

## The Relationship of Persian Garden Geometer and Iranian Embassies Architecture

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**Abstract:** Diplomacy is one of the most important factors indicating a state's identity with a long history and cities' history. Diplomatic buildings, especially embassies, represent a foreign country in the host country's capital or essential cities. Their land is considered foreign soil, and governments do not interfere in their internal affairs. The essential factor in designing such an atmosphere is the image that the guest country wants to present in the host country and the embassy's most diplomatic building. This part of the embassy is protected, and access is controlled. Another diplomatic building is a consulate that is sometimes in the embassy building and sometimes independent. Consulates that do the affairs of indigenous clients and their compatriots have more visitors from embassies.

The ambassador's house is in the first grade of the residence. In the second degree, the venue for the ceremony and meetings with other ambassadors, politicians and personalities of both countries are guests and hosts. In the new authorship, which is made up of the rules of The Language of Iranian Architecture and its integration with international architecture, components and elements have also been used as words in it.

Since the old days, Iranians have had a particular interest in building gardens and gardens in the courtyards and buildings. Perhaps the leading mind and origin of the Aryan people were the source of this interest. They called the gardens they built around the building (Peh Saw Daes), which meant around the fortress or the Dyce, that is, the building and the one who built the dycess means the building. Finally, with a combination of Iranian and Rummy architecture and the Design of the Persian Garden and the Italian Festival, along with the two countries' architectural features, we will find a good combination for the embassy.

### I. Introduction

What is the embassy? Or in other words, what would the embassy be? What does it show? What is his personality? How is it a place? And without a doubt, this place where the embassy wants to be directly connected to the land sari is built. The most precise answer is that the embassy intends to bring the two peoples together; it wants to show dialogue. If the embassy is surrounded by high walls and acts like an intrusive fortress, the dialogue is full of trust. If it is transparent and open, it indicates a relationship with confidence (Mamadouh, 2015).

This is the first reference to high-ranking foreign officials in the history of architecture. The concept of such an atmosphere for the reception of aliens or outsiders is preserved until the Age's Period. The idea of such an atmosphere has a close occasion with the Qajar house and its androni spatial division. Equivalent to the house's scale is the formal living room prepared for privileged guests (Shirazi, 2018).

So one of the aspects of the embassy's "character," which begins here and continues throughout history, is that the embassy should be a luxurious space to receive the king and the president and their representatives. During the travel of foreign ambassadors to the imperial districts of the Period of the Fallavi era, there are many documents, especially during the shah Abbas administration. Still, there is no sign of a particular residence being built for this purpose among these documents. The first demand for constructing such a building took place in 1602, when three Portuguese missionaries, following Saint Augustine, came to Isfahan through India (Goa) and decided to form an advertising board in that city. Shah Abbas allowed them to build a monastery and a church and even helped them pay for these buildings (Foltz, 2016).

On the other hand, many trips were sent to foreign courts during that period. These were most of the general merchants or couriers of kings. But the first construction, instead of renting or purchasing an embassy, to use a diplomatic mission in a foreign country, was in 1890 when the Iranian Consulate General was built in Tbilisi, the capital of Georgia, by Prince Arfa. For the first time here, we need to build an "Iranian" building, a different structure from local architecture and, as a small and independent element, opens Up Iran. This embassy was a Qajar building and was decorated with all the toned decorative elements of that era: mirrors unique to the Iranian tradition, baric and drawn columns, luxurious plasterboards, all present and air of the Iranian house (Mazumdar & Mazumdar, 1997).

Diplomatically, and the annexed embassy of the country is a guest country, and in its four walls, the laws of the same country are the country's laws. It can be said that the embassy is a gateway to the land that represents it (Loeffler, 1998).

These days, millions of people need to obtain visas to travel to distant countries, embassies and consulates must give them the right image of the country they intend to travel to. The Swiss Embassy walls are beautiful images of the Alps, but isn't there a subtler and architectural way to present the Swiss character? This is the second aspect of the embassy's "character" to give a worthy image of its own country and be familiar to its nationals in the decree of shelter. Consider thousands of Iranian students studying abroad who have to go to these buildings for counsellor affairs, and because these places have not been so inviting in the past (Makani et al., 2012).

The embassy's next characteristic lies in a kind of appreciation, or, in Conn's words, a blink of an eye on the host country. Since the host country's nationals benefit from such a building more than anyone else, the building must also be familiar to them and manus. An architecture that brings the cultural characteristics of two different countries closer together becomes a unique architecture. As there are nearly 200 countries globally, the various combinations of these features lead to about 40,000 unique embassies (Paterson, 1995).

#### **Research objective**

Distinguish the Persian garden geometer aspects could have a relationship with Iranian embassies architecture.

#### **Embassy architecture and the two cultures: (An interview with Mr Farhadi)**

Because of the importance of the concept of "dialogue" in diplomatic literature, in the design of embassies, this concept can also be considered the basis for forming the idea of architecture.

