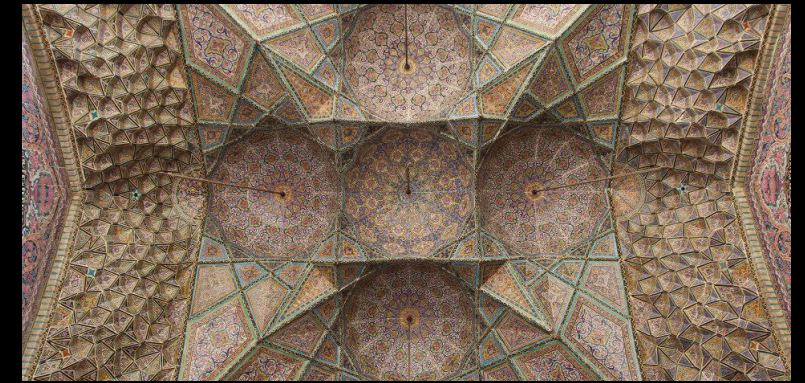
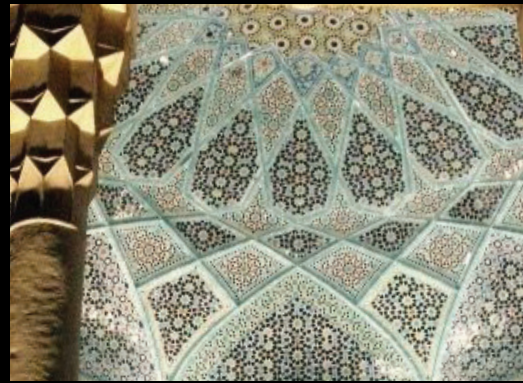
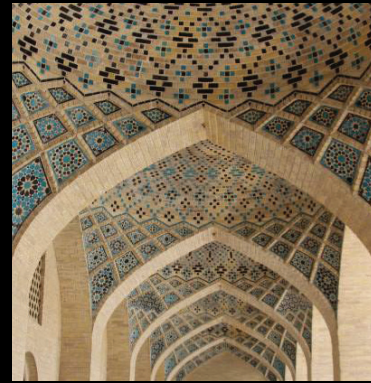




Mogharnas
is Persian translation in lieu of Muqarnas from Arabic.



TRAVEL ITINERARY ~ 40 DAYS

○ SHIRAZ (10 DAYS)

NASIR-OL-MOLK MOSQUE
MASJED VAKIL
HAFTANAN
PERSPOLIS – ORIGINAL MOGHARNAS FROM 500 BC
UNIVERSITY OF SHIRAZ SCHOOL OF ARCHITECTURE

○ ESFAHAN (7 DAYS)

SHEIKH LOTFOLLAH MOSQUE
MASJED JAME
MASJED EMAM
CHEHEL SETUN
AALI GHAPU
MASJED JAMEE NAEEN (NEAR ESFAHAN)

○ KERMAN (10 DAYS)

HAMAM VAKIL
BAZAR COMPLEX
HAMAM GANJALI KHAN
SHAHNEMATOLH TOMB, MAHAN (NEAR KERMAN)
SHAHID BAHONAR UNIVERSITY DEPARTMENT OF ARCHITECTURE

○ NORTHERN IRAN (10 DAYS)

