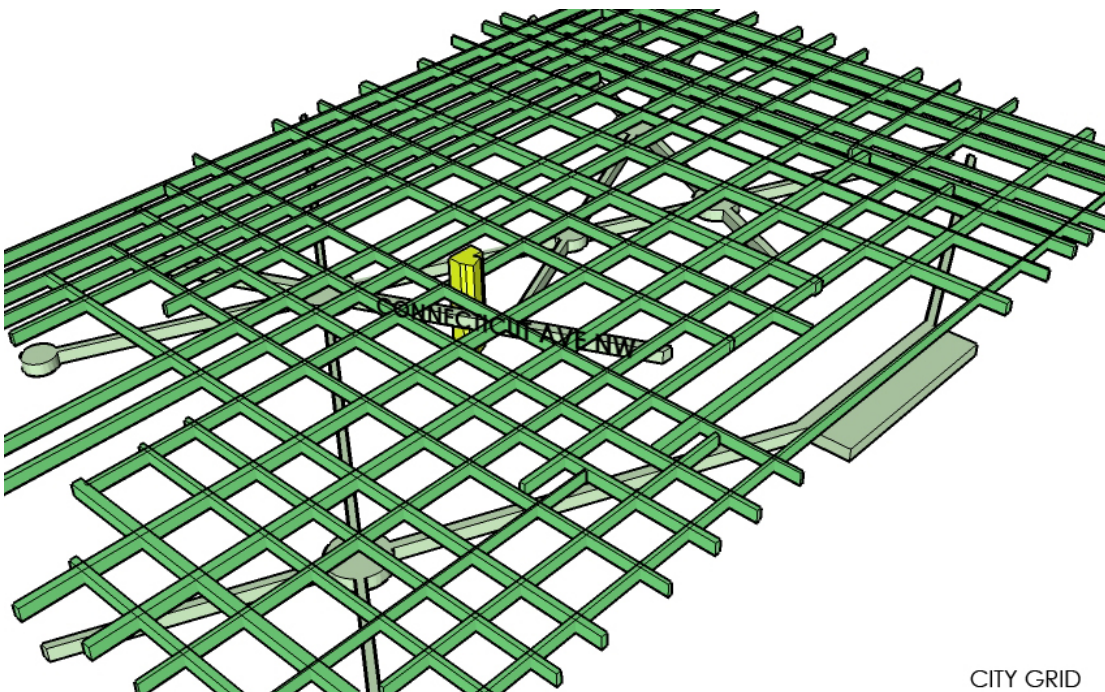
Figure 167- Spatial Volume
(Source: Author)

The first thing that took my attention after visiting the site was the large amount of void in a high density, congested area, meanwhile lacking any usable and occupiable space. Here I have extruded the open space created by the streets, street junction, sidewalks and squares. I wanted to look at the space formed by the man made buildings and the relation of the void to solid in this area.



CITY DIAGNALS

Figure 168- City Diagonals
(Source: Author)



CITY GRID

Figure 169- City Grid
(Source: Author)

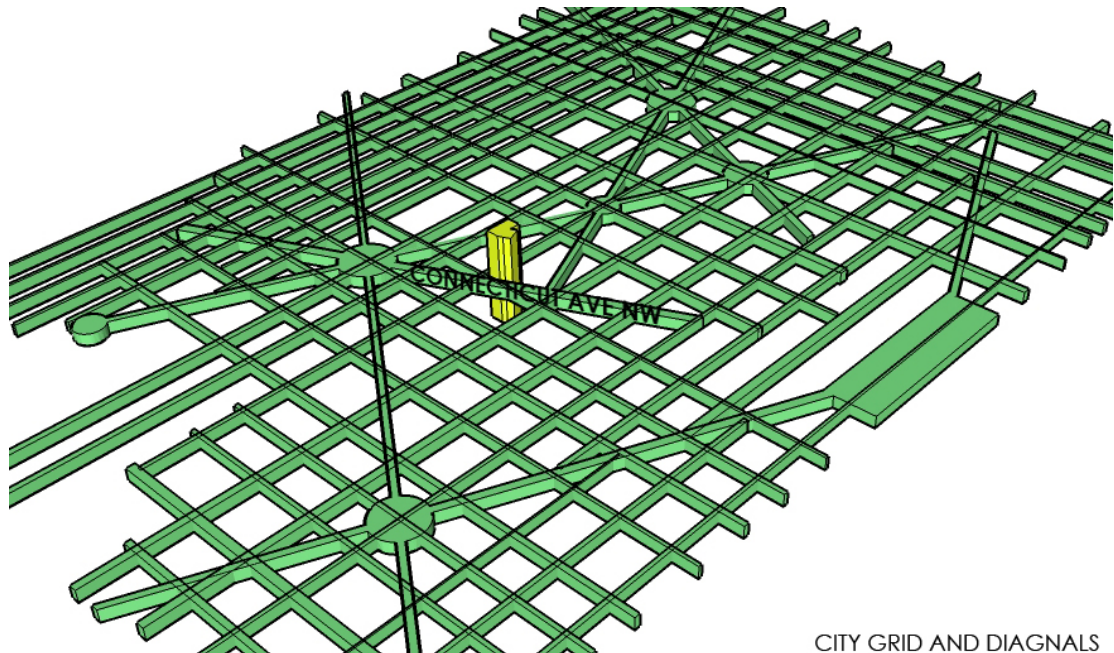


Figure 170- City Grid and Diagonals
(Source: Author)

CITY GRID AND DIAGNALS

History of Washington D.C.

The initial plot of land authorized by the Constitution was 100 square miles. The boundaries were suggested by George Washington and confirmed by Pierre L'Enfant in 1791, the area included the cities of Georgetown (1751) and Alexandria (1749) which were already in existence. Unlike most capital cities, Washington D.C. was designed with the initial purpose for housing the United States government. L'Enfant, using the topography, sited the major government buildings on higher elevation which allowed for both visual and physical access by a network of roads. The network was combined of two major systems of diagonal and grid. The grid system would connect north-south, east-west and the diagonal network were the larger streets creating circles and squares at their junctions.

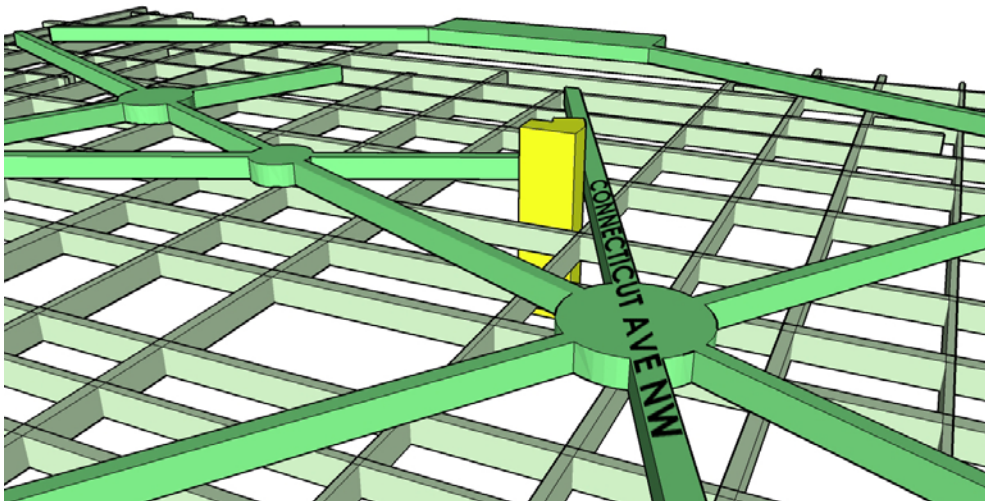
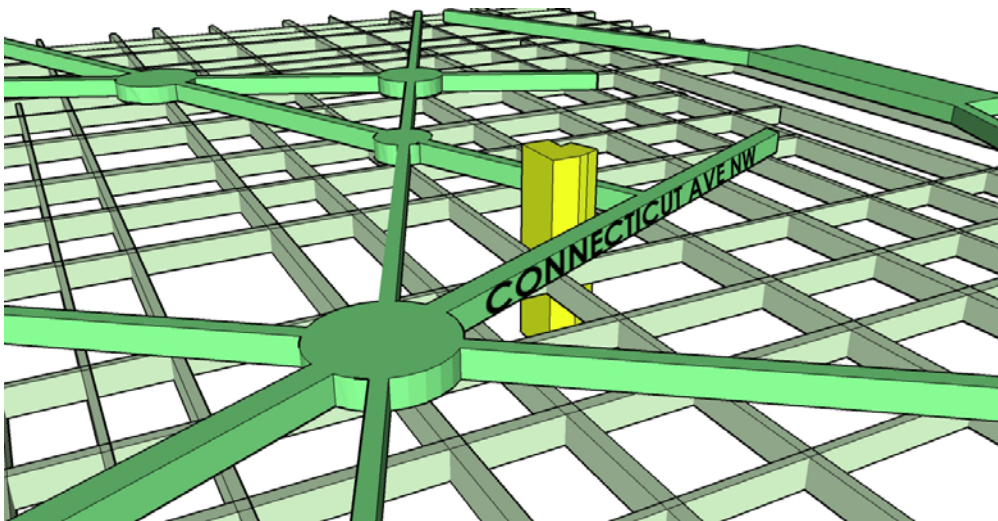
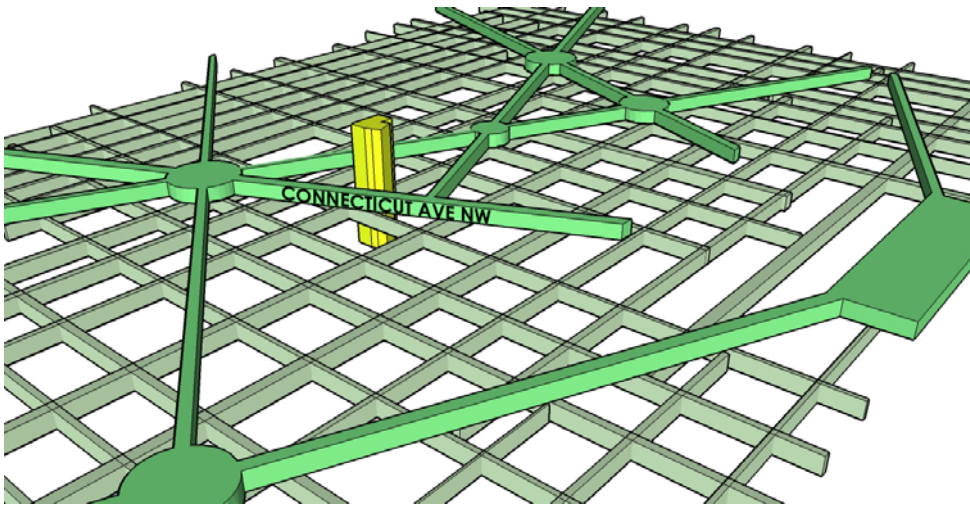


Figure 171- Relation of the site to city diagonal s and grid
 (Source: Author)

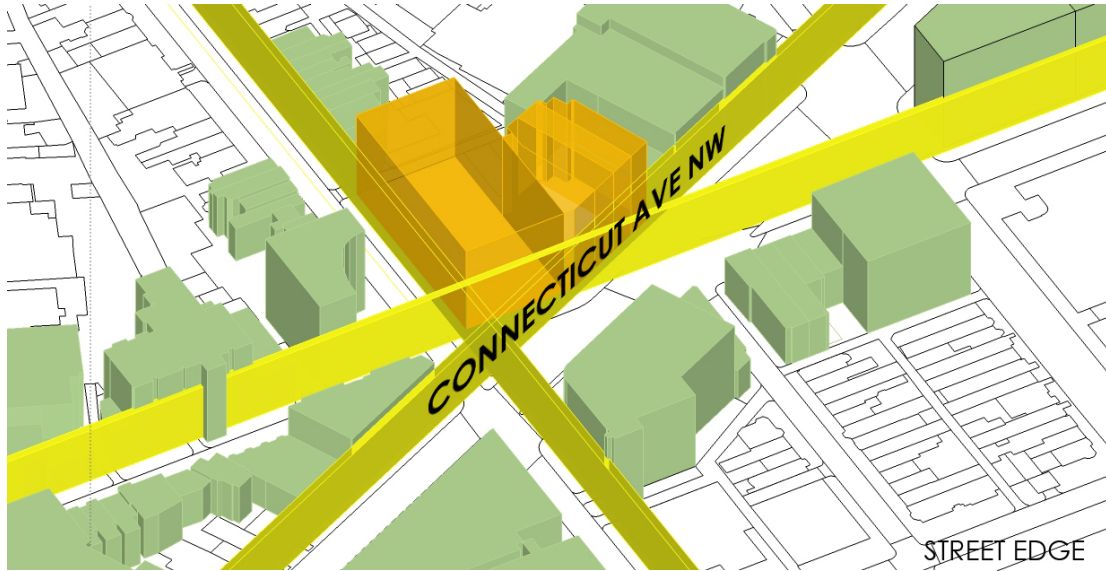


Figure 44- Street edge
(Source: Author)

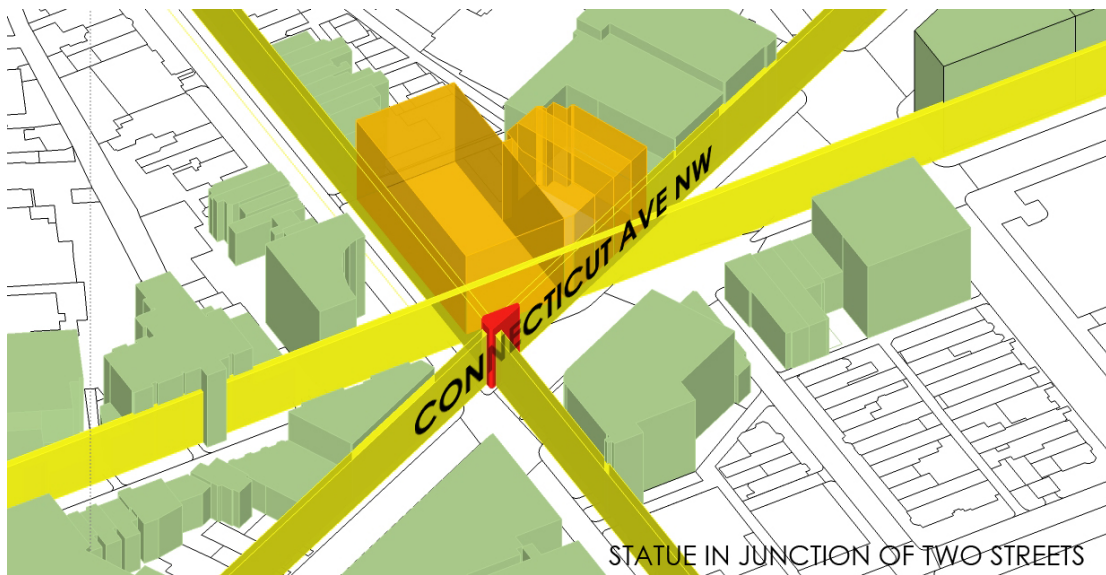


Figure 45- statue in junction of two streets
(Source: Author)

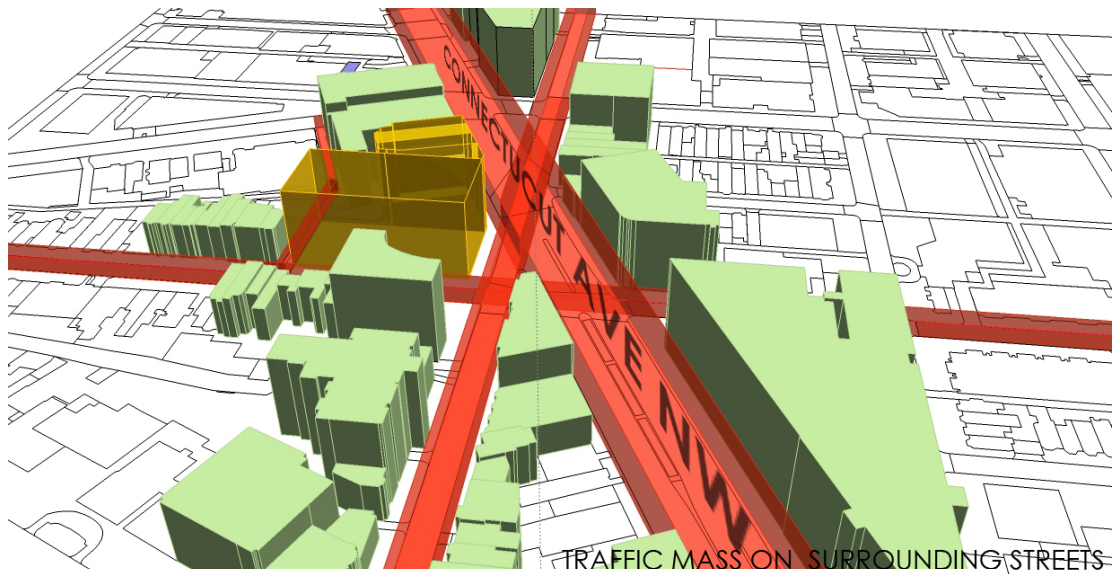


Figure 46- Traffic mass on Surrounding streets
(Source: Author)

This diagram shows traffic volume in streets surrounding the site. Connecticut Avenue being the widest and a major street has the highest volume of traffic followed by the 18th street NW and N street NW. Also the alley on the back of the site is shown that is mainly used for service and occasionally as throughway.

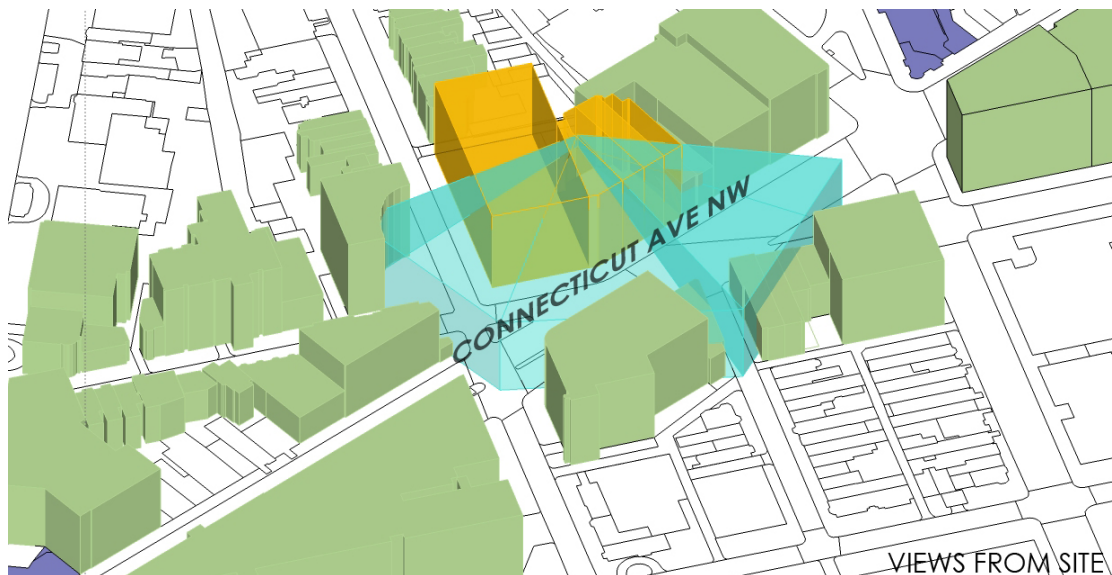


Figure 47- Views from the site
(Source: Author)

Chapter 3: Goals and Challenges

Design Goals

Design Challenges

Design Goals:

Translate traditional Iranian Architecture to a contemporary architecture

Architecture in Iran has evolved through time. Yet maintained a consistent language. The elements and philosophy of Persian architecture continued until about 100 years ago during the Quajar dynasty. The King (Naseruddin Shah), was fascinated with West and western life style. He spent most of his life and public tax money on his luxurious journeys to the West, especially France. He promoted western culture and architecture in Iran. This notion continued to grow until the present, so that now the majority of buildings in Iran are very much designed in western style. Part of this is also the result of the globalization. There has been a lack of the traditional vocabulary in the recent architecture of Iran with some exceptions. Translating and reintroducing the basis and principle elements of this architecture is a way to revive and re-introduce traditional Iranian values and culture to the world.

Familiarizing Iranian-Americans with Iranian art and culture (considering that the United States is now home to scores of second generation Iranian-Americans)

To create a place that provides access to resources on Iran's culture, history and art. Provides classes for learning traditional art and craft, as well as performing arts such as music and dance. Include also a place for gathering and occasional traditional celebrations, such as the new year (21st of March). This particular festival continues with events for two weeks.

Design a building that reflects the cultural requirements of today as well as a nation's position in a larger global context. Design a building that reflects the history and

culture of Iran while considering the needs of the new generation. Provide a forum to bridge the gap between eastern and western costumes and ideas.

Attract public awareness by creating continuous interaction and relation with public by engaging them with the building.

The building itself can act as a source of enlightenment, the medium for exchanging intellectual and artistic philosophies. The architecture of the building as well as the exhibitions, both inside and the outdoors, should create an understandable relationship between the passerby, the art and the contemporary culture.

Design Challenges

Explore the translation of concepts of traditional architecture and culture into a metaphorical contemporary language.

How to design a building that responds to its present time and place while simultaneously referring to traditions carried on for over 2,500 years ago and from 6,500 miles away.

Create a space that attracts attention and interest, a space that raises curiosity and a sense of exploration.

Employment of concepts of traditional architecture such as:

- Use of light

Consider the importance of light in traditional architecture as a symbol of life and unity. Light has had a great role in the architecture of Iran. A major space component, openings in the walls are used to directly relate to the structure and volume of the building. Skylights and the dance of light created by the patterned surfaces and often passing through colorful pieces of glass, is an integral part of the volumetric space.

- space as connector, physically and conceptually (cultures).

- Sense of unity

Translate culture and spiritual ideas to a form recognizable to Iranian-Americans, while appealing to as well as enlightening and stimulating the general public.

Translating the traditional architectural sensitivities to a different time, scale, density, culture and climate.

Chapter 4: Precedents

Lariha House

Agha Bozorg Mosque

Garden: Fin Garden

Jahan Nama Garden

Farah Abad Garden

Institute du monde l'Arab

House

In Iranian houses the privacy of the family is very much respected. The entrance of the building in one of the most important and elaborate parts of the house and the promenade passes through a series of filtration before the arrival to the main courtyard, which acts as the organizing center of the house. Here I looked at the Lariha house situated in Yazd, a central desert city in Iran. This city is popular for the effective use of wind towers (Badgir).

Lariha House

Yazd, Lariha house

Date: 1875

Commissioned by: Haj-Gholam-Hosseini , The patriarch of the Lari-ha family of Yazd

In 1983 the Iranian Cultural Heritage Organization acquired the building and transformed it into its office in

Yazd. The entrance vestibule is located between two courtyards and has equal access to both. A large and a small courtyard, together with a series of eivans, reception halls , rooms, a portico and an entrance vestibule, are the main constituent elements of this house. These rooms face the main courtyard which is the most important and involved space in the house. The service areas such as the stable, the kitchen and storage spaces have access to the exterior through separate doors. These service areas are mostly located behind other rooms and on the corners and do not benefit from the pleasant view to the courtyard.

