
THE ARCHITECTURE CURRICULUM BETWEEN TWO REVOLUTIONS: FROM THE WEST TO THE ISLAMIC CURRICULUM

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ABSTRACT

The architectural curriculum in Iran has been changed five times in the last five decades (1963–2017). In each period, efforts to change the content and structure of the curriculum were based on the architectural profession's vision with regard to sociopolitical and economic issues, such as the agenda of development in the White Revolution and Islamizing the society after the 1979 Islamic Revolution. The curriculum as a sociopolitical artifact can be defined as a systematic set of relations between people, objects, events, and circumstances that is changed and developed based on the sociopolitical agenda. This paper focuses on crucial moments in the transformation of architectural education between the two contemporary revolutions in Iran, the White Revolution and the Islamic Revolution. The story of the transformation of the curriculum began in 1963 when a new system of architectural education, Italian pedagogy, was brought to Iran and decolonized the curriculum from the previous pedagogy system, Beaux-Arts, and it continued until the Cultural Revolution (1980–1984), when the new Islamic government decided to detoxify the curriculum from Western influence to Islamize it. This paper outlines the transformation of the structure and content of the architecture curriculum to adapt to the sociopolitical agenda of each revolution.

Keywords: Architectural Education, Curriculum, Islamization, White Revolution, 1979 Revolution, Cultural Revolution, Iran

1. WHAT IF THE REVOLUTION MEETS THE CURRICULUM?

“Revolution” means an overthrow or repudiation and the thorough replacement of an established government or political system by the people governed (*Oxford English Dictionary*). In revolutionary moments, everything faces a complete or marked change as the new political system questions, redefines, reshapes, and liberates itself from the structures, objectives, and desires of the overthrown system. Architectural education as a sociopolitical structure has always had an interactive relationship with sociopolitical movements such as revolutions and the reaction of their radical pedagogical studios that tried to take advantage of this social opportunity and reshape the content and process of pedagogy. These studios were inspired by slogans and objectives of these movements that questioned the basis of architecture and its education. For example, radical pedagogical shifts based on sociopolitical protests occurred around the world in the late 1960s and 1970s (Colomina et

al. 2012). Architecture curriculum, as one of most important actors in the studio, has always been a center of controversy in revolutionary moments when the new regime changes its structure and content according to its own aims and slogans. Indeed, it is a kind of decolonization from the previous beliefs, aims, and objectives.

In the case of Iran, from the advent of modern architectural education in architecture universities, Iranian society went through two revolutions, the White Revolution, a sociopolitical reform supported by the monarchy, and the 1979 Islamic Revolution, which built on social protests to overthrow the Pahlavi dynasty. Suffice it to say that the two revolutions were critical and crucial periods in the contemporary history of Iran and were concurrent with other anticolonial revolutions around the world that occurred in the Cold War era and had radical and fundamental effects on architectural practice and pedagogy. In the context of each revolution, architectural education was faced with a very different and revolutionary process in envisioning new modes of pedagogy. This paper investigates the effect of the White (1963) and the Islamic (1979) Revolutions on the structure and content of the architecture curriculum to ally it with their respective agendas and slogans—from the agenda of development according to the utopia of the Great Civilization to the agenda of Islamization according to the utopia of Islamic unity (Heisey and Trebing 1983, 171).

1.1 Toward a Great Civilization: Development, City, and Heritage in the Curriculum

The emergence of modern architectural education in Iran was accompanied by the opening of the Fine Arts Department at Tehran University based on the Beaux-Arts system in 1940 (Ansari 2016, 26), but after two decades, architectural education faced its first revolution. In 1963, Mohammad Reza Pahlavi, the king of Iran, instituted the White Revolution, or the Revolution of King and People, as a sociopolitical reform to modernize and achieve the utopia of a Great Civilization (Figure 1). This revolution was supported and financed by the United States through loans from the US Marshall Plan and the Point 4 Program, designed to avoid the influence of the Soviet Union and communism in countries in developing areas of the Middle East, Latin America, Asia, and Africa (Paterson 1973, 119). The development agenda of the revolution and the return of a group of foreign-graduated Iranian architects led to the opening of some new universities, private and public, with a new system of education, such as the National University, the first private university in Iran. Consequently, the second school of architecture in Iran was established in 1960 at National University by some foreign-trained Iranian architects, mostly back from the University of Rome, such as Masoud Jahanara, Harmik Mogardechian, Baqer Hatami, Manouchehr Marjan, Houshang Marjan, and Nimrud Khachi (Bidhendi and Sepehri 2016, 28).

