

**Bridging the Cultural and Generational Divide:  
Revitalization of Historic Fabric in Shiraz**

by

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Submitted in partial fulfilment of the requirements  
for the degree of Master of Architecture

at

Dalhousie University  
Halifax, Nova Scotia  
June 2017

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## **ABSTRACT**

This thesis investigates architectural heritage as a source of urban revitalization. The project site is the historic Zand complex in Shiraz, which has symbolically and functionally been central to the structure and identity of Shiraz for centuries. However, over the past forty years it has fallen into disrepair, as Iran has weathered economic sanctions, global disconnection, and a growing generational divide, with seventy percent of the population below age forty. As the sanctions have recently been lifted and Iranians look to connect again with the global community, now is the chance to authenticate identity and form a cohesive cultural narrative. The proposed design aims to foster cultural conversations both locally and globally, and focuses on continuity with tradition and innovation to develop a renewed Zand complex – one that is connected to social institutions old and new, is attractive to youth, and builds on Iran’s rich architectural culture, to create a contemporary cultural, educational, commercial, and symbolic centre in the heart of Shiraz.

## **ACKNOWLEDGEMENTS**

Thank you to my supervisor Christine Macy for your inspiration and unique insight throughout this journey. Thank you to my advisor Richard Kroeker for your support and expertise. Thank you also to Sarah Bonnemaïson for your motivation and methods at the beginning of this process.

Special thanks to Rory MacDonald, Donald Thompson, and Neil Forrest at the Nova Scotia College of Art and Design for your guidance and enthusiasm.

## CHAPTER 1: INTRODUCTION

Once the heart of the Persian empire, Iran has a rich 6,000-year heritage and is home to twenty-one UNESCO World Heritage sites. It has contributed substantially to the world cultural narrative through art, architecture, literature, science, and medicine. Iran has experienced changing dynasties, religious and political conflicts, and recently, thirty-seven years of sanctions and disconnect from the global community. Such a complicated history coupled with modern day propaganda contributes to a confusing sense of cultural identity. Even more difficult is that seventy percent of its population is under the age of forty and have never lived without sanctions or limitations, which has created a pessimistic and disconnected social side-effect. Now as the sanctions are lifted and the nation begins to connect again with the world, this young generation has the opportunity to authenticate who they really are. Mostly known for its past, Iran has little voice in today's global community. Creating a new cultural conversation within the country and in dialogue with the world is fundamental, this challenge starts with understanding the past, actively participating in the collective identity of today, and proposing directions for the future. Getting people engaged in their own story is crucial and crossing such a threshold requires immense awareness.

The global image of Iran has been degrading due to propaganda, political agendas, and economic sanctions. Due to the 'unsafe' global image derived from Western media and economic sanctions, there has been a substantial decrease in tourism; not only of foreign tourists visiting Iran, but also the freedom and

ability for Iranians to travel abroad. The most effective cross-cultural communication is from first-hand experience and the few tourists that come to Iran express just how hospitable the people are and how the Iranians are different than the politics or propaganda that has been communicated to them.

Since the sanctions were lifted in 2015, there is a growing realization of the importance of cross cultural communication and reconnection with the global community. The government is shifting focus to improving the hospitality sector, and enhancing various modes of transportation to increase the capacity for tourism both locally and globally. While the shift towards improving tourism and infrastructure is positive, Iran will only meet its full potential if there is also attention given to enhancing the existing heritage and historical assets, while also providing means for the young generation to express their contemporary social values to create a complete and coherent cultural narrative.

Engagement in the present would ensure the continuation and survival of culture through time, especially important in a world of rapid globalization that tends to weaken regional characteristics. One of the greatest historical lessons of Iranian civilization is perhaps their persistence and unity in maintaining their cultural values and traditions through ups and downs, such as the Arab and Mongol invasions (Rezaeian 2007) and recently the Iran-Iraq war during the 1980s. They have undergone substantial pressure to change but have always demonstrated strong ties to their origins and their way of living persevered, often actually

being adopted by their invaders (Rezaeian 2007). There is still an organic nature of tradition playing a major part of everyday Iranian life, however it is mostly taken for granted and is vulnerable. The responsibility to educate the young generation as to the significance and importance of these traditions falls onto the thirty percent of the population that experienced life before the 1979 revolution and subsequent sanctions. Therefore, not only does Iran need to connect with the world, but within Iran itself generations need to connect with one another. The forum for these global and local connections originates in the drivers of culture, such as tradition, ritual, art, literature, architecture, and cultural and commercial exchange.

Lefaivre & Tzonis (2003, 16) draw upon John Ruskin's position of architecture and memory in which he states that while poetry and architecture are both "strong conquerors of forgetfulness of the men", it is architecture that is "mightier in its reality" and "we cannot remember without her". Considering Iranian architecture has a long history of varied and continuous development, it is a pivotal piece of Iranian identity. Pope (1965, 266) describes just how unique Persian architecture has been:

The architecture of Persia across the centuries displays great variety, both structural and aesthetic, developing gradually and coherently out of prior traditions and experience. Without sudden innovations and despite the repeated trauma of invasions and cultural shocks, it has achieved an individuality distinct from that of any other Muslim countries. (Pope, 266)

The Persian way of thinking centered around order, harmony, and connection with the divine. This theme runs through all disciplines

including literature, poetry, arts, and architecture. Persians conceived of the divine as dynamic and interrelated rather than a singular power, and it brought together four elements of earth, heaven, water, and plants. The integration of these natural elements with human elements became a symbolic artistic expression of harmony with nature. This theme of cosmic symbolism runs throughout Persian history and although they were knowledgeable and innovative, their motivations were not scientific but rather emotional and rooted in mysticism and existentialism.

Building upon the vast richness of Iranian architecture and situating it in relation to Mumford's theory of regionalism, this thesis will demonstrate how an architectural intervention can facilitate socio-cultural conversations and address national identity issues, while also setting a precedent for future development in Iran and other places that are confronted with a similar culturally sensitive nature.

## CHAPTER 2: LITERATURE REVIEW

Situating this thesis within the field of regionalism, *Critical Regionalism: Architecture and Identity in a Globalized World* by Lefaivre and Tzonis is a comprehensive source to understand the development of regionalism and its role today. Lefaivre and Tzonis present five key messages that Lewis Mumford established as a pioneer of regionalism:

1. Reject absolute historicism so as not to duplicate old historical forms that no longer have meaning and are not adapted to the function of the building.
2. Regional forms are those which meet closely the actual conditions of life which fully succeed in making people feel at home in their environment and reflect the current conditions of culture in the region. Therefore, rejecting pure aesthetics and instead redefining the meaning of adapting the landscape in order to deal with new realities.
3. Support advanced use of technology as long as it is functionally optimal and sustainable.
4. Role of community is central so that modifications are made to serve cooperation, intelligence, sensitiveness, and multicultural community rather than just immediate needs. Communication is the key interchange of ideas within local and global in order to sustain mankind as a whole.
5. Regionalism is not a way of resisting globalization but a balance between local and global as every regional culture has a

universality side to it and there is constant interchange between the two.

In a response to regionalism, Keith Eggener proposed a critique of the field in his essay *Placing Resistance: A Critique of Critical Regionalism*. This article highlights some possible dangers with regionalist design. First, that the built form does not passively reflect culture but rather shapes it so there is great power and responsibility in designing as a representation of an entire culture. He argues that “When one individual’s image of identity is projected onto the nation, it is important to scrutinize the background, beliefs, and aspirations of that individual and his or her advocates.” Second is his argument situated around centre vs periphery discourse, in that most of the work being done is in developing nations by Western professionals in Euro-American discourse. Eggener argues that while critical regionalism claims to serve locality it is essentially a framework that is constructed and imposed from the outside. Eggener’s arguments are important to understand so as to be well rounded and unbiased while conducting research and design.

Within his book *Building Iran* Talinn Grigor highlights some of the bias and issues that occur when regionalism and politics intertwine. Discussing much of the history of the Society of National Heritage (SNH) and its position under the Pahlavi reign in Iran from the 1920s to 1970s, it is obvious that while the work that was completed in restoring and building national monuments and prominent buildings was meaningful, it was not without political and

national agendas that were more in favor of pre-Islamic history and values. This phenomenon of political control of culture is not a unique scenario to the Pahlavi reign. Pushing specific agendas and manipulating values are common political strategies worldwide, and the threat to culture is significant as it changes or suppresses a reality that exists or existed.

In 1973 Nader Ardalan and Laleh Bakhtiar wrote *Sense of Unity: The Sufi Tradition in Persian Architecture* which has become a critical piece of Iranian regionalist theory. It examines the spiritual, cosmic, and religious role of architecture in Iranian society, expressing “the message which comes from tradition and is relevant now because it has been relevant at all times” (Nasr forward, xi).

To speak of tradition is to speak of immutable principles of heavenly origin and of their application to different moments of time and space. It is also to speak of the continuity of certain doctrines and of the sacred forms which are the means whereby these doctrines are conveyed to men and whereby the teachings of the tradition are actualized within men. Tradition, as here defined, is not custom or habit; nor is it the transient style of a passing age. Tradition, of which the most essential element is religion in its universal sense, continues as long as the civilization which has brought into being and the people for whom it is the guiding principle survive. And even when it ceases to exist outwardly, it does not die completely. Rather only its earthly shadow disappears while the tradition itself in its essential and spiritual reality returns to its celestial origin. (Nasr forward, xi)

Studying the morphology of concepts including the role of space, shape, colour, surface, matter, and order, Ardalan and Bakhtiar clearly draw relationships between this sense of tradition, and the development of architecture and specific archetypes throughout Iranian

history. The authors’ analysis addresses the relationship between Islam and Iran through architecture, and how Iran shaped much of the Islamic designs for the rest of the region.

Ardalan and Bakhtiar assert that Iranian architecture and the spiritual or religious dimension are inseparable, whereas the flaw and perhaps demise of Pahlavi’s regionalism was the dismissal of religion. With Iran’s rich history and diverse ethnic and religious culture, focusing solely on one dimension does not permit a comprehensive representation of society. Therefore, while situating within the research discussed above, this thesis will investigate how architecture can express a national sense of identity that represents everyone without bias or agenda, and in a universal sense of religion. Therefore, regionalism principles will be applied but also re-interpreted as ‘inclusive regionalism’ to address the various issues Iran is currently facing. Architecture, being the ‘mightier’, can address socio-cultural and identity issues not just through structure and form but more importantly through programming.

Human beings are members of a whole  
 In creation of one essence and soul  
 If one member is afflicted with pain  
 Other members uneasy will remain  
 If you’ve no sympathy for human pain  
 The name of human you cannot retain  
 (Shirazi S. 1258)

## CHAPTER 3: IRAN'S IDENTITY - CHALLENGES OR OPPORTUNITIES

### Economic Sanctions and Disconnect from Global Community

You've seen my descent  
Now watch my rising  
(Rumi n.d)

After the 1979 revolution, the first sanctions against Iran were imposed and have since increased in intensity. While the political background surrounding these sanctions is complicated and well beyond the scope of this thesis, it is important to understand the implications of global isolation.

Only the Cubans and Palestinians have known such long lasting sanctions similar to Iran, and regardless of reasoning or politics, the social, cultural, and economic effects of these sanctions on the lives of Iranians cannot be ignored. Disconnected from the global banking system, Iran has become a cash based society without credit cards or access to any foreign banks, causing travel difficulties for both Iranians and potential tourists. Income from oil exports, which contributes to 80% of Iranian foreign revenue, decreased substantially, hindering the development of infrastructure, social welfare and culture programs, health and education services (Shahabi 2012). The technology sector was also stalled, slowing any progress in communications and sustainable energy development. The Iranian currency has been extremely devalued, falling to a record low in 2012, losing about 80% of its value (BBC News 2016). These economic implications have increased the unemployment rate, which still hovers around 10% for the general population and at 24% for the youth population (Mahoney 2016). Inflation and the cost of living have

skyrocketed, a simple example being the price of bread increasing by 1500% from 2010-2012 (ICAN 2012).

Now as the sanctions have been lifted, President Rouhani looks toward new opportunities and aims to reintegrate Iran into the global economic system, reduce its dependence on the oil industry, and enhance domestic capabilities (Maloney 2016). Iran has the necessary components to turn years of decline into a prosperous nation, with immense energy resources, budding technology sector, prime trading location, and a young population hopeful for change. It will not be easy though as decades of strangulation and silence in the global forum has been damaging. Sitting in international isolation, Iranians have watched as their reputation has been tarnished by Western propaganda, portraying Iranians as unsafe and uneducated. Either negatively stereotyped or forgotten altogether, Iranians have had little voice in the global community. Re-establishing Iran's place in the global community is essential, especially as the world becomes further interconnected, and to do so, Iranians must authenticate their cultural identity both locally and globally.

### Generational Divide

Each creature that goes before you has a soul,  
And from that soul is bound a cord to you.  
Therefore they are all subject to your dominion,  
For that the soul of each one is hidden in you.  
You are the kernel of the world in the midst thereof.

Know yourself that you are the world's soul.  
(Shabistari 1880, 27)

Memory and connection to the past plays a significant role in the construction of identity. Lefaivre and Tzonis (2003, 15) analyze the relationship between construction of identity and group emancipation discussing how memory and artefacts have the ability to protect and encourage the collective identity of a group. They draw upon the work of Goethe, who argued that architecture has the “power to make people become aware of their common past and participate in their collective memory.” (Lefaivre & Tzonis 2003, 15). Therefore, using specific programming strategy, material, detail, or form can evoke a common awareness of the past and enable people to unify in their construction of identity over time. In further study of Goethe’s work, Lefaivre and Tzonis (2003, 16) state that:

The observer is drawn into an intimate relationship with the building establishing what we might call an affective identity between material fabric and himself. A sense of emotional familiarization arises, a state that Goethe called “faint divining”: an inexplicable temporal awareness of the past, a past region in space and time and a past community. The rapport between spectator and building reaches a high point as the spectator becomes aware of this identity as part of a group empowered to become emancipated from a foreign yoke. (Lefaivre & Tzonis, 16)

Grigor (2009, 10) reiterates the importance of memory while discussing Iran’s extensive history when he quotes Mirza Aqa Khan Kermani, “A nation that does not know its history and the tools of its advancements and decline, is like a child who does not know his father and ancestors.” The role of memory in the formation of collective identity is specifically important when there are significant changes in the political or social climate of a nation, as is

the case with Iran. Following the revolution in 1979 there was a ‘baby boom’ encouraged by the agenda and values of the new government, and the subsequent incentives for large families and difficult access to contraceptives (Berson 2009). It was not until the end of the Iran-Iraq war in 1988 that the government changed the message and encouraged families to limit family size and space out births, while also making it easier to access necessary contraceptives (Berson 2009). As a result, the fertility rate decreased substantially from about 3.8 children per couple in 1986 to 1.5 in 1996, and is currently at a rate of 1.9 (Naili 2014). This ‘baby boom’ generation currently makes up 70% of the total population, meaning about 59.5 million people in Iran are below the age of forty, and the social, cultural, and economic implications are substantial.

Considered the ‘Burnt Generation’, equivalent in age to ‘Generation X’ in the West, Iran’s young population has never known a life without economic sanctions, social restrictions, and a disconnect from the international community. They witnessed the horror of the Iran-Iraq war that lasted eight years and took hundreds of thousands of innocent lives. Living without social freedoms, stability, and a sense of control has had deep emotional impacts on young Iranians, such as pessimism and depression. Although the young generation has faced many challenges, they are now at a threshold of opportunity and have a lot of qualities in their favour. They are “savvy, urban, and comfortable with the West” (Toronto Star 2006), not afraid to push boundaries of fashion and art, and are plugged into the global internet world. They are more literate than their neighbours, with 82% of the adult population and 97% of 15-24 year-



olds being literate in comparison to the regional average of 62% of adults (Naili 2014). Also, 60% of university graduates are women (Naili 2014), demonstrating that they have progressive priorities beyond getting married and raising children. Above all the Burnt Generation is tired and ready to express themselves, and with the lifting of sanctions and re-emergence into the global conversation, they are hopeful for a better future.

At this threshold, to be able to authenticate who they really are, they need to bridge the generational gap with the 30% of the population who knew life before the economic and social changes. Iran is a society hanging between conservative and progressive values, and the generational divide makes walking the traditional-contemporary tightrope even more confusing and precarious. Although young Iranians may be breaking stereotypes or distancing from values that were once close to the older generation, the two populations must connect over a mutual love and understanding of Persian heritage and values. As the Mirza Aqa Khan Kermani quote emphasized, you must understand where you come from to construct a full identity and move forward into the future.

Specifically, the older generation involved in the craft community needs to pass down their knowledge and skills so the traditions do not get lost, and perhaps in doing so young Iranians can reinterpret these traditions as expressions of their modern realities, ensuring continued relevance of craft. History and tradition is also communicated through story-telling and since Iran has a rich heritage of poetry, literature, and theatre these mediums are vital in educating young Iranians and awakening a

sense of pride. After forming an understanding and appreciation of collective memory, young Iranians must actively participate in the formation and continuation of cultural identity to ensure both traditional and contemporary values are expressed and this thesis will demonstrate how architectural intervention can foster that dialogue.

