



VCU

Virginia Commonwealth University
VCU Scholars Compass

Theses and Dissertations


Graduate School

2023

From Silence to Forte: Developing an Inclusive Space for Persian Musicians to Flourish

Sholeh Salimi
Virginia Commonwealth University

Follow this and additional works at: <https://scholarscompass.vcu.edu/etd>

 Part of the [Environmental Design Commons](#), [Interior Architecture Commons](#), [Interior Design Commons](#), and the [Music Performance Commons](#)

© The Author

Downloaded from

<https://scholarscompass.vcu.edu/etd/7388>

This Thesis is brought to you for free and open access by the Graduate School at VCU Scholars Compass. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of VCU Scholars Compass. For more information, please contact libcompass@vcu.edu.

FROM SILENCE TO FORTE

From Silence to Forte

Developing an Inclusive Space
for Persian Musicians to Flourish

Sholeh Salimi
VCUarts Interior Environments MFA
Spring 2023

The purpose of this project is to show respect and recognition to artists who have been compelled to leave their homeland due to oppressive treatment and to convey the aspiration for their eventual emancipation.



CONTENTS

07	DECLARATION
08	ABSTRACT
12	RESEARCH
26	PRECEDENTS STUDY
40	SITE STUDY
58	CONCEPT DEVELOPMENT
68	SCHEMATIC DESIGN
76	DESIGN DEVELOPMENT
100	ACOUSTIC WALL DETAILS
106	SPEC BOOK
126	REFLECTIONS
128	ACKNOWLEDGMENT
130	REFERENCES

DECLARATION

Designing effectively involves adhering to several key principles, including **respect, empathy, humility, and culture**.

Respect is essential for recognizing the varying needs and preferences of individuals and communities while preserving the historical and cultural significance of a place.

Empathy is vital for understanding the emotions and experiences of users, ensuring that spaces are both visually appealing and practical.

Humility entails acknowledging the limits of one's knowledge and expertise and being receptive to feedback and collaboration with other professionals to ensure the design's safety, functionality, and aesthetic appeal.

Culture is a critical consideration in design, as it is important to acknowledge and respect the unique values, beliefs, and traditions of different communities and integrate them into the design process in a culturally sensitive and inclusive manner. Designers can design spaces that meet the requirements of varied communities, foster inclusiveness, and embrace diversity by following these principles.

ABSTRACT



MOTIVATION

During the **Iranian revolution of 1979**, the previous government had made significant efforts to modernize the country and promote gender equality, while also embracing Western culture. However, these initiatives were met with resistance from Islamic fundamentalists, who saw them as a threat to the country's cultural identity. Consequently, after the revolution, these fundamentalists **banned** anything that was perceived as having a Western influence, resulting in significant changes to the country's social and cultural landscape. One of the first casualties of the revolution was **music**, as the new regime considered it to be a corrupting influence on the youth and promptly banned it (Siamdoust, 2017). This had a profound impact on the lives of many **musicians and singers** who were either forced to conform to strict new regulations to produce state-sanctioned music on certain media or compelled to **emigrate** in order to continue pursuing their passion. As a result of these restrictions, the audience and output of Iranian music has become increasingly limited over the past **four and a half decades**, despite the fact that folk and national music are cultural treasures that have emotionally connected people across time and space (Hashemi, 2020).

PROBLEM

Iranian music is distinct because of its specific traits, like the lack of rhythm in vocals, the importance of **improvisation**, and the close tie between music and **poetry**. However, insufficient resources and research have hindered the development and promotion of this art form, causing missed chances for improvement. Experts who value **Iranian music** are aware of its significance and strive to preserve and promote it.

This study explores how an interior designer can create a space that facilitates effective teaching and performance of Iranian music, as well as fosters **communication** between musicians and audiences. Through this research, the goal is to support and advance the **preservation and dissemination** of Iranian music, which holds significant cultural and historical value.

METHODS

A comprehensive literature review of Persian classical music encompasses a range of elements, including **musical characteristics** that have evolved over the country's classical, medieval, and contemporary eras, Persian musical **instruments**, architectural designs that have been **influenced by music**, and acoustic design methods that can help guide design decisions.

To further enhance our understanding, several Iranian immigrant music experts were **interviewed** to gain insight into their experiences and identify the gaps they perceive in their field. The interviews shed light on how best to facilitate their education and **communication with audiences**, as well as how to address the challenges they face.

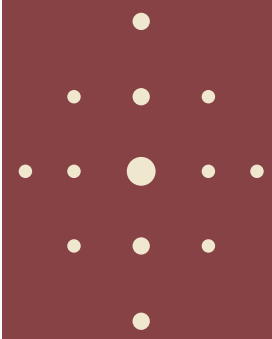
Additionally, this research will analyze precedents that focus on **multi-functional** space design, which can serve as models for creating spaces that not only accommodate musical **performances** but also provide opportunities for education, socializing, and cultural exchange. Ultimately, this study aims to develop practical design guidelines that can help create spaces that enhance the experience of Persian classical music and support the preservation and advancement of this **cultural heritage**.

RESULTS

Music is a manifestation of a culture that conveys a society's emotional and intellectual states, including its **national outlook**, social attitudes, and historical background. In Iran, the availability of technology such as the internet and social media has made Western music more accessible and has posed challenges for traditional Persian music that has its origins in pre-Islamic traditions. (Daniel, 2006). Moreover, the various restrictions that the government has imposed on music over the last **forty years** have further compounded the problem. These gaps underline the urgent need for giving **special attention** to this art form, which is almost like an orphan, and preserving it for the benefit of **future generations**. It is crucial to keep striving to identify the requirements of not only music teachers but also students (Winters, 2011). As a result, it is essential that the ultimate design takes into account meeting the needs of all individuals involved.

CONCLUSION

The study aims to aid in the development of a **Persian music center** that is inclusive of musicians and audiences from different cultures and seeks to understand the needs of various users, such as musicians, students, and spectators. The facility will offer private **rehearsal spaces**, a modest music collection, **experimental** and instructional areas, as well as exhibition spaces.



RESEARCH





INTRODUCTION

In recent years, heritage experts in Europe have introduced the term “intangible cultural heritage,” which expands the traditional definition of cultural heritage beyond buildings and sites. This concept aims to recognize the significance of cultural practices that may not have tangible forms but play a crucial role in maintaining cultural traditions and identities. Music and dance are undoubtedly among these intangible heritages.

Turning our focus to Iranian culture, it is important to understand the significance of Iranian traditional music and dance, including their historical roots, ensemble seating arrangements, and political impact, particularly the Islamic revolution. These art forms hold great importance in Iranian culture and have been passed down through generations as a way to express emotions and tell stories. However, with the revolution came changes in government and societal norms that affected the practice and preservation of these art forms. Despite the challenges, efforts to keep these traditions alive have continued, and they remain a vital part of Iranian cultural identity.

HISTORICAL EVIDENCE

Music

In 1962-1966, University of Chicago archaeologists Pinas Delougaz and Helen Kantor conducted research on the ancient site of Chogha Miz in Iran. Among their findings was a tablet depicting musicians playing in an orchestra. This is noteworthy because it's the earliest known depiction of an ensemble with key orchestra elements, such as musicians playing string, percussion, and wind instruments while accompanying a vocalist. According to (Kantor & Delougaz, 1996), this finding offers valuable insights into how music evolved in ancient societies and emphasizes the long-lasting significance of music in human history.



Fig 1. Musicians portrayed on pottery found at Chogha Mish (Kantor & Delougaz, 1996, 1)

Dance

Dance in Iran appears to have emerged in pre-Islamic Iran based on the archaeological findings in ancient sites. Mehrgân is an Iranian festival dedicated to Mithra/Mihr (the most important of Iranian gods before Zarathustra gained influence in Iran), which has been celebrated by Achaemenid (founded by Cyrus the Great in 550 BC) kings around the autumn equinox during which Mithra was worshiped by dancers (Merkelbach, 2022 & Brill, 1993, 15).

Zoroastrian worship (an Iranian religion based on the teachings of the Iranian-speaking prophet Zoroaster) also involved ritualistic dancing. The Parthians (Iranian empire ruled from 247 BCE to 224 CE) adopted Greek theater and dance to their own taste, and the Sassanids, an Iranian empire ruling from 224 to 651 CE and overthrown by Islamic invaders, developed a form of military dance in which their soldiers utilized their weapons rhythmically while riding on horseback. Decorative mosaics left from the palace of Shâhpur I (ruler of the Sasanian Empire from c. 240 to c. 270) show female dancers. An adventurer in hunting and love, Bahrâm Gur (Sasanian king ruled from c.420 to c.438) had many female entertainers in this court. Three of these entertainers were sisters, one playing harp, one singing, and one dancing” (Mahdi & Daniel, 2006, 206).



Fig 2

CLASSICAL (TRADITIONAL) MUSIC

Classical music or traditional Iranian music today, which has its roots in Iranian folklore music, has been passed down from the past centuries of people. Around a century ago, a repertoire of Iranian music called Radif was collected by Ali-Akbar Farahani (Nettl, 1992). Classical Iranian music is generally modal and is not always based on the traditional major and minor scales of music. To elaborate, while in current western music the distance between two notes (Interval) are multiples of semitones¹, in Iranian music there are intervals such as 3/4 of a tone or 5/4 of a tone. Interestingly, in folk music these distances are not identical. For example, imagine notes G and A Koron² in two written songs, one from Mazandaran³ and the other from Khorasan⁴. Even though the frequency of G is identical in these two songs, the frequency of A Koron differs in them, which reflects the difference in the musical aesthetics of the two regions. In what follows, some characteristics of Persian music are explained.

¹ equal to a twelfth of an octave or half a tone

² Koron means lower in pitch by one quarter of a tone

³ a province in north of capital

⁴ a province in north east of Iran

Ensemble or Solo

Iranian traditional music is usually performed in a small ensemble of fewer than 20 performers rather than in an orchestra (Mahdi & Daniel, 2006, 195). Another form of performance is a solo in which a musician plays an instrument usually focusing on improvisation - spontaneous creativity. When performing in an ensemble, the conductor usually sits on one of the corners (left or right). However, sometimes the conductor sits in the center of the group and needs to look at ensemble members.



Fig 3

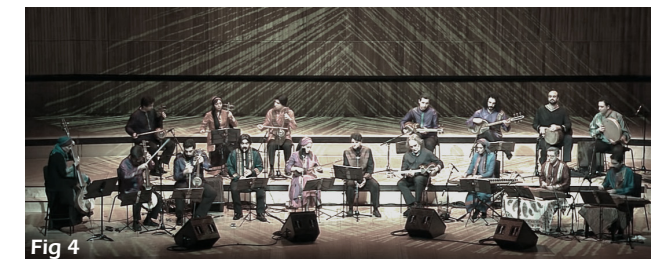


Fig 4



Fig 5

Fig 2. Dancing Anahita (Dish: The Goddess Anahita, 2008)

Fig 3. Grammy winner and nominee, Kayhan Kalhor, playing Setar in Abgineh Museum of Tehran (Kalhor, 2020)

Fig 4. Aref and Sheyda Ensemble, Vahdat Hall. Hossein Alizadeh, a Grammy nominee, composer and conductor is sitting on right

Fig 5. Iranian Legend Mohammadreza Shajarian and Shahnaz Ensemble at Royal Festival Hall, Conductor at the center



Avaz

is a form of singing in Iranian music that is not rhythmic. While rhythmic music is quite common in Western music, arrhythmic music is also common in Iranian traditional music. The term Avaz itself means singing in Persian. It is compelling that usually a singer performs Avaz with lyrics from Iranian classical poets like Hafez, Rumi, and Attar, in which their verses follow a single meter (refer to Arud system) and therefore are ready to be sung rhythmically, however, Avaz itself does not follow a rhythm. Moreover, similar to yodeling in Western music, vocal ornamentation (Tahrir) is often used in Avaz. This form of performance showcases the vocal ability of the singer, as well as their understanding of the poetry and its interpretation.(Mahdi & Daniel, 2006, 194).

مارا زمانه گر شکند ساز می شویم
با شعله های سرخ هم آواز می شویم
گاهی به سوگ خویش نوشتیم مرثیه
گاهی براه عشق غزلساز می شویم
در شعر و در غزل ز برای نگار خود
محو نیاز دلبر طناز می شویم
گاهی برای آنکه بخندی برای تو
از طنزها سروده و طناز می شویم
ما اهل درد و شعر و شعوریم، شاعریم
ما منشا و شروع صد آواز می شویم
آن نخل ناخلف که تبر شد زما نبود
مارا زمانه گر شکند ساز می شویم

صائب تبریزی

Instruments

Ney is a unique woodwind instrument that has been used in traditional Iranian music for centuries. It is crafted from a hollow cylinder and features five finger holes and one thumb hole. To play the instrument, a musician places the top of the Ney between their lips and blows air into it. The sound quality and tone of the Ney can be adjusted by using the tongue, lips, and fingers to control the vibrations created by the airflow. Due to its simplicity and versatility, the Ney has become a popular instrument not only in Iranian music but also in various musical traditions across the Middle East, Asia, and beyond.

Setar and **Tar** are two of the most popular Iranian stringed instruments. Setar means “three strings” in Farsi, but a musician named Mushtaq added another string to improve its sound quality. Today, Setar has four strings and a small curved body with a long fingerboard. It is played by the index finger nail and mainly sounds two chords. Setar players sit on the floor or on a chair and hold the instrument in their lap to play. On the other hand, Tar has a double-bowl-shaped body made of mulberry wood, covered by stretched lamb skin, and a narrow and long neck ending in an elaborate peg box. The fingerboard has twenty-six adjustable gut frets, and there are three pairs of strings that are tuned in unison. Tar players also sit on the floor or on a chair and hold the instrument in their lap. Tars should be plucked with a small plectrum made of brass or horn.

Santur is a popular Iranian instrument with a trapezoid-shaped box made of walnut and is played by a pair of mallets called Mizrabs. The most common Santur has 72 strings grouped in sets of four, with larger models having up to 88 strings. While the chromatic Santur exists, it is much rarer. Unlike the Tar and Setar, the Santur is played by placing the instrument on a table in front of the musician, who sits on the floor or a chair to play. This allows the musician to see the movement of their hands while playing the instrument.

Kamancheh is a quintessential bowed-string instrument in Persian music, with a unique design that sets it apart from other similar instruments. Its body features a long upper neck and a lower bowl-shaped resonating box made of wood, topped with a membrane made from lamb or goat skin. The instrument is also equipped with a spike that protrudes from the bottom, serving as a support while playing. The Kamancheh is typically played with four metal strings, and its tuning system can vary depending on the musician’s preference

Tombak is a percussion instrument and a vital part of Persian music. It is a single-head goblet drum with a body made by carving a single block of wood, and is covered with a stretched lambskin or goatskin. Tombak has a unique sound and is played by placing the drum horizontally on the musician’s lap and striking it with the fingers of both hands. It is an essential instrument in the traditional Persian ensemble and is also used as a solo instrument (Ardalan, 2012).



GENRES OF DANCE

Iranian dance is a diverse art form that encompasses a range of styles and purposes. From ethnic and tribal to ritualistic and spiritual, from therapeutic and healing to ceremonial, athletic, and recreational, there are many forms of dance found in Iran (Mahdi & Daniel, 2006, 202). Some dances are specific to certain ethnic groups, some are performed exclusively by men, some by women, and some by both. Some are reserved for particular occasions, while others are performed wherever the conditions demand. For example, Raghs-e-Choob is considered one of the most original dances of Great Khorasan, having been performed to boost the morale of Parthian troops.

IMPACT OF ISLAMIC REVOLUTION IN 1979

Music

After the Shah's regime was toppled and the Islamic Republic was established in 1979, music was quickly targeted as an incompatible element with the new government's concept of a "pure" society. The new regime believed that music was contributing to the moral decay of young people and therefore considered it to be one of the first casualties of their new regime (Siamdoust, 2017, 3).

In 1980, shortly after the revolution, Iran's former supreme leader Khomeini made a public statement regarding music, expressing his belief that it was a corrupting influence on the youth. He stated that music causes the human brain to become inactive and superficial, leading individuals away from serious matters and towards uselessness and futility. Khomeini went as far as to compare music to opium, claiming that both bring about apathy and numbness (Khomeini, 1980, 200). Consequently, music was not given any recognition, and many different genres of music were soon banned from radio and television. Moreover, music schools were closed down, and musicians, especially female singers, were mistreated. The government took steps to prohibit the import of foreign cassettes, video tapes, and recorders, which further limited access to music (Siamdoust, 2017, 6).

Female musicians faced the most challenges. Female vocalists and instrumentalists were allowed to perform in public only as part of a group, but not as solo performers, as women's voices were considered un-Islamic after the revolution (Mahdi & Daniel, 2006, 192). As a result, many of Iran's most famous musicians, such as Googoosh, a pop star, and classical musician Parisa, were forced into permanent silence and eventually left the country to give performances abroad (Jozwiak & Gorgin, 2000; Mozaffari, 2013, 262-278).

Dance

During the Pahlavi era, dance was recognized as both entertainment and art, leading to a professional approach and modern education. Traditional and local dances were discovered, studied, and developed. However, due to the opposition from the Islamic clergy and negative public attitudes towards dance, modern dance education had to begin gradually, often in private sessions. After the establishment of the Islamic Republic in 1979, all dance institutions and activities were abolished, and dance and ballet were banned as corrupt, perverse, and sinful activities. It is worth noting that in societies where music is prohibited, dancing is often also prohibited, while in societies where music is encouraged, dancing is more accepted. This trend has been observed from the Arab invasion until the end of the 18th century (Mahdi & Daniel, 2006, 205-209).



Fig 13

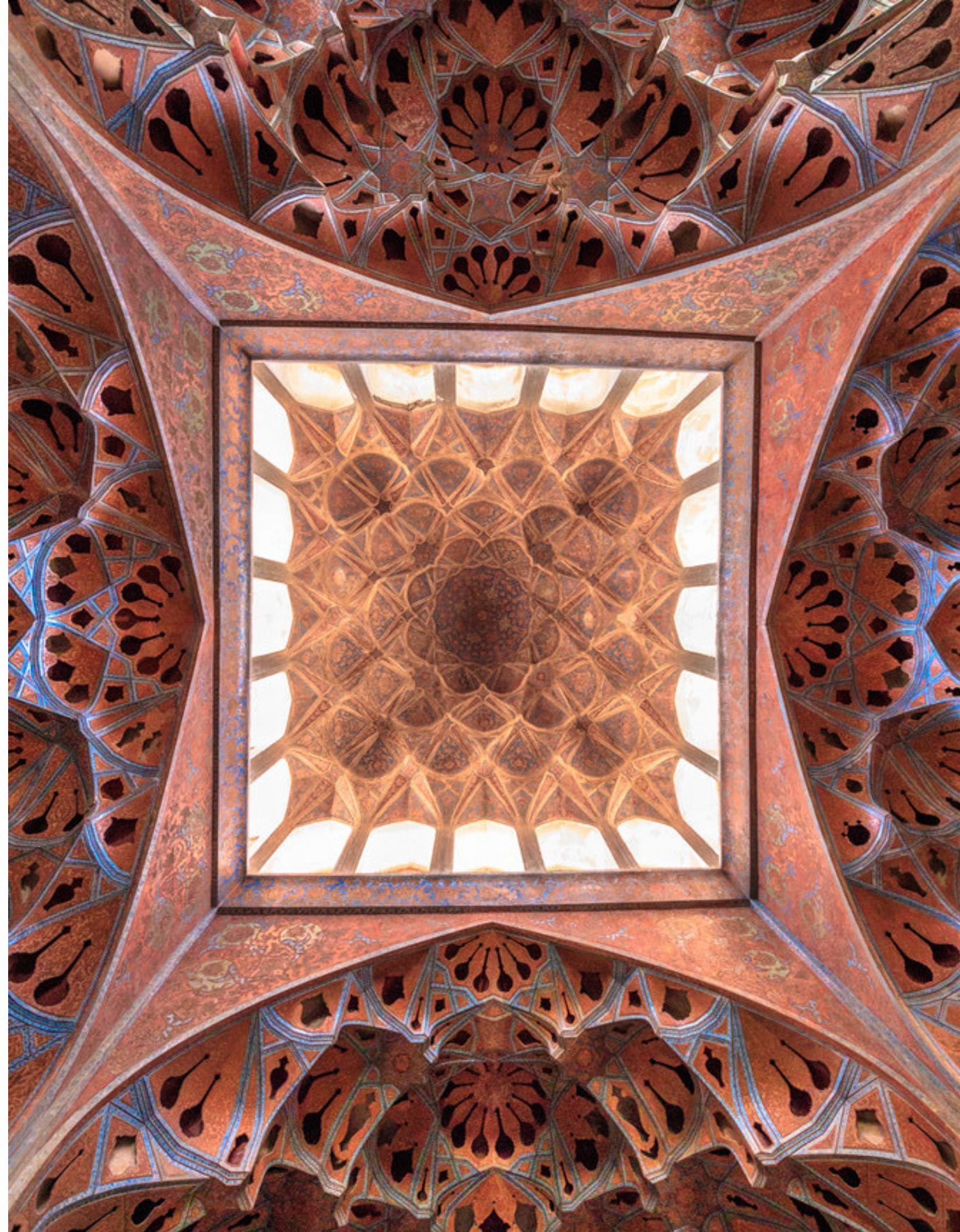
INTERVIEW



In order to gain insight into the experiences of Iranian musicians, Massoud Shaari and Fariborz Azizi were interviewed about their experiences in music performance and education. Fariborz has been teaching Setar and Tar for more than three decades and moved to the United States 16 years ago, while Massoud has been teaching Setar for around 30 years and has performed numerous concerts of Iranian and fusion music, as well as releasing albums such as Seir, Karvan Saba, and Intezar. He has been living in Austria for the past six years. The following summarizes the key findings from the interviews:

- ❑ The sound quality is the most important factor. The best concert performance experience was when the sound quality is pleasant for both the listener and the musician.
- ❑ Both musicians admitted that after the revolution, no hall was built to perform music.
- ❑ It will be pleasant if the light and scene change according to the musical mood. For instance, Massoud Shaari elaborated that, when he plays a song rooted in a desert region of Iran, he would like the environment, colors, light, etc to remind him of the desert. He also added that Persian music involves improvisation for which even what he sees at the moment, influences the artist.
- ❑ Unlike many types of music, in which visual performances and effects play a significant role in concerts, in traditional Iranian music, artists require to focus on pure music. Therefore, they prefer an environment that facilitates focus.

PRECEDENT



Auditorium Giovanni Arvedi

Programmatic Approach

The Giovanni Arvedi Hall, built in 2012, is a musical space in the Cremona Violin Museum, built in 1941, in Cremona, Italy. The auditorium was designed by Giorgio Palù e Michele Bianchi with the support of the acoustical engineer Yasuhisa Toyota for the optimization of the acoustics. It accommodates 475 people, with a total volume of 59.000 sqf.

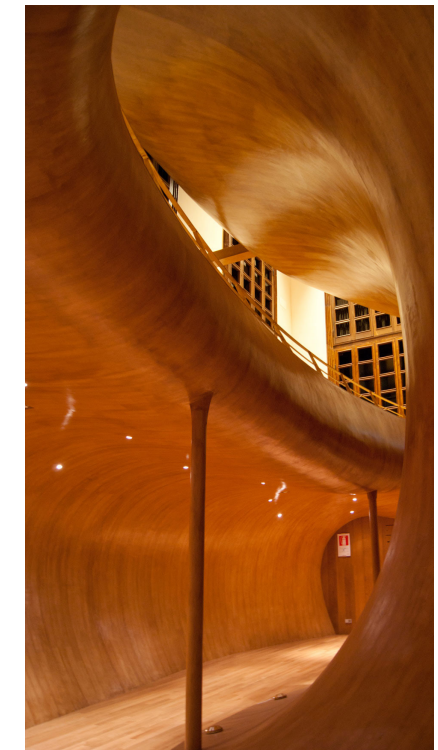
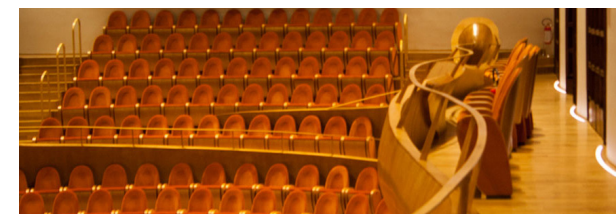
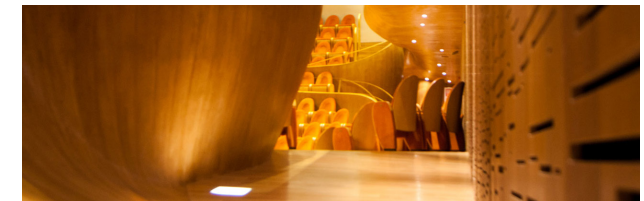
The concept of this project was considered as a form to express the beauty of the instruments, the auditorium was created to show the great musical tradition, but also to confront the future of music. The result is a fluid project that draws from soft volumes, sinuous lines that chase each other, and a perfect organic sculpture that expresses the propagation of sound waves.

In this auditorium, the circular stage on the lower level of the hall is a magnetic core for the audience that draws attention to the musical event and makes its image absolutely central. The audience is "wrapped around" the musicians, the dialogues between the audience and the musicians create a strong emotional impact and enable a new experience that goes beyond the concept of a classical concert.

