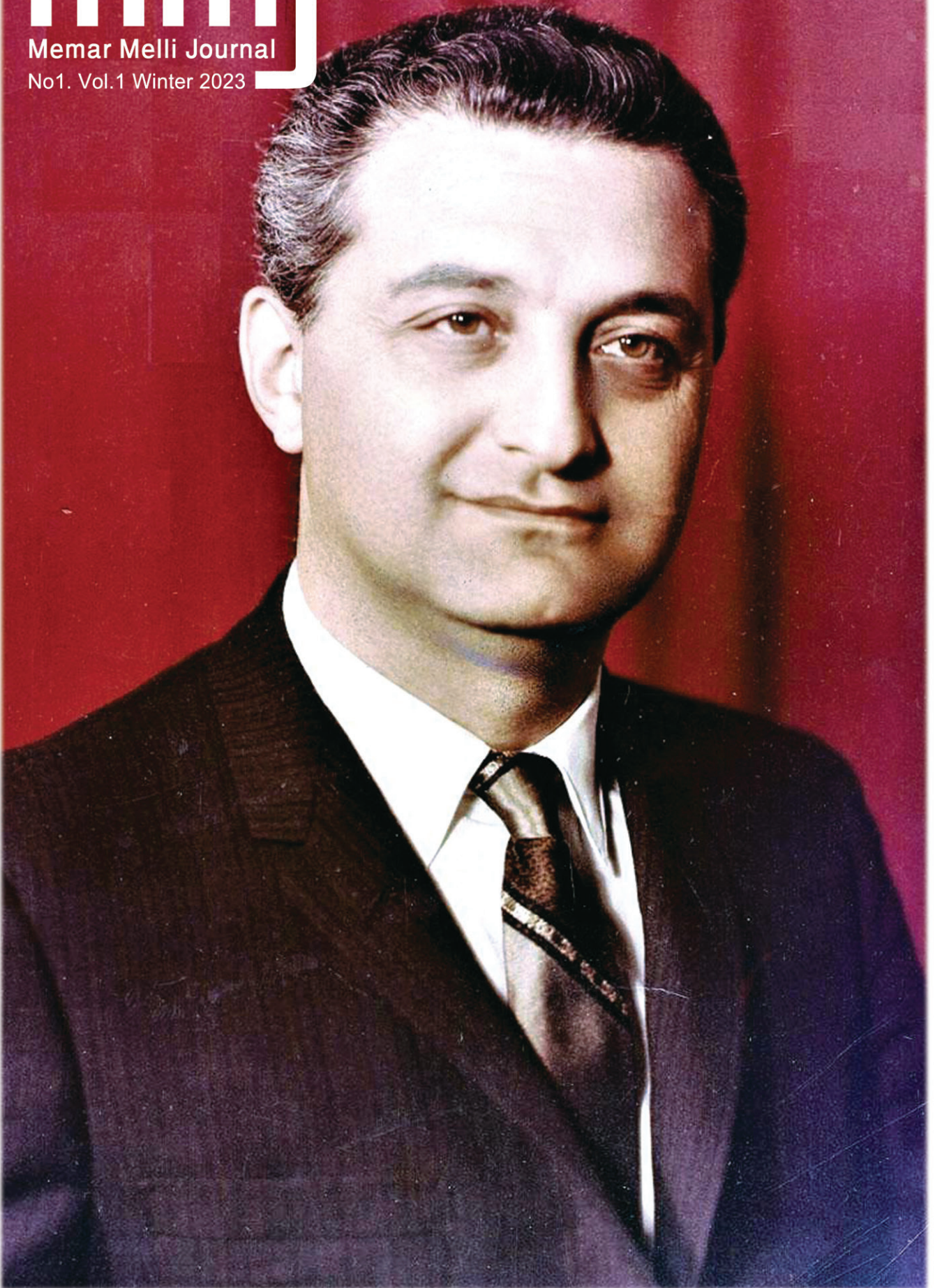


mmj

Memar Melli Journal

No1. Vol.1 Winter 2023





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Dr. ALI SHEIKHOESLAM -The First President ... of the National University of Iran

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In the Name of the Almighty God
In the name of the Holy Spirit and in honor of the pioneers in the field of education, we pay tribute to the visionary founders of the National University, known today as Shahid Beheshti University. Memar Melli Journal (MMJ) is dedicated to preserving the oral history of the Faculty of Architecture and showcasing the architectural treasures of our nation, as well as recognizing the outstanding architects who have made significant contributions at the national and international levels. Our goal is to review and present the artistic, cultural, social, and managerial activities of our alumni architects, along with architectural and artistic events from Iran and around the world.

We take immense pride in our association with a group of accomplished architects and leaders who have made their mark both nationally and internationally. We aspire to leverage their invaluable knowledge and experiences to ensure that Memar Melli Journal maintains the highest quality. Despite the many challenges we have faced, we are pleased to have successfully established Memar Melli Journal. We hope that, in the future, with the support of the Alumni Association of The Memar Melli journal of Iran and the broader community of National University alumni, our journal's journey towards excellence will continue with even greater vigor.

In recognition of our esteemed history and those who have played pivotal roles, we proudly present the inaugural issue of the National Architect Journal to the following individuals:

The first president of the National University of Iran

The first head of the Faculty of Architecture and Urban Planning at the National University of Iran

The pioneering faculty members

The first graduates

The initial administrative and service staff of the faculty.

And all those who have contributed to, taught, and studied in the faculty, and are no longer with us



Elaheh Mayani - Issa Zokaie

Autumn 2023

ADVISOR

REPRESENTATIVE OF ARCHITECTS ALUMNI ASSOCIATION

(Shahid Beheshti University) - (Memar Melli)



Farrokh Derakhshani
(born on 21 April 1952)

Studied Architecture at National university of Iran. Master of Architecture and Planning in 1978. He is the Director of the Aga Khan Award for Architecture since 2006. Trained as an architect and planner he has been involved with the Award since 1982 specializing in the contemporary built environment of Muslim societies.



Babak Zirak
(born on 23 April 1954)

Studied Architecture at National university of Iran. Master of Architecture & Planning in 1979. Managing Director at Aran architecture consulting engineers since 1983. During her 40 years of activity, he has participated in many projects and competitions. Among his activities are as following: Designing Iran's Pavilion at Expo 2000 (Hanover, Germany) & publishing 14 volumes of the book on typology of housing (typology)



Seyed Mohammad Beheshti Shirazi

(born on 27 February 1952)

Studied Architecture at Shahid Beheshti university of Iran. Master of Architecture and Planning in 1981.

He was the first head of Cultural Heritage, Handcrafts and Tourism Organization, being appointed on September 1997 by Mohammad Khatami and held the office until June 2003.

He was also head of the FAJR International Film Festival and Farabi Cinema Foundation. Between 1984 to 1994.

He is the Head of the Department of Architecture and Urban Planning of the Art Academy Since 1998.



Fereshteh Habib

(born on 28 June 1955)

Studied Architecture at Shahid Beheshti university of Iran. Master of Architecture and Planning in 1981

PhD in Urbanism at Science and Research Branch, of Islamic Azad University in 2002. PhD in Architecture at Eastern Mediterranean University in 2008.

Professor of Architecture in Urbanism at Science and Research Branch, of Islamic Azad University Professor since 2002 of Architecture at Eastern Mediterranean University since 2008.

She has given lecture in different Universities and participated in different academic activities at both national and international levels. And also has been thesis supervisor, advisor and judge at both national and international architectural design competition during 2002 to 2023. Her specific areas of expertise include socio cultural statue in environmental design, she has publications and conferences in methods in cultural landscape specially Green way Planning, environmental design and semiotics of urban space and urban form at both national and international levels. Beside her academic works she has also involved in many architectural and civil society projects as project director or team work, she is also a painter and had several exhibitions at both national and international levels.



Khosrow Bozorgi

(born on 3 November 1947)

Khosrow Bozorgi is a full-tenured professor of architecture and urban design at the Gibbs College of Architecture, University of Oklahoma, teaching design, history, and theory of architecture. He studied architecture at the National University before moving to the United States to pursue his research and graduate studies. He was admitted to the University of Pennsylvania, where he graduated twice in the 1980s, earning a Master's and PhD degrees in architecture. He has over thirty-five years of professional experience as a project designer working with large, international multi-disciplinary architectural engineering firms in the United States and abroad. He has also collaborated with overseas firms, creating and leading planning and design for large-scale projects in the Middle East, Europe, and China. Dr. Bozorgi is the recipient of a grant from the Graham Foundation for Advanced Studies in Fine Arts and holds an endowed professorship at the University of Oklahoma. Dr. Bozorgi is the founder of the PhD Program in Planning, Design, and Construction at the University of Oklahoma. He has also created the Center for Middle Eastern Architecture and Culture. He has been successful and visible at the national and international levels in obtaining support and funding for his research/publications, architectural design consulting, and public lectures.