LARIHA HOUSE

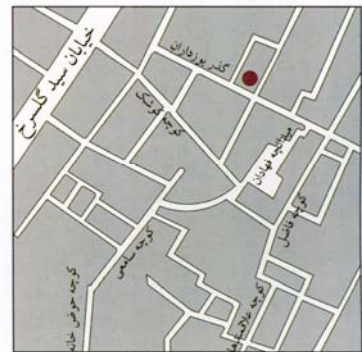


Figure 48-Urban fabric
(Source: Ganjnameh, Yazd Houses)

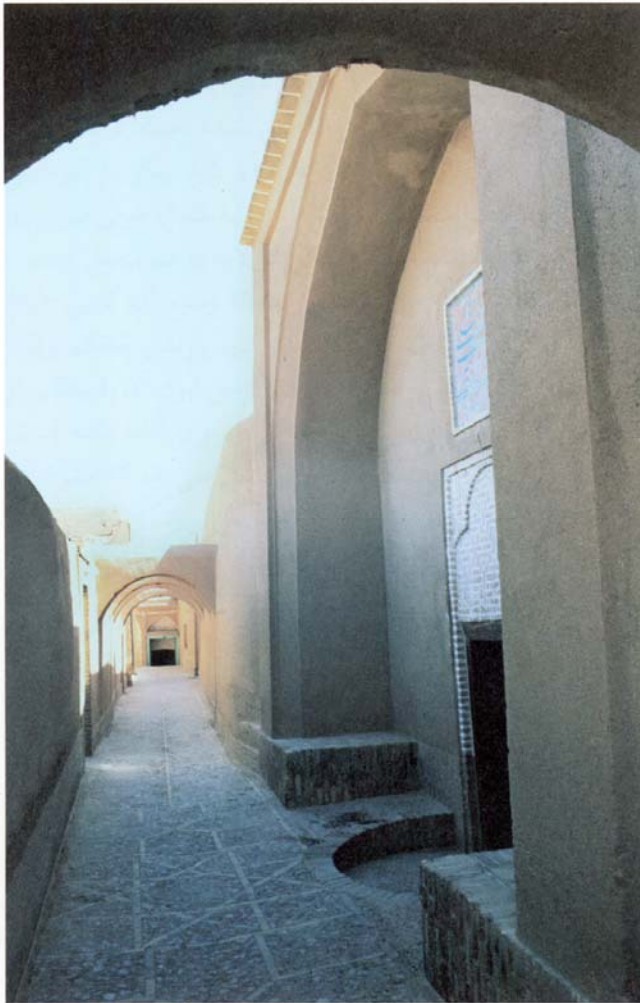


Figure 49-Entrance Portico
(Source: Ganjnameh, Yazd Houses)



Figure 172-Northeastern and northwestern sides of the courtyard
(Source: Ganjnameh, Yazd Houses)

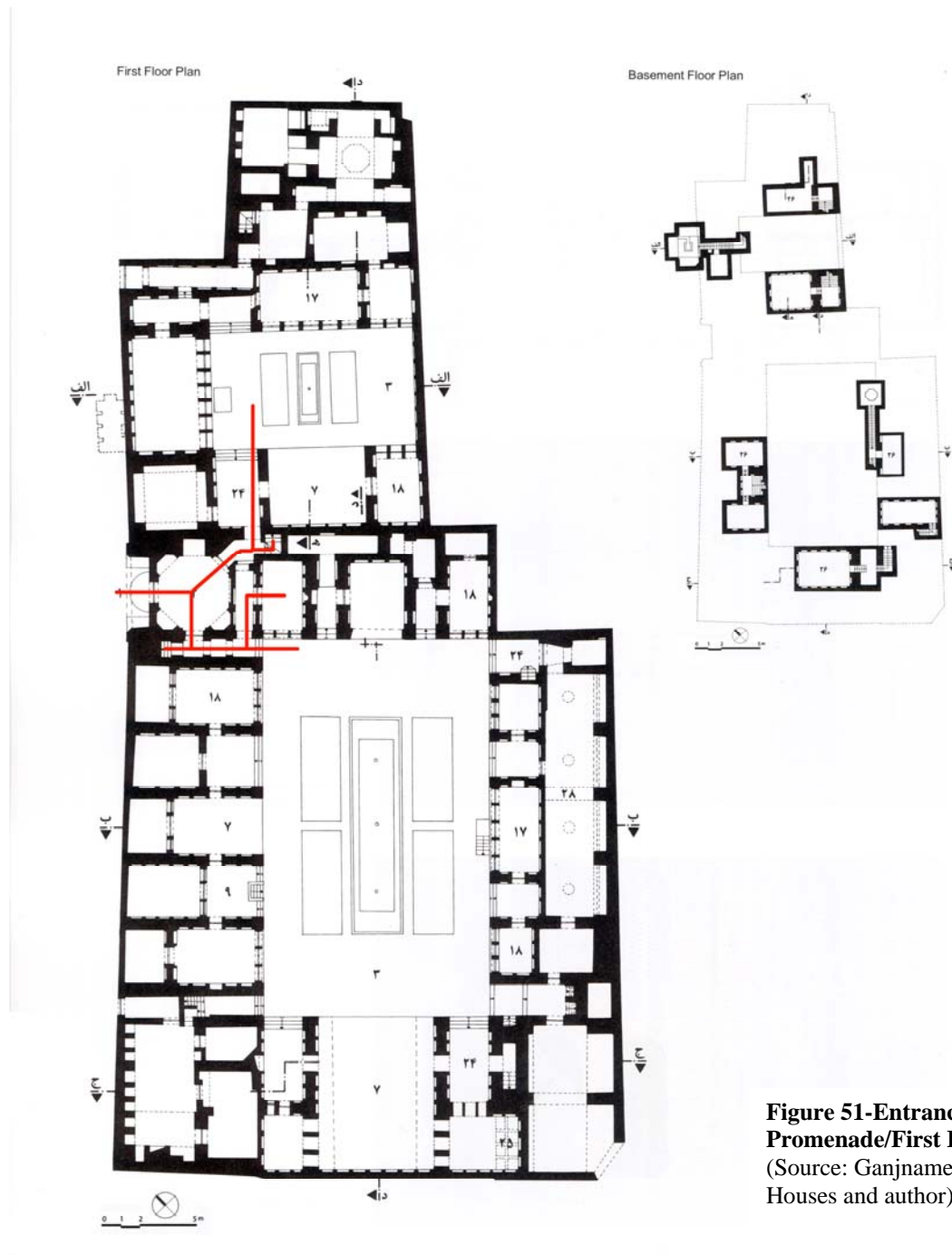
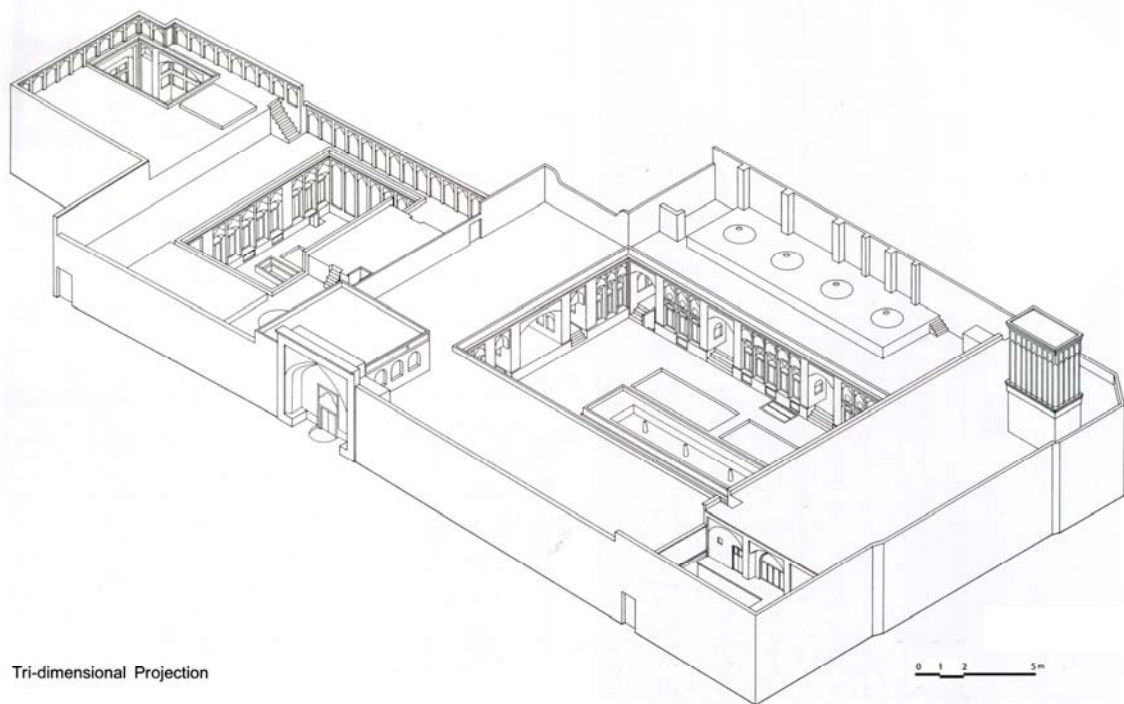


Figure 51-Entrance Promenade/First Floor Plan
(Source: Ganjnameh, Yazd Houses and author)

The entrance consists of an octagon-shaped room called Hashti, which besides being a distributor, acts as a waiting room, for ones who would come for business or others until they were received.



Tri-dimensional Projection

Figure 173-Axonometric view
(Source: Ganjnameh, Yazd Houses)



**Figure 174-Southwestern
and southeastern sides of
the courtyard**
(Source: Ganjnameh, Yazd
Houses)

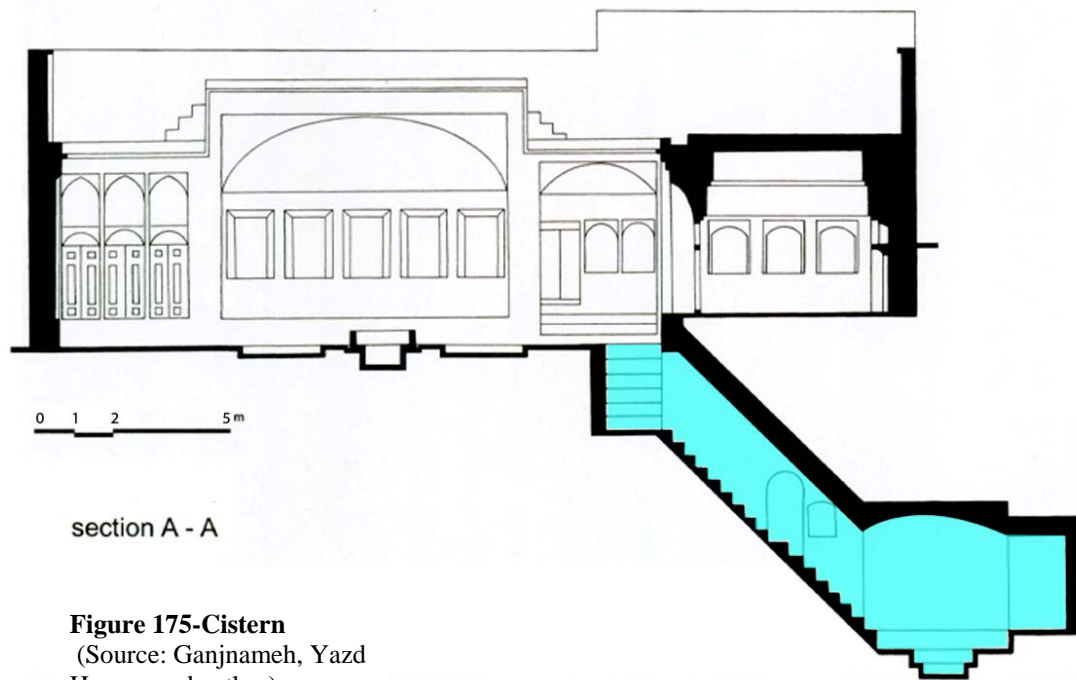


Figure 175-Cistern
(Source: Ganjnameh, Yazd
Houses and author)

This stairway leads to the cistern, where the water reservoir was situated and also food was kept cold.

The southwestern side of this house is the most important and tallest of the other three sides. A tall and deep eivan which is also the largest space in the house is situated on center at the southwest side. The location of this eivan's semi-open space at the head of the courtyard has a determining effect on its spatial quality. Other sides of the courtyard unlike the south-western side are and ensemble of closed spaces. This further adds to the importance of the main eivan.

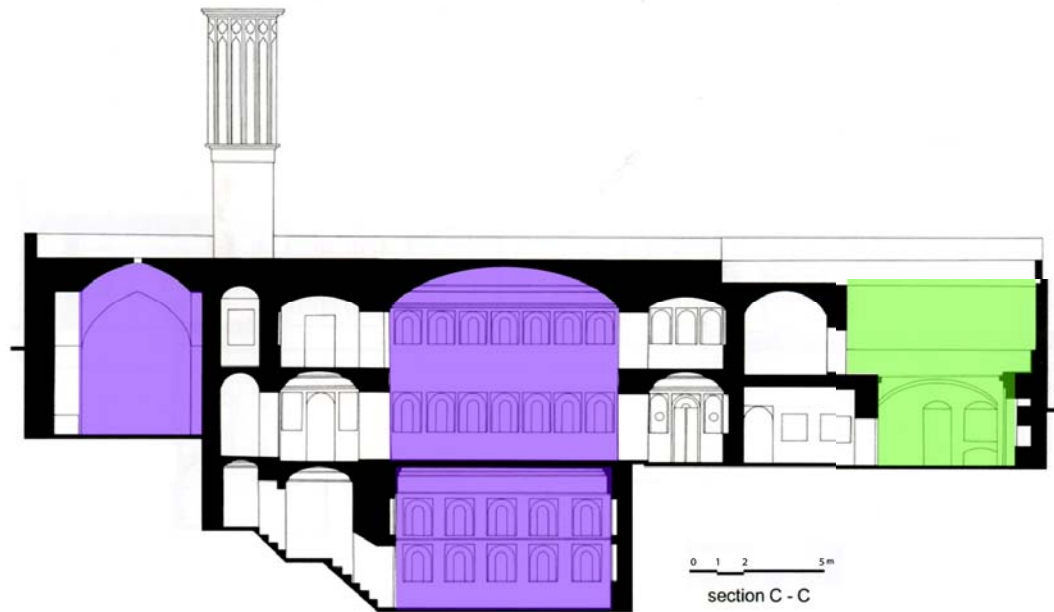


Figure 55-Double height spaces
 (Source: Ganjnameh, Yazd Houses and author)

The importance of the main rooms in the house are accentuated by having a double height space.

Visual and physical spacial relation created by the deep eivians on two main sides of the courtyard is depicted in these diagrams.

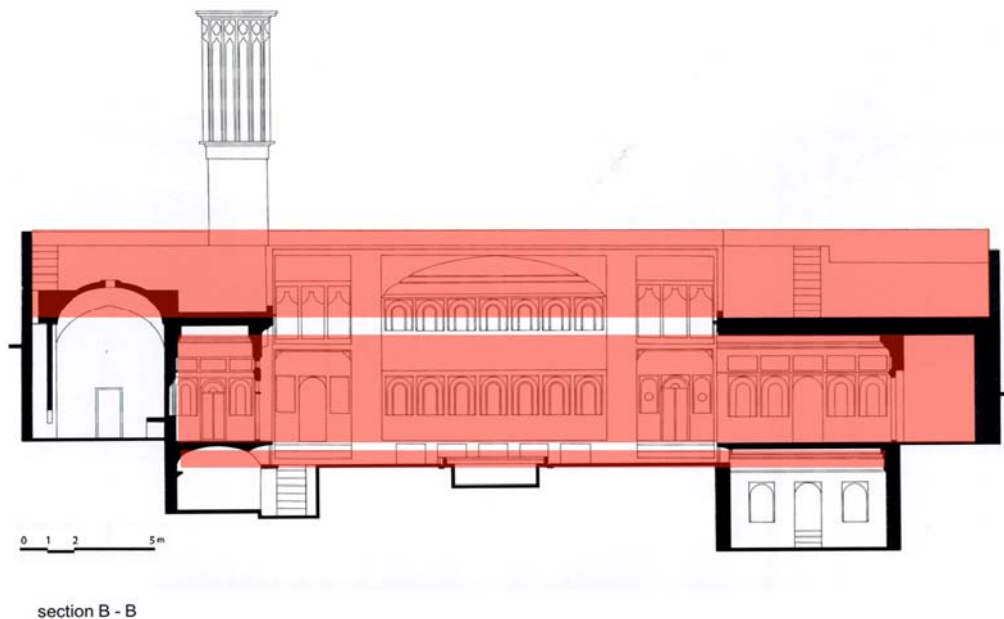


Figure 176-Open space along the main court yard
 (Source: Ganjnameh, Yazd Houses and author)

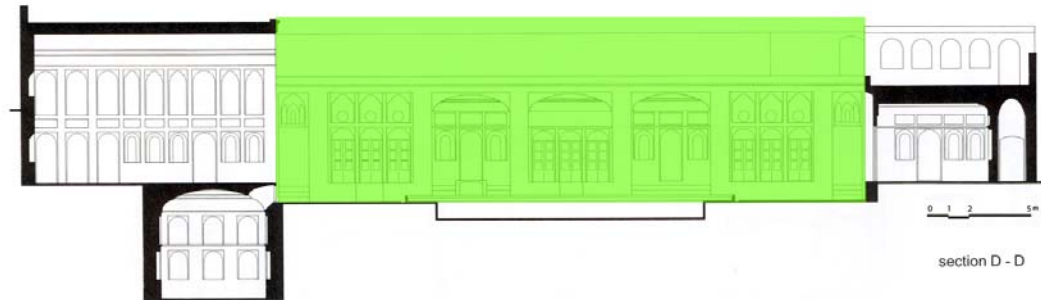


Figure 177-Open space along the main court yard
 (Source: Ganjnameh, Yazd Houses and author)

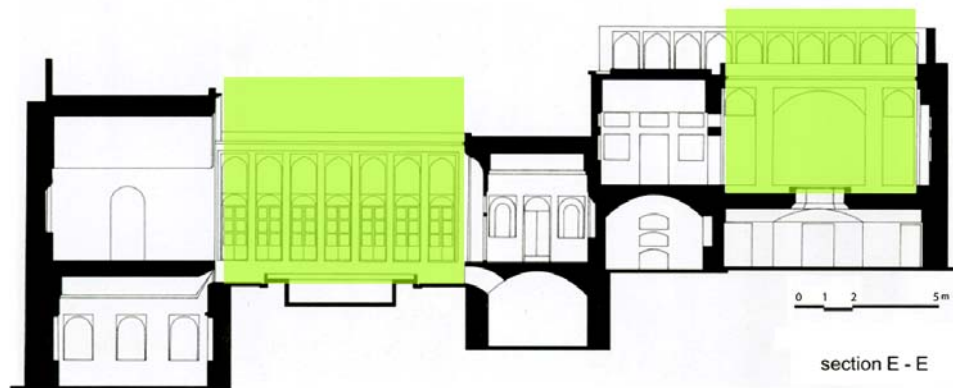


Figure 58-Open spaces shown along the longitudinal section, passing through the two courtyards
 (Source: Ganjnameh, Yazd Houses and author)



Figure 178-Part of southeastern façade of the main courtyard
(Source: Ganjnameh, Yazd Houses)



Figure 60-Part of southeastern façade of the main courtyard
(Source: Ganjnameh, Yazd Houses)



Figure 62-Grand eivan of the main courtyard
(Source: Ganjnameh, yazd Houses)

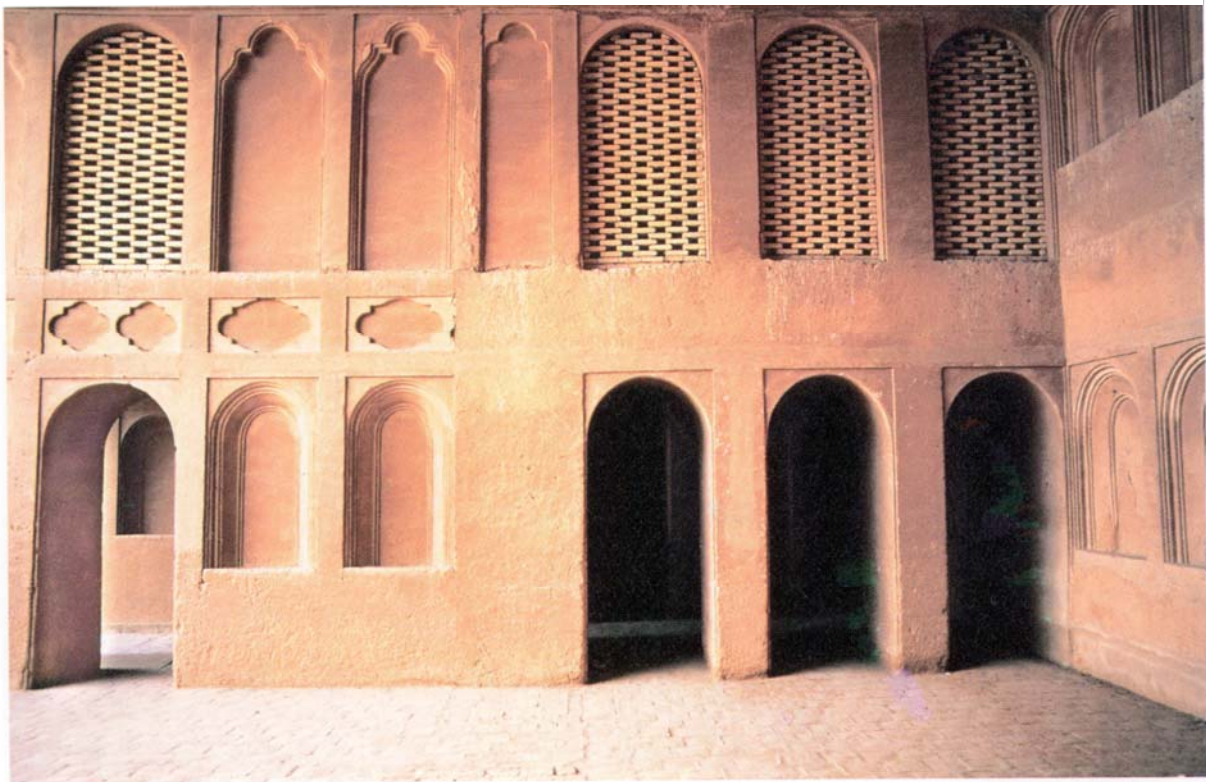


Figure 63-Grand eivan of the main courtyard
(Source: Ganjnameh, yazd Houses)



Figure 64-Panj-dari decorations of the main courtyard
(Source: Ganjnameh, yazd Houses)



Figure 65-Panj-dari of the main courtyard
(Source: Ganjnameh, yazd Houses)

The colorful windows have long been used in Persian houses. These windows filter and balance the amount of light that enters the room. The advantages of these windows are to;

- creates a pleasant atmosphere indoors (dance of light on the walls and floor)
- balance the temperature of the room
- provides privacy indoors
- can see but not being seen



Figure 66-Southern side of the large courtyard
(Source: Ganjnameh, yazd Houses)



Figure 67-Southern side of the main courtyard
(Source: Ganjnameh, yazd Houses)

Mosque

Mosques are the most important and most built structures in Iran. It is substantial as a precedent type for my thesis, not only for its importance in history of Iranian architecture and its cultural values but also because it is one of the most significant public gathering spaces in Iranian architecture. In some cases, these structures are a combination of Mosques and schools. mosque's numerous functional purpose as school, gathering place, a space for cultural and political activities makes it a perfect precedent type for a cultural center.