GONBAD KAVOOS- GOLESTAN (2 DAYS)
GONBAD SOLTANIE- ZANJAN (2 DAYS)
UNIVERSITY OF TEHRAN, SCHOOL OF ARCHITECTURE

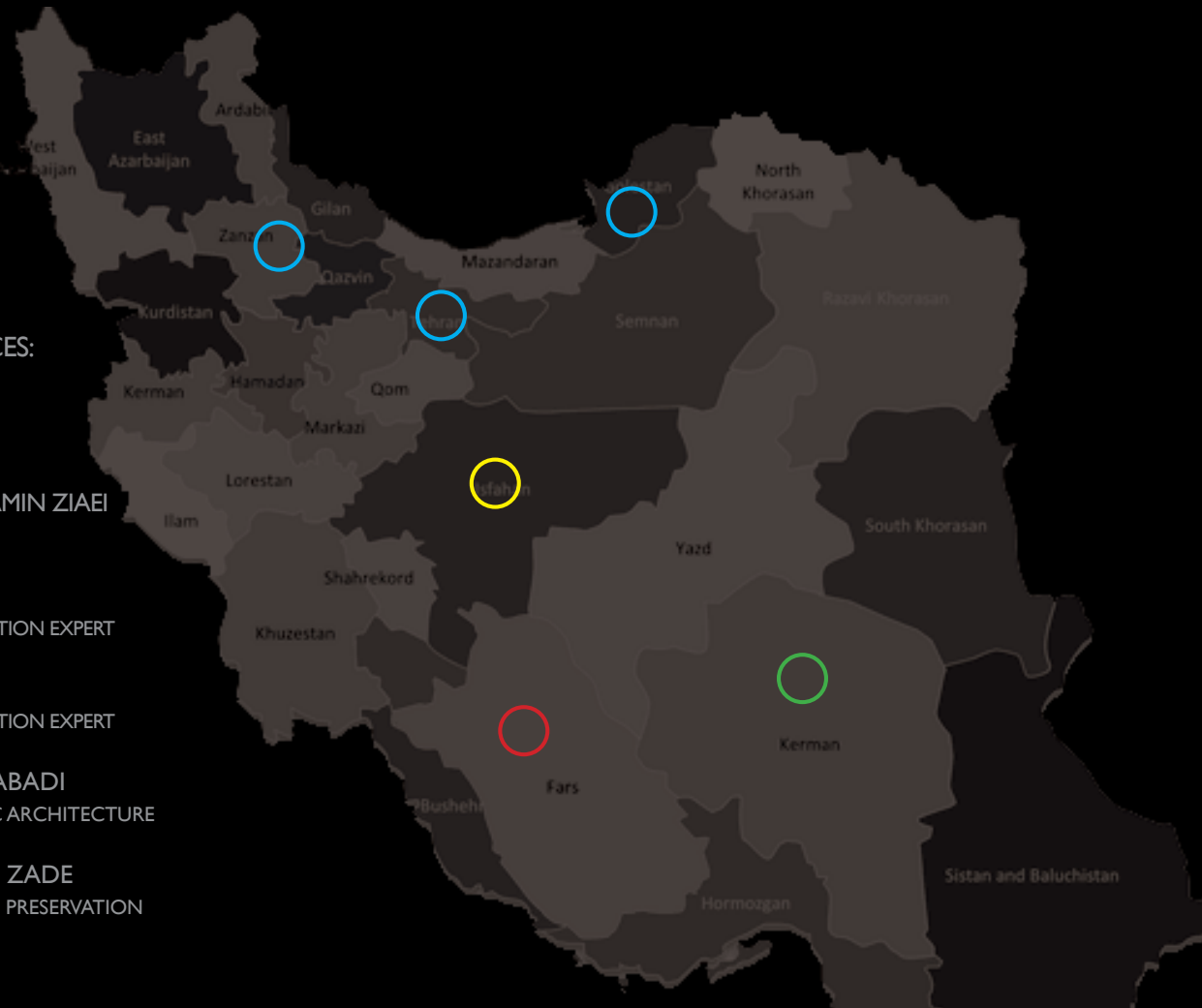
UNION THROUGH RESURRECTION

Iran is a country with a marvelous architectural history; a country whose ancient cities feature the ingenious use of geometry in uniting function and aesthetics. However, the increasing fascination with the West and modernism has diminished the relevance of these structures and the wisdom behind them. Nevertheless, the study of these structures and their origins are relevant to contemporary architecture. By studying these patterns, we can pursue contemporary structural opportunities that also bring the ancient techniques behind these geometrically innovative structures to life.

Mogharnas was a technique used in ancient Persian structures, invented to connect square-shaped plans to domes. Eventually transforming from a functional structure to an ornamental element, having an enormous influence on people around the globe, and became a staple feature in Islamic architecture spanning the Middle East, Central Asia, Africa, and Europe. In the current era of cultural isolation between the Middle East and the West, such studies have the potential to promote intercultural understanding and lead to a greater ability to relate to one another. Architecture plays an important role in sending social messages, and has the ability to influence relationships across borders. After all, *Mogharnas* symbolizes the union of heaven and earth.

OTHER RESOURCES:

- SHERVIN SHIRAZI
TOUR GUIDE
- ADEL MONSEFI & AMIN ZIAEI
LOCAL ARCHITECTS
- AMIR MANSOORI
PROFESSOR & PRESERVATION EXPERT
- HOJAT GOLCHIN
PROFESSOR & PRESERVATION EXPERT
- MOHAMMAD ALI ABADI
PROFESSOR OF ISLAMIC ARCHITECTURE
- AMIN MAHMOOD ZADE
PROFESSOR - HISTORIC PRESERVATION



Farshid Moussavi's books, "The Function of Ornament" and "The Function of Form" challenge the notion that form, function, ornament and structure are differing components in architecture. In order to study the contested relationships Moussavi notes, I would explore Persian architecture by visiting renowned sites throughout Iran, examining existing documentation, and conducting interviews with local architectural historians and practitioners. My goal is to find documentation regarding the original means of construction, and understand how this was originally accomplished with the limited resources of the time. I am certain we can make use of these ancient principles in contemporary architecture. In previous projects, I have explored the use of contemporary materials and tools in conjunction with geometric patterns and structural development by using a geometric module to create steel tube structures as well as ribbed concrete patterns. I hope to use the knowledge gained from this fellowship to develop future project concepts and structural patterns.

As a dual citizen of the United States and Iran, I would have distinct advantages studying *Mogharnas* in Iran. I would have access to previous studies written in English and Farsi and could conduct interviews with experts in Iran, and visit ancient architectural sites unencumbered by cultural and linguistic barriers. Additionally, Iran's highly accomplished research publications are not easily accessible to those outside of Iran. As an Iranian American, I would be able to tap into their wealth of knowledge and findings to extract relevant information on this topic.

Furthermore, current technology available would allow for superior documentation of these structures. Using advancements in photographic innovation such as the 360-degree technology and photogrammetry, I would be able to use my findings to further continue my research regarding Persian geometric logic and their structural integrity. I would also be able to publish photos, sketches, and diagrams, not only for architectural and academic audiences, but also for the general public who have been unable to interact with the Iranian community and its historic architectural sites due to political differences.

This project has the potential to be a breakthrough, addressing the misconceptions surrounding Iran and the Middle East.