ARCHITECTURE AS A DIPLOMATIC TOOL:
A PROPOSAL FOR THE NEW AMERICAN EMBASSY IN BAGHDAD, IRAQ

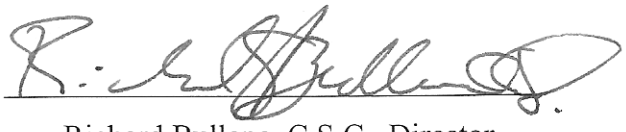
A Thesis

Submitted to the Graduate School
of the University of Notre Dame
in Partial Fulfillment of the Requirements
for the Degree of

Master of Architectural Design and Urbanism

by

Captain Patrick James Kolesiak, USAF, B.Arch.



Richard Bullene, C.S.C., Director

Graduate Program in Architectural Design and Urbanism
Notre Dame, Indiana
April 2006

Report Documentation Page

Form Approved
OMB No. 0704-0188

Public reporting burden for the collection of information is estimated to average 1 hour per response, including the time for reviewing instructions, searching existing data sources, gathering and maintaining the data needed, and completing and reviewing the collection of information. Send comments regarding this burden estimate or any other aspect of this collection of information, including suggestions for reducing this burden, to Washington Headquarters Services, Directorate for Information Operations and Reports, 1215 Jefferson Davis Highway, Suite 1204, Arlington VA 22202-4302. Respondents should be aware that notwithstanding any other provision of law, no person shall be subject to a penalty for failing to comply with a collection of information if it does not display a currently valid OMB control number.

1. REPORT DATE	2. REPORT TYPE	3. DATES COVERED
01 APR 2006	**N/A**	**-**

4. TITLE AND SUBTITLE	5a. CONTRACT NUMBER
Architecture As A Diplomatic Tool: A Proposal for the New american Embassy in Baghdad, Iraq	5b. GRANT NUMBER
	5c. PROGRAM ELEMENT NUMBER
6. AUTHOR(S)	5d. PROJECT NUMBER
	5e. TASK NUMBER
	5f. WORK UNIT NUMBER
7. PERFORMING ORGANIZATION NAME(S) AND ADDRESS(ES) **University Of Notre Dame**	8. PERFORMING ORGANIZATION REPORT NUMBER
9. SPONSORING/MONITORING AGENCY NAME(S) AND ADDRESS(ES) **AFIT/CIA**	10. SPONSOR/MONITOR'S ACRONYM(S)
	11. SPONSOR/MONITOR'S REPORT NUMBER(S)

12. DISTRIBUTION/AVAILABILITY STATEMENT
Approved for public release, distribution unlimited

13. SUPPLEMENTARY NOTES
, The original document contains color images.

14. ABSTRACT

15. SUBJECT TERMS

16. SECURITY CLASSIFICATION OF:			17. LIMITATION OF ABSTRACT	18. NUMBER OF PAGES	19a. NAME OF RESPONSIBLE PERSON
a. REPORT	b. ABSTRACT	c. THIS PAGE			
unclassified	**unclassified**	**unclassified**	**UU**	**289**	

© Copyright by

Patrick James Kolesiak

2006

All rights reserved

"The views expressed in this article are those of the author and do not reflect the official policy or position of the United States Air Force, Department of Defense, or the United States Government."

ARCHITECTURE AS A DIPLOMATIC TOOL:
A PROPOSAL FOR THE NEW AMERICAN EMBASSY IN BAGHDAD, IRAQ

Abstract

by

Patrick James Kolesiak

This design thesis explores the design of a new American embassy for Baghdad, Iraq. The concept of symbolic representation of democratic virtues and the choice of an architectural idiom to represent the United States abroad are researched and discussed. Methods of incorporating symbolism into architecture and the role of architecture in a democratic society are also covered.

Problems and possible design solutions raised in this thesis are explored in a case study for the U.S. Baghdad Embassy (plates included in an appendix). The design solution ranges from urban design issues to the development of ornamental patterns and motifs. The architectural idiom used in the design is a hybrid of western classical architecture and traditional Islamic architecture, with a primary focus on the study of local Arabic precedents.

To my friends who have supported my personal endeavors,

To my fellow officers, NCOs and airmen who helped me grow professionally,

To my family who has given me more than I can ever repay.