Agha Bozorg Mosque

Location: Kashan

Date: 1881

Architect: Haj Mohamad-Taghi ebn-e-khanban

Calligraphers: Assadollah, Mohammad-Hassan and Hossein and Baqer

Painter: Mohammad-baqer Qamsari

Agha bozorg Mosque

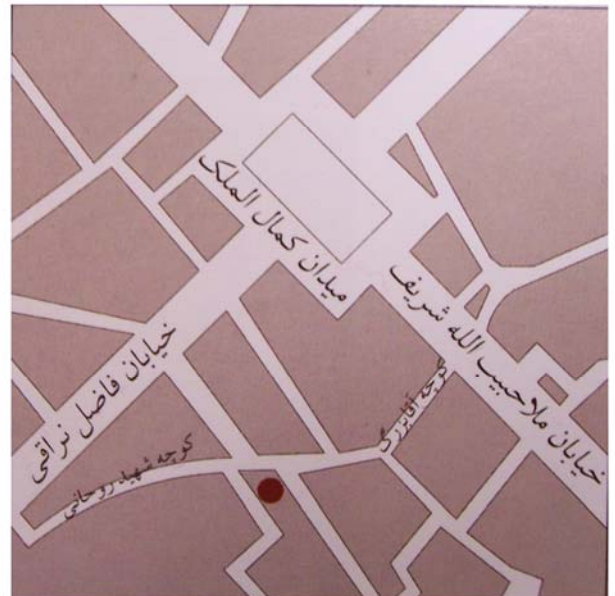


Figure 68-Urban fabric
(Source: Ganjnameh, Mosques)



Figure 69-General view of the courtyard facing north
(Source: Ganjnameh, Mosques)

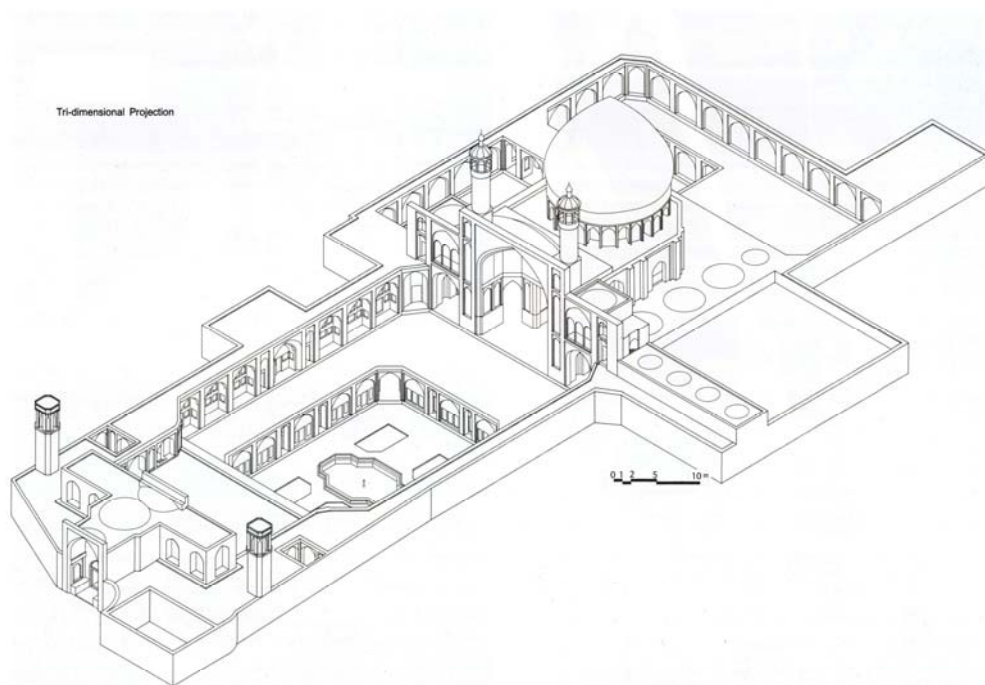


Figure 70-Axonometric view
(Source: Ganjnameh, Mosques)

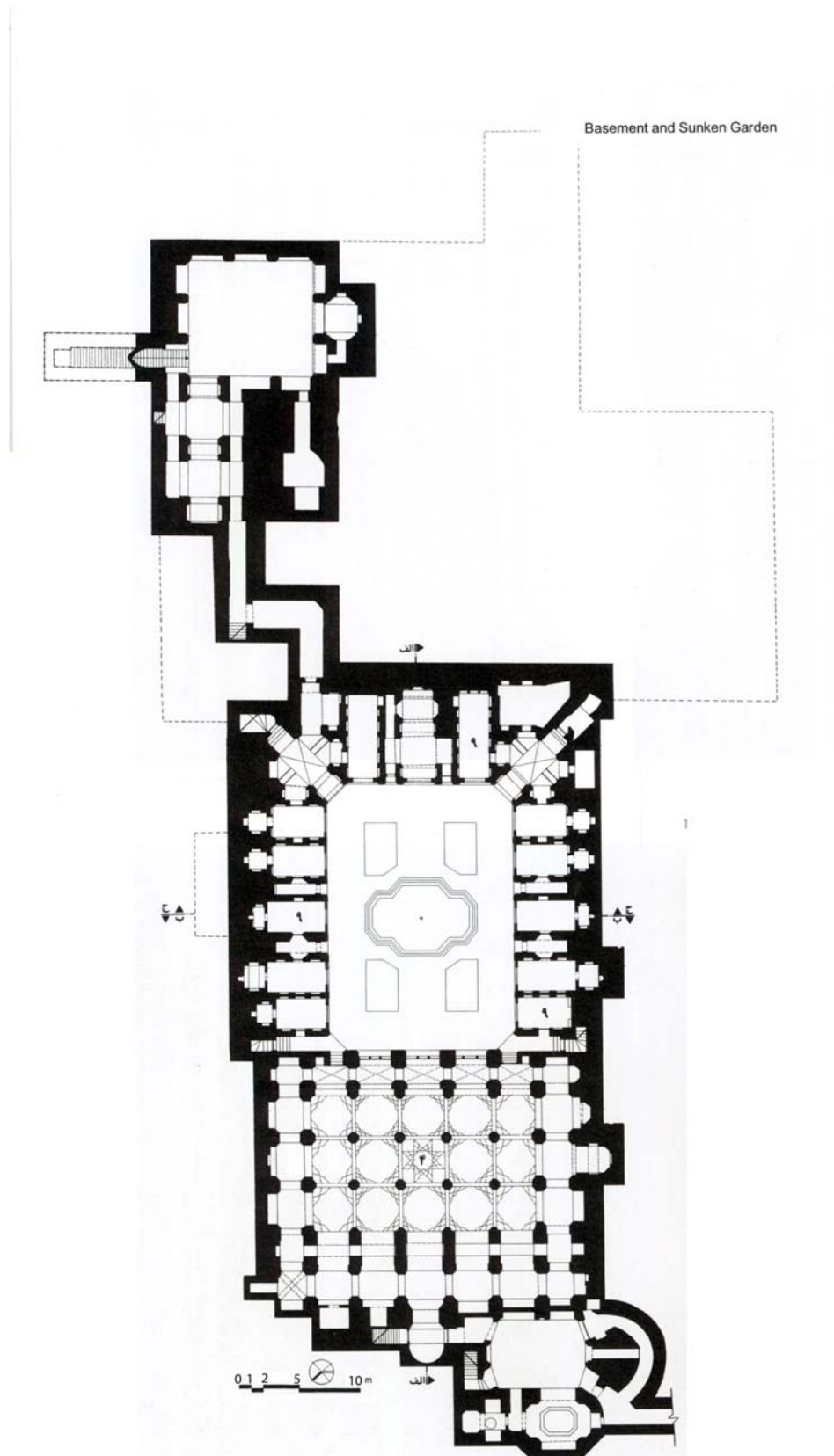


Figure 71-Basement and sunken Garden
 (Source: Ganjnameh, Mosques)

Baseme
(Source

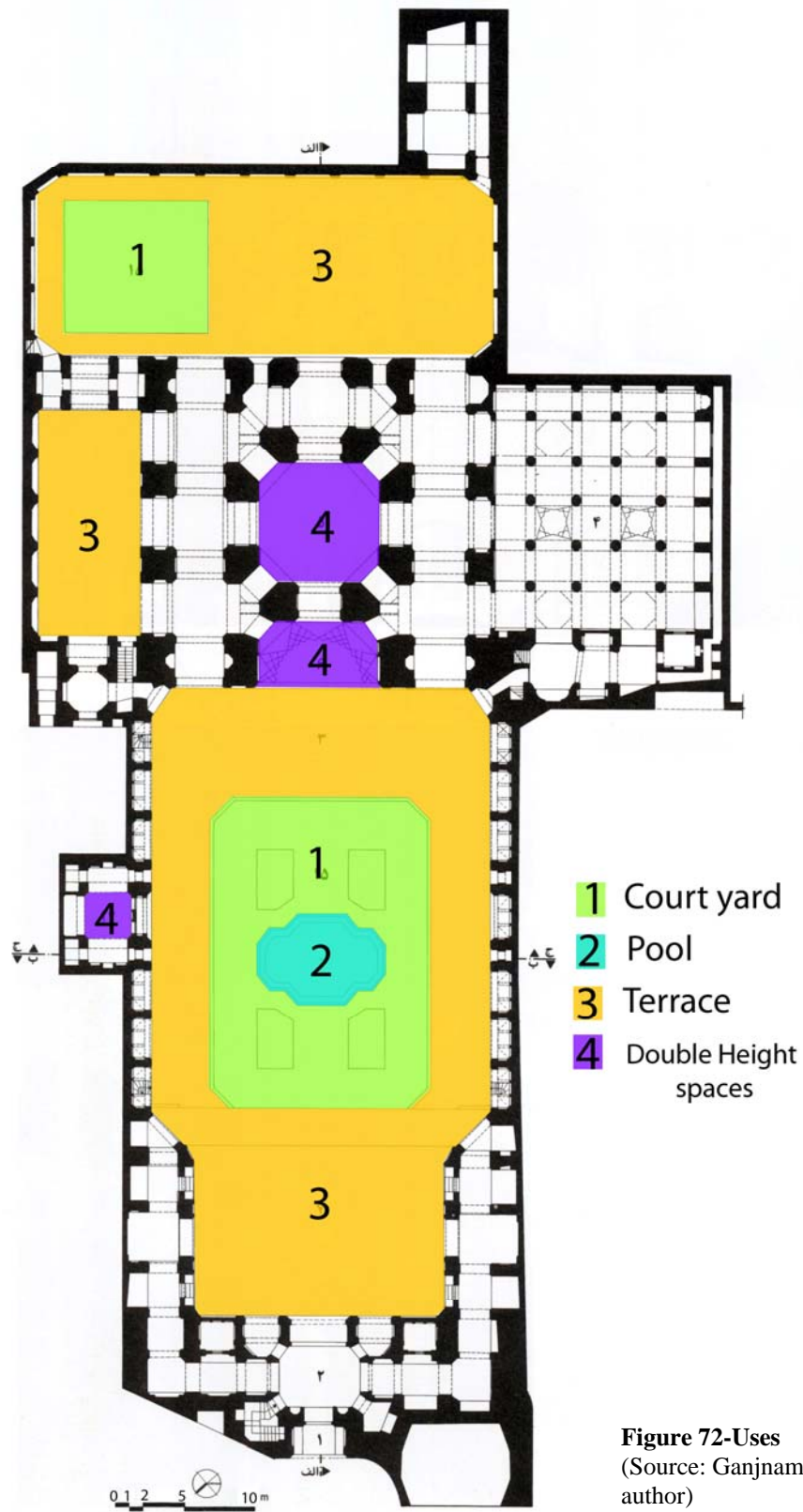


Figure 72-Uses
(Source: Ganjnameh, Mosques and author)

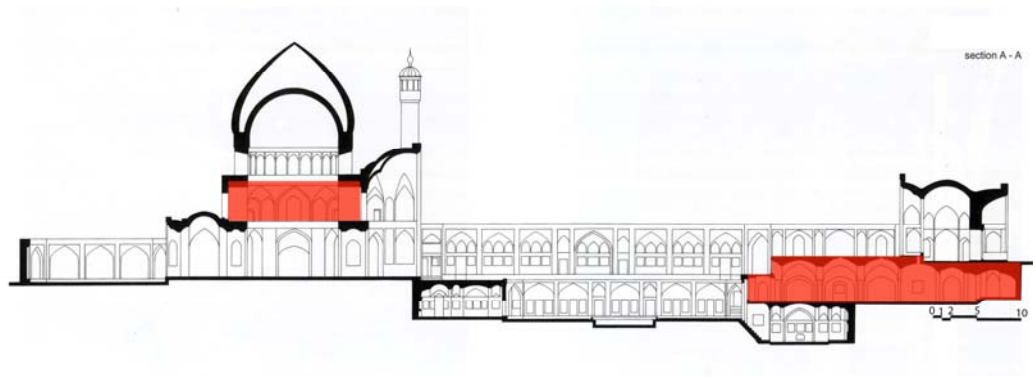


Figure 73-Gathering spaces
 (Source: Ganjnameh, Mosques and author)

The diagram above indicates the interior gathering spaces within the mosque. These are the praying rooms which would also be used for other social occasions.

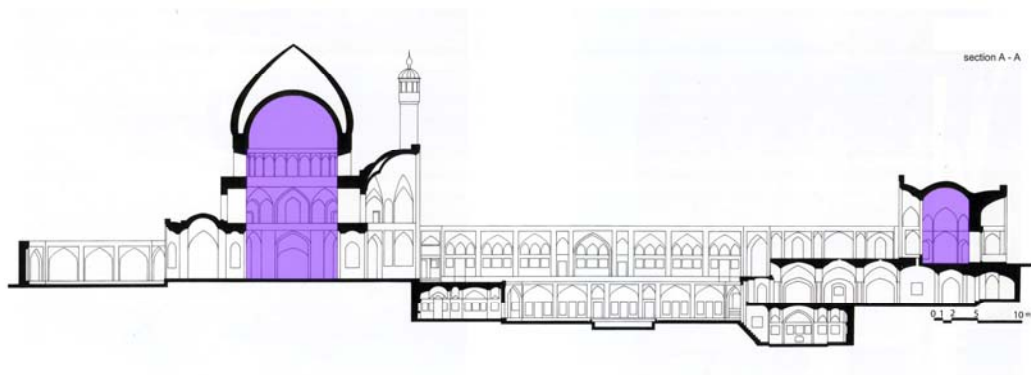


Figure 74-Double height spaces
 (Source: Ganjnameh, Mosques and author)



Figure 75-Shabestan adjoining the Gonbad-khaneh (Dome)
(Source: Ganjnameh, Mosques)

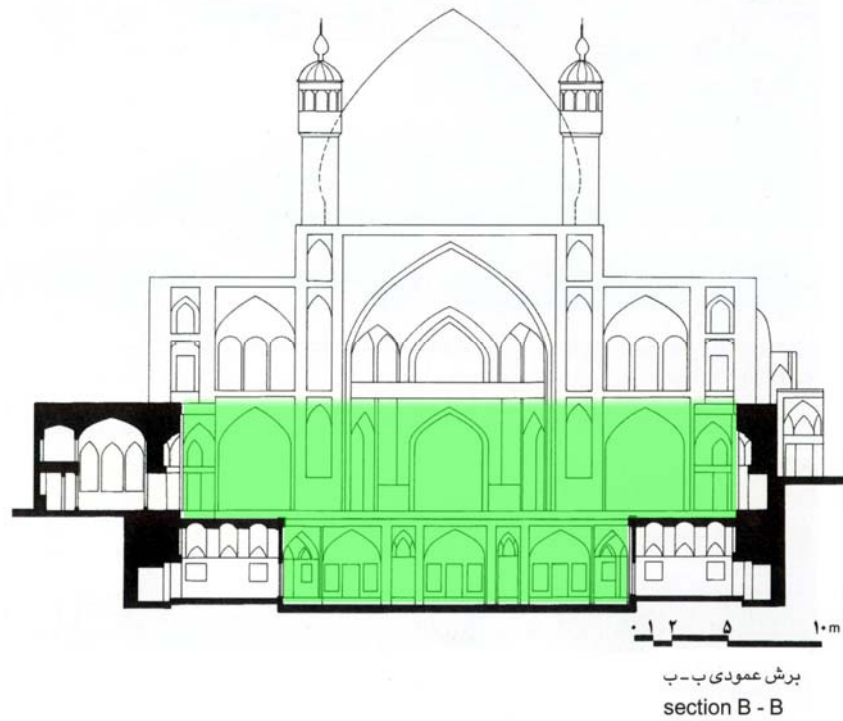


Figure 179-Open spaces
(Source: Ganjnameh, Mosques and author)

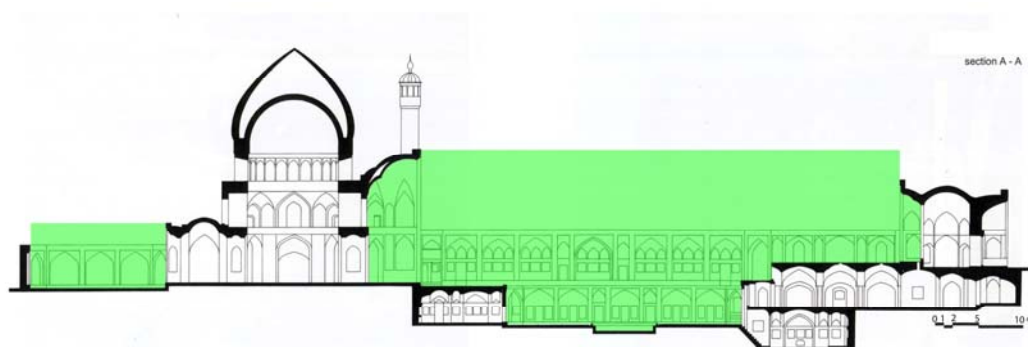


Figure 77-Open spaces shown in longitudinal section
(Source: Ganjnameh, Mosques and author)

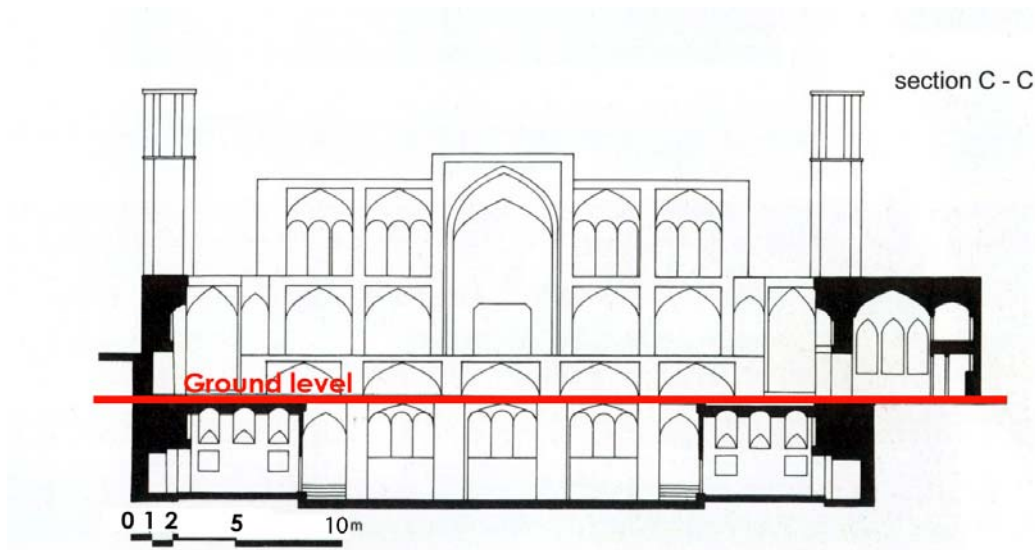


Figure 78-Ground level
 (Source: Ganjnameh, Mosques and author)

In response to the climatic situations, buildings are partially set in the ground. This will help to keep cool and casts shadow. The wind towers also play an essential role in creating pleasant temperature.

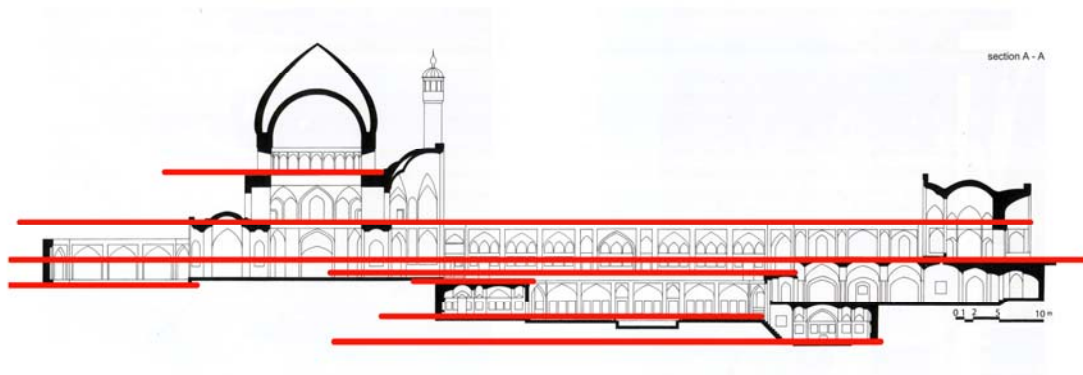


Figure 79-Levels within the mosque
 (Source: Ganjnameh, Mosques and author)



Figure 180-Courtyard, northwestern side
(Source: Ganjnameh, Mosques)

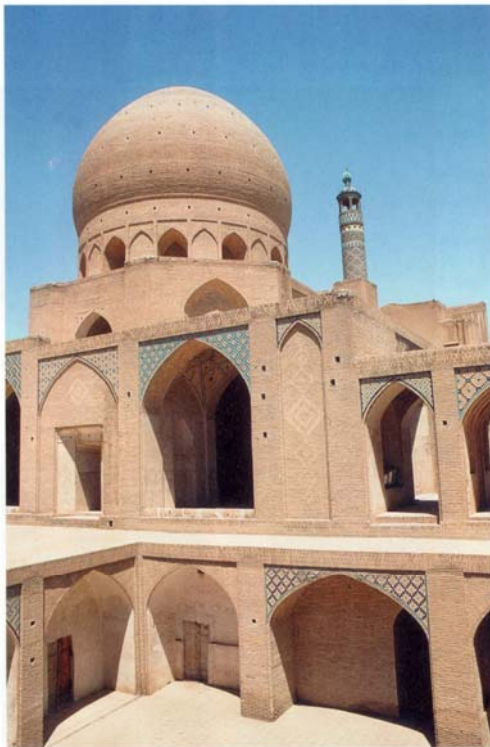


Figure 81- Southeastern eivan
(Source: Ganjnameh, Mosques)



Figure 82- Yard behind the Gonbad-Khane
(Source: Ganjnameh, Mosques)



Figure 181- Decorations of the courtyard
(Source: Ganjnameh, Mosques)

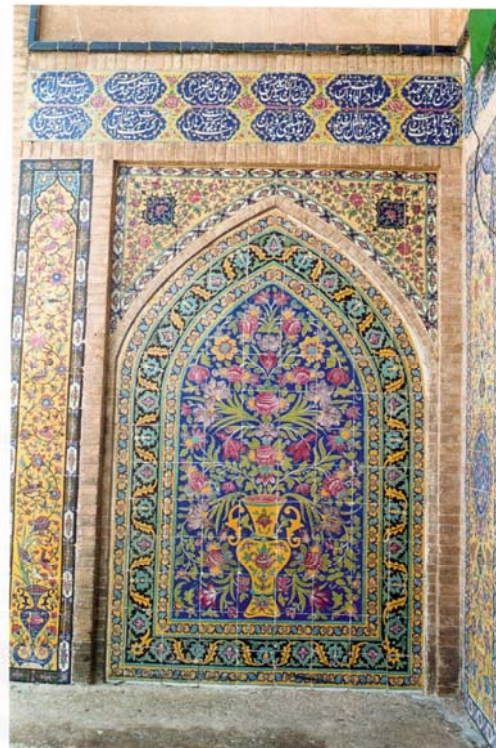


Figure 182- Entrance space, ceiling
(Source: Ganjnameh, Mosques)



Figure 85-Courtyard, southeastern side
(Source: Ganjnameh, Mosques)



Figure 86-Gonbad-Khaneh
(Source: Ganjnameh, Mosques)

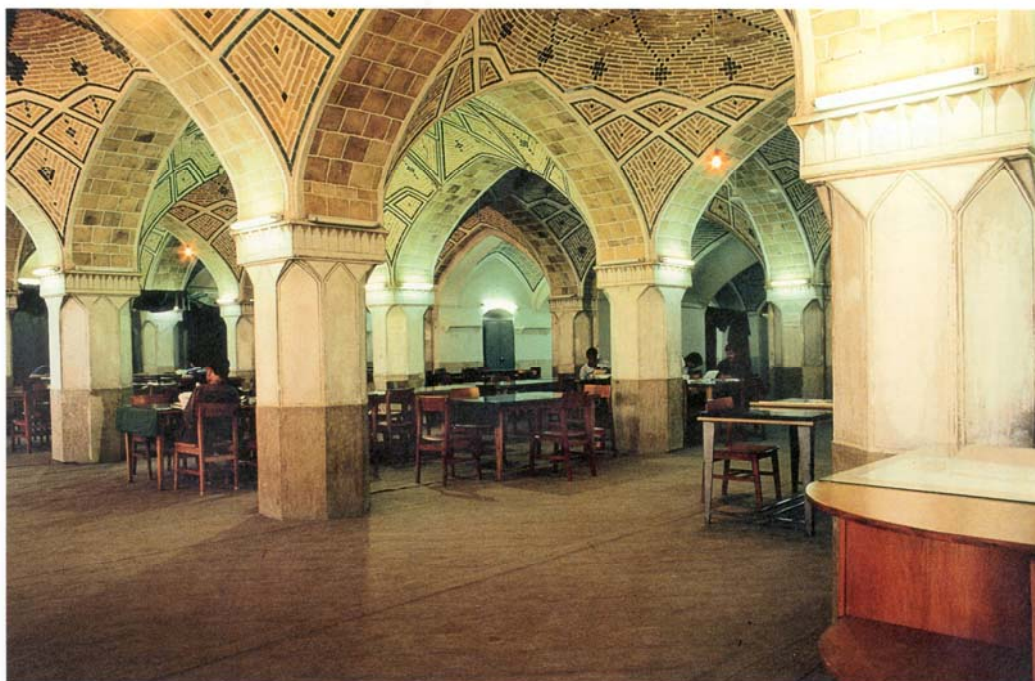


Figure 87-Northwestern Shabestan
(Source: Ganjnameh, Mosques)



Figure 88-Sunken garden, part of the northern elevation
(Source: Ganjnameh, Mosques)



Figure 89-Courtyard, western corner
(Source: Ganjnameh, Mosques)

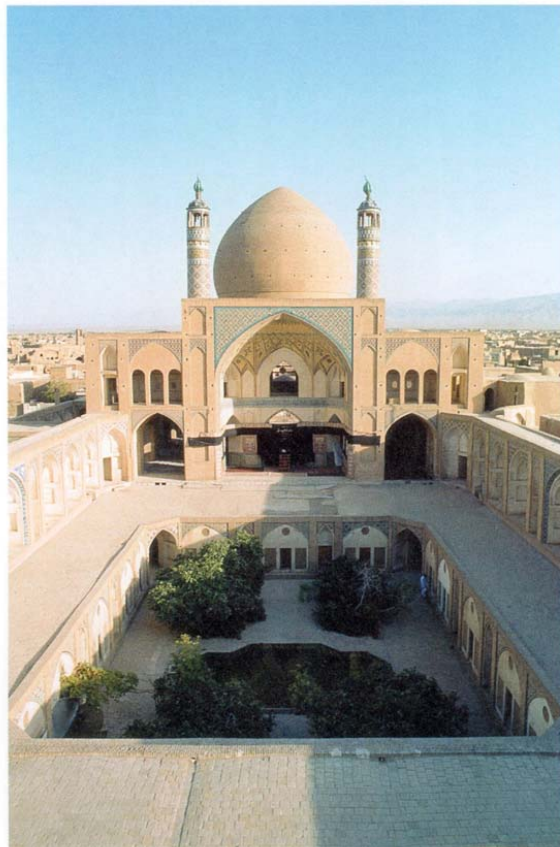


Figure 90-General view of the courtyard facing south
(Source: Ganjnameh, Mosques)

Garden

Gardens have always been of great importance to Persians and their gardens have always been popular around the world.