Abdolhossein Tavakolian

(born on 13 November 1948)

Studied Architecture at National university of Iran. Master of Architecture and Planning. Awarded Scholarship for higher education in 1976.

Studied Architecture at PH.D. Program, University of Pennsylvania under Late Dean Holmes Perkins and professor David Leather barrow. Awarded a Master and Ph.D. in Architecture in 1990.

Worked at KlingStubbins partnership in Philadelphia Pa. designed pharmaceutical campuses between 1987 to 1992.

working at SOSH Architects in Atlantic City, NJ, and NY. Designed and Documented Hospitality and Casino designs during 1992 to 2020.



Fereshteh Habib

The Memar Melli Journal (MMJ) links research and practice in architecture, planning, and design in four broad areas; namely, architectural research, urban planning research, architectural design, and urban design.

Architectural research includes such topics as design method, design programming, architectural theory, architectural technology, architectural practice, environment and behavior, business design research, computer applications to architectural practice, information technologies for design professionals, post-occupancy evaluation, environmental evaluation, social impact assessment, forecasting for the environmental professions, user participation, environmental education for the public, energy, site planning, topology, and building configuration.

Urban planning research topics include, but are not limited to, social, geographic, administrative, and political studies of the factors that contribute to the shaping of neighborhoods, cities, and urban regions. Memar Melli Journal (MMJ) may be of particular interest to practicing architects and urban planners. The journal covers the above topics as related to practice and allow for publication of architectural and urban designs.

A team of qualified and experienced academics will take the helm of editorial responsibility and together will drive both the qualitative and quantitative aspects of the journal forward. The emergence of theme issues has come about by demand. This issue is a 'mixed' creation.



Seyed Mohammad Beheshti Shirazi

The core concept of the National Architect Journal (Memarmelli Journal) is to introduce and review the completed or future activities of architecture and urban planning, both in Iran and other parts of the world. Reflecting on the ancient architecture and historical contexts of Iran, dealing with modern architecture and using the latest technologies to preserve and continue the tradition of past architecture as well are other goals of the National Architect Journal. Introducing the architects of the Faculty of Architecture and Urban Planning of the National University of the Second Pahlavi era, presenting the prominent projects of that era, and comparing it with today's Iranian architecture can be a quantum leap. The other trait of the journal is the introduction of graduates who have been active in other fields, such as culture and art, sports, politics, and management, and have been able to show other scopes of the faculty.

The editorial board of the magazine hopes to create a model and a proper platform for the young and dynamic generation of the country by providing content befitting the name of the college, by thinking together and creating innovations, as well as the cooperation of the large community of graduates of the college (National Architect).



Abdolhossein Tavakolian

The Memar Melli Journal is a publication dedicated to Architectural theory, practice, and urbanism so as to illuminate and cultivate best practices in architecture and planning in order to ultimately achieve livable cities and built forms. The journal is the byproduct of the collaboration of a group of colleagues from high-ranking universities around the world including expert- practitioners of renowned world organizations. The members of the editorial board all started working for Memar Melli University (SBU) and advanced in their fields. Their love and dedication to their homeland, more than anything else, motivated them to, not only, recognize the supremacy of the cultural and artistic values of Persian architecture, but also to elevate it to a new frontier by creating a milieu among students and scholars to advance their field.



Khosrow Bozorgi

The vision for this journal is to become a recognized academic/professional publication in architecture and urban design thinking using time-proven historical precedents and modern international discourse. The journal will introduce the latest design ideas, theoretical literature/concepts, and architectural education from Europe, the USA, and the Middle East. The journal will serve to motivate a wide range of readers interested and involved in the design profession and education of architecture. The goals and objectives of the Memar Melli journal (MMJ) are to follow a model that will disseminate the latest theoretical and design thinking helping architects, students, and the public to become exposed to the study of the principles, features, and characteristics of architecture. This journal seeks to advance knowledge of the built environment, technology, and design culture for its intellectual and academic values.

We are aiming to create a journal that ensures our vision in its publication, may also be clearly directed toward fulfilling its future activities in terms of financial support, and sponsorship. This vision for the future is unambiguous, straightforward, and, more importantly, concise in its objectives. Conceptually, the Strategic Planning of MMJ is based on clear objectives that will accomplish its goals. Through a vision of utilizing a realistic assessment of its academic strengths and reliance on the intellectual capabilities of its editorial boards, managing officers, and participating partners, we believe that the journal will be able both objectively and subjectively to accomplish a wide array of publications.

ORAL HISTORY



Issa Zokaie



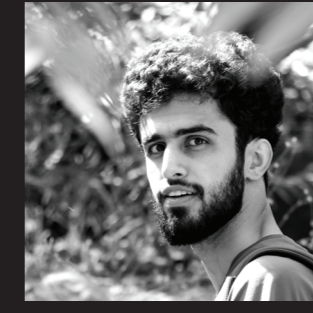
Elaheh Mayani



Shahroo Kashani



Atass Sobhani



Vahid Beheshti
Redleaf Studio



Ali Bakhtiari
Redleaf Studio



Parham Adibpoor

“Five years ago, around 3:00 o’clock in the afternoon on an autumn day, the oral history project of the National Architect was introduced and unveiled in a magnificent ceremony in the garden of the Ghasr Museum”.

The Oral History of the Faculty of Architecture and Urban Planning of the National University of Iran” in the fall of 2016 in the Institute of Oral History of Architecture and Urban Planning (Contemporary Thought), was defined and a team of three accepted the responsibility of carrying out the project. The team stepped into a path where victory or failure was vague. The team’s lack of experience in this field and the lack of a similar case in Iran had caused no one to imagine a clear prospect for the project. Nonetheless, their coherent and purposeful planning, as well as the holding of numerous meetings and gatherings with the members of the National Architectal Association, especially the data obtained from Mr. Abbas Amini (service staff since the foundation of the faculty in 1339), prepared the preparations for the project. Due to the wide scope of this project, the group decided to carry out the project between 1960 (the first period of student admission) and 1979 (20th period of student admission and the beginning of the cultural revolution) to carry out and continue the project.

After almost two months of collaboration, gatherings, and initial data classification, the team conducted the first interview on March 2017 and started the project. Furthermore, with the addition of one more member to the team, twenty-three interviews were conducted in the summer of 2018, and the team categorized and archived the related oral history documents.

Throughout the active period of the research and interview with the team of the National Architects, the members did not expect such an improvement. Twenty-three interviews, during one year and a half, though not too many, it was plausible. It is noteworthy that in the same autumn of 2016, two faculties of the fine arts of the Tehran University and also the Faculty of Architecture and Urban Planning of National University (Shahid Beheshti) started the project. However, the team of oral history of fine arts, for some reasons, did not even reach the halfway after conducting multiples of interviews!

The fruitful progress of the work was such that the team unveiled and introduced the project during a ceremony on October 19, 2018. After joining the fifth member, the second phase continued in the spring of 2019. This time, the team conducted interviews with 47 students from the first to the 20th admissions. By adding a section to the project, under the title «About the professors», the team recorded the memories of the students of different courses about the professors of the faculty. At the same time, the team uploaded a summary of the conversations conducted on the Aparat group channel. By the end of 2019, the world was affected by a phenomenon called the Corona virus (COVID-19). This period lasted one year, however, despite the project’s

halt, an interesting record was left, during the first and second phases, 4,500 minutes of conversations and about 1,500 video documents were recorded and archived.

In other words, the oral history of the college found its structure and content. After several months break, in the same era of Corona, we carried out the project virtually. Perhaps the virtualization of the communication space between the people who were in quarantine made it possible to talk with the scholars of that era. Introducing artistic activities and discourse on other topics related to oral history, especially to those who lived outside Iran, was a valuable experience that made the team’s bonds with the students of the faculty stronger. Fifteen conversations and interviews were the result of the team’s activities during the Corona and post-Corona times.

Seven years have passed since the project was launched. Now we stand at a point where it can be claimed that the oral history project of the Faculty of Architecture and Urban Planning of National University is the first project in the field of oral history of faculties of higher education institutions of Iran.