The architects of Iranian embassies in other countries in recent years, although everyone has considered this concept and its manifestation in architecture, their approach to this concept and the definitions they have presented has been very diverse. "When two people want to discuss a topic, they naturally have an opinion on their interests and culture, for the two to reach a point of agreement, a bridge must be bridged between them, and a third point should be established," said Farhad Ahmadi, designer of the Iranian Embassy in Seoul. This third point is a point where they can both be placed and compromised."

Mr Ahmadi says, "Based on what I have, we need to reach a compromise in the design of the project, which means that while we are talking, we will provide a platform for the other party to communicate with it." According to these definitions, the Iranian Embassy architect in Seoul tries to create a work in which components of the two countries' culture and architecture, i.a. Iran and South Korea, reach a kind of association. In a sense, the architecture of the embassy speaks of two cultures. However, the way this understanding is agreed and, in the interpretation of Mr Ahmadi, "reconciliation in the third point" is an analytical issue.

This "compromise in the third point" can be reread in this work on two levels. The first level is the formal, handy, and visual characteristics of the project, which boasts more than anything in each architectural work. It is essential to see how this dialogue and reconciliation between the two cultures are explained in this work. The second level is the concepts and concepts that have been considered in each architectural profession, and the designer explains his work by relying on those concepts and concepts.

#### **Basics of design of diplomatic buildings:**

Diplomatic buildings, especially embassies, represent a foreign country in the host country's capital or important cities. Their land is considered foreign soil, and governments do not interfere in their internal affairs. The most critical factor in designing such an atmosphere is the image that the guest country wants to present in the host country. On the one hand, this image relates to the country's fundamental ideas and beliefs that own the embassy, and on the other hand, the type of relations with the host country. For example, the United States prefers to build embassies like fortresses and fortresses in countries with unsafe conditions. Among them is the U.S. Embassy in Baghdad, which has been criticized for this reason. Unlike Baghdad, the new U.S. Embassy in Beijing is mostly in the style of large multipurpose buildings with high glass windows, showing an open and friendly face (Loeffler, 1998).

Embassies are always faced with combining maximum openings towards the city and maintaining security standards that will bring about a mahoy conflict in design that can be solved with specific solutions. The other contradiction of embassies is the type of style. Countries prefer their embassies to give signs of that country's culture. On the other hand, in many cases, people in a country do not like to see buildings in the capital

and other major cities with ajnabi architecture. Because the principle of diplomacy is understanding, the architecture of diplomacy in the best conditions is the expression of understanding between different cultures (Mahony, 2006).

Respecting the aesthetic standards of the host country is one of the principles of embassy design. Here the usual problem of identity is highlighted in architecture. Many governments search for their national identity in history, and therefore the elements indicating that culture is inevitably historical. Thus, the other challenge of designing a diplomatic space is the challenge between history and contemporary aesthetics. Another challenge in designing diplomatic buildings is coordination with urban regulations. Many countries do not have specific criteria for issuing permits for the construction of embassies. On the other hand, embassies are built on land belonging to a foreign country. It is difficult to determine the percentage of influence of the host country's construction and urban regulations (Adams, 2010).

Most embassies and consulates do not follow the conventional deployment on the ground due to unique applications and security needs. They are different from traditional urban buildings in terms of land organization, volume, height, retreat from the land edges, etc. Observing building rules requires that the embassy's plans are delivered to the local authorities, and the word of supervisory engineers and mayoral inspectors is free to embassies. It isn't easy to realize these matters for protective reasons and establish different embassies laws (Gearson, 2012).

#### **Types of embassies:**

In terms of histology, embassies can be divided into five main categories (Goodall, 2008):

##### 1. Museum

As we said, modern embassies have been formed mainly in the last 200 years. Many embassies of the 18th and 19th centuries are historical monuments and have museum value in architecture and artwork. Sometimes, in addition to embassies, the residences of the trips have the same characteristics.

The Italian ambassador's residence in Iran, the Qajar monument with Safavid and Qajar artworks, furniture, paintings and embroidered curtains of the 18th and 19th centuries, is from this group. This is also the building of the British Embassy in Paris and the Italian Embassy in Berlin.

##### 2. Administrative

Many embassies and consulates are more sophisticated in terms of a simple administrative building with security measures. The Embassy of Venezuela and Japan in Tehran and the Iranian Consulate General in Milan are from this group.

##### 3. Embassies with Special Designs

In the last two decades, ministries of foreign affairs of many countries have a tendency to design their new embassies based on the standards of contemporary architecture, and the journals and architecture books of Ma'arisar are increasingly publishing examples of diplomatic architecture around the world.

The British Embassy in Jakarta, Warsaw and Berlin and the Dutch Embassy in Mozambique are among these.

##### 4. Castle

As mentioned above, some embassies, such as the U.S. and British embassies in Iraq, have been built. These buildings have a function similar to the old castles and protection criteria regarding closed and rough shape, protection, and self-qualification standards.