Traditionally these gardens were enclosed. The purpose of these gardens was essentially to create a space for relaxation and leisure. The word paradise comes from *pardis (paridaiza)* meaning garden (walled around garden) in Persian.

The history of the garden in Iran goes back to more than 4000 years ago. The decorated pottery left from that era represents some of these gardens. The outline of the garden of the Cyrus the Great is still viewable today. (500 BCE)

During the Sassanid dynasty, the importance of water increased in art and therefore caused in appearance of pool and fountains in the gardens. During the occupation of Arabs in Iran, the aesthetic values of garden took over the functionality and utility of the garden. An example most used is *Chahar bagh*, which means four gardens. In this style the garden is divided into four sections, representing the world and the four seasons. Sometimes one axis is longer than the other. There is a channel of water running through the four gardens, and connect to a central pool.

The following precedents are mostly in the *Chahar bagh* style. There is usually a pavilion /palace in the junction of the two main axis of the garden.

Fin-e-Kashan Garden

Location: Kashan

Date: In existence since 1020

This garden and the monuments in it were destroyed as a result of an earthquake around 1500 .Fin Garden came to attention and importance once again in Safavid era and was rebuilt and reused. It has a significant historic value and is of importance to Iranians because the most favored minister in Iran's history, Amir Kabir, was murdered in the bath of this complex during Nassiruding Shah-e-Quajar's reign.



Figure 91-Fin Garden Arial View
(Source: Iranian gardens)

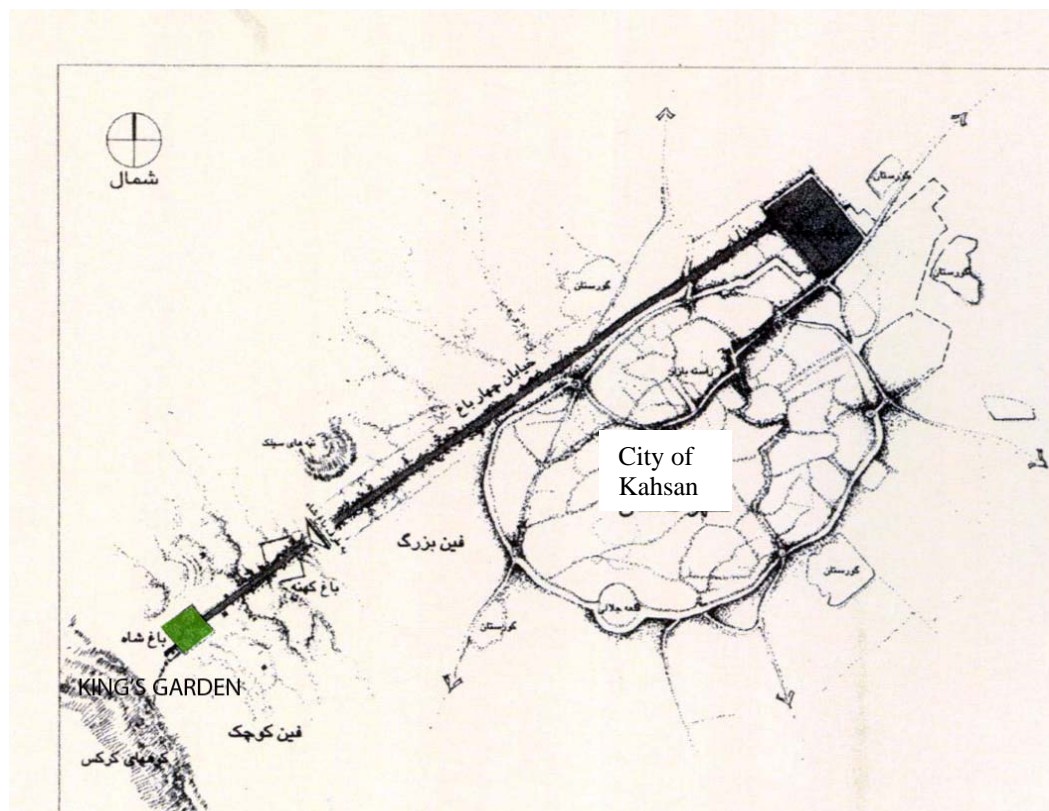


Figure 92-City of Kashan and location of the Garden relative to the city
(Source: Iranian gardens)



Figure 93- Fin Garden, Pool view
(Source: Iranian gardens)

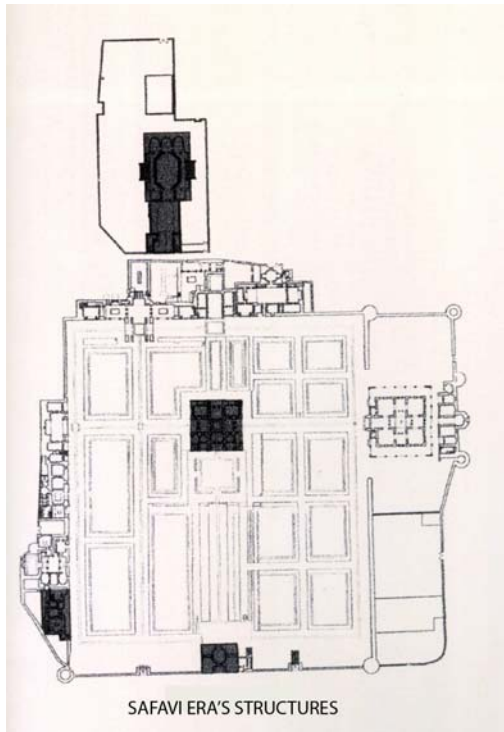


Figure 94- Safavian era's Structures
(Source: Iranian gardens)

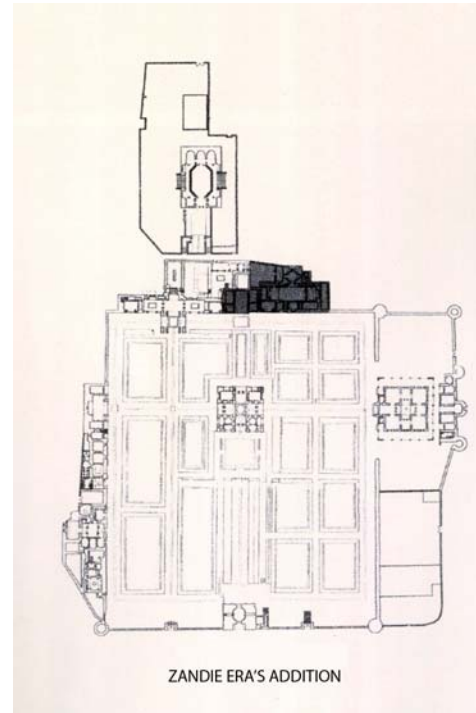


Figure 18395- Zandian era's addition

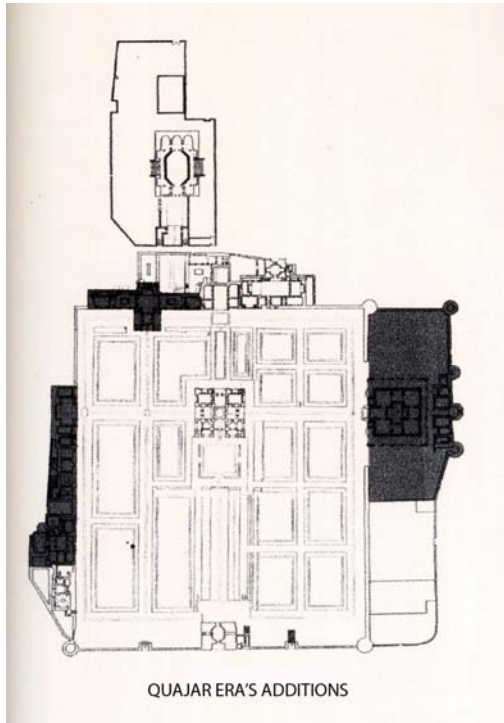


Figure 18496- Quajar era's addition
(Source: Iranian gardens)

These plans show the additions and changes on the structures of the garden through time during three major Safavid, Zandian, and Quajar dynasties.



Figure 97-Natural spring
(Source: Author)



Figure 98- continuous pool of water
(Source: Author)

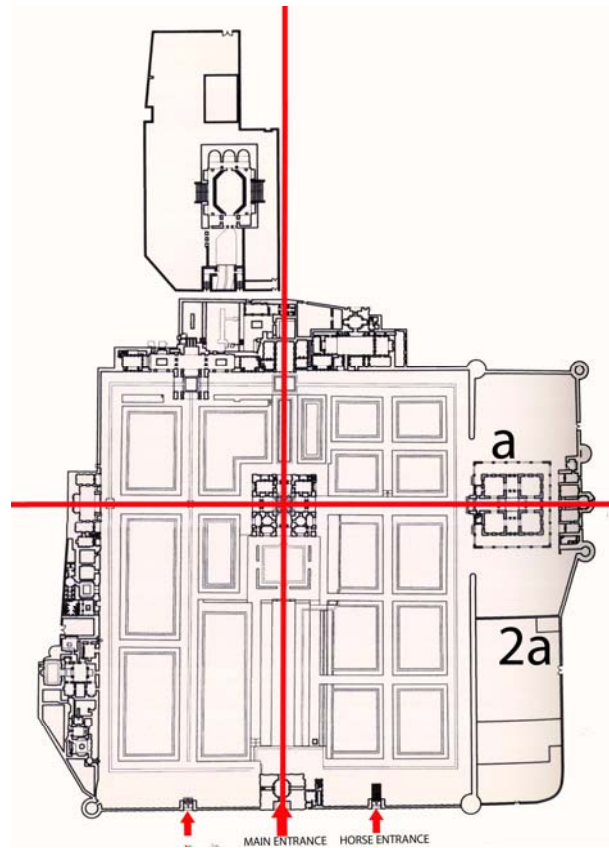


Figure 99-Main axis and entrances
(Source: Author)

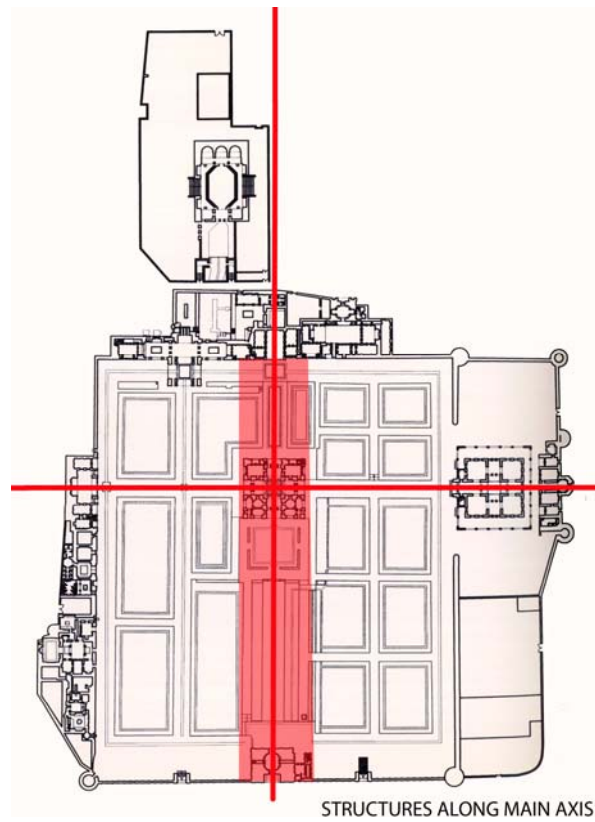


Figure 100-Structures along main axis
(Source: Author)

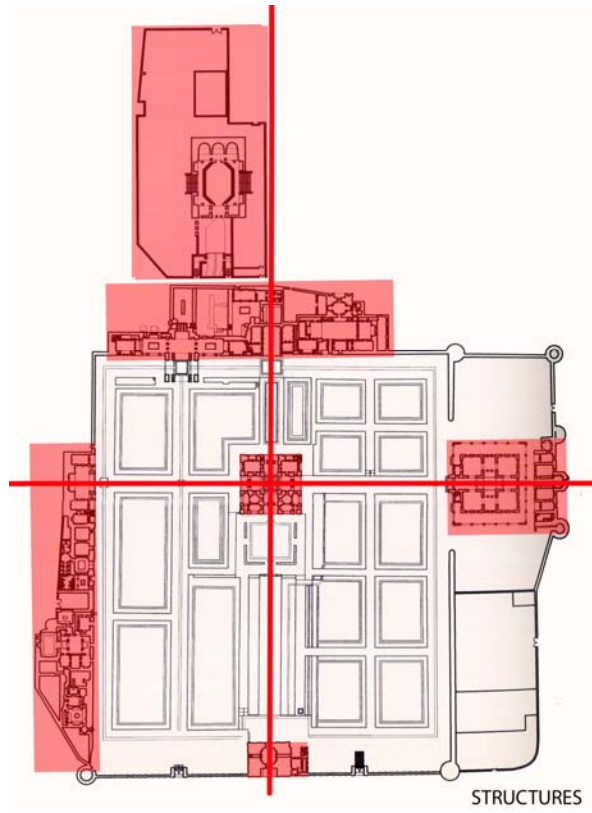


Figure 101-Structures
(Source: Author)

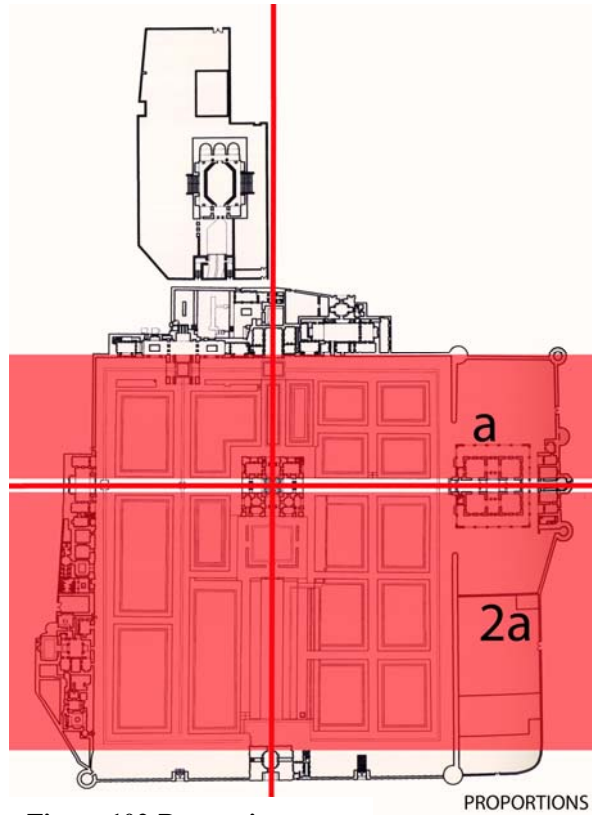


Figure 102-Proportions
(Source: Author)

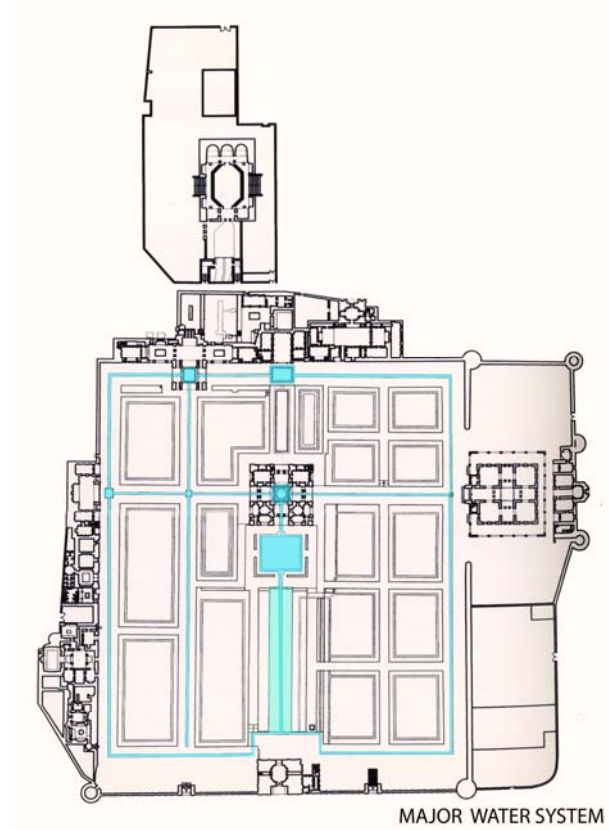


Figure 103- Water system
(Source: Author)



Figure 104-Garden view
(Source: Author)



Figure 105- Garden View
(Source: Author)

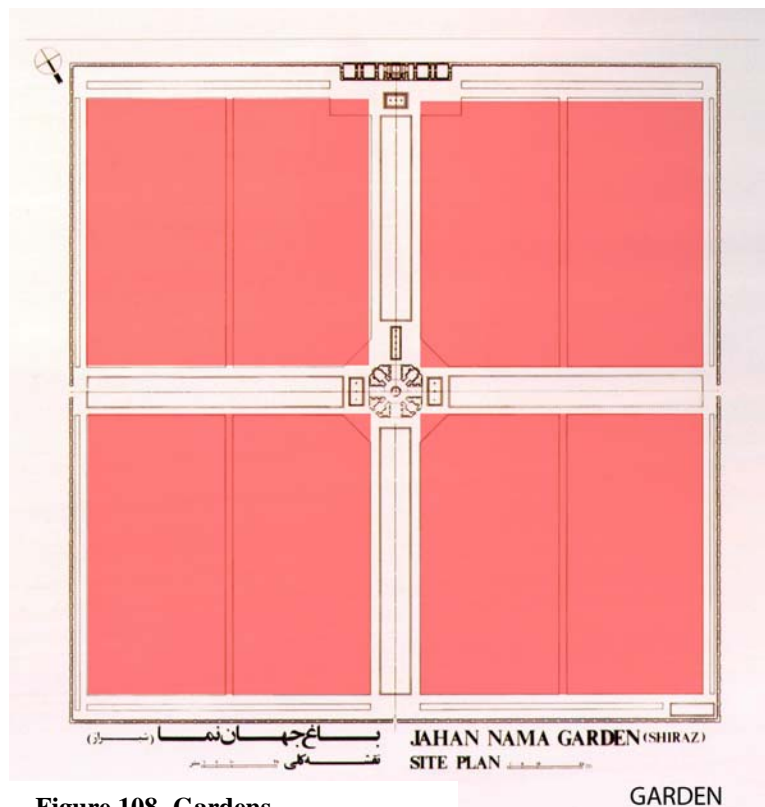
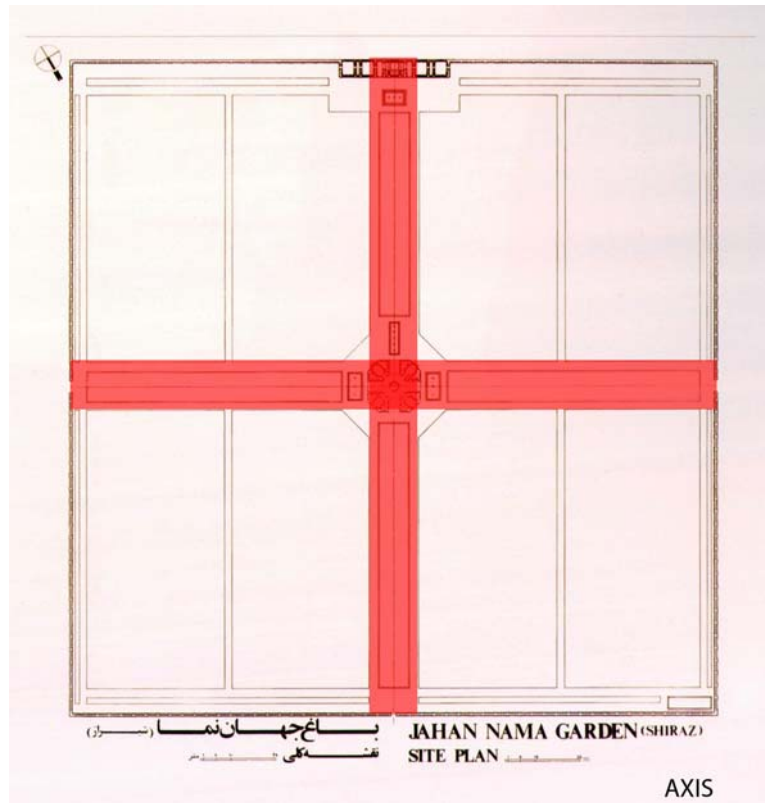
Jahan nama Garden

Location: Shiraz

Is one of the oldest gardens of Shiraz. Poets and travelers have repeatedly referred to it. It is divided by two major axis into four sections and a network of water runs through the gardens connecting to a pool in the center.



Figure 106- Garden View
(Source: Author)



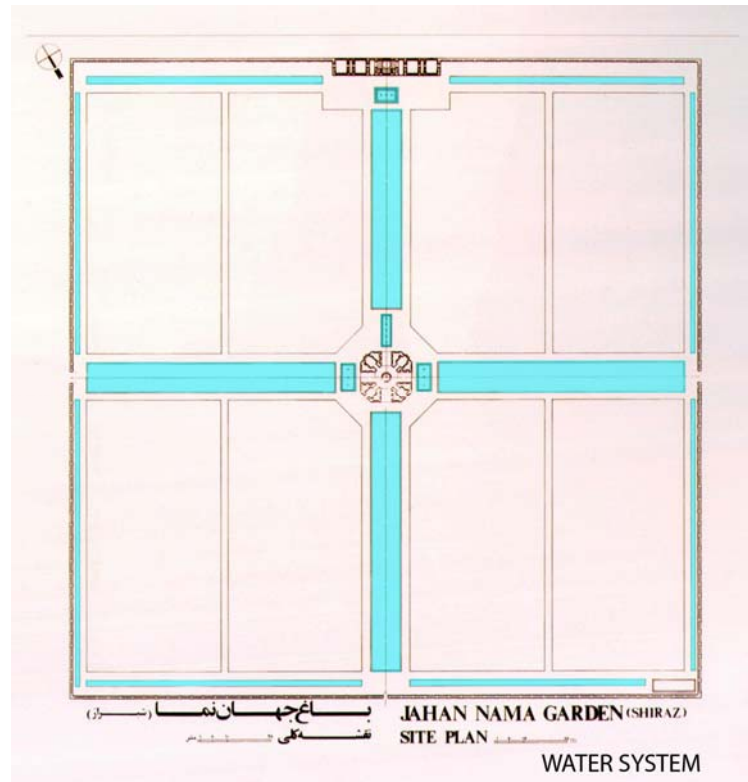


Figure 109- Water system
(Source: Author)

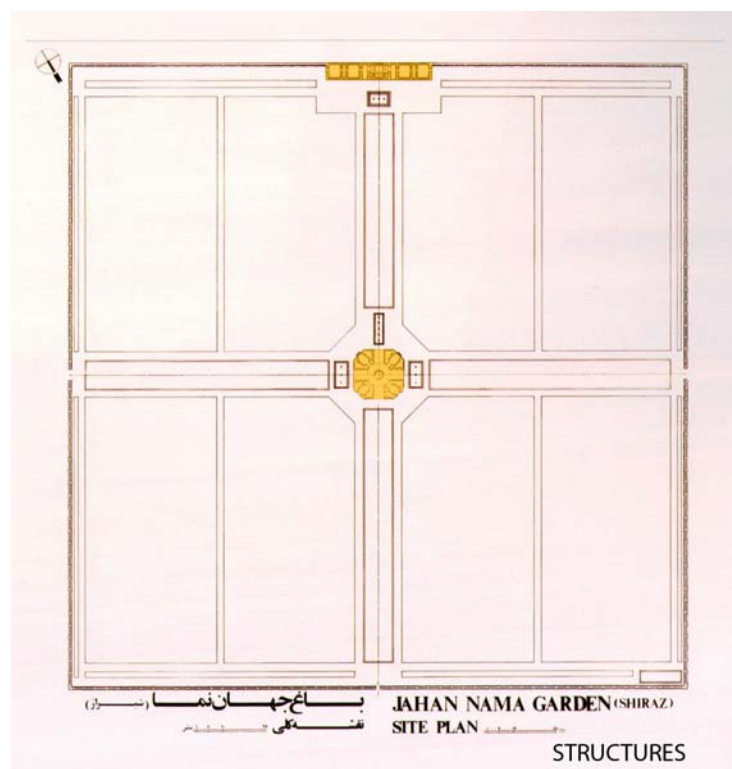


Figure 110- Structures
(Source: Author)



Figure 111- Various views of the garden
(Source: Author)

Farah abad Garden

Location: Isfahan

Date: 1694-1722

Destroyed and abandoned in 1730

Client: by the command of Shah Soltan Hossien Safavi

This garden was built at the command of Shah Soltan Hossien Safavi, to be a refuge from the urban city of Isfahan. It was called the new city at the time and he intended to spend most of his time there. The site is situated at the base of Saffeh mountain.