The project has collected interviews and oral history documents of the faculty, creating a valuable resource and a rich archive. Depicting those who are not among us now or cannot accompany them due to old age, recording documents that if not collected, many developments and events that happened in the college otherwise would remain unknown.

This period’s activities remain the most important achievement of the project. However, the team missed many opportunities and it has laid a heavy load on their shoulders. Whether it is due to the people we didn’t interview, or the documents we did not access. we hope that in the future, the deficiencies and shortcomings will be eradicated and the oral history of the college be used efficiently by researchers and those interested in this field as a reliable reference in oral history of colleges and institutions of higher education in Iran.

Memmar melli Journal is a milestone for further introduction of the faculty and the activities of its members in the field of oral history and activities related to the students of the era when architecture and architectural education were very valuable. We hope that in the not-too-distant future, the National Architecture book will be prepared and presented with the aim of introducing the projects and researches of this team of graduates (National Architects).

The National Architect Research & Interview Group, Winter 2023

MARY CHURCH

Jolfa - Isfahan

PROLOGUE

From the first years of my joining the faculty, I have always been in the Institute of Restoration because of my interest in the heritage architecture of Iran and also because of the presence of distinguished professors like Dr. Kasai and Dr. Mehrdad Basiri Gharb as well as important projects in the field of restoration.

On top of teaching in the field of this specialized work, ancient architectural works had a special attraction to me. This interest remains until the writing of this list and continues to increase.

The restoration institute is still considered a great mainstay in the field of theoretical and practical sciences of the college, and it is appropriate to mention the efforts that were made in the field of writing a large collection of treasured books in the years after the revolution in the college.

In the series of articles that will appear from now on in the National Architecture Journal regarding the valuable heritage works of the country, I will try to focus more on the buildings that have less names and addresses, and I will try as much as possible to find these unique gems that are covered by the dust for many years should be introduced to the dear audience in a more appropriate way.

In the first speech of this series, I present the description of the architectural features of the landmark church of St. Mary in Jolfa neighborhood of Isfahan.

Context & Photography by Babak Zirak



The enormous and numerous churches located in Jolfa area in the city of Isfahan, which are contemporary with the period of authority of this historical city during the Safavid dynasty, represent significant facts of the social and economic situation, as well as the coexistence and interaction of the followers of divine religions in the shining days of the said dynasty and it is especially manifested in their capital. On the one hand, these landmark monuments show the respect of the Iranians, led by the Safavid dynasty, to the minorities and the creation of the necessary facilities to perform their religious rituals. On the other hand, it is the sign of the freedom of religious minorities to erect numerous religious monuments in their place of residence, examples of such a claim can still be found in other areas of the old structure of Isfahan, which was formed during the Ilkhanate era and then the Safavid era; the existence of Jewish synagogues in Jouybare vicinity of Isfahan and the remains of Zoroastrian fire temple in a neighborhood called Gabrabad in Nimrouz Zayanderud are among the things that deserve continuous investigation and research.

In this respect, it should be mentioned that according to historical documents, before the end of the 17th century, there were 6 churches in the city of Isfahan and 24 churches in the vicinity of «New Jolfa», alas, only 13 churches left in Jolfa neighborhood out of numerous churches.

From an architectural standpoint, the design of the churches of the Armenian residence of Isfahan, according to Shah Abbas decree, must have been different from the churches built in Armenia, and such a royal decree and policy was meant to greatly integrate the Armenian religious atmosphere with the Iranian architecture structure to prevent any conflict between the followers of Islam as the dominant religion of Iran and the Armenian Christian immigrants, as a matter of fact, the Armenian architects of Jolfa, Isfahan, by adapting their architectural art and the prevalent conditions, started designing diverse structures, therefore they designed all the churches in accordance with religious principles and plots. In accordance with the churches of their hometown in Armenia and in terms of external façade, they built churches with a view in keeping with the principles and standards of contemporary Iranian architecture, which was fundamentally different from the views of churches located in Armenia, on this occasion, the result of this political decision and integration, Armenian and Iranian architectural styles led to the emergence of unique monuments that sometimes looked like mosques with their large domes, and instead of tall minarets, a small tower appeared in their outer body to accommodate the bell, and had no similarity in any other parts.

Indubitably, other factors such as the climate of the region and the type of materials taken from the natural environment, which included bricks and clay, have not been unaffected in the specific shape of Isfahan's churches.

Based on the aforesaid, even now, in the area of Jolfa's old quarter, there are three large and standing churches left over from the mentioned golden era, at a short distance from each other, and they welcome Catholic and Gregorian Christians. The buildings that were built according to the social status and relying on the economic power of this religious minority and their hegemony expressed the effective role of Armenian merchants, artists, and industrialists in the Iranian society at that time. Among the said churches, the "Jolfa St. Mary Church" is a church that is considered to have a special value due to its original structure. Based on historical documents, the Armenians living in Jolfa erected their first church, "Chapel of Chupan" (Hakup church), in a very small area, and later built a church named "St. Mary", the prayer room of which was placed in the courtyard of the previous church.

The historical and authentic inscription of the said church recognizes one of the rich silk merchants during the era of Shah Abbas I named «Khwaja Avadis» as the founder of the church, which was built in the years 1612-1613- equal to 1032-1033- AH in the neighborhood of "Meydan Bozorg Jolfa" has built. The founder of the church also decorated its interior with a collection of golden and cement lamps, lanterns, and graceful paintings. Among the current arrays inside the church, two large oil paintings have an impressive presence inside the said church, which are said to have been bought by an Armenian merchant from Venice and brought to Isfahan.

The main space of the church consists of a rectangular hall with a height of 20 x 10 meters. Its entrance space is located along the length of the hall and on its west side. Mihrab is marked a few steps at a higher level than the place of the worshipers. Under mihrab, there is a crypt in the ground used for burials, and natural lighting of the hall is provided by a small dome on the ceiling and also from small windows located at the height and on the border of the hall's circulation corridor.

The report prepared by the person in charge of restoring Jolfa St. Mary Church comprises thought-provoking points about the history of the church and the existence of a serious purpose to restore it in recent times.

Based on the visual documents, the original blueprint of the church had a large central hall, which was placed among other buildings from all sides. As stated, the construction of a school known as the French school on the north side of the church was actually one of the buildings supporting the church space, the destruction of which caused destructions and cracks and failures in the roof of the main hall and the foundations of the building. The Vatican consulate in Iran and the representatives of the National Anastasis Association (NGO) from Italy and based on the conclusion of a joint memorandum in 2005, with the inclusion of preventive measures such as candle lighting and the creation of retaining walls inside and outside the hall as a quick decay prevention, to halt further destruction was implemented urgently and necessary measures have been taken to repair the damage and consolidate its main body and structures.

As can be seen from the written records, Jolfa St. Mary Church has undergone the most structural changes in its body during a lengthy period of time, during the FOUR government chains in Iran, as a matter of fact, as it turns out, the building of the early small church that was built in this place during the reign of Shah Abbas I, according to the needs of this religious minority settled in Jolfa, later turned into a much bigger church, in such a way that only a few remnants of the previous church has remained, and the process of changes in the body of the new church continued unendingly. It is found that despite the existence of information that indicates the construction of Jolfa St. Mary Church during the Safavid era, there are many indications of architecture related to the Qajar era.

Apart from the abovesaid, based on the restoration studies, it has been concluded that the construction of a school named "French School" has caused many substantial changes in the body of the church. In practice, the present condition and the remaining spaces in the boundaries of the church, proves various construction operations in different time epochs and repeated interventions in the structure of the church. This is evident not only in the structure and the main architectural elements of the construction, but also in the interior and decorations of the prayer hall. In the investigations carried out by the restoration specialists of the Cultural Heritage Organization, it was found that under the decorative levels of the church there were other decorations and paintings that were hidden under a newer layer based on the repairs.



The building of St. Mary Church has TWO entrances on the north and south sides and the southern entrance is directly connected to the courtyard by passing through a very long corridor, but the northern entrance initially leads visitors to a small and dark square-shaped space that is opened from the only door. In its small size, you can see a view of the courtyard and the body of the church, which creates a special magnetism. Both entrances have a back seat and a simple front entrance space with minimal decorations and appearance.