##### 5. The Camp

Many embassies or residences, such as the Comp, are made up of scattered buildings on a vast ground. This is the Russian ambassador and embassy staff's residence at the Roman Bridge, the British Ambassador's residence on Shariati Street, the American Embassy in Abu Dabi, the German Embassy in Kabul, the North Korea Embassy in Berlin.

#### **Design Review Methods:**

- A) Elements used in Iranian architecture
- B) Persian Garden
- c) Checking embassy samples

#### **Finding:**

##### **Elements used in Iranian architecture:**

In the new authorship, which is made up of The Language of Iranian Architecture rules and its integration with international architecture, components and elements have also been used as words (Bahadori, 1978).

Ivan:

From the cube's asymmetric breakage to three parts of the three porches, a modern interpretation of the retreat of spaces and the eaves of entrances and windows has resulted in various views embassy porch looking at the Iranian garden is a more classic interpretation. The museum and consulate's two patios have been coordinated with the adjacent street space with a little change. This new interpretation of his porch is also a showcase that showcases Iranian decorative and industrial arts in spaces and facades.

Orsi:

The framed windows on the porches resemble three-doors and four-yr ersi, which sits on the embassy porch with more decorations in a more straightforward format on the museum's porch with more modern lines in a stretched frame.

**Water axis:**

As a vital part of the Persian garden space on the slope of the long gap of the kooshk flows outside the building and instils a new expression of the concept of the Persian flat garden, the main façade also emphasizes the focal point of the project at the confluence of the two axes.

**Yard:**

This intimate atmosphere of Iranian architecture is designed in various forms in connections between the premises and buildings and works like the pre-space of different complex parts.

**Colour:**

In the façade of buildings, different curtains of green and yellow (golden) colours have been used, which creates beautiful compositions and refers to some religious motifs while coordinating with the environment.

**Symmetry:**

Symmetry is one of the principles of design that has been used in many public and religious buildings in ancient times. The focus of symmetry can be considered as the complete form of equilibrium, which, in addition to aesthetic aspects, has always been considered in terms of static.

**Persian Garden:**

Since the old days, Iranians have had a particular interest in building gardens and gardens in the courtyards and buildings. Perhaps the leading mind and origin of the Aryan people were the source of this interest. They called the gardens they built around the building (Peh Saw Daes), which meant around the fortress or the Dyce, that is, the building and the one who built the dycess means the building. The rulers of cities inside Iran, or the cities of the Iranian imperial territory abroad, have all been required to construct such gardens. For example, one of these (Pepe saws) with the parties was in the throne of Jamshid, which Xerxes built when he mentioned the names of the buildings he made (Bellew, 1874).

The word "Paradise" has been converted to Ferdows in Arabic and paradise in other languages. Paradise itself means the best life, and this paradise is emrated as a lush, beautiful garden. For this concept, we use the words Jannat, Ferdows, Behesht or Rezvan. In old Persian, the word "paliz" has been the same (Ramyar & Halim, 2020).

Therefore, the Iranians gave them their mental imagination of Paradise, which rewarded them with good deeds. It is a spathes of gold, trees, flowers and streams, and gardens of water wherein are well-flowing, beautiful flowers and trees, and all this enclosed in a wall that prevents the people of Hell from entering it (Bednar, 1998).

**Persian Garden Geometer:**

Iranian gardens were built on flat land and were prairie gardens, or on sloped ground, which allowed them to make the garden more beautiful with more waterfalls and trees: such as Natanz Taj Garden, Mahan Prince's Garden and Shiraz's Takht Garden, which has been destroyed, or some gardens in Mazandaran. In the Persian garden, special attention was paid to the hinds forms and the square shape, which showed the distance between the garden components, which was of particular importance (Faghih & Sadeghy, 2012).

At the time of planting the tree, the first step was to determine the distance between the planting site from each side, and thus squares were formed that saw the rows of trees from each side they looked at. For example, if you go to bam's Jafari garden, you will know that palm trees are not even a centimetre back and before. The distance between the trees, depending on the type of trees, such as berries and walnuts, was different from black plums, alders and apples, or so-called (iceless) trees, meaning barren and ciderakht trees. For example, in a corte, among trees like pistachios that come to fruition later, sometimes they plant peaches. Peaches would be gone within 7-6 years, and the main trees would step up. Trees, whether tangled or separated, planted squarely on vertical lines (Zölch et al., 2019).

Another important principle in Iranian gardening was the openness of the leading landscape in a must-have form. There was an open and stretched space located right in the central landscape in front of the building in these gardens. In this space, tall trees are raised. Usually, plants that do not rise too much and do not dam the open landscape and at the same time always be beautiful. The background plant is usually (alfalfa), which is now in the grass (Treib, 1994).

They built the building in different parts of the garden. For example, sometimes, the main building was in the middle of the garden, and it was seen from four sides, and the side and head buildings were around. The garden's main building was one side, and the side buildings were everywhere, with two cross paths, and the central landscape was along the long axis of the garden.