The initial pedagogical approach in the school was based on a mixture of Italian and French pedagogy in an annual course-based system similar to that of the United States (Ardalan 2019, 13), but after a visit from the king, Mohammad Reza Pahlavi, and the Empress Farah Pahlavi, to the School of Architecture in 1967, during which the king emphasized that the art and architectural heritages were precious reserves of the country and great examples of Iranian genius that could lead toward a Great Civilization utopia, and spoke of the need to train specialized architects in the conservation and restoration of historical monuments, the architecture school decided to increase collaborations with other international universities that had a wealth of knowledge and experience in this field. Therefore, in 1967, IsMEO (Associazione Internazionale di Studi sul Mediterraneo e l'Oriente) facilitated a *jumelage* agreement between National University and the University of Florence. Within the framework of the agreement, restoration courses officially started

within the architecture curriculum of National University, taught jointly by IsMEO, the Faculty of Architecture of Florence, and Professor Piero Sanpaolesi (“IsMEO Activities” 1967, 345). Moreover, the agreement paved the way for many Italian architects, such as Luigi Moretti, Marco Dezzi Bardeschi, Leonardo Ricci, Ludovico Quaroni, Leonardo Benevolo, and others, to come to Iran to present lectures on the new directions of architecture and city planning in Italy (Dezzi Bardeschi 1972, 1–4; “IsMEO Activities” 1974, 485). This was a turning point that increased the collaboration between Italian architecture universities and two architecture faculties in Iran, National University and Fine Arts Faculty at the University of Tehran, and changed the content of the architecture curriculum. In 1970, the second *jumelage* agreement was signed between Fine Arts at the University of Tehran and the University of Rome through IsMEO. These collaborations continued through various exhibitions, conferences, and academic exchanges, all of which played an influential role in shaping architectural pedagogy in Iran (National University of Iran 1970).



Figure 1: Shah Mohammad Reza Pahlavi hands out ownership documents of land to new owners during land reform in the White Revolution, 1963

(Catherine Legrand, Jacques Legrand)

Unlike the Beaux-Arts system, in which history and drawing courses formed the main core of the curriculum, and knowledge and comprehension of the architectural past informed the teaching of design and drawing (Mađanovic 2018, 10), the new curriculum introduced a significant increase in theoretical courses and diverse contents that related to development issues such as urban design and planning; conservation of historical centers and monuments; and designing new typologies such as hotel, mass housing complexes, and futuristic spaces in Architectural Design courses in the fourth and fifth year. These new contents were totally aligned with the agenda of the White Revolution to develop and modernize the country, but what were the main sources of inspiration for the new curriculum? And how were these sources created?

The architecture curricula at the University of Rome and University of Florence in the 1960s were the main sources of inspiration for the new curriculum in Iran (Figure 2). The 1960s was a decade of radical movements around the world and a time when various academic institutions, groups, professors, and students tried to redefine and reshape the relationship between architectural education and society. In Italy, the faculties of architecture of Milan, Turin, and Rome encountered some student occupations in which students attacked the academic system concerning the teaching methods and the absence of research (Pedrabissi 2013). Many radical experiments and ideas were created by academic circles inside and outside the universities, from Archizoom, Superstudio, and 9999 to professors such as Leonardo Benevolo, Ludovico Quaroni, Adalberto Libera, Leonardo Ricci, and Leonardo Savioli. For example, Ricci and Savioli brought new ideas regarding the relationship between the user, space, and the city that led to the addition of new courses such as interior design and visual design in the curriculum (Pedrabissi 2013), and Ludovico Quaroni, Giancarlo De Carlo, Aldo Rossi, and Manfredo Tafuri sought to include territorial scale in teaching urban courses that could address problems of “the City and its territory” by turning toward disciplines such as sociology, economics, and geography (Colomina et al. 2012, 79–81). These efforts introduced the diverse urban planning and design courses into the curriculum.