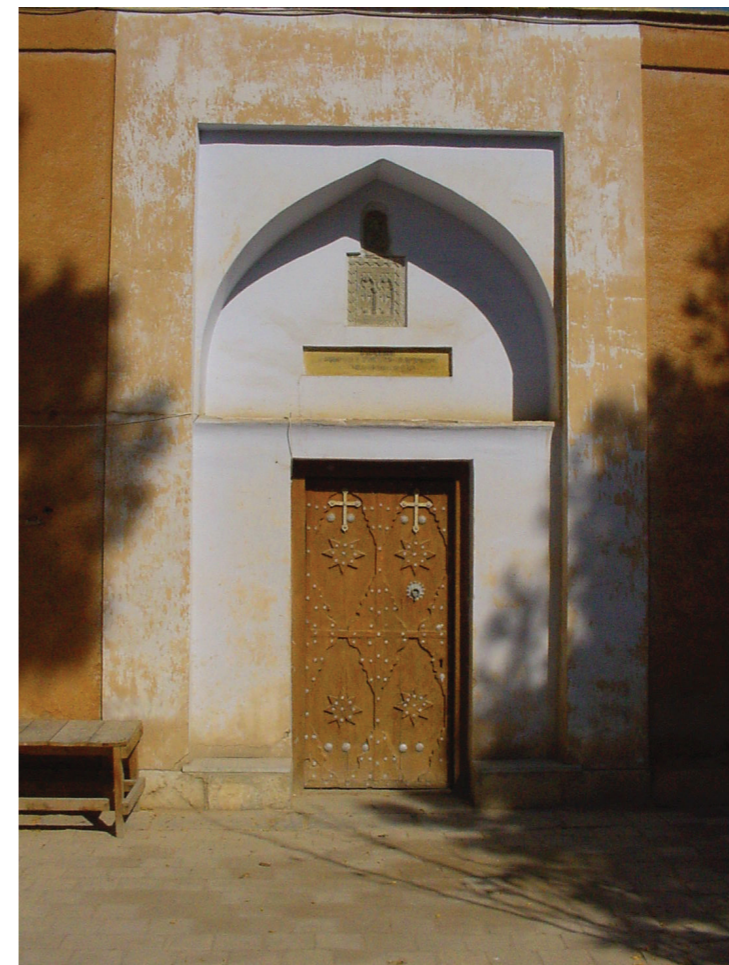
In the interior space, a spacious and wooded area with tall pine trees and small pomegranate trees offer visitors peace away from the hustle and bustle of the city. The north, west, and south sides of the yard are surrounded by small rooms and cells that are located on the ground floor and first floor. The walls in this section are covered with clay. The rooms on the ground floor face the yard with small openings. The arched windows are all wooden and the openings are small double doors that open the way to enter the yard.

The floor of the courtyard is covered with square bricks in the simplest possible way and is about 50 cm deeper than the floors of the surrounding rooms. The main building is in the form of a tall rectangular cube, with a large brick-covered dome in the middle. The area of the main hall or prayer room of the church is surrounded by a terrace on three fronts with a height of about 80 cm from the level of the yard floor, which is covered with beautiful hallways and its construction dates back to 1903.

The roof of these "hallways" rest on the outer wall of the church on one side and are placed on fine stone pillars on the other side. The circular stone columns have a prominent spiral cut and are based on the pillar of the columns and capitals with a square base, the restraining wooden beams have formed a beautiful coil on these rows of columns. The simple front decorations of the hallways show a pleasant combination of brickwork with a special order and small glazed bricks in blue, yellow, and turquoise colors. The roof of the hallways is covered with clay-like wooden plates placed in a regular grid, which instills a special beauty to the space while being simple.

On both sides of the entrance door of the main hall, there are two large depressions separated from the entrance by thick bricks, gravestones can be seen, which were the burial places of the elders of this ritual. Apart from the large brick dome, the bell tower of the church, which has a pyramidal roof, is the most prominent external element on the roof of the church, decorated with colored bricks and shows the Qajar architectural style. It had a bell, the sound of which was used in different times and occasions, during this period, priest "Barseq Galastanian" gifted a bell to Jolfa to be installed in the church when he returned from his trip to India.

A point that is considered particularly important in describing the appearance and shape of the churches of Isfahan, especially the Church of St. Mary, is the issue of respecting the sanctity of being in the capital of a Muslim country by Christians.





In fact, important elements such as the threshold and the entrance door and the lofty dome of this sacred space, though having a rare similarity with the religious spaces of its contemporary Muslims, but with the awareness of creating impressive decorations and arrays on the outer surfaces of these elements and other visible parts in the streets of the city. It has been strictly avoided, as an example of the artistic tiling of the domes, entrance porches and the exterior of the great mosques of Isfahan.

The opening and the spaces related to it have also been abbreviated in the end so as not to arouse sensitivity regarding the promotion of the mentioned religion. In other words, the interior of the church chapel is full of decorations, arrays and paintings, which show a clear contrast with their exterior.

The church yard is an intimate and beautiful space, considered as the second largest religious arena in Jolfa after the Vank church yard, and where religious ceremonies are normally held are exposed to pilgrims, since this church is named after Maryam (St. Mary). Armenian women used to visit this church with more association and in the old days, on Wednesday before Easter, some of them participated in religious ceremonies. They attended that church with bare feet.

• Sources & References:

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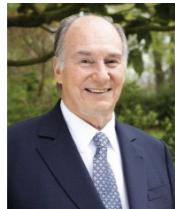


Prologue



The Aga Khan Award for Architecture

MEMBERS OF THE 2022 AWARD STEERING COMMITTEE



His Highness the Aga Khan, Chairman



H.E. Sheikha Mai Bint Mohammed Al Khalifa



Emre Arolat



Meisa Batayneh



Sir David Chipperfield



Souleymane Bachir Diagne



Nasser Rabbat



Marina Tabassum



Sarah M. Whiting

The Aga Khan Award for Architecture is given every three years to projects that set new standards of excellence in architecture, planning practices, historic preservation, and landscape architecture. Needless to say, agreeing to what defines “new standards of excellence” might well consume a jury’s entire meeting time and so the Steering Committee offers this document to the Master Jury to aid in framing their deliberations and discussions of the projects under consideration for this cycle.

The Aga Khan Award has a distinct advantage over other design awards in that the process includes on-site reviews of the finalist projects, thereby enabling jury members to experience and evaluate the works in context, rather than judging them on image or reputation. The visits also permit a more profound understanding of a project’s programme, process, and client and community engagement. Finally, these reviews permit a “proof of concept” consideration, given that the success of the effort can be measured by experiencing the project as well as communicating with the project’s beneficiaries, as well as its clients.

Given the role of the on-site reviews, the Award has consistently addressed issues of context and process, with an eye to projects that reimagine processes and empower new constituents. While it may be easier to locate such impacts in projects that are community-based in their origin and modest in their means and execution, the Master Jury evaluate every project in terms of how it reimagines or rearranges economic and social realities, technologies, materials, ecologies, politics, communal opportunities, and even financing. This cycle’s submissions include more cultural projects than office facilities and private residences.

• Source:

- The photographer of Meisa Batayneh, Souleymane Bachir Diagne & Sarah M Whiting: John Knight
- The photographer of Sir David Chipperfield: Aga Khan Trust for Culture / Les Studio Casagrande
- The photograph of His Highness the Aga Khan: Aga Khan Development Network
- The photograph of H.E. Sheikha Mai Al Khalifa: Bahrain Authority for Culture & Antiquities
- The photograph of Emre Arolat: Sergen Sehitoglu
- The photograph of Nasser Rabbat: S. Nahas
- The photograph of Marina Tabassum: Sounak Das



BANYUWANGI

International Airport

One of the 6 winners of Aga Khan Award for architecture 2022



Blimbingsari, East Java, Indonesia
Architect: andramatin, Jakarta, Indonesia
Client: Banyuwangi Regional Government, Java, Indonesia
Department of Public Works, Human Settlements and Housing of Banyuwangi Regency



Photograph: © Aga Khan Trust for Culture / Mario Wibowo

Drawing: © Andramatin (architect)



PROJECT DESCRIPTION

Azwar Anas, Banyuwangi's Regent since 2010, was born and raised here and considers it his mission to attract ecologically sensitive, sustainable development and tourism, ensuring economic benefits for locals while avoiding the sort of environmental degradation seen in Bali and other tourist hotspots. Rather than seeking central government financing which would have meant losing control over the development, he raised funds for this airport locally, and his regional government declared a 10-kilometre-radius No-Development Zone around it, protecting the existing paddy fields and villages – an exceptional move given the general tendency to commercially exploit land around airports.