In the gardens, the alley was located along the long axis compared to the third one, and the buildings were placed on the private side of the garden, and the primary view was in the opposite direction. The garden on the

side of Andron had a place between the kert and other components, but it was blocked behind it, like the Garden of Delgosha (Faghih & Sadeghy, 2012).

There was also a kind of garden that had a closed courtyard behind its main building. It had a view forward, but behind the building, it was just a backyard and a Danakil ear, such as Shiraz's Eram Garden, Kashan's Mazar Garden and Sarvestan Fars. In addition to the central garden, some gardens had an outside garden that was a little more public and entered the garden after passing through it, like Dowlatabad Garden in Yazd, which was in front of the Garden of Paradise. Shiraz's Jahannama Garden also had an outside garden, which has become a factory but remains the central part. In front of some gardens, there was also a doorband, a clamp, or jello Khan, the mesh of the Prince's Garden of Mahan (Mansouri, 2005).

But in all these gardens, in front of the building, it must have been between the earth, with a built-in space where they built fountains or pools. There was no garden without this open space (unless it was constructed since Ahmad Shah). On the contrary, in the streets on both sides, tall trees were planted, which made the street green, and in the side streets that cut each other regularly and squarely, a variety of different trees were planted. And these streets divided the garden into squares. Usually, the size of the space-spaced efforts was between 12 and 20 meters, and the largest was about circular, octopus, ice ear, or square to 25 meters (Sharghi et al., 2020).

Therefore, the garden divisions were usually such that the streets on both sides of the garden came to the front of the building and around the streets were square pieces of the city, i.e., the cortees that were already explained. Some places were between the head and the middle of the Gulzar. The majority of the gardens were one-fifth of the garden's width, including the alley, the main streets, and the city's middle. In some gardens, there were by-gardens, for example, in the garden of Qadamgah, Neyshabur. In Iranian gardens and the main mansion or central alley, there were cold buildings that were, in fact, outside the garden or the garden reception place and were usually very beautiful. Sometimes it was a standard door instead of a door, but a press was in front of it, a wall that made it in (Diba & Dehbashi, 2004).

The garden is not directly visible from the outside. Other mansions in the garden were summer, winter mansions, water storage, bathrooms and other required buildings suitable built-in places for their performance. These are shown in the dramatic form of Dowlatabad Garden in Yazd. In short, there were two essential principles in the Persian garden: three stretches together and the division of the garden into squares that had regular and square-shaped divisions. The prey of these principles go back a long time, thousands of years ago. In our agriculture, square planting is common, and land and water are divided squarely (Mansouri, 2005).

The place of flowers in the garden was at the foot of the trees. Flowers were unique; both their perfumes were used, and their petals made halva, jam, and other things, and some had a medical speciality. Of course, in the old days, the word "flower" was not used for all flowers; they didn't tell Nastaran. They just said Nastaran or Yas. The term was used only for yellow flowers, roses, doroths, and maghje or muggyjeh flowers. The original name of the rose (rose) (Verte) was the red that has been ma'rab (Word) and another (Word) flower (Diba & Dehbashi, 2004).

In areas where roses were performed. Usually, roses are planted, and besides yellow flowers, Doro flowers and mashkijeh flowers, black flowers are similar to lafference and from the same family of roses. It's as much a rose, but it's white and very fragrant, which in autumn, it eats enough water, flowers like roses. In some gardens, in a part of the garden area called baghcheh, or golzar or Golestan, which was usually close to the alley, and sometimes they made instead of the pool, they only planted hand flowers, such as fire flowers (Baghdadi), tea flowers, oily flowers (or roses that were white roses in aromatic colours) and Rashti flowers (a kind of pale pink rose) (Nikpour et al., 2011).

Around the flowers, the sour (or trisheh) means that they made a barometer or a margin of 30 to 70 centimetres, and then there was a sniff of brick in the form of a feathered crow, which was very simple but beautiful. In this tart, hand flowers, which were often cute, were serened. In the corners of the golzar, yellow jasmine (gardenia) was very common, which is both aromatic and honeybee are of great interest. And esotere, or garden, and vervain. They divided the middle of the golzar, and it was recently customary to make hill flowers. In these sections, flowers such as Laleh Abbasi, Atlasi, Shahpasand, Shah Ashrafi, Cark, Five Fingers, Cornefell, Monkey, Line were planted. Ordinary lily and white lily, which was less durable, usually planted next to brick donkeys or corners: especially white lily, which is abundant in southern Iran and has a soft aroma (Gholami Rostam et al., 2015).

#### **The design of the Persian garden can be summarized in the following principles:**

##### 1) Hierarchy

According to this principle, different spaces and elements are based on importance, functional value and many other factors. In the gardens, the hierarchy starts from the coldrud or sometimes the square and the water outside the garden (Jelo Khan) and reaches the garden koshk by passing through the hashti and the main axis. This principle can also be searched in height, colour and size of garden elements.