### Current Architectural Language

Fear is the cheapest room in the house  
I would like to see you living in better conditions  
(Shirazi H. 1999)

Parallel to decades of sanctions was also an increase in urbanization with 70% of people currently populating urban centres (Madani 2016). The unstable economy, with annual inflation rate ranging from 13% to 39% (The World Bank 2016), has greatly weakened the affordability of housing and general infrastructure especially for the middle-class. Coupled with rapid urbanization, this has led to a development trend called “*besaz-befrush*” (build-sell). This trend began with greedy developers whose main agenda was to create infrastructure rapidly and cheaply, whether housing, commercial, or public in order to take advantage of the inflation related price increase. Experienced architects and planners have often been ignored to save costs and increase the developers’ bottom line.

The exclusion of experienced architects and the absence of contemporary regional style gave rise to a borrowed, incoherent, and non-relatable pastiche, which has recently become controversial among architects and planners in Iran. For example, figure 1 shows a home in Shiraz built in the early 1990s in the ornamented

Persian style; compared to figure 2 of an apartment building currently under construction in Shiraz in a borrowed Roman style.

The fear of being unable to afford shelter due to annual price spikes has caused buyers and government contractors to accept lower quality standards and expectations. This has also resulted in weakened ties with traditional craft and architectural elements. Becoming a 'hand-to-mouth' society with high unemployment and cost of living, ordinary Iranians do not have the means or mindset to engage in arts and cultural activities. As Seyyed Hossein Nasr emphasizes "In fact, the arts are among the most important and direct manifestations of the principles of the tradition, for men live in forms and, in order to be drawn toward the transcendent, they must be surrounded by forms that echo transcendent archetypes" (Nasr forward, xi). Since traditional Persian architecture is emotional and rooted in artistic cultural drivers, without engagement of people the integral elements of Persian vernacular are deteriorating.

Due to the interconnected nature of vernacular architecture of a place and its culture and traditions, it is not hard to imagine what such deteriorating conditions can do not only to the architectural language but also the overall cultural practices. The degradation of style is certainly evident in current Iranian architecture with decreases of socio-cultural programming, infrastructure, and traditional characteristics. Specifically, the complex and courtyard typologies (figure 3) are being replaced with cheap, unrelated alternatives, with the passive architectural, formal, and experiential elements that once were characters of Persian architecture vanishing along with them.



Figure 1: Ornamented Persian style, 1990s.



Figure 2: Roman style, 2016 under construction.

Due to its own rapid urbanization and degradation of architectural craft and heritage assets, Iran is even more vulnerable to foreign investors entering the market and further diluting the architecture and arts. While foreign influence is inevitable and somewhat necessary for new infrastructure, it is important that the Iranian architectural community engage and cooperate with the government to develop a plan that ensures continuation of authentic architectural style. Funding the forgotten arts and architecture communities is crucial because without engaging them, and if left unmonitored, this opportunity will simply turn to a disaster. The focus of Iran's 2016-2021 National Plan is on stabilizing the economy, improving science and technology, and promoting cultural excellence (The World Bank 2016). Therefore, the cultural and educational community will hopefully have the focus, forum, and funding to engage in these challenges and help resuscitate and authenticate the current architectural language. In support, this thesis will engage the emotional quality of Persian architecture to empower intercultural conversations, and set precedent of how to continue to do so with future development.



Figure 3: Shiraz; from Google maps. Courtyard typology diminishment. Historic (right) vs. modern (left)

### External Influence

A traveller without observation  
Is a bird without wings  
(Shirazi S. n.d)

Internal tourism has always been popular within Iran, with people visiting the numerous sites and diverse landscape of their nation. The focus has now turned to foreign visitors as the sanctions are lifted and Iran looks to improve its global position. President Rouhani recently announced a plan to attract twenty million overseas tourists yearly by 2025 expecting to generate thirty billion in revenue, a dramatic increase from the five million that visited in 2015 generating eight billion (Mahichi 2016). The

government is not wasting any time executing the necessary plan to reach that goal, already implementing thirty day visas on arrival for 190 countries (Mahichi 2016). Considering its share of global tourism in 2015 was only 0.5% it has a lot more work to do to reach the targeted share of 3% in the next few years (Bizaer 2016).

Iran currently lacks the infrastructure to accommodate waves of foreign visitors. There is not enough appropriate accommodation, with 1100 establishments nation wide but only 130 are 4 or 5 star ratings; the aim is to increase from 130 to 400 in the next ten years (Pemberton & Leach 2015). In Shiraz, as of 2005, there are 169 accommodation establishments



(Movahed 2005). As Shiraz is considered the 'Cultural Capital of Iran' it is a top destination for local tourists but is not able to comfortably accommodate those visitors, let alone the anticipated foreign visitors. Although it has a lot to offer and is very active, the range of cultural programs in Shiraz mostly focuses on the past. Therefore, not only is more accommodation needed but also cultural infrastructure such as exhibitions, tourist information centres, theatres, and pavilions in order to communicate a more complete identity of Shiraz as well.

People usually travel to experience the history and architecture of a place, which Iran is certainly not lacking. However, to leave lasting impressions or entice people to return again, providing an authentic and culturally unique experience is necessary. Before globalization it was uncommon to see familiar brands while visiting another region, however more recently brands and franchises are all over the world, providing comfortability but no local experience (Schwarzer 2005, 30). Iran, being an untapped or untainted destination, has the potential to provide a truly amazing experience for visitors but it must be careful as development continues in these next few years. Foreign businesses and investors, including hotel chains, have already identified the opportunity to develop in the Iranian market. As infrastructure is developed, the government and architectural community need to come together to ensure that any foreign development meets a standard and does not dilute the regional architectural style. More importantly, Iranians especially those involved in architecture and arts need to take ownership of the changes, get involved, and express their long-silenced voices through design. Setting a precedent now for years to come is crucial.

Focusing solely on the architectural style is not sufficient though. Program, specifically cross-programming between locals and visitors is critical. The best form of cultural exchange is through direct experience and any form of programming aimed at tourists needs to support that interaction. However, as Michael Schwarzer (2005, 27) states "Despite claims for authenticity, ecotourism or cultural tourism can only bring tourists so far into a natural or historical environment; local residents would not want such enterprises to be more intrusive." Meaning not all development, programming, and initiatives should be targeted solely toward external visitors and it is important to balance the needs of Iranians living their everyday lives. With the expected onslaught of foreign visitors, this is especially true with Iran's historical monuments such as Persepolis and Pasargade, which should be maintained and exhibited at a high standard, but caution needs to be exerted so not to exploit these places leading to a "western perversion" as is the case with the Egyptian pyramids (Schwarzer 2005, 20). While the economical benefit of doing so could be great, it must also be kept in mind that the aim is to help Iranians authenticate who they are and make their voice heard in the global community.

Iranians have a positive attitude about the economic, cultural, and environmental impacts of tourism (Bahaei, Pisani, & Shavakh 2014). The mutually beneficial exchange of ideas, knowledge, and technology is endless, and hopefully through exchange Iranians can also break down stereotypes and alter their international image for the better. Visitors will be able to gain knowledge of Iranian culture which is best experienced by taking time to

wander through Shiraz's vibrant bazaar, lush gardens, and mausoleums, chatting with local residents, and engaging in their traditions.

With no shortage of history, craft, literature, or architecture, Iran should not have any issue attracting foreign visitors, especially with the government already taking steps to make it easier for most people. However, long-term development, infrastructure, and program planning is crucial to ensure that Iranians continue to express their authentic lives and their country is not turned into a place they no longer recognize. Consequently, this thesis will balance the needs of local identity while also fostering the interaction between locals and visitors.

## CHAPTER 4: MAKING THE CONNECTION

The population of Iran is 80 million people, with 70% or 59 million below age forty. The current identity crisis experienced by these young Iranians stems from an interrelated series of events occurring in the last four decades: political instability, regional conflict, isolation from rapid globalization, and retardation of advancement. Losing their voice and disengaging from their cultural narrative has resulted in the generational and cultural divide. Responsible for the continuation and transformation of Iranian culture, it is vital that young Iranians understand their heritage and actively participate in the collective identity of today. As global values can weaken regional culture, young Iranians must then find balance to ensure cultural continuation and fluidity for the future.

To bridge the divides and foster cultural continuation, the priority is to promote conversations locally and globally. Education, exchange, and expression is possible by utilizing many mediums of inter-cultural communication, such as performance arts, poetry, recreation, craft, and architecture. As the strongest evoker of memory and collective identity, architecture can incite dialogue formally and programmatically by creating spaces to inspire and empower.

The ideal place to facilitate these conversations is the city's heritage fabric that is rich in tradition but abandoned by disengaged young people. By providing necessary infrastructure and economic, social, and recreational incentives, young people can be drawn to these heritage zones to transform them into vibrant sites reflective of Iranian culture.

Heritage fabric is significant regardless of country or culture as it is the beginning of community, framework for urban growth, and represents traditional values. Maintaining vibrant heritage cores is an issue faced by numerous cities all over the world. In Iran, the heritage fabric of major cities consists of a group of interrelated archetypes unique to Iranian culture and architecture. Developing over time these complexes are the places of cultural continuation. Therefore, this thesis will revive the system of Zand complex in Shiraz, to attract the young generation and facilitate the necessary cultural conversations that will carry forward Iranian values in a global era.

## CHAPTER 5: REVIVAL OF THE SYSTEM - ZAND COMPLEX

### Importance of Complexes in Iran: Interrelated Archetypes

The urban revolution dates back to 4000-2400 BC in Susa, Elam (present day western Iran) (Rezaeian 2007). However, it was during the Achaemenid period (559-334 BC) when Persian architecture established strong meaning and formal qualities that can still be traced to modern day Iran. Elements that developed in the Achaemenid period such as the garden, talar, iwan, and courtyard, continued to develop throughout subsequent dynasties and with the introduction of Islam (639 AD), proving that these elements and the meaning behind them are inherent in Persian architecture independent of religion, ethnicity, or politics.

Fundamental to Persian urban planning and architectural development is the complex. As the skeleton of all great cities across Iran, complexes encompass a wide range of Persian archetypes and hold an immense heritage value. These archetypes have evolved through time and while they are each independently significant, it is how they work together as a complex that is of greater importance. Using Isfahan as an example, Ardalan and Bakhtiar describe how complexes originated as the historic core of the city and evolved through time “allowing for a myriad of related variations – a theme so powerful that it directed for centuries the general urban pattern, its growth, transformation, and renewal.” (1973, 126). The importance of evolution and renewal cannot be stressed enough, as the complex is a living, breathing organism that acts to fulfill and reflect the needs of its inhabitants.

Drawing comparison to the human body,

Ardalan and Bakhtiar (1973, 93) paint a picture of the interrelatedness of archetypes and evolution of complexes:

The city in its disposition, is thus thought to emulate the human anatomy which, by inverse analogy, relates to the cosmos...The bazaar traditionally begins at the palace precincts which symbolize the spiritual head of the body, and grow cellularly in an apparent natural pattern in the direction of the symbolic heart (mosque)...going on, then, to the opening of one of the city gates. As the bazaar grows, the vital backbone of the city evolves, and the pedestrian streets leading into the city's body proper insert themselves as ribs. Within the structure and in proximity to the skeletal center, the vital organs of the city develop: bath houses, schools, caravanserais, granaries, bakeries, water cisterns, tea houses, and numerous stores of the merchants and crafts-men. This structural form represents the religious, political, financial, and social integration of the traditional city. The city walls and gates define and protect the volume of the body proper. In time, the linear system of the bazaar grows, and the residential areas grow from the main spine, the old skin is shed and a new layer is created. The identity and boundaries of man, his city, and his universe are once again established. (Ardalan & Bakhtiar, 93).

Complexes evolved from Iranian values and yet also shape Iranian culture whether through economy, accommodating socio-cultural exchange, or inciting political discourse. As three-dimensional manifestations of cultural values, the historic fabric can provide Iranians the opportunity to discover their roots and resonate with values. However, intended as active sites not static monuments, growth is essential and must respond to the modern needs of inhabitants, especially the young population. Since young people in Iran (and worldwide) are heavily influenced by the age

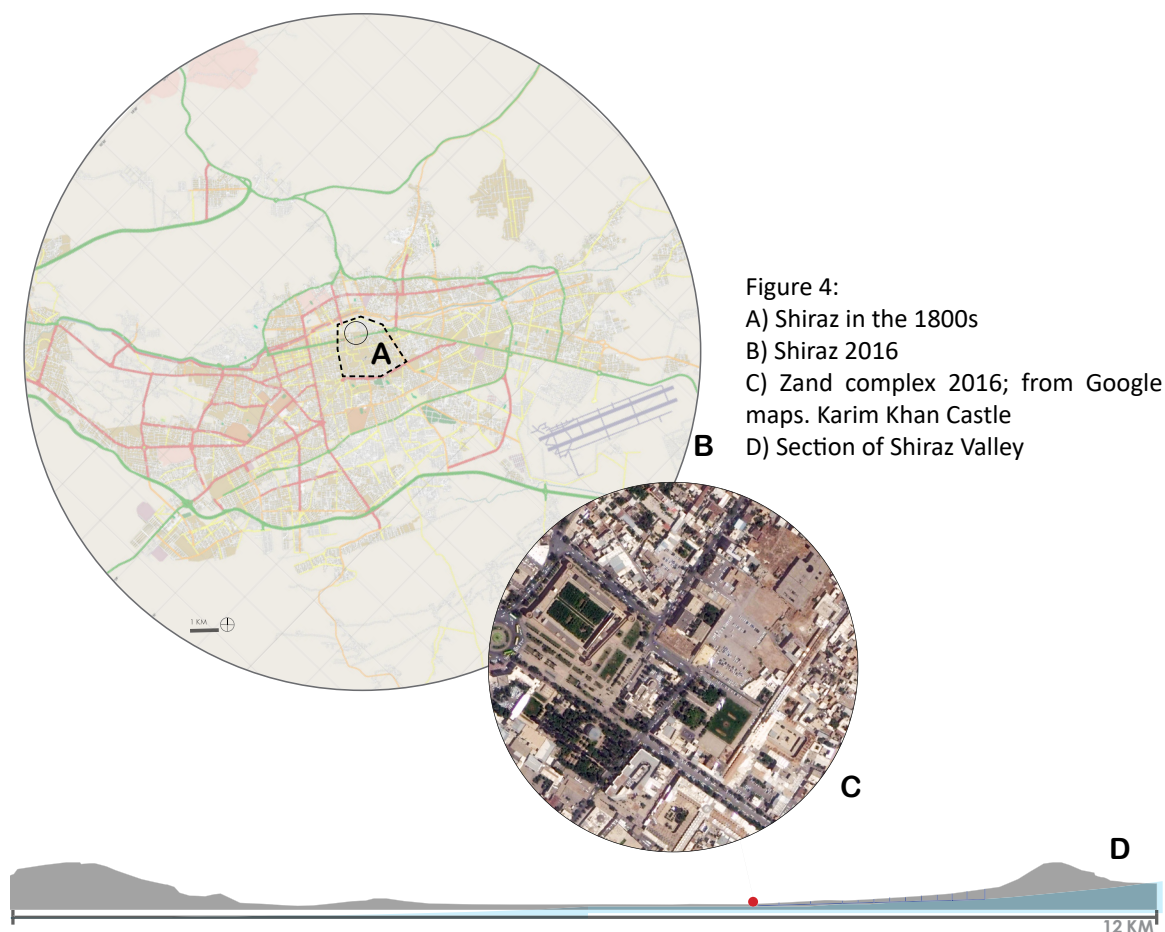
of technology and the force of globalization, connecting them with heritage fabric is vital to remember their roots and anchor their cultural identity. To make the heritage complexes more appealing to younger generations, additional infrastructure and program can resuscitate the fabric and create active spaces that foster cultural continuity, growth, and transformation.

### Shiraz: Cultural Capital of Iran

Located at the base of the Zagros mountains in the southwestern province of Fars, the city of Shiraz is situated in a 12km wide valley orientated southeast to northwest, protected by mountains on the east and westward sides. The hot and semi-arid climate zone of southern Iran brings cool, moderately wet winters, and hot, extremely dry summers.

Therefore, settlement patterns have naturally followed water sources which originate from the mountains. Shiraz utilizes the underground aquifers which flow from the upper mountains to the valley and is harnessed along the way by a series of Persian qanats. The city promenade developed parallel to the underground river, with the historic Zand complex forming around a once prominent surfacing site.

Shiraz and the surrounding area is currently home to about three million people, receiving thousands of local tourists yearly, and a growing number of foreign visitors as well. The city is known for its poets, literature, flowers, and viticulture. Hafez, Saadi, and Khwaju Kermani are three of the most famous poets whose mausoleums draw visitors and pilgrimage daily.





With most programs centred on gardens, mausoleums, and historical exhibitions, diverse contemporary program and recreation is lacking in Shiraz.

The city of Shiraz dates back as far as 2000 BC and came to greater importance during the Achaemenid period when Cyrus established Persepolis, located about 50km northeast of Shiraz, as the capital of the Persian empire and the birthplace of the first world tolerant empire and bill of human rights.