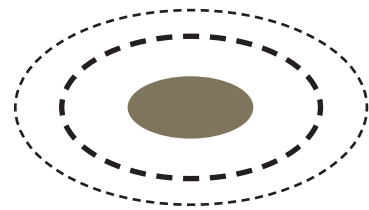
Takeaways

The curved form of the sitting area and the stage sit completely in the solid cubic box of the building. The windows' vertical lines emphasize vertical movement, while the curved lines that are drawn horizontally emphasize horizontal circulation.

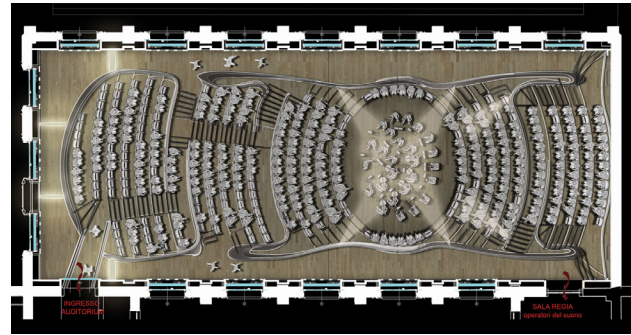
The most interesting point for me in this concert hall is that the choice of material, color palette, and sculptural form are done very intelligently, and it gives the audience the feeling that they are part of the concert group rather than an audience.



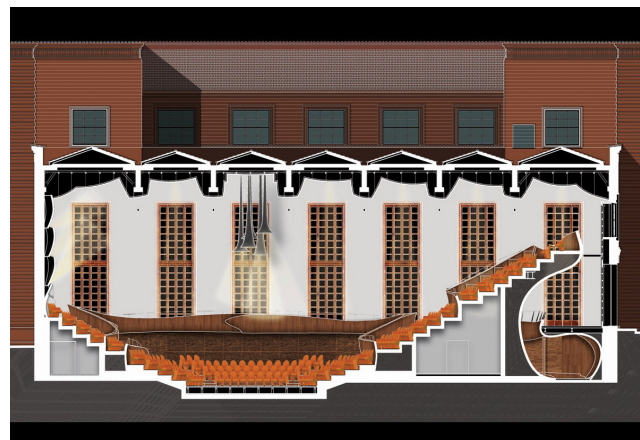
Diagrams



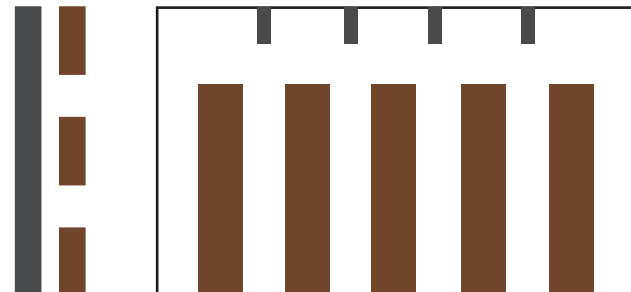
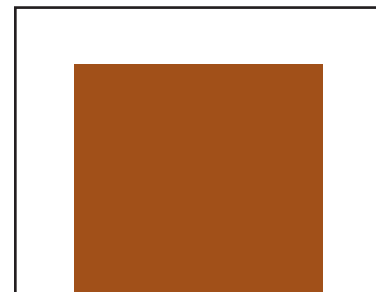
Circulation
Radial symmetry



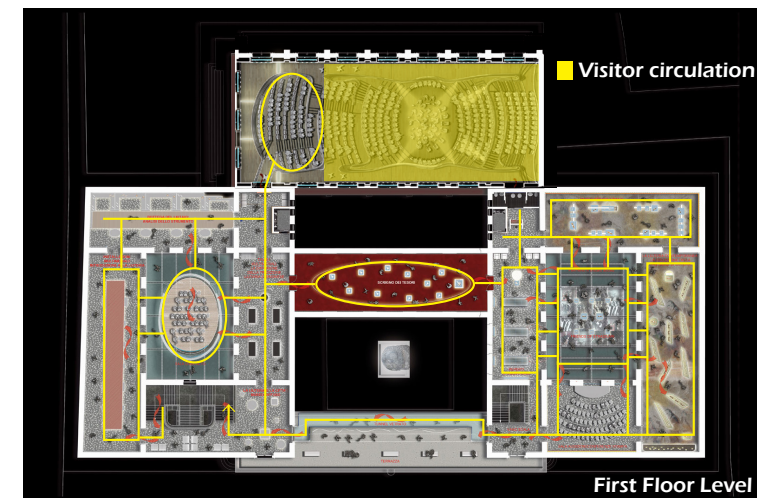
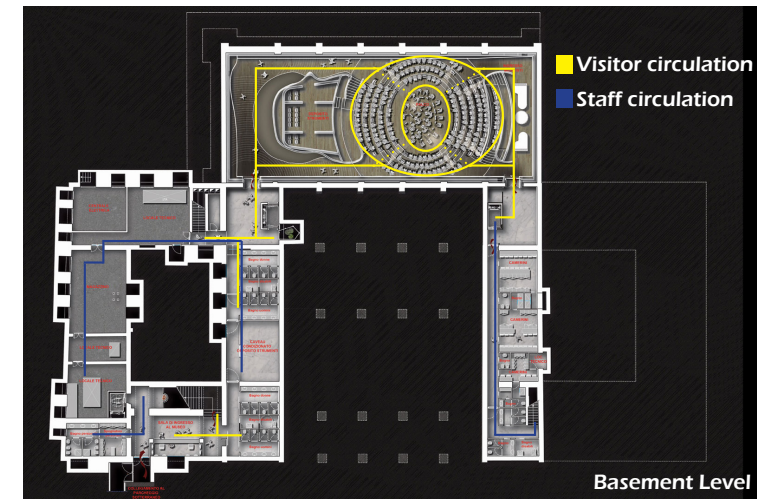
Positive | Negative



Layering



Circulation diagrams



Diagramming on provided drawing images on the Akpabi website

Concert Hall Blaibach

Programmatic Approach

Concert Hall Blaibach, built in 2014, is located in Blaibach, Bavaria, Germany. Blaibach is a small village and most of its population migrated to bigger cities. Therefore, the project architect Peter Haimerl, with the support of the government, has designed a 6,027 sqf concert hall with 200 seats to turn the area into a cultural magnet.

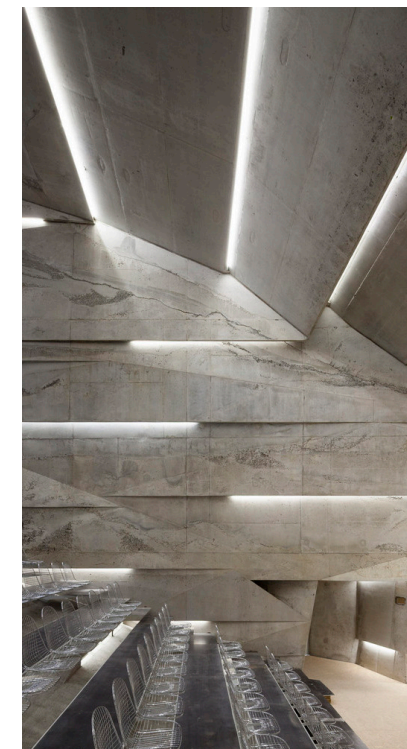
Haimerl mentioned that he wanted to show that classical music doesn't have to be shown in a heavy, textile-filled environment. Besides that, his idea was the concert hall itself as a sculpture. The concert hall is a solitaire made of concrete, which is oriented towards the topography with its incline over the edge of the slope in the town center. One of the architect's ideas was to use granite as the architecture of the old houses in Blaibach was all built from this material. Also, the monolithic, tilted structure opens up to the new village square for the concertgoers.

Takeaways

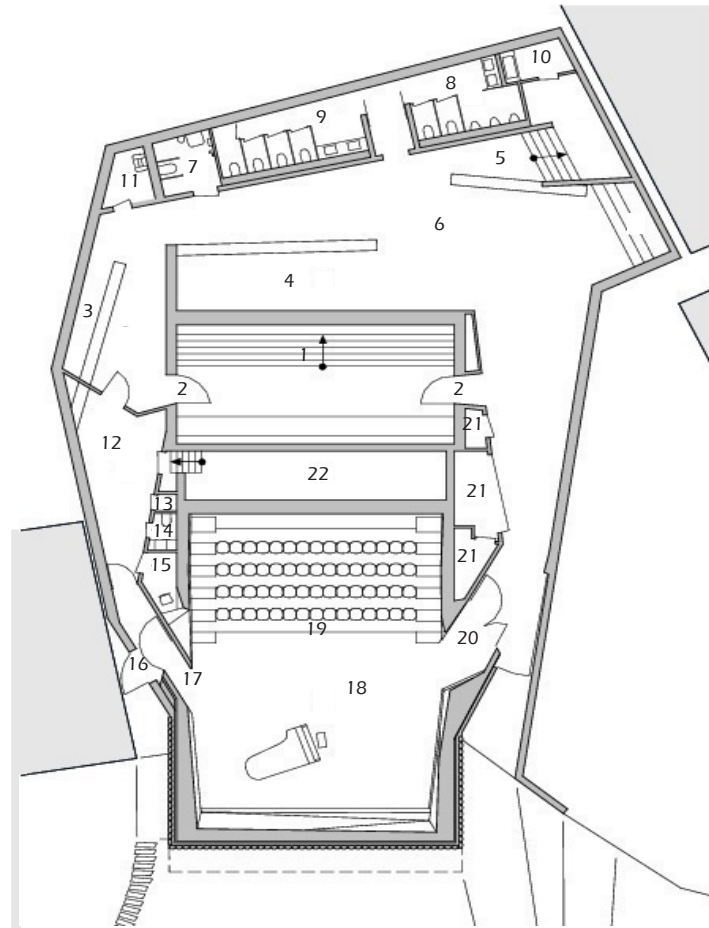
The stage in this concert hall is on the lowest level. Also, the slope of the ceiling emphasizes the viewer's focus on the stage.

Even though the building primarily consists of concrete, the concrete used to construct the interior of the concert hall has a unique texture. Additionally, the bright silver color of the chairs captures the audience's attention, directing it towards the wall and its intricacies.

The building is easily accessible and easy to navigate inside, and audiences can enjoy live music performances on weekends.

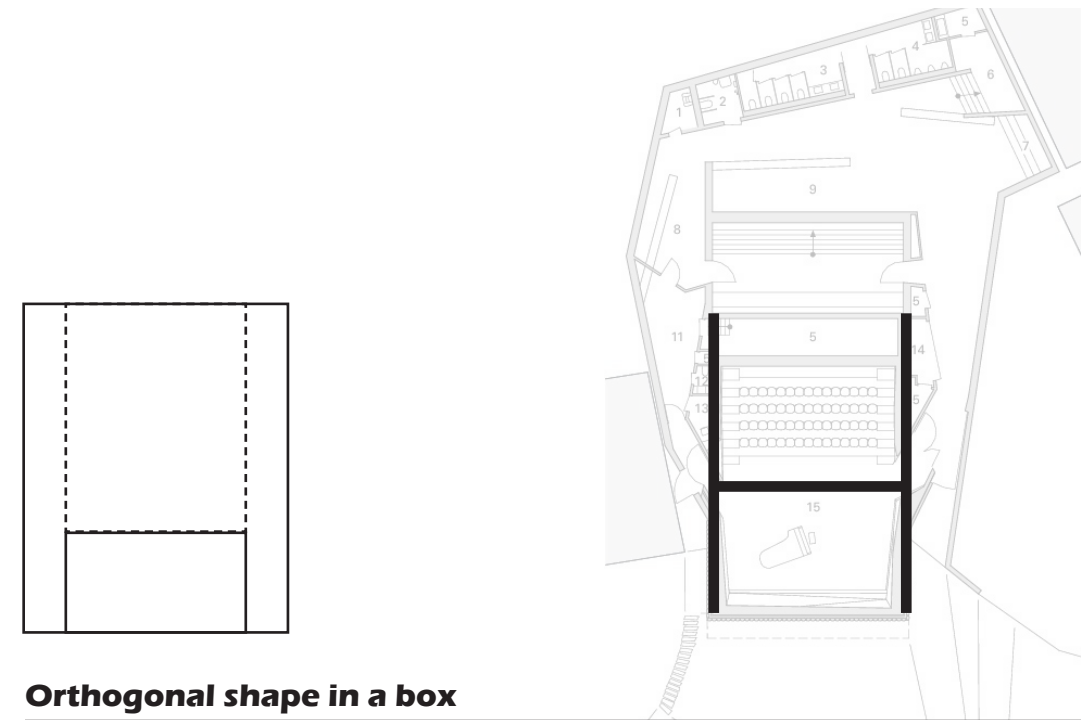


Diagrams



Keys

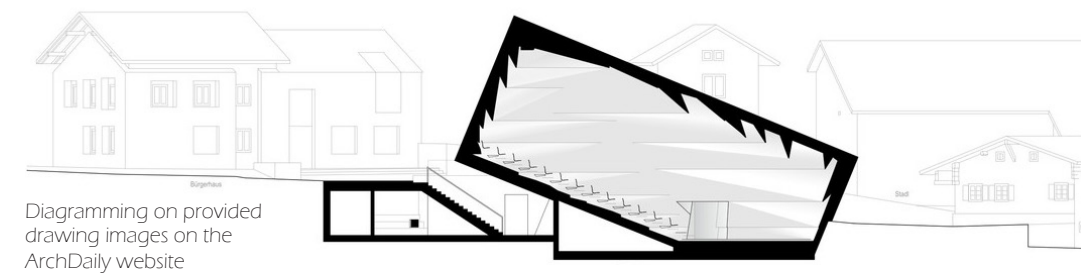
- | | |
|-----------------------|---|
| 1. Entrance Stairs | 14. Greenroom Restroom |
| 2. Entrance | 15. Closet |
| 3. Information Desk | 16. Musician Entrance to the Building |
| 4. Coat Check | 17. Musician Entrance to the Concert Hall |
| 5. Bar | 18. Theater |
| 6. Lobby | 19. Audience |
| 7. ADA Restroom 1 | 20. Audience Entrance |
| 8. M/ Restroom 2T, 3U | 21. Closet |
| 9. W/ Restroom 4T | 22. Technical Space |
| 10. Bar Sink, Cabinet | |
| 11. Printer | |
| 12. Green Room | |
| 13. Closet | |



Orthogonal shape in a box



Inclined surfaces



Diagramming on provided drawing images on the ArchDaily website

Voxman Music Building University of Iowa

Programmatic Approach

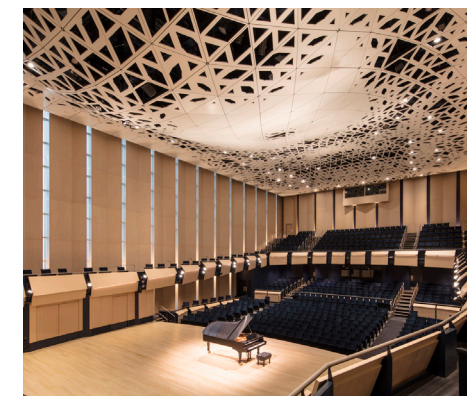
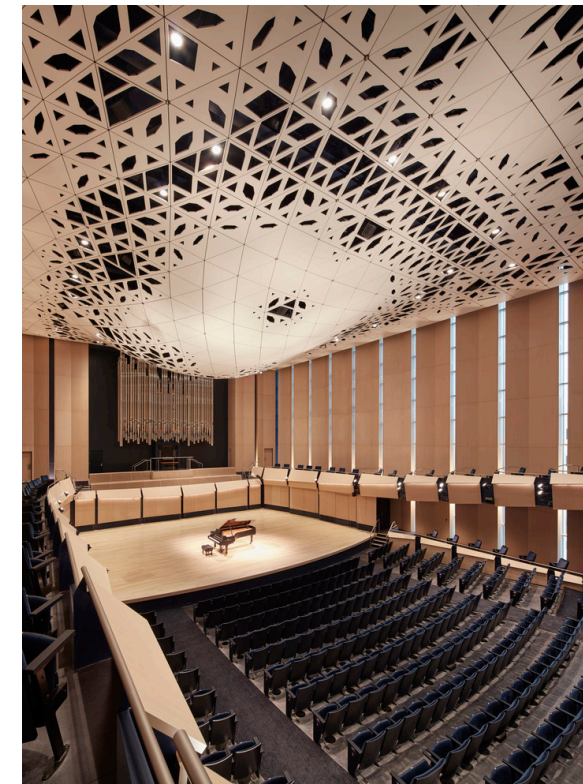
Voxman Music Building, built in 2017, is located in Iowa City, United States. This Building was designed by LMN Architects. The six-story, 186,000-square-foot music building celebrates musical performance at every turn, embracing a collaborative and exploratory student-driven model of education that treats every space as a performance space.

The program comprises a 700-seat concert hall, a 200-seat recital hall, an organ performance hall, a music library, rehearsal rooms, practice rooms, classrooms, and faculty studios and offices linked by a series of vertically connected community spaces.

The concert hall features a suspended “theatre acoustic” system, unifying acoustics, lighting, and life-safety requirements into a dramatic, multi-functional architectural expression, and the resulting intricately sculpted element is assembled out of 946 unique, folded-aluminum composite modules were created using digital fabrication techniques from modules that were digitally planned and constructed based on the architects’ parametric model.

Takeaways

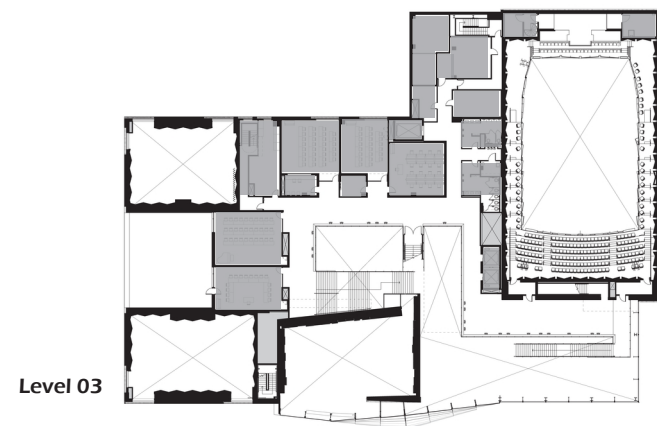
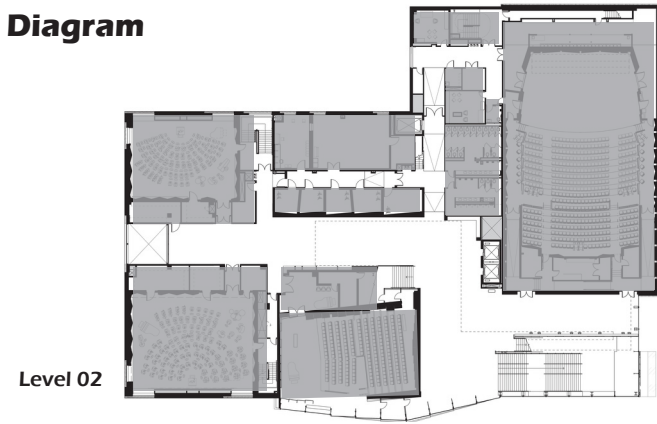
The sculptural form suspended from the ceiling appears to be a unified visual expression, but it actually integrates 5 technical systems - acoustics, stage lighting, house lighting, audiovisual, and fire protection.



Diagrams

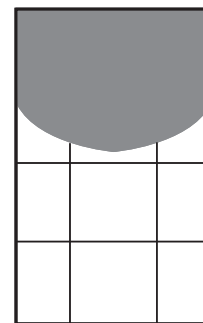
Solid Void Diagram

- Solid
- Void

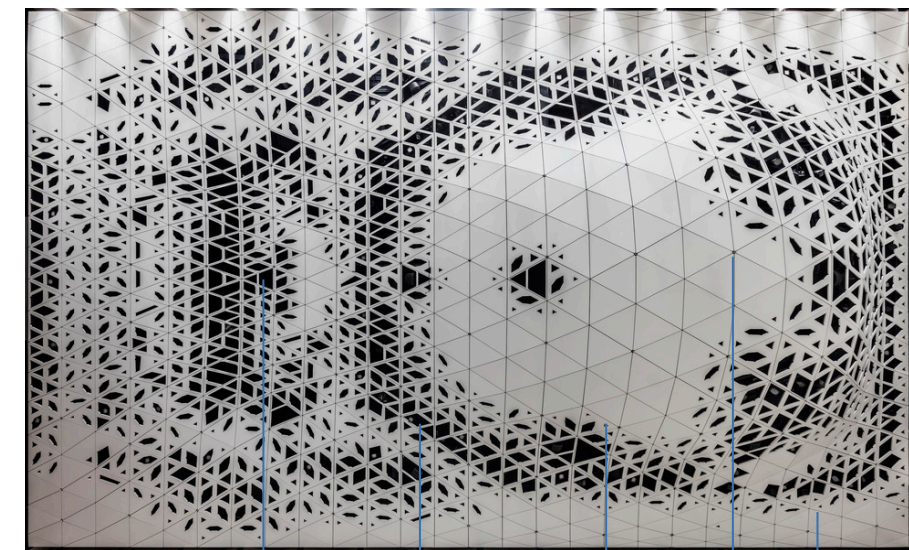
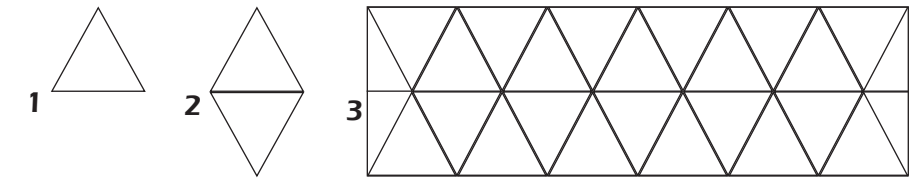


Concert Hall Parti Diagram

- Stage
- Circulation paths



Ceiling Pattern Diagram



Audio Speakers

Stage Lighting

House Lighting

Fire Protection

Acoustic Transparency

Diagramming on provided drawing images on the ArchDaily website

SITE STUDY





Neighborhood History

Originally, **Scott's Addition** was part of the Mayo family farm. Major General Winfield Scott, a hero of the War of 1812 and the Mexican War, received this property as a dowry when he married Elizabeth Mayo. Although in the early 1900s the land was mainly undeveloped except for minimal residential uses, with churches and some commercial sites along West Broad St and North Boulevard, throughout this century, Broad Street became the focal point of Richmond, and the railroad was an important part of the area. In the early 20th century, businesses anxiously moved from downtown to Scott's Addition because of its centrally located transportation hub served by streetcars, railroads, and highways. Binswanger Glass and Curles Neck Dairy (and associated dairies) were two of the early businesses in the area.

The neighborhood is bounded on the south by W Broad Street, on the east by the Boulevard, on the north by the railroad tracks, and on the west by I-195. There are some paths into Scott's Addition neighborhood by W Leigh St, Roseneath Rd, and Summit Ave, some across it by W Broad St, and N Arthur Ashe Blvd, and others through it by W Clay St, W Marshall St, W Leigh St, Norfolk St, Altamont Ave, Summit Ave, Highpoint Ave, Roseneath Rd.

3017 W Leigh St, Richmond, VA

The building is located at the corner of West Leigh Street and Summit Avenue, in Scott's Addition.

It was built in 1929 as a warehouse associated with Hutcheson & Company Inc., which was actively involved in the residential, commercial, industrial, MRO, OEM, & power utility markets in Virginia.

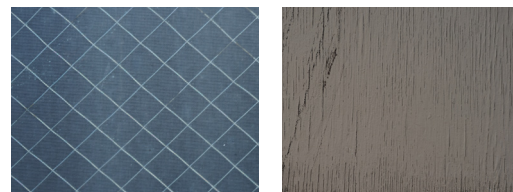
This building was constructed in brick masonries and steel columns. Consisting of one main floor, the building occupies 17,000 square feet. This building has seven garage entrances and one pedestrian door. Also, all edges have wide windows (10-14 feet) that bring lots of light into the building in addition to skylights and clerestory windows.