This new style of Italian pedagogy, along with its curriculum, was brought to the College of Fine Arts at National University by foreign-trained architects such as Mohamad Amin Mirfendereski, Mehdi Kosawr, Mansour Falamaki, Masoud Jahanara, Sirous Bavar, Parviz Vaziri, Mohammad Tehrani, and Hossein Ali Olia, and others such as Bahman Paknia and Reza Kassai organized the first and second Italian architecture exhibitions in collaboration with the University of Florence and University of Rome in 1972 and 1973 to bring the new radical pedagogy, content, and ideas into Iranian architecture schools.¹ (At the same time, with the White Revolution’s agenda of development to speed up the modernization of Iran, increasing oil trade and the tourism industry, the country entered a period of prosperity (Ardalan 2019, 15). Therefore, the new curriculum and its content supported the development plan of the monarchy by affecting national planning and local construction capability. The main subjects of new courses included designing new urban settlements and upgrading existing urban centers; practical urban planning and design; electrical and mechanical facilities; visual design; history of art and modern architecture; new forms of construction and materials; interior design; restoration and conservation of historical buildings and context; distributive elements of building; designing new typologies such as hotel, hospital, mass housing complexes, and utopian cities (National University of Iran 1970) (see Figure 2).

FIRST YEAR	SECOND YEAR	THIRD YEAR	FOURTH YEAR	FIFTH YEAR	FIRST YEAR	SECOND YEAR	THIRD YEAR	FOURTH YEAR	FIFTH YEAR
ELEMENTS OF ARCHITECTURE AND RELIEF OF MONUMENTS (1)	ELEMENTS OF ARCHITECTURE AND RELIEF OF MONUMENTS (2)	ELEMENTS OF COMPOSITION	ARCHITECTURAL COMPOSITION(1)	ARCHITECTURAL COMPOSITION(2)	ELEMENTS OF ARCHITECTURE AND RELIEF OF MONUMENTS (1)	ELEMENTS OF ARCHITECTURE AND RELIEF OF MONUMENTS (2)	INTERIOR ARCHITECTURE, FURNITURE AND DECORATION (1)	RESTORATION OF MONUMENTS	INTERIOR ARCHITECTURE, FURNITURE AND DECORATION (2)
MATHEMATICS(1)	MATHEMATICS(2)	DECORATION	INTERIOR DESIGN(1)	INTERIOR DESIGN (2)	MATHEMATICAL ANALYSIS AND ANALYTICAL GEOMETRY (1)	MATHEMATICAL ANALYSIS AND ANALYTICAL GEOMETRY(2)	ELEMENTS OF COMPOSITION	ARCHITECTURAL COMPOSITION(1)	ARCHITECTURAL COMPOSITION(2)
DESCRIPTIVE GEOMETRY	PERSPECTIVE	LIGHTING	URBAN PLANNING AND DESIGN(1)	URBAN PLANNING AND DESIGN(2)	DESCRIPTIVE GEOMETRY AND PROJECTIVE ELEMENTS	APPLICATIONS OF DESCRIPTIVE GEOMETRY	STYLISTIC AND CONSTRUCTIVE CHARACTERISTICS OF THE MONUMENTS	LEGAL MATTERS	APPRAISAL AND PROFESSIONAL PRACTICE
DRAWING REAL LIFE(1)	DRAWING REAL LIFE(2)	ARCHITECTURE THEORY	RESTORATION OF MONUMENTS	ESTIMATION AND QUANTITY	GENERAL AND APPLIED CHEMISTRY	PHYSICS	TECHNICAL PHYSICS	TECHNICAL INSTALLATIONS (HEAT, LIGHT, ACOUSTIC)	SCENOGRAPHY
HISTORY OF ART(1)	PLASTIC	HISTORY OF ARTS (3)	SURVEYING	HISTORY OF MODERN ARCHITECTURE	DRAWING REAL LIFE(1)	MINERALOGY AND GEOLOGY	BUILDING HYGIENE	CONSTRUCTION SCIENCE (1)	CONSTRUCTION SCIENCE (2)
TECHNOLOGY(1)	HISTORY OF ART (2)	HEATING	CONSTRUCTION (3)		ELEMENTS OF CONSTRUCTIONS	DRAWING REAL LIFE(2)	RATIONAL MECHANICS AND GRAPHICAL STATISTICS	TOPOGRAPHY AND ROAD CONSTRUCTION	MATERIALS TECHNOLOGY AND CONSTRUCTION TECHNIQUES
FARSI LITERATURE	TECHNOLOGY (2)	CONCRETE	ENGLISH OR ITALIAN		HISTORY OF ART AND STYLES OF ARCHITECTURE (1)	HISTORY OF ART AND STYLES OF ARCHITECTURE (2)	DISTRIBUTIVE CHARACTERISTICS OF BUILDINGS	URBAN PLANNING AND DESIGN(1)	URBAN PLANNING AND DESIGN(2)
ENGLISH OR ITALIAN	ENGLISH OR ITALIAN	ENGLISH OR ITALIAN			ITALIAN LITERATURE	PLASTIC		DECORATION	ART OF THE GARDENS
	CONSTRUCTION (1)	CONSTRUCTION (2)			ENGLISH OR GREMAN LANGUAGE				
	STRENGTH OF MATERIAL AND STATIC OF BUILDING				GENERAL SCIENCES	VISUAL FUNDAMENTALS	LIBERAL ARTS AND SCIENCE	HISTORY AND THEORY	DESIGN AND GRAPHICS
	MATERIALS OF CONSTRUCTION				ARCHITECTURAL SCIENCES	PRACTICAL EXPERIENCES	URBAN PLANNING AND DESIGN	MISCELLANEOUS	