CONTENTS

FIGURES viii

TABLES xiii

PREFACE xiv

SYMBOLS xvii

CHAPTER 1: HOW BUILDINGS MEAN 1

1.1. Building versus Architecture 2

1.2. Architectural Hierarchy 6

1.3. Intended Meanings 9

1.3.1. Denotation 9

1.3.2. Exemplification 10

1.3.3. Expression 12

1.3.4. Mediated Reference 13

1.4. Ascribed Meanings 14

CHAPTER 2: DEMOCRACY AND DIPLOMACY, ARCHITECTURE AND NEGOTIATION 16

2.1. Democracy and the *Polis* 16

2.2. The State's Interests 19

2.3. Statecraft, Diplomacy and Diplomatic Negotiation 23

2.4. Architecture as Diplomatic Negotiation 26

CHAPTER 3: THE HISTORY OF U.S. AND FOREIGN DIPLOMATIC ARCHITECTURE 29
3.1. History of the U.S. Theory 29
3.1.1. The Early Years 30
3.1.2. The Inter-war Years 30
3.1.3. The Post World War II Years and Modernist Homogeny 37
3.1.4. The State Department Develops an Official Design Policy 39
3.1.4.1. Accra, Ghana 42
3.1.4.2. New Delhi, India 46
3.1.4.3. London, England 49
3.1.5. The United States Information Service 54
3.1.6. Modernism Rejected 59
3.1.6.1. Munich, Germany 60
3.1.6.2. Dublin, Ireland 62
3.1.7. Responding to Terrorism 67
3.2. The Architecture of Foreign Governments 75
3.2.1. Colonial Architecture of Britain 76
3.2.2. Constructivist and Soviet Realist Architecture of Russia 81
3.2.3. Architecture of Nazi Germany 85
CHAPTER 4: HISTORICAL CONTEXT 90
4.1. Former Diplomatic Properties in Baghdad 90
4.2. The Post-Operation Iraqi Freedom Embassy Situation 95
CHAPTER 5: SITE INFORMATION 99
5.1. Baghdad 99

5.1.1. History of the City 99
5.1.2. Recent Developments in Baghdad and Iraq 102
5.1.3. Weather and Climate 103
5.2. The Embassy Site 107
CHAPTER 6: ISLAMIC ARCHITECTURE 111
6.1. Religious Architecture 112
6.1.1. The *Mosque* 112
6.1.2. The Minaret 118
6.1.3. The Mausoleum 122
6.2. *Madrasa*s 126
6.3. *Caravansarai*s and *Wakala*s 128
6.4. Palaces 133
CHAPTER 7: NEW EMBASSY COMPOUND PROGRAM 135
7.1. Developing the New Embassy Compound Program 135
7.2. Planning and Programming Assumptions 136
7.2.1. Assumption 1: Specificity of Program 136
7.2.2. Assumption 2: Collocation of Facilities 136
7.2.3. Assumption 3: Housing Standards 137
7.2.4. Assumption 4: Program Space Requirements 137
7.2.5. Assumption 5: Anti-terrorism Design Standards 138
7.3. Embassy Compound Buildings and their Functions 139
7.3.1. The Chancery 139
7.3.2. The Chancery Annex 139
7.3.3. U.S. Agency for International Development Annex 140

7.3.4. General Services Office (GSO) Maintenance and Warehouse Facilities 140
7.3.5. Ambassador's Residence 140
7.3.6. Embassy Staff Housing 140
7.3.7. Retail Shopping Area 141
7.3.8. Food Convenience Store 141
7.3.9. Variety Shops 141
7.3.10. Vehicle Service and Fuel Station 141
7.3.11. Post Office 142
7.3.12. Medical Unit/Dispensaries 142
7.3.13. Recreation Center 142
7.3.14. Secure Vehicle Storage 142
7.3.15. Marine Security Guard Quarters 142
7.3.16. Compound Access Control Facilities 143
7.4. Security Considerations 143
7.5. The Baghdad Embassy Manning 143
7.6. The Baghdad Embassy Program 149
CHAPTER 8: DEVELOPMENT OF THE BUILDING COMPLEX 169
8.1. Comprehensive Anti-terrorism Site Planning 169
8.1.1. Perimeter Security 170
8.1.2. Building Standoff and Siting 171
8.1.3. Landscaping 172
8.2. Baghdad Embassy Site Development 173
8.2.1. General Organization Scheme 174
8.2.2. Perimeter Walls 179