The garden was destroyed after the attack of Afghans.

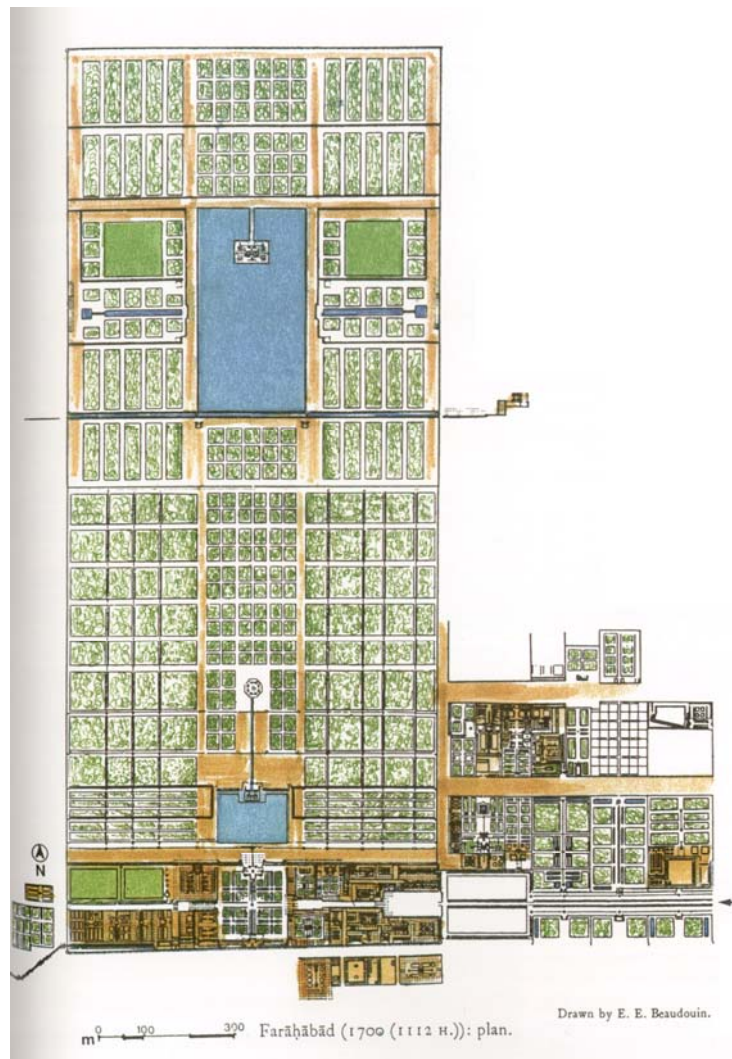


Figure 112- Plan
(Source: Iranian gardens)

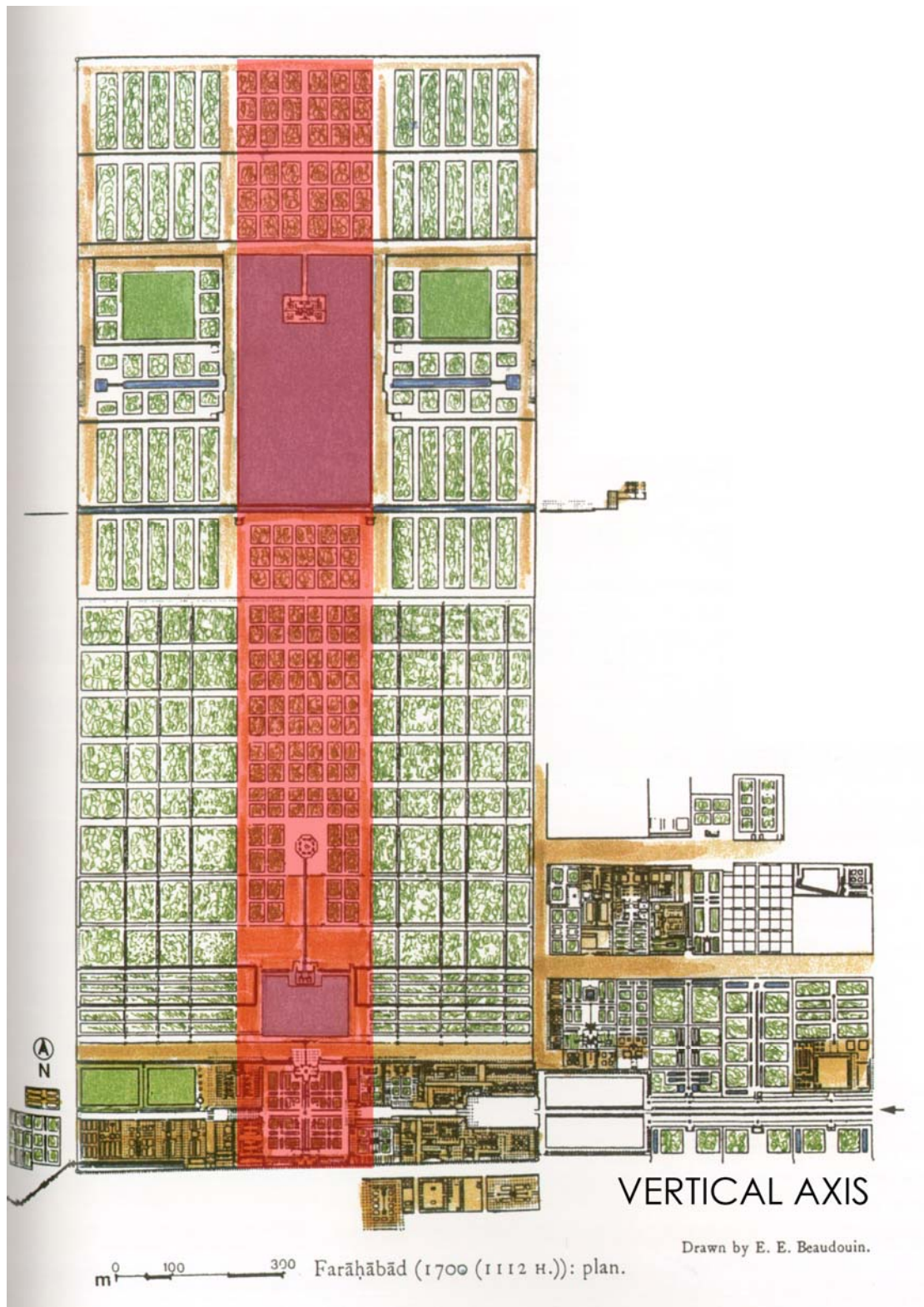


Figure 113- Vertical Axis
(Source: Iranian gardens)

Institute of the Arab world

Architect: Jean Nouvel

Location: Paris, France 1981-1987

A cultural center comprising a museum, spaces for temporary exhibitions, a library, a documentation centre, an auditorium for shows and conferences, a restaurant and children's workshops.

The façade along the Seine river elegantly follows the curvature of the river. A deep narrow opening cuts through the building that ends to a square courtyard patio.

This building is set in an urban fabric, in a western European country representing middle eastern Arab world. Nouvel has weaved the two cultures together in this building by using some common Arabic patterns and elements in smaller scale bringing west in bigger scale, the technology and relation to the urban fabric and adjacent buildings.



Figure 114- View from street and River
(Source: El Croquis)

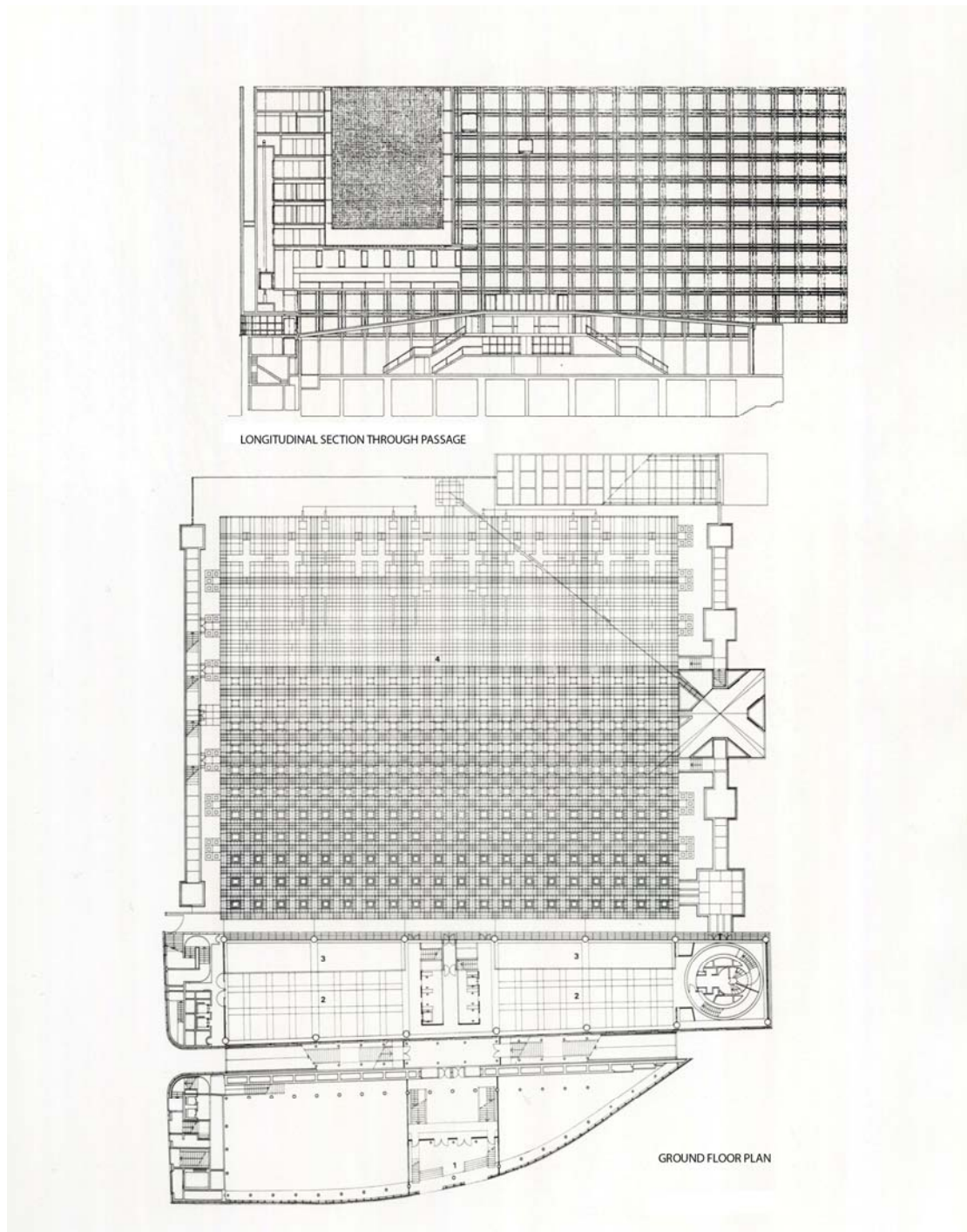


Figure 115- Ground Floor Plan
(Source: El Croquis)

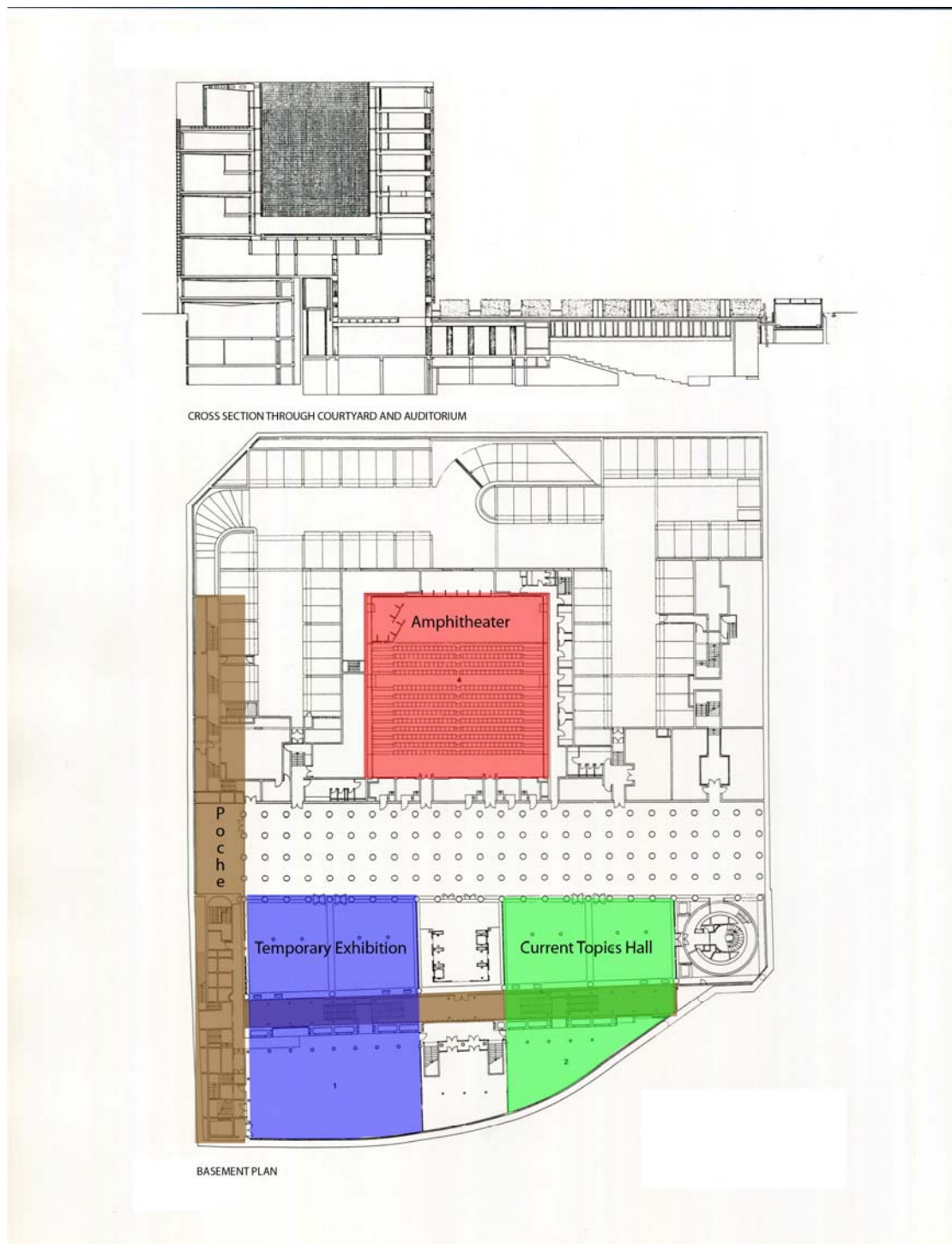
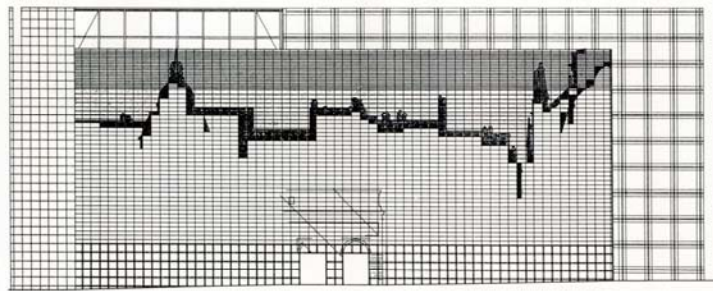
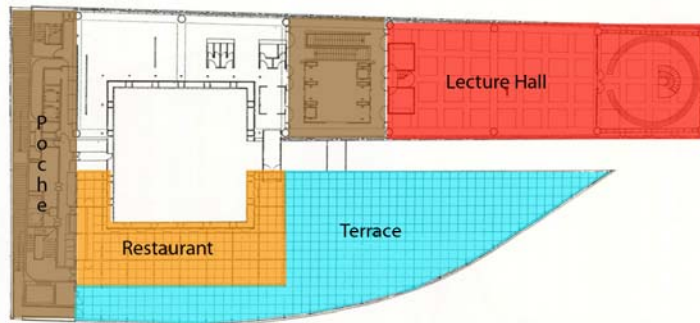


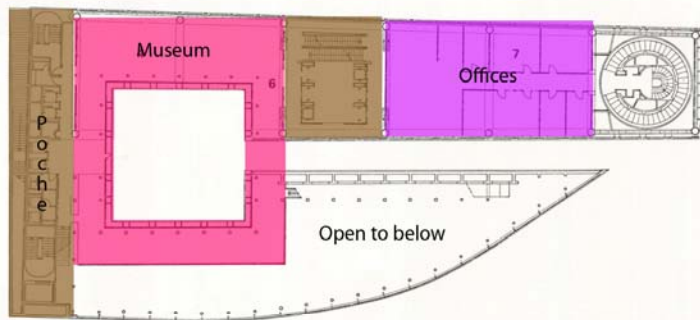
Figure 116- Basement Plan
(Source: El Croquis and author)



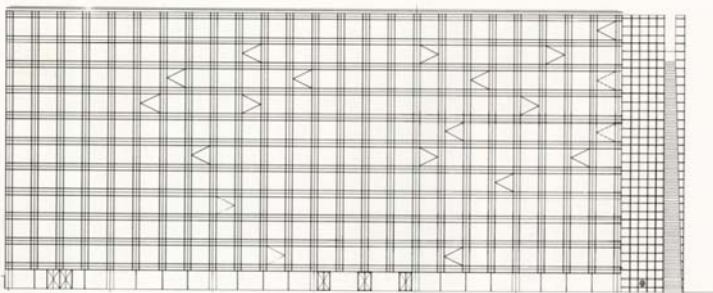
NORTH ELEVATION (MUSEUM)



NINTH FLOOR PLAN



SEVENTH FLOOR PLAN



SOUTH ELEVATION

Figure 117- Uses/ Floor Plans
(Source: El Croquis and author)

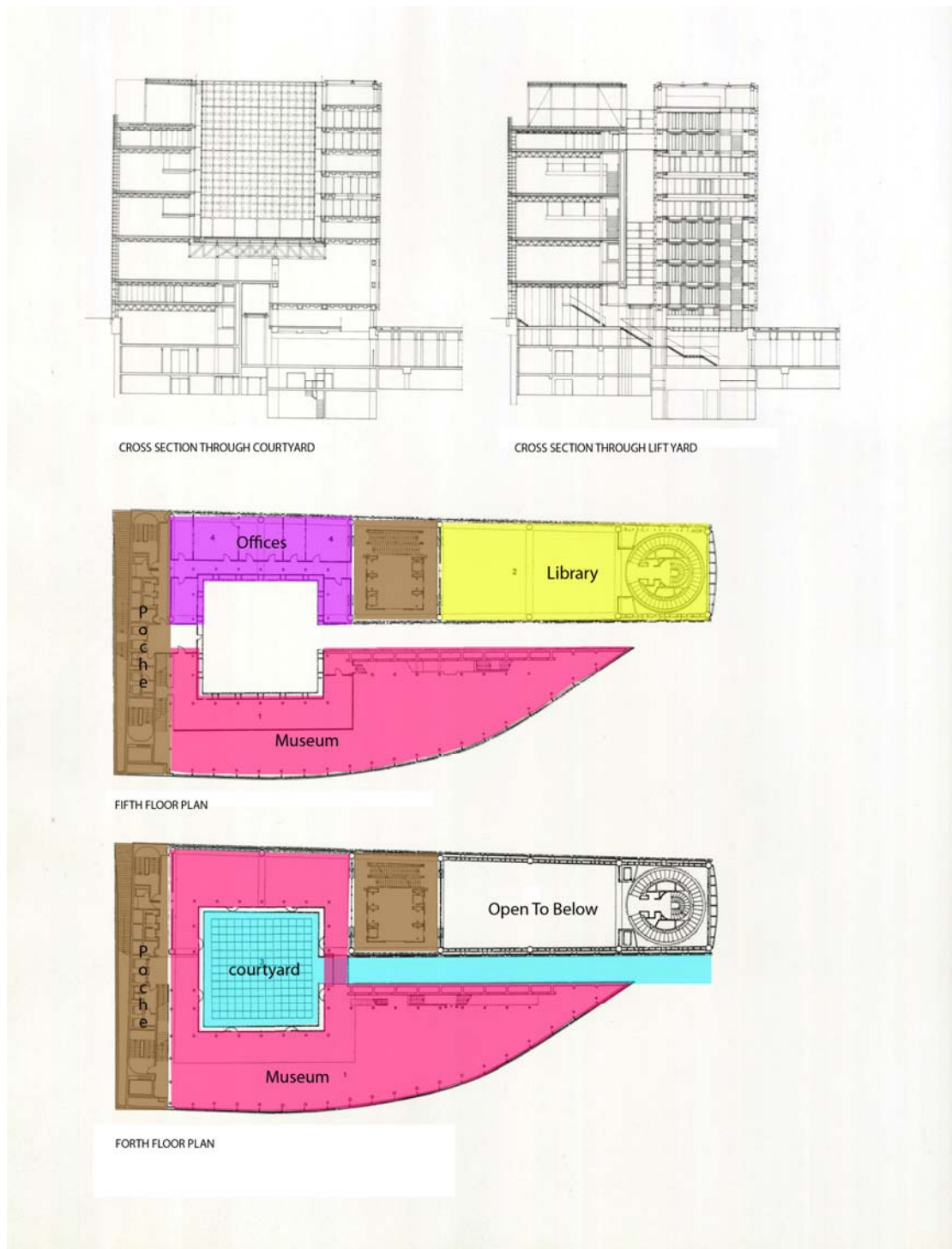


Figure 118- Uses/Sections and Plans
 (Source: El Croquis and author)

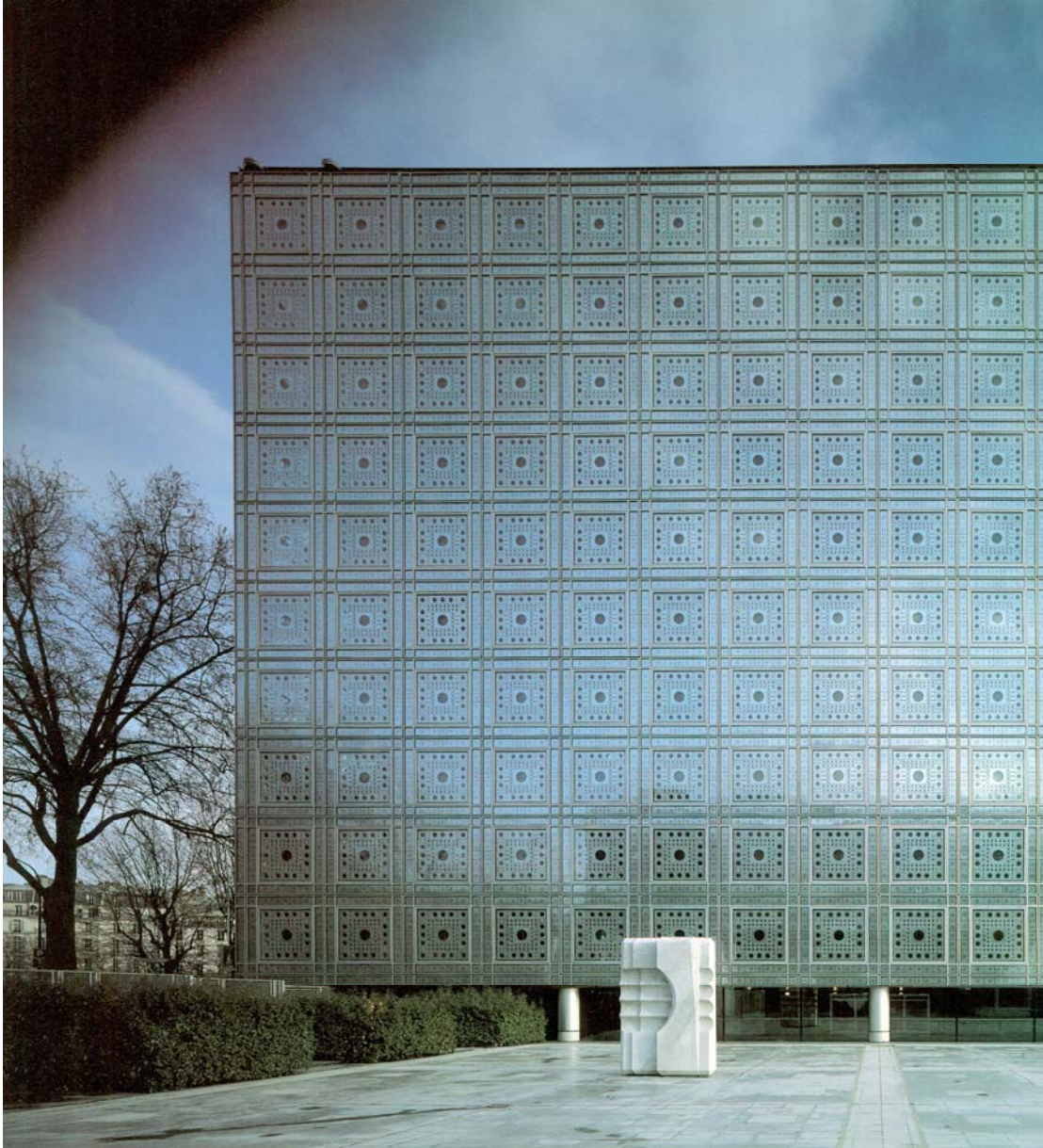


Figure 119- Portion of the South Facade
(Source: El Croquis)



Figure 120 View from street
(Source: El Croquis)

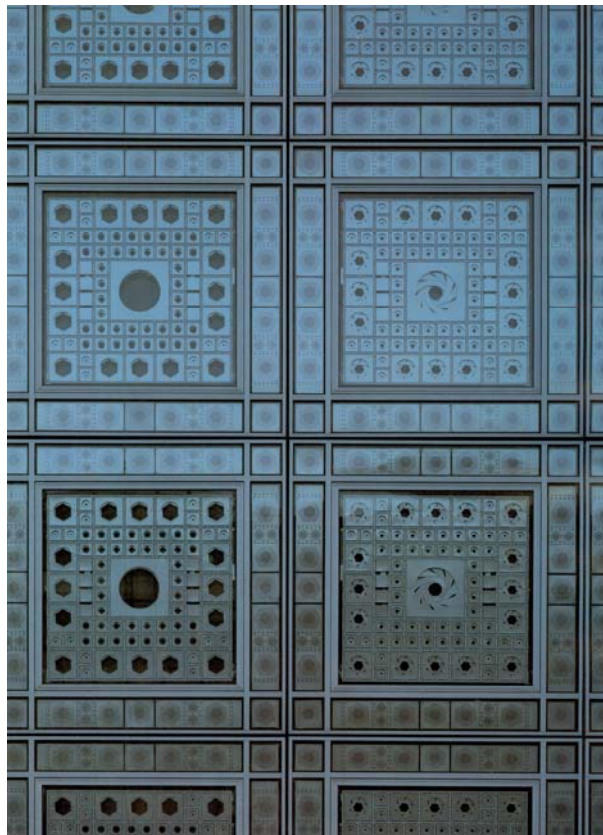


Figure 121- South façade pattern
(Source: El Croquis)

Chapter 5: Program

Program

Program analysis

Program

This institution provides a setting for traditional and popular activities that I feel are fundamental to sustaining and nourishing Iranian culture, as well as familiarizing others with it. Some of the facilities necessary for this are as follows:

1. Tearoom

The tearoom not only offers internet access and provides an environment for Iranian-Americans and second generation Iranians to access Persian web blogs, whereby getting in touch with the young population in Iran and the rest of the world, but also is a place for Iranians and interested Americans residing in the D.C metropolitan area to gather and to get to know each other. The tearoom serves as a space for exchanging information and intellectual interaction and discussions for cultural activities. In this way, the Iranian culture will be embraced and realized by the second generation as well as other interested individuals beside Iranian-Americans. Blogs in Iran tend to be unregulated compared to other forms of expression in Iran, although there are still some restrictions imposed by the current government on blogging. It is a very popular form of communication in Iran, especially among the youth. As of October 2005, there are estimated to be about 700,000 Iranian blogs, mostly written in Farsi, the official language of Iran. Iran is the fourth largest country of bloggers in the world.¹⁰

2. Library

The library, besides storing books (electronic and hard copy) , audio and video data, provides space for scholars and the curious to research and work on cultural projects and Iran related subjects.