Curriculum Guideline

Figure 2: From left to right: Architecture curriculum at National University (1970); architecture curriculum at University of Rome (1963)
(Translated and created by the author)

In the 1970s, by establishing new architecture schools, such as Science and Technology University, the School of Decorative Art, and Farabi University, and organizing some international architectural conferences and exhibitions, the monarchy, the universities, and architects tried to improve and develop the pedagogical methods and content of a regional architectural education and the curriculum that would build toward a Great Civilization. For example, in 1970, the Ministry of Housing and Development, with the support of Empress Farah Pahlavi, held an international architectural conference titled “Interaction of Tradition and Technology Congress,” with the collaboration of many famous architects such as Paul Rudolph, Louis Kahn, Ludovico Quaroni, Georges Candilis, Aptullah Kuran, Buckminster Fuller, and Oswald Ungers (Figure 3). In one part of the conference that was specifically allocated to architectural education, these architects and professors from various architecture schools discussed ways to advance regional architecture pedagogy in content, methods, and curriculum and also how to increase interaction between pedagogy and the profession (Mozaffari and Westbrook 2020, 56). The 1970s was a period for

searching, analyzing, and finding the pedagogy for the future in the era of development in Iran, but the 1979 Islamic Revolution changed the direction.



Figure 3: Interaction of Tradition and Technology Congress, Isfahan, Iran, 1970

(Empress Farah Pahlavi and (from left to right), Oswald Ungers, West Germany; Paul Rudolph, USA; Philip Will, USA; Louis I. Kahn, USA) (Ministry of Housing and Development of the Imperial Government of Iran)

1.2 Creating Islamic Unity: Islamic Architecture and City Utopia in the Curriculum

The 1979 Islamic Revolution, which built upon the social protests aimed at overthrowing the Pahlavi dynasty, had radical and fundamental effects on architectural practice and pedagogy. In the context of the revolution, architectural education headed in a very different direction in comparison with that of the previous monarchy. Despite the emergence and growth of diverse sociopolitical communities that supported and helped the 1979 Revolution succeed, these elements were a serious threat to the Islamic government after the revolution. Therefore, the Islamic revolutionary government decided to run a second revolution to purify universities from leftist and nationalist forces. This revolution was inspired by the Cultural Revolution that took place in China from 1966 to 1976. The Cultural Revolution in Iran took place from 1980 to 1984, and one of its goals was to Islamize the universities; subsequently, they were shut down to Islamize the system, structure, and content of architectural education (Figure 4).



Figure 4: Some slogans from the Iranian Cultural Revolution: from left to right, “Studying at the American University even for one day is a betrayal of the nation”; “Today, the university needs a Cultural Revolution”; “The university should be Islamic and for the people.”