##### 2) Symmetry



Symmetry is one of the principles of design that has been used in many public and religious buildings in ancient times. The principle of symmetry can be considered as a complete form of equilibrium, which, in addition to aesthetic aspects, has always been considered in terms of static. 3) Centrality

One of the most critical issues in the composition and organization of elements in many architectural spaces is the centrality and is often used to emphasize the complex's most important part. The principle of centrality is mostly seen in the koshks. Especially the koshks with the design of Hasht Behesht. This principle is at its peak in the square plan despite the koshk at the axes' intersection.

#### 4) Rhythm

It means a simple or complex rhythmic repetition of an element or phenomenon in a work of art. A complex rhythmic repetition means repeating several factors or sets to understand the relationships and laws governing them requires careful and profound observation. In some cases, this principle meets the functional needs, such as the chambers of a school or caravanserai. It sometimes brings about an aesthetic need, visually creates a delicate and pleasant perspective. In The Iranian Garden, this principle can be seen in the garden fringe walls, the Pying walls resulting from steep lands and even in the flooring.

#### 5) Independence and recognition of spaces

In Iranian architecture, all spaces have independence and character, and no space is negative or residual from another space. This characteristic, which sometimes seems to contradict functional realities, is one of the principles that observed Iranian architecture's invaluable examples. Iranian dagh also displays all spaces, whether built or built, of self-identity. Even the distance between the two independent spaces is a perfect arena with a different definition, identity, and function.

#### 6) Diversity in unity, unity in diversity

While unity in outlines, geometry and executive materials, The Persian Garden has a unique spatial variety. Spatial diversity of the garden by defining independent spaces by limiting, adjusting the distance of vision, taking advantage of complete geometric shapes, planting patterns, different compositions of plant species, spatial functions of water, utilization of materials and the like are revealed. The main axes, sub-axes, Crete, types of ponds and spaces built with the wide variety they offer show unity and order in the whole garden.

#### 7) Naturalism and utilization from the perspective

Iranian culture does not see human beings as separate from nature, but instead, he, along with other elements of nature and its components, and the heart of nature and the use of natural landscapes, in addition to finding out the signs and signs of God, causes the vitality of the human soul. Therefore, Iranian architecture and art are incredibly naturalistic. This principle in the Persian garden has caused semi-open spaces such as porches and koshk, which distance and link the nature space (courtyard or landscape of the garden) and the built section.

The existence of a cozy and solitary atmosphere and taking refuge in the corner of nature in the Persian garden is a rule, so the Persian garden is a mystical and poetic space to contemplate. The existence of deep and open landscapes in the garden's main axes and paths, the lack of visual barriers, and the purpose of these paths (reaching the built space or a visible sign) further stated naturalism.

Finally, the standard features of Iranian gardens can be counted as follows:

- Dividing the garden into four parts
- Use the right lines in the design
- A koshk or building in the centre or the tallest part of the garden
- Use the main joey
- Using vast pools as mirrors and landscape in front of koshk
- Close interface with nature
- Planting fruit trees in large part of the garden
- Lack of futile green spaces (Diba & Dehbashi, 2004)

## II. Discussion:

### 1. Embassy of the Islamic Republic of Iran building in Bangkok

Plan:

The plan to build a representative of the Islamic Republic of Iran in Thailand consists of two separate buildings that form the embassy and consulate. The embassy building includes a multipurpose hall with 80 people, two suites for guests, 20 rooms for experts, a ceremony hall with 50 people and support spaces. In the Consulate General's building, a three-room document is provided for consular experts and a room for interviews and support spaces.

Development and evolution of the idea of the plan:

The final idea of the project is based on Iranian gardens, a small mansion at the entrance of the garden and a koshak in the center of which the central alley is considered as a closed cubicle, the mass of which is eaten by the cleft of a transparent inner space with a limitless character and only a wall remaining that has reached the maximum thinness.

Inspired by Iranian architecture, the building is organized as a koshk inside a garden. Besides, a narrow mansion is located next to the street, reminiscent of Iranian gardens' entrance mansions. The spatial idea of the design is to reduce matter and increase space. This has shaped the main essence of Iranian architecture from the past to the present. Accordingly, it has been tried to develop in the interior space design. In such a way that it reduces the mass of the building and occupies a floating and transparent space. This development of space is such that even the outer shell affects the main building, and with the split of the shell, the expansion of this space becomes more precise, and the inner space is placed in perpetuity with the outer space. Using mirrors, glass, water, and light in the inner space have been tried to instil borderless quality and space.

## **2. Embassy of the Islamic Republic of Iran building in Stockholm**

The Iranian embassy and consulate building in Stockholm is designed on a land of about 10,000 square meters and an occupancy level of about 100 square meters in a rectangular stretch at the end of the eastern part of the earth. The land has a slope of about 7% of the north access axis to the lake – south – so the design needed to create the natural condition of the design and use of ecotech method is an integral part of the environment in such a way that the natural landscape of the earth is preserved.