During the 1700 and 1800s, Shiraz was a hub for goods and cultural exchange with many European travellers, especially the French and British, taking pieces of poetry, literature, and craft back to their countries. With four major trade routes in Iran, Shiraz was part of a route that linked Iran with India via the Persian Gulf (Chaichian 2009, 55). Also during this time, manufacturing in Shiraz centred around glassware, enamelled work, coarse cloth, sheep skin, guns, and swords (Chaichian 2009, 58). Currently the cultural centre of Iran, it was during the Zand era (1749-1794) that Shiraz was appointed as the capital of Iran and the city underwent significant urban renewal.

### Zand Complex

The Zand complex is extremely significant due to its location and history. It has been the center and spine of Shiraz for over a thousand years, and the main gate leading into the city from Persepolis forms a promenade directly to it. It encompasses great examples of Persian traditional building types organized around the meydan, such as bazaar, caravanserai, mosque, citadel, garden, schools, mausoleum, and hammam. The complex underwent urban

renewal and renovation by Karim Khan Zand in the 1750s, at which time Shiraz was the capital of Iran. The Karim Khan era became known for its socio-cultural and economic flourishing, and urban renewal was Karim Khan's tool and method of expression. Evident from his development strategies, he recognized the importance of an integrated approach, focusing on enhancing the damaged urban texture and strategic distribution of intra-city elements such as meydans, bazaars, caravansaries, hammams, water reservoirs, roads, as well as paving alleyways and improving water and sewage infrastructure (Nasr 2008).

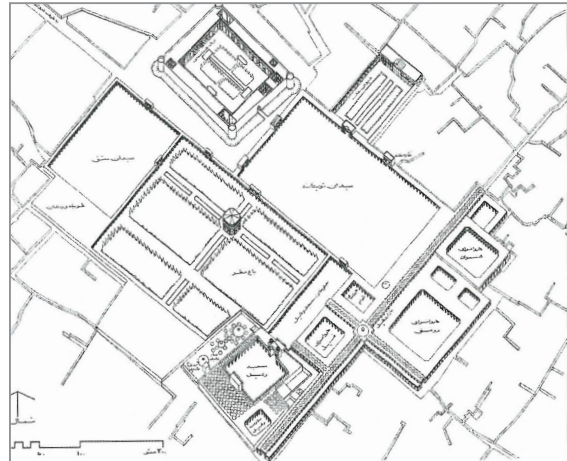


Figure 5: Tahereh Nasr, Zand complex in 1750s, 2008

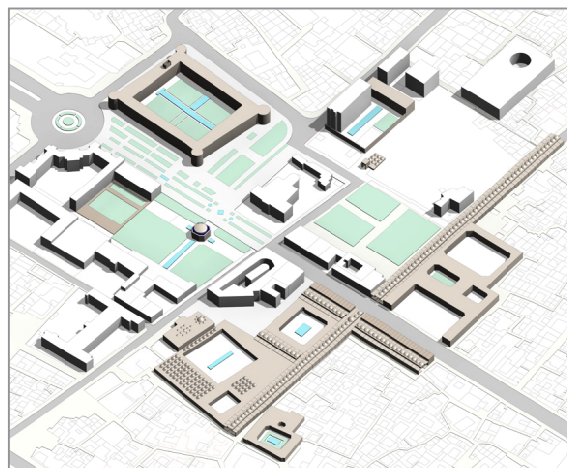


Figure 6: Zand complex in 2016

While more emphasis was placed on the functional elements, Khan also embraced the arts, incorporating paintings, frescos, stone carvings, colored glass, and internal ornamentation (Nasr 2008).

The Zand complex and promenade leading to it from the direction of Persepolis consists of numerous archetypes that work together in an interrelated system and demonstrates traditional urban planning principles of Persian cities. The transition from natural gate at the mouth of the mountain, to the man-made Shiraz Gate, to the complex itself, is meant to be an experiential promenade and illustration of the many offerings of the city that is best sensed through walking.

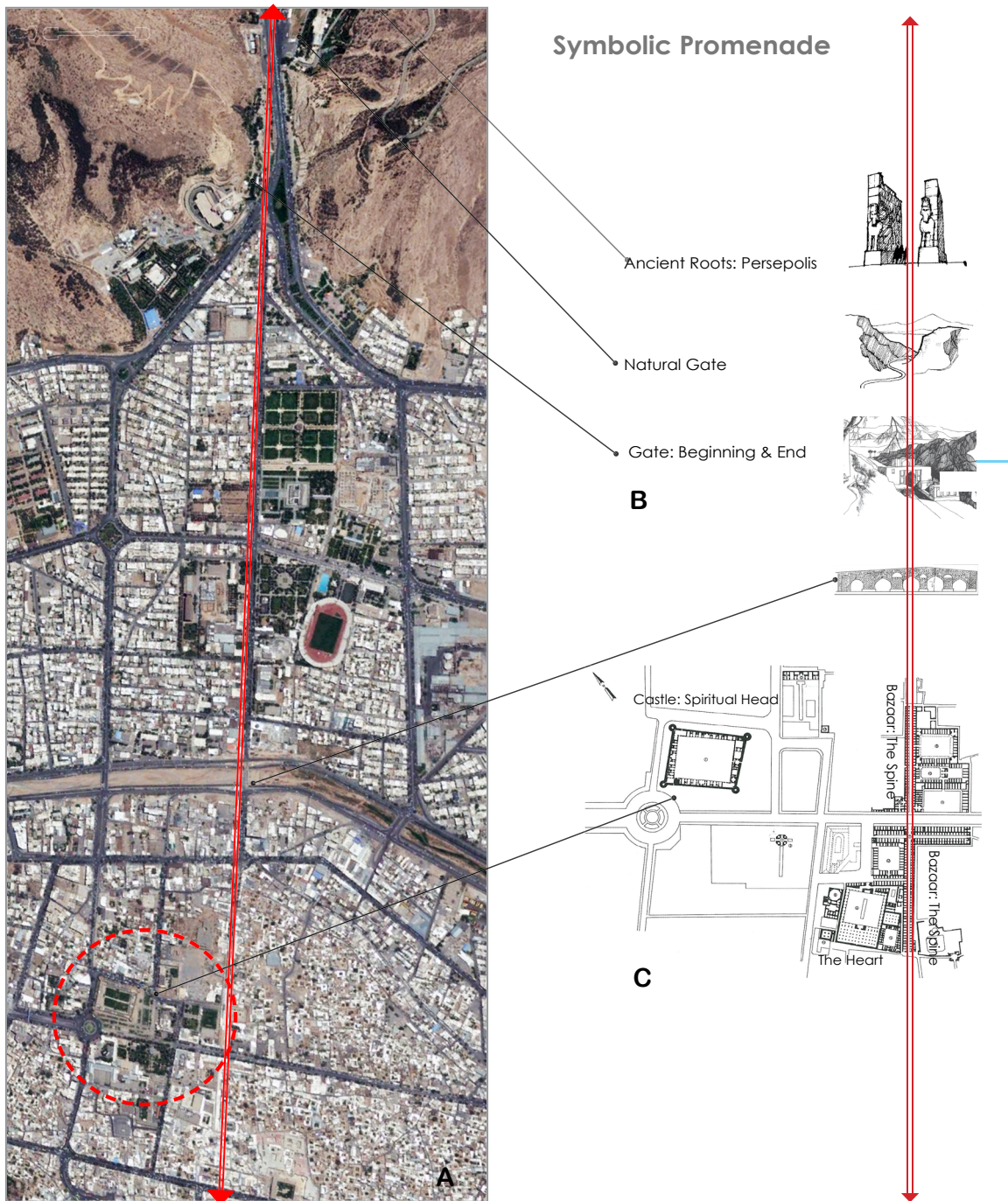


Figure 7:  
 A) Promenade from Shiraz Gate to Zand complex; from Google maps  
 B) Nader Ardalan & Laleh Bakhtiar, Symbolic Promenade, 1973  
 C) Tahereh Nasr, Zand complex in 1750s, 2008

Below is a matrix of the archetypes that compose the Zand complex and is an analysis tool used to determine parameters regarding revitalization within the historic context.

	Archetypes	Symbolic Significance	Initial Program	Current Program	Intervention	DNA	Morphological Transformation
	Shiraz Gate Danvazeh	Beginning or End	Main Gate Start of the promenade to the core	Urban Recreation Disconnected from the core	Reconnection Reconnect to the core	Geometry Regulator	NA
	Vakil Bazaar	Spine Monoethnic yet cellular	Bazaar Local knowledge market	Bazaar Limited economy Weekend craft culture	Expansion of Bazaar Enhance economy Enhance C.K.T culture		New bazaar Transitional bazaar
	Caravanserai	Refuge Cross-cultural exchanges	Caravanserai Lodging	Storage Architectural	Resuscitation Restore to Lodging	Courtyard	Renovation
	Caravanserai	Refuge Cross-cultural exchanges	Caravanserai Lodging	Modern Shops Street level Weekend economy	Energize Complimentary program	Courtyard	Lookout Tower Tensile Structure
	Karim Khan Castle Arg Karim Khan	The Head Logic	Citadel	Historic Citadel	NA	Courtyard Iwan	Lookout Tower Daisak
	Water Reservoir Chahambar	Source of Life	Water Reservoir	Private Gallery	Integrate Entry gate to addition	Stereotomic	Diamond Canopy Scale Underground lighting strategy
	Courthouse Divan khani	Justice Symmetry Equality	Courthouse	NA	Repurpose Renovation	Symmetrical	NA
	Public Square Meydan	Symbolic Center	City Square	Obstructed with Recent Developments	Reclaim & Reactivate Renovation	Symmetrical	Iwan Visitor center
	Garden	Recaptulation of Paradise	Garden Pavilion	Local Mosque Museum of history	NA	Lightness: Mobility of Spirit Dome + Structure Men/Earth	NA
	Bathhouse Hammam	Cleansing	Public Bath	Historic Bath Exhibition Representational Non-operational	NA		Iwan Structure Geometry
	Vakil Mosque	The Heart	Mosque	Historic Mosque	NA		NA
	Iwan Apadana	Celestial Observation	NA	NA	Construct	Rectangular Walled on three sides	Diamond Canopy Variation

Figure 8: Matrix of archetypes in Zand complex



Within the Zand complex itself many of the archetypes such as mosque, castle, and bathhouse serve as a historic representation of their original program. The bazaar partially remains as an area of business and interaction. The three caravanserais within the complex are currently used for storage or nothing at all and are not in good condition, as shown in figures 9, 10, and 11 below.



Figure 9: An abandoned caravanserai



Figure 10: A deteriorating caravanserai used for storage in Zand complex



Figure 11: A deteriorating caravanserai adjacent to the bazaar

Once the heart of economic and socio-cultural flourishing, Zand complex now sits as an outdoor museum. The bazaar, as the only active place, has lost its intended purpose and instead is now a giant souvenir shop catering to tourists



Figure 12: Deteriorating condition and poor circulation throughout Zand complex



Figure 13: The area is not well maintained



Figure 14: The site lacks recreational program

and is unrepresentative of authentic Iran. Locals, especially young Iranians, do not engage the site as it is stagnant and not well looked after with deteriorating infrastructure. While maintenance is necessary to ensure the longevity of the buildings, the complex requires additional infrastructure and program to renew engagement, especially with the young population.

## CHAPTER 6: DESIGN PRINCIPLES & METHODOLOGY

### Design Principles

The primary principle is to contribute to the authentication of cultural identity through formal and programmatic architectural intervention. By fostering intergenerational and intercultural conversations, the formation of a cohesive collective identity is possible. Pivotal to this principle is the reengagement of the disconnected youth, which starts at attracting them to the complex, educating about a common past, and creating a sense of pride. Subsequently, encouraging active participation in the current cultural narrative so they can authenticate their contemporary identity and reclaim their position in the global community. Acknowledgement of both contemporary and traditional values in an inclusive regionalist manner is vital to bridge the intergenerational and cultural divide.

The secondary principle is to reactivate the historic fabric so it plays a functioning part in cultural continuation. Focusing on the longevity of the Zand complex, revitalization through renovation, transformation, and expansion is necessary so it can continue to fulfill the needs of its inhabitants. Zand complex will become what it is supposed to be: a living and breathing organism that encourages cultural continuation through time. Through growth and transformation that resonates with both traditional and contemporary culture, architectural intervention will celebrate traditional Persian architectural qualities while also contributing towards the overall evolution of the style.

### Design Methodology

#### Urban Scale

Urbanization in the last fifty years deteriorated the historic fabric through the introduction of automobiles. Cutting through the Zand complex and damaging its anatomy, parts of it were demolished to accommodate vehicular access, nodal and public spaces were lost, and pedestrian circulation was interrupted. Therefore, removal of vehicular circulation from the site is proposed to re-stitch the pedestrian pathways and revitalize the public meydan and nodal zones.

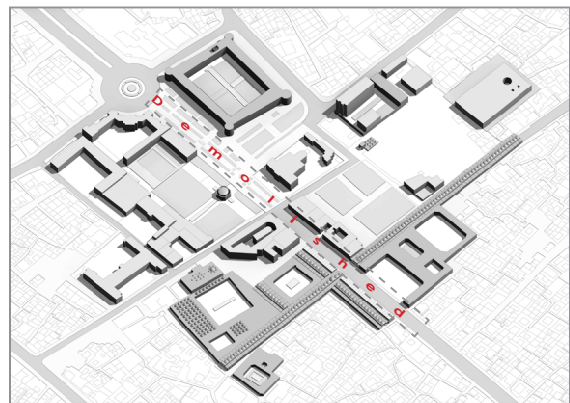


Figure 15: The complex was sliced through the middle to accommodate vehicular traffic

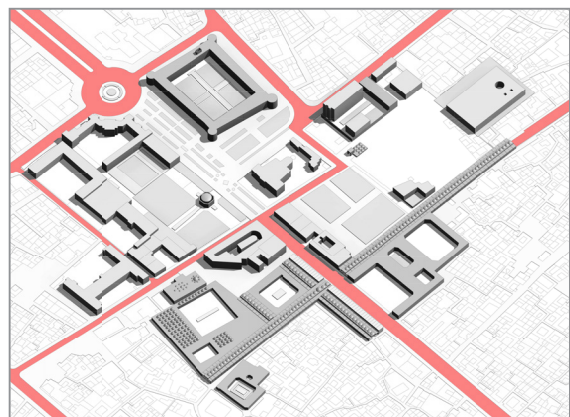


Figure 16: Current traffic circulation shown in red



The elimination of automobiles from the complex will promote increased pedestrian interaction, public gathering, more space for cultural program, and will transform Zand complex back to a cohesive functioning body.

Also in the last fifty years has been the addition of intrusive modern buildings to the site. Two main examples are the bank that was built in the middle of the meydan and the telecommunications building erected in the front yard of the historic government house, as shown in figure 18. These buildings do not contribute to the overall language of Zand complex and decrease the quality of public spaces and circulation. Therefore, removal of these buildings is proposed.



Figure 17: Buildings in red are those added within the last fifty years



Figure 18: Modern telecom building was built directly in front of the historic government house, damaging the integrity of the heritage building

Finally, reconnecting the three-kilometer procession from Zand complex to the iconic Shiraz Gate is important to ensure continuation of pedestrian circulation. Through lighting, signage, vegetation, and urban sculpture, the experiential procession can be an extension of the complex, inserting itself into the body.

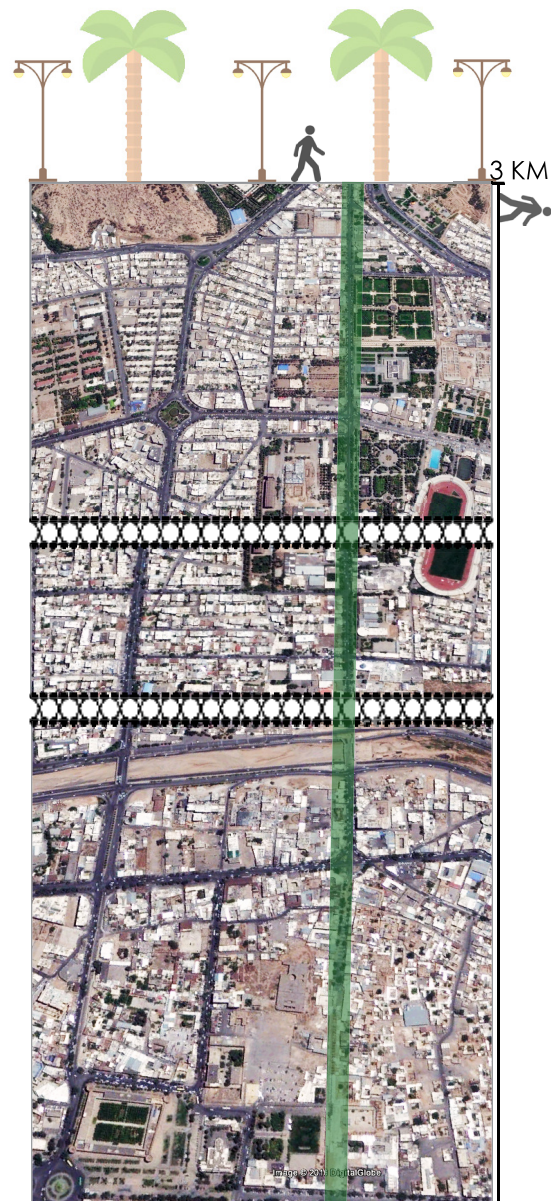


Figure 19: Stitching together the symbolic promenade

## Complex Scale

With the sun beating down along the fragrant rose pathways, my grandfather and I stroll towards the bazaar. Greeted by his friend with a hot cup of tea, we stop at the entrance, the shaded corridor and rows of light beams stretching as far as the eye can see. My grandfather, content to sip tea and puff hookah, instructs me to continue on without him. As I step into the bazaar a cool breeze wafts up the mingling fragrance of spices and fresh herbs. Hearing the rhythmic hammer, I pass by the grumpy coppersmith with his tightly packed stall of pots and trays, as a mesmerized boy begs him "Please, I want to learn." Meandering through the crowds I continue past the peaceful weaver and his daughter selling brightly coloured carpets; light from the oculus reflecting rainbows off the glassblower's vases; and the farmer's wooden carts toppling over with ripe watermelons and grapes. Startled by booming voices echoing off the stone walls, I suddenly see a crowd from the corner of my eye. Enthralled by the performer's story of the seven kingdoms and seven khan, spectators gasp and cheer between mouthfuls of roasted pistachios. Onward I drift through the dust and haze, unaware of time passing, I find myself at the potter's shop and take a gulp of icy water from his earthenware jug. Ringing out, the call to prayer summons people, and I make my way back into the glaring sunlight. I open my eyes and stand alone on the once bustling meydan; the crowd, the stories, the grandeur is all gone.