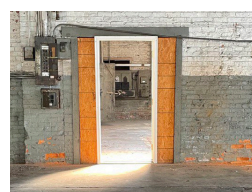
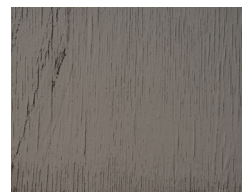
North-West View



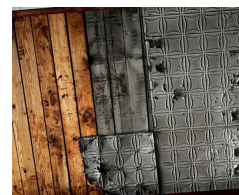
West View



Exterior Materials



Interior Materials



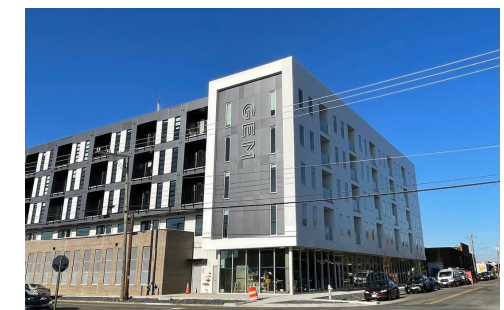
KEY

3017 W Leigh St
Residential

Restaurant
Commercial



1 North west view from the building



3 East side of the building

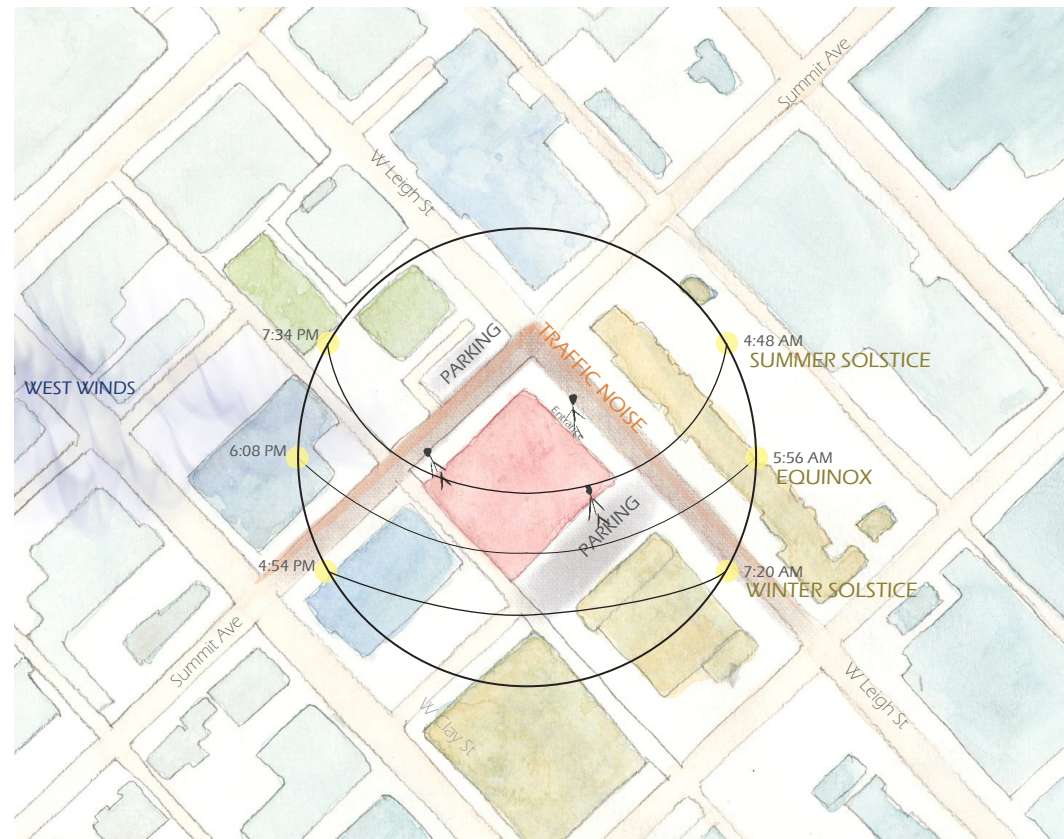


2 South view from the building



4 North view from the building

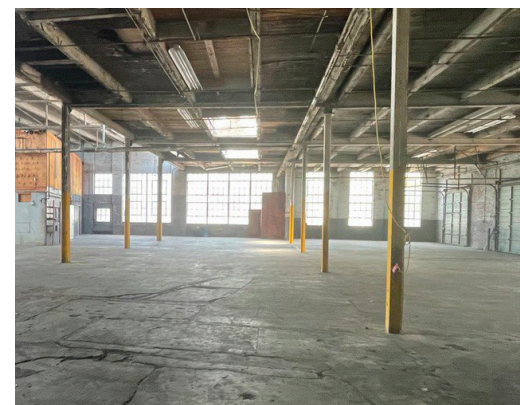
Sun Study



Interior Light study



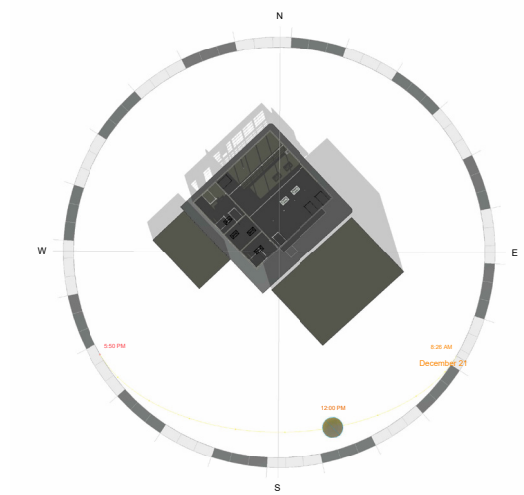
West Wall View



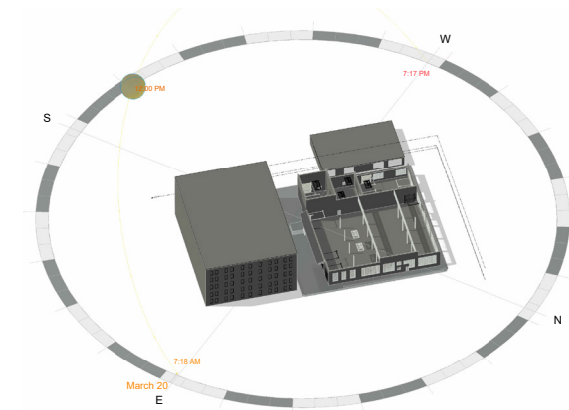
North Wall View

Shadow Study

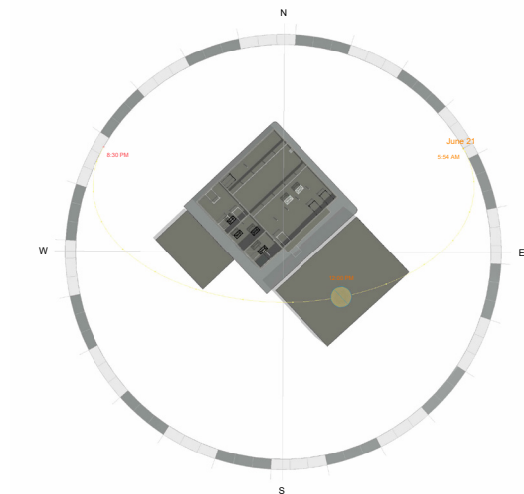
Winter shadow study on December 21st at 12 pm



Spring shadow study on March 20th at 12 pm

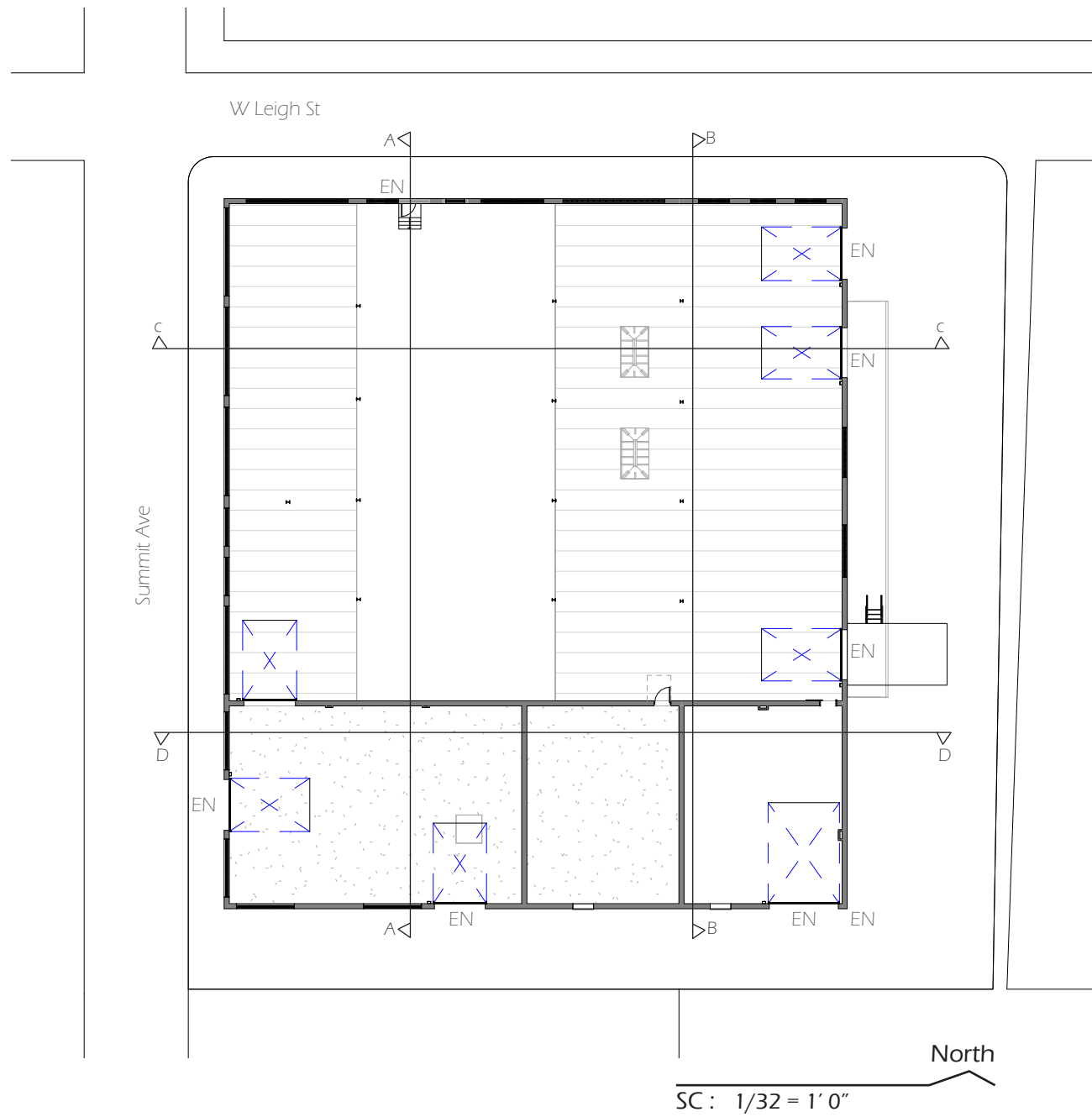


Summer shadow study on June 21st at 12 pm



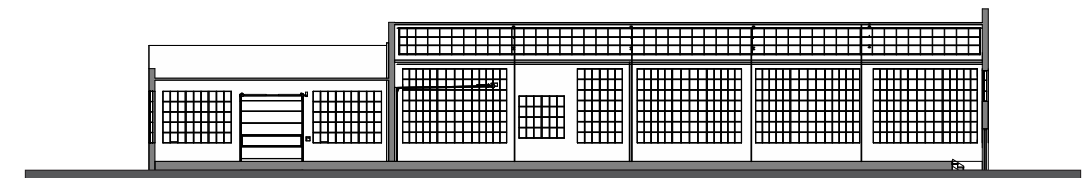
Building Orthographics

Floor Plan



Sections

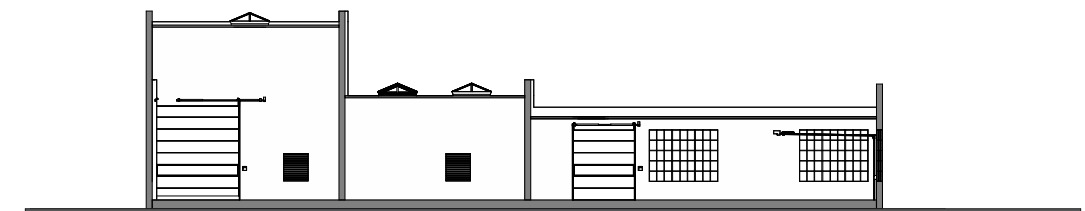
SC: 1/32 = 1' 0"



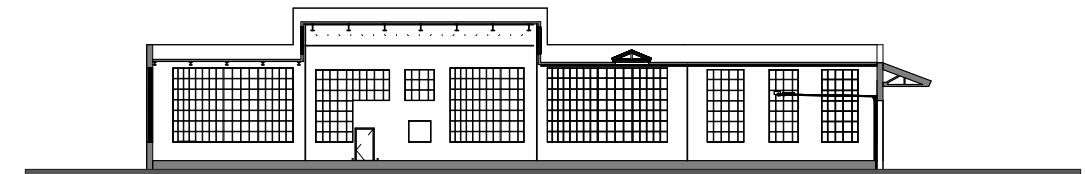
Section A-A



Section B-B

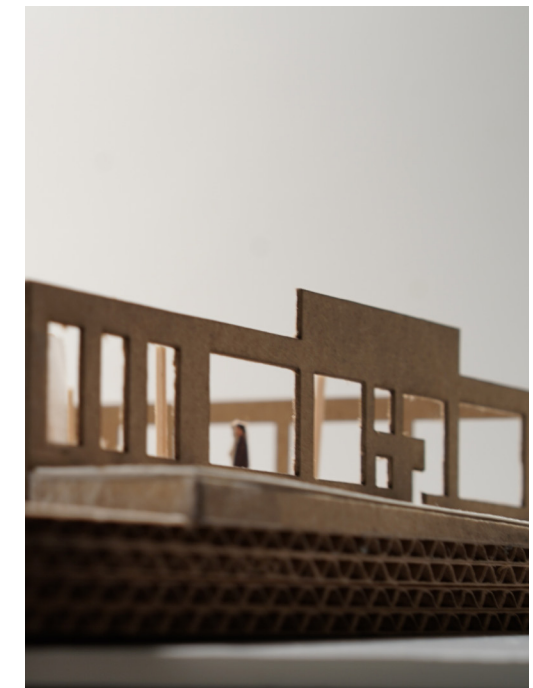
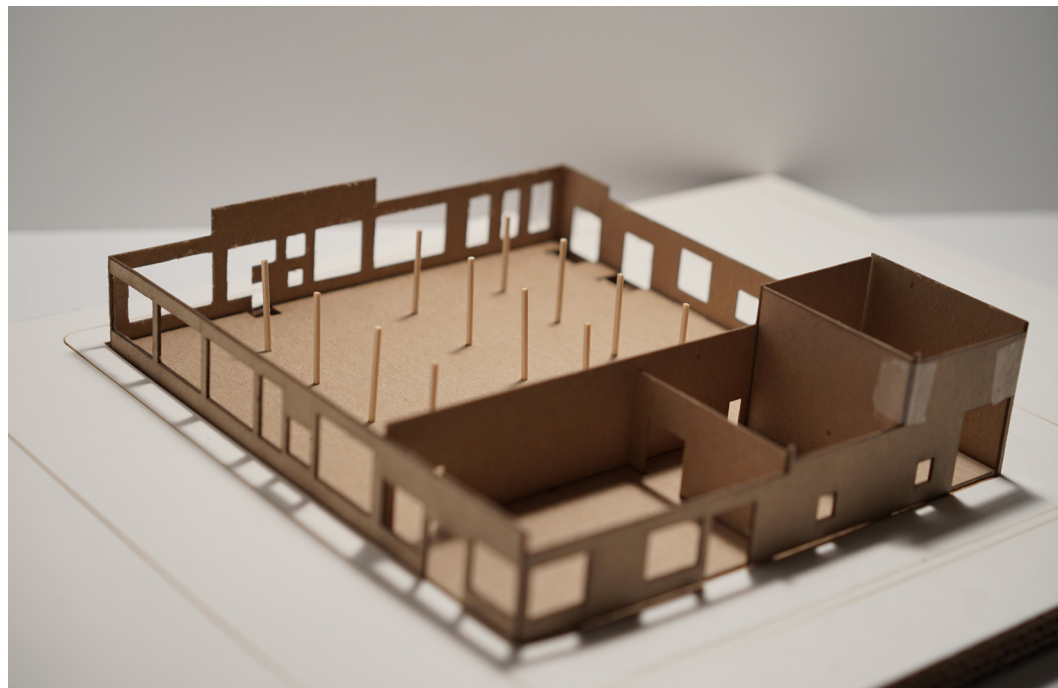
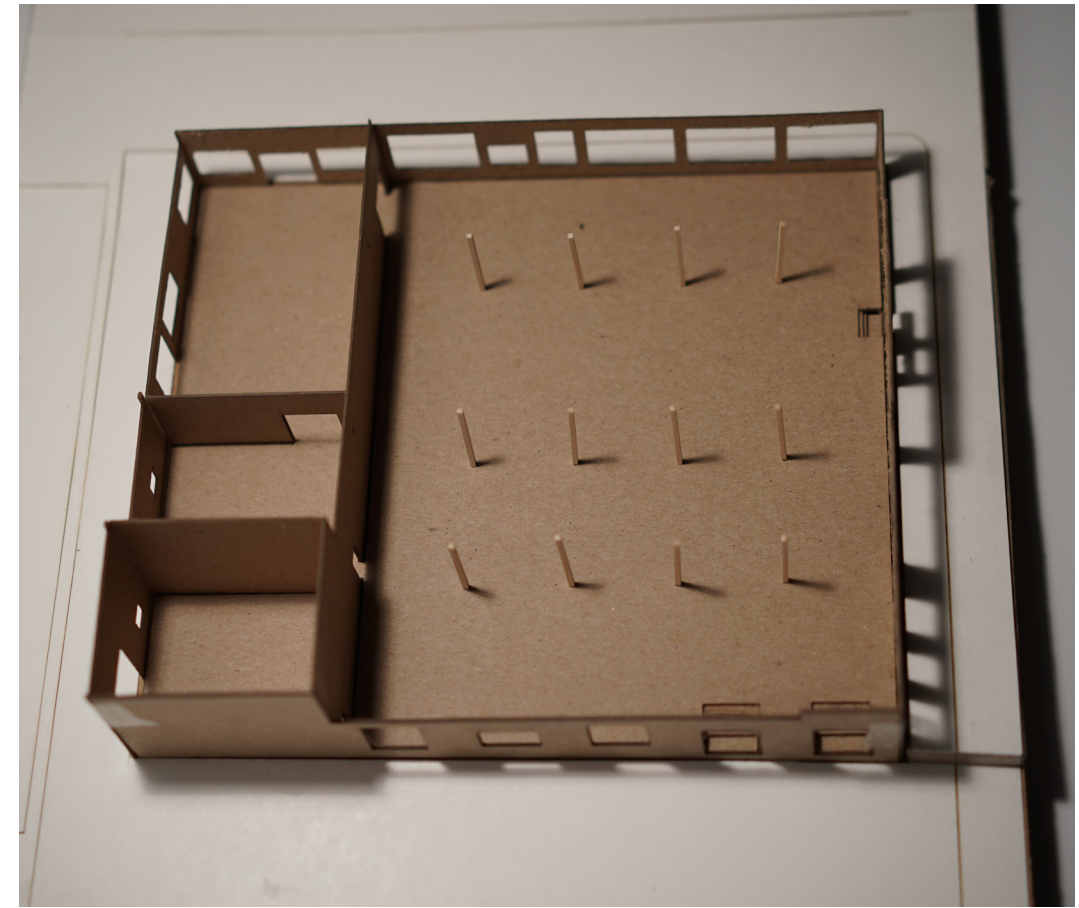
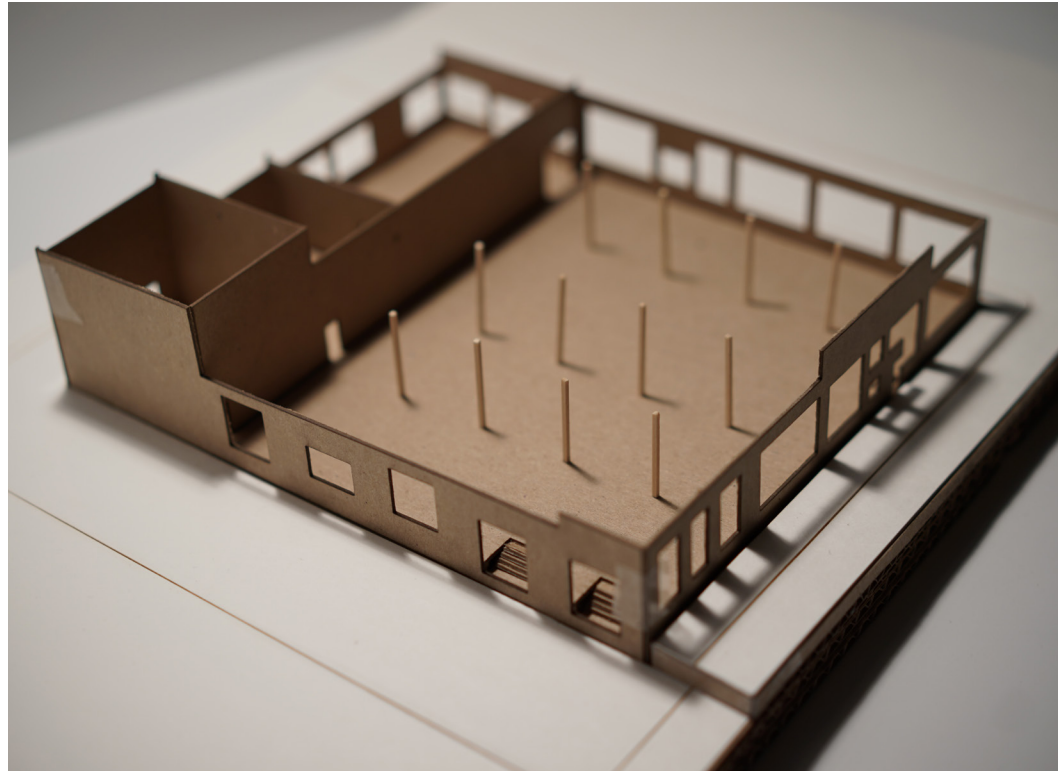


Section C-C

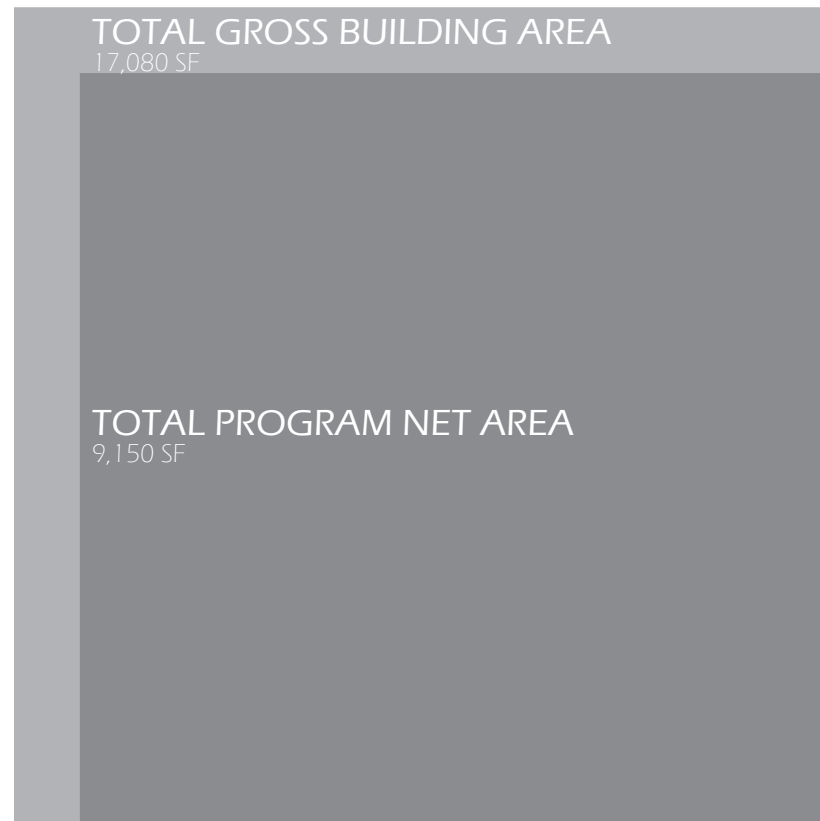


Section D-D

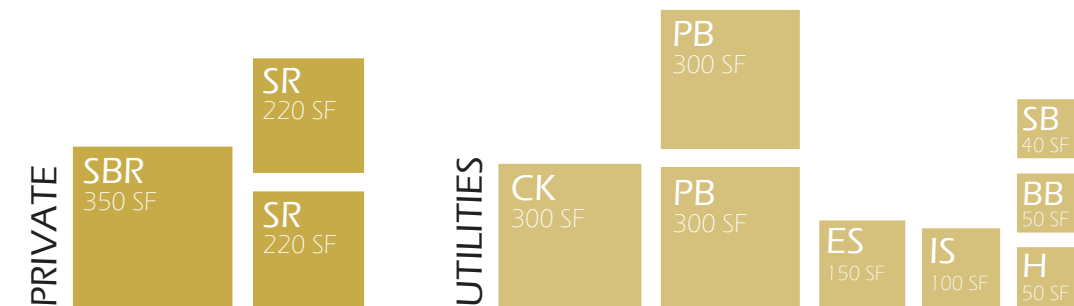
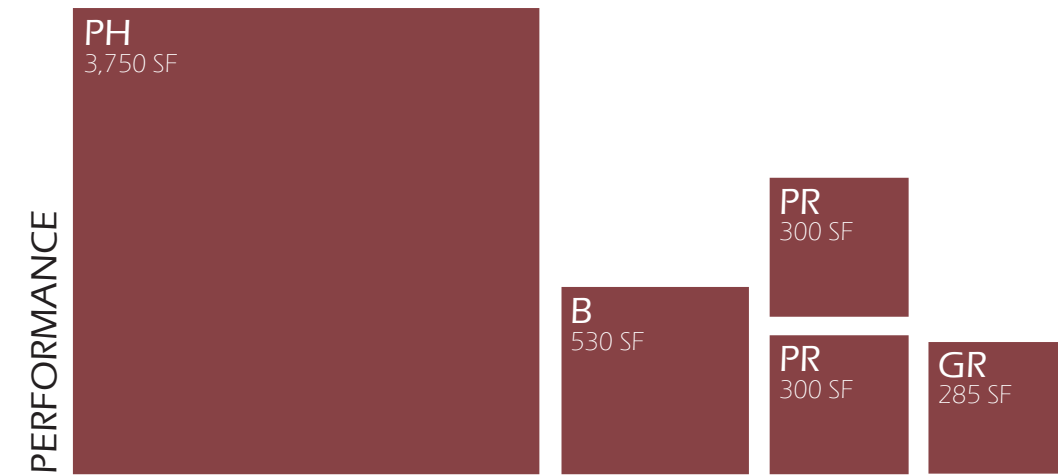
Building Model Photographs



