

Museum of

# Poetry

Shiraz, Iran



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## ABOUT ME

I am Amirali Firoozkouhi, an architecture student in the sixth semester at Islamic Azad University of Science and Research.

I aim to continue my studies abroad for my master's degree.

My approach to architecture is strongly rooted in emotion, where space is not only designed but also felt.

My professors often describe my work as having a distinct personal language, focused on translating emotional and sensory experiences into spatial form.

## PROJECT AIM

The aim of this project is to translate **Iranian poetry and music**—often neglected in contemporary architectural discourse—into a spatial experience.

Located in **Shiraz**, the cultural heart of Persian literature, the project merges **Eram Garden's** historical landscape with a contemporary museum.

The design seeks to create a dialogue between **nature, memory, and modern architecture** through movement and emotional transition.



EMOTION



MOVEMENT



SPACE



MEMORY



LANDSCAPE

“

*Poetry is experienced here not only through words, but through light, shadow and movement.*

MAIN CONCEPTUAL IMAGE

POETIC INTERPRETATION OF FORM  
EXIT PLAZA AT TWILIGHT  
SHIRAZ, IRAN



# SITE + ACCESS

Movement / Entry / Landscape Relation

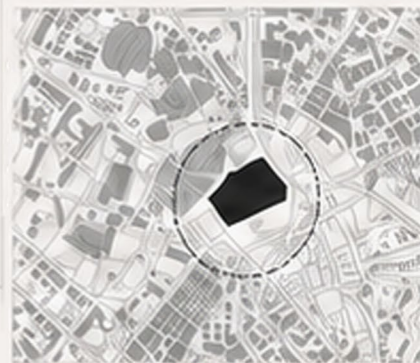
Museum of Poetry



## ACCESS HIERARCHY

- MAIN ACCESS**  
Primary entry from Eram Square.
- SECONDARY ACCESS**  
Secondary connection from the south edge.
- SERVICE ENTRY**  
Back-of-house access from the north-east edge.
- EXIT ACCESS**  
Exit access to disperse and connect with the city fabric.
- PEDESTRIAN FLOW**
- GREEN AREA**
- SITE BOUNDARY**

- MAIN ACCESS**
- SECONDARY ACCESS**
- SERVICE ENTRY**
- EXIT ACCESS**
- PEDESTRIAN FLOW**
- GREEN AREA**
- SITE BOUNDARY**



**CONTEXT DIAGRAM**  
Located near Eram Square in Shiraz, adjacent to Eram Garden and connected to the city's cultural and urban fabric.

## SITE NARRATIVE

The project is located near Eram Square in Shiraz, adjacent to Eram Garden. The site acts as a mediator between nature, culture, and urban life. The access strategy follows the flow of people and the logic of landscape, creating a seamless connection between the museum, the garden, and the square.



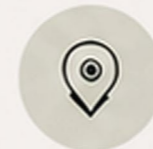
**CONNECT**  
URBAN + NATURE



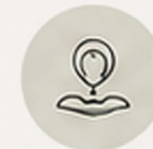
**GUIDE**  
MOVEMENT



**RESPECT**  
LANDSCAPE



**DEFINE**  
ENTRY



**ENHANCE**  
EXPERIENCE

# VIEW ANALYSIS

## Visual Relationship / Orientation

The project is visually connected to Eram Garden and Eram Square through major view corridors while minimizing exposure to less desirable urban edges.

### MINI LEGEND

- VIEW AXIS
- VIEW POINT
- ➔ POSITIVE VIEW
- ➔ NEGATIVE VIEW (INSIDE TO OUTSIDE)

Positive views are oriented toward greenery and open spaces, while outward negative views are directed toward the eastern street.



TOWARD NATURE



VISUAL CONNECTION



OPEN VIEWS



INSIDE TO OUTSIDE



LIMITED EXPOSURE



URBAN EDGE BUFFER

Museum of Poetry

### LEGEND

#### VISUAL STRUCTURE

- VIEW AXIS
- VIEW POINT

#### VISUAL QUALITY

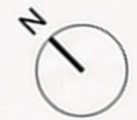
- ➔ POSITIVE VIEW (OUTSIDE TO INSIDE)
- ➔ NEGATIVE VIEW (INSIDE TO OUTSIDE)

#### VIEW POINTS

- V1** CENTER OF ERAM SQUARE  
PRIMARY APPROACH AND MAIN VISUAL CONNECTION
- V2** SOUTH EDGE TOWARD ERAM GARDEN  
STRONG LANDSCAPE CONNECTION
- V3** NORTH EDGE TOWARD URBAN GREEN  
VISUAL CONNECTION TO URBAN GREENERY

#### NOTES

View axes highlight key visual relationships. Positive views are framed toward natural and open spaces, while negative views are separated and buffered by landscape and massing.



# CLIMATE ANALYSIS

SUN + WIND  
SOLAR ZONES

Museum of Poetry

## LEGEND

### SUN PATH

- SUN PATH
- SUNRISE
- MIDDAY SUN
- SUNSET
- SUN DIRECTION

### SOLAR EXPOSURE

- HIGH EXPOSURE
- MEDIUM EXPOSURE
- LOW EXPOSURE

### WIND

- MAIN WIND
- SECONDARY WIND
- AIR FLOW
- WIND DIRECTION

### SHADE ZONE

- NATURAL SHADE
- ARCHITECTURAL SHADE

### GREEN BUFFER

- EXISTING GREEN
- GREEN BUFFER
- LANDSCAPE CONNECTION

### SOLAR EXPOSURE

- HIGH
- MEDIUM
- LOW

### WIND

- MAIN
- SCONDRY

### SHADE

- NATURAL
- ARCHITECTURAL

## CLIMATE NARRATIVE

Located near Eram Garden in Shiraz, the project benefits from landscape cooling and open air circulation. Solar exposure is controlled through mass orientation and landscape buffering, while prevailing winds support natural ventilation across the site.