(*Jame'eh va Memari* 1980, National Library and Archives of the Islamic Republic of Iran)

In architectural education, the extremist Islamic Republic and revolutionary forces attempted to control and Islamize the pedagogy by purging design studios of their imperialist agents, such as teachers, students, books, curricula, and journals. This purification was in line with social aims and the nature of the revolution: giving independence and erasing imperialism, similar to other socialist, anticapitalist revolutions that occurred around the world in the Cold War era, such as the Cuban Revolution of 1953–1959 and the Chinese Revolution of 1949, which emphasizes the relational connection between these revolutions in terms of structure, content, and process in design pedagogy and studios. The headquarters of the Cultural Revolution selected some revolutionary Islamic teachers and students to form an architecture committee to review and change the theoretical framework, structure, and content of the curriculum (Cultural Revolution Headquarters 1984, 5). With regard to the slogans and aims of the 1979 Islamic Revolution, such as following Islamic art and architecture, providing fair development and housing for poor areas and low-income people (Figures 5, 6), the committee tried to respond by changing the definition of architectural education, aiming to align the expectations of the revolution and society with those of architecture graduates.



Figure 5: “Every person should have a house. It is a minimum right of every person.” (Imam Khomeini)

(*Jame'eh va Memari* 1980, National Library and Archives of the Islamic Republic of Iran)



Figure 6: “No East, No West, Just Islamic Republic”

(*Jame'eh va Memari* 1980, National Library and Archives of the Islamic Republic of Iran)

1.2.1 Definition and Aims of the Islamic Architecture Curriculum

In the introduction of the first architecture curriculum written after the Cultural Revolution, the committee pointed out that the structure, content, and curriculum of architectural education were reviewed and developed to implement the principles of the Iranian Constitution, including “part b of the second principle, as well as providing a condition to implement the thirty-first, the first clause of the thirty-third principle, and other principles that refer to providing housing, emphasizing the growth of human values and beliefs and a reflection of these values in architecture practice and education” (Cultural Revolution Headquarters 1984, 88). Consequently, based on these aims, the committee referred to the sentences in the Quran and other religious sources that defined architecture as a cultural phenomenon that not only provides shelter for humans but also a place to express human values, faiths, and beliefs. Thus, the purpose of architectural education was defined as one of training students who have the ability to design and organize the human habitat, both physically and spiritually, to increase the quantitative and qualitative dimensions of society’s goal to reach its values (Cultural Revolution Headquarters 1984, 89).

To apply these aims in the curriculum, the committee set up a theoretical framework to redefine and reshape a connection between architecture and other sciences. It was divided into three areas:

1—Values and Beliefs: Values provide a foundation and basic approach to the architect. He/she is always influenced by his/her worldview and beliefs and tries to apply them in his/her works. Therefore, there is a potential connection between architecture and Islamic human sciences to apply their values in the built environment. This led to the creation of courses that change and develop the student’s values and beliefs according to the values of Islam and the revolution, such as Arabic, Knowledge of Islam (1, 2), History of Science in the Islamic World, Jurisprudence Principles of the Constitution, Logic and Methodology (1, 2), and Contemporary Society of Iran and the Islamic Revolution (Cultural Revolution Headquarters 1984).

2—Wisdom: This is an area of knowledge that the architect should know in his/her design process. Since the architect’s job is to combine and design the human’s habitat space in nature, the two themes of human and nature are the main source of all wisdom and knowledge. Therefore, students should have deep knowledge about nature as a context of his/her design, and humans as users of the context. This is why courses such as Human, Nature and Architecture (1, 2), Geometry (1, 2, 3), Islamic Art and Architecture (1, 2), Village (1, 2), and The Wisdom of Islamic Art were created (Cultural Revolution Headquarters 1984).

3—Combination: Creation and innovation are the main domains of the architect. Acting according to values and accumulated knowledge, the architect tries to create a suitable space for a human’s life. In this situation, architecture releases its artistic character, and for this reason, students should gain artistic skills and abilities. This approach led to the development of courses such as Geometry (1, 2, 3), Composition (1, 2, 3), Architectural Design (1, 2, 3, 4, 5, 6, 7, 8), and Introduction to Artistic Fields. Each of the Architectural Design courses was allocated to design a specific program in different scales. For example, Architectural Design 7 was to design a cultural or religious space such as a holy shrine or mosque, and Architectural Design 8 was to design a small-scale complex city center that has different functions such as residential, commercial, and cultural spaces (Cultural Revolution Headquarters 1984).