Graphic Program



- PH Performance Hall
- GR Green Room
- B Backstage
- PR Practice Room
- G Gallery
- C Cafe
- EH Entrance Hall
- SR Staff Room
- SBR Staff Break Room
- PB Public Bathrooms
- SB Staff Bathroom (Private)
- BB Backstage Bathroom (Private)
- ES Equipment Storage
- IS Instrument Storage
- H Housekeeping
- CK Cafe Kitchen and reception



Adjacency Matrix

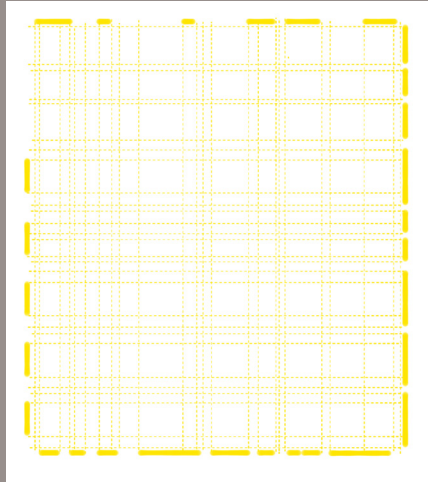
	AREA	QUANTITY	PRIVACY	ACOUSTICS		ACCESSIBILITY	VISUAL PRIVACY	PLUMBING	DAYLIGHTING	FF+E
	PERFORMANCE HALL	3,750	1			Y	Y	N	N	Acoustic tiles, Stage, chairs, instrument stand
	GREEN ROOM	285	1			N	Y	N	N	Closet, sofa, coffee table
	BACKSTAGE	530	1			N	Y	N	N	Tables, chairs, closet, storage
	PRACTICE ROOM / CLASSROOM	300	2			Y	Y	N	Y	Instrument built-in storage, chairs, and music stands
	INSTRUMENT GALLERY	1,245	1			Y	N	N	N	Special built-in furniture for instruments, bench
	ENTRANCE HALL & RECEPTION	445	2			Y	N	N	Y	Chair, table, computer, printer
	CAFE	2,000	1			Y	N	N	Y	Coffee tables, chairs, wall of art showcasing art pieces
	STAFF ROOM	450	2			Y	Y	N	Y	Tables, chairs, storage, computers, storage
	STAFF BREAK ROOM	450	1			N	Y	Y	Y	Sofa, dining table set, small kitchen
	CAFE KITCHEN	330	1			N	Y	Y	Y	Coffee and tea makers, fridges, microwave, baking equipment
	PUBLIC BATHROOMS	300	2			Y	Y	Y	N	Water closet and lavatories, mirror, handsoap container, trashcan, automatic Paper towel roll
	STAFF BATHROOMS (PRIVATE)	40	1			N	Y	Y	N	Water closet and lavatories, mirror, handsoap container, trashcan, automatic Paper towel roll
	BACKSTAGE BATHROOMS (PRIVATE)	50	1			N	Y	Y	N	Water closet and lavatories, mirror, handsoap container, trashcan, automatic Paper towel roll
	INSTRUMENT STORAGE	100	1			N	Y	N	N	Shelves or maybe lockers
	EQUIPMENT STORAGE	150	1			N	Y	N	N	Shelves
	HOUSEKEEPING	50	1			N	Y	N	N	Hanger and shelves

LEGEND

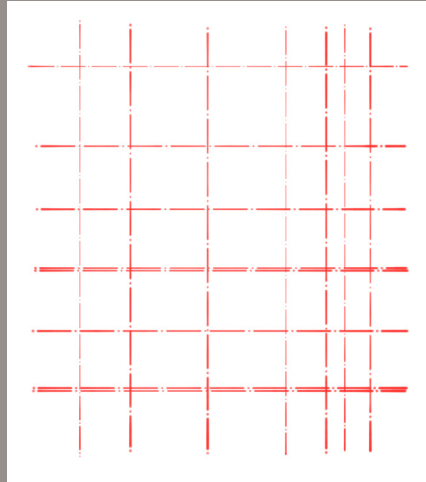
- HIGH
- MEDIUM
- LOW
- Y YES
- N NO
- PERFORMANCE
- PUBLIC
- PRIVATE
- UTILITIES

Parti Diagrams

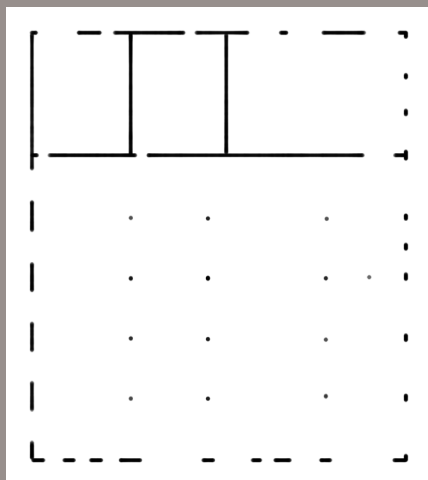
Indirect/direct sunlight



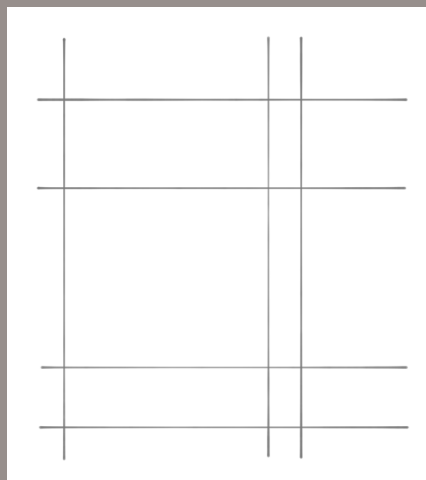
Column grid



Geometry

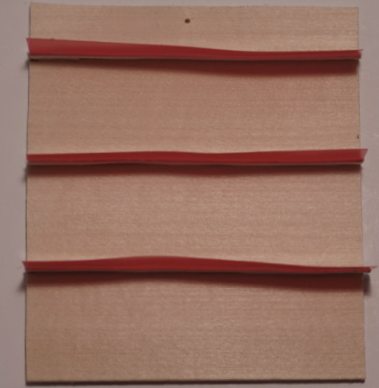


Major/minor compositional axes

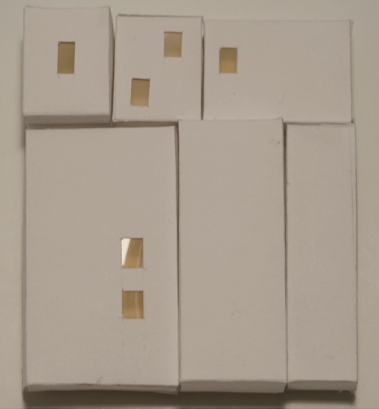


Parti Models

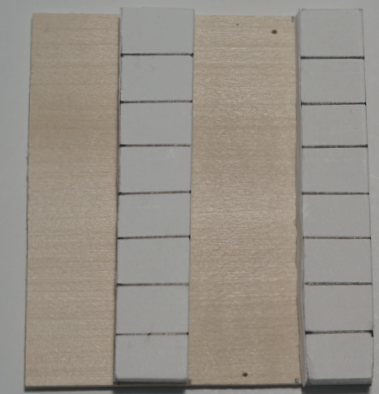
Three equal rows taken from the column grid diagram



Different height ratios with the presence of natural light coming in from above



Two equal vertical rows are taken from the main composite axes



CONCEPT



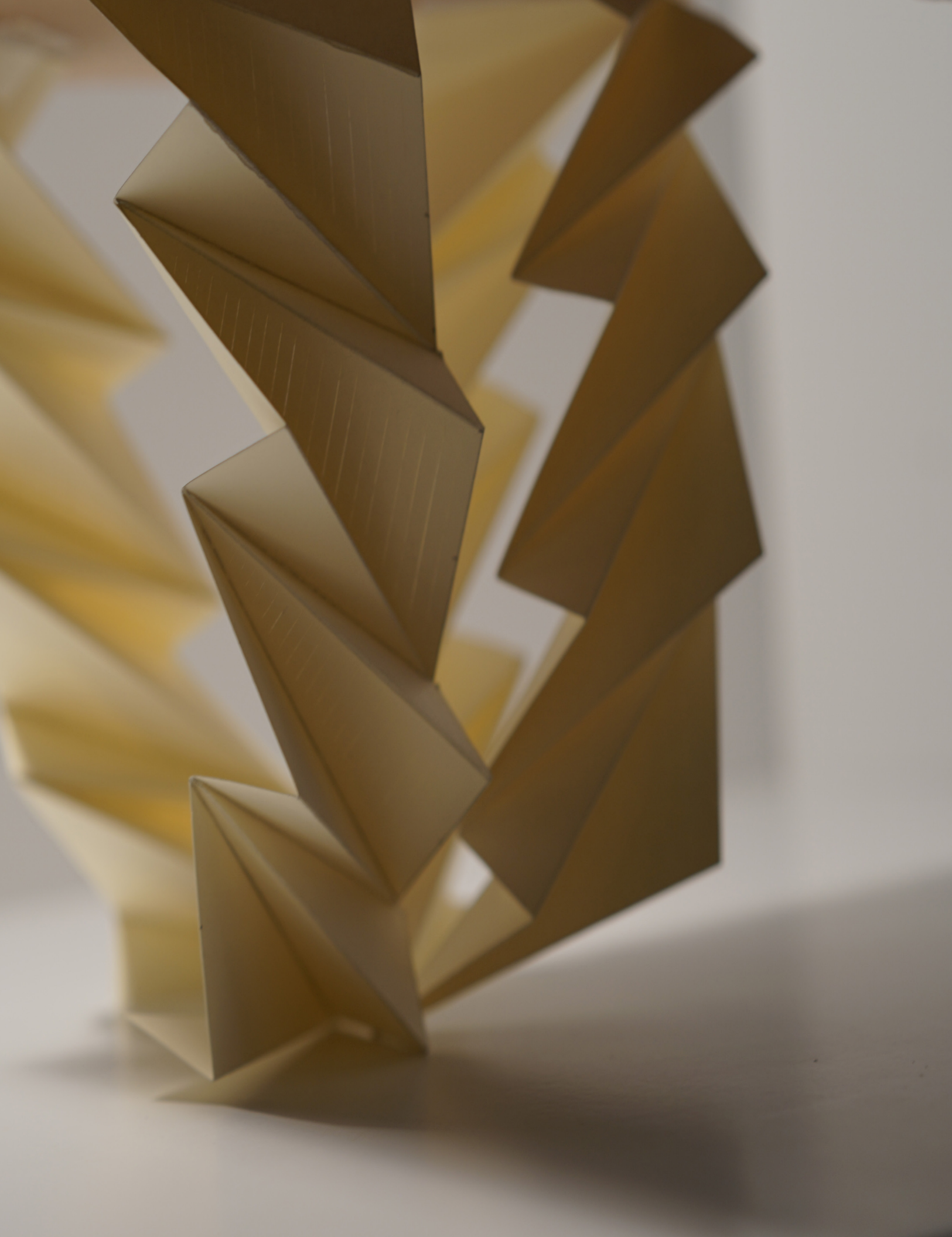


Concept Statement

The Islamic Revolution of 1979 had a significant impact on the arts in Iran, including music and dance. The new regime saw Western influence as a threat to the country's cultural identity and quickly banned many forms of art that were deemed to have a Western influence. This had a profound effect on Iranian musicians and dancers who were either forced to conform to strict regulations or compelled to emigrate. As a result, Iranian music and dance have become increasingly limited, with many artists struggling to express themselves creatively within the constraints imposed by the regime.

Persian music has a unique ability to transport us through time and space while urging us to be present in the moment. It combines structured and unstructured elements to create a captivating and unpredictable sound. During performances, the vocalist may sing non-rhythmic Avaz while a few musicians play a rhythmic piece, showcasing the balance between predestination and free will. This style of singing within pre-set boundaries highlights the importance of living in the moment while being rooted in thousands of years of tradition and advocating for free speech.

This project celebrates the balance between rhythmicity and non-rhythmicity in Persian music by designing the music hall's acoustic wall. The wall comprises 44 partitions, symbolizing the 44 years of restrictions that were imposed after the 1979 revolution, each with a few modular pieces arranged in a rhythmic pattern. These partitions were then arranged in a circular order, creating an unrhythmic sense with the rectangular box shape of the interior space. Additionally, the circular design of the carpet and the roof of the music hall added to the acoustic wall's curved form, drawing inspiration from the shape of traditional Iranian musical instruments such as Tar and Sertar.



Conceptual Drivers

BUILDING

Natural Light
History
Structure | Columns
Accessible
Community

USERS

Connection
Belonging
Enjoyment
Curiosity
Culture

PROGRAM

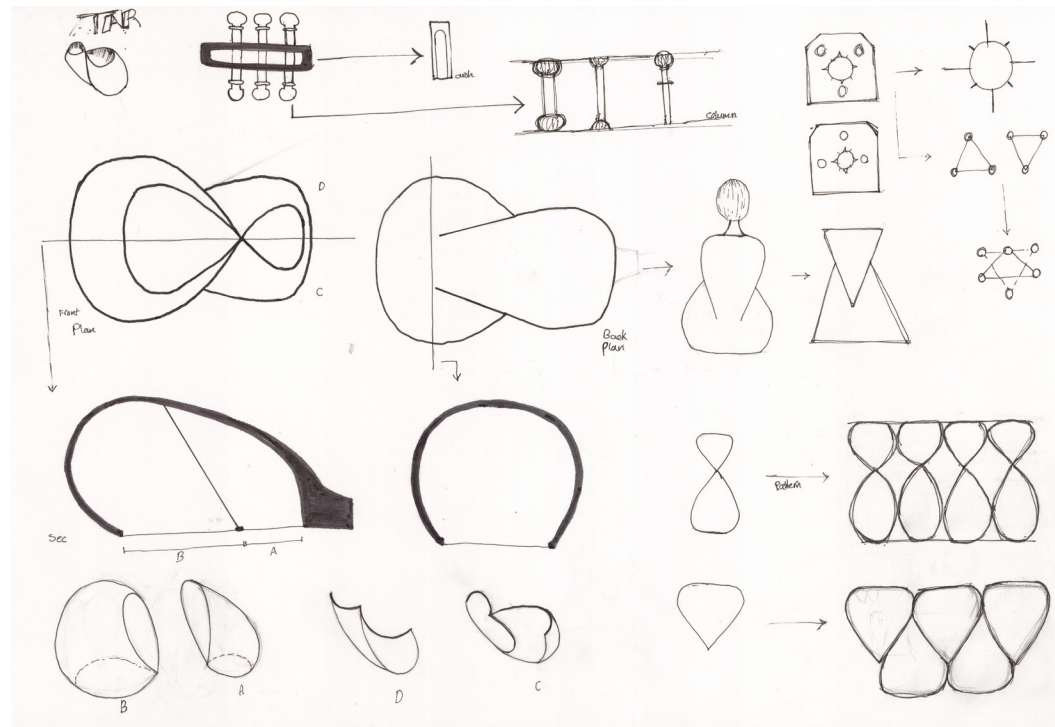
Communication
Unfamiliarity
Exploration
Choice

DESIGNER

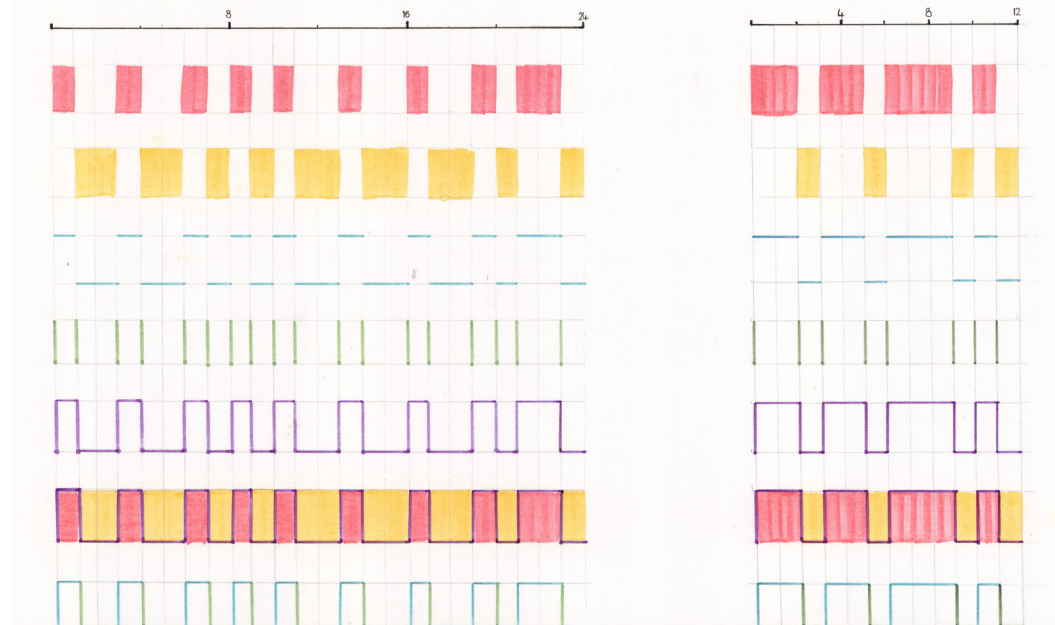
Respond to user's needs
Respond to history
Music - Persian music
Respect for people from various cultures

Sketches

Sketches of the stringed musical instrument known as the Tar



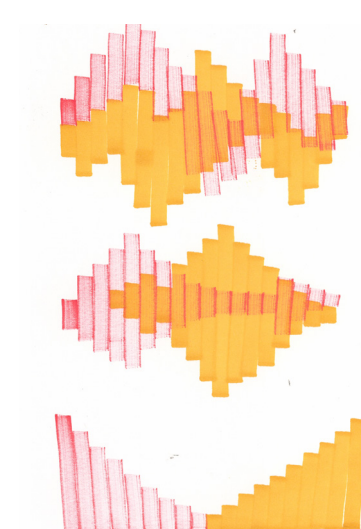
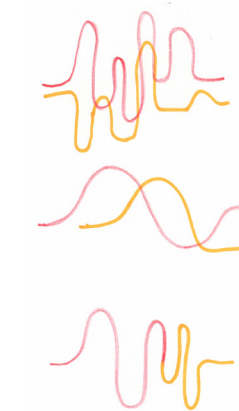
Beat analysis of the piece "Kereshmeh Var" music



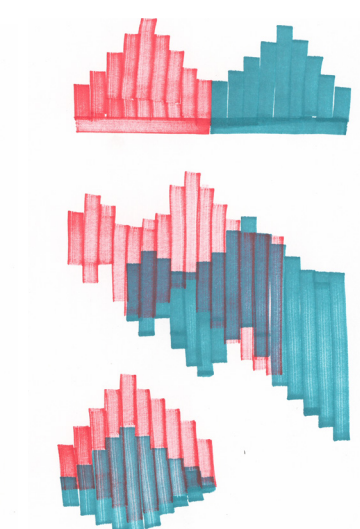
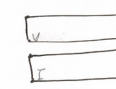
Concept Diagrams

In a Persian performance, the singer performs non-rhythmic Avaz alongside a few musicians, while the rest of the group plays a rhythmic piece. The collaboration between the singer and musicians can be categorized into three types: same sentences where they sing and play together, separate sentences where they each take turns, and call and response where they react to each other.

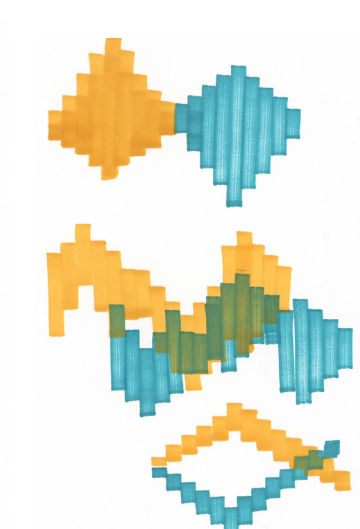
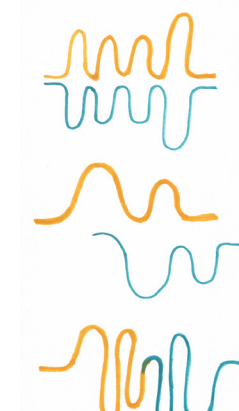
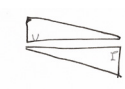
IN RESPONSE



SAME



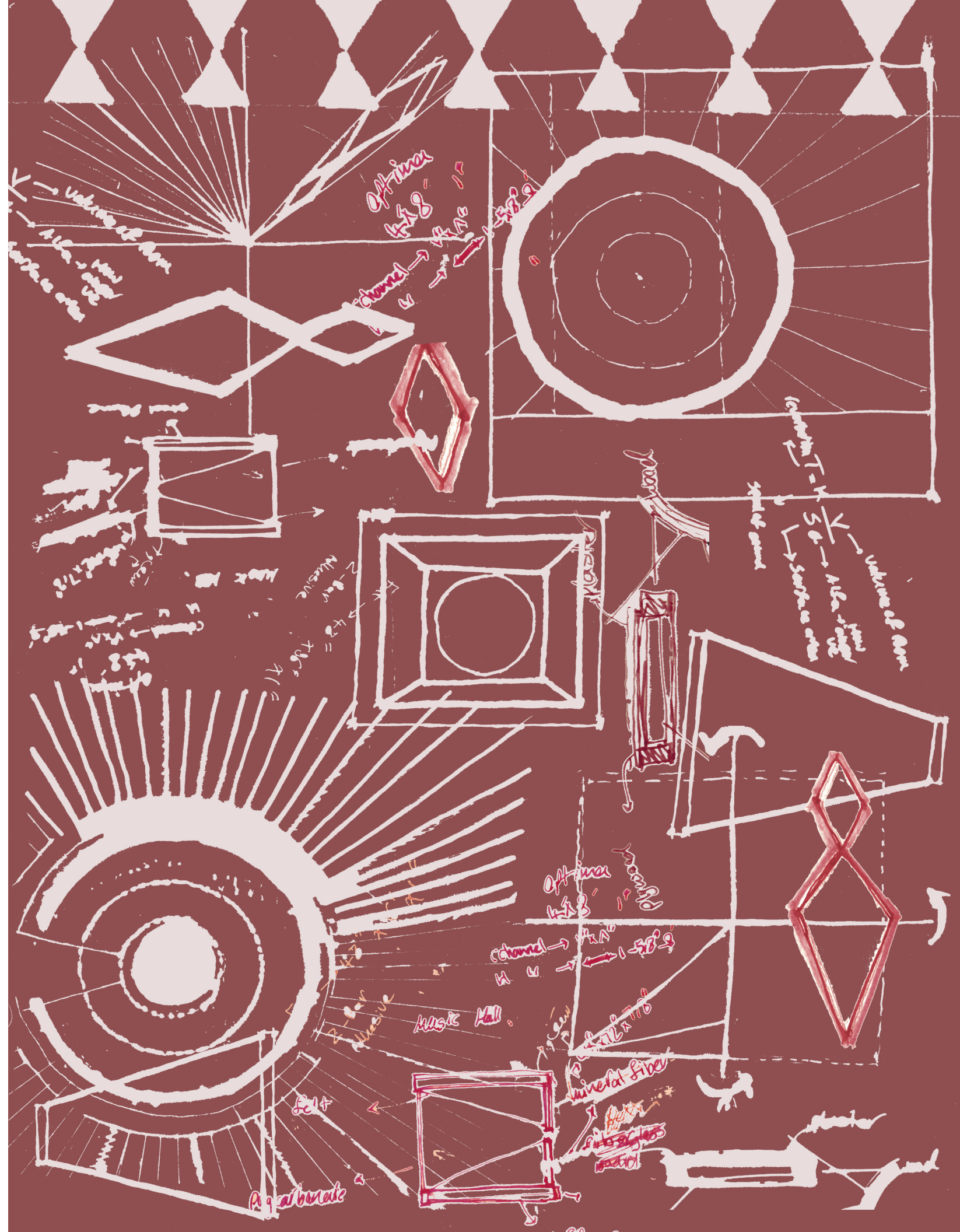
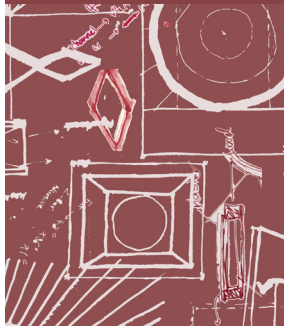
REVERSE