SOLAR CONTROL



NATURAL VENTILATION



GREEN BUFFER



COOLING EDGE



FILTERED SHADE



MICRO CLIMATE



0 20 40 60 100m

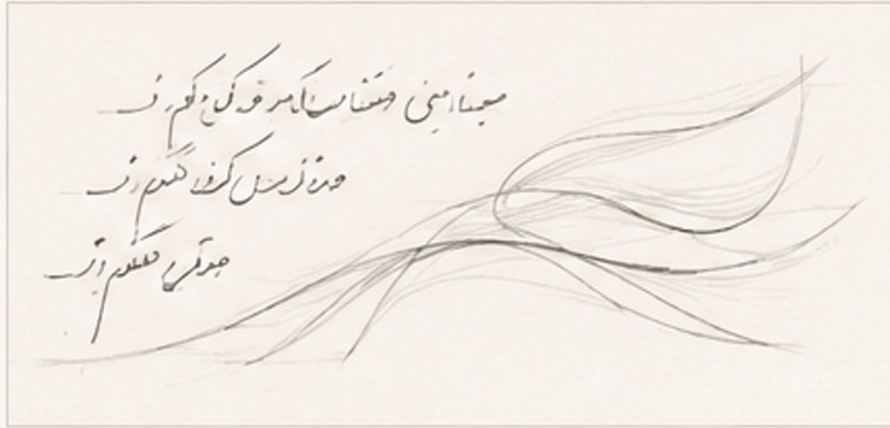
# CONCEPT EVOLUTION

FLOW OF LIGHT

## 01 CONCEPT EMERGENCE

The initial idea is formed through the interpretation of poetry as a spatial condition.

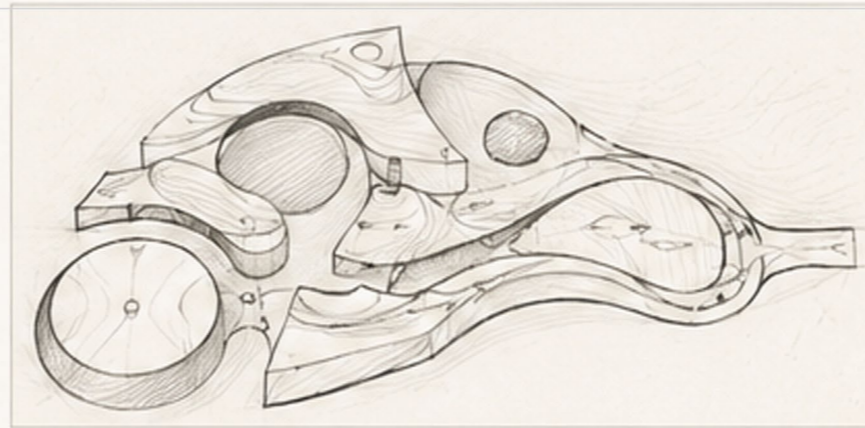
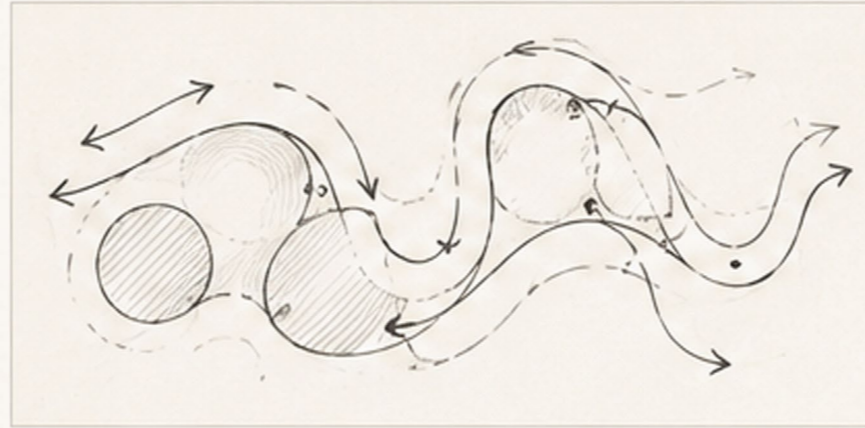
Simple organic gestures define the first spatial intuition of movement and flow.



## 02 SPATIAL FLOW ANALYSIS

The concept evolves into a structured system of movement and circulation.

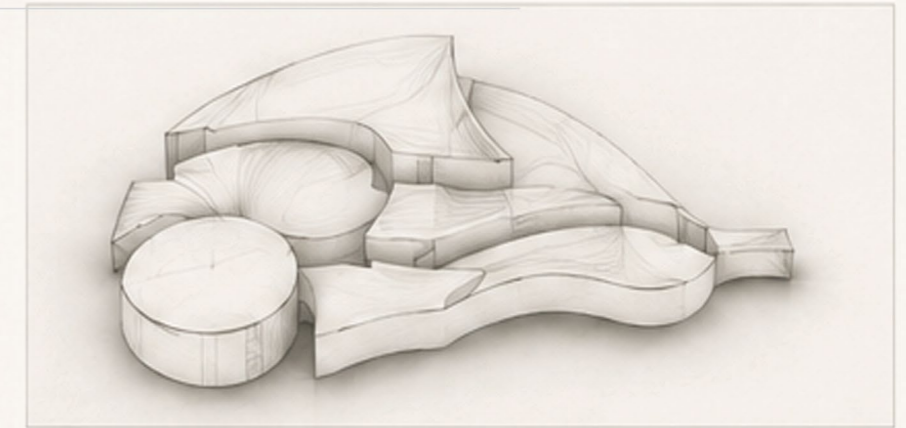
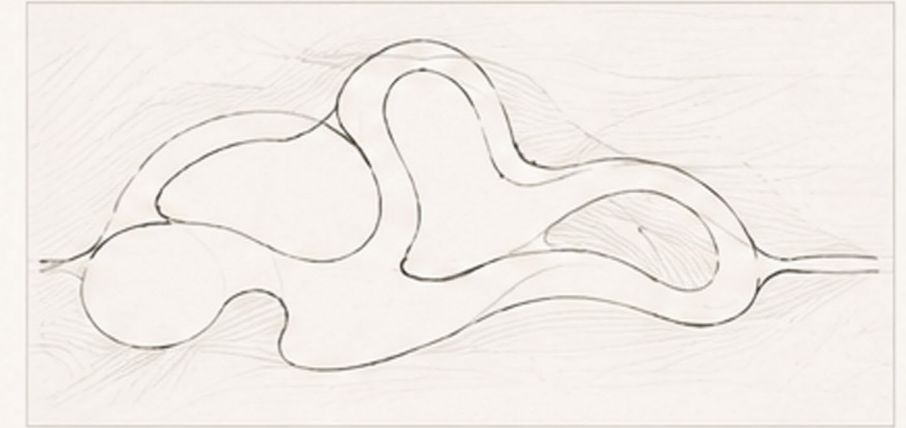
Paths begin to define spatial relationships between voids and programmatic nodes.