In its heyday, Zand complex was a hub for exchange. The merchants and craftsmen catered to the daily needs of regular people, and with that, attracted the performers,

travellers, kings, poets, and anyone else craving the dynamic. Circulating through nodal zones and in-between places, people were treated to various stories, literature, and knowledge otherwise not accessible. Now, instead of fulfilling daily needs and sharing stories and craft, Zand complex sits mostly as a historical representation and caters to tourists. With the current situation and culturally sensitive nature Iran is facing, it is imperative that locals engage with heritage cores. Renovation alone only guarantees the physical survival of the heritage core, whereas active program and attracting the young generation ensures its socio-cultural and economic longevity.

The program selection is based on three strategies. First, to provide new socio-cultural and economical incentives to attract the disconnected demographic and promote education through story-telling and craft knowledge transfer.

Second, establishing anchors or hubs to compliment and energize existing aspects or spaces of the complex that are currently lacking.

Third, utilizing current assets to reactivate program such as the caravanserais which can provide accommodation for tourists, afterhours life in the complex, and contribute to the overall economy.

## Zones and Axes

Implementation of the proposed urban design strategies, such as removal of the intrusive nonrelated buildings and vehicular infrastructure from the centre meydan, along with reconnection to the promenade, will bring the complex back to its original anatomy. Now, the complex reclaims its composition and



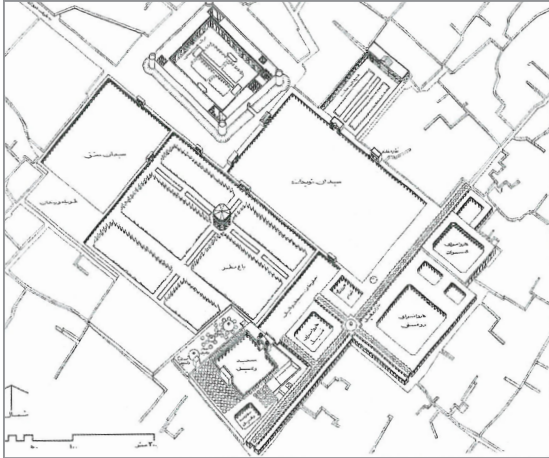


Figure 20: Tahereh Nasr, Zand complex 1750s, 2008

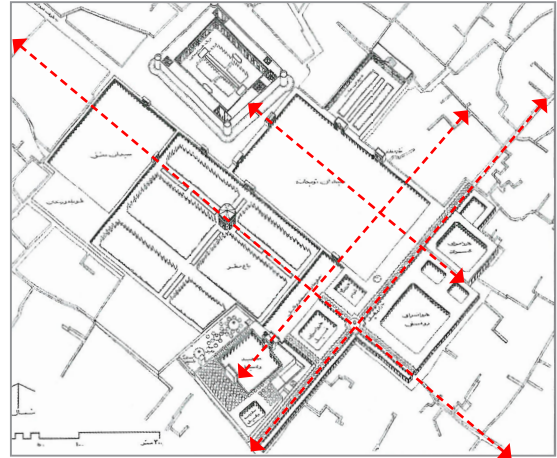


Figure 21: Original axis

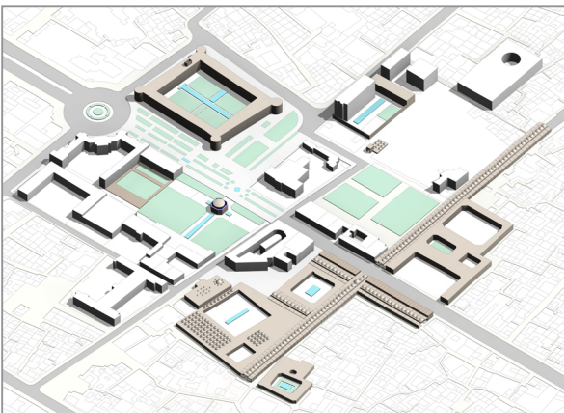


Figure 22: Current 2016 Zand complex

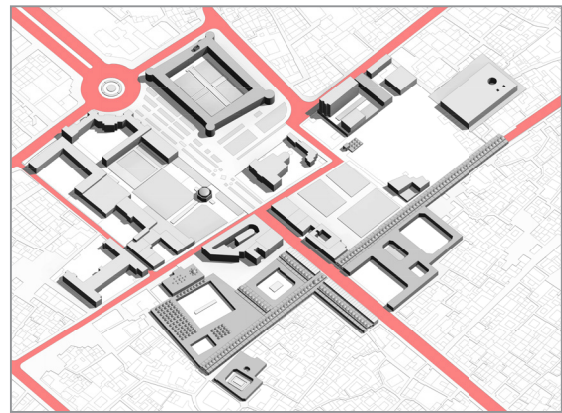


Figure 23: Current 2016 vehicular access

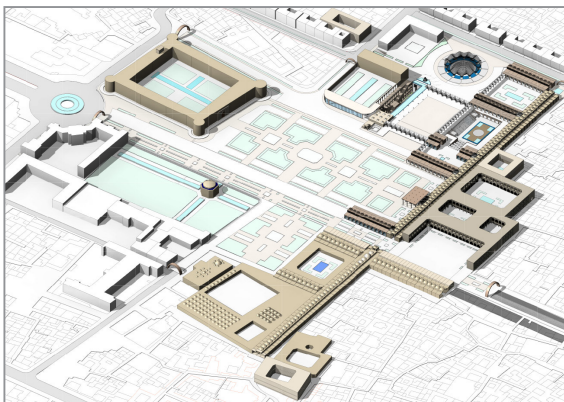


Figure 24: Zand complex post intervention

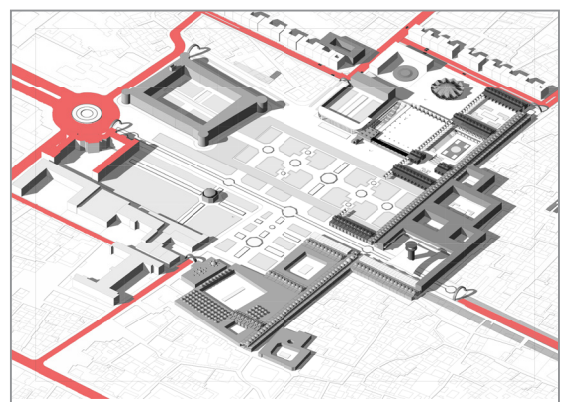


Figure 25: Post intervention vehicular access

provides clarity in regards to the interconnection of archetypes and their organic circulatory and programmatic tendencies.

Resonating with the revived language of the complex, important historic and symbolic axes are identified throughout the complex as shown in figure 27.

The identification of the main axes then allowed for implementation of a zoning strategy and identification of appropriate locations to accommodate the infrastructure and the nature of the identified programs. Each program is designed to respond to its immediate zone (figure 28), while contributing towards the overall programmatic diversity of the complex.

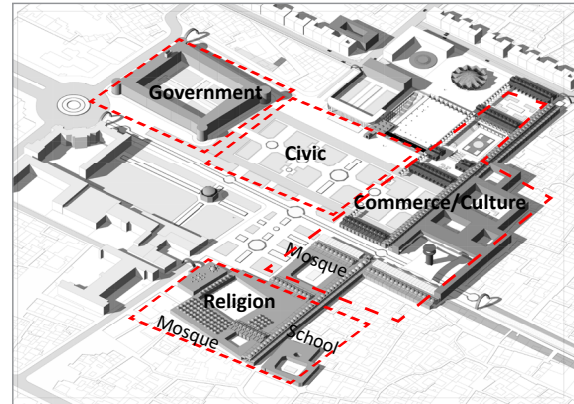


Figure 26: Zand complex original program structure

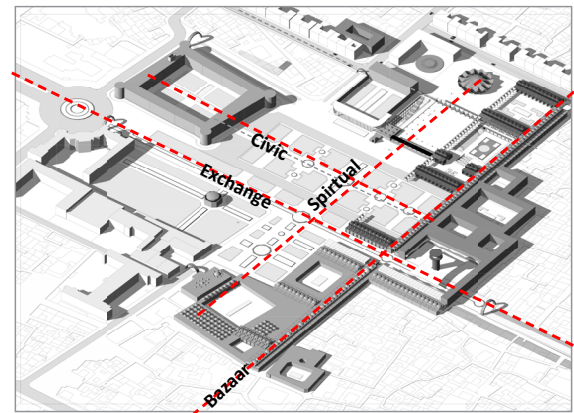


Figure 27: Zand complex axes post proposed intervention

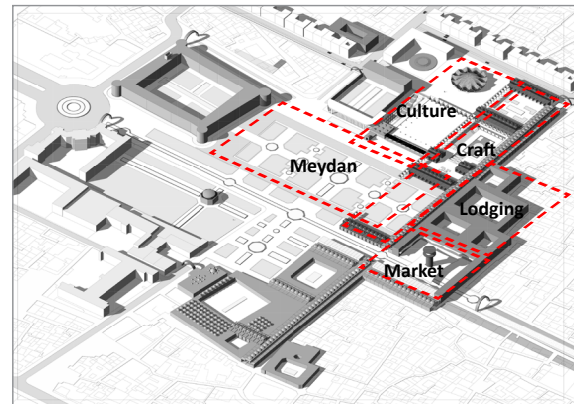


Figure 28: Zand complex zones post proposed intervention

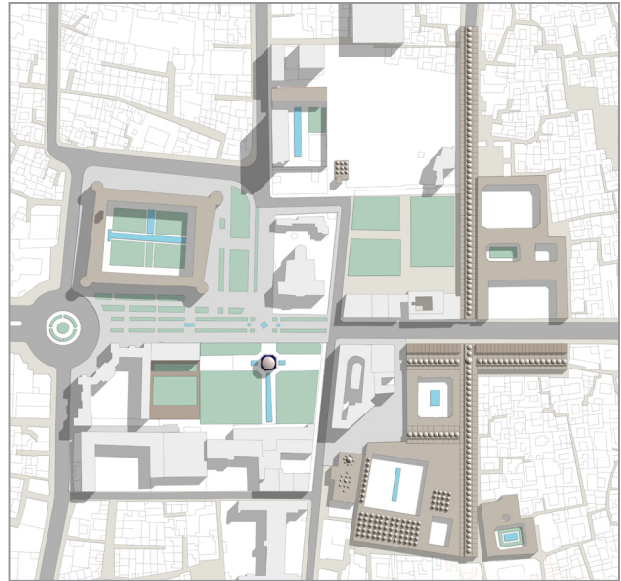


Figure 29: Zand complex current

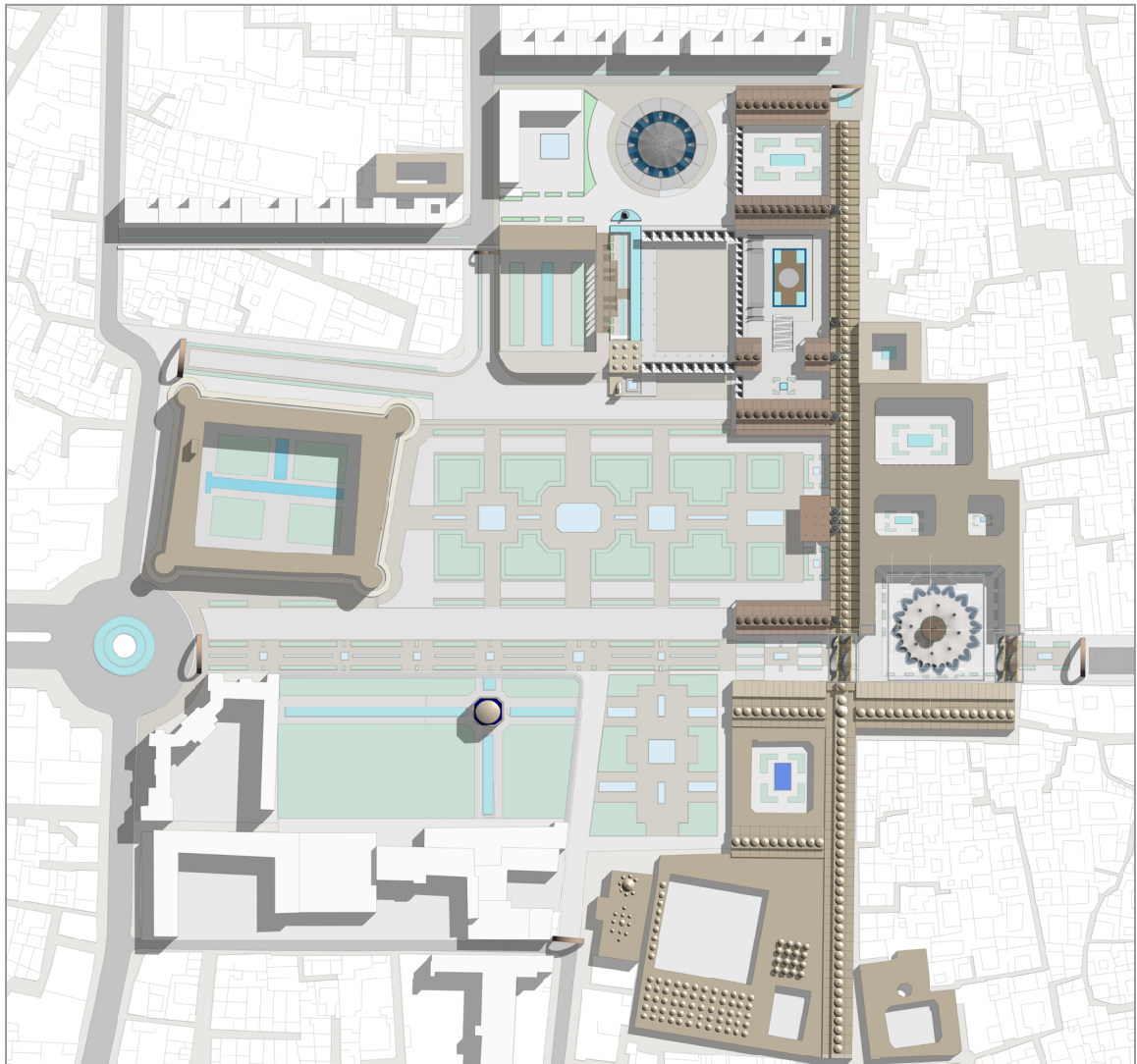


Figure 30: Zand complex proposed intervention





Figure 31: Zand complex 2016; from Google maps

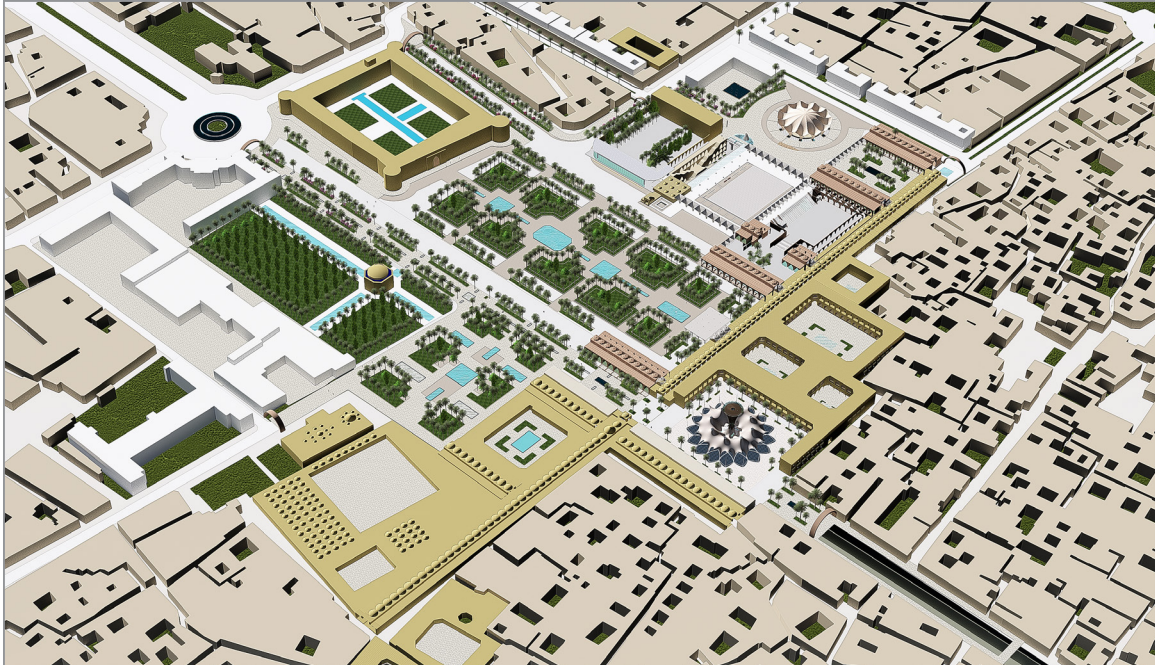


Figure 32: Zand complex post proposed intervention









Figure 35: Zand complex 2016, northern part where the intervention is most focused; from Google maps