Designed by architect Andra Matin as a corporate social responsibility project, the building is extensively inspired by the houses of the local Osing tribe. Its pitched roof structures – one for arrivals, one for departures – tip upwards at the eaves as theirs do, although here they are covered in grass rather than roof tiles, serving both as insulation and to blend the building into its setting. Each roof is additionally crowned with an array of timber-framed, asymmetrical pyramidal skylights that echo the traditional Banyuwangi headdress in form and incorporate perforated panels to draw warm air upwards and outwards – another Osing technique. These and other simple details all built by local craftspeople, such as vertical ulin-wood louvres as transparent but secure boundaries, transform a low-cost concrete construction into an exceptional example of both contextual architecture and passive design. Glazed partitions allow natural light to penetrate throughout.

A koi carp pond and a plant-filled courtyard offer visual and climatic respite as passengers proceed through the airport. At the end of the pick-up/drop-off colonnade along the building's southern edge is another pond with a sunken mushollah (prayer room).

As well as drawing tourists from elsewhere, the airport serves as a hub for locals embarking on the Hajj, with a large viewing gallery where family members can wave goodbye to loved ones as they board the aircraft from the tarmac.

Currently catering to 300,000 passengers annually, the airport's existing 160-hectare site allows for future expansion to accommodate up to 3 million without encroaching on the No-Development Zone.

JURY CITATION

Unlike generic airport buildings that are often hermetically sealed spaces detached from their surroundings, the Banyuwangi International Airport is an elegant counter-thesis to that type. Weaving in the culture, ecology and landscape of the place, as well as presenting remarkably efficient and pleasing spaces and converting the familiar the practical into a new architectural sensibility, the Banyuwangi can claim to be a new paradigm in the design of airports.

Arising from a sea of a paddy fields, the building extends the language of the landscape into a concentrated event that coalesces architecture, functionality and setting in a seamless yet discernible disposition.

Modern and efficient in all aspects, but at home in its place, Banyuwangi may be a game-changer in airport architecture, especially considering that the Indonesian government is set to build some 300 airports in the near future. The profile of the new airport is created by a low, horizontal building broken up into two segments, marking arrivals and departures, but also presents a striking roof with an elevated green lawn that resonates with local architecture and invites the landscape of surrounding paddy fields into the airport building itself. The pragmatic aspects of movement, circulation and waiting in an airport are choreographed in a set of wonderfully comforting spaces. A material palette relying on timber, water and plantations extends the human quality of the interior volumes.

The fully perforated building allowing air flow, the insulating mass of the green roof, and the rechannelling and recycling of water from both outside and inside the building, have produced a remarkable example of how passive design in architecture can be demonstrated sensually and experientially.

What is also commendable is the series of decisions made by the client and architect that evidence a collective commitment for making public or infrastructural buildings that resonate with human and ecological values.



Project

PROJECT DATA

Ground Floor Area: 9,385 m²

Cost: 7,242,050 USD

Commission: 2013

Design: 2013

Construction: 2014–17

Occupancy: 2017

CLIENT

Banyuwangi Regional Government, Java, Indonesia: Abdullah Azwar Anas, former regent

Mujiono, regional secretary

Department of Public Works, Human Settlements and Housing of Banyuwangi

Regency:

Danang Hartanto, head

Indrawansyah, executive regional manager

Meylia Maharani, Dewi Nurhayati, Achmad Nizar Aulia Rahman, Reni Carica

Ratriyani, project team

ARCHITECTS

andramatin, Jakarta, Indonesia:

Andra Matin, principal

Akhyar Maulidan, Ephraem Joseph Media, Dhanie Syawaliah, lead project architects

I Putu Adi Widiantara, Novi Seprima, San San Tanton, project architects

Sovie Khuswa, technical advisor

Suhaedi, architectural model maker

Ratriyani, project team

AIRPORT OPERATIONS

PT Angkasa Pura II as Airport Company, Jakarta, Indonesia:

Radityo Ari Purwoko, executive general manager

Satria Phinandita, Staff of building design – airport design division Angkasa Pura II

Perananta Sembiring, manager of Banyuwangi Airport

Dian Purwa Atmaja, Muhamad Ekmal Rahmadhan, assistant managers of Banyuwangi Airport

Ramadyan Abdul Hadi, engineer of Banyuwangi Airpor

STRUCTURE AND LIGHTING

PT Candra Kencana, Banyuwangi, Indonesia: Sunarji, principal

STRUCTURE

HADI & ASSOCIATES, Jakarta, Indonesia: Hadi Jahja, principal

CONTRACTOR

PT Nindya Karya, Jakarta, Indonesia: Reza Senjaya, project manager

Azhar Fahmi, engineer

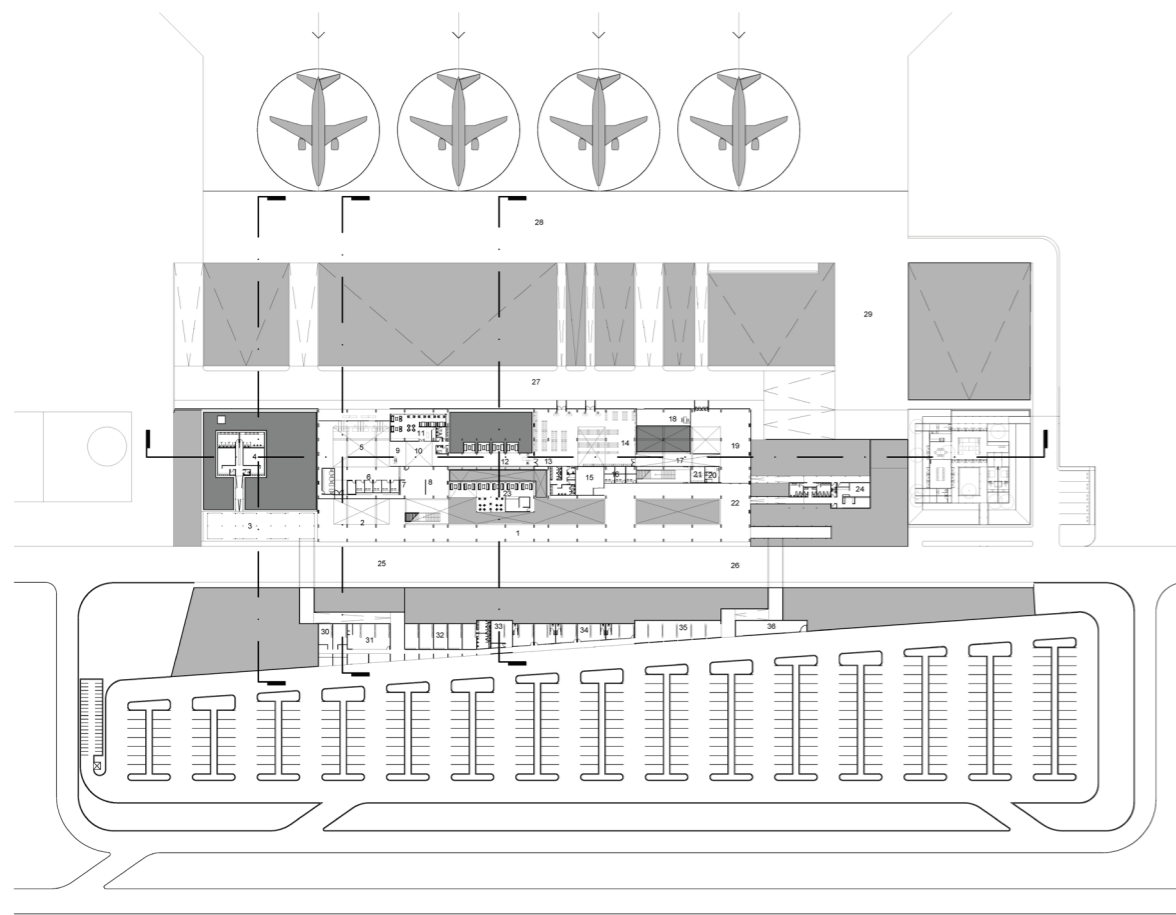
Ike Tutus, drafter

INTERIOR CONTRACTOR

Java Tectona, Banyuwangi, Indonesia:

Teguh Budiono Sutrisno, principal

Data



- 1 curbside
- 2 information
- 3 commercial area
- 4 mushola/ prayer room
- 5 check in
- 6 ticket airline
- 7 ATM
- 8 souvenir shop
- 9 airport tax
- 10 foyer
- 11 lounge
- 12 outdoor boarding lounge
- 13 security check point
- 14 indoor boarding lounge
- 15 MEP room
- 16 commercial area
- 17 transit/ transfer passage
- 18 ground service office
- 19 baggage claim
- 20 clinic
- 21 lost & found
- 22 arrival hall
- 23 cafe
- 24 mushola/ prayer room
- 25 drop off
- 26 pick up area
- 27 road
- 28 apron
- 29 airport vehicle
- 30 mushola/ prayer room (unbuilt)
- 31 multifunction room (unbuilt)
- 32 food court (unbuilt)
- 33 MEP room (unbuilt)
- 34 multifunction room (unbuilt)
- 35 waiting room (unbuilt)
- 36 generator room

ground floor plan



ANDRA MATIN

Founded in 1998, andramatin is an architecture and interior design studio based in Jakarta, Indonesia. The studio was initially a small team that designed residential projects before growing over the years and undertaking a wider range of work – from small-scale furniture design to large-scale urban design. The different project types include residential units, hospitality buildings, offices, cultural centres, landscape projects, religious spaces and art installations, among others.