8.2.3. Compound Entry and Movement 183
8.3. Architectural Idiom 185
8.4. The Embassy's Architectural Character 189
CHAPTER 9: THE NEW BAGHDAD EMBASSY 199
9.1. The Chancery 199
9.1.1. The Parti 199
9.1.2. Exterior façades 202
9.1.3. Staterooms and the Ambassador's Office 206
APPENDIX 1: LIST OF ABBREVIATIONS AND ACRONYMS 210
APPENDIX 2: GLOSSARY OF FOREIGN AND DIPLOMATIC TERMS 212
APPENDIX 3: ARCHITECTURAL PRESENTATION PLATES 214
A3.1. Process Drawings 214
A3.2. Early Presentation Drawings 224
A3.3. Presentation Drawings 238
BIBLIOGRAPHY 263
1. Books 263
2. Periodicals and Newspapers 265
3. Other Print Sources 267
4. Non-print Sources 270

FIGURES

Figure 1.1. West façade of the United States Supreme Court Building 4
Figure 1.2. West frieze and pediment of the U.S. Supreme Court Building 5
Figure 1.3. East frieze and pediment of the U.S. Supreme Court Building..... 5
Figure 1.4. West frieze of the court chamber of the U.S. Supreme Court Building..... 6
Figure 1.5. Lincoln Memorial Interior..... 11
Figure 1.6. Lincoln Memorial from the National Mall..... 12
Figure 1.7. 1963 Civil Rights March on the steps of the Lincoln Memorial..... 15
Figure 2.1. Hierarchy of A State's Interests and its Realms of Influence 20
Figure 3.1. West front of Thomas Jefferson's Monticello Residence 33
Figure 3.2. Façade of Carter's Grove, Williamsburg, Virginia 34
Figure 3.3. U.S. Embassy, Helsinki, Finland..... 35
Figure 3.4. Portico of the 1938 U.S. Legation in Baghdad, Iraq 36
Figure 3.5. U.S. Embassy, Accra, Ghana..... 43
Figure 3.6. U.S. Embassy, New Delhi, India..... 47
Figure 3.7. U.S. Embassy, London, England..... 52
Figure 3.8. Model of the USIS Center, Cologne, Germany..... 57
Figure 3.9. U.S. Embassy, Dublin, Ireland. 65
Figure 3.10. U.S. Embassy, Amman, Jordan..... 71
Figure 3.11. New Embassy Compound site model..... 74
Figure 3.12. Union Building, Pretoria, South Africa..... 78
Figure 3.13. Viceroy's House, New Delhi, India 80

Figure 3.14. Monument to the Third International (project) 82
Figure 3.15. Palace of the Soviets (project) 85
Figure 3.16. 1937 Plan of Berlin (project) 88
Figure 3.17. Great Hall, Berlin (project) 89
Figure 4.1. Façade of the 1938 U.S. Legation in Baghdad, Iraq 91
Figure 4.2. Façade of the 1957 U.S. Embassy, Baghdad, Iraq 92
Figure 4.3. Model of the 1957 Embassy, Baghdad showing sun screening devices 94
Figure 4.4. Entrance to the International Zone, Baghdad, Iraq 96
Figure 4.5. Republican Palace, current site of U.S. Chancery Annex in Baghdad, Iraq .. 97
Figure 4.6. Republican Palace, front arcade 98
Figure 5.1. Expansion of the Baghdad between the 8th and 9th centuries 100
Figure 5.2. Solar Chart for Baghdad, Iraq 107
Figure 5.3. The U.S. Embassy Site, Baghdad, Iraq 109
Figure 6.1. Hagia Sophia, Istanbul Turkey 114
Figure 6.2. Miryaniyyah *Mosque* and *Madrasa*, Baghdad, Iraq 115
Figure 6.3. Khufala *Mosque*, Baghdad, Iraq 116
Figure 6.4. Martyr's *Mosque*, Baghdad, Iraq 117
Figure 6.5. Grand Saddam *mosque*, Baghdad, Iraq (under construction) 118
Figure 6.6. *Sūq al-Ghazl* Minaret, Baghdad, Iraq in Khufala *Mosque* complex 120
Figure 6.7. Minaret of the Great *Mosque* of Samarra, Iraq 121
Figure 6.8. *Sitt Zubaida* mausoleum, Baghdad, Iraq 123
Figure 6.9. *al-Shurawardi* mausoleum, Baghdad, Iraq 124
Figure 6.10. *al-Kăżimiyyah shī'ah* shrine, Baghdad, Iraq 125
Figure 6.11. Tomb of the Unknown Soldier, Baghdad, Iraq 126
Figure 6.12. *Khān Mirjān*, Baghdad, Iraq 131
Figure 6.13. *Qa'it Bay wakala*, Cairo, Egypt 132
Figure 8.1. Axonometric of typical perimeter wall with anti-terrorism setbacks 173
Figure 8.2. Primary and secondary axes for diplomatic building organization 176