3. Outdoor Space

The outdoor open space is a connector between spaces such as the main entrance, the café and dining areas, and the exhibition galleries. It also acts as part of the exhibition or gathering space.

4. Ballroom & Amphitheater

There are a number of festivals and occasions that are celebrated each year by Iranians. These fests usually refer back to traditions of 2500 years ago that are of high value to Iranians such as the New Year (Norooz), which is held in March on the first day of Spring. A ballroom and an amphitheater are provided for these occasions. These spaces are also used for musical, theatrical and dance performances throughout the year.

5. Lecture Hall

The lecture hall/auditorium is adjacent to the ballroom, to provide ease of transition to post presentation receptions. The auditorium is also used as a movie theater in the evening hours to show Iranian films.

6. Classrooms

A series of class rooms are provided to practice traditional Persian art, which have been and are of great importance to Iranians, such as miniature painting, calligraphy, pottery, handcraft, music and dance. Also included are literature classes and poem readings. These classes can be joined at times to collaborate in mixing the arts and creating art work composed by several artists in different mediums.

7. Exhibition Space

The exhibition space holds several galleries for temporary display of art. These exhibitions will act as an informative part of the complex, demonstrating subjects concerning political, social and philosophical issues and ideas from around the world. The exhibition area can expand to the outdoor spaces or be visible from outside for more interaction with the public.

8. Daycare & Health Club

A daycare and health club is considered for the employees of this complex, as well as for the visiting public.

Program			
Assembly Theater	Occupancy = 1000	10,000	ft²
Auditorium	Occupancy = 500. Flexible space - can be adjusted with moveable partitions.	5,000	ft²
Ballroom		5,000	ft²
Classrooms			
	Music x 2	1,000	ft ²
	Individual Music Practice Rooms x 8 @ 150ft ²	1,200	ft ²
	Dance	3,000	ft ²
	Pottery Workshop	2,000	ft ²
	Pottery Storage & Oven	1,000	ft ²
	Poem Reading /Literature	1,000	ft ²
	Calligraphy	800	ft ²
	Drawing/Painting	1,000	ft ²
	Language	600	ft ²
	Handcraft	1,000	ft ²
	Total	12,600	ft²
Daycare			
	Indoor	9,000	ft ²
	Outdoor	3,000	ft ²
	Total	12,000	ft²
Exhibition			
	Booth - for film, video and slide projectors	400	ft ²
	Display Space	6,000	ft ²
	Storage/Archive	1,500	ft ²
	Work/Curatorial Prep	750	ft ²
	Storage/Stacks	1,500	ft ²
	Offices	1,500	ft ²
	Total	11,650	ft²
Health Club		10,000	ft²
IT Room		1,500	ft²

Library		
	Circulation Desk/Public Entry	1,000 ft ²
	Stacks (hard & digital data)	6,000 ft ²
	Reading Room	1,500 ft ²
	Integrated Outdoor Reading Garden	1,000 ft ²
	Digital Stations - with audio/visual facilities	750 ft ²
	Individual Reading/Research Areas x 4 @120 ft ²	480 ft ²
	Meeting/Seminar Rooms x 3 @ 300 ft ²	900 ft ²
	Offices x 2 @ 150 ft ²	300 ft ²
	Service x 2 @ 300 ft ²	600 ft ²
	Storage	300 ft ²
	Total	12,830 ft²
Lobby		2,000 ft²
Restaurant		2000 ft²
Tea Room		
	Indoor	1,500 ft ²
	Outdoor	750 ft ²
	Total	2,250 ft²
NET TOTAL		86,830 ft²
Mechanical		5,500 ft²
Circulation		11,000 ft²
Outdoor		20,000 ft²
GROSS TOTAL		123,330 ft²

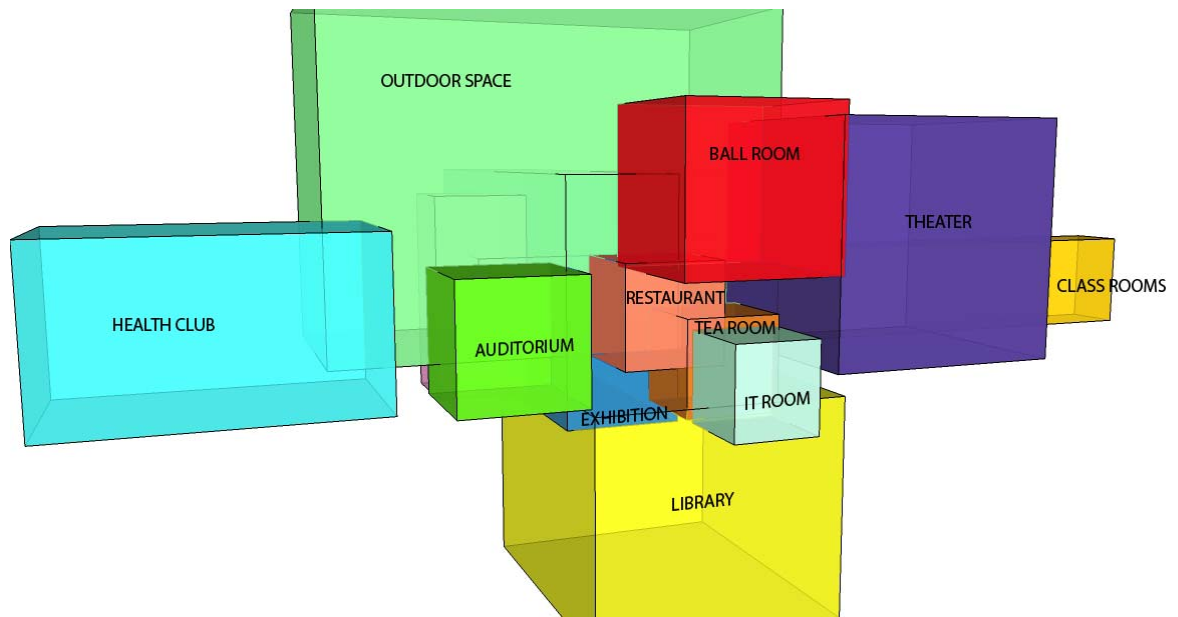


Figure 122- Program adjacencies
(Source: Author)

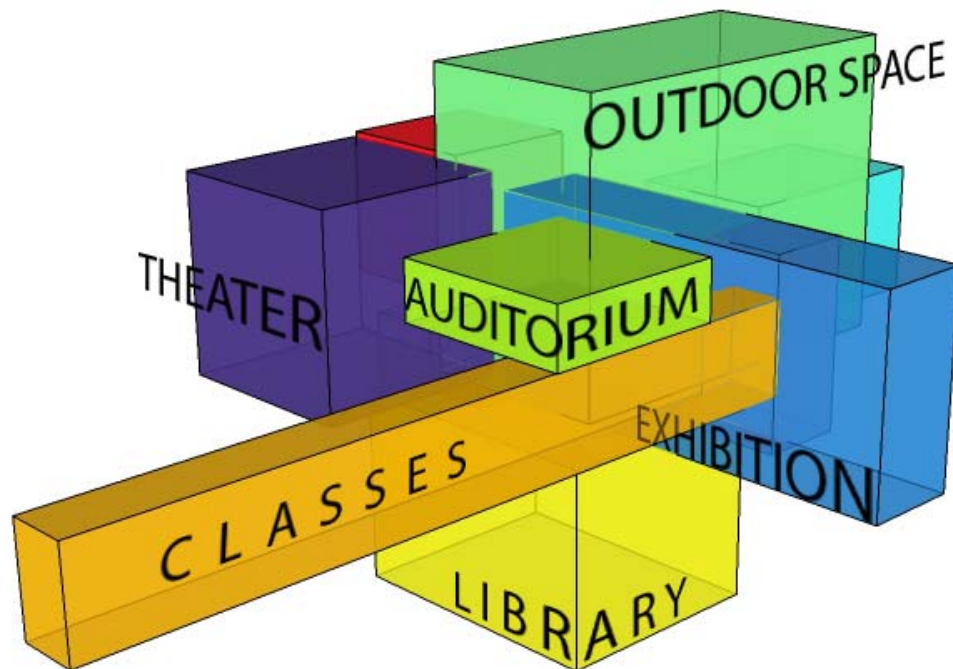


Figure 123- Program adjacencies
(Source: Author)

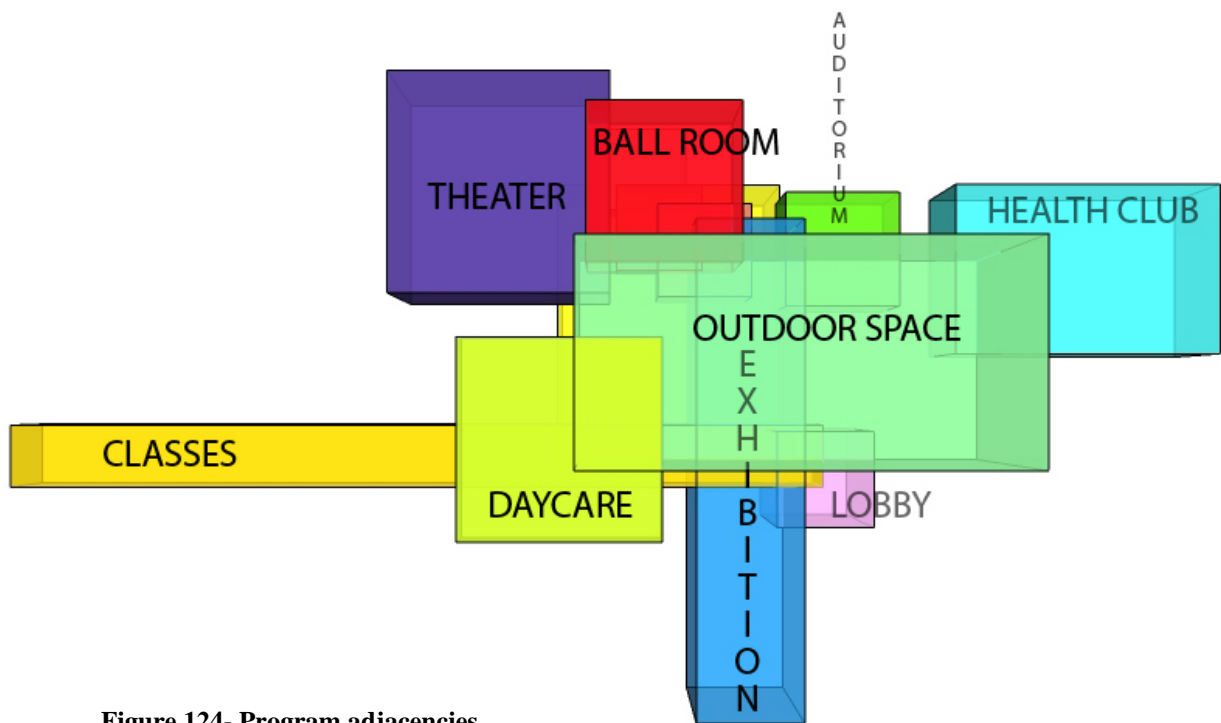


Figure 124- Program adjacencies
(Source: Author)

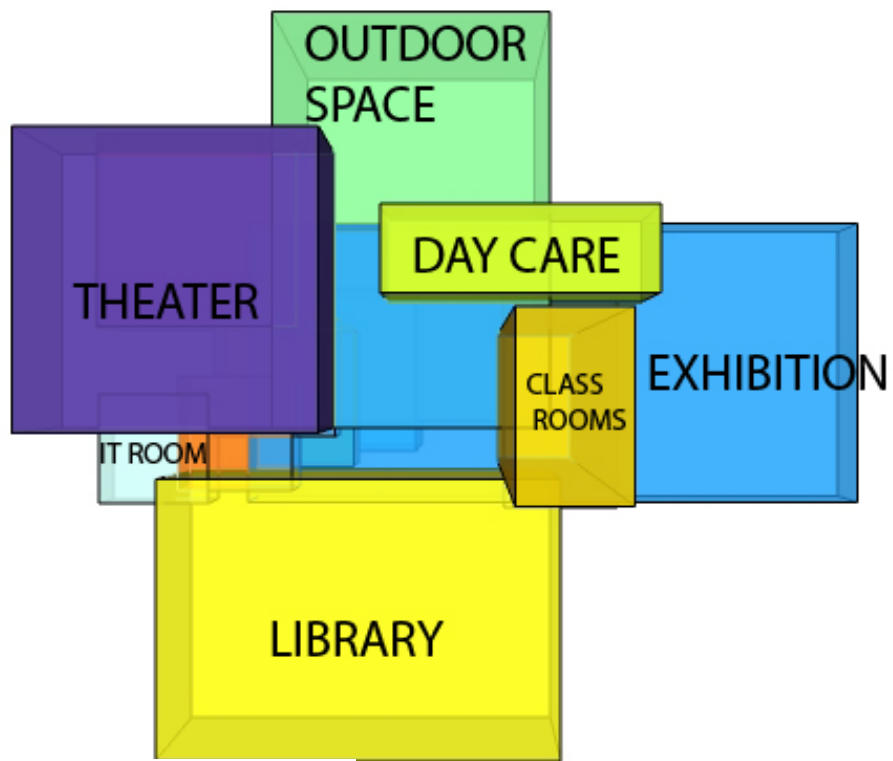


Figure 125- Program adjacencies
(Source: Author)

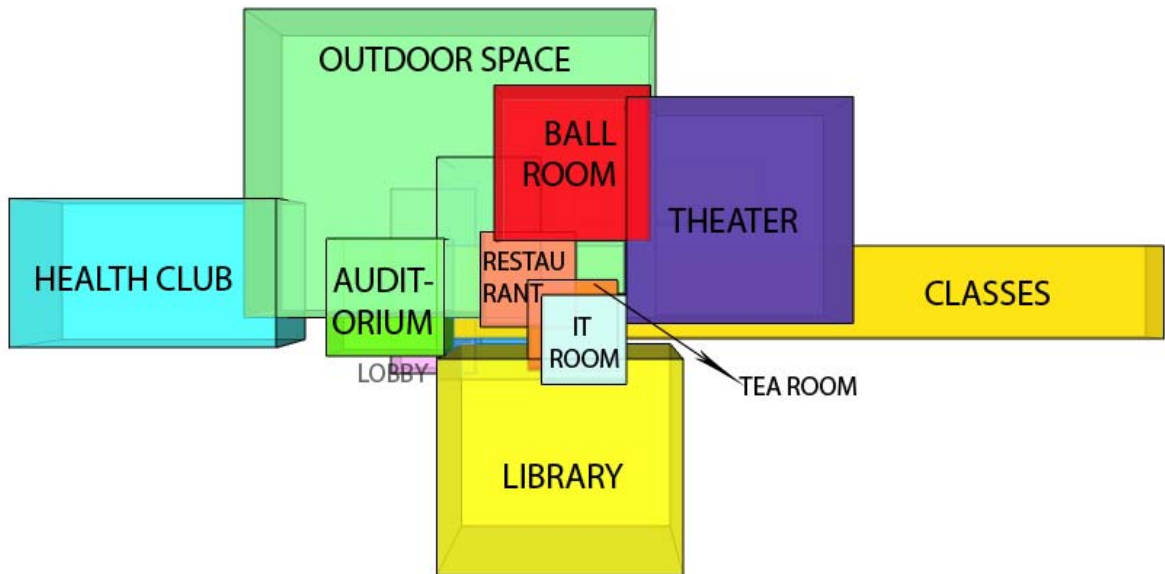


Figure 126- Program adjacencies
(Source: Author)

In these diagrams I was exploring

- the relation of different elements of the program to each other
- Where they overlap and which one plays a central role or act as distributor.
- Over lapping of the spaces and program
- Adjacencies
- Functional hierarchy

The masses, in plan, are relative to the area each program element occupies.

Chapter 6: Pre-Schematic Alternatives

Scheme one

Scheme two

Scheme three

Scheme one

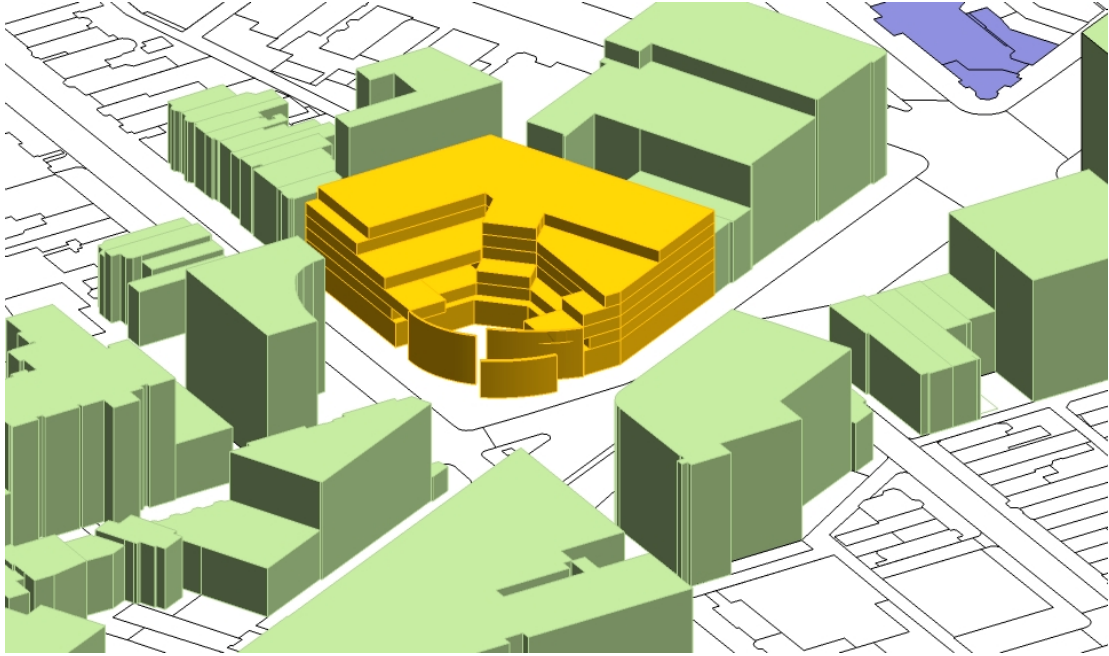


Figure 127- Parti 1
(Source: Author)



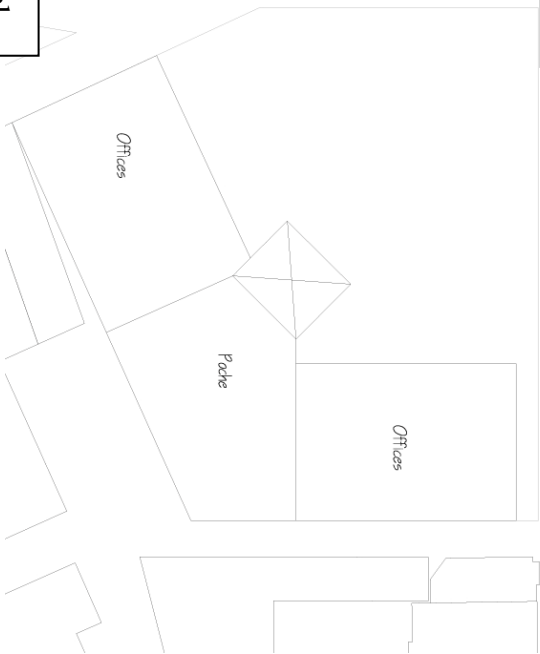
Figure 128- Parti 1
(Source: Author)