Because Stockholm is in zero-degree orbit, the city has cold winters and mild summers, and the ambient light is generally low. In winter, the day is concise and artificial methods are used for lighting, and in summers, it is long days, and in some cases, it is sunny.

Thoughts governing the formation of the plan:

In the design process of this building, a reservoir with a length of 90 meters and a width of 12 meters in the ground was considered, which due to the slope of the earth, the depth of the reservoir at the top of the ground is about four floors. At the bottom of about two floors, then a mile plate made of wooden timbers from which the façade of the surrounding buildings is built with a distance of the reservoir, this plate is split and partly split. It climbs into the sky with curvature, and the other part is plunged into the tank as a mineral staircase.

This page provided a symbolic sense of the world, for example. Suspended between the earth and the sky in a suspended order, and part of it has become heavenly. Another aspect of the earth's tendency, then crystalline volumes, is placed underneath it. The gaps between which, such as the central courtyards, were obtained from the sun's radiation's influence angles in winter, between seasonal and summer. To reduce excavation and avoid carrying it, the entire surface of the earth has been levelled one meter, and with a uniform slope, parts of it were balanced by retreating to the access road. A triangular surface was formed to create space for parking clients' cars.

A slope between the parking lot and the central area, such as a moat, while facilitating the entrance of the elderly and the elderly, protects the central part from outside the building, the surface of the area, such as the crete of the fields with parallel grooves, has a variety of plants that create a visa arrangement in the area. Since to create security in the building. The municipality did not allow the land to be enclosed by the distance created between the ahjam and the reservoir wall and the creation of ramps and ruptures on the northern side. Security of the building was provided. In terms of form, the building is part of the enclosure. The reflective surface over the horizontal position, not the notes because the fountains reflect the façade image, but in the summer it directs the light out and in winter into the middle yard under the semi-transparent floor of the central yard as well as between the suspended plate and the concrete tank of light sources intended to make the image of the image in the dark and dim hours and days to bring the sense of suspension to space.

## **3. Iranian Embassy in Amman, Jordan**

The land of the Iranian Embassy in Amman (the capital of Jordan) is located on one of the hills on the western side of the city called Jabal Oman.

Zeman has an area of about 4676 square meters and has been formed from the gathering of four bridges in the south of the embassy's current building. This is Zeman north of Zahran street. Between the 3rd and 4th squares, one of this land's features is located in the area where most embassies and residential houses are ambassadors. Ministries and the Queen Mother's College were built right on the western side of Zeman. Royan Hotel and several 5-star hotels and near Zahran Street have created a unique position for Zeman.

Plan:

In general, from 4676 square meters of Zeman design -2717 square meters to buildings and buildings and 2479 square meters to landscaping and green space, waterfront and ramp.

Among the spaces designed in this complex are:

- 1- Indoor and outdoor park with an area of 324 square meters at the level of 6 meters.
- 2- Relatively elevated section of consulate including underground and high and first floors with zar-e-ban 1076
- 3- Central courtyard and waterfront with an area of 670 m<sup>2</sup>
- 4- The elevated section of the embassy, including the Zar Zemans and the first, second and third floor with the infrastructure of 1835
- 5- the 1-storey building of Iran house and residential space like the one on it with 250 square meters of building

Thoughts on the formation of the project:

Architecture is a range of bikers, which, although crystallized in a calbedic phenomenon, includes all the material dimensions of man's spirituality and presence in the world. This phenomenon can be considered as the "objective embodiment of culture and civilization". In the architecture of politics, international relations, the linkage and distinction between host and guest cultures are added to these categories. The preparation of the Iranian embassy building's architectural plan was a safe situation that put us in the face of numerous and varied questions.

How is the embassy somewhere?

What will be the diplomatic relationships of the 21st century in a world that is continually changing, these concepts of thought in titles such as security, openness, manifestation of the culture of the society of origin, adaptation to the culture and society of destination, the requirements of the day of looking to the future, signs of peace and friendship, humility, sustainability, and so on? It was summarized. It was sometimes conflicting concepts that should be mixed in an architectural design so that none of them is excluded for the benefit of another, a plan that is not compatible with its context in being Iranian. In addition to providing adequate security, openness, humility, and authenticity, remembering Iran's authority is a straightforward but not somewhat different building that can meet the embassy's needs in terms of space, light, syration, and pleasant appearance proportional to the surrounding natural calbed texture.