The studio has consistently designed spaces with a simple and straightforward treatment, along with a sense of playfulness. andramatin aims to develop projects that are diverse in spirit but still inclusive by underlining the relationship between culture and heritage today. The practice seeks to approach conventional ideas with a simple twist that reflects and is sensitive towards the specific context, both environmentally and culturally.

As a studio, andramatin is always developing its craft and thinking about what is ahead for Indonesia. As a part of its contribution to the life of the nation, the studio has been continuously working on developing cities, including social projects and public facilities in rural regions.





His Highness the Aga Khan, Chairman



Meisa Batayneh



Souleymane Bachir Diagne



Lesley Lokko



Members Of The 2025 Aga Khan Award For Architecture Award Steering Committee

- Source:
- The photographer of Meisa Batayneh, Souleymane Bachir Diagne & Sarah M Whiting: John Knight
- The photographer of Lesley Lokko ,Gülru Necipoglu, Hashim Sarkis: John Knight
- The photograph of His Highness the Aga Khan: Aga Khan Development Network



Gülru Necipoglu



Hashim Sarkis

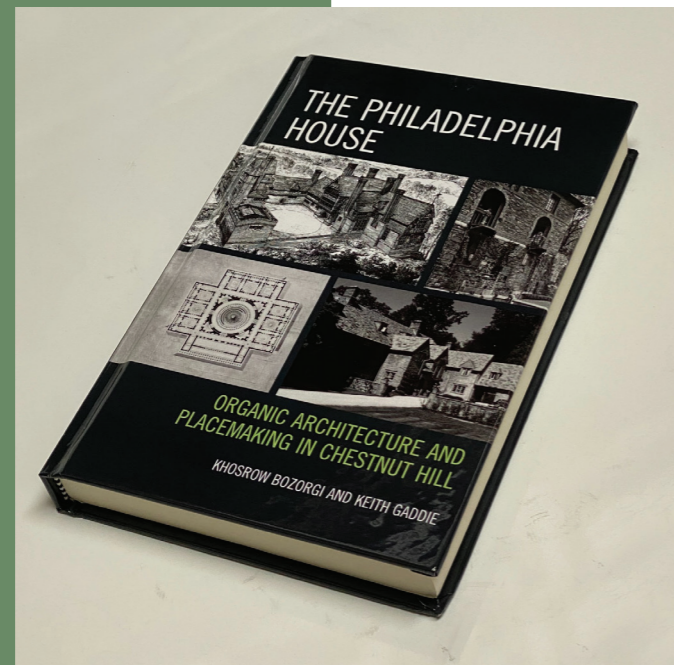


Sarah M Whiting

THE PHILADELPHIA HOUSE

Organic Architecture & Placemaking in Chestnut Hill

Dr. Khosrow Bozorgi



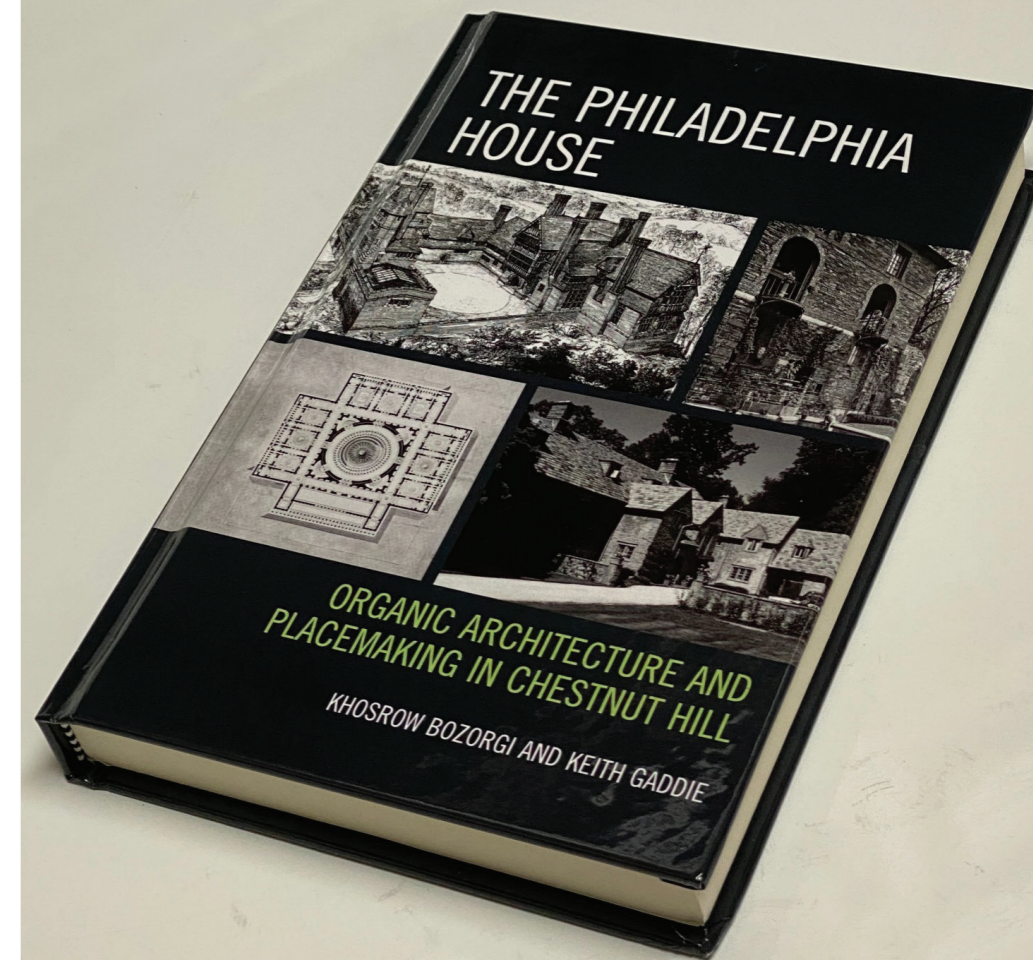
The idea behind the writing of this book was developed out of my research interest in the unique planning of country houses by Philadelphia architects Mellor, Meigs & Howe; Robert R. McGoodwin; and Willing and Sims, emphasizing the unity of house and garden that characterized the finest designs of the era during the 1910s to the 1920s. My fascination with the work of these architects goes back to the late 1980s when I was a doctoral candidate in architecture studying at the University of Pennsylvania under the tutelage of Professor G. Holmes Perkins. I have always owed a debt of gratitude to Professor Perkins for his mentoring and intellectual inspiration in introducing me to the work of Mellor, Meigs & Howe.

The significance of this book is based on its strong impact on education and the profession of architecture. The architects of the country houses discussed in this book shared a common social and educational background in the Philadelphia Quaker tradition with long-standing cultural ties to Europe. All architects received their professional education under the Ecole des Beaux-Arts system. A conceptual synthesis reconciling the English Romanticism of the Arts and Crafts movement with the Beaux-Arts method of composition as rationalized in the late nineteenth century provided the key. This book represents a new approach to the historical and professional analysis of landscape architecture in East Coast America. All the architectural examples studied in this book are the products of a common cultural heritage that has uniquely characterized the natural and rural image of the Chestnut Hill and Germantown landscape in Pennsylvania within a framework of inward-looking courts and gardens. Organically integrated with the natural form of the site, such uniformity makes a particular contribution to the notion of *genius loci*.