Figure 8.3. Arrangement of buildings in the community center 178
Figure 8.4. Axonometric of perimeter wall with iron spiked-top fencing 180
Figure 8.5. Site axonometric section for *souq* along northeast perimeter wall..... 181
Figure 8.6. Axonometric of wall condition on east and southeast riverbank 183
Figure 8.7. Single line plans of western classical building types 187
Figure 8.8. Single line plans of traditional Islamic building types 188
Figure 8.9. Façade of the Great *Mosque* in Diyarbakr, Turkey 192
Figure 8.10. Details from the Great *Mosque* in Diyarbakr, Turkey..... 193
Figure 8.11. Interior of the Great *Mosque* of Cordoba, Spain 194
Figure 8.12. The Alhambra, Grenada, Spain 195
Figure 8.13. Secretariat building, New Delhi, India 197
Figure 9.1. Variations on the *regia* building type. 200
Figure 9.2. Axonometric parti of the chancery building..... 201
Figure 9.3. Public/private zoning of space..... 202
Figure 9.4. Chancery column capital 205
Figure A3.1. Design development sketch of rear façade 214
Figure A3.2. Early parti layout of embassy grounds 215
Figure A3.3. Early designs of central *īwān* and corner tower 216
Figure A3.4. Early design of corner tower with sun shading devices 217
Figure A3.5. Early designs of central *īwān*..... 218
Figure A3.6. Early designs of rear corner towers 219
Figure A3.7. Early designs of front corner tower showing proportioning systems..... 220
Figure A3.8. Early designs of main façade..... 221
Figure A3.9. Early sketch of Consular Annex façade and floor plan 222
Figure A3.10. Early designs of front corner tower with arcade connecting annexes 223
Figure A3.11. Early front façade and shadow study and rear elevation 225
Figure A3.12. Detail of sunken courtyard in front terrace..... 226
Figure A3.13. Transverse section through chancery building 227

Figure A3.14. Section through stair courtyard with color study 228
Figure A3.15. Site isometric view of chancery gardens 229
Figure A3.16. Cutaway isometric view of the chancery building 230
Figure A3.17. Early perspective view of front façade 231
Figure A3.18. Early perspective view of rear elevation and gardens 232
Figure A3.19. Front façade and color/material study 233
Figure A3.20. Site Plan Alternative 1 234
Figure A3.21. Site Plan Alternative 2 235
Figure A3.22. Site Plan Alternative 3 236
Figure A3.23. Early first floor parti plan 237
Figure A3.24. Maps of the Middle East and Baghdad (plate 1) 239
Figure A3.25. Maps of the Middle East and Baghdad (plate 2) 240
Figure A3.26. Western embassies in Islamic countries (plate 1) 241
Figure A3.27. Western embassies in Islamic countries (plate 2) 242
Figure A3.28. Traditional Islamic architecture precedent (plate 1) 243
Figure A3.29. Traditional Islamic architecture precedent (plate 2) 244
Figure A3.30. Embassy manning and organizational layout 245
Figure A3.31. Security access requirements for embassy pedestrian traffic 246
Figure A3.32. Building parti plans (plate 1) 247
Figure A3.33. Building parti plans (plate 2) 248
Figure A3.34. Final new embassy compound overall site plan 249
Figure A3.35. Embassy site plan detail of diplomatic center 250
Figure A3.36. Embassy site plan detail of family housing community center 251
Figure A3.37. Chancery building ground floor plan 252
Figure A3.38. Chancery building first floor plan 253
Figure A3.39. Chancery building second floor plan 254
Figure A3.40. Chancery building third floor plan 255
Figure A3.41. Chancery building front façade 256

Figure A3.42. Chancery building front façade, detail of central *īwān* 257
Figure A3.43. Chancery building front façade, detail of corner tower..... 258
Figure A3.44. Chancery building gar façade..... 259
Figure A3.45. Chancery building garden façade, detail of central *īwān* 260
Figure A3.46. Chancery building front façade, detail of central *īwān* 261
Figure A3.47. Chancery building transverse section..... 262