## 03 FORM GENERATION

The concept evolves into a structured The spatial system gradually transforms into a continuous architectural mass.

Curved surfaces emerge from the interaction between movement and enclosure.



## DESIGN EVOLUTION

FLOW OF LIGHT / MASS GENERATION



POETRY



FLOW



MEMORY

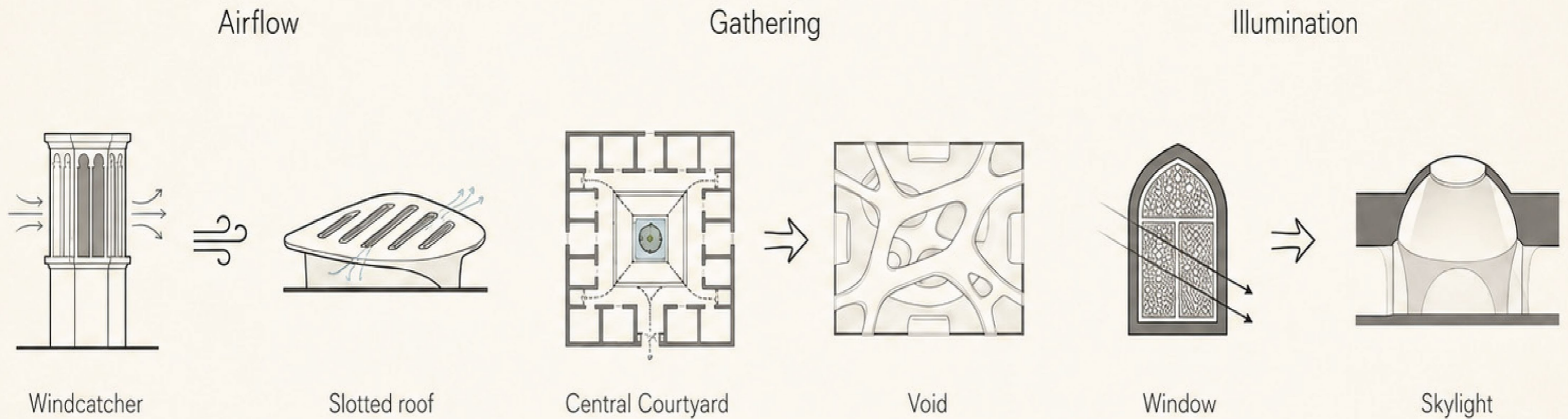


SPACE



FORM

## Traditional to Modern Translation



TRADITION



TRANSLATION

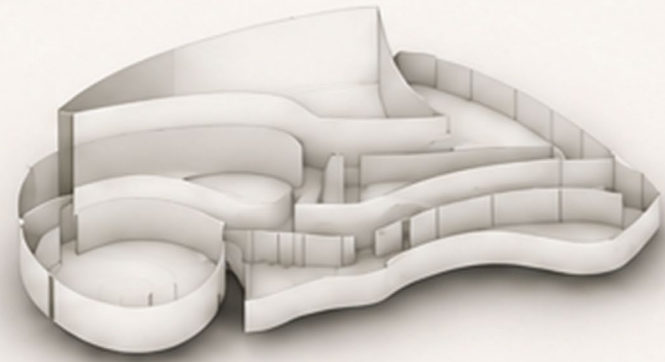


INNOVATION

Historical memory is preserved not through aesthetic imitation, but through the typological translation of light, air, and gathering.

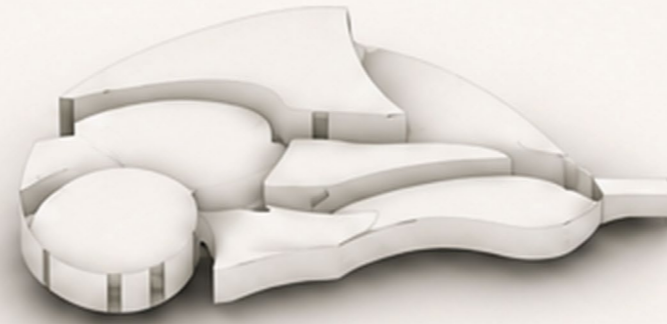
# FORM DEVELOPMENT

FROM MASS TO LANDSCAPE INTEGRATION



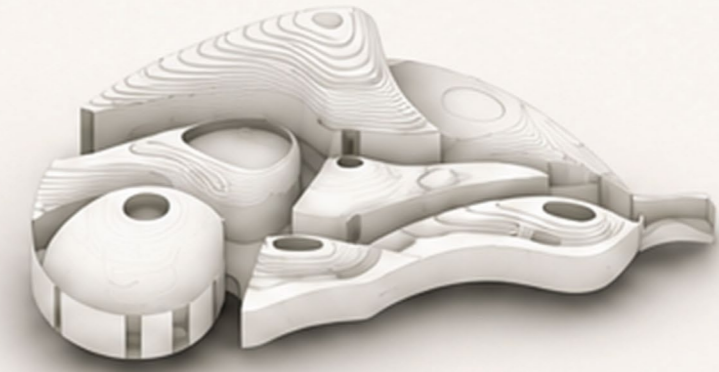
## 01 INITIAL MASS

A unified mass is placed on the site responding to the urban edge.



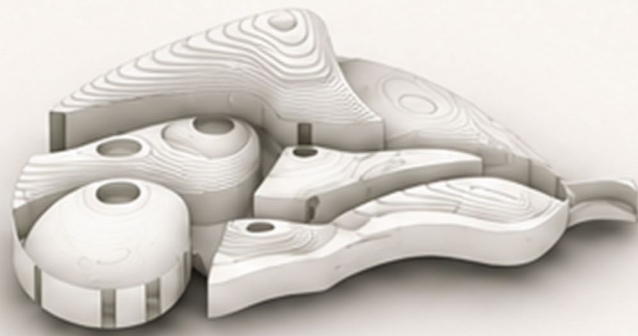
## 02 SPATIAL NODES

Key nodes are defined to organize main programmatic anchors.



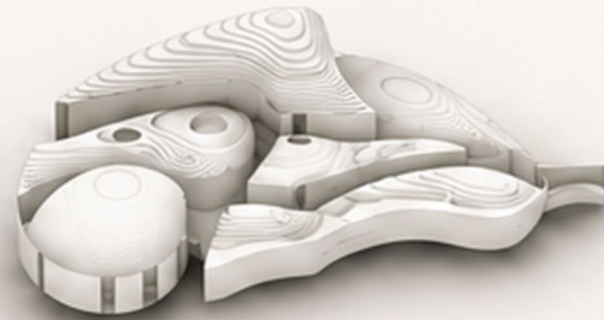
## 03 MOVEMENT

A continuous movement is introduced to connect spaces and guide flow.