Fifth level



Sixth level



Scheme two

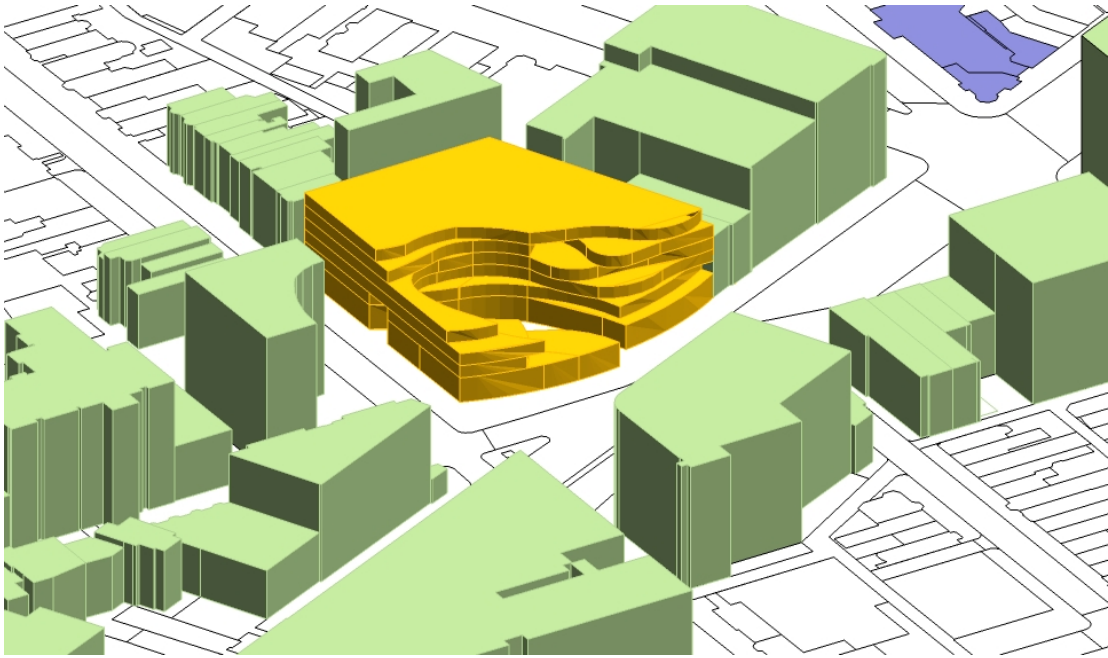
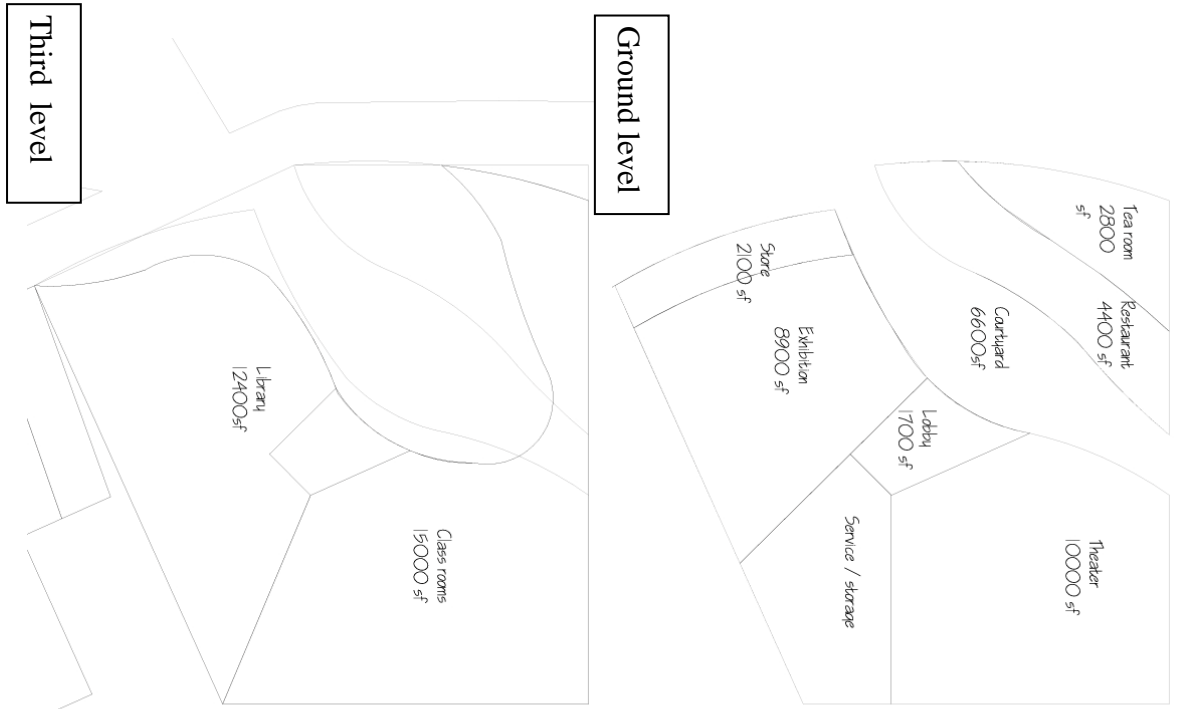


Figure 129- Parti 2
(Source: Author)



Figure 130- Parti 2
(Source: Author)





Scheme three

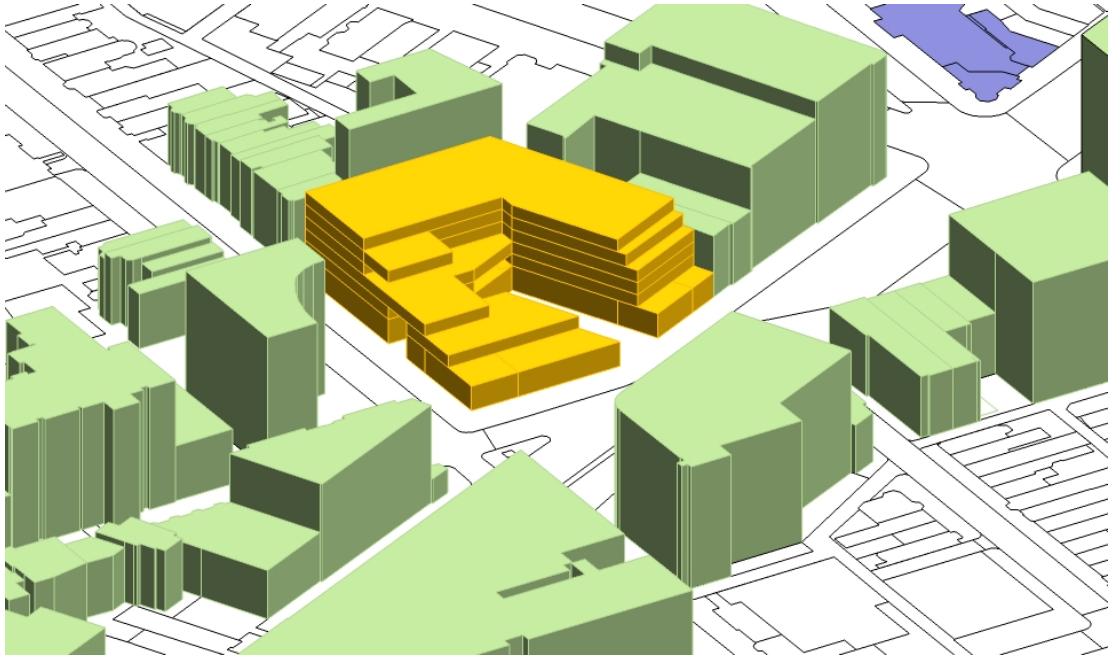


Figure 131- Parti 3
(Source: Author)

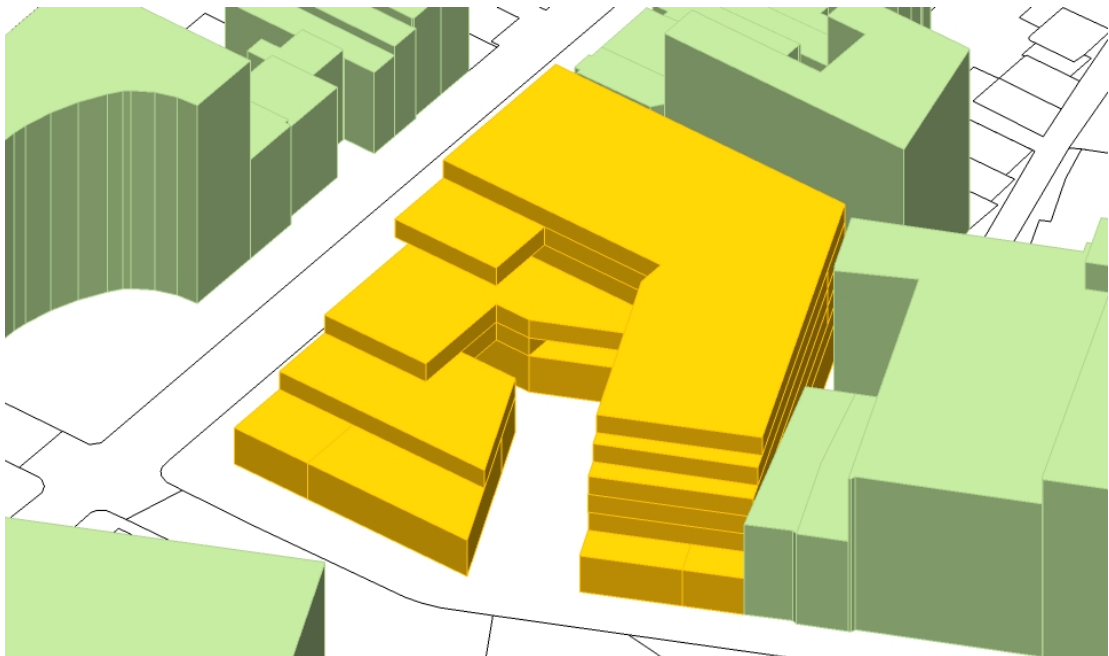
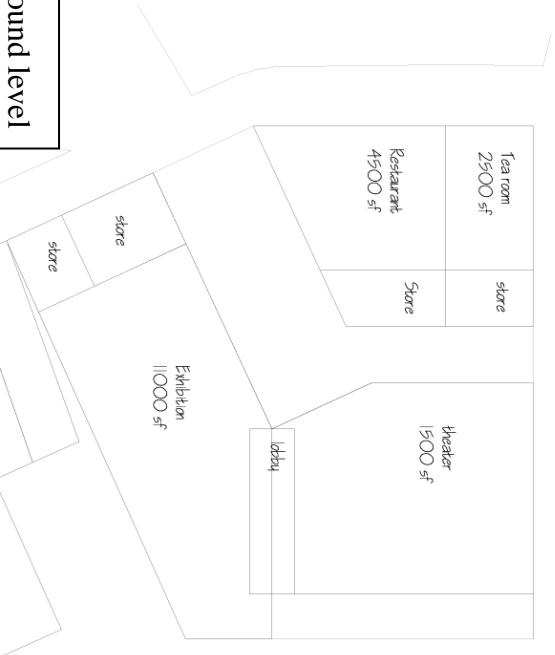


Figure 132- Parti 3
(Source: Author)