TABLES

Table 5.1 Baghdad Climatology – Temperature and Dew Point 105
Table 5.2 Baghdad Climatology – Wind and Sky Cover 106
Table 7.1 Baghdad Embassy Manning Requirements 144
Table 7.2 Program for the Chancery 150
Table 7.3 Program for the Consular Annex Building 157
Table 7.4 Program for the USAID Annex Building 159
Table 7.5 Program for the Medical Unit/Dispensary 161
Table 7.6 Program for the Vehicle Service and Fuel Station 162
Table 7.7 Program for the Marine Security Guard quarters 163
Table 7.8 Program for the GSO Warehouse and Support Facilities 164
Table 7.9 Program for the Compound Access Control (CAC) Facilities 165
Table 7.10 Program for Community Center Buildings 166
Table 7.11 Program for the Embassy Compound Housing 167

PREFACE

The job of buildings is to improve human relations:
architecture must ease them, not make them worse.
− Ralph Erskine

On 28 June 2004, following Operation Iraqi Freedom, the Iraq Coalition Provisional Authority led by the United States handed over democratic self-rule to the Iraqi Interim Government. This day also marked the transition of the United States from military occupation to the establishment of official diplomatic ties with the new government of Iraq. As part of this transition, a temporary embassy was established while conducting negotiations with the new Iraqi government for a site to establish the headquarters of a permanent diplomatic mission in Baghdad.

On 31 October 2004, U.S. and Iraqi negotiators settled an agreement that gave the United States 104 acres next to the Tigris River in the heart of Baghdad to establish a new embassy compound, as well as sites in Kirkuk and Mosul for consular offices.

The act of establishing an official embassy is both a pragmatic and highly symbolic act. It is both an exhibition of faith in the new Iraqi government and a tangible display of the United States' hope that democracy will take its first footholds in the Arabic Middle East. Individuals on both sides of the Iraqi political spectrum will view the embassy as an official statement of the intent of the U.S. government in the future state of Iraq. Pro-Iraqi politicians will find the very existence of a new embassy by the world's remaining superpower as claim of international legitimacy of a new Iraqi state.

Detractors will state that this, the largest of any U.S. embassy, is a symbol of American Christian colonialism in Islamic lands. The architect of the embassy must be cognizant of this debate, and consequently develop a design that seeks to balance the importance of establishing an official U.S. presence in Baghdad while minimizing the negative criticism that the building is nothing more than an embodiment of American imperialist ambitions in the Middle East. Just as the existence of the embassy is highly symbolic and politically charged, the built form of the buildings in the complex will be evaluated in much the same way.

In seeking to develop a theory of how the architecture of official U.S. buildings abroad should be developed, I pose four questions:

1. Can a building be designed to express political virtues?
2. If so, what virtues should be represented?
3. How are these virtues expressed architecturally?
4. How do precedent, culture, topography and climate shape how these virtues are embodied in the built form?

Chapter one will discusses architecture, architectural representation, the methods used in architecture to express meanings, as well as issues of urban and architectural hierarchy. Chapter two examines the timeless and conventional role of politics, the authority and powers government, democracy, statesmanship, diplomacy and the parallels between architecture and diplomatic negotiation and how architecture can further these goals. Chapter three explains the development of “diplomatic architecture” used in designing official U.S. embassies, legates and consulates abroad. Chapter four transitions from the background and historical discussion of this thesis to the specifics of embassy complex through an analysis the embassy complex itself, the former diplomatic properties in Baghdad, and the current diplomatic presence in Baghdad. Chapter five will briefly outline the project site and surrounding area. Chapter six describes the individual

buildings programmed for the embassy complex as well as the program for each building. Additionally, this chapter lists the series of assumptions used in planning and programming. Chapter seven describes the precedents analyzed, and discusses the appropriateness of these precedents in the design of the buildings, grounds and perimeter of the compound. Chapter eight and nine describe how the design for the new embassy compound and chancery building came into being. The final appendix includes reproductions of each plate presented during the course of the semester.

SYMBOLS

SF	Square feet. Used in tables of program requirements.
Σ	Sum of, total. Used in tables to total the area of a particular programmatic requirement.
º	Degrees. Used in tables of climatic data.
>	Less than. Used in tables of climatic data.