## 04 VOID FORMATION

Carving voids brings light, creates courtyards and spatial depth.



## 05 FINAL FORM

The form is refined into a coherent architectural language.



## 06 LANDSCAPE INTEGRATION

The museum integrates with Eram Garden through paths, views and orientation.

### DESIGN NARRATIVE

The form of the museum emerges from a continuous **movement** between the urban condition of Eram Square and the landscape memory of Eram Garden. Through a process of **carving, connecting and orienting**, the architecture becomes a mediator between **city and nature**, creating a fluid experience of **art, light and flow**.

### DESIGN DRIVERS



MOVEMENT



TRANSITION



VOID



LANDSCAPE



CONNECTION



MEMORY

### PROCESS LOGIC

CITY  
 ↓  
 TRANSITION  
 ↓  
 ARCHITECTURE  
 ↓  
 GARDEN

# SPATIAL ORGANIZATION

## PROGRAM & LIGHT DIAGRAM



### DESIGN NARRATIVE

The spatial organization is shaped by a continuous **movement** that connects **public, semi-public and private zones**.

The sequence of galleries creates a poetic journey from **voice to memory**, leading the visitor toward **reflection and transition**.

The design integrates programs fluidly while maintaining clear **orientation and hierarchy**.

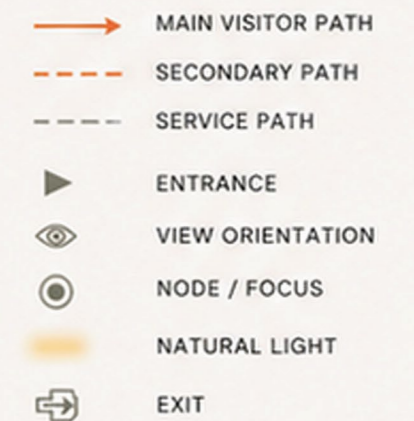
### MOVEMENT LOGIC



### PROGRAM LEGEND

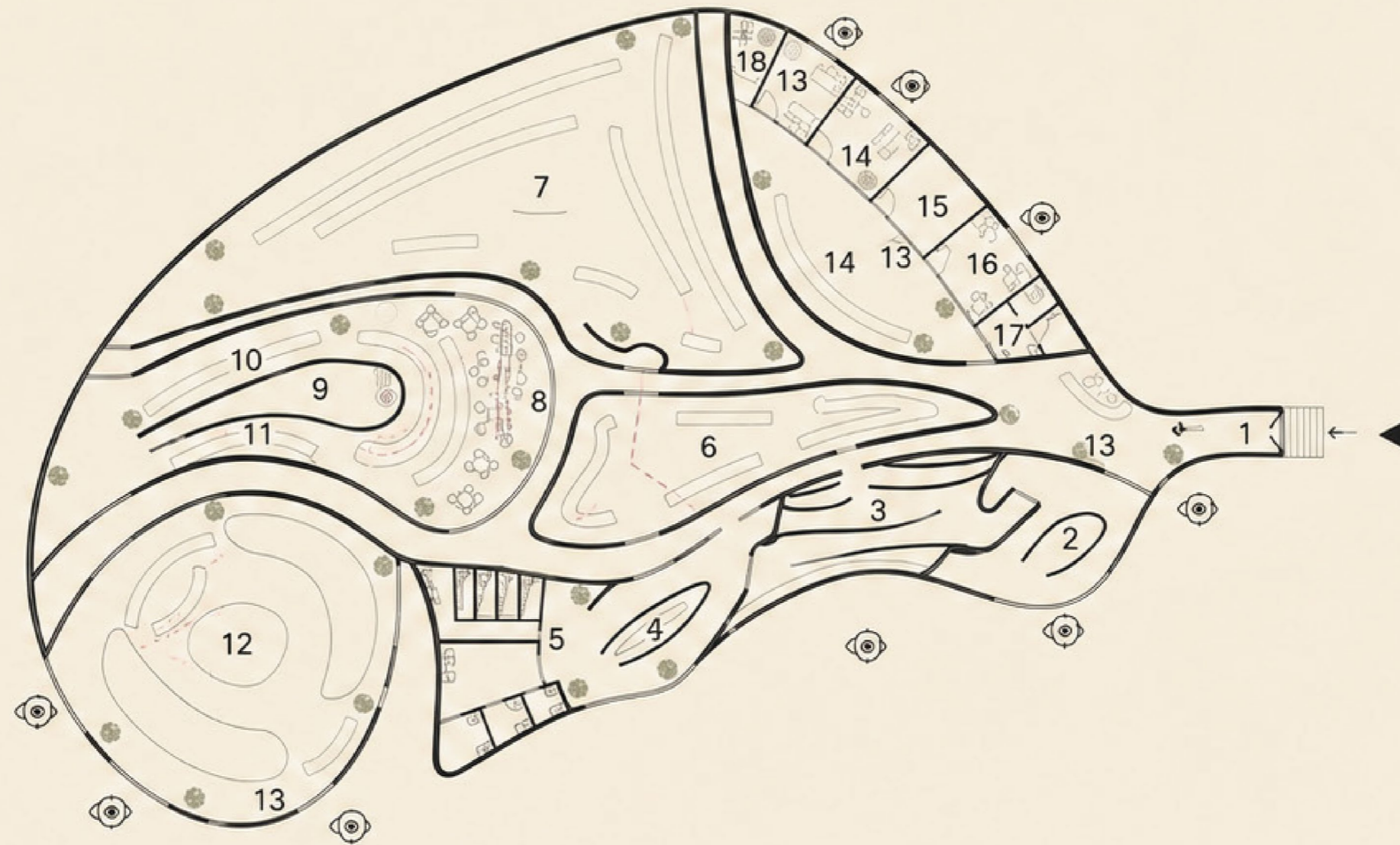


### PATH & LIGHT LEGEND



# SPATIAL ORGANIZATION

## GROUND FLOOR PLAN



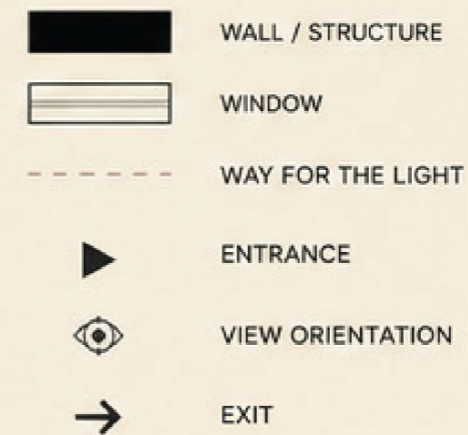
### PROGRAM LEGEND

- ① Entry
- ② Introductory Gallery
- ③ Gallery of Memory
- ④ Detour
- ⑤ Public WC
- ⑥ Gallery of Voice
- ⑦ Emotional Hub
- ⑧ Café
- ⑨ Library
- ⑩ Reflection
- ⑪ World Poetry Gallery
- ⑫ Exit Zone
- ⑬ Security
- ⑭ Administrative Offices
- ⑮ Storage
- ⑯ Public Relations
- ⑰ Staff WC
- ⑱ Pantry