1.2.2 Academic System

Due to the multiplicity and variety of courses offered, as well as to achieve full acquisition of the skills of the three areas—values, wisdom, and combination—architectural engineering was defined as a continuous master’s course for at least 6.5 years. A total number of units was 226, and these are explained below (Figures 7, 8):

Public Courses	35 units
Basic Courses	36 Units
Main Courses	87 Units
Specialized Courses	47 Units
Elective Courses	10 Units
Workshop Internship	3 Units
Final Thesis	8 Units
Total Units	226 Units

Figure 7: Units of continuous Master of Architectural Engineering (1984)
(Translated and created by the author)

	FIRST YEAR	SECOND YEAR	THIRD YEAR	FOURTH YEAR	FIFTH YEAR	SIXTH YEAR	SEVENTH YEAR
F I R S T S E M E S T E R	MATHEMATICS(1)	GEOMETRY(2)	ELEMENTS AND DETAILS OF CONSTRUCTION(1)	TECHNICAL DESIGN (1)	TECHNICAL DEISGN (3)	THE WISDOM OF ISLAMIC ART	THESIS
	ALGEBRA	HUMAN, NATURE ARCHITECTURE (2)	ISLAMIC ART AND ARCHITECTURE(1)	ARCHITECTURE THEORY (1)	THEORY OF RESTORATION OF HISTORICAL CONTEXT AND BUILDING (1)	ARCHITECTURE DESIGN (7)	
	KNOWLEDGE OF ISLAM (1)	KNOWLEDGE OF ISLAM (2)	ARCHITECTURE DESIGN (1)	ARCHITECTURE DESIGN (3)	ARCHITECTURE DESIGN (5)	DESIGNING HABITABLE COMPLEXES (1)	
	HISTORY OF SCIENCE IN THE ISLAMIC WORLD	ARCHITECTURE COMPOSITION (2)	STATIC (3)	STATIC (5)	INTRODUCTION TO ARTISTIC FIELDS	THEORY OF DESIGNING HABITABLE COMPLEXES(2)	
	FARSI LITERATURE	STATIC (1)	REGULATING ENVIRONMENTAL CONDITIONS (3)	WORKSHOP MANAGMENT	APPRENTICESHIP	KNOWLEDGE OF ISLAM (3)	
	ENGLISH LANGUAGE	REGULATING ENVIRONMENTAL CONDITIONS (1)	VILLAGE (1)	ARCHITECTURE OF THE WORLD (1)	CONTEMPORARY ARCHITECTURE(1)		
	ARABIC LANGUAGE	KNOWLEDGE OF MATERIALS	PRINCIPLES OF CONSTITUTION JURISPRUDENCE	CONTEMPORARY SOCIETY OF IRAN AND THE ISLAMIC REVOLUTION	RESEARCH METHODS		
S E C O N D S E M E S T E R	MATHEMATICS(2)	GEOMETRY (3)	ELEMENTS AND DETAILS OF CONSTRUCTION(2)	TECHNICAL DESIGN (2)	RESTORATION DESIGN	THESIS	THESIS
	GEOMETRY(1)	SURVEYING	ISLAMIC ART AND ARCHITECTURE (2)	ARCHITECTURE THEORY (2)	THEORY OF RESTORATION OF HISTORICAL CONTEXT AND BUILDING (2)	ARCHITECTURE DESIGN (8)	
	HUMAN, NATURE, ARCHITECTURE (1)	ARCHITECTURE COMPOSITION (3)	ARCHITECTURE DESIGN (2)	ARCHITECTURE DESIGN (4)	ARCHITECTURE DESIGN (6)	DESIGNING HABITABLE COMPLEXES (2)	
	ARCHITECTURE COMPOSITION(1)	STATIC (2)	STATIC (4)	INDUSTRIAL DEISGN AND PRODUCTION OF BUILDING	THE EVOLUTION OF HABITABLE COMPLEXES	THEORY OF RESTORATION OF HISTORICAL CONTEXT AND BUILDING (3)	
	FARSI LITERATURE	REGULATING ENVIRONMENTAL CONDITIONS (2)	REGULATING ENVIRONMENTAL CONDITIONS (4)	QUANTITY SURVEYING AND ESTIMATING	THEORY OF DESIGNING HABITABLE COMPLEXES(1)	LOGIC AND METHODOLOGY IN ISLAM (2)	
	ENGLISH LANGUAGE	ENGLISH FOR ARCHITECTURE	VILLAGE (2)	ARCHITECTURE OF THE WORLD(2)	CONTEMPORARY ARCHITECTURE(2)		
	ARABIC LANGUAGE	HISTORY OF ISLAM	LOGIC AND METHODOLOGY IN ISLAM (1)				
	SPORT						

General Sciences	Visual Fundamentals	Liberal Arts and science	History and Theory	Design and Graphics
Architectural sciences	Practical experiences	Urban planning and design	Miscellaneous	

Figure 8: Architecture curriculum after the cultural revolution (1980–83) for all architecture universities (1984) (Translated and created by the author)

Along with these courses, three areas were offered in parallel and in a specialized way; these could be presented as a separate Master of Architecture for those who came from different fields (Cultural Revolution Headquarters 1984).