Concept Models

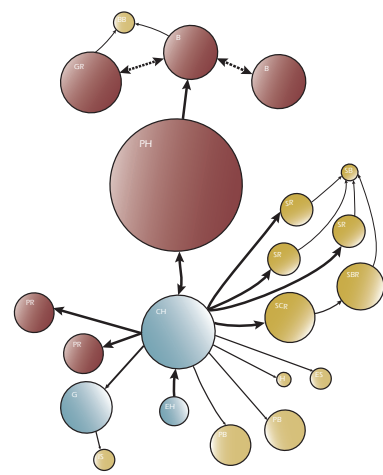


SCHEMATIC

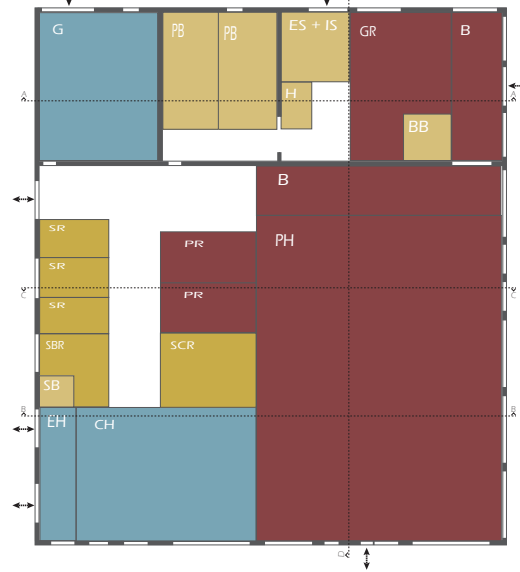


Schematic Design I

Bubble Diagram



Block Plan



Section A-A



Section B-B



Section C-C

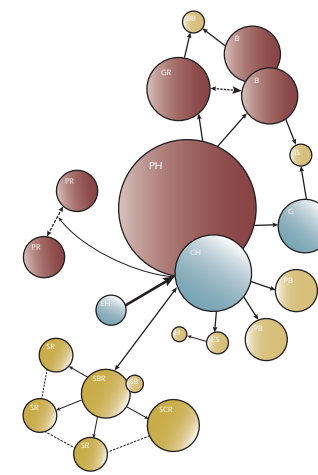


Section D-D

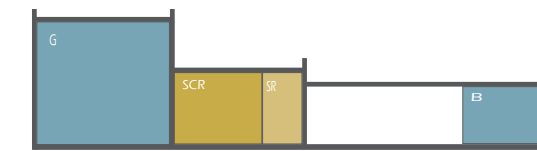
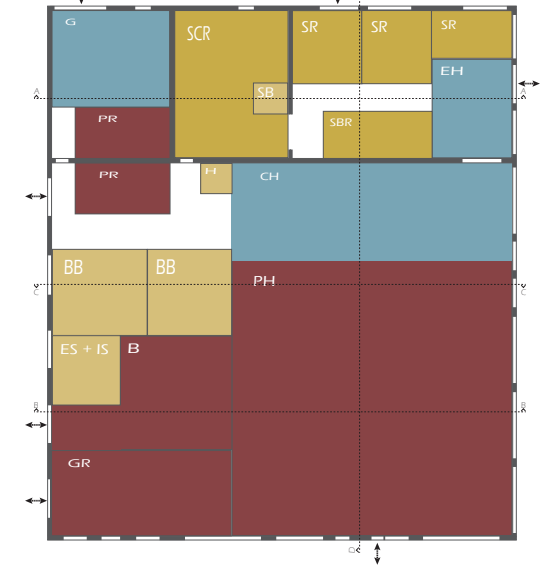
Key Notes:

- Performance
- Public
- Private
- Utilities

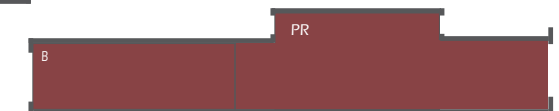
Bubble Diagram



Block Plan



Section A-A



Section B-B



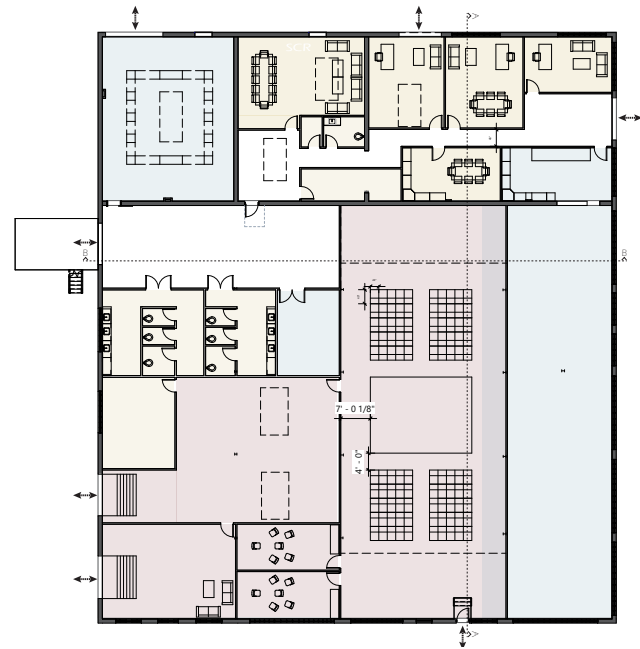
Section C-C



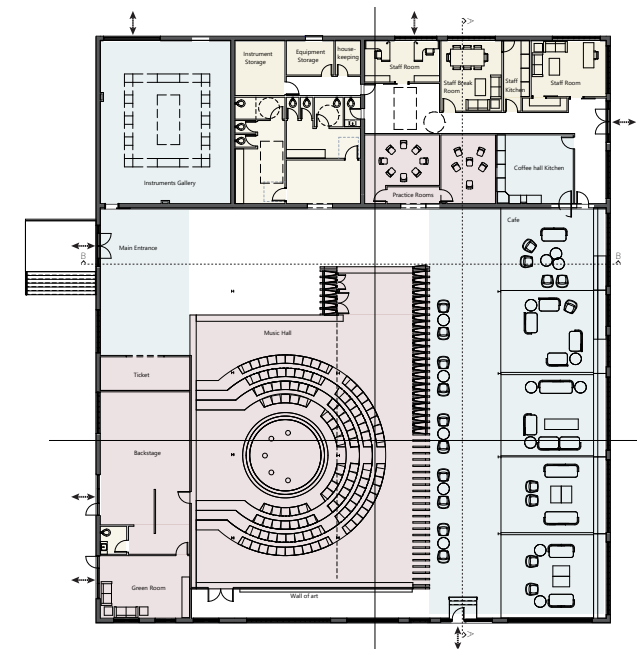
Section D-D

- | | | | |
|-----|-------------------------------|----|------------------------------|
| SCR | Staff's Conference Room | PH | Performance Hall |
| SBR | Staff Break Room | GR | Green Room |
| PB | Public Bathrooms | B | Backstage |
| SB | Staff Bathrooms (Private) | PR | Practice Room / Classroom |
| BB | Backstage Bathrooms (Private) | G | Instrument Gallery / Library |
| ES | Equipment Storage | CH | Lounge and Cafe Hall |
| IS | Instrument Storage | EH | Entrance Hall |
| H | Housekeeping | SR | Staff Room |

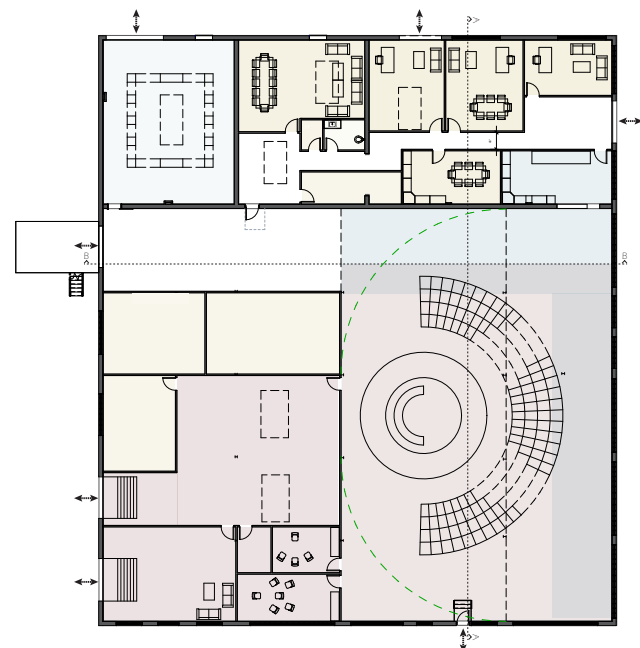
Schematic Design II



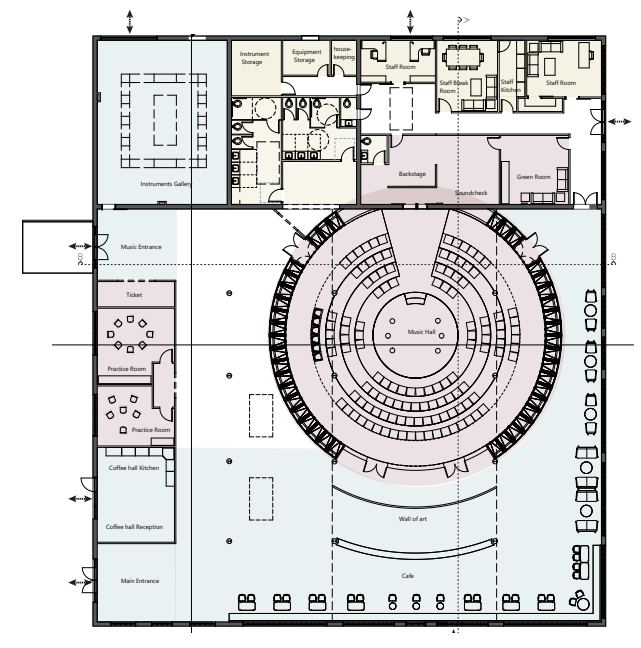
Alternative 1 North



Alternative 3 North



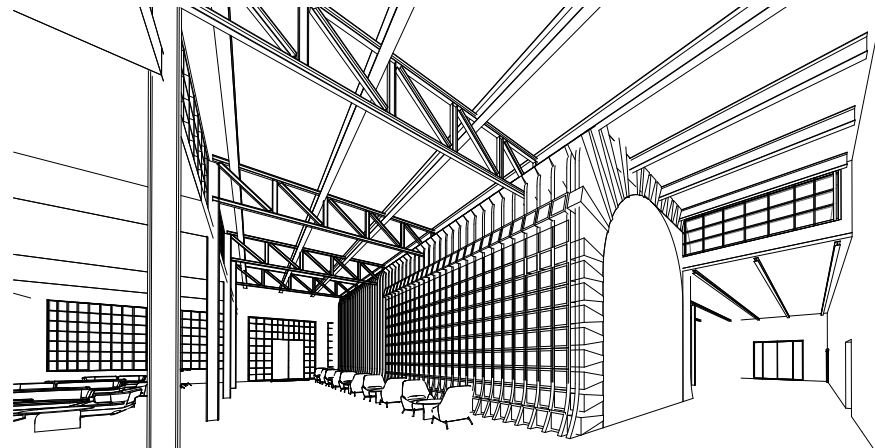
Alternative 2 North



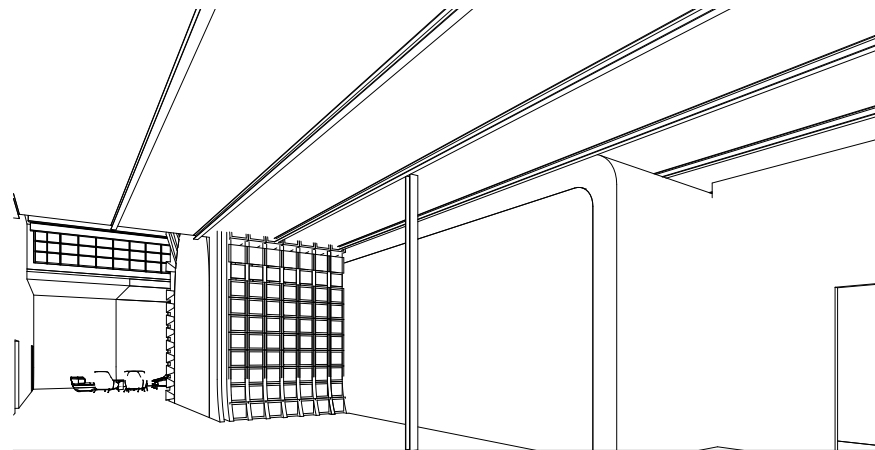
Alternative 4 North

Schematic Design III

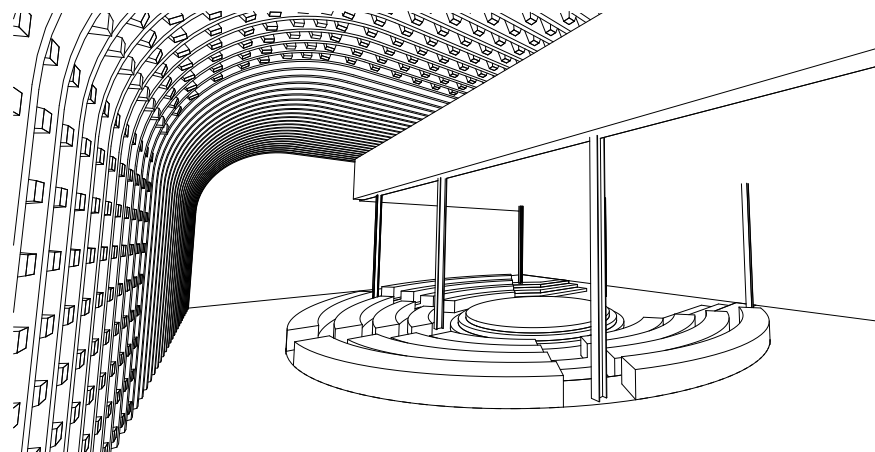
Music Hall Views



Cafe View

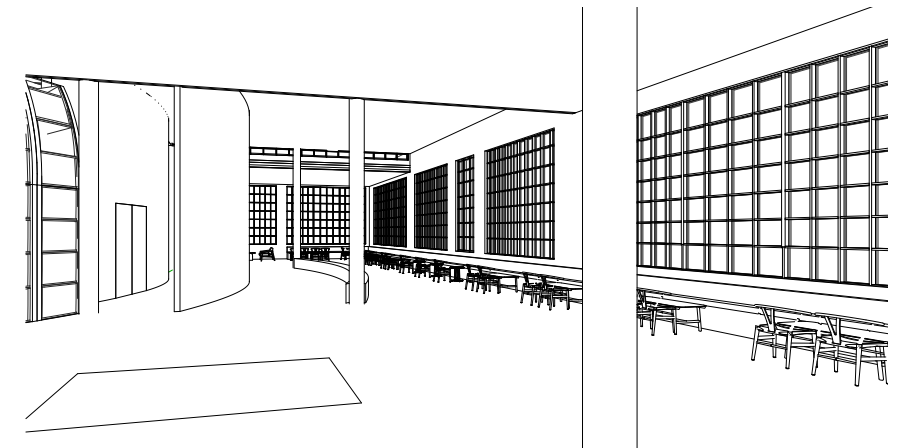


Music hall view

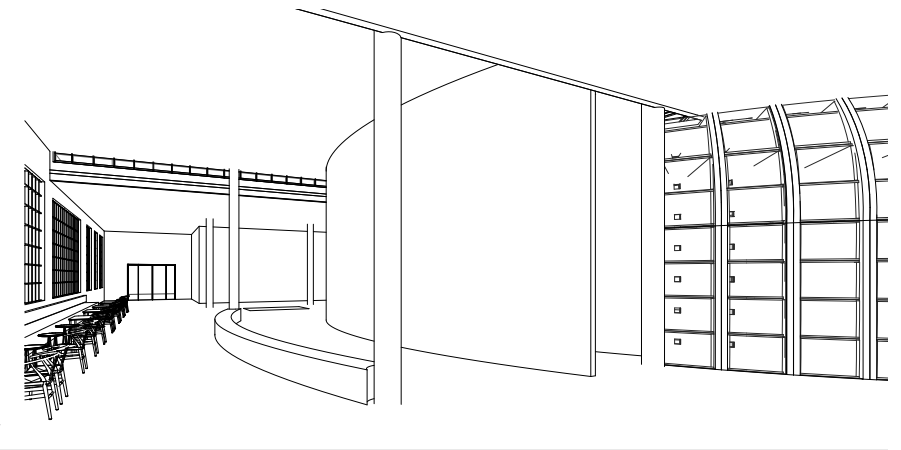


Music hall view

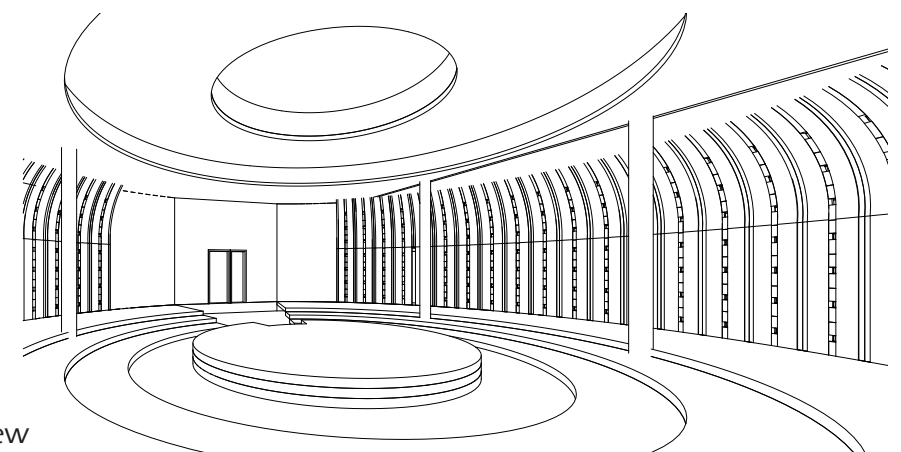
Perspectives



Cafe View



Wall art view

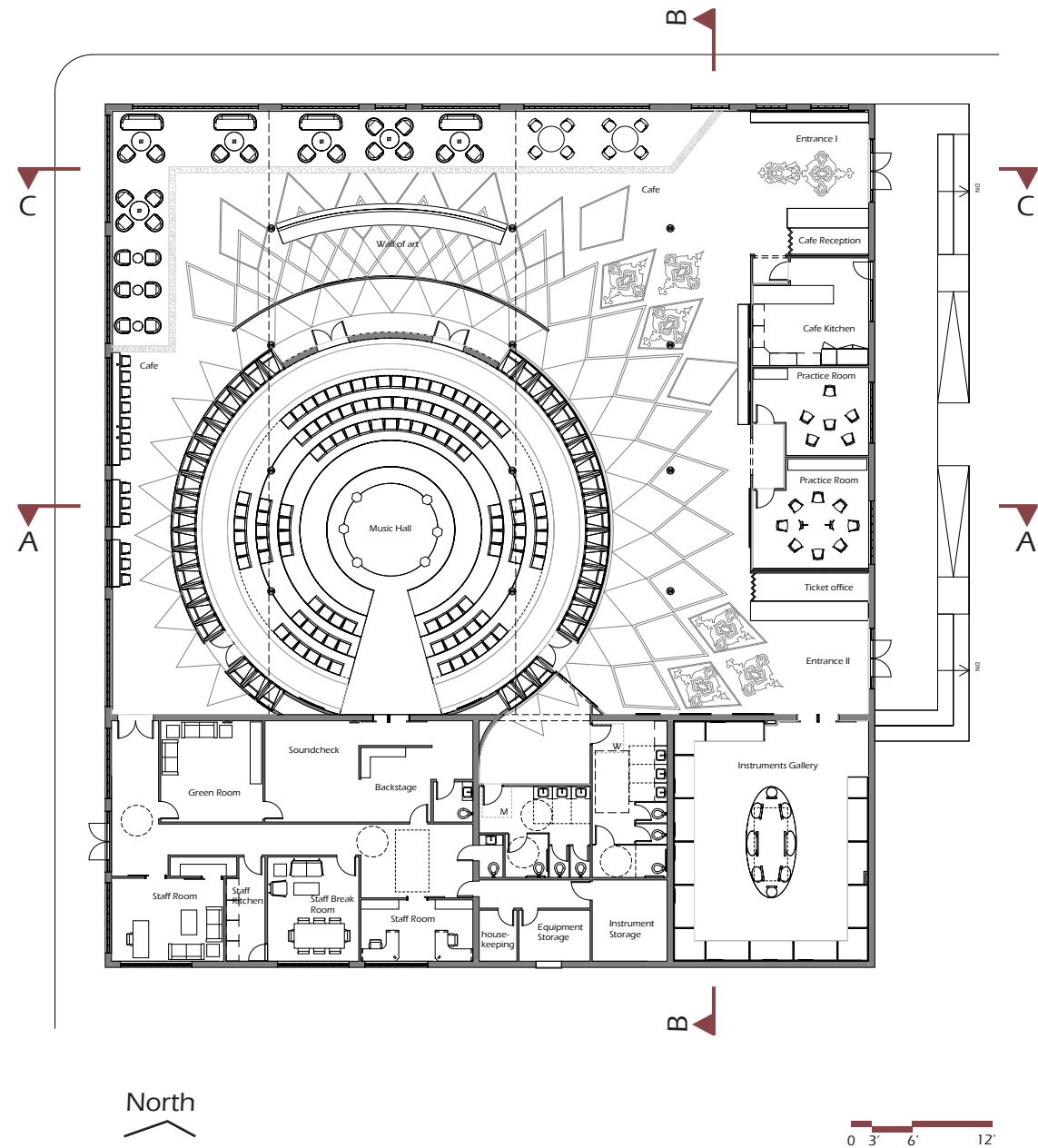


Music hall view

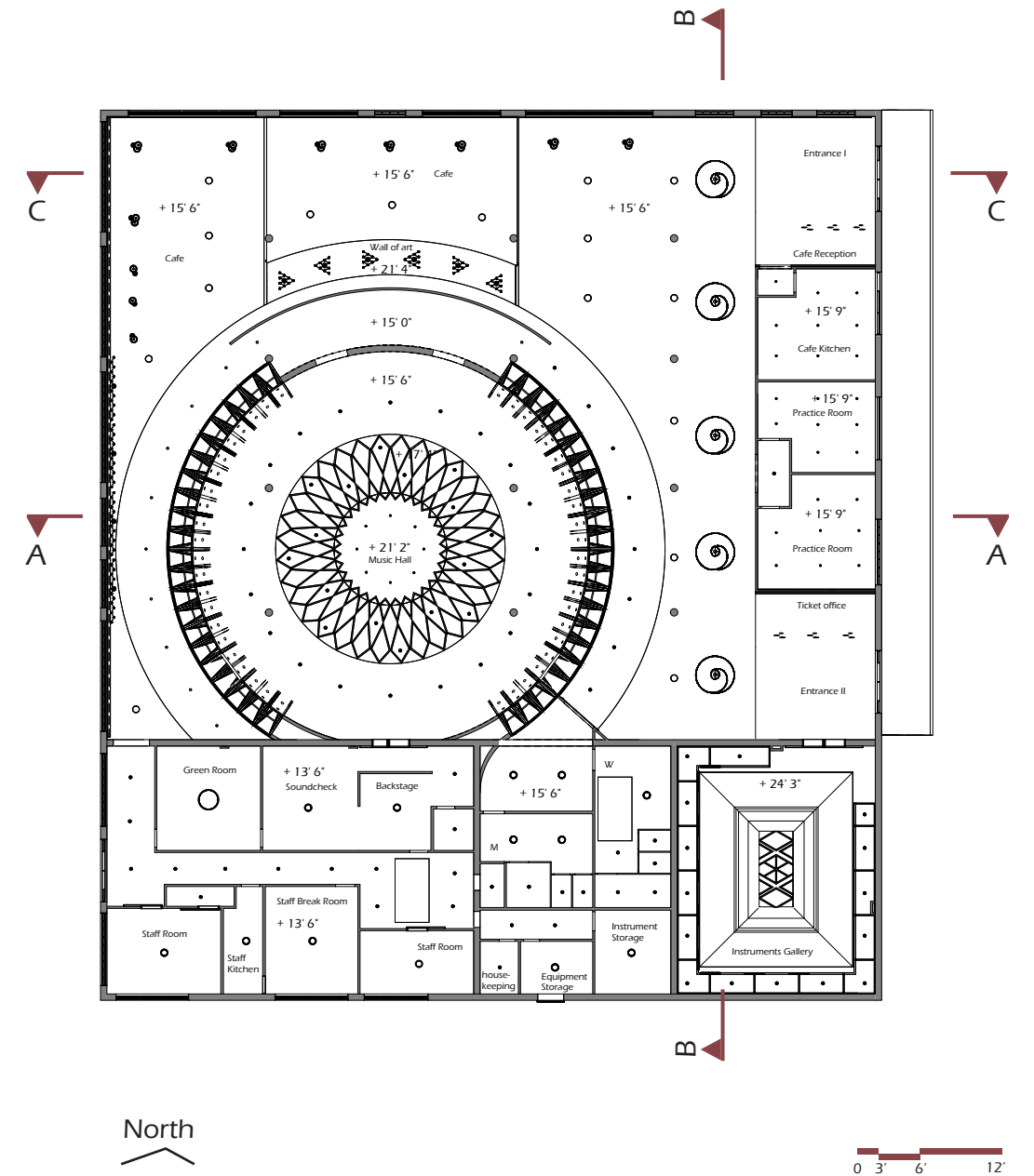
DESIGN



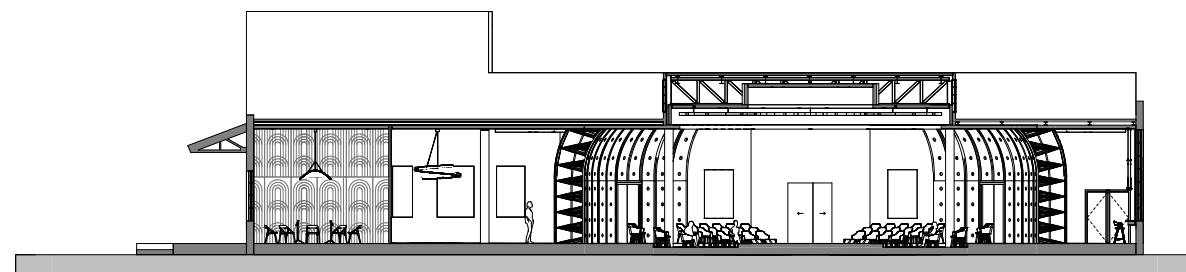
Floor Plan



Reflected Ceiling Plan

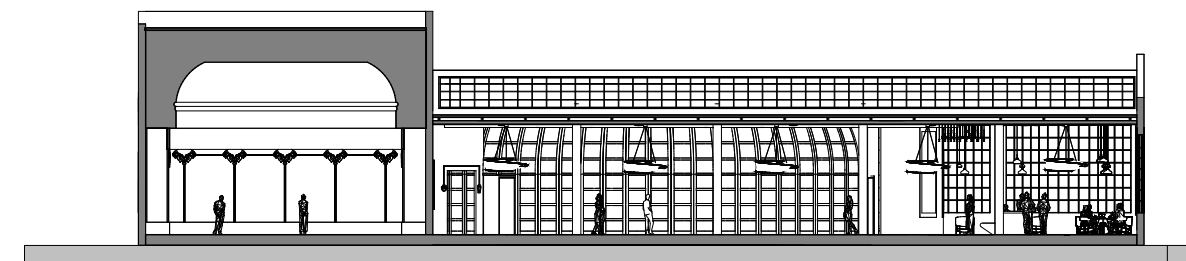


Sections



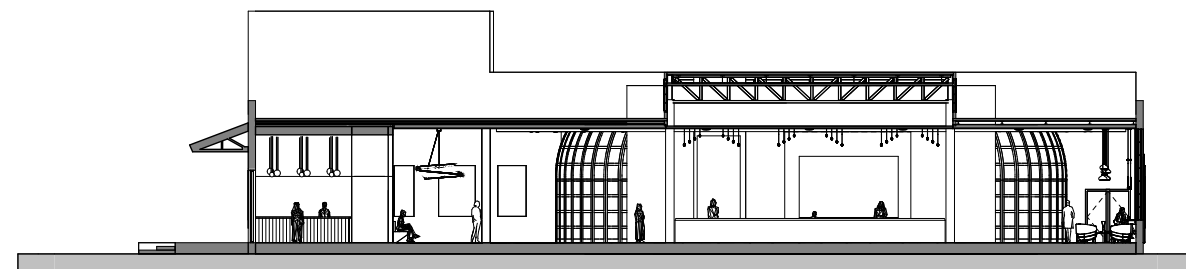
Section A

0 3' 6' 12'



Section B

0 3' 6' 12'



Section C

0 3' 6' 12'

Section Perspective

Gallery



The instrument gallery is the highest part of the space, measuring 24 feet in height, and it has a central skylight. The purpose of the design was to control the amount of light that enters the space to ensure that viewers can appreciate the light while also managing the quantity of sunlight that hits the instruments. To accomplish this, a curved ceiling and skylight frame were designed, creating an attractive element while also managing the light.