Figure 36: Zand complex post intervention



## CHAPTER 7: DESIGN MOVES

### Meydan Zone

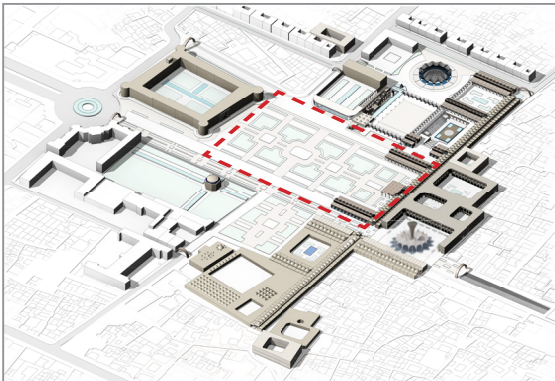


Figure 37: Meydan zone

Meydans, or public squares, are influential places of socio-cultural and political evolution. The emergence of the meydan stems from primal human tendencies to anchor one's place in the universe to form an identity, establishing a center within time and space. The morphological origins of the meydan can be traced to the agricultural revolution and the transition of primitive man from hunter-gathers to an agricultural society. Senses of permanence and ownership unified and organized society, and the need to adapt to nature's cyclical pattern, rather than ignore through migration, pushed mankind to develop necessary skills and knowledge to protect and expand common values. The shift in social structure generated new information, knowledge, and values, which had to be shared and preserved through collaboration. Therefore, the primitive human tendency to gather in a circular formation to solve problems and share fire (energy), food, and stories (knowledge) transitioned into early settlement infrastructure and organizational patterns (radial, centrally focused plans), with the growing realization of the role of collective space in society and collective identity.

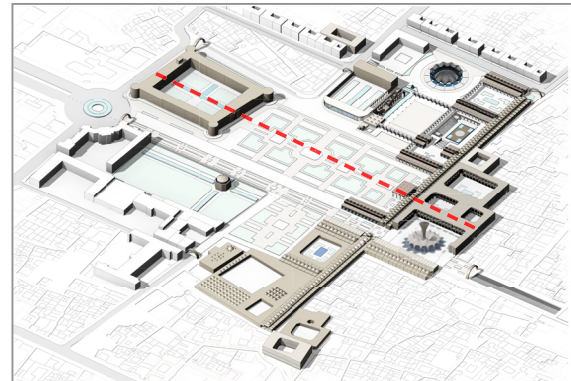


Figure 38: Civic axis

The role of the meydan in Persian society is no different. It represents the symbolic collective cosmic center and is a reflection of the socio-cultural dynamic in a given time. It was and continues to be a place of expression, exchange of ideas, as well as, civic and cultural responsibility.

Drawing upon the city anatomy and human body analogy, meydans are not just a destination or bodily organ. They also embed a spiritual dimension, representing a beginning or an end of a spiritual journey. The path and journey become as important as the destination, and expressing this phenomenon through architectural language, the relationship between the promenade and centre is emphasized.

The intended 1750s morphological and programmatic composition of the Shiraz meydan is a clear manifestation of its socio-cultural anatomy of the time, in which major drivers such as religion, commerce, and politics formed the boundary of their collective cosmic courtyard. During the Zand era the meydan was kept minimal to accommodate the military affairs of the adjacent citadel when necessary,

however, it is no longer in operation. Therefore, now the priority is to restore the Shiraz meydan back to a cohesive cosmic courtyard that connects with and influences the rest of the complex.

The removal of vehicular circulation and the intrusive buildings allows for a landscape intervention focusing on environmental and socio-cultural benefits. As the wind patterns within the site are advantageous, strategic distribution of vegetation and water can improve the environmental qualities by creating a desirable micro climate based on evaporative cooling principles. With its attempt to recapitulate paradise, Persian gardens are the most adopted archetype throughout history, and therefore the geometric and material characteristics of this landscape intervention

draws precedent from Persian gardens.

Celebrating and emphasising the civic axis and its intersection with the bazaar axis, an entrance has been added at its junction with the bazaar. The entrance will accommodate circulation and promote spatial continuity. Marking the entrance is an iwan, which is a new addition to the site but an ancient archetype dating back to the Achaemenian era, being adopted and adapted overtime within the region. Symbolically iwans are the cosmic decks on which humans can view the universe and realize their scale. The iwan provides shade and outdoor refuge while defining the threshold that transitions from meydan into the bazaar strip and vice versa. The motif of the iwan's columns are designed to reflect lightness, similar to the native palm trees of the region.

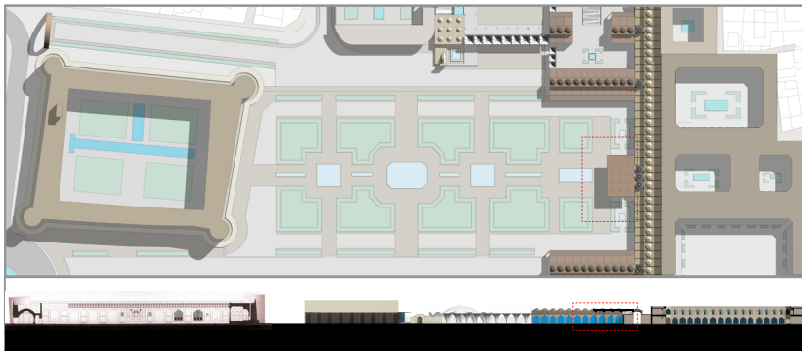


Figure 39: Iwan location



Figure 40: Iwan view towards citadel

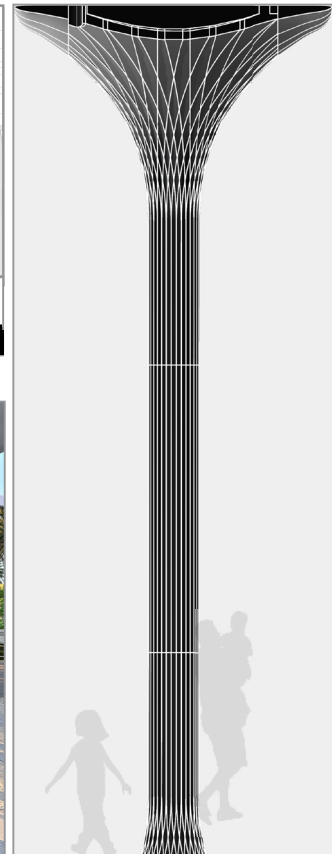


Figure 41: Iwan column detail



A visitor information pavilion is proposed on the north side of the meydan by the water reservoir and the already established tourist bus stop.

The brick undulating wall of the pavilion is to replace the former ornamented wall of the minister house which was demolished when the telecommunication building was erected in its

front yard. The demolished wall was an example of multi-functional ornamentation in which the pointed brick arches were embedded and then infilled for further structural stability. Therefore, the new undulating wall emphasizes the same historical Persian approach of ornamentation which centered around tectonics and multi-functionality, rather than the modern trend of applied and representational ornamentation.

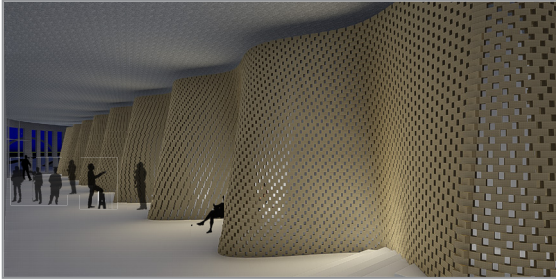


Figure 42: Undulating wall



Figure 43: Ornamented wall



Figure 44: Current tourist bus stop

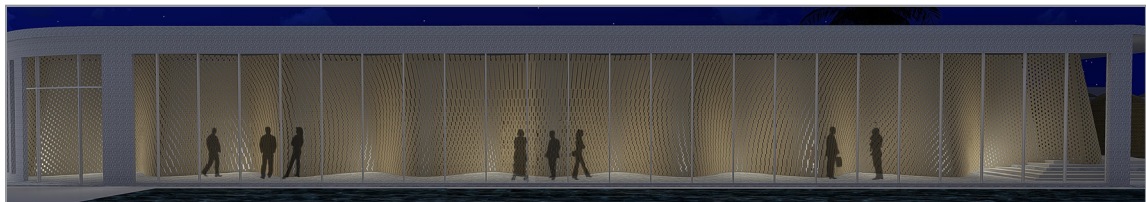


Figure 45: Proposed visitor centre pavilion

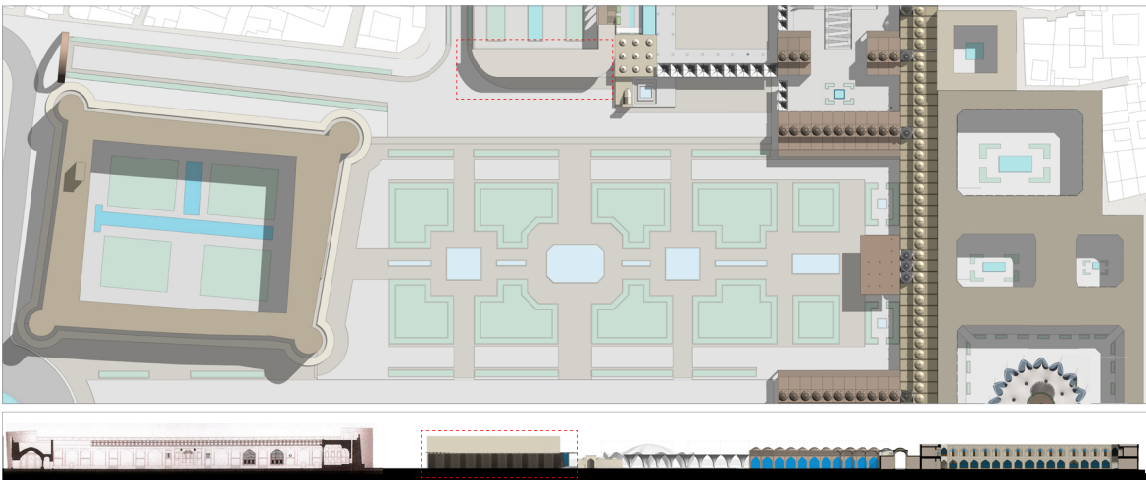


Figure 46: Visitor centre pavilion context

## Craft Zone

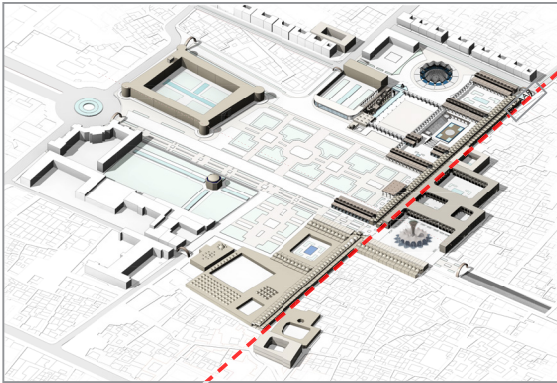


Figure 47: Bazaar axis

Upon passing through a traditional Persian city gate, one was treated to a journey of the senses, comfortably navigating through the promenade, receiving visual cues from sapphire domes, minarets, and wind catchers. Eventually the promenade would lead to a bazaar strip; a continuous linear interior space as if carved into the city's fabric, lit by a row of light extending as far as the eye could see. The repeating rhythmic cells, each in symmetry with one another, provide the shoulder for the central dome to rest on, which in turn provides cool refuge from the glaring sun. The unity and simplicity of the material fabric and form make the architecture in its tactile sense disappear, replaced by the simultaneous rush of sensory: bright colours, aroma of spice, metalsmith's hammering, and bargaining between merchant and customer. The wanderer, now unaware of the path or even the destination, is drawn in many directions.

As the spine of all great Persian cities, the bazaar demonstrates the inseparable organic nature of architecture and urban design where repetition of a single archetype connects and informs the rest of the city organization, what Ardalan and Bakhtiar refer to numerous times as "unity within multiplicity" (1973). Occasionally, a

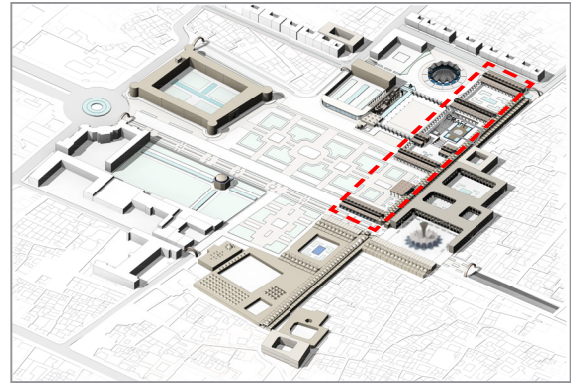


Figure 48: Craft zone

secondary rhythm of cell distribution appears, perpendicular to the main strip, forming a branch, and within repetition of those branches courtyards are formed.

Not only are bazaars significant due to their influence on urban growth organization, but more importantly for their integral role in cultural continuation. Learning through making was the primary method in which craft knowledge was transferred between generations for centuries. Craft in Persian culture is considered sacred and holds a spiritual dimension. The craftsman was referred to as the master who not only taught you the technical aspects of the craft but its spiritual dimension as well; with the student's total surrender and patience gaining the master's acceptance. In Farsi, the medium of craft knowledge transfer is considered the heart, with the common phrase translated to 'this art has been passing heart to heart for centuries'.

Alongside the spiritual dimension, an organic collaborative nature was integral to the daily operations, in which craftsmen realized the interdependence of their livelihoods; where the metalsmith's breakthrough in toolmaking improved the weaver's quality of work, and

so on. Creating a sustainable economy, this nature of interdependence and collaboration benefited the overall evolution of craft through time.

Craft in its universal sense is a medium of expression, embedding knowledge of socio-cultural, political, and environmental aspects of an era. People are what they buy and therefore what is made reflects the lifestyle of a time. For many centuries generations have passed on their values and knowledge through craft, whether the product was an artifact or a play.

Walking through the bazaar today, there is a confusing sense of identity. Craftsmen are replaced with salesmen. Arts are no longer a medium but a commodity. There has been very little development or interpretation of traditional handi-craft, and imported, low quality products have flooded the market. The knowledge and emotion of craft is diminishing, whether influenced by contemporary production methods or the overall forgetfulness of man, intensified by the young, disengaged demographic.

The priority within this intervention is not limited to reviving the traditional craft or supporting contemporary craft, but also includes related social and cultural dimensions such as the collaborative, interconnected mentality, and the rooted spiritual dimensions that have transferred craft throughout centuries. Reviving the role of craft as a medium and establishing a collaborative culture is only possible with the engagement of young people.

Expanding the craft zone by providing additional infrastructure is necessary to accommodate contemporary needs and more craftsmen.

There is currently a monopoly over bazaar shops which has weakened competition and thus quality. Therefore, by following the natural urban growth pattern and inserting additional bazaar branches perpendicular to the main strip, courtyards are formed (figures 49-53) to provide socio-economic balance and support the young demographic to participate in craft culture.