### PLAN ICONS

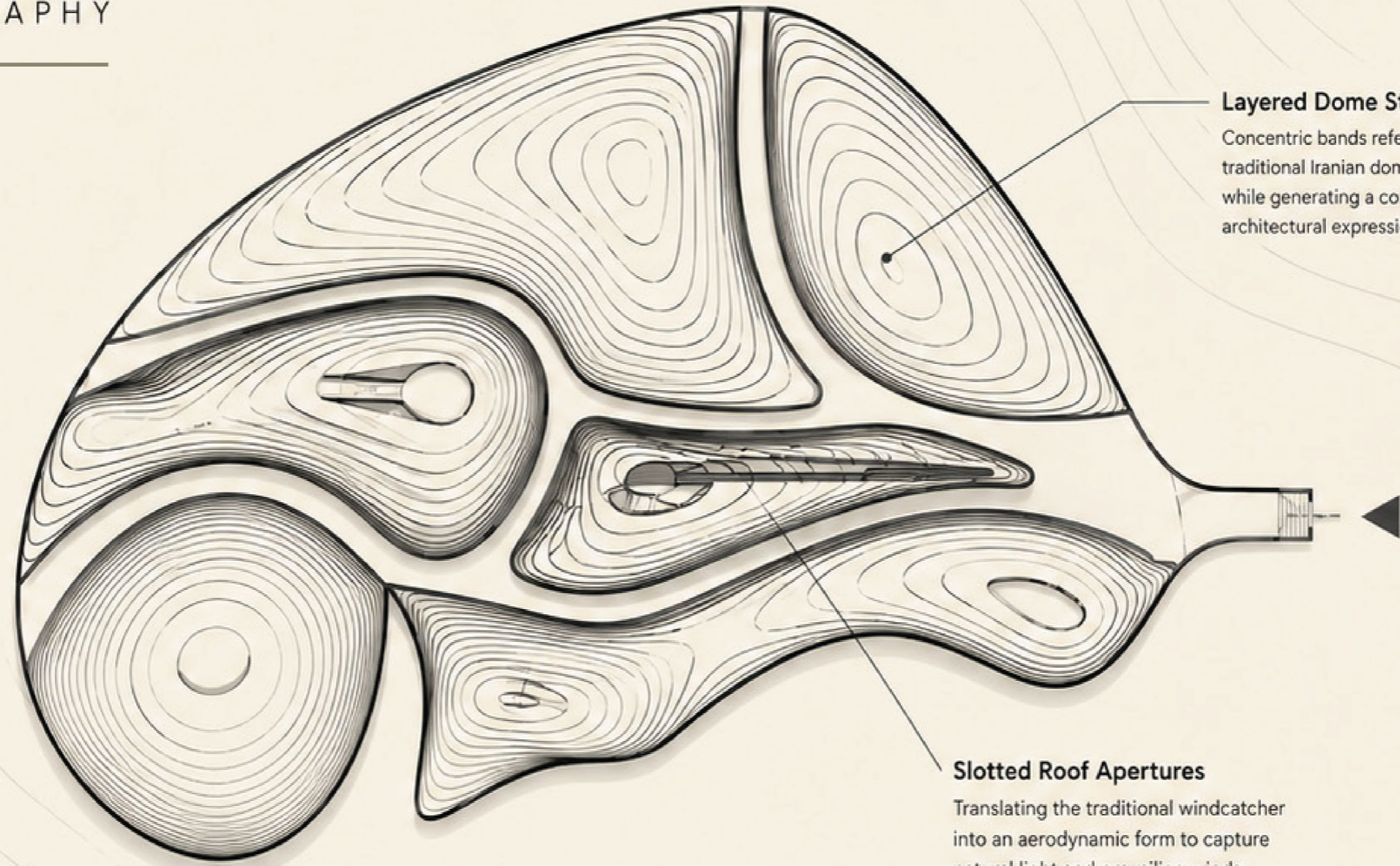


### LEGEND



# SPATIAL ORGANIZATION

## ROOF PLAN & TOPOGRAPHY



### Layered Dome Structure

Concentric bands reference traditional Iranian dome geometry while generating a contemporary architectural expression.

### Slotted Roof Apertures

Translating the traditional windcatcher into an aerodynamic form to capture natural light and prevailing winds.