Materials

The overall color scheme of the space primarily consists of warm tones, which were inspired by the warm tones of wooden musical instruments and the traditional color palette found in Persian rugs.

Cafe walls and ceiling finishes



Entrance I view to cafe and wall of art

Design Details

Entrance I can be found adjacent to the café reception area and provides an unobstructed view of the entire space, with a particular focus on the acoustic wall of the music hall. This entryway offers convenient access to both the café seating area and the wall showcasing various pieces of art.

Entrance II, located between the ticket window and the gallery entrance, is better suited for individuals who particularly attend a practice room, wish to visit the gallery or watch a performance, providing them with greater convenience.

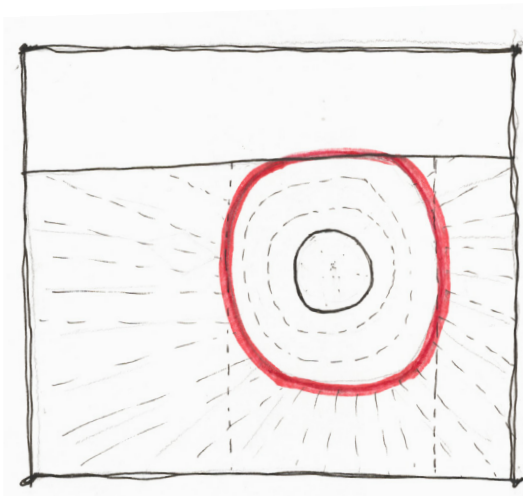


Entrance II view of music hall wall and cafe

Carpet Design

The design of the carpet for the entire cafe space draws inspiration from the typical composition of Persian rugs, which usually consist of a central medallion known as Toranj, surrounded by smaller motifs.

Sketch



View to wall of art

Materials

The café's carpet design features a warm color scheme, with the use of red color inspired by the iconic red in Persian carpet design for the patterned rugs. The background carpet has a warm brown tone.

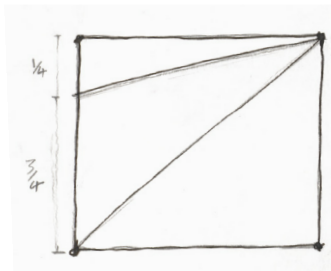
Cafe floor and wall of art



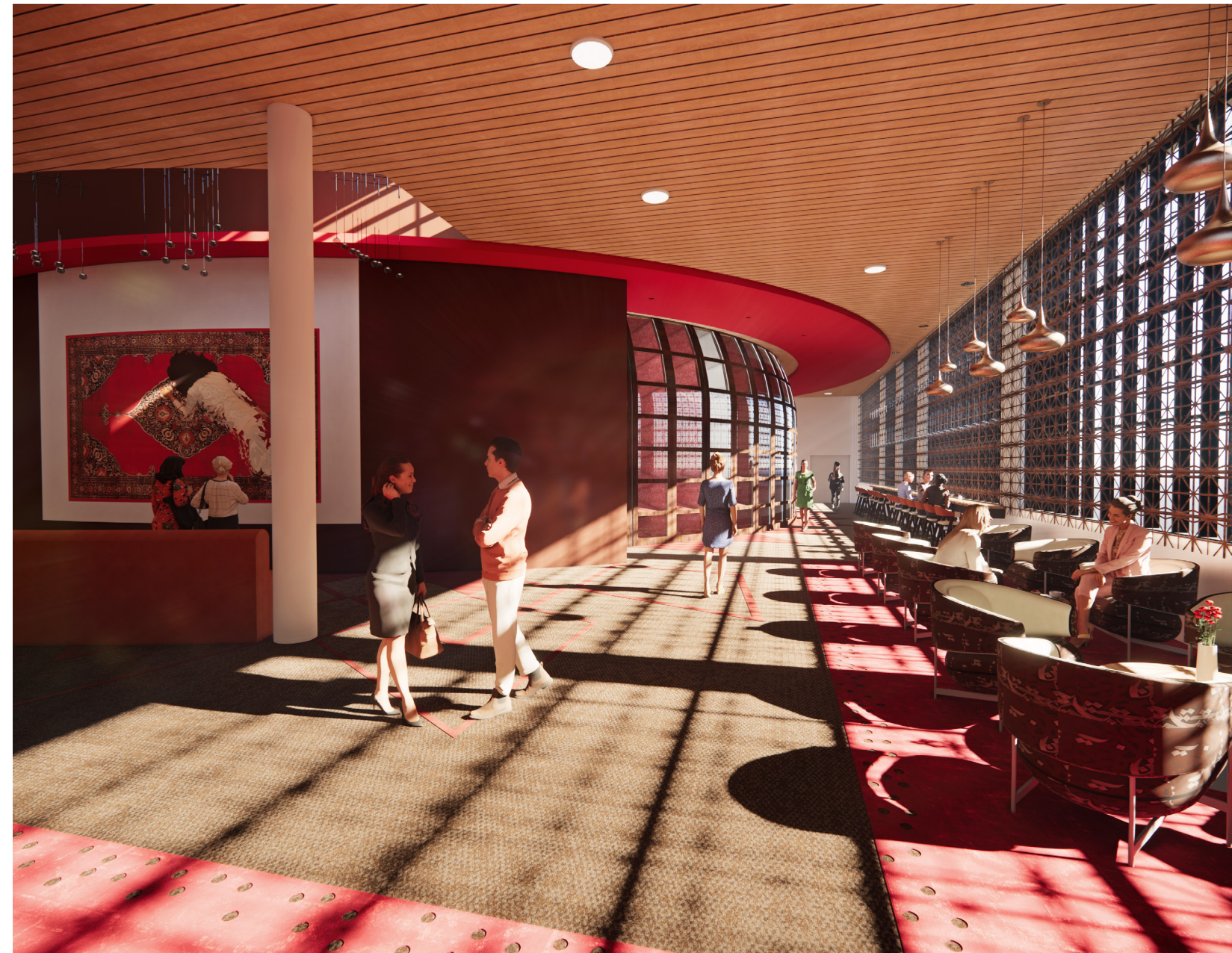
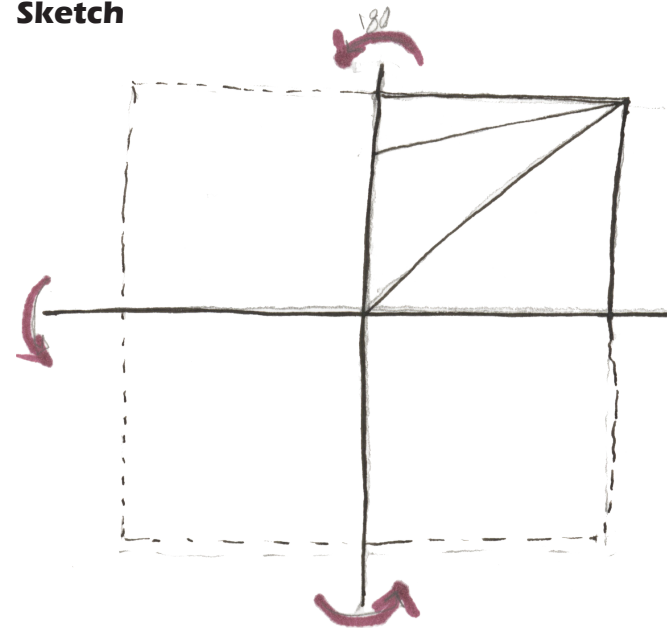
View to waiting area and practice rooms

Window Screen Design

Window screen design sketches were inspired by the 3/4 interval in Persian music.



Sketch

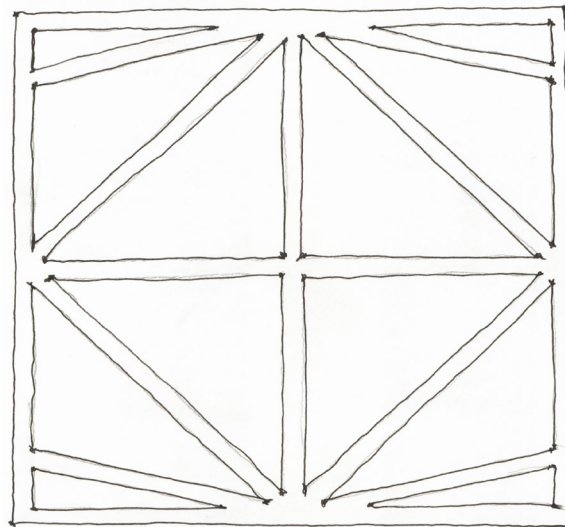


Cafe view to the wall of art and cafe

Window screen sketch

Creating a wooden screen for the windows serves the dual purpose of providing privacy for the cafe's sitting area and creating an attractive frame for the numerous large windows. Additionally, the screen provides shade within the cafe during the afternoon, adding to the overall ambiance of the space.

Sketch



View to the the cafe and acoustic wall

The music hall's design is influenced by classical and folklore Persian music performances, which commonly involve sitting on the floor. The seating arrangement is circular, allowing for eye contact between the musicians, contributing to their musical cohesion and improvisation. Therefore, the audience's sitting area design followed the circular form of the stage to experience this unique performer's relationship and feel more connected to the performance.

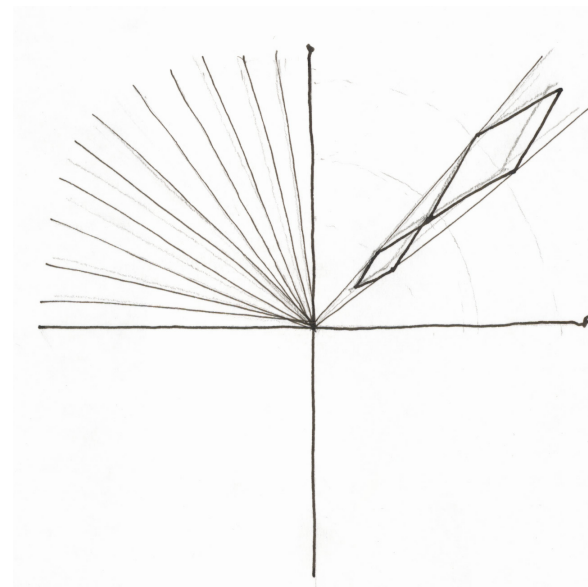
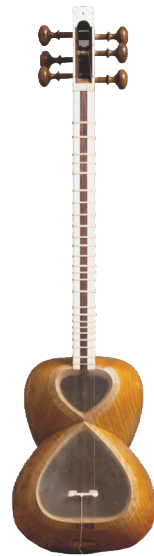


Ceiling Pattern Design

The music hall ceiling is designed to draw attention to the stage form and carpet design and creates a circular flow throughout the area. The pattern design was influenced by the shape of the Tar instrument's surface, and additional details about this inspiration are outlined in the concept section.

Sketches

Tar



View of the Music Hall in Performance Time

Materials

The design of the music hall carpet was centered around facilitating circulation in the space. To aid in wayfinding, plain sections were incorporated, while patterned sections such as the stage and the audience's seats were included. Furthermore, a dark color scheme was used for the audience pathway, while white was utilized for the performers.

Music hall floor



Acoustic wall

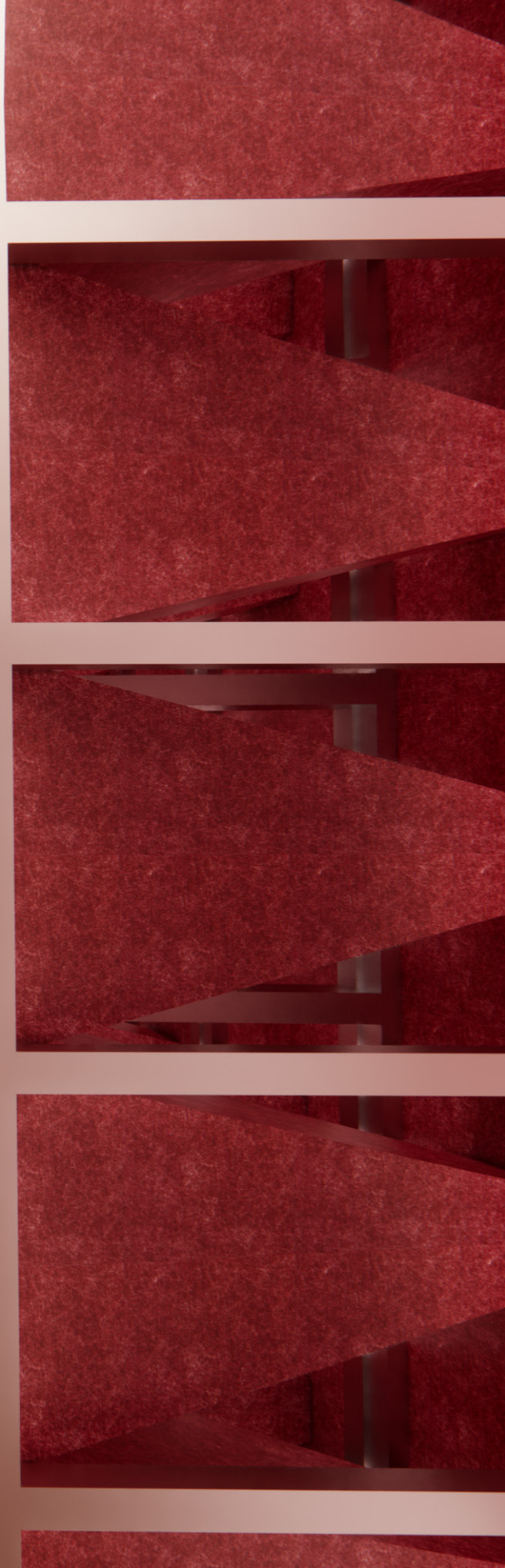
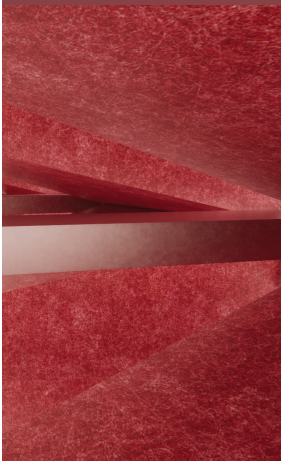


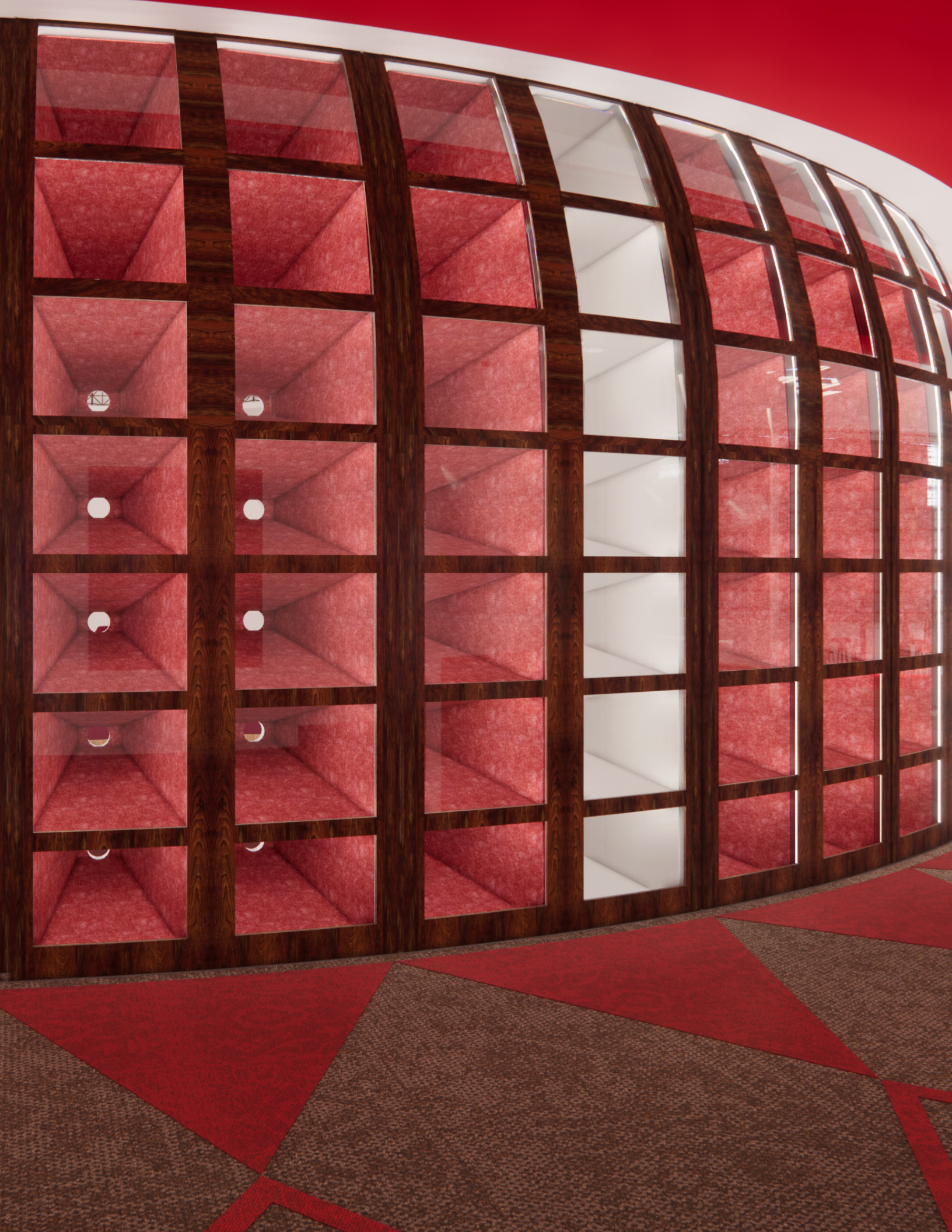
The interior wall of the auditorium and café has a dual appearance. It appears as a solid, white material with apertures to trap sound from within the music hall, while it looks like a wooden material with translucent screens from the café, revealing the red felt boxes behind it. This design serves both as a sculptural element and as a backdrop for the music hall audience to focus on the performances.