Features of conceptual elements of the design:

This developmental idea's main concepts and features can be found in harmony with the embassy's environment, security, and privacy. Eastern space at the same time contemporary. Shobouh with balance. Adaptation to nature and culture of the platform of the project. Ease of navigation with the excitement of discovering space. Instilling a sense of stability summarized in the following conceptual and functional elements:

The height of the embassy building at the highest point of the earth represents authority

Use white stone in the exterior view. To link with the outer environment

Use continuous vertical surfaces to define space and provide security

Designing two rotating paths around the complex and among the stone walls to introduce spaces to the clients

Designing horizontal terrace and platform surfaces on the roofs of buildings to take advantage of the beautiful landscape and gentle Mediterranean breeze

Using horizontal and outdoor surfaces to open the design

Intensification of Zeman natural slope by building heights to take advantage of environmental characteristics and emphasize the orientation of the complex

Green space design to adapt more to the surrounding nature

Using waterfront and central green spaces to remind the original Iranian architecture elements (dock, garden, central courtyard).

#### 4. Iranian Embassy Building in Tajikistan

Iran and Tajikistan belong to the cultural sphere of a common civilization, Tajiks are Aryans and speak Persian, despite the historical turbulence of joining the Soviet Union, and then independence from those signs of this cultural belonging still stands, so to achieve the compatibility of the architectural concepts of the two guest and host countries here is somewhat reduced. Nevertheless, efforts to create an ideal balance between past architecture and modern architecture and Today remains in place because the two countries rely on a long and valuable civilizational heritage while also affable with modern civilization and human universality.

Currently, the Iranian Embassy in Dushanbe is located in a prestigious area of the city centre and near the main street of Rudaki. Three streets of Tehran - Bakhtar and Rustali with three appearances are adjacent to the existing buildings in this land and need complete reconstruction, but until the completion of the new building, they should still be used, so only the northern part of the land is suitable for development in the new collection should be the embassy - consulate - museum school and display. Design a culture where each of these functions has architectural peculiarities and special activity requirements.

Development and development of the idea of the project:

The plot land is divided into two large and small rectangles, perpendicular to each other, which immediately brings to mind the importance of the two main axes of the earth, the idea of a koshk in an Iranian flat garden and at the center of the two central axes of the earth is formed on its basis, but in the course of proliferation and evolution, it has changed so much that it has created a new combination.

In the location of koshk between the Persian garden, the total volume of the building has slid so much on the axes to give the best place and facilities, meaning that access to the two northern (rustoli) and eastern (Bakhtar) streets is provided for two functions that have public visitors, the consulate and museum, and the garden level is dedicated to the private space of the embassy.

In the next step, the shape and volume composition of the koshk has changed. The heavy jade is split into each other from a bold and dark volume with the garden's axes and buildings. The light of the volumes penetrated the



inside, so two volumes of feathers and two empty middle space have been created, which has made it possible to allocate each to a specific function, both light and beautiful, to the bulky body.

The new interpretation and innovation of koshk design are that space and lightening and lightening the volume not from the surrounding surfaces to the inside but from the inside out is the form, for example, instead of a combination such as the Hasht Behesht Mansion in Isfahan, which has four porches with the dome of P.O., in this building by breaking the cube along the two axes of light to the don and a new space organization has come up with a three-porch combination of the garden, although symmetry. It does not have a classic, but its axis extends with the long gap of koshk and inspired by fin garden Kashan water source has been formed in the centre of internal fasai has been boiled out and flowed in two axes of symmetry and has continued throughout the garden in this light design. The water of the inner courtyard in a new form of koshk has built a unique combination that is not related to the concepts of today's aesthetics.

The embassy school is located in a smaller rectangle next to the central garden and with the axis of the width of the land, which is perpendicular to the central axis of the larger rectangle; this way of combining the elements of the building in the complex also prevents the functional interference of the embassy, school, museum and consulate between them create an internal courtyard that is the link between the two lands. The school building, which is directed towards sunlight, is linked to the Persian-Tajik Language Museum through the opening of the koshk, which brings about an educational axis and rejects the totality of the cultural spirit plan.

In addition to conceptual linking, this axis establishes a visual link between empty Peruvian spaces along this stretch. The well-located school consists of two peruvian volumes, which wraps a transparent shell and the interaction between dark and transparent elements create a variety in the interior spaces. However, the building has an integrated volume. It is divided into three functional areas, which are located on the two sides of girls' and boys' schools in the middle area of the typical educational functions and educational assistance, so that on both sides. Easy access to them is made possible due to the school auditorium's land area's limitation at the premises' underlying level.

##### **5. Iranian Ambassador's Residence in Armenia**

Yerevan is the capital and largest city of Armenia, with more than 1300,000 inhabitants located in a beautiful area where vast gardens and tastans are found. The city is an industrial centre of transportation and cultural activities that grew astonishing during the Soviet era and has grown from a small town with 30,000 to a million and industrial city. Armenia's climate has cold and long winters and short, warm summers. Its temperature fluctuates between 5 and 12 degrees Celsius in winter, and rainfall changes according to location and altitude.

Safir's residential land in the northern part of Yerevan city and near babayan and Azautian streets is located on a steep slope connected to the city centre by street and bypasses the hill line on it. The residential land is in the form of a quadrilateral with a rotational north-south axis of about 30 degrees, its dimensions are 56\*53 meters, and its area is 2968 square meters. The earth has a significant slope in the north to south, reduced from its height to about 6 meters. The land's main access is located on the eastern side of the land, except for a tree near the entrance gate of vegetation, limiting factor due to the land's slope and the landscape to the sheet south of the city.