- 1—Planning and designing habitat complexes
- 2—Conservation and restoration of historical context and buildings
- 3—Specialized design

The area of planning and designing habitat complexes was created specifically to respond to the housing issue as one of the main slogans of the 1979 revolution. It included courses such as The Evolution of Habitable Complexes, Theory of Designing Habitable Complexes (1, 2, 3), and Designing Habitable Complexes (1, 2). Each of these courses has a specific aim and syllabus; for example, The Evolution of Habitable Complexes includes the following sections:

- History of complexes and shaping their forms in Iran (from before Islam to contemporary society and the 1979 Islamic Revolution)
- History of complexes in and out of Iran (West and East) and the Islamic world (from Medieval to Renaissance, from the industrial revolution to contemporary times; a history of the complexes in Asia, such as China, Japan, India, and the Middle East; and finally a history of the habitable complexes in the era of Islam, from the era of the Prophet of God, Muhammad, in Saudi Arabia to the spreading of Islam around the world).

Contemporary theories of designing habitable complexes includes these sections:

- Introduction and planning in the Islamic Republic of Iran, sociology and a definition of human and family in Islam, demographics, public participation in designing and constructing the complexes, rural and tribal studies in Iran, urban and rural geography and ecology.
- Designing habitable complexes includes designing living quarters or houses in rural areas and cities.
- Designing and providing a plan of social human organization and a plan of participation of local people in construction (Cultural Revolution Headquarters 1984).

The curriculum includes all utopias, ideologies, and expectations of the Islamic Revolution and its regime about architectural education and the duty of architects and graduates toward the country and the revolution. Since 1984, to control and centralize the system of education, all architecture universities around the country have had a unified curriculum, and they are not allowed to change the structure or content of the curriculum to accommodate their local, geographical, and social needs.

2. CONCLUSIONS

In conclusion, the paper draws a connection between the White and Islamic Revolutions and architectural education, and shows how architectural education had to adapt itself to the agendas, utopian ideals, and aims of each revolution. Consequently, the design studio faced radical changes in its network of actors, and the curriculum, as one of the main actors in the studio, played a role as a sociopolitical agent in adjusting its structure and content to the new regimes and society. In the White Revolution, the curriculum introduced concepts related to development, such as urban planning and design, conservation and restoration of historical context and buildings, and scientific approaches into the studio. In the 1979 Islamic Revolution, which was a radical sociopolitical movement to support the masses and poor people, and was based on anti-imperialism, the issue of housing, fair development, and Islamism were considered in the curriculum in the form of courses related to villages,

Islamic art and architecture, the wisdom of Islamic art, and the theory and designing of habitable complexes.

This paper leads us to do more research to examine the design studio as a sociopolitical assemblage and to identify and translate the spatial network of connections between power and pedagogy. Accordingly, design studios consist of human and nonhuman actors, such as professors, students, curricula, design briefs, models, drawings, books, magazines, which are politically heterogeneous and shape controversial networks (Figure 9). The White Revolution and its development and modernization agenda, with the support of the United States and the West, changed the structure and content of architectural education and its process in design studios, but while the structure and content in the curriculum were in line with the revolution, professors who mostly studied in Italy and Islamist students had different interpretations of the agenda of development that had a leftist, anti-development, and mass tendency. This controversy in the network of actors in design studios led to emerging controversial debates in the form of radical pedagogical experiences and even political acts that were in complete contradiction to the goals of the White Revolution. This path led to the active presence of architecture students in the 1979 Revolution with the anti-West and anti-imperialism slogans.