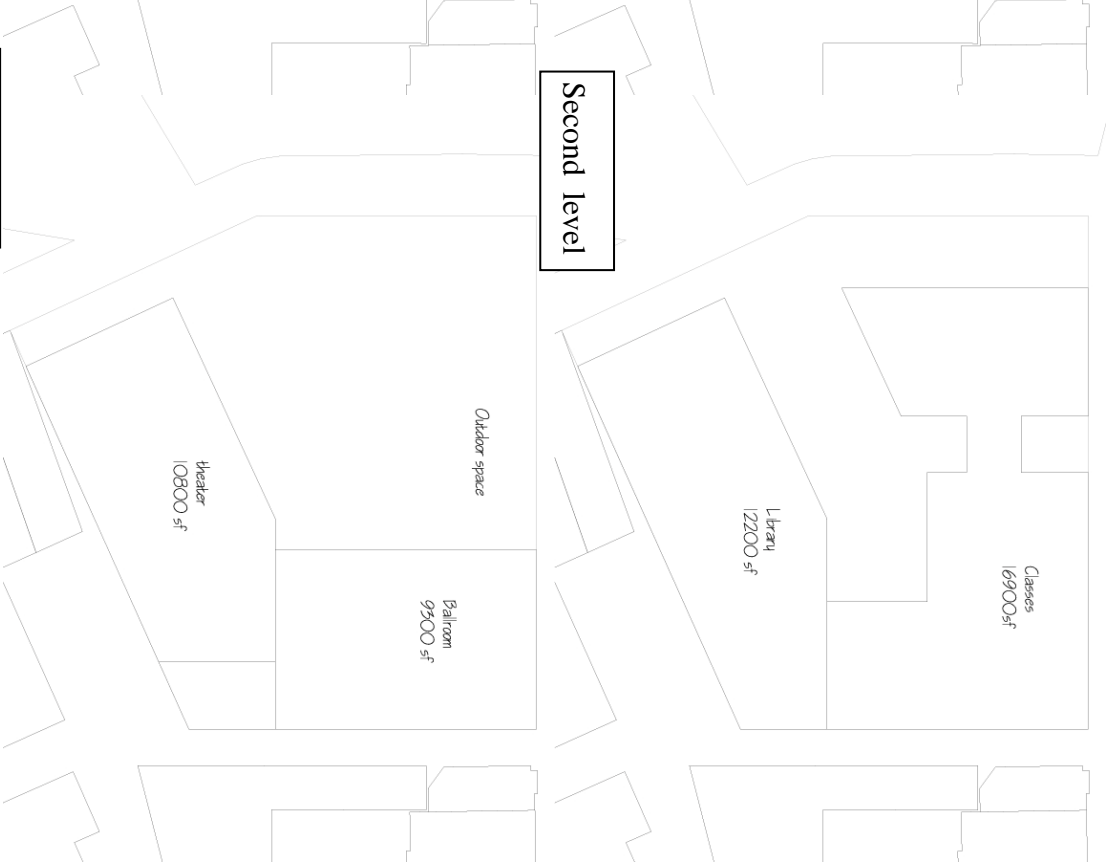
Third level



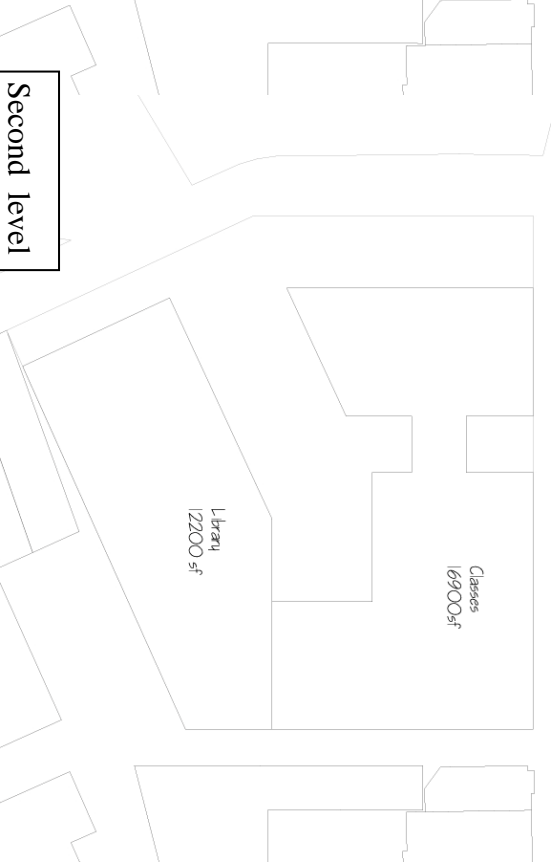
Ground level



Fourth level



Second level



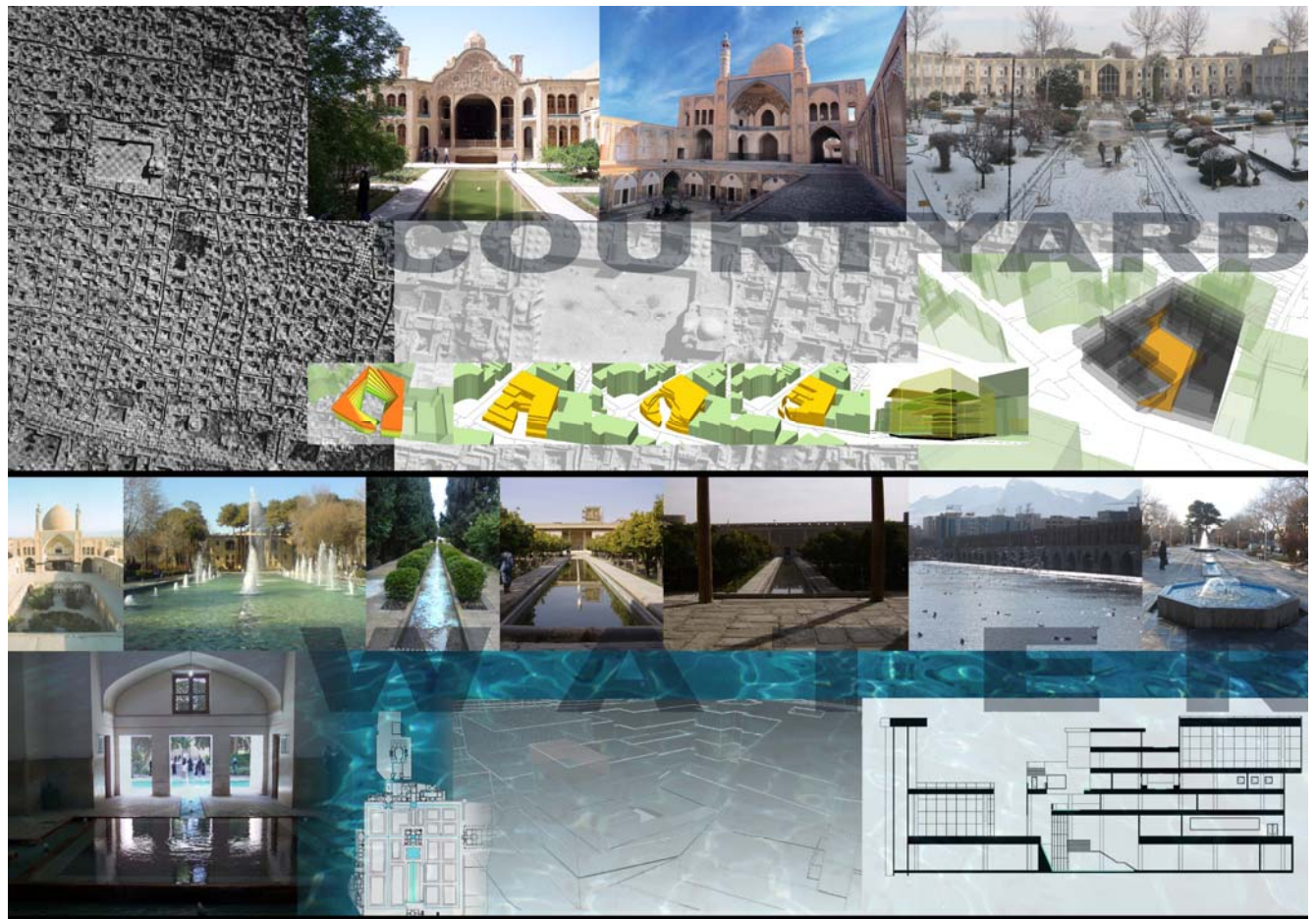


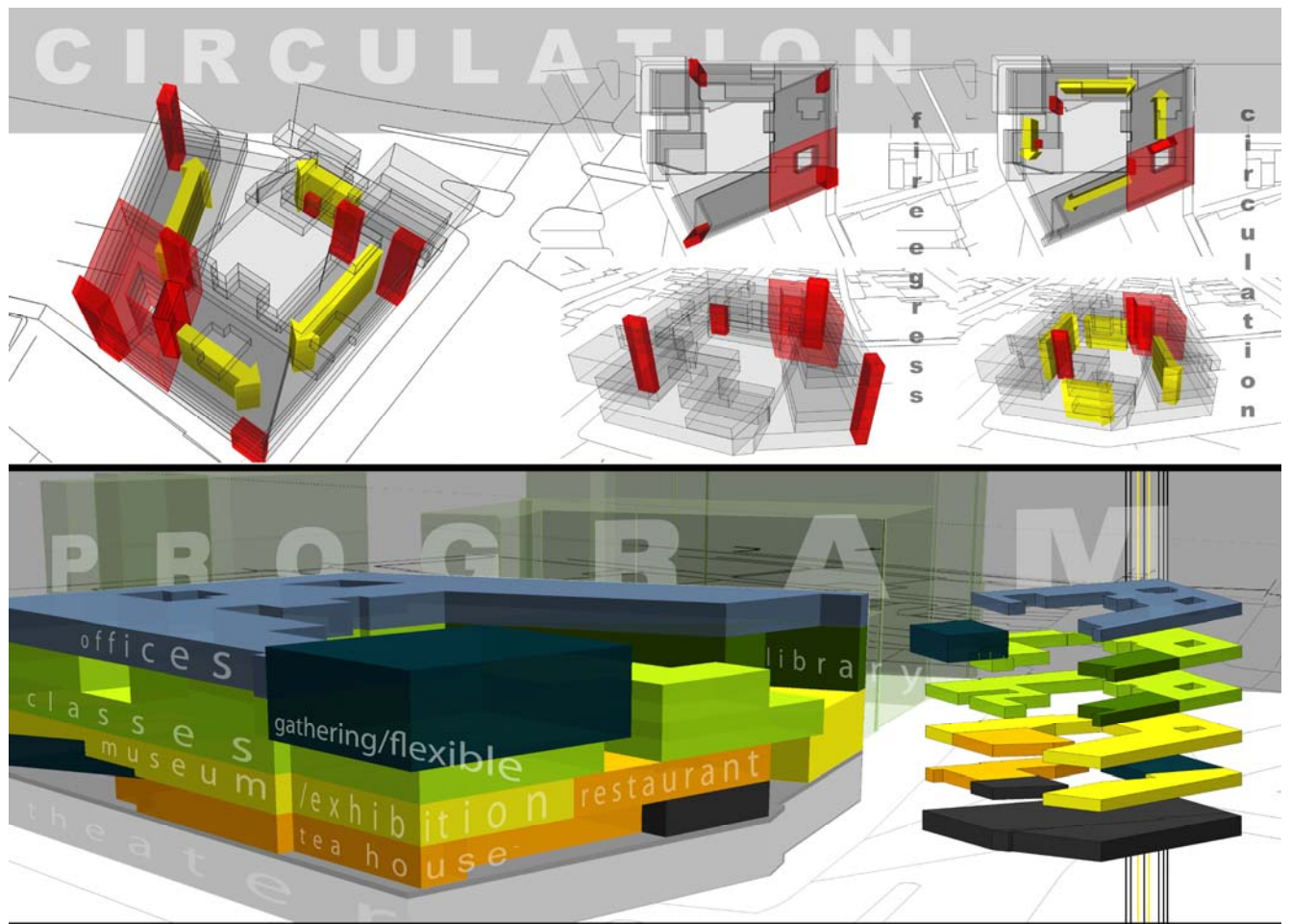
Chapter 7: Final scheme

Diagrams

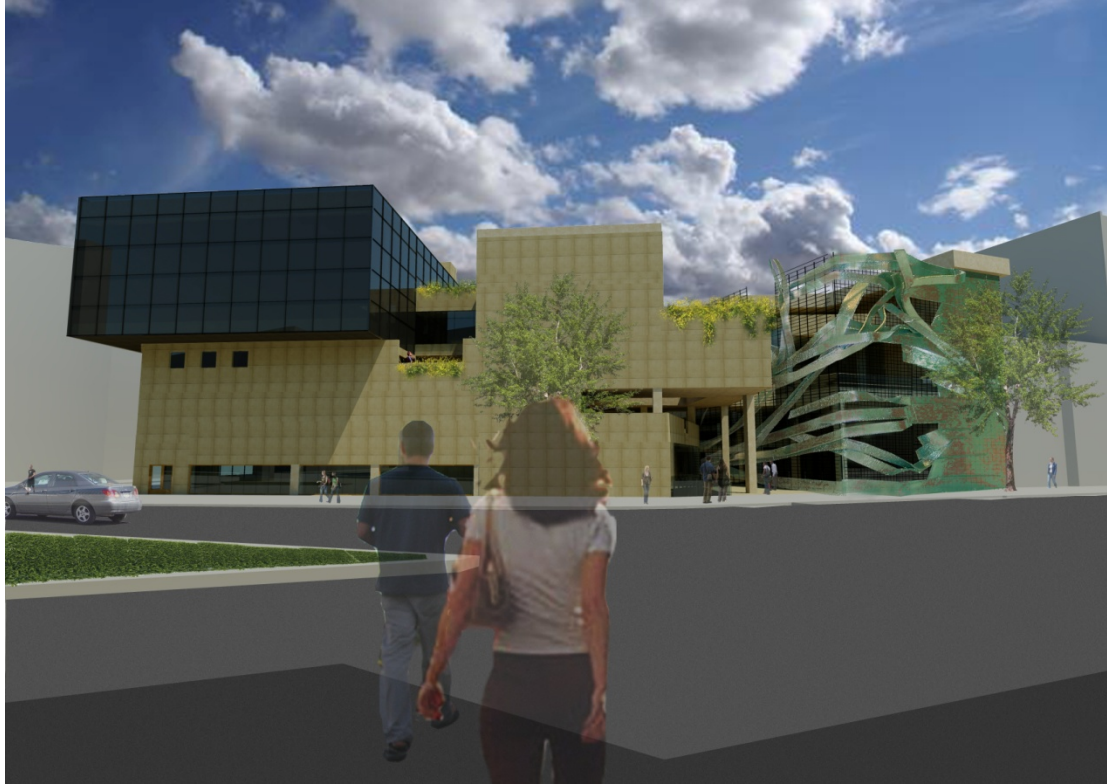
Perspectives

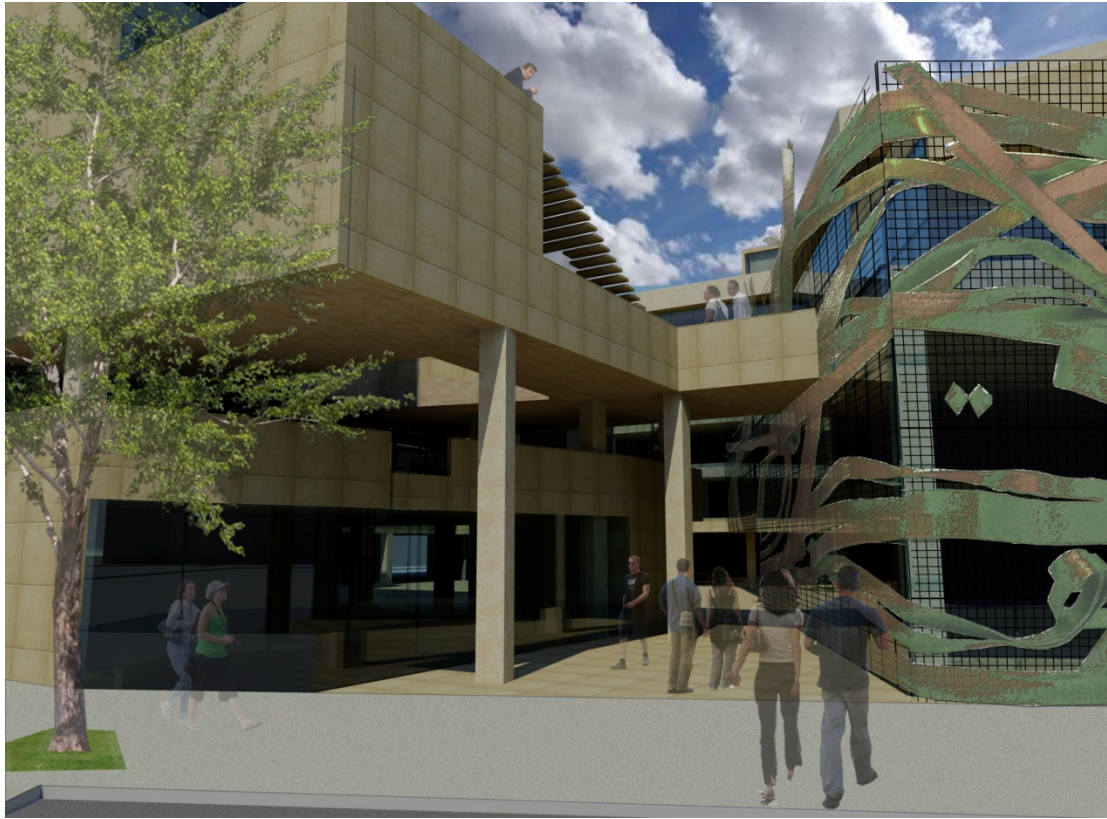
Drawings

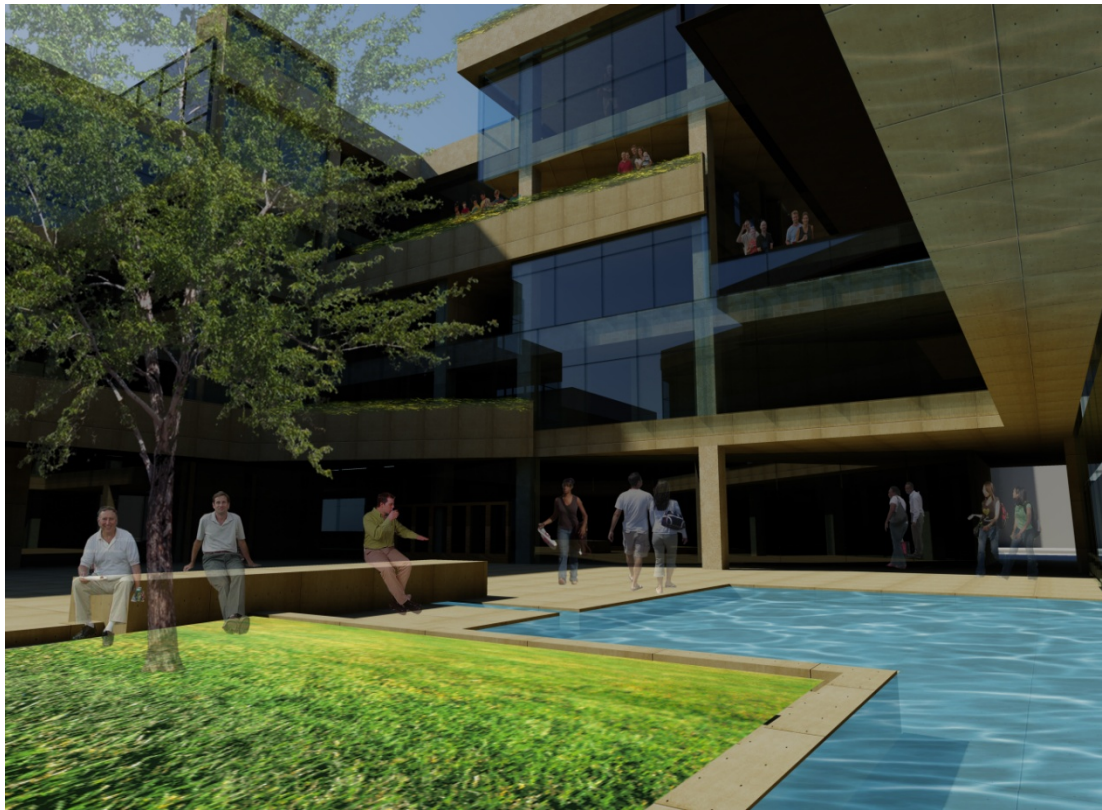




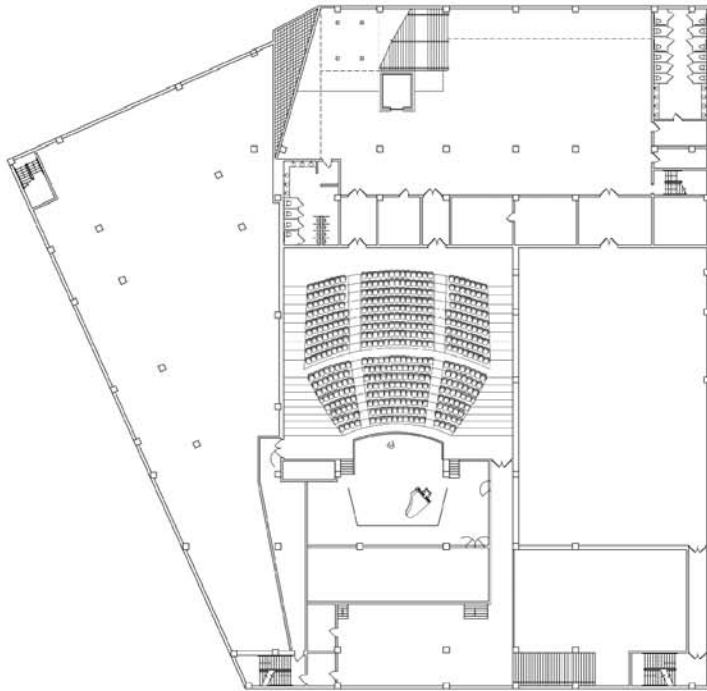




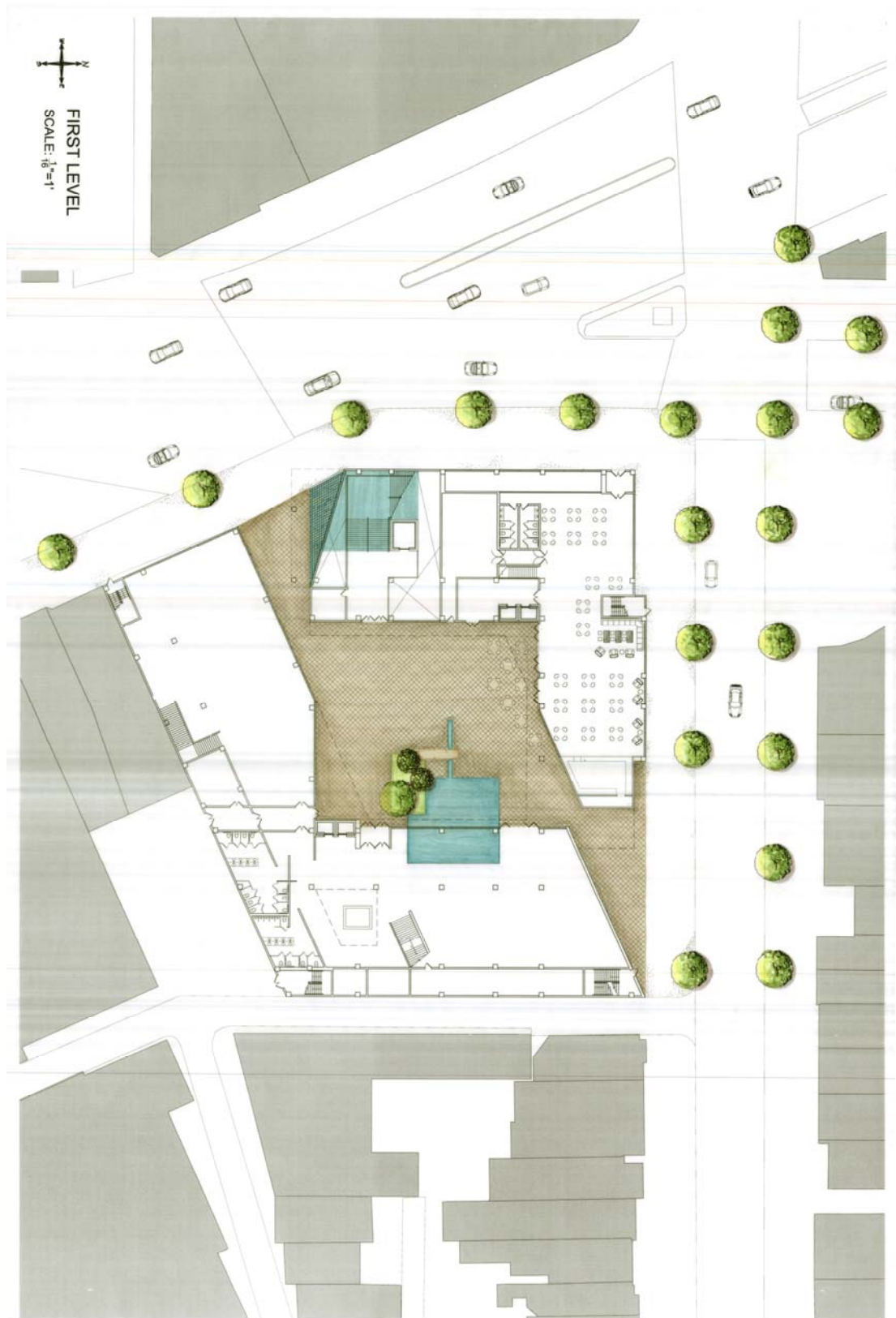


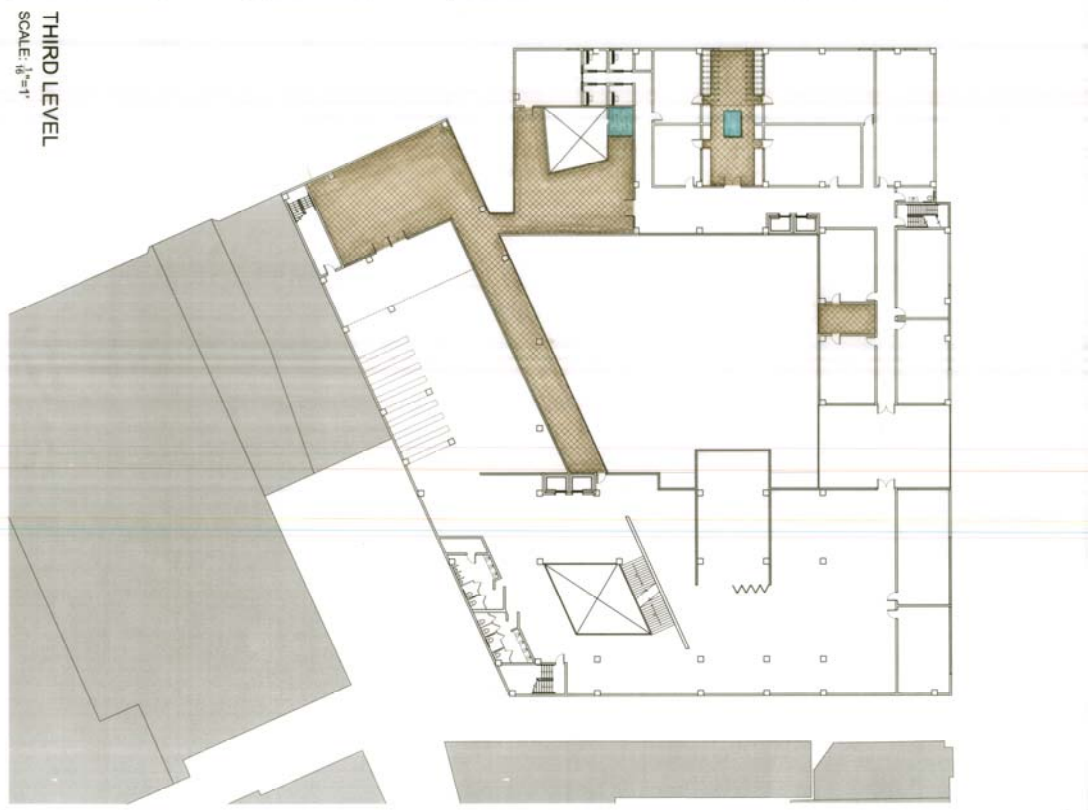
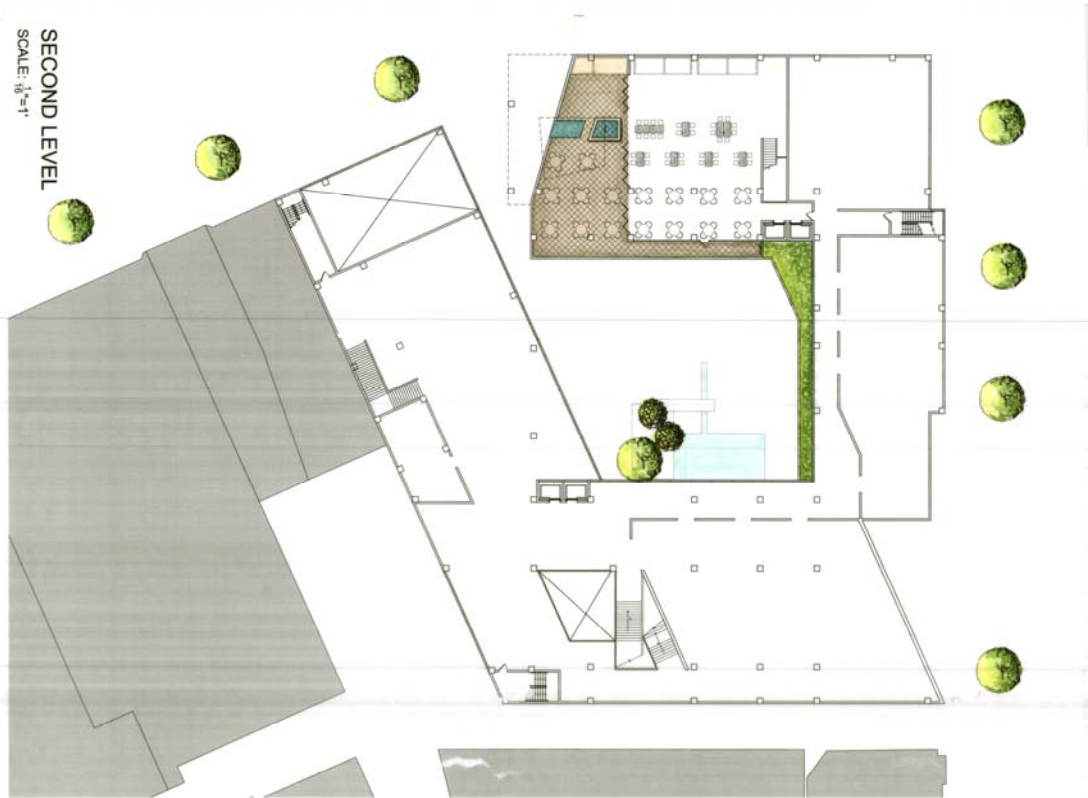




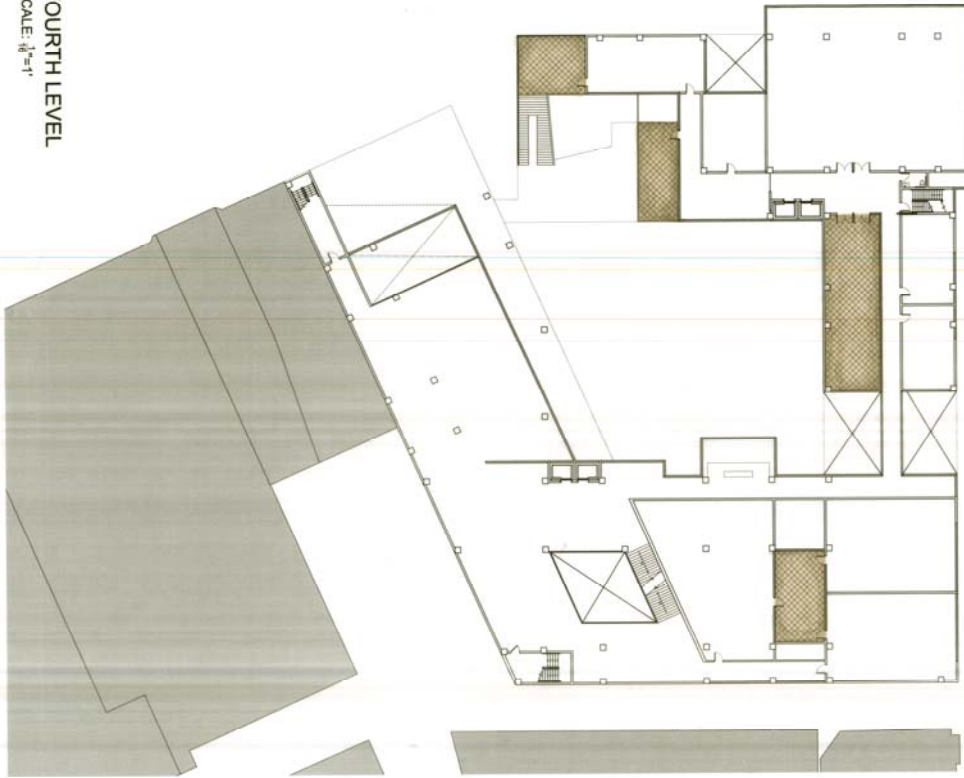


BASEMENT LEVEL
SCALE: $\frac{1}{16}'' = 1'$

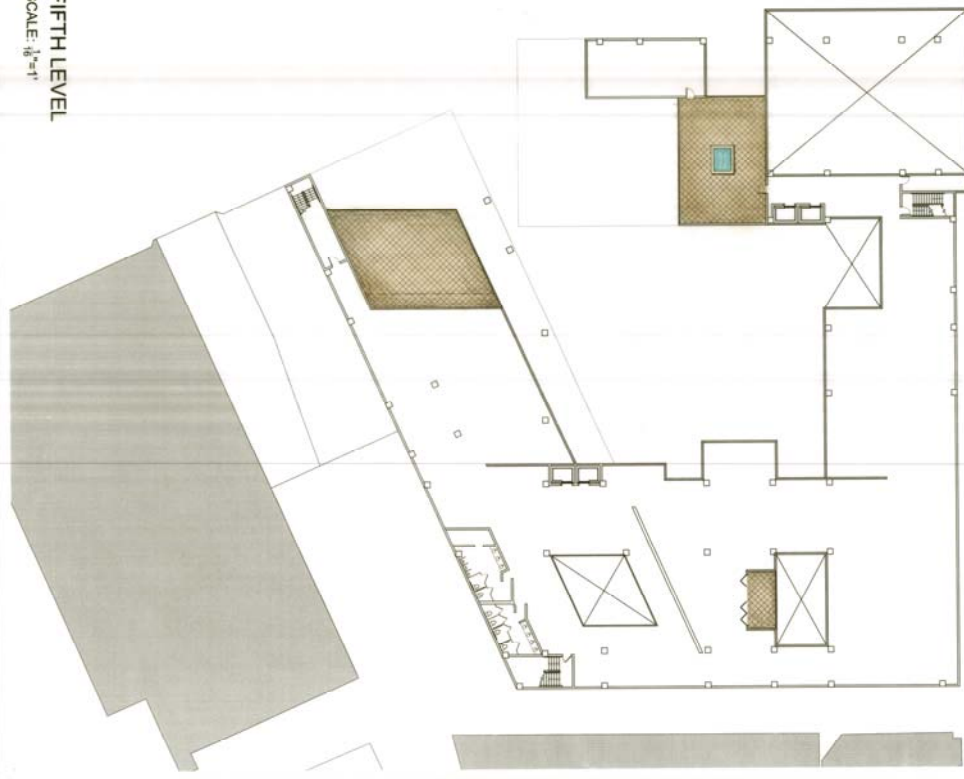




FOURTH LEVEL
SCALE: $\frac{1}{8}"=1'$



FIFTH LEVEL
SCALE: $\frac{1}{8}"=1'$



WEST ELEVATION
DATE: 12/12



NORTH ELEVATION
DATE: 12/12



Glossary

Eivan: Roofed semi-open space usually closed on three sides and open on the fourth which appears on the edge of a courtyard.

Gonbad-Khaneh: Large, tall area under a dome.

Shabestan: Hypostyle prayer hall in a mosque, consisting of similar chahar-taqis

Chahar: Four

Hashti: The entry room that has an octagonal shape in plan

Bibliography

Works Cited

Ardabili, Nima. Iranians in Westwood. 1 May 2003

<http://www.lmu.edu/csla/community/students_projects/westwood/>

Bozorgmehr, Mehdi. "Does host hostility create ethnic solidarity? The experience of Iranians in the United States". Bulletin of the Royal Institute for Inter-Faith Studies, vol. 2, no.1. Spring, 2000

Columbia Encyclopedia. 6th ed. NY: Columbia University Press, 2005

Cooper, Rachel. Dupont Circle – A Washington, DC Neighborhood Profile.

<<http://dc.about.com/od/neighborhoodprofiles/p/DupontCircle.htm>>

Dupont-Kalorama Museums Consortium. <<http://www.dkmuseums.com/>>

Faghih, Nasrin. "Old Concepts". Iranian Garden. Tehran Museum of the Contemporary Arts, Fall 2003

Galleries of Dupont Circle. <<http://www.artline.com/plus/organ/dupont/map.html>>

Hakmimzadeh, Shirin & David Dixon. Spotlight on the Iranian Foreign born. June 2006 <<http://www.migrationinformation.org/USfocus/display.cfm?ID=404#9>>

History of Iran. 15 May 2007 <http://en.wikipedia.org/wiki/History_of_Iran>

Hooker, Richard. "Mesopotamia: The Persians". World Civilizations. 1996

Iranian Modern Contemporary Art. <<http://www.answers.com/topic/iranian-modern-and-contemporary-art>>

Kamrani, Kambiz. Engineering An EmpireL The Persians. 4 Dec. 2006

<http://anthropology.net/user/kambiz_kamrani/blog/2006/12/05/engineering_an_empire_the_persians>

Khorrami, Mohammad Mehdi, Ph.D. Iranians in the U.S.

<http://www.internews.org/visavis/BTVPagesTXT/Iranians_in_US.html>

Levene, Richard C. & Fernando Márquez Cecilia. "Jean Nouvel 1987-1994". El Croquis.

Madrid: El Croquis, 1995

Madigan, Sean. Dupont Circle. <http://en.wikipedia.org/wiki/Dupont_Circle>

McIntosh, Phyllis. Iranian-Americans Reported Among Most Highly Educated in U.S. 13 Jan. 2004

<http://www.parstimes.com/news/archive/2004/washfile/mit_isg_profile.html>

Mosley, Jason. Persian Fire: The First World Emire and the Battle for the West. 22 Sept. 2006 <<http://www.encyclopedia.com/doc/1G1-155920057.html>>

Namak Magazine – Demographics. 2004

<<http://www.namakmag.com/demographics.html>>

Persian Empire. 12 May 2007. <http://en.wikipedia.org/wiki/Persia>

Receveur, Tim. Iranian-Born American Is World's First Muslim Woman in Space. 21 Sept. 2006 <<http://usinfo.state.gov/xarchives/display.html?p=washfile-english&y=2006&m=September&x=20060921184117btruevecr0.1222956&chanlid=mena>>

Seferlis, Clift. Intricate Details – Dupont Circle Architectural Photography Project. <<http://www.globalmosaics.com/cliftseferlis.htm>>

Spenta Productions. Preview Cyrus The Great. 2007

<http://www.spentaproductions.com/Cyrus-the-Great-English/cyruspreview_english.htm>

Suren-Pahlav, Shapour. Cyrus The Great – The Father & Liberator. 1999 <http://www.cais-soas.com/CAIS/History/hakhamaneshian/Cyrus-the-great/cyrus_the_great.htm>

Tehran Museum of Contemporary Art.

<www.negarina.com/museum/about/building.htm>

Yazd, Mehdi Sabounian, et al. Ganjnameh Cyclopaedia of Iranian Islamic Architectur, vol. 6: Mosques. Setareh-ye-Sabz, 2004

Zehner, Morgan. Historic Dupont Circle Main Streets.

<<http://www.dupontcircle.biz/>>

¹ Persian Empire

² Hakmimzadeh

³ Namak Magazine

⁴ Columbia Encyclopedia

⁵ Namak Magazine

⁶ Namak Magazine

⁷ MacIntosh

⁸ Bozorgmehr

⁹ Bozorgmehr

¹⁰ http://en.wikipedia.org/wiki/Iranian_blogs