New bazaar addition logic:

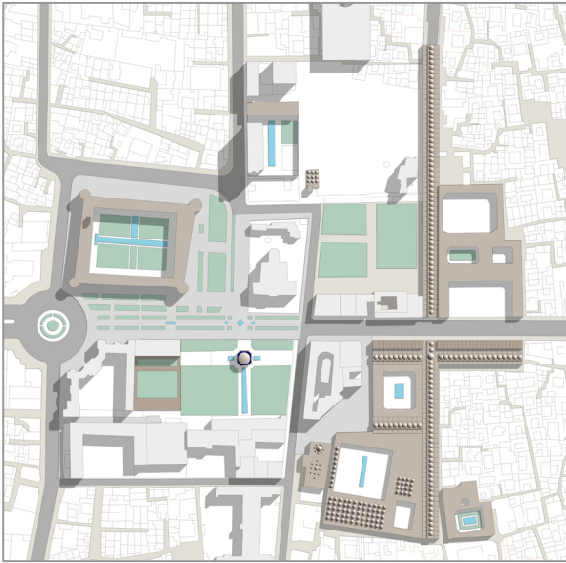


Figure 49: Existing

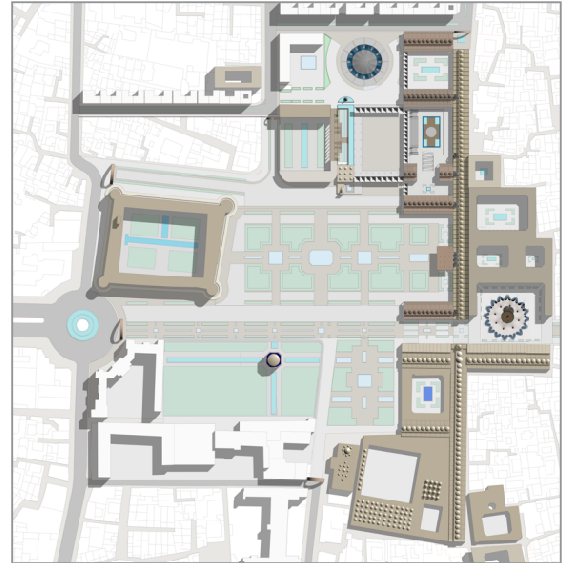


Figure 50: Proposed

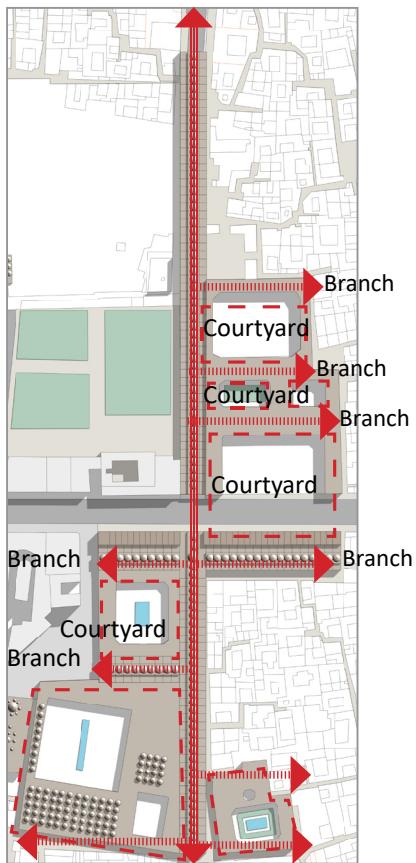


Figure 51: Existing growth language

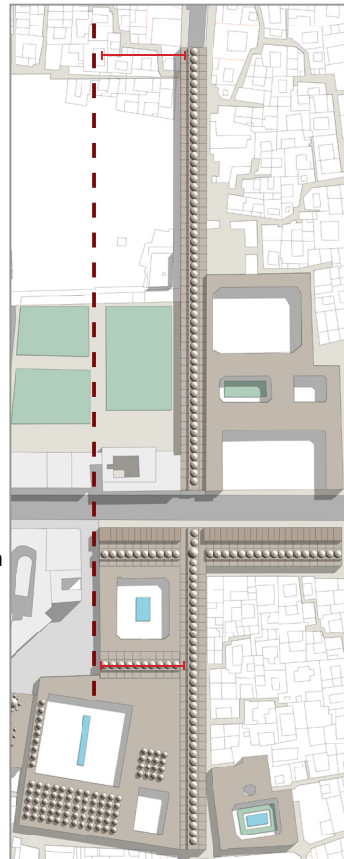


Figure 52: Boundary limit

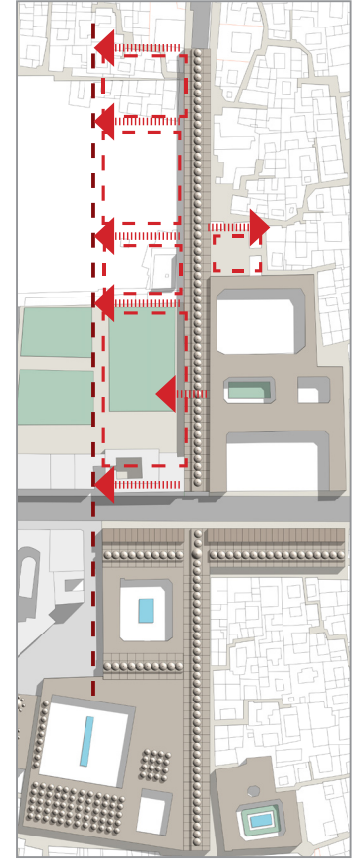


Figure 53: New additions



The new addition resonates with the existing bazaar characteristics such as scale, materiality, and formal composition, while encompassing contemporary standards and requirements. The pointed arch (figures 54 & 55) is one of the most prominent elements throughout Zand complex and is the primary precedent to draw upon.

Selecting brick as the primary material will contribute towards the overlooked traditional craftsman and mason's economical sustainability, while providing the opportunity for advancement through transfer and exchange of knowledge between the traditional and contemporary craftsmen.



Figure 54: Zand complex bazaar ceiling detail

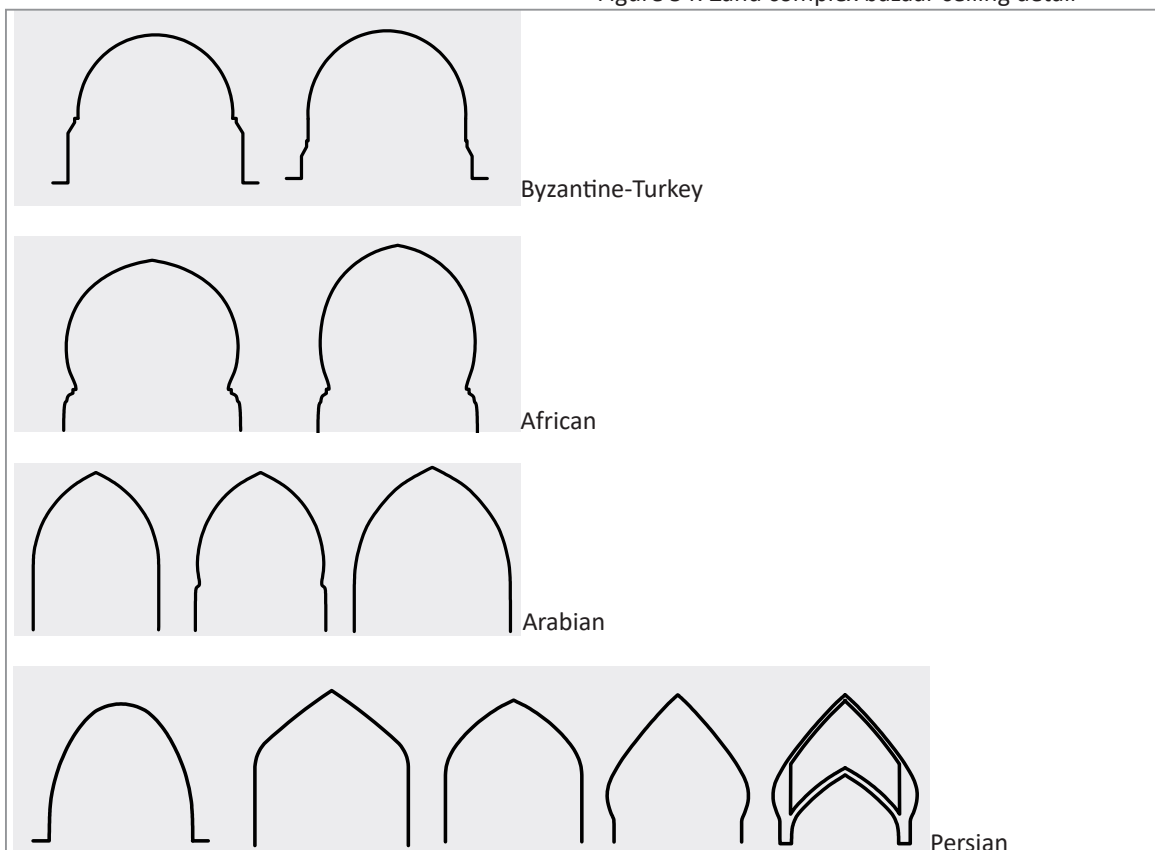


Figure 55: Examples of the most common arch typologies within the region



The junction between the new and old bazaar is an opportunity to further demonstrate the underlying values through architectural language. As shown in figures 58-60, the new bazaar strip connects to the existing via an intermediary portal. Having minimal impact on the existing structure, the portal grafts into the existing bazaar strip to accommodate circulation and mark the intersection. The portal intends to reveal the anatomy behind the *karbandi*, which is a traditional construction method of transferring or reducing the structural load from the dome to the ground while diffusing sound and light. This method centers around harmony between structure and spirituality. Through the masterful formation of brick into a series of harmonized members, the sacred geometry is rooted in cosmological and spiritual values. Today, this geometry

is often misunderstood and reproduced as representational ornamentation.

In addition, the environmental improvements such as lighting, ventilation, shaded outdoor working space, and double-sided access, and overall densification through an additional story are a few other enhancements.

Affiliations with a variety of institutions is necessary, including universities, craftsman and artist associations, cultural associations, and government, to not only provide funding but also the environment for multidisciplinary interaction. Student programs, workshops, exhibition space, tool sharing programs, and open communal spaces will promote exchange, collaboration, and diversity within the bazaar.



Figure 56: Zand complex bazaar ceiling geometry



Figure 57: Existing bay

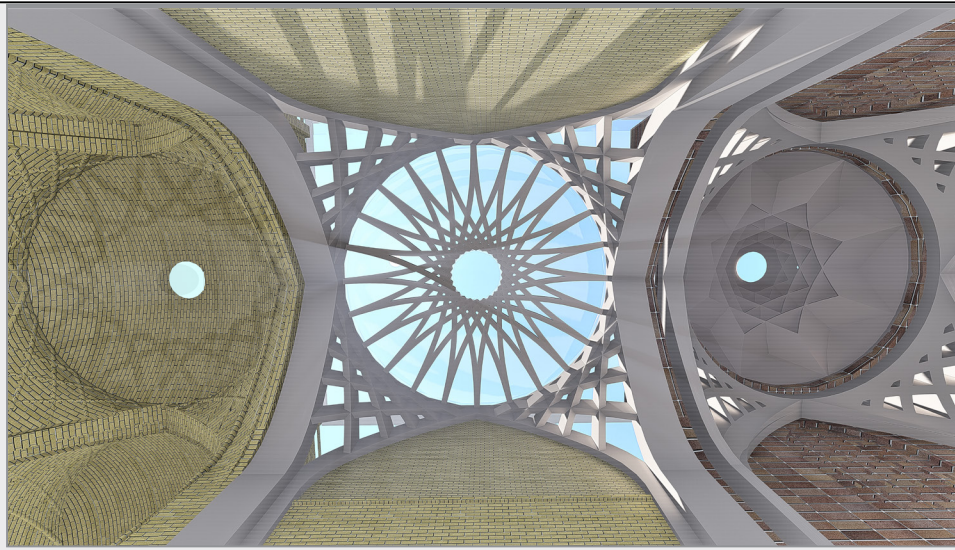


Figure 58: Intermediary portal aims to celebrate the structural anatomy of the existing bay through revealing



Figure 59: New bay

Morphological Transformation Logic:

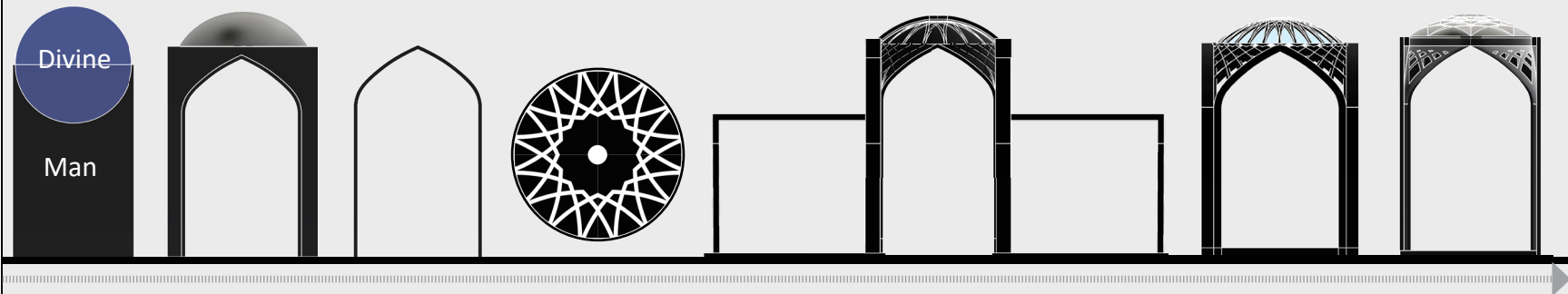


Figure 60: Transformation of the existing bay details focusing on enhancing the lighting and ventilation while maintaining the overall character and geometry





Figure 61: New bazaar view

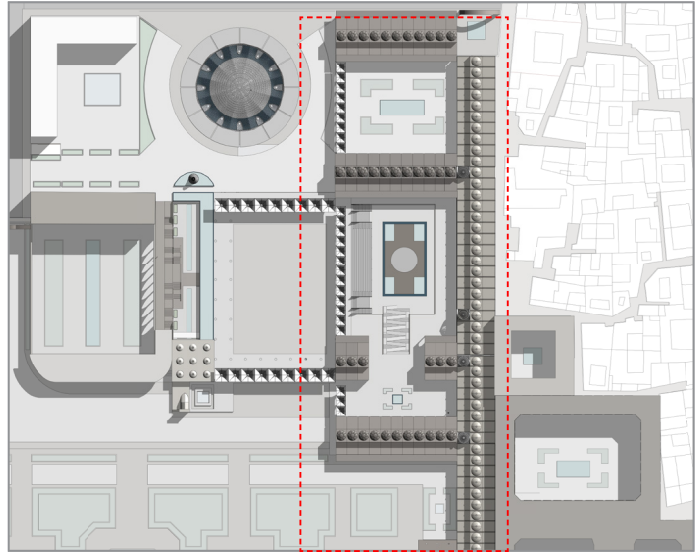


Figure 64: Craft zone

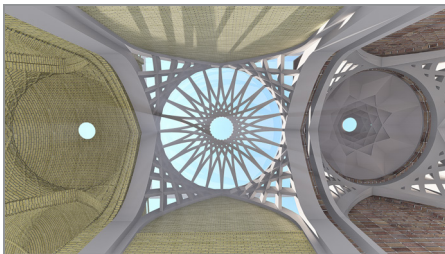


Figure 62: Junction transition 1

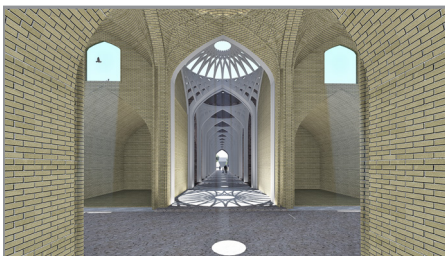


Figure 63: Junction transition 2

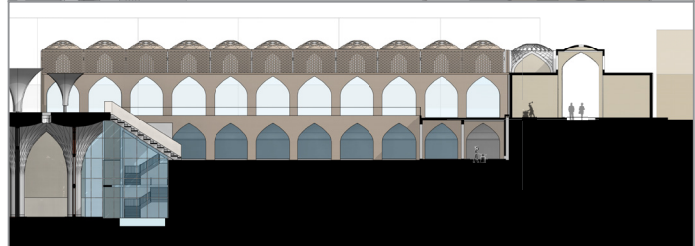


Figure 65: Junction between old and new



Figure 66: Craft zone view



## Lodging Zone

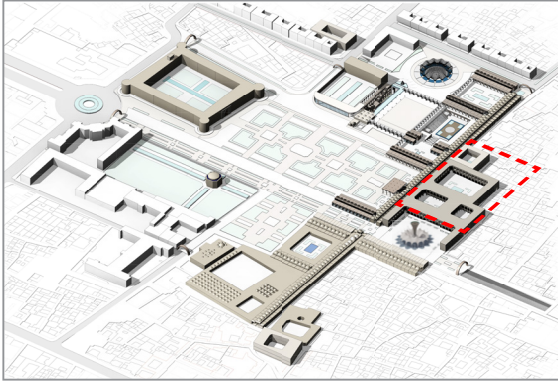


Figure 67: Lodging zone

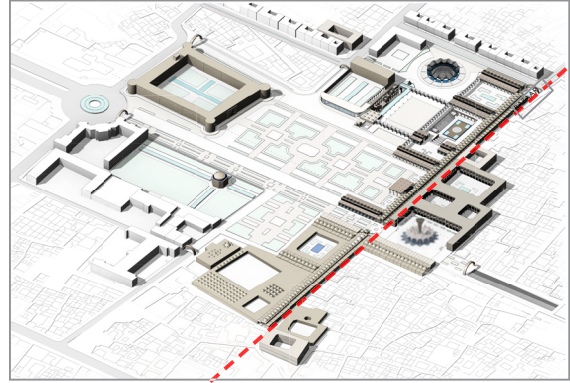


Figure 68: Bazaar axis

Historically, caravanserais were multi-cultural hubs influential in the exchange of knowledge and culture between people of all walks of life. Activation of the damaged and forgotten caravansaries is proposed in order to encourage interaction between locals and visitors, as well as promote after-hours life around the bazaar. Through restoration, the focus is on bringing back their original qualities while upgrading the amenities in accordance to today's standards.