I am immensely grateful to those who contributed to the completion of this book, I would like to begin with an enormous debt of gratitude to the Graham Foundation for the Advanced Studies in Fine Arts for the generous grant that I received from this prestigious institution to initiate the writing of this book.

In this book, images, maps, and drawings are imperative to architectural discourse and the expression of ideas and historical concepts. The following libraries and archives shared a generous amount of illustrative information and incredible rare historical images with this book. Therefore, I would like to express my indebtedness to the following libraries at OU and major archives in Philadelphia. The Library system at the University of Oklahoma includes: Bizzell Library, Library of the College of Architecture, History of Science Collection, the Fine Arts Library, and the Interloan Library. In Philadelphia, two of the best nationwide archives helped me tremendously: the Athenaeum of Philadelphia, and the Architectural Archives at the University of Pennsylvania.

The Chestnut Hill section of Philadelphia, located in the far northwestern corner of the city, has long been known for its uniquely attractive architecture and landscape design. This reputation is especially evident for commissions during the early decades of the twentieth century in what remains a railroad suburb just inside municipal limits. In *The Philadelphia House: Organic Architecture and Placemaking in Chestnut Hill*, authors Khosrow Bozorgi and Keith Gaddie explore the origins and evolution of what they call the “distinctive Chestnut Hill country house.” “For Bozorgi and Gaddie, these houses “represent the best of a flourishing era in the architecture of the country house on the East Coast”.



The author attribute this country house flowering in Chestnut Hill to several intertwined factors. These include the emergence of several extraordinarily talented young Philadelphia architects; the character of local building sites in a landscape made up of hills, valleys, and meandering streams, much of the land becoming reforested in the early twentieth century. A mild climate also allowed an abundance of outdoor life. The “reserved characteristics” of wealthy Philadelphians, which the authors attribute to Quaker traditions of simplicity (even among many who were not themselves Quakers) had led most to reject opulent mansions for housing. In addition, there was a late romantic nostalgia for country life in response to the chaos and ugliness of industrialization, an Arts and Crafts movement that was part of the rebellion against machine production, the availability of extremely talented local craftsmen, and an attractive local building stone know as Wissahickon schist that was highly suitable for echoing rural vernacular styles.

A striking characteristic of country house architecture in Chestnut Hill, is its organic unity, especially as displayed in what they call the “walled house garden . . . , [a] unity of concept that makes houses and gardens two happily married rather than autonomous partners.” Such an arrangement was at the heart of an “inside / outside” flow of spaces that further emphasized an uninterrupted connection to the out-of-doors.

The book features the work of several Philadelphia architects or architectural firms: Mellor, Meigs & Howe; Willing and Sims; and Robert R. McGoodwin, along with seven of the houses and gardens they designed in the Chestnut Hill area. The publication also contains dozens of illustrations of these properties, which add both insight and enjoyment for readers. Architects, architectural historians, and those living in northwest Philadelphia as well as in various communities throughout the country will want to acquire this multifaceted treatise about *The Philadelphia House*.



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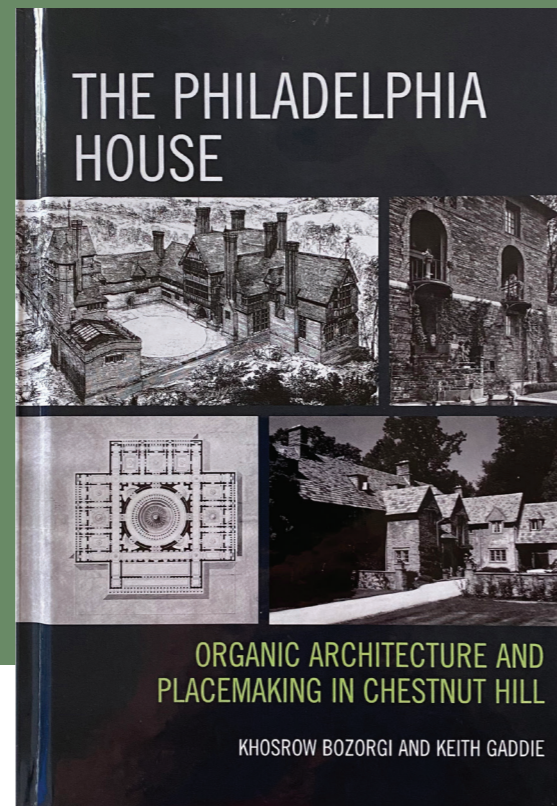
Top left: Wijdeveld, H. Th and Wright, Frank Lloyd. "The Life Work
of The American Architect Frank Lloyd Wright." Santpoort, Holland,
C. A. Mees, 1925. P. 15.

Top right: Wenzel, Paul and Maurice Krakow. A Monograph of the
Work of Mellor Meigs & Howe. The Architectural Book Publishing
CO. New York, 1923. P. 29.

Bottom left: Arthur Drexler, ed. The Architecture of The Ecole des
Beaux Arts. New York: Museum of Modern Art, 1977. P. 125.

Bottom right: Photographed by author, summer 1988

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MS. Arch. (Master of Science in Architecture), University of Pennsylvania, Philadelphia. 1983

M. Arch. (Master of Architecture), Professional Degree, National University of Iran. 1977

B.Arch. (Bachelor of Architecture), Professional Degree, National University of Iran. 1975

TEACHING EXPERIENCE

Full Professor, University of Oklahoma, College of Architecture. 2006

Associate Professor, University of Oklahoma, College of Architecture. 1998 - 2006

Associate Professor, University of Tehran, Department of Architecture. 1991 - 1997

TEACHING AREA

Architectural Design, Urban Design, Diplomacy Lab, History/Theory of Urban Form, Middle Eastern

Architecture, History/Theory of American Architecture, Modern Architecture, and Cinema and Architecture.

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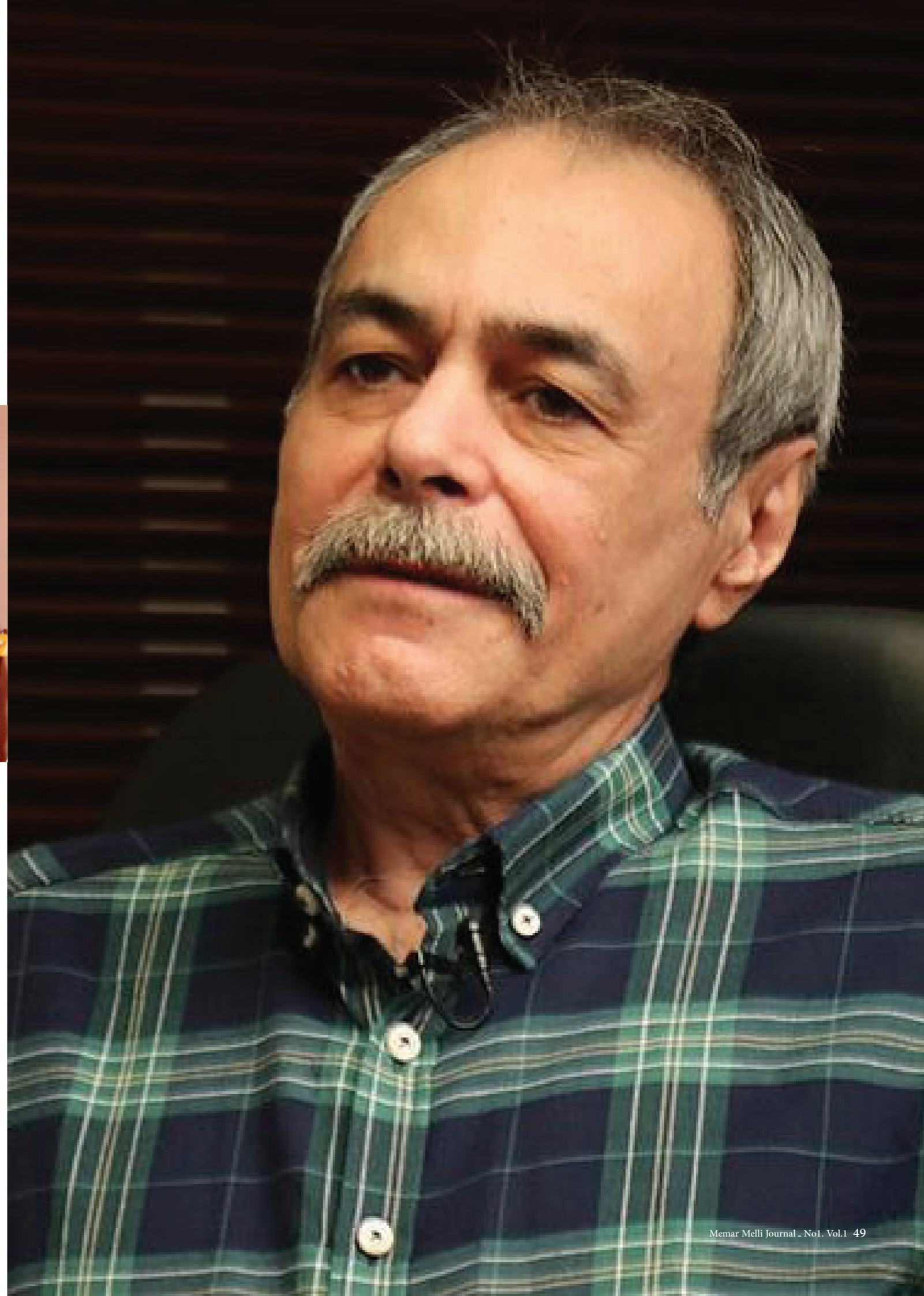
A M U S I C A N A R C H I T E C T