View of the Music Hall

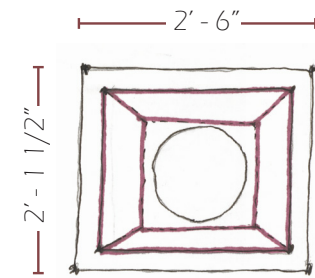
DETAIL



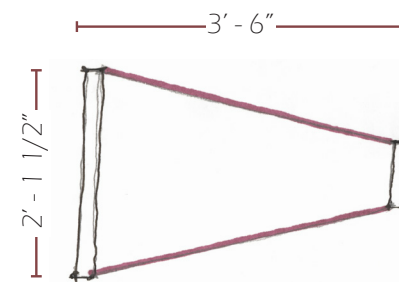


Acoustic Wall Detail Drawings

Sketches

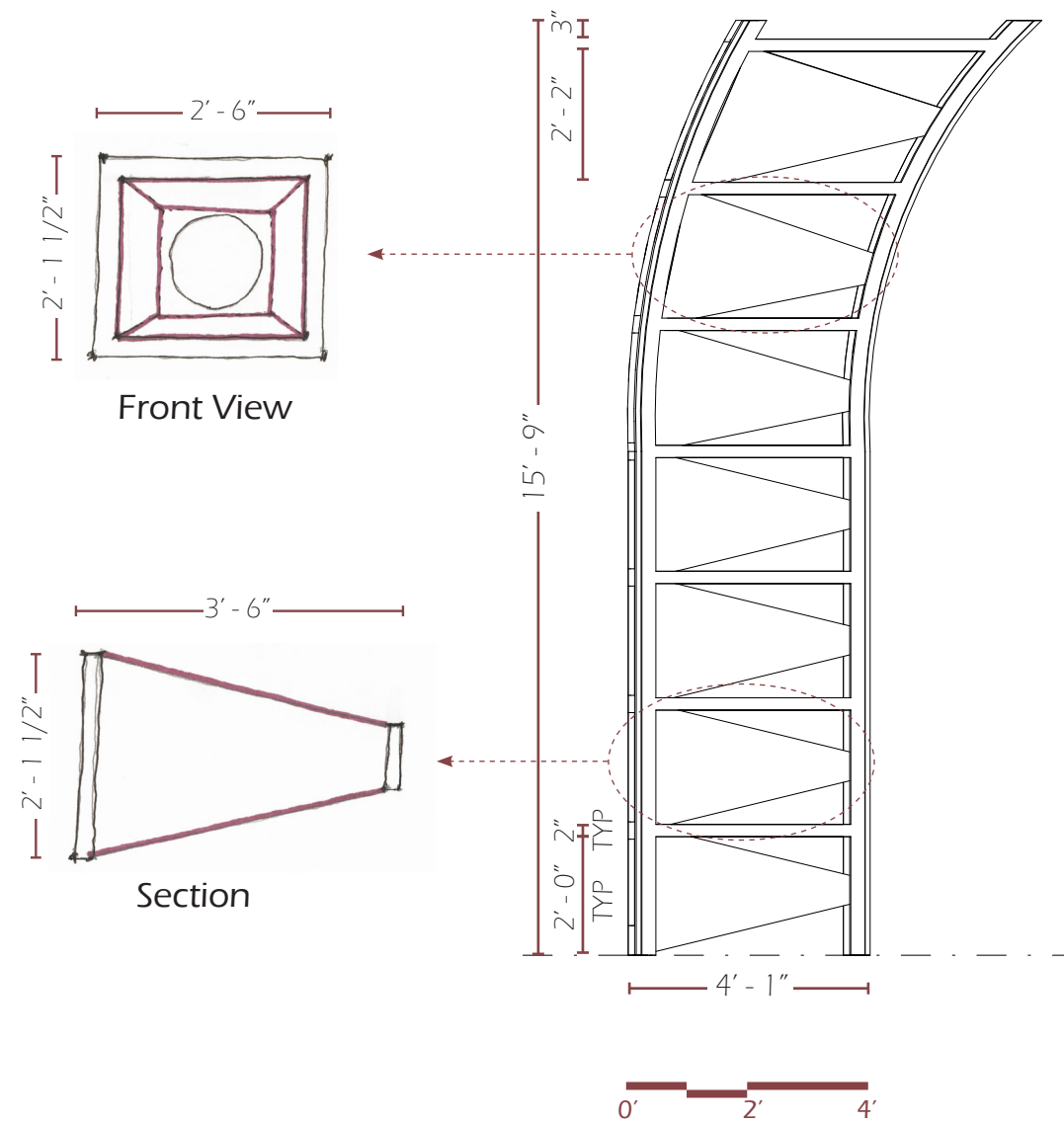


Front View



Section

Elevation

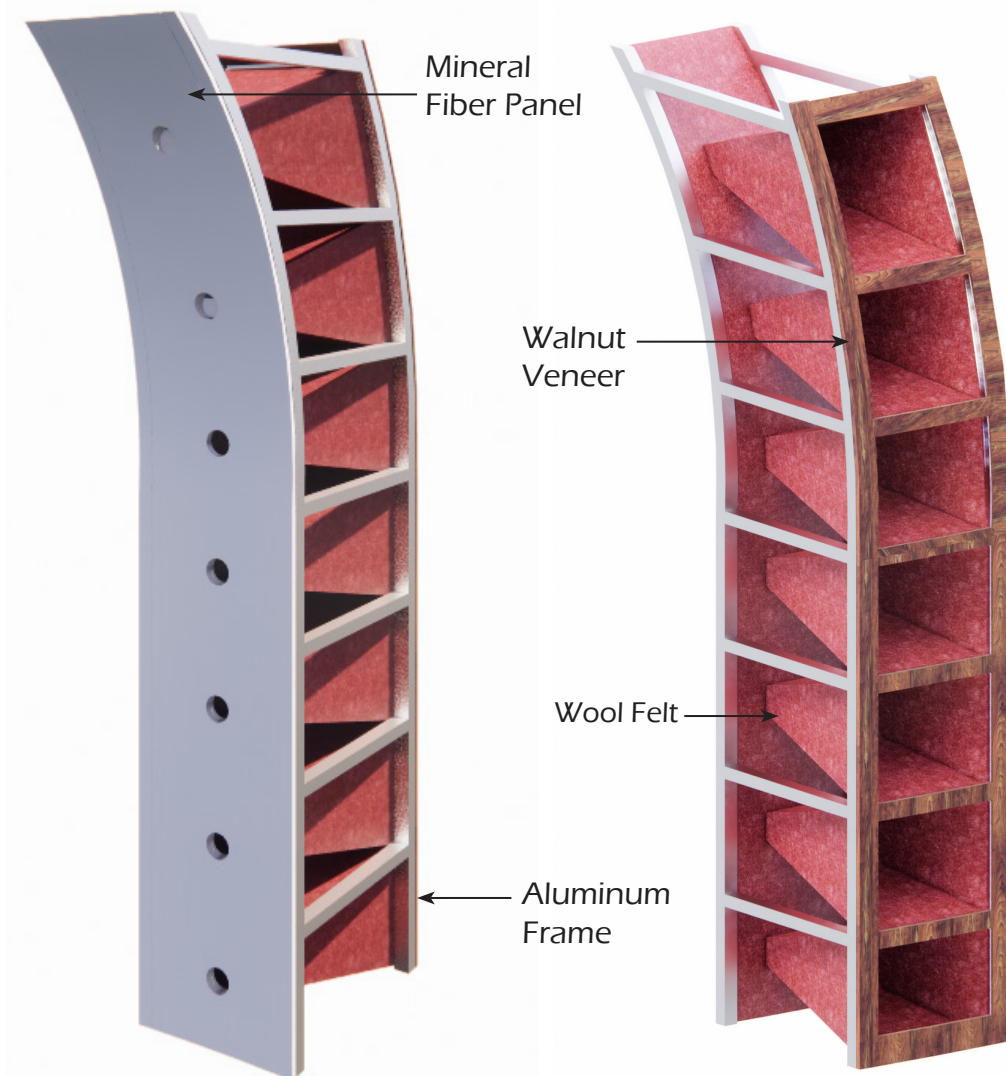


Acoustic Wall Perspective Views

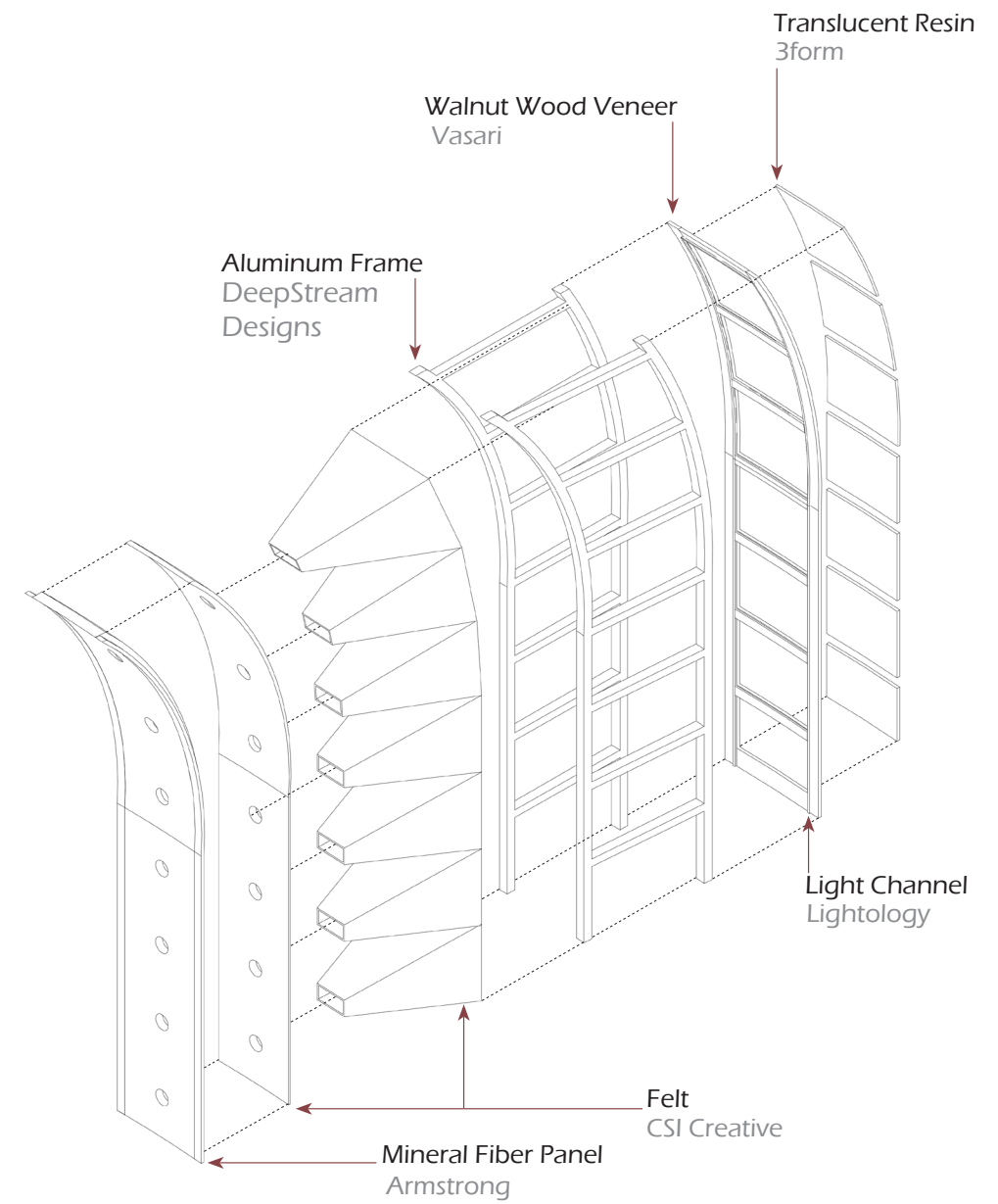
The acoustic wall of the music hall is composed of 44 partitions, with each partition constructed from 7 modular pieces.

Interior Perspective

Exterior Perspective



Exploded Axonometric



SPEC BOOK

SPECIFICATIONS

108 ARTWORKS

110 FURNITURE

116 LIGHTING

119 FINISHES



Custom Design Framed Rug

Carrying Our Words



The traditional gender roles and societal norms in Iran often prevent Persian women rug weavers from receiving the recognition and respect they deserve for their craft. While rug weaving is a highly skilled and intricate art form, it is often viewed as an extension of women's domestic duties rather than a legitimate profession. As a result, these women may face discrimination and marginalization in the workplace and in broader society. To address this issue, there is a need for greater awareness and recognition of the cultural and economic value of rug weaving, as well as efforts to promote gender equality and empower women in Iran.

These rug designs are intended to honor and acknowledge the significant effort and hard work of the Persian women rug weavers in Iran who create beautiful works of art.



MATHILDA CHAIR



Manufacturer	Moroso	
Material	Oak wood, Fabric, leather, weaved synthetic cord armbands	
Location	Cafe	
Sustainability	The product is certified in ISO 900, ISO 1400, GECA, and FSC.	
Rationale	The wrapping style of armbands is reminiscent of the Persian musical instrument Setar, which features bands around the wood.	
Website	https://studiocomo.com/product/mathilda-dining-chair/	

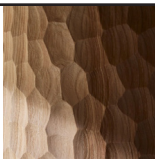
LESS THAN FIVE CHAIR



Manufacturer	Coalesse	
Material	Carbon fiber	
Location	Practice Room	
Sustainability	Carbon fiber is made up of many small fibers that are woven together to create a strong material used for design	
Rationale	Stackable and strong. Weighing less than five pounds that makes reconfiguring spaces effortless.	
Website	https://www.coalesse.com/products/seating/guest-chairs/lessthanfive-collection/#3d-models	

AFA SIDE TABLE



Manufacturer	Modern Relik	
Material	Oak Wood	
Location	Cafe	
Sustainability	Natural solid wood	
Rationale	The patterns created by carving on the leg of this table bear a strong resemblance to the patterns carved into the interior of a tar instrument. This similarity is worth highlighting in a space.	
Website	https://www.modernrelik.com/products/afa-side-table?variant=44116648788266	

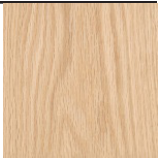

MATHILDA STOOL



Manufacturer	Moroso	
Material	Oak wood, Fabric, weaved synthetic cord armbands	
Location	Cafe	
Sustainability	The product has achieved sustainability through its certifications in ISO 900, ISO 1400, GECA, and FSC.	
Rationale	The wrapping style of armbands is reminiscent of the Persian musical instrument Setar, which features bands around the wood.	
Website	https://www.esperiri.com/luxury-italian-furniture/stools/mathilda-stool-moroso/	

KAIKAK CHAIR



Manufacturer	Enea	
Material	Natural Oak, three quarters upholstered and inside upholstery	
Location	Music hall	
Sustainability	The product has passed tests for extreme use according to UNE-EN 16139:2015 and is an ecodesign product compliant with UNE-EN ISO 14006.	
Rationale	Felt foot pads on chairs are beneficial on carpeted floors. Being fully upholstered assists in sound absorption even when unoccupied.	
Website	https://www.eneadesign.com/en/products/kaiak-chair/	

EARO PRO CHAIR



Manufacturer	Earō	
Material	Steamed cherry veneer, fabric, Powder-coated steel	
Location	Practice room	
Sustainability	FSC Certified,	
Rationale	EN 16139:2013 Furniture strength, durability and safety. Stackable and foldable	
Website	https://earochair.com/product/earo-musician-chair/	

MATHILDA TABLE



Manufacturer	Moroso	
Material	Aged wood oak	
Location	Cafe	
Sustainability	The product is certified in ISO 900, ISO 1400, GECA, and FSC.	
Rationale	Mathilda: a soft-cornered, fluid round table for comfort and versatility.	
Website	https://www.esperiri.com/luxury-italian-furniture/tables/mathilda-table-moroso/	



BROOK POUF



Manufacturer	MOROSO	
Material	Foam over internal steel frame, Removable Fabric	
Location	Music hall	
Sustainability	Flame-retardant polyurethane foam. The product is sustainable through ISO 900, ISO 1400, GECA and FSC certification.	
Rationale	Brook has a multi-sided shape reminiscent of precious stones, but the surface doesn't reflect light.	
Website	https://moroso.it/prodotti/brook/?lang=en	


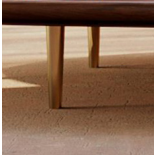
FLOTE LOUNGE



Manufacturer	Hightower	
Material	Custom fabric, metal, zipper	
Location	Cafe	
Sustainability	This product is Indoor Advantage Gold Certified and contributes to LEED and WELL.	
Rationale	The collection creates a feeling of relaxation and weightlessness similar to lounging on a pool float, giving users immediate relief and comfort.	
Website	https://hightoweraccess.com/products/flote-lounge#pricing	

TRIBÙ SOFA



Manufacturer	Studioforma	
Material	walnut and brass with upholsteries covered in playful	
Location	Gallery	
Sustainability	N/A	
Rationale	From manufacturer: Tribù's seating island is renowned as a gathering spot where people can socialize, and at the same time, it embodies the distinctiveness of individuals in our contemporary society.	
Website	https://www.studioforma.ch/designlab-projects/furniture/tribu	

FLOTE SOFA

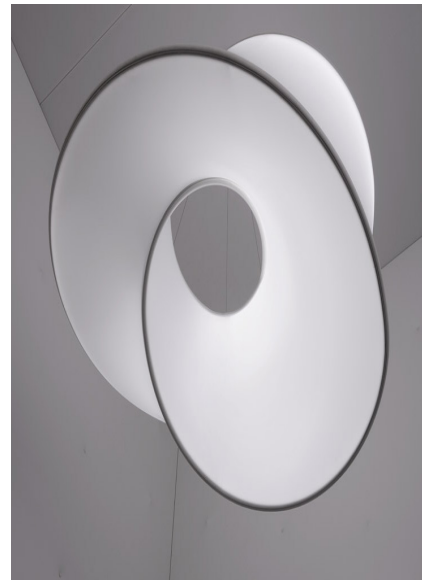



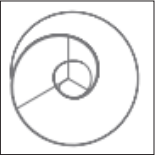
Manufacturer	Hightower	
Material	Custom fabric, metal, zipper	
Location	Cafe	
Sustainability	This product is Indoor Advantage Gold Certified and contributes to LEED and WELL.	
Rationale	The collection creates a feeling of relaxation and weightlessness similar to lounging on a pool float, giving users immediate relief and comfort.	
Website	https://hightoweraccess.com/products/flote-sofa#overview	

TRIBÙ SOFA



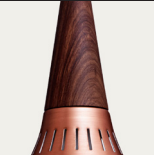

INFINITE LOOP ALPHA



Manufacturer	Barrisol	
Material	Stretch material, aluminium frame	
Location	Cafe	
Sustainability	Long-lasting LED strip light source	
Rationale	It aims to improve its acoustic dampening, reflectivity, elasticity, diffusion, and lightness characteristics.	
Website	https://barrisolusa.com/photos-videos/lighting-designers/barrisol-infinite-loop-alpha	


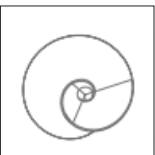
ORIENT™



Manufacturer	Fritz Hansen	
Material	Copper, rosewood	
Location	Cafe reception	
Sustainability	Dimming according to bulb	
Rationale	LED with dome shade	
Website	https://www.fritzhanzen.com/en/categories/by-series/Orient/Orient%20P1?sku=44289564	



INFINITE LOOP BETA



Manufacturer	Barrisol	
Material	Stretch material, aluminium frame	
Location	Practice Room	
Sustainability	Long-lasting LED strip light source	
Rationale	It aims to improve its acoustic dampening, reflectivity, elasticity, diffusion, and lightness characteristics.	
Website	https://barrisolusa.com/stretch-ceiling/stretch-ceiling-range/barrisol-lovegrove/details	



COSMOS CLUSTER 2510 PENDANT LIGHT



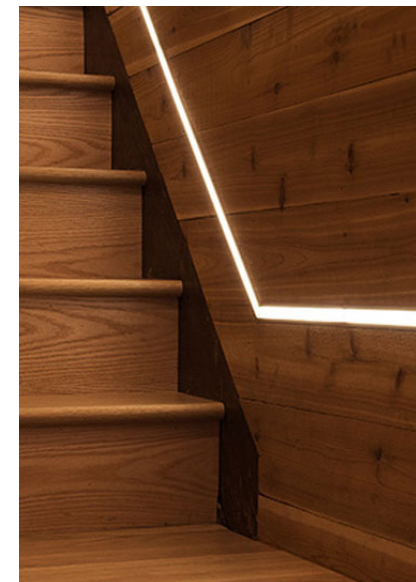
Manufacturer	Vibia	
Material	Polycarbonate diffuser, ABS; body, steel canopy plate	
Location	Cafe reception, ticket window	
Sustainability	TRIAC dimmer	
Rationale	This lighting fixture directs and diffuses light onto a reception counter surface, illuminating it.	
Website	https://vibia.com/us/usa/pendants-cosmos-pendant#2510	

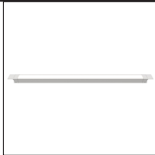
ALGORITHM 0872



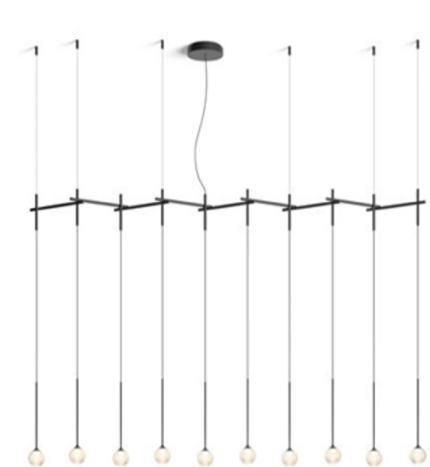
Manufacturer	Vibia	
Material	Steel, hand blown glass, aluminum	
Location	Wall of art	
Sustainability	DALI or Lutron ECO Dimming	
Rationale	The design of the lighting fixture highlights the gathering space in front of artwork.	
Website	https://vibia.com/en/int/hanging-lamps-algorithm-hanging	


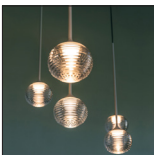
Light Channel .6 Recessed Millwork



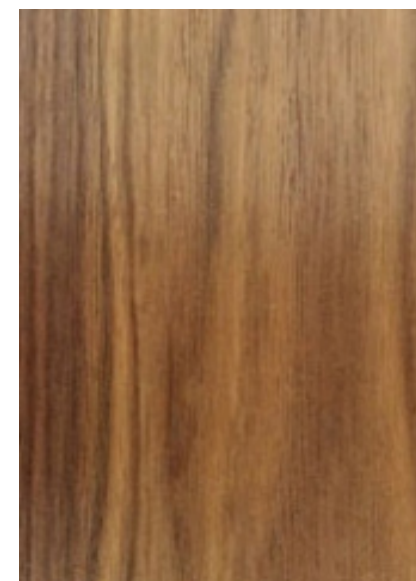
Manufacturer	Lightology	
Material	Satin Aluminum finish	
Location	Acoustic wall	
Sustainability	LED, Low voltage electronic dimmer	
Rationale	Because of its flexible design, this panel was a great option for our curve walls that have holes in them.	
Website	https://www.lightology.com/index.php?module=prod_detail&prod_id=643185&option_id=642909&utm_content=LCMW.6-2W-12-C27K-SA&gad=1&gclid=Cj0KCQjwi46iBhDyARIsAE3nVrZnNschzM7tuNvhvTLrMO0NJKosaN2w_glrISV0wP0Ci8wLR3gVmS4aAw4EALw_wcB	

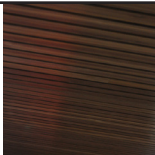
ALGORITHM 0832



Manufacturer	Vibia	
Material	Steel, hand blown glass, aluminum	
Location	Cafe	
Sustainability	DALI or Lutron ECO Dimming	
Rationale	It shapes space and highlights rhythm.	
Website	https://vibia.com/us/usa/pendants-algorithm-pendant	

LINEAR

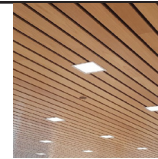


Manufacturer	Vasari	
Material	Walnut wood veneer	
Location	Acoustic wall and cafe window frame	
Sustainability	FSC, contribute LEED projects	
Rationale	To create a distinct contrast from the white interior of the acoustic wall, wood was chosen.	
Website	https://www.asiarchitectural.com/products/linear/	

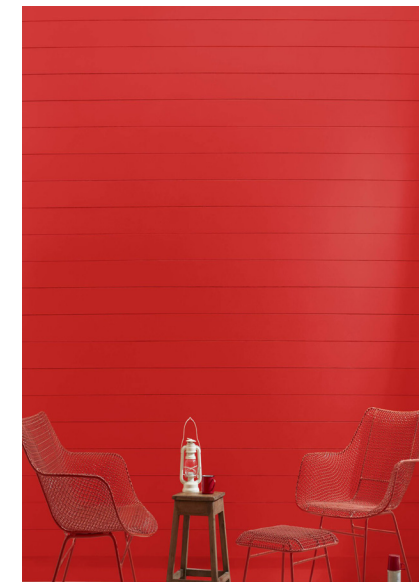
LINEAR •



Manufacturer	Vasari
Material	Solid beach wood
Location	Cafe
Sustainability	FSC, contribute LEED projects
Rationale	The product has 1" or 2" acoustical backer to absorb sounds.
Website	https://www.asiarchitectural.com/products/linear/



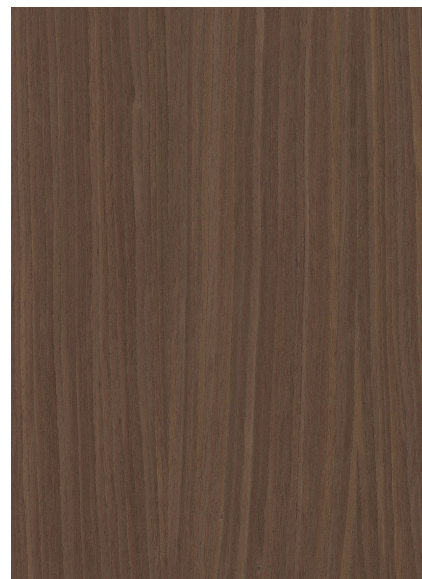
COLOR PREVIEW® •



Manufacturer	Benjamin Moore
Material	Red paint, 2000-10 Cimarron, 2093-10
Location	Cafe ceiling, wall of art
Sustainability	Contains low VOCs
Rationale	This timeless and striking red was chosen to complement the custom carpet design in the space. To enhance the visibility of the art pieces on the whiteboard, a warm-toned dark brown color was selected.
Website	https://www.benjaminmoore.com/en-us/paint-colors/color/2000-10/red https://www.benjaminmoore.com/en-us/paint-colors/color/2093-10/cimarron



WALNUT STRIPED •



Manufacturer	Brookside Veneers
Material	Wood veneer
Location	Music hall ceiling pattern
Sustainability	FSC and SGS certified
Rationale	The product has acoustical backer to absorb sounds.
Website	https://veneers.com/wood-veneers/prefinished-veneers/



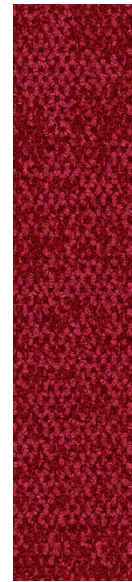
ALL WHITE •



Manufacturer	Farrow + Ball
Material	White paint, No. 2005, Matte finish
Location	Music hall, cafe, gallery walls and ceiling
Sustainability	Paints have a water base with low odor, low-VOC, and an A+ indoor air quality rating.
Rationale	The color "All White" is made solely of white pigment, resulting in a gentle and compassionate hue that lacks the icy blue undertones typically found in brighter whites.
Website	https://www.farrow-ball.com/en-us/paint-colours/all-white

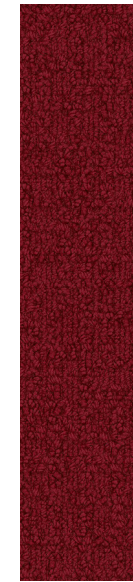




CARPET - OPEN AIR 421



Manufacturer	Interface	
Material	Tufted Textured Loop nylon, 107822 Amber color, and custom red	
Location	Cafe floor	
Sustainability	100% recycled content nylon and solution dyed, the Indoor air quality green label plus #GLP0820 certification, certificate of conformity	
Rationale	The faded pattern on this carpet influenced our Iranian-inspired carpet design.	
Website	https://shop.interface.com/US/en-US/carpet-tile/open-air-421/9694C.html?dwvar_9694C_backing=GlasBac%E2%84%A2&dwvar_9694C_color=AMBER&dwvar_9694C_size=50cm%20x%2050cm&quantity=1	

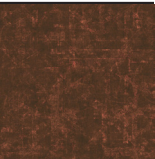
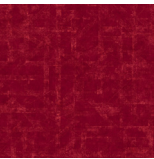
CARPET MONOCHROME