### LEGEND

- WALL / STRUCTURE
- WINDOW
- WAY FOR THE LIGHT
- ENTRANCE
- VIEW ORIENTATION
- EXIT

### ROOF PLAN ICONS



DOMES

APERTURE

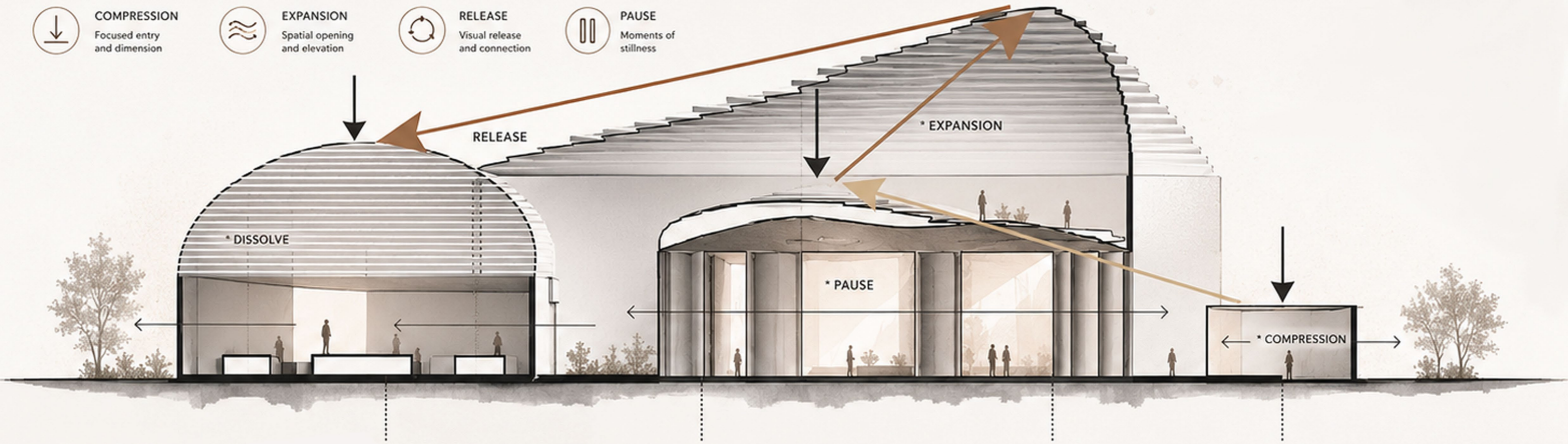
TOPOGRAPHY

STRUCTURE

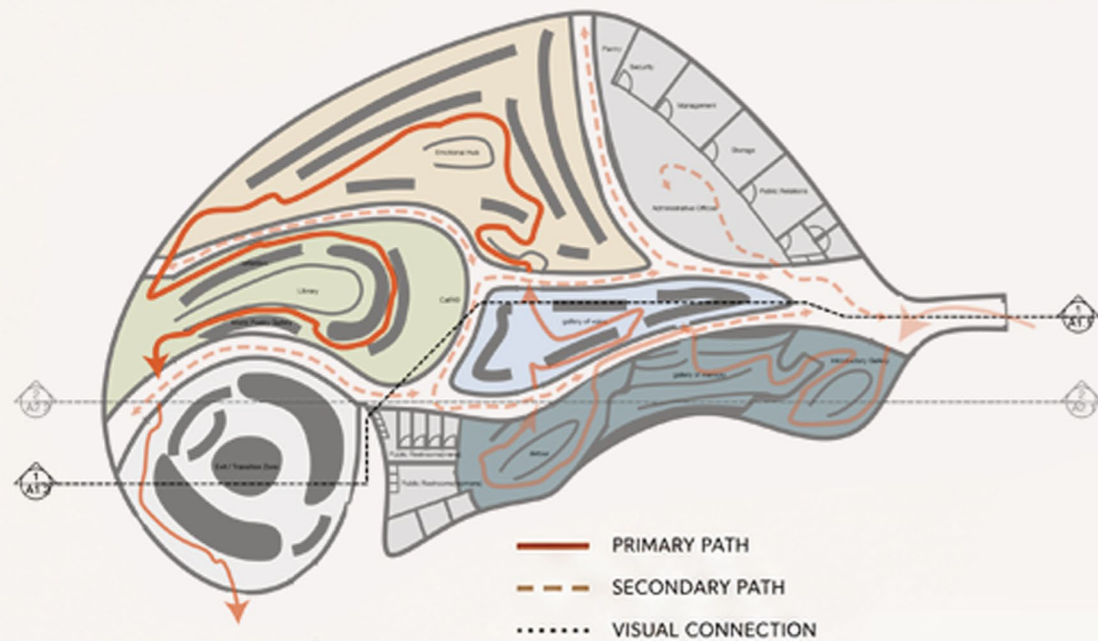


# SPATIAL SECTION

MOVEMENT · LIGHT · TRANSITION



MOVEMENT DIAGRAM



SECTIONAL MOMENTS



01 COMPRESSION  
Narrow entry and focused transition

02 PAUSE  
Central void and vertical light

03 RELEASE  
Light diffusion and spatial openness

## NARRATIVE OF SECTION

The spatial experience of the museum is shaped through movement, light, and gradual spatial transition. Compression and expansion guide the visitor through a continuous sequence of visual and atmospheric moments.

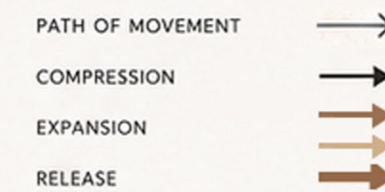
## KEYWORDS



## LEGEND



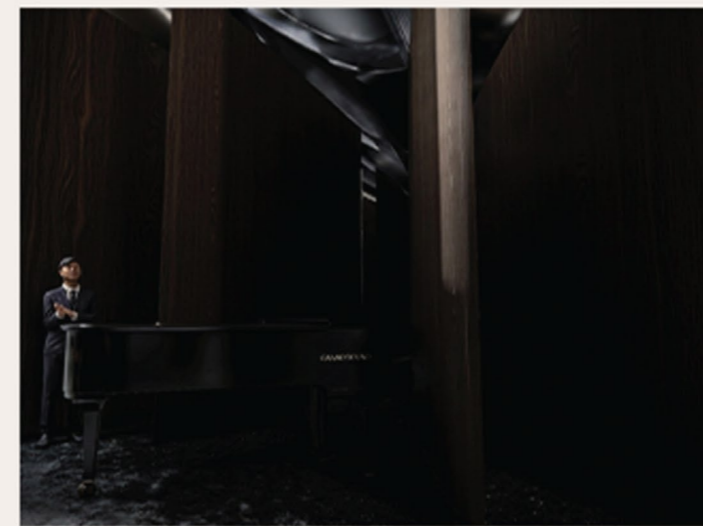
## SECTION LEGEND



# SPATIAL EXPERIENCE

FROM OUTSIDE TO IMMERSION

Museum of Poetry



**MOVEMENT**  
Guided flow  
through space



**COMPRESSION**  
Narrowing spaces  
for focus



**LIGHT**  
Natural light  
as a guide



**TRANSITION**  
From arrival  
to reflection

SCALE 1:100

0 5 10 15 20 25m



## NARRATIVE

The building emerges from the landscape, dissolving boundaries between architecture, movement, and nature. The fluid geometry creates continuous spatial experiences where light, material, and context shape the journey.