CHAPTER 1:

HOW BUILDINGS MEAN

Before discussing the virtues that should be represented by the United States in its embassies built abroad, it is critical to first answer the question, "Can a building express meaning?" Our first impression as rational human beings is to answer the question in the affirmative. Builders and architects throughout history have tried to charge their buildings with a variety of meanings. Some which express their function literally (i.e., the kitsch roadside café shaped like a giant tea kettle), and some which express deeper intangible ideas (i.e., the Pantheon in Rome with its multitude of allegorical representations of the earth, the heavens and the unity between the man-made and divine).

Architecture, unlike most of the other fine arts, is unique in three respects. First, architecture usually satisfies a practical requirement such as providing shelter and facilitating certain activities.[1] This functional purpose can often outweigh any design consideration given to the aesthetic or symbolic function of a building. The relationship between these two requirements is what defines architecture as a form of art that rises above strictly utilitarian building. Secondly, architecture is a largely a permanent art. A building is set in a fixed place, giving it a physical and cultural environment to which it relates and which alters slowly over the passage of time. Lastly, architecture is not

[1] Nelson Goodman, "How Buildings Mean", Reconceptions in Philosophy and Other Arts and Sciences. (Hackett: Indianapolis, 1988) 32.

highly representational. Unlike a book or painting or sculpture, the form of an architectural work itself is unable to denote—that is, it does "not describe, recount, depict or portray."[2] Architecture instead relies on other modes of reference to express meanings.

1.1. Building versus Architecture

Before trying to answer some of the initial questions asked in the preface, it is necessary to define what constitutes an architectural work is and how architecture differs from building.

All building, by its nature is a political act, as all building takes place within the boundary of a community of individuals and is brought into being to fulfill the functional and political needs of the community. Buildings that are designed solely to satisfy the functional needs of an individual or community never rise to the level of art, insofar as they do not symbolize, represent or give meaning to any political act. The function of the building, considered in the most pragmatic sense, is the primary cue for the form of the building.

When a building satisfies its functional purpose and is designed to further incorporate a symbolic aesthetic that provides significance to the political function for which it was designed, it rises to the level of architecture. The degree to which the building becomes a work of architecture largely depends on the political purpose of the building and the success of the building in exemplifying the political function for which it houses. Buildings that successfully allude to the original function of the building and its intrinsic institutional or civic role in society are examples of good architecture. Buildings which are deficient in this symbolism either never achieve a level where they can be deemed as a work of architecture, or are examples of bad architecture.

---

[2] Goodman 32.

An illustrative example of the application of this definition of architecture is the examination of a building which houses a constitutional court. The court is an institution charged by the members of the community to determine the applicability of legislative acts within legal standards of the law established by the legislature and subject to the limitations inherent in the community's constitution. A four-sided, unarticulated concrete block building can functionally house a court—it can provide for a courtroom, offices for the justices and clerks, and a library. However, if this building does not attempt to aesthetically symbolize the role of the court in the body politic, then it never rises to the level of architecture—the building simply houses a court, but is not itself a courthouse.

A building, such as the seat of the U.S. Supreme Court in Washington D.C. symbolizes the function of the court in a democratic society. The courthouse is prominently located and designed on a scale in keeping with the ideal of the Court as a coequal branch of the federal government charged with preserving the "national ideal of justice."[3] The building's architect, Cass Gilbert believed the building, while it should architecturally relate to Congress across the street, it must not be designed in a way where it appears to be subordinate to it (figure 1.1.).[4]

The classical language used in detailing the court alludes to the first footholds of democracy in classical Athens. The engraving, "equal justice under law," in the west frieze proudly proclaims the ideals of the institution housed within (figure 1.2). The sculptural groups in the east pediment represent the historical foundation of law (Moses, Solon and Confucius). Other sculptural groups in the pediment represent themes, including the *Means of Enforcing the Law, Tempering Justice with Mercy, Settlement of Disputes between States* and *Maritime*—all direct responsibilities charged to the Supreme Court by the U.S. Constitution (figure 1.3).

---

[3] The Court Building, Pamphlet, (Washington D.C: Supreme Court Historical Society, n.d).

[4] Fred J. Maroon, The Supreme Court of the United States, (New York: Thomasson-Grant and Lickle, 1995) 28.

Figure 1.1. West façade of the United States Supreme Court Building
Image courtesy of the U.S. Supreme Court Historical Society.