“It was fifty years ago that he was captivated by his elder brother’s acoustic guitar. In his youth years of life, he practiced and played the guitar so enthusiastically, convincing his father to buy him an acoustic guitar after he passed the entrance exam of the architecture department of the National University in 1974.”

He was born on SEP 6, 1955 in Tehran. In his youth and from the very square one, he was a self-taught individual. He said; “his music teachers were Deep Purple, Santana, Led Zeppelin, and Pink Floyd.” Majzoub used to perform the songs of flagrant rock groups of the 60s and 70s in cafeterias and different halls of that period. In order to play the music of the world’s great musicians, he bought copies of foreign gramophone records that were quickly imported into Iran after their global release, listened to them, and played them again. At that time, rock music did not have notes and until the late 70s, only the lyrics and chords of rock music were written. At a time when this type of music was still available, Majzoub published a collection of covers of famous music pieces in the world. The released album was well received by the public. The quality of his works was so high that many people mistook his works for the original.

After the 1978 revolution, however, society did not show favor to this group of artists, especially electric guitar players. Inevitably, he started playing the acoustic guitar. His only teacher at that time was Dr. Simon Ayvazian (19442022-), a university professor and teacher of guitar and architecture. After about twenty years, around 1998, he started working with famous and leading singers in the field of pop music, like Mohammad Reza Eyvazi, Naser Abdulahi, Nima Masiha, Amir Tajik, etc.

Majzoub’s artistic collaboration with Mohammad Reza Eyvazi (singer of the titles of the first and second seasons of «Rozgar Javani» series, which became famous in 1999) started again with the performance of several concerts in the same years.



Farhad Majzooob composes and plays with the same poise and dignity in his home study. Although the cruel world of music has not been kind to him and friends of his, he continues to work with love and passion.

He taught many students, among them, Omid Hojjat, one of the most influential people in this profession in the 90s, can be mentioned.

In a part of Omid Hojjat's interview on the news and analysis site of "Our Music" in 2017, he defined Farhad Majzooob as: "... I was talking about the guitar in a sandwich shop in Cheshme township by chance, when the manager said so it's not bad you meet Farhad Majzooob! Everything I know is because of his grace. I was transformed when I saw Farhad Khan. Iman (my brother) and I thought deeply for two or three days, because we had just realized what it means to play the guitar! I was pondering if what we played till that day was really music?! He depicted an endless ocean before my eyes, which is ab initio fathomless and invisible, and I wish one day we could cherish his works with a befitting commemoration of his dignity..."

After fifty years, he released his first independent album in 2018. "Sunrise" is a collection of 8 songs of his own compositions and he plans to hold a magnificent concert this time to introduce his artistic works to the public.

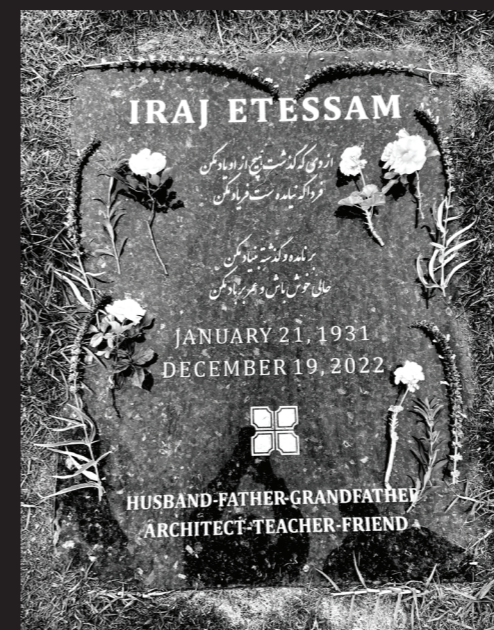
- Source:
- Research & Interview Group
- Artist's Personal Archive
- "Our Music" News & Analysis Website



An
University
Professor

I R A J
E T E S S A M

1931- 2022



He was born in January 21, 1931 in the city of Gorgan (north of Iran). After his education in Iran and completing the training course in Florence, Italy, and obtaining his doctorate degree in 1960, he came back to Iran and started teaching at the Faculty of Fine Arts. In the last meeting of National Architect research and interview team in July 2019 in his home, they quoted him as follows:

... In the same year 1960, when I was working part-time in the Faculty of Fine Arts, the late Ali Sheikhu-Islam and Masoud Jahanara was founded the National University of Iran by, and Ali Sheikhu-Islam was appointed at the Chancellor of the National University of Iran. The late Jahan Ara, the head of the faculty of fine arts, invited me to redefine the use of the interior space of the purchased residential building (located at the intersection of Yusuf Abad) as of a suitable educational space for the Faculty of Architecture of the National University of Iran.



Being approved by the late Hatami, I was responsible for the internal redesign of the said building and we changed the standing spaces. The basement floor was dedicated to the library and other floors to the studios. Other office spaces were also designed to meet the needs of the faculty. After finishing the task, the late Jahanara asked me to teach art history in the college.

In the same years the college was up and running, the late Etessam was teaching as an associate professor of the Faculty of Architecture of the National University of Iran and at the same time as an associate professor and the head of the technical office of the Faculty of Fine Arts of the University of Tehran.

In the same interview, he continued:

... I have been teaching for about five years at the same time in two faculties of fine and national arts, and then I returned to the Faculty of Fine Arts. During that time in the Faculty of Architecture of the National University of Iran, besides teaching art history, I taught in the studio as well. ... Having the experience of the Faculty of Fine Arts and the deficiencies in the curriculum of that faculty, the defects were compensated and the urban planning course and other theoretical courses like mathematics and resistance of materials were included for the first time in the faculty and the curriculum of the faculty was

Completed. The course of urban planning was added later in the curriculum of the Faculty of Fine Arts...

Etessam later founded EMCO Consulting Engineers (Etessam-Megerdchian) Iran in 1963 in a teamwork with of professor Megerdchian, who was also one of the prominent professors of the faculty, and continued his professional career.

Etessam in the interview continues:

The National Architecture Faculty was ahead of the Faculty of Fine Arts due to its emphasis on the implementation concerns and having strong basic and theoretical courses.

In addition to being a faculty member, Etessam continued his studies as a senior consultant and researcher of consulting engineers of Omco and Doxiadis International Institute. Etessam was a visiting scholar at the University of Washington in Seattle, a researcher at the Urban Studies Center of the University of California at Berkeley, a lecturer at the American University of Berkeley, and number of other research activities among all his other activities.

Former Imperial Park (now Mellat Park) in 1961- Design and improvement of the holy shrine of Hazrat Shah Cheragh in Shiraz (development of religious

tourism) in 1976- Peculiar projects in many cities of Iran- along with residential projects in many American states. These are only the tip of the iceberg of his activities and projects. Etessam was the author of many books.

Since 1971, Etessam was a senior expert in regional planning of the United Nations, and since 1973, he was a member of the Association of Official Justice Experts. He was an active member in Housing and planning of The Hague, Holland, the board of trustees of the Iranian Architectural Association, and was always in contact with the members of these associations.

Etessam passed away overseas at the age of 92, in a winter day in 2022.

God bless his soul!

• Source:

- Research & Interview Group
- Personal Archive