LANDSCAPE



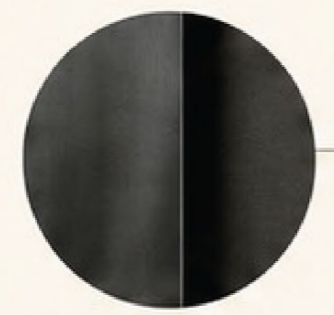
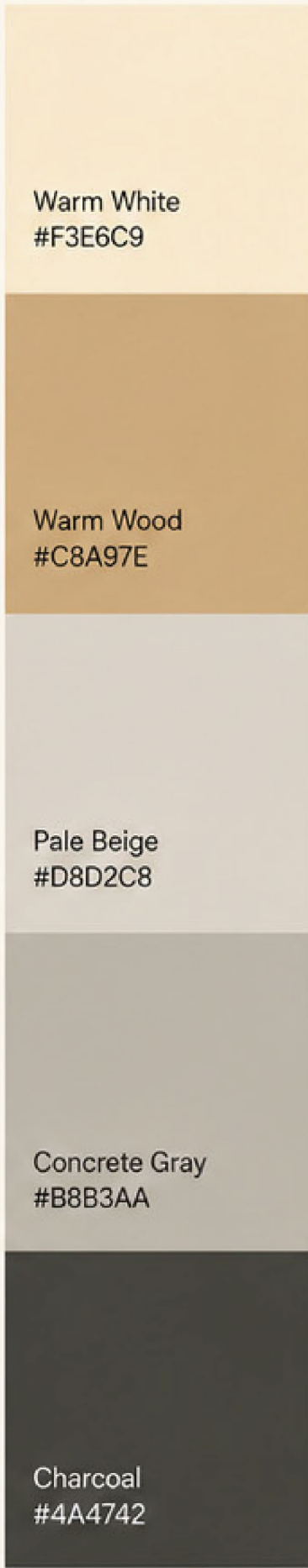
FLOW



LIGHT



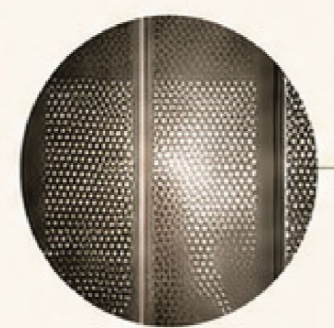
HUMAN SCALE



Matte Dark Steel  
Deep shadow definition

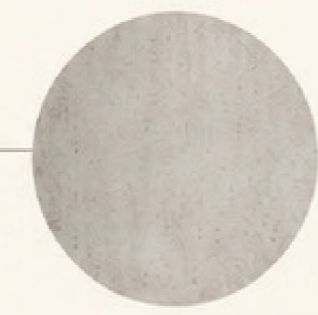


Layered Metal Canopy  
Filtered light and rhythmic transparency



Perforated Openings  
Controlled daylight and atmospheric glow

While the exterior form projects into the future, the interior deliberately returns to traditional Iranian materials — stone, wood, and textured plaster — creating a temporal paradox: the visitor enters tomorrow, but feels yesterday.



Light Concrete  
Soft texture and diffused light response



Carved Stone



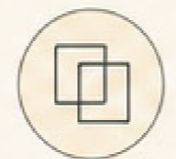
Warm Oak



Warm Ambient Light



TRADITION

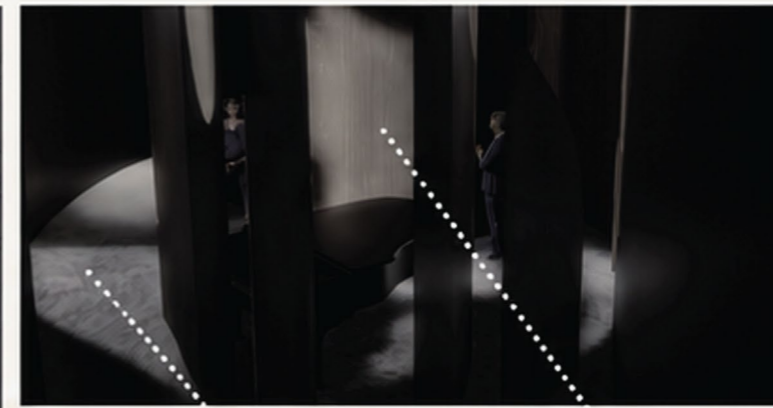
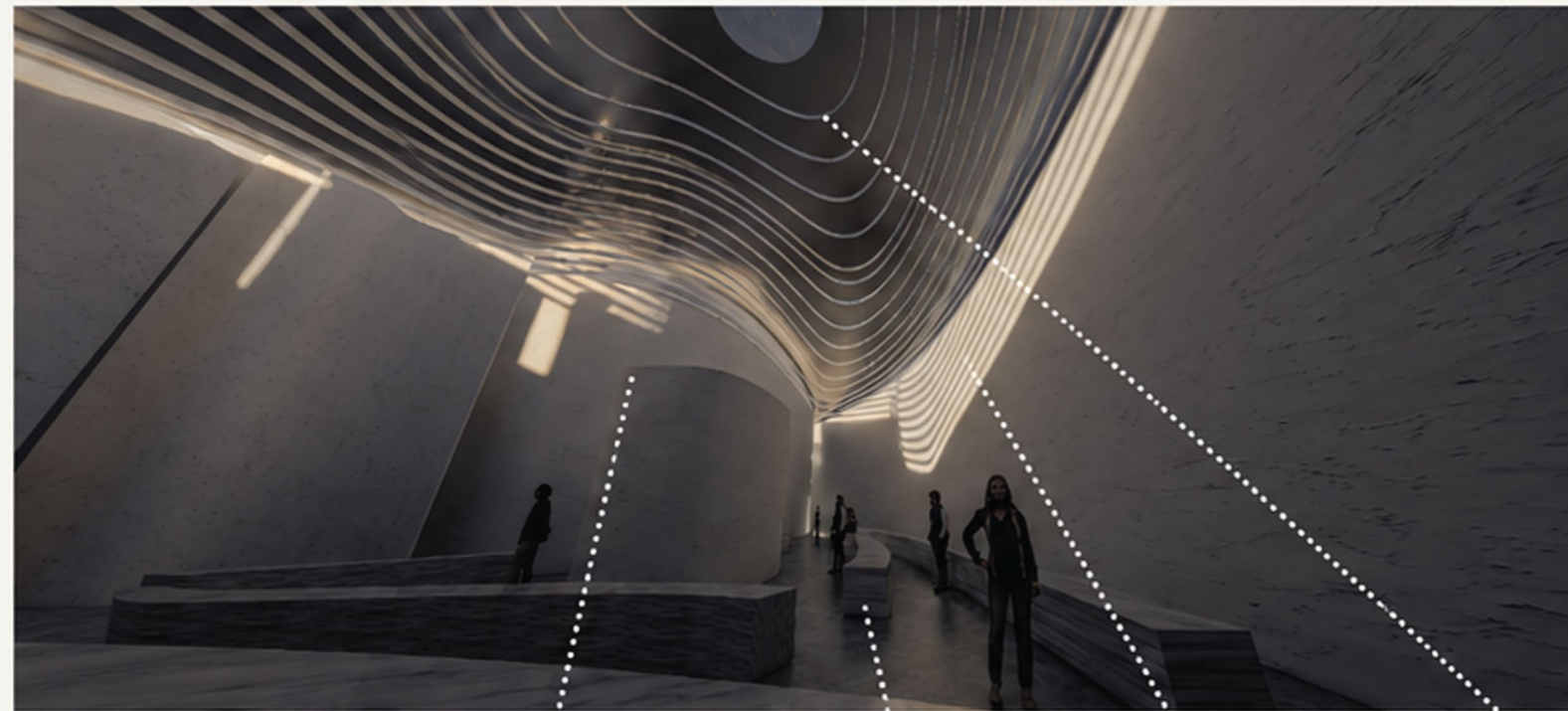