The interior of the Courthouse through the formation of its significant spaces, architectural detailing, and extensive iconographic program symbolizes the political purpose for which the building was commissioned. The pure volume and rational architectural detailing of the entrance vestibule, Court chamber and library, embody the deliberative and logical flow of the judicial proceedings they house. The sculptural program of the west wall frieze of the chamber represents the powers of good with the allegorical figures of justice and divine inspiration separating them from the powers of evil and overlooks the judges seated beneath and the bar beyond (figure 1.4).

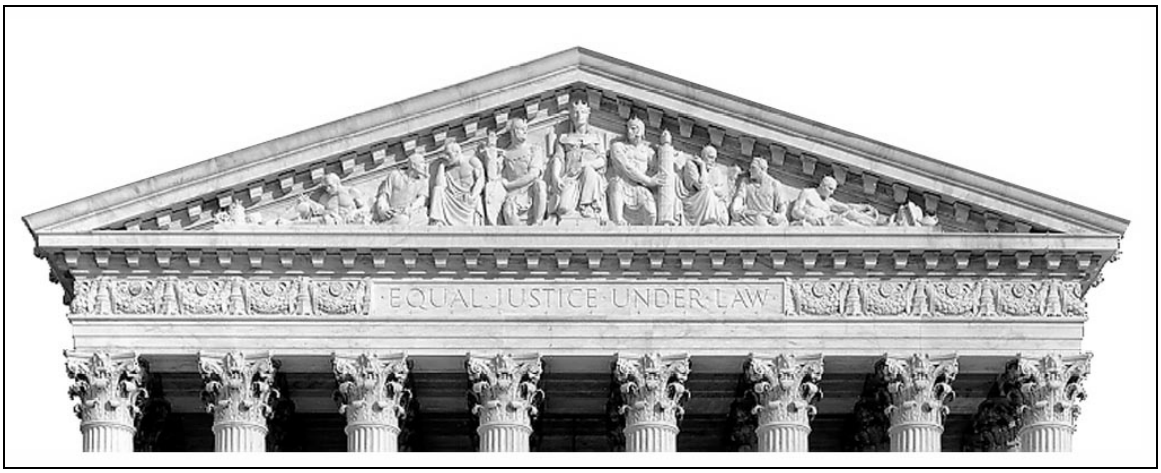


Figure 1.2. West frieze and pediment of the U.S. Supreme Court Building
Image courtesy of the U.S. Supreme Court Historical Society.

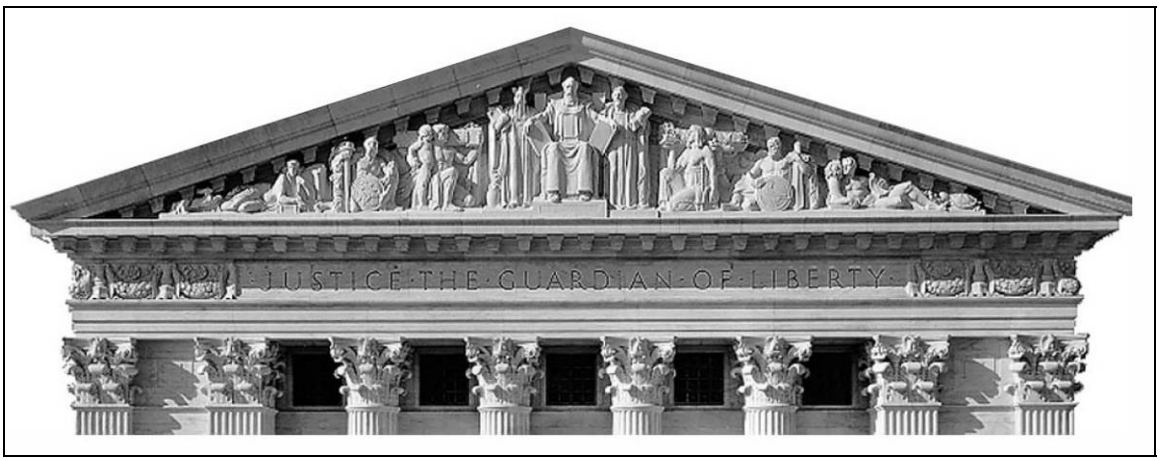


Figure 1.3. East frieze and pediment of the U.S. Supreme Court Building
Image courtesy of the U.S. Supreme Court Historical Society.