The restoration process aims at boosting the diminished and overlooked traditional craft and craftsmen, while providing learning opportunities through cross programming of the process with educational workshops and volunteer programs. Through this restoration, and all other general maintenance and restoration throughout the Zand complex, the transfer of inter-generational craft knowledge is the underlying intention.



Figure 69: Current condition



Figure 70: Caravanserai type B, post renovation

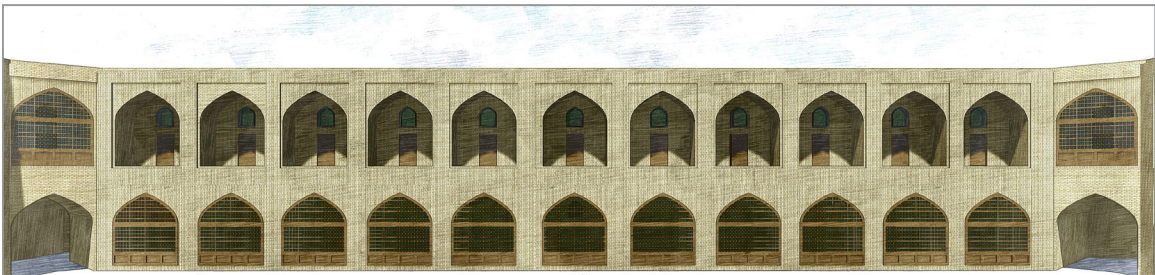


Figure 71: Caravanserai type A, post renovation

## Culture Zone

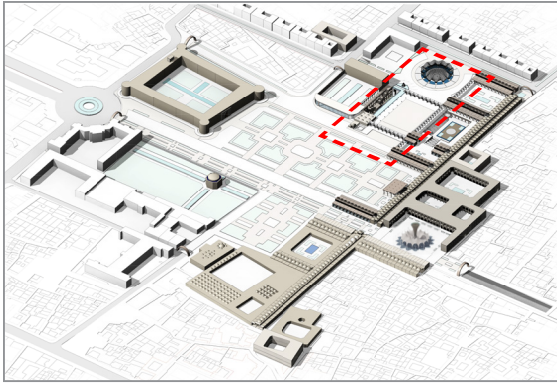


Figure 72: Culture zone

The parking lot adjacent to the historical government house, water museum, and bazaar is an ideal site for new development as it is currently abandoned with no significant historical record and is a prime location at the northeast end of the complex. Although there is no formal historical program, it would perhaps have been witness to the liveliness of informal, in-between places that are just as important as formal programs in shaping culture. It is within the in-between places that performers, poets, craftsmen, travellers, and common people shared knowledge, told stories, wrote literature, and exchanged ideas. Perhaps the site has witnessed the performance of religious dramas, poets gathering to resonate, and children enthralled by the travelling puppeteer.

Drawing upon the vast richness of performance and storytelling in Persian culture, as discussed by Willem Floor in his book *The History of Theatre in Iran* (2005), various programs can be accommodated within the culture zone including dramatic storytelling, Sufi dance, house of power (*Zoorkhaneh*), as well as contemporary program such as ballet dance, sport, and art exhibition.

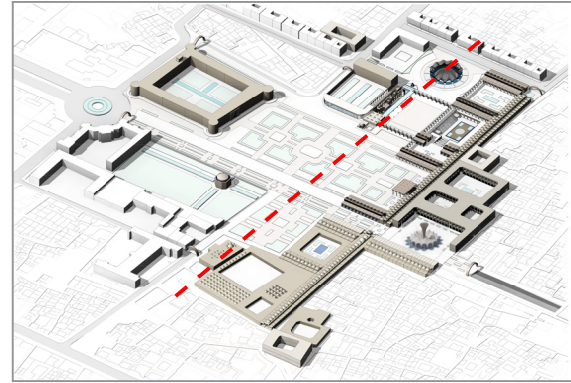


Figure 73: Spiritual axis

The zone is separated into two distinct yet complimentary areas: the underground theatres and the outdoor performance pavilion.

To respect the overall height, zoning, and historic qualities of the complex, the culture zone encompasses an extensive underground area that includes an arena for large global programs such as sport or conferences, a smaller dance studio and theatre designed for women, and a contemporary art exhibition.

The underground area maintains spatial continuity with the adjacent craft zone through circulation portals, as well as the meydan zone through utilizing the existing entry to the water reservoir. The architectural characteristic aims to reflect the water reservoir's scale and language. The modular, tessellated structural canopy carries the weight of the above plaza. The canopy's motif is a symbolic integration of classical flutes from Persepolis, with sacred radial geometry from the Islamic period. Through interconnection and interweaving, the flutes come to flower at the pinnacle. The geometric patterns also improve both acoustic and light quality by acting as diffusers.



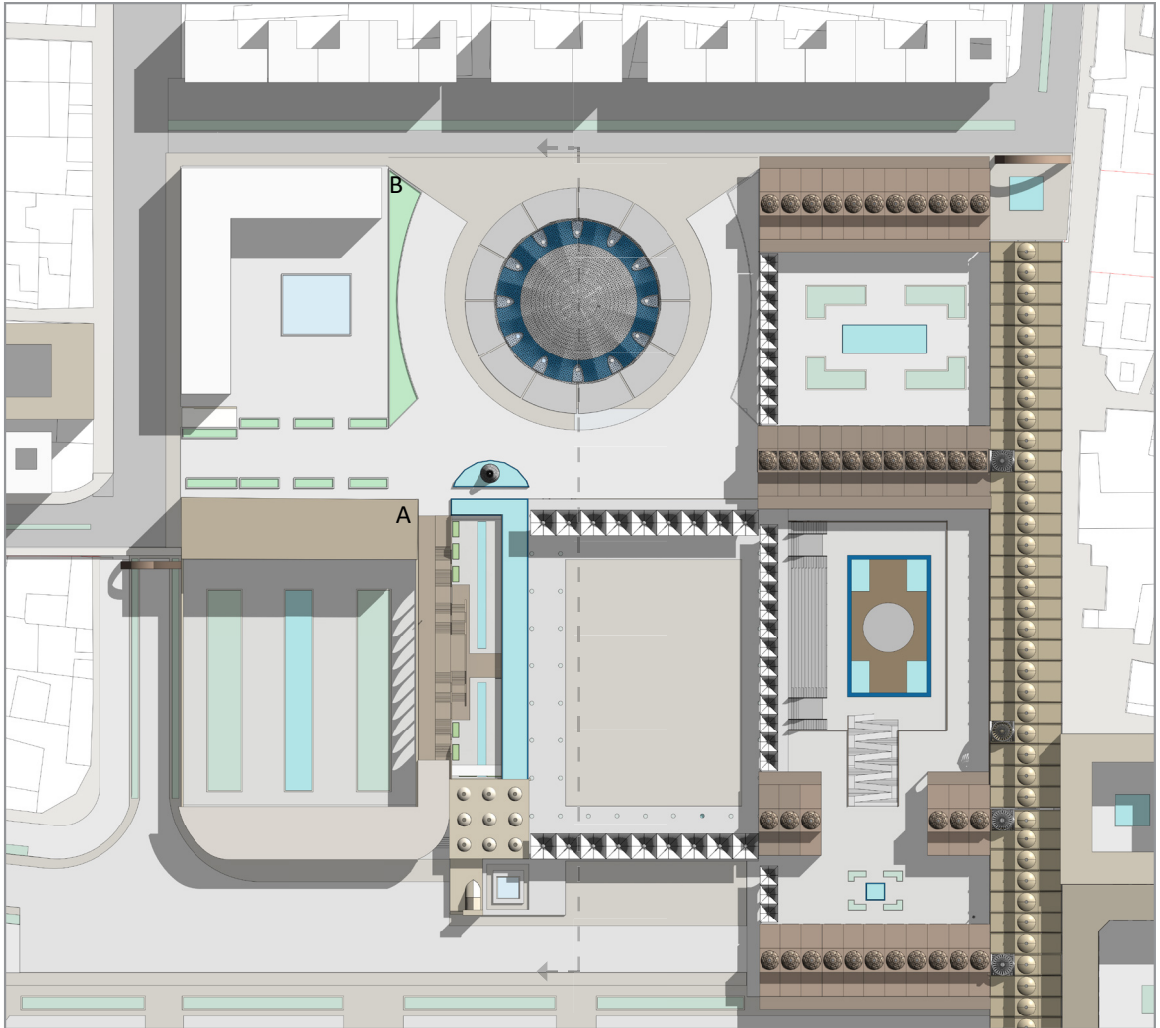


Figure 74: A- Underground performing arts centre B- Anchor pavilion/outdoor theatre



Figure 75: Aerial view of the proposed culture zone on the former parking lot site



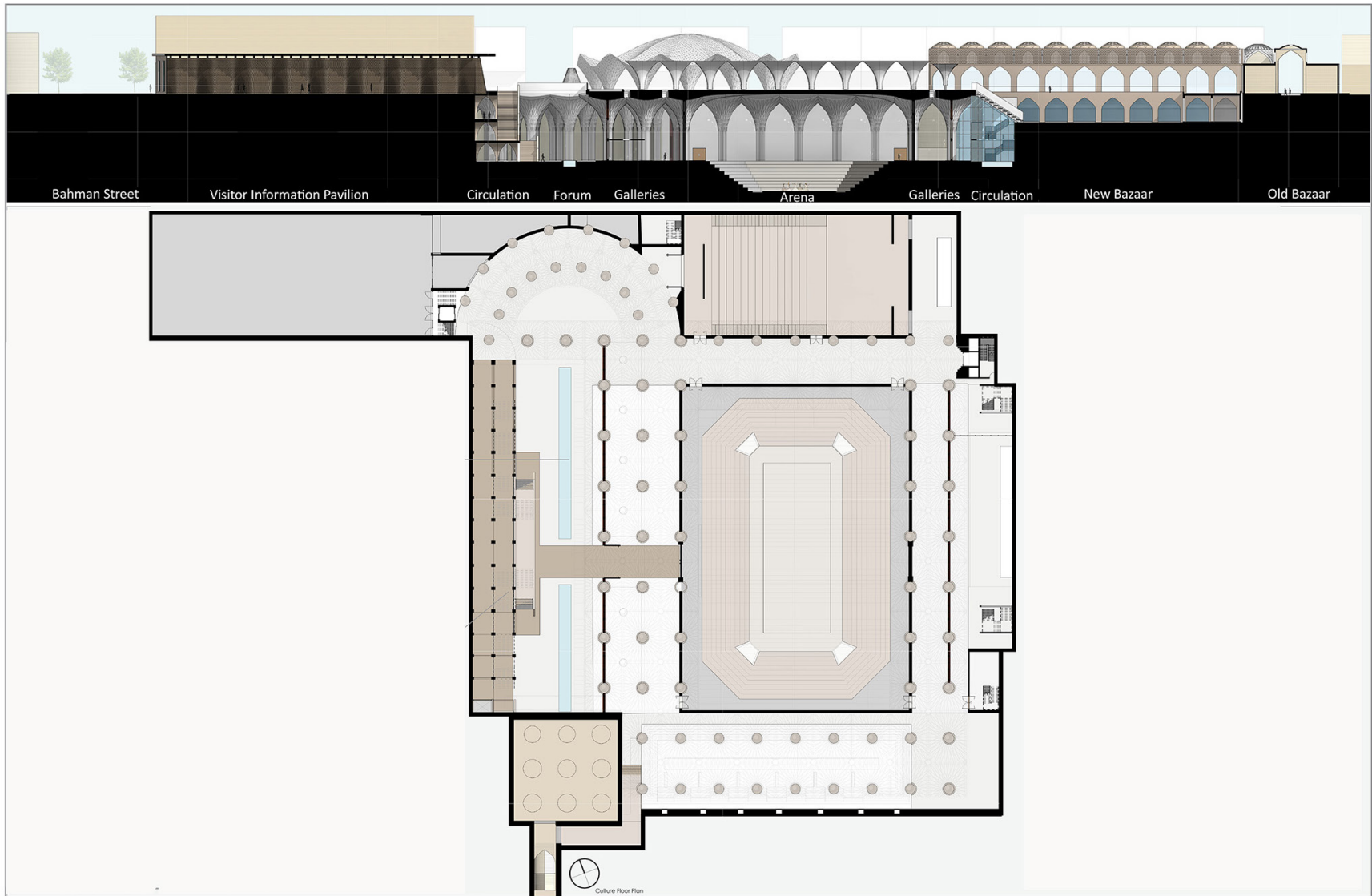


Figure 76: A- Underground performing arts centre panel

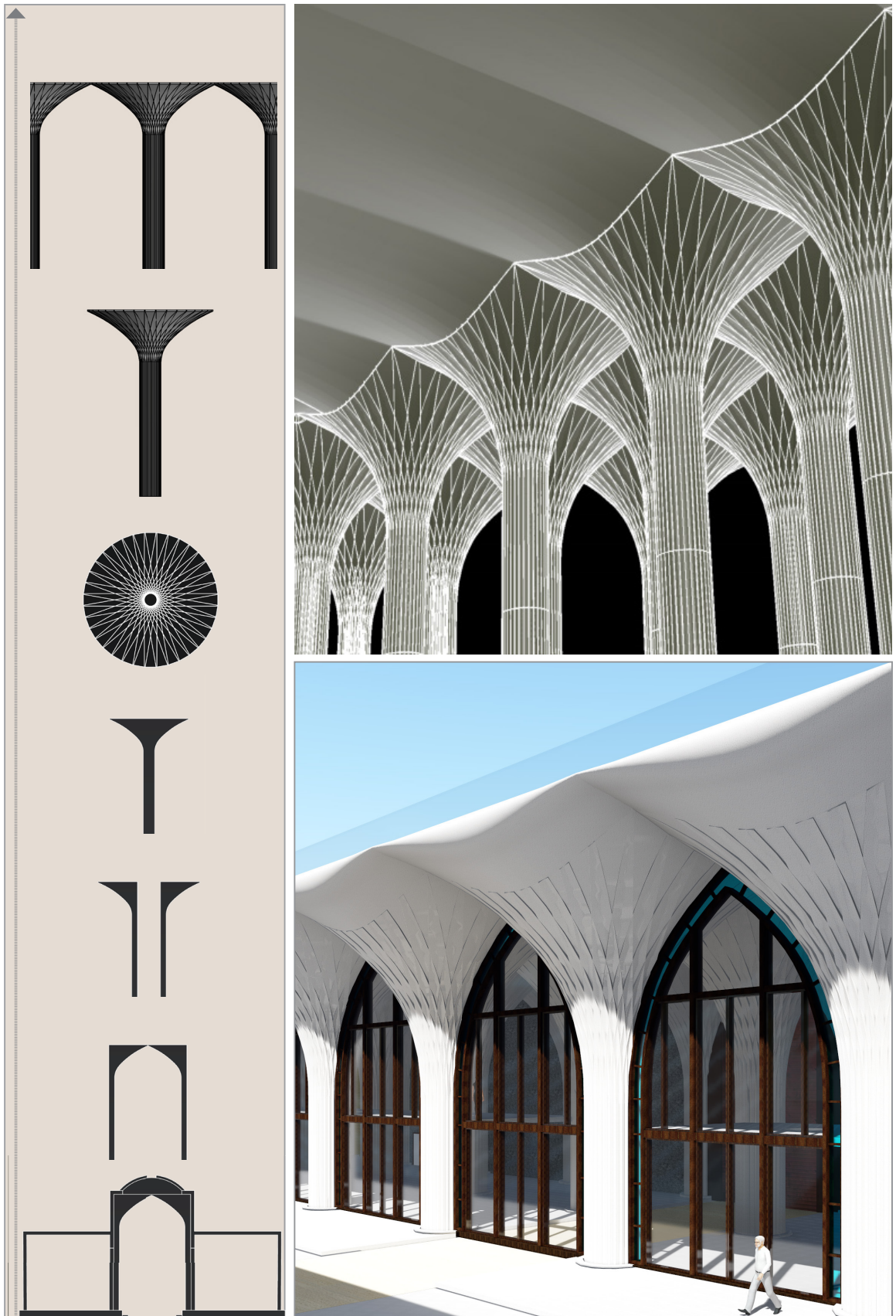


Figure 77: Diamond canopy morphological transformation

The outdoor performance pavilion acts as a destination or entry on the northeast end of the complex. Inspired by the dome as a symbol of unity and the transition between dome and square, its morphology draws upon the interconnected nature of the divine and earth, and is the melting of dome to square. The symbolism of the structure is related to various backgrounds and timelines so people can make associations and connect to it however they feel is authentic. The twelve columns relate to the twelve points of the lotus of Achaemenid and the twelve holy figures of Islam. The circular orientation appeals to man's primitive tendencies, to encourage gathering and dialogue. It also accommodates culturally diverse Iranian rituals and performance, such as house of power, Sufi dance, Shahnameh performances, and religious storytelling, which all follow the circular orientation.