TRANSLATION



INNOVATION


Historical memory is preserved not through aesthetic imitation, but through the typological translation of light, air, and gathering.




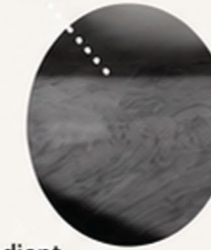
 Natural Light  
Guided Light Paths

 Tactile Materials  
Textured Surfaces

 Visual Comfort  
Soft Glare Control

 Human Scale  
Intimate Experience

 Biophilic Design  
Nature Integration



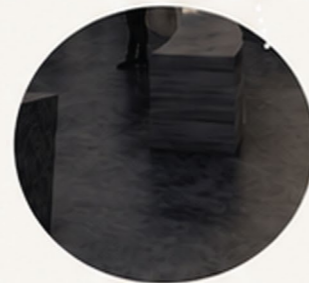
Shadow Gradient  
Spatial transition / visual pause



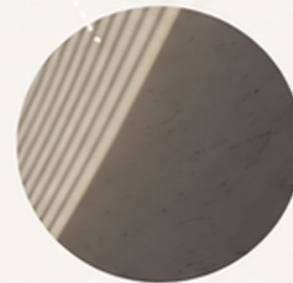
Warm Oak  
Human warmth / tactile softness



Light Concrete  
Soft texture / diffused light response



Carved Stone Bench  
Monolithic presence / tactile stillness



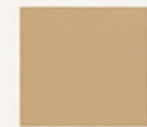
Warm Ambient Light  
Atmospheric illumination



Diffused Glass  
Filtered glow / softened vision



Warm White  
#F3E6C9



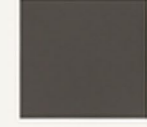
Warm Wood  
#C8A97E



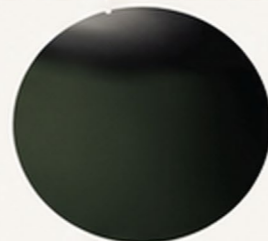
Pale Beige  
#D8D2C8



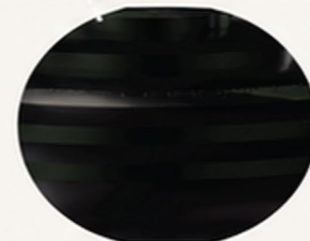
Concrete Gray  
#B8B3AA



Charcoal  
#4A4742



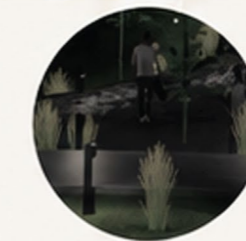
Matte Dark Steel  
Depth / shadow definition



Layered Metal and Glass Canopy  
Filtered light / rhythmic transparency



Perforated Light Openings  
Controlled daylight / atmospheric glow



Soft Landscape Layer  
Natural contrast / visual relief



POETRY IN ARCHITECTURE

# MUSEUM OF POETRY

SHIRAZ, IRAN

THANK YOU  
FOR YOUR TIME AND CONSIDERATION.

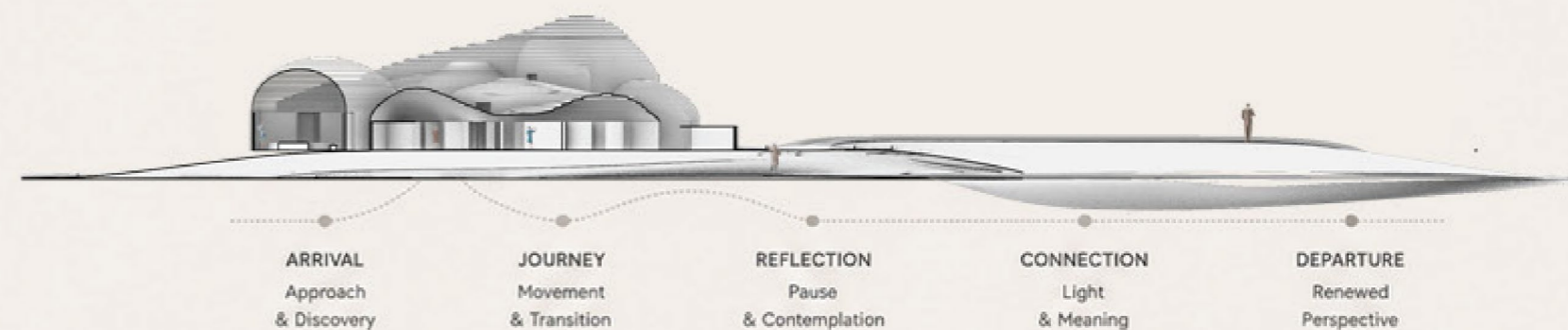
Where light writes,  
and silence becomes meaning.



“

Inspired by the flowing nature of poetry,  
the museum emerges as a journey of light, shadow, and movement.  
Curved forms and perforated screens shape spaces for reflection and connection,  
inviting visitors to slow down, feel, and find meaning within silence.  
A place where architecture becomes a poem you walk through.

”



MOVEMENT



LIGHT



SILENCE



TRANSITION



REFLECTION



NATURE

PROJECT NAME Museum of Poetry  
LOCATION Shiraz, Iran  
YEAR 2026  
COMPETITION INSPIRELI Awards  
DESIGNER AMIRALI FIROOZKOUHI