Indeed, the White Revolution (1963), unlike the Islamic Revolution (1979), was a socioeconomic reform movement with the aim of development in foreign relations, economics, and modernization of society's institutions, which transformed and expanded the actor network of architectural education in Iran. This network included new national and transnational actors, such as domestic and foreign architects, curricula, books, magazines, exhibitions, and conferences. It led to the presence and strengthening of the discourse of development, modernization, urban planning, and design in Iran, while the Islamic Revolution (1979), with its anticapitalist and de-Westernization discourse, led to purging imperialist actors from the network of architectural education through the Cultural Revolution (1980–83). This created a controlled and limited actor network for architectural education to expand the discourse of de-Westernization and independent, vernacular, and Islamic architecture.

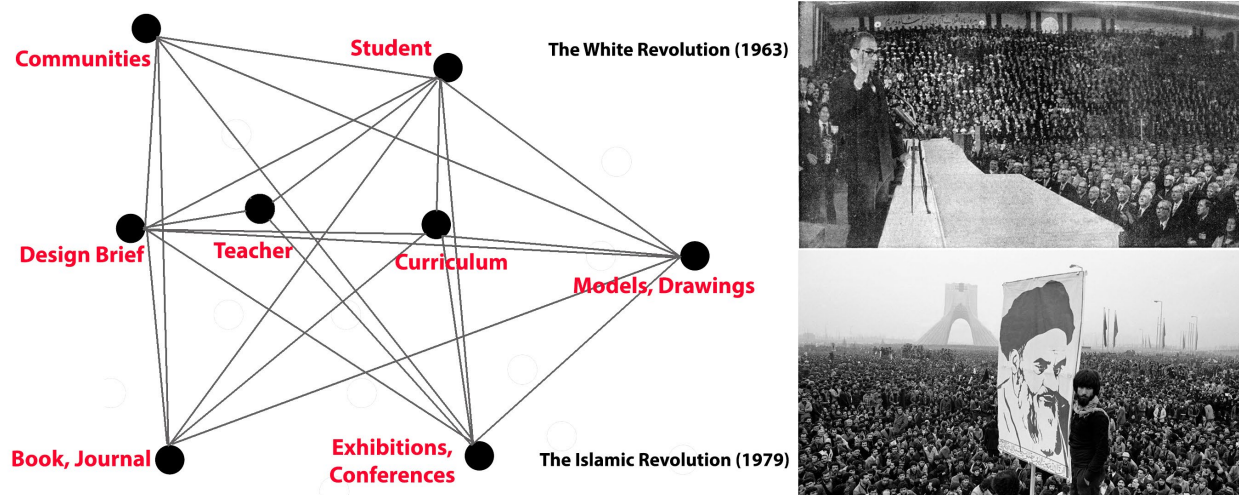


Figure 9: Design studio as a sociopolitical assemblage of actors

(Created by the author)

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Ali Javid is a PhD student in Architecture at UWA School of Design. He is studying the theory of creating new interdisciplinary design studios that respond to socioeconomic and technological changes. His research interests cluster around the following: design pedagogy, application of serious games to use in a design studio and architecture practice, transdisciplinary design studio, the theory of creating a responsive design studio. This paper is part of his PhD research, “The Revolutionary Studio: When a Studio Could Act as an Agent,” which is funded by the University of Western Australia, School of Design, under the supervision of Dr. Nigel Westbrook and co-supervisors Dr. Ali Mozaffari and Dr. Maria Ignatevia (2018 to the present).

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¹ In the 1970s, IsMEO and its president, Giuseppe Tucci, held two important itinerant Italian architecture exhibitions in Tehran: first, *Italian Architecture in the Sixties* in the Faculty of Fine Arts at University of Tehran in 1972, and second, *Italian Architecture 1965-1970* in the Faculty of Architecture at National University in 1973. During the Cold War, these exhibitions were not limited to Iranian universities; according to Tucci, Iran was the gateway for Italian architecture exhibitions to the Middle East and Central Asia. Italian architects such as Aldo Rossi, Ludovico Quaroni, Vittorio Gregotti, Paolo Portoghesi, Leonardo Ricci, and others contributed to the exhibitions by presenting lectures, publishing essays, or conducting projects. The content of the exhibitions included critical catalogues of trends in Italian architecture over a ten-year period, the 1960s, such as projects on the genesis and development of urban structure, and constitutes a vital phase in overcoming the opposition between city and country and the city-architecture dichotomy as well as in the much-needed renewal of architectural language.