Figure 78: Lotus of Achaemenid





Performance Arts

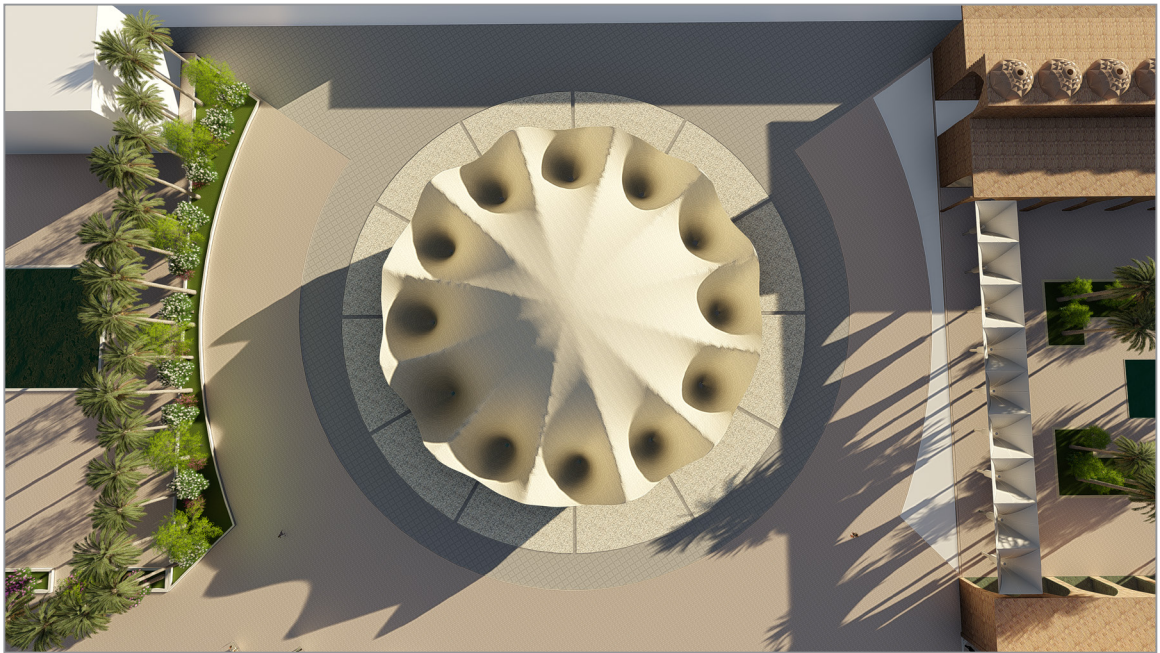
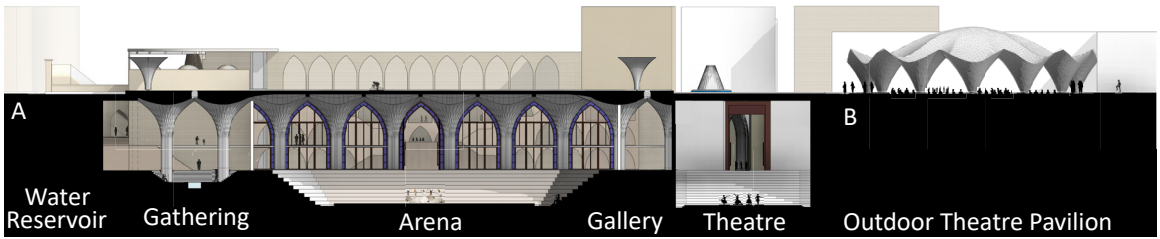


Figure 79: B- Anchor theatre pavilion panel



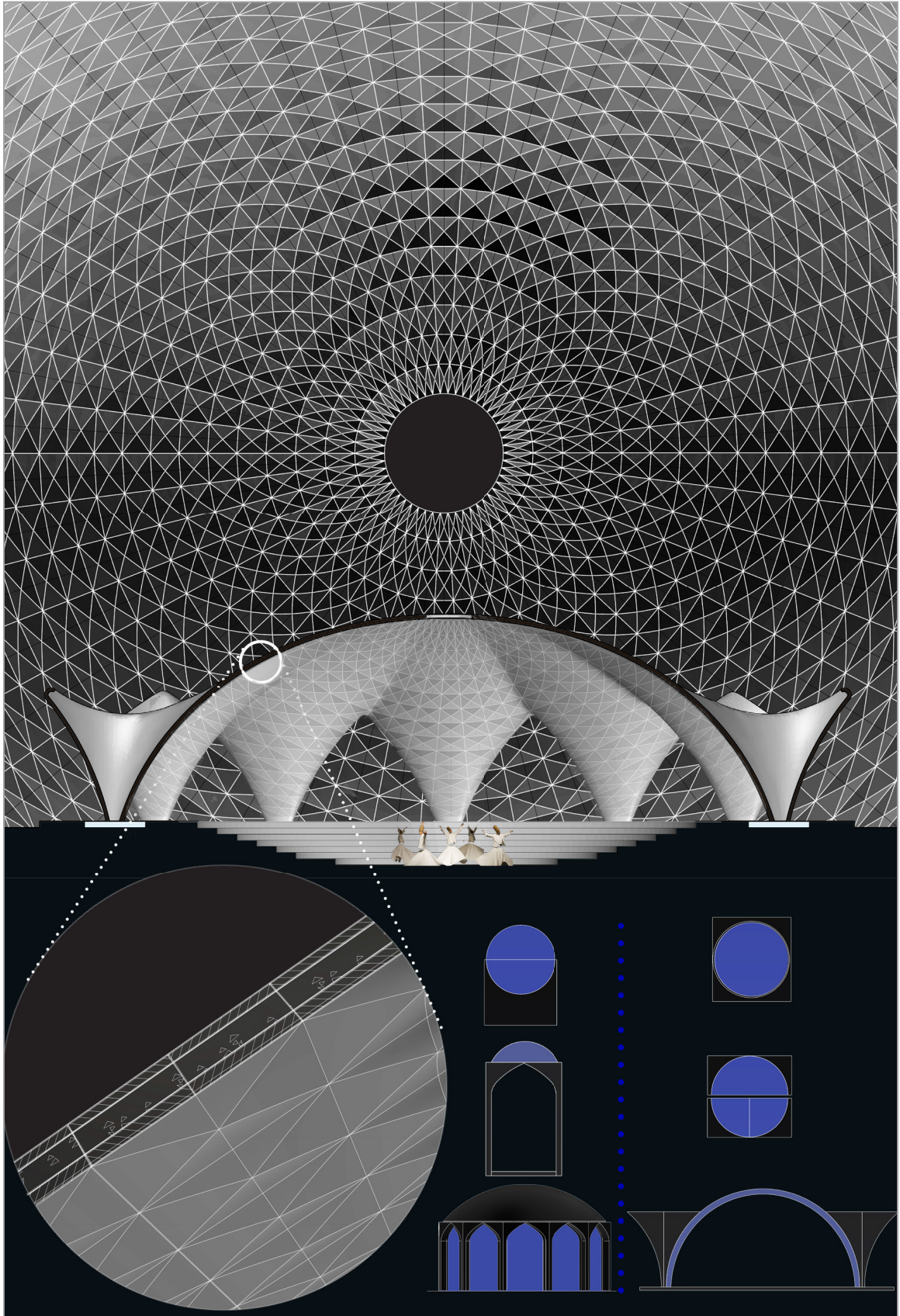


Figure 80: Morphological transformation concept: dome as the symbol of unity

## Market Zone

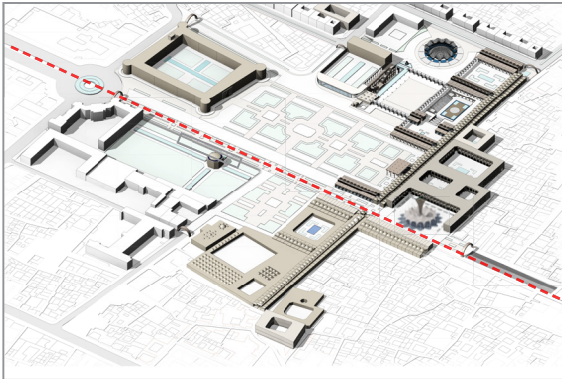


Figure 81: Exchange axis

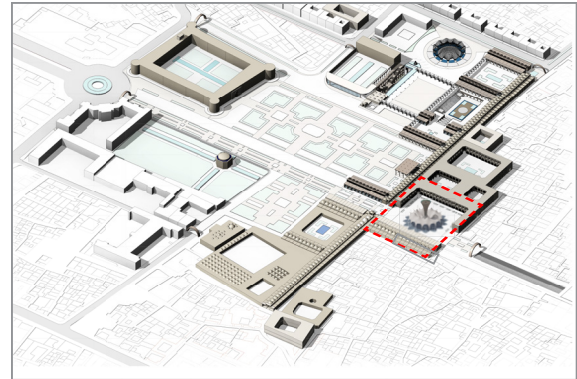


Figure 82: Market zone

During the 1960s, a large caravanserai was demolished to accommodate vehicular circulation and the extension of Zand Street through the complex. Eventually the area transformed into merchant shops, which today are in poor condition and provide low quality, inauthentic, and imported products. This has resulted partially from its circulatory disconnection from the rest of the bazaar strip, its location at the end of a dead-end street, and that it no longer represents a destination or entry point. As a result, the cheap product market does not contribute to the overall cohesive language of the bazaar or complex. Its poor condition and disconnection is expressed through the inexpensive shop rent and low property value, which further monopolizes the other highly sought-after main axis bazaar shops. Also missing from this zone is communal space, which would encourage people to stay and interact rather than pass through.

To establish the zone as a destination, a tower is proposed that marks and anchors the landscape while providing a viewing platform to see the dense and monolithic historic fabric. In response to the need for communal space, a tensile pavilion surrounds the tower to encourage gathering, especially during hot

daylight hours.

The tower itself is inspired from the minaret archetype which evolved over thousands of years serving various applications, mainly symbolic or for military use. Like a minaret, the tower symbolically expresses stability and strength, while providing perspective to view the landscape and conceive of future possibilities.

The fabric structure is inspired by the concept of cosmic tents which developed during the Achaemenid period and evolved through time, especially during the Qajar period which introduced a power dimension through their use of royal court tents. However, due to the scale and complexity of the tensile intervention, the typology and technology of the structure stems from Frei Otto's advancements in modern technology, and aims to demonstrate an openness towards global connection.

This intervention is not intended to provide additional space for merchants, but rather to energize and empower the area. By doing so, pedestrian traffic will increase and the quality of shops will improve, thus affecting the rest of the bazaar monopoly as well. Currently, there are a few small food vendors on site, however



without space for seating they are limited. With the addition of communal space under the tensile structure, food vendors and cafes could prosper.



Figure 83: Morphological DNA from the public bath geometry

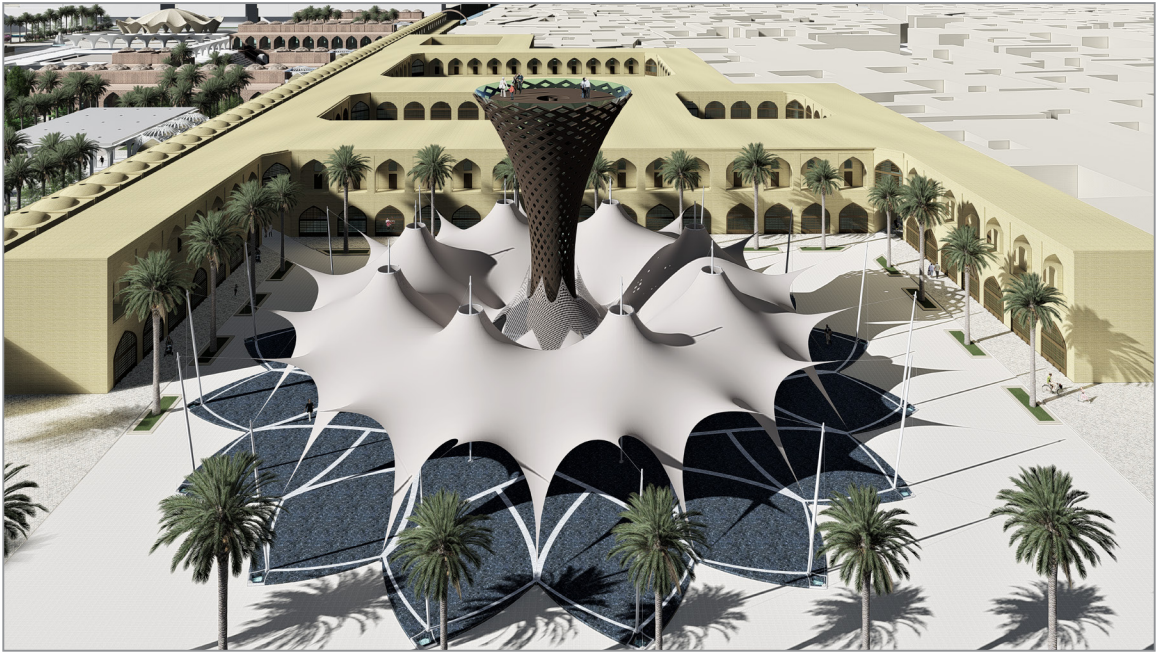


Figure 84: Tower canopy aerial view



Figure 85: Tower canopy perspective view

## CHAPTER 8: CONCLUSION

Culture, as an ever-evolving and interrelated phenomenon, is dependent on the engagement of its carriers through time, with time playing a significant role in the natural integration and evolution of cultural practices. Unique cultural practices, whether tangible or intangible, embed significant multidimensional and evolutionary information pivotal to forming a cohesive identity. Cultural heritage provides transparency regarding one's origin and understanding of cultural narrative. Therefore, accessibility to cultural heritage is essential to individual identity formation and consequently, social cohesion.

Advancement in communication and transportation technology has accelerated globalization. The paradox surrounding the cultural impacts of globalization is rather complex, with some arguing that rapid globalization causes loss of cultural diversity and others claiming that it increases cultural diversity. Regardless of the contradictory theories, time still plays an important role in healthy integration and evolution of local and global cultural practices.

Rapid integration of global systems requires fast and inorganic local adoption of external practices and infrastructure. As a result, and without time as a regulator, the abandonment of local practices that have slowly evolved through time and hold cultural significance, is bound to happen. This abandonment results in a static state of local culture and consequently gradual diminishment. In such instances, the unique local way is replaced with a standardized imported way. Locally, there is no quantitative loss as one is replaced by the other, but rather

a loss in a unique cultural practice.

Due to its unique circumstances, Iran is extremely sensitive to losing distinctive local cultural practices. Until 2016, Iran was under various levels of sanctions for approximately four decades and currently has a young population with 70% or 58 million below age forty. With the sanctions and long-lasting war, came economical and socio-cultural instability, as well as global isolation.

Most Iranians have not directly participated in or experienced domestically the recent global advancements and transformations. Becoming a hand-to-mouth society, cultural evolution has not been a priority resulting in depletion of socio-cultural infrastructure and programs, and consequently a lack of social cohesion. Due to the current contemporary identity confusion, the negative impact of rapid global integration on the loss of unique cultural practices can be far more exponential for Iranians.

Now that sanctions are being lifted, global reintegration is in progress and Iranians have the chance to authenticate identity and engage in the global conversation. After years of marginalization, however, careful and conscious reintegration into the global narrative is crucial. Young Iranians are now the representatives of their ancient culture, holding immense cultural heritage weight on their shoulders, which is not only integral to Iranian heritage but mankind's story as well. Ultimately, social cohesion through cultural education is critical for sustainable reintegration.

Being disconnected from the global systems, Iran has been less impacted by globalized

capitalism and mainstream brands, which has created an untainted, unique sense of place. Such quality is becoming increasingly rare, and considering Iran's rich heritage and historical assets, including twenty-one UNESCO sites, the country holds valuable sustainable tourism potential. With the recent sanction relief and increasing demand from foreign visitors and companies, Iran will be investing in infrastructural renewal and expansion to capitalize on the economical and social benefits.

Tourism will reconnect Iranian society into the global network. However, only focusing on tourism is not enough. Cultural education for Iranians is crucial to help formulate a cohesive identity that marries both historic and contemporary qualities. To foster local-global dialogue, visitors need to understand the full spectrum of Iranian culture, therefore only representing the past is not sustainable.

New infrastructure can be strategically designed to not only accommodate tourism needs, but also the cultural and educational needs of locals. Achieving a balance is extremely important. Cross programming of tourism and cultural activities within heritage fabric provides economical, social, and environmental benefits. For locals, it brings young Iranians to the heritage zone, connects them with their roots, and helps them formulate an interconnected identity. For tourists, it provides insight into authentic Iranian culture that highlights both historical and contemporary qualities.

Such strategic design requires intersectoral collaboration, especially from architects, and urban designers, who must be involved in all phases of the process: pre implementation education, collaboration, and policy making,

empowerment and inclusion of various groups during development and construction, and post project studies and feedback. Expanding the process takes architecture from simply providing a service to advocating for socio-cultural betterment. By fostering a culture of collaboration with various stakeholders, such as government, universities, and the public, an authentic and inclusive direction can be established to address local and global issues in a sustainable way. A multidimensional and inclusive strategy acts as a catalyst to promote an overall culture of collaboration and sense of community, which helps individuals develop a love for their culture, express their individuality, and realize their global impact.



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