Plan:z

Ambassador's residence in Yerevan is the central part:

1. The home of the Ambassador and his family as a completely private territory

2- Formalities and Meetings Section

3- Service and Support Department

Each section and its components are scheduled as follows:

Ambassador's home spaces include a bedroom. Dining room. Ambassador's office and study. Kitchen and toilets.

Formal reception and meetings include reception hall and dining room meeting room. Preparation and serving space for security and security. Toilets.

Service & Support: Kitchen. Caretaker. Installation and parking.

Development and evolution of the idea of the plan:

The square shape of the land, which has its diameters and the main directions, has caused the building's main volume to be parallel to the sides and follow the earth's geometry. Hence, the continuous inner lines create a central courtyard, and the multiple outer lines are legisome with the earth's sides. The best way to deploy the land is to use east-west sunlight, so the ambassador's private house, which needs more natural light, is designed along these lines.

The building's primary and transparent façade

Thoughts on the formation of the project:

In a logical reaction to the architecture of Yerevan's heavy and exalted socialist era, this building's architecture has chosen a flexible and straightforward language towards the natural environment and away from imitation decorations and tendencies. This architecture has adhered to the central courtyard's geometry and concepts such as removing the nobility and separation of public privacy from privacy. The project's initial idea is influenced by the shape of the land and combined with the requirements of the residence's called program to ensure its extraordinary architecture in a gradual and developmental process.

Conceptual and functional features and elements of the design:

Two linear volumes have been deployed from the inside and the multiples from the outside along the two east-west and north-south diameters of the earth, which the steep babam cylinder, like a symbolic joint, is formed in the middle space of the two linear volumes of the central courtyard and the soffe at the same level. The ambassador's residential home is created above Qatar's east and west, and the reception and meetings along the north and south are perpendicular to it. The two-story horn is designed that due to the natural slope of the land from the side of 1-storey street, it seems that the rotation of the building is shaped by the rotation of the building relative to the sides of the land in the northern part with dedicated buds for the Safir's house.

### **6. New Iranian Embassy Building in Tokyo, Japan**

The new building of the Iranian Embassy in Tokyo was put into operation in the summer of 2004. The design of this building is a joint work between Bvand Company from Iran and Ney HunSe (one of the largest design companies in Japan), the principal architect of this project is Hossein Sheikh Zeinoddin.

This project is a series of projects that the Iranian Foreign Ministry, to introduce Iranian culture and technology, is implementing its buildings outside Iran to cooperate with major Iranian architects. The Iranian Embassy building in Tokiu is made up of a must-have cubicle, one side of which has a curvature in the country's inner part with a large radius and a curved wall that has come out of the cubicle. The space between the curved wall and the mustaver has become a large atrium that continues from the basement floor to the building's second floor. The roof of this atrium is a glass kept using a tension structure and has opened and illuminated the atrium as a greenhouse.

This atrium's applications are a place for a formal reception, and the embassy's official entrance and the cubicle are located in the administrative sections. Another prominent part of the building, which makes it superior to other establishments of its age, is that Zeinoddin has tried to destroy its security and closure and design an open building. The northern side of the building overlooking the embassy parking area is almost entirely made of glass. Although it is not easily possible to go nearby, it is possible to see the embassy staff's activities from a distance, thereby creating a visual connection between locals and employees.

With the wish that the relationship between the host country and the guest will be better, it is better to use both countries' architectural elements in embassies' design. Balancing the characteristics of Iranian and Tokyo architecture as a site is the central theme of this building. Using materials and technology in harmony with Japan's geographical conditions, simplified Iranian architecture elements have been implemented. In this building, Iranian features such as the central courtyard or the large walls' surface have been used. The central courtyard is responsible for lighting the building. The curved wall in this building reminds us of the adobe walls in Iranian architecture.

### **III. Conclusion:**

The research explored the effect of Persian garden geometry on Iran's embassy. Besides, the main factor in designing this atmosphere is the picture that the guest country intends to present in the hosting country, and the embassy building is the main diplomatic building. The building is protected, and access to it is highly monitored. Ambassador's house is mainly his place of residence and also the place for formal ceremonies and conferences with other ambassadors, politicians and prominent persons of both the guest and hosting country.

In the new version of Iranian architecture rules and its combination with international architecture, the elements and parts have been utilized as if they are jargons. Iranian people were interested in making gardens and flowered areas in yards and landscape of the buildings. Maybe this is due to the memories of the mainland and the origin of Arians. Undoubtedly, architecture plays a crucial role in showing the culture and etiquette of society. This study shows the significant rules of the Persian Garden Geometer on the Iran embassy. Finally, combining Iranian and Roman architecture and adding an Iranian garden, we may have a good combination for embassy building.

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