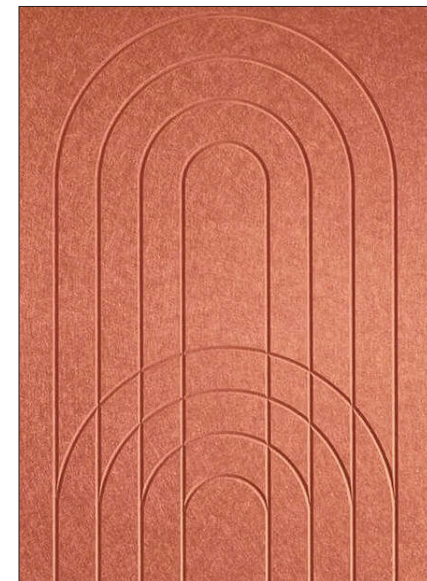
Manufacturer	Interface	
Material	Tufted Textured Loop nylon, raspberry and custom white	
Location	Music hall floor	
Sustainability	100% recycled content nylon and solution dyed, the Indoor air quality green label plus #GLP0820 certification, certificate of conformity	
Rationale	An unpatterned carpet was chosen alongside a patterned one in the music hall design to assist with wayfinding.	
Website	https://shop.interface.com/US/en-US/carpet-tile/monochrome/1458C.html?dwvar_1458C_backing=GlasBac%E2%84%A2&dwvar_1458C_color=RASPBERRY&dwvar_1458C_size=50cm%20x%2050cm&quantity=1	

CARPET - SCORPIO



Manufacturer	Interface	
Material	Class III printed vinyl tile, A01712 dark red, and custom brown	
Location	Cafe sitting area floor	
Sustainability	NSF/ANSI 332 silver environmental certification, LEED: contributes to IEQ (low emitting materials; m&r: epd and epr). greenguard gold indoor air quality	
Rationale	Less patterned Scorpio: a better choice for under tables and cafe chairs.	
Website	https://shop.interface.com/US/en-US/resilient/ltv/scorpio/A017R.html?dwvar_A017R_color=RED&dwvar_A017R_size=50cm%20x%2050cm&quantity=1	

FELT - ECHOPANEL® EMPIRE



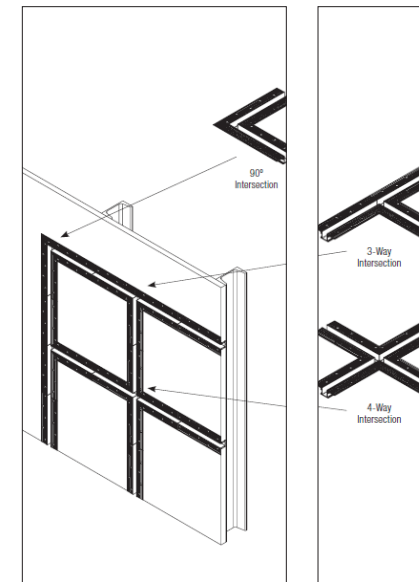
Manufacturer	The collective	
Material	60% post consumer PET from single use bottles	
Location	Practice room walls	
Sustainability	EchoPanel® achieves GreenTag Certification GreenRate: Level A, Heath Rate Platinum.	
Rationale	Empire is a wall finish that offers a timeless and tactile feel, as well as excellent acoustic and environmental characteristics. It is simple to clean and has high sound absorption when a 5 cm air gap is utilized.	
Website	https://www.thecollective.agency/products/empire	

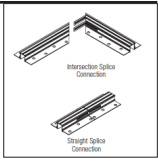
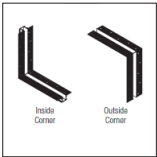
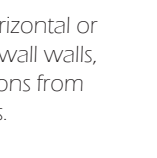
FELT SUR-FLD-001



Manufacturer	CSI Creative	
Material	100% organic wool design felt, red and white color	
Location	Acoustic wall	
Sustainability	100% biodegradable/compostable, contains no formaldehyde, 100% VOC free, no chemical irritants, and free of harmful substances	
Rationale	Impact resistant, shock absorbent	
Website	https://www.csicreative.com/folded-surfaces-001/	

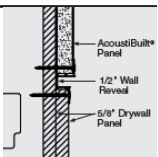

WALL REVEALS FOR ACOUSTIBUILT PANELS



Manufacturer	Armstrong	
Material	Aluminum	
Location	Acoustic wall frame	
Sustainability	Regional Materials	
Rationale	Wall Reveals create a horizontal or vertical separation in drywall walls, allowing for easy transitions from drywall to drywall panels.	
Website	https://www.armstrongceilings.com/commercial/en/suspension-systems/wall-reveals-for-drywall-and-acoustibuilt-wall-panels.html	

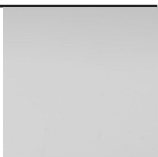
ACOUSTIBUILT FOR WALL APPLICATIONS

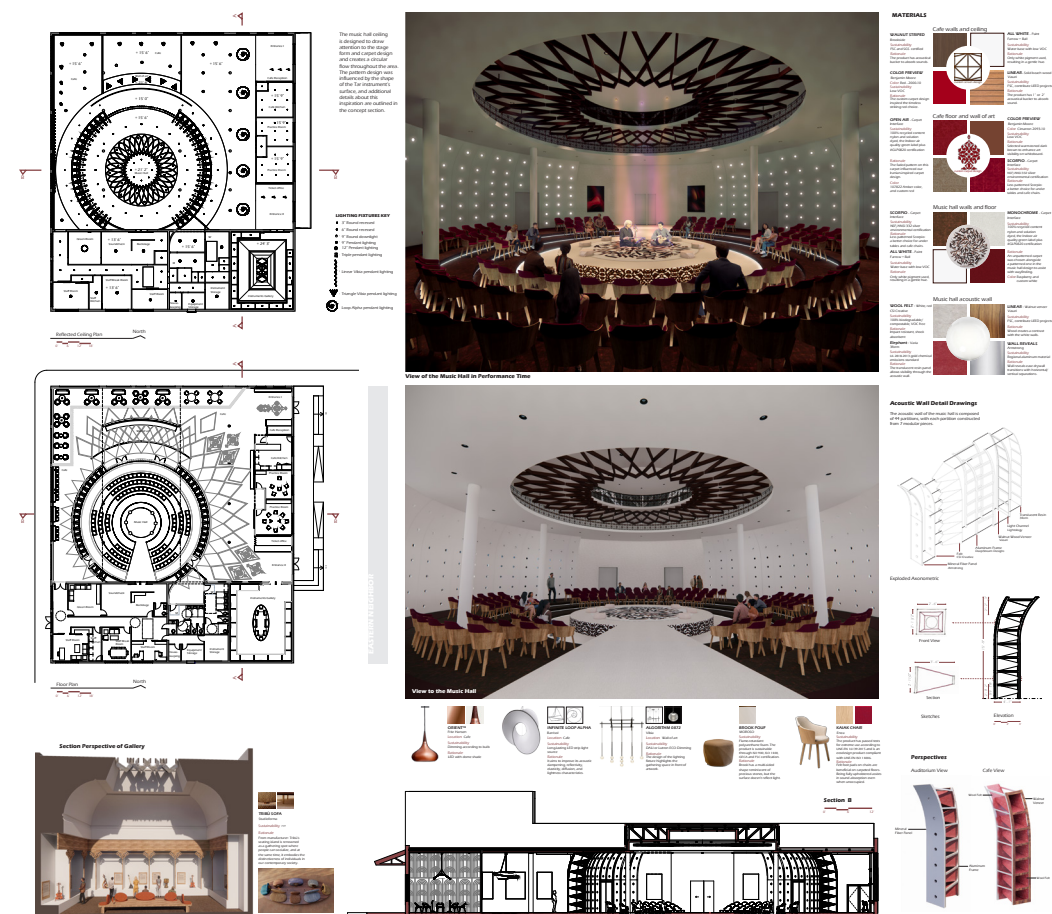
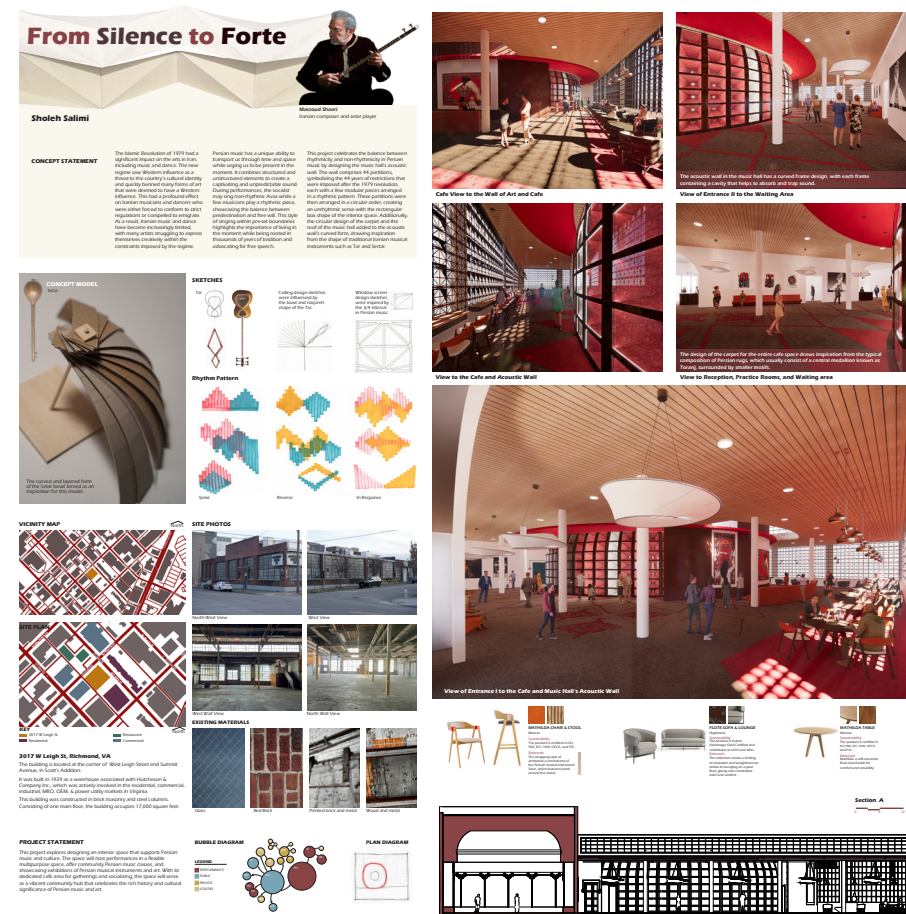


Manufacturer	Armstrong	
Material	Mineral Fiber	
Location	Acoustic wall - inner side	
Sustainability	70% recycled content; low emitting/ materials; biobased materials	
Rationale	Because of its flexible design, this panel was a great option for our curve walls that have holes in them.	
Website	https://www.armstrongceilings.com/commercial/en/commercial-ceilings-walls/acoustibuilt-wall-panels.html	

ELEPHANT N50



Manufacturer	3form	
Material	Varia, translucent resin panel	
Location	Acoustic wall - outer side	
Sustainability	UL 2818 - 2013 Gold Standard for Chemical Emissions for Building Materials, Finishes and Furnishings	
Rationale	A resin panel that is translucent and allows visibility through the acoustic wall.	
Website	https://3-form.com/color/elephant?sampleType=varia	



Reflections

At the outset of my project, I faced difficulty moving forward due to my emotional attachment to the subject, particularly after speaking with artists who had similar experiences. The pain I felt was becoming increasingly overwhelming until the “woman, life, freedom” revolution began in Iran a month into my research. Witnessing the unrelenting efforts of the artists who had been living under restrictions for years gave me the motivation to support them in my project. Throughout the six months of continuous work, my professors supported me in managing my emotions and maintaining my focus.

Eventually, on May 4, 2023, I defended my project and received positive feedback, which included useful suggestions for improvement. For instance, one feedback was to make the design of the ceiling in the cafe space more consistent with that of the floor design, while another was to improve the design of the acoustic wall of the music hall by considering changes in partition thickness. These comments enabled me to see my project from a different perspective.

I must emphasize that I have gained significant knowledge from my professors not just as a designer but also regarding my personal priorities and how they impact my decision-making process.

Acknowledgement

I wish to express my heartfelt gratitude to the individuals who have supported and encouraged me throughout the course of this project:

First and foremost, my supervisors *Roberto Ventura* and *Kristin Carleton*, and my thesis mentors *Dr. Sara Reed* and *Emily Smith*, deserve my sincerest appreciation. Their invaluable guidance, patience, and encouragement have been instrumental in my success.

I would also like to extend a special thank you to my husband *Ahmad Mansouri* for his unwavering support and encouragement, as well as to *my family* for their love and motivation. Their belief in me has been a constant source of inspiration.

In addition, I am grateful to my studio mates *Nadia Mechboukh*, *Cindy Perdomo*, *Chelcey Dunham*, *Caitlin McLean*, *Tessa Trowbridge*, *Tawny Chamberlain*, *Madison Goff*, and *Sarah Alrumayh*. They have become like sisters to me, and their dedication and commitment to excellence have been a source of motivation.

Last but not least, I wish to extend my gratitude to *Michael Pellis*, my employer, for providing site documentation, as well as to *Massoud Shaari* and *Fariborz Azizi*, two professional Persian musicians who generously shared their time and insights with me during interviews. I appreciate their kindness and consideration.



References

- Ardalan, A. (2012). Persian music meets the West. LAHTI UNIVERSITY OF APPLIED SCIENCES.
- Beeman, W. (1976). You can take music out of the Country, but ...: The Dynamics of Change in Iranian Musical Tradition. *Asian Music*, 7(2), 6-19. <https://doi.org/10.2307/833786>
- Brill, J. (1993). The Encyclopaedia of Islam, New Edition. Leiden: E. J. Brill. https://ketab3.files.wordpress.com/2014/09/the_encyclopaedia_of_islam_mif_-_naz_vol-7_encyclopaedia_of_islam_new_edition__1993.pdf
- Cantone, K. (2018). Introduction to Contemporary Persian Dance: Consideration of Dance in Iran and the Diaspora. State Convention of the Illinois Association of Health, Physical Education, Recreation and Dance Handouts.
- Cairolì, M., & Merli, F. (2020). From the architectural acoustic design to measurements: The Auditorium Arvedi Case Study. *TECHNOLOGIES AND MATERIALS FOR RENEWABLE ENERGY, ENVIRONMENT AND SUSTAINABILITY: TMREES20*. <https://doi.org/10.1063/5.0032655>
- Daniel, E. L., & Mahdi, A. A. (2006). *Culture and customs of iran*. Greenwood Press.
- DEI Creative in Seattle, W. A. (2022, February 18). Theatro acoustic system for University of Iowa concert hall. LMN Architects. Retrieved January 17, 2023, from <https://lmnarchitects.com/lmn-research/theatroacoustic-system-for-university-of-iowa-concert-hall>
- Fondazione Stradivari – museo del violino. Fondazione Stradivari Museo del Violino iCal. (n.d.). Retrieved November 11, 2022, from <https://www.museodelviolino.org/en/>
- Hashemi, A. (2020). Soundtrack of the Revolution: The Politics of Music in Iran, by Nahid Siamdoust, *Middle East Journal of Culture and Communication*, 13(1), 117-119. doi: <https://doi-org.proxy.library.vcu.edu/10.1163/18739865-01301008>
- Jozwiak, R., & Gorgin, A. (2000, August 8). Iran: Singer Googoosh Ends 20 Years Of Silence. Radio Free Europe. Retrieved November 4, 2022, from <https://www.rferl.org/a/1094454.html>
- Kantor, H., & Delougaz, P. (1996). OIP 101. Chogha Mish, Volume 1: The First Five Seasons of Excavations, 1961–1971. Oriental Institute Publications (OIP). <https://oi.uchicago.edu/research/publications/oip/chogha-mish-volume-1-first-five-seasons-1961%E2%80%931971>
- Khomeini, R. (1980). *Imam's book*. Imam Khomeini (PBUH) Editing and Publishing Institute.
- Konzerthaus Blaibach. Architect. (2015, March 24). Retrieved November 12, 2022, from <https://www.architectmagazine.com/project-gallery/konzerthaus-blaibach-designed-by-peter-haimerl-architektur>
- MacDonald, D. (1901). Emotional Religion in Islam as Affected by Music and Singing. *The Journal of the Royal Asiatic Society of Great Britain and Ireland*, 195-252. <http://www.jstor.org/stable/25208293>
- Mahdi, I., & Daniel, E. L. (2006). *Culture and customs of Iran*. Greenwood Press.
- Merkelbach, R. (2022, September 15). Mithraism | Definition, History, Mythology, & Facts | Britannica. *Encyclopedia Britannica*. Retrieved November 9, 2022, from <https://www.britannica.com/topic/Mithraism>
- Mozaffari, P. (2013). *Resistance in Contemporary Middle Eastern Cultures: Literature, Cinema and Music* (K. Laachir & S. Talajooy, Eds.). Routledge.
- Nettl, B. (1992). *The Radif of Persian Music: Studies of Structure and Cultural Context in the Classical Music of Iran*. Elephant & Cat.
- Salimi, S. (2022). Interview with Massoud Shaari and Fariborz Azizi
- Sanati, F. (2020, July 27). An Investigation on the Value of Intervals in Persian Music [Master's Thesis]. Department of Music, University of Jyväskylä.
- Siamdoust, N. (2017). *Soundtrack of the Revolution: The Politics of Music in Iran*. Stanford University Press.
- Weiland, F. G. for H. (n.d.). Neue Ortsmitte Blaibach. PETER HAIMERL . ARCHITEKTUR. Retrieved November 12, 2022, from <https://peterhaimerl.com/projects/1-5-neue-ortsmitte-blaibach>
- Winters, E. D. W. A. R. D. (2011). A Dance to the Music of Architecture. *The Journal of Aesthetics and Art Criticism*, 69(1), 61–67. <https://doi.org/10.1111/j.1540-6245.2010.01447.x>

Images

Fig 1: Kantor, H., & Delougaz, P. (1996). OIP 101. Chogha Mish, Volume 1: The First Five Seasons of Excavations, 1961–1971. Oriental Institute Publications (OIP). <https://oi.uchicago.edu/research/publications/oip/chogha-mish-volume-1-first-five-seasons-1961%E2%80%931971>

Fig 2: File:anahita dish, 400-600 AD, Sasanian, Iran, silver and Gilt - Cleveland Museum of Art - DSC08123.JPG. Wikimedia Commons. (n.d.). Retrieved January 23, 2023, from https://commons.wikimedia.org/w/index.php?title=File%3AAnahita_Dish%2C_400-600_AD%2C_Sasanian%2C_Iran%2C_silver_and_gilt_-_Cleveland_Museum_of_Art_-_DSC08123.JPG&oldid=520387600

Fig3: سه تار نوازی کیهان کلهر در موزه آبگینه با ۲۴ هزار مخاطب. Ilina News Agency. (n.d.). Retrieved November 15, 2022, from <https://www.ilina.ir/%D8%A8%D8%AE%D8%B4-%D9%81%D8%B1%D9%87%D9%86%DA%AF-%D9%87%D9%86%D8%B1-6/917076-%D8%B3%D9%87-%D8%AA%D8%A7%D8%B1%D9%86%D9%88%D8%A7%D8%B2%DB%8C-%DA%A9%DB%8C%D9%87%D8%A7%D9%86-%DA%A9%D9%84%D9%87%D8%B1-%D8%AF%D8%B1-%D9%85%D9%88%D8%B2%D9%87-%D8%A2%D8%A8%DA%AF%DB%8C%D9%86%D9%87-%D8%A8%D8%A7-%D9%87%D8%B2%D8%A7%D8%B1-%D9%85%D8%AE%D8%A7%D8%B7%D8%A8>

Fig 4: BBC. (2011). محمد رضا شجریان در لندن. BBC News فارسی. Retrieved February 12, 2023, from https://www.bbc.com/persian/arts/2011/10/111019_113_pics_shajariyan_concert

Fig 5: گلونی. (2019, June 19). گلونی. Retrieved April 24, 2023, from <https://golvani.ir/1396/11/%D8%A8%D8%B1%D8%B1%D8%B3%DB%8C-%DA%AF%D8%B1%D9%88%D9%87-%D8%B9%D8%A7%D8%B1%D9%81-%D9%88-%D8%B4%DB%8C%D8%AF%D8%A7-%D8%AF%D8%B1-%D8%B1%D8%A7%D8%AF%DB%8C%D9%88/>

Fig 6: Mohammadi, S. B. (2021, November 2). Sahar Boroujerdi Mohammadi on instagram. “...گفتا بند قبا ای مه خورشید کلاه . @sohrabpournazeri @mahyartoreihi @Siamand @boulezsaal @ali. Ghanbarei @arashrazzaghi #shahab Paranj #berlin”. Instagram. Retrieved January 12, 2023, from <https://www.instagram.com/p/CVys7i6MSLk/?igshid=Mzc1MmZhNjY%3D>

Fig 7: Department, W. M. C. N. (2023, April 10). Sahba Motallebi to perform April 15 at roulette in downtown brooklyn: World Music Central. World Music Central | Your Connection to traditional and contemporary World Music, including folk, roots, global music, ethno and crosscultural fusions. Retrieved April 14, 2022, from <https://worldmusiccentral.org/2023/04/11/sahba-motallebi-to-perform-april-15-at-roulette-in-downtown-brooklyn/>

Fig 8: Kayhan Kalthor wallpapers - wallpaper cave. WallpaperCave. (n.d.). Retrieved January 8, 2023, from <https://wallpapercave.com/kayhan-kalthor-wallpapers-%D9%87%D9%86%D8%B1%D9%87%D8%A7%DB%8C-%D8%B2%DB%8C%D8%A8%D8%A7%DB%8C-%D8%A8%D8%B1%D9%88%DA%A9%D8%B3%D9%84>

Fig 9: BBC. (n.d.). سالگرد پرویز مشکاتیان. BBC News فارسی. Retrieved January 17, 2023, from https://www.bbc.com/persian/arts/2010/09/100921_111_meshkatian_anniversary.amp

Fig 10: Improvisation by Hossein Alizadeh & Hamid Ghanbari. Hamid Ghanbari, Tanbak. (2017, February 19). Retrieved October 23, 2023, from <https://hamidghanbari.com/%DA%A9%D9%86%D8%B3%D8%B1%D8%AA-%D8%A8%D8%AF%D8%A7%D9%87%D9%87-%D9%86%D9%88%D8%A7%D8%B2%DB%8C-%D8%B9%D9%84%DB%8C%D8%B2%D8%A7%D8%AF%D9%87-%D8%AD%D9%85%DB%8C%D8%AF-%D9%82%D9%86%D8%A8%D8%B1%DB%8C/>

Fig 11: Hamnavazan Ensembles' performance in Roudaki Hall. GratomicH. (n.d.). Retrieved November 2, 2022, from <https://gratomic.ir/%D9%87%D9%85%D9%86%D9%88%D8%A7%D8%B2%D8%A7%D9%86-%D8%AF%D9%84%DA%AF%D8%B4%D8%A7-%D8%AF%D8%B1-%D8%AC%D8%B4%D9%86%D9%88%D8%A7%D8%B1%D9%87-%D9%85-%D9%88%D8%B3%DB%8C%D9%82%DB%8C-%D9%81%D8%AC%D8%B1/>

Fig 12: SEPIDEH RAISSADAT - WITHIN THE WALLS. Farhang.org. (n.d.). Retrieved October 14, 2022, from <https://farhang.org/workshops-lectures/sepideh-raissadat-within-the-walls>

Fig 13: Farhang.org. (n.d.). Retrieved February 12, 2023, from <https://farhang.org/fared-shafinury-persia-after-hours-the-beloved>

Fig 14: Shaari, M. (2017), Untitled [Photograph], Personal Collection

Fig 15: Tar & Setar. Fariborz Azizi. (n.d.). Retrieved January 8, 2023, from <https://fariborzazizi.com/>

Precedent 1st all photos: Platform _ Best Italian interior design selection. (2015). Auditorium Giovanni Arvedi. Arkpabi. Retrieved November 11, 2022, from <http://www.arkpabi.it/dettaglio-publications.php?id=ART000000014>

Precedent 1st all photos: Cayupe, A. (2017, May 10). Violin Museum and auditorium Giovanni Arvedi / Arkpabi: Giorgio Palu' e Michele Bianchi architetti. ArchDaily. Retrieved November 11, 2022, from <https://www.archdaily.com/870937/violin-museum-and-auditorium-giovanni-arvedi-arkpabi-giorgio-palu-e-michele-bianchi-architetti>

Precedent 2nd all photos: Sánchez, D. (2020, February 14). Concert Hall Blaibach / Peter Haimerl.architektur. ArchDaily. Retrieved November 12, 2022, from <https://www.archdaily.com/567635/concert-hall-blaibach-peter-haimerl-architektur>

Precedent 3rd all photos: Tapia, D. (2018, January 14). Voxman Music Building / LMN Architects. ArchDaily. Retrieved January 17, 2023, from https://www.archdaily.com/886640/voxman-music-building-lmn-architects?ad_source=search&ad_medium=projects_tab

از سکوت
تا فریاد

From Silence to Forte

Sholeh Salimi
VCUarts Interior Environments MFA
Spring 2023



FROM SILENCE TO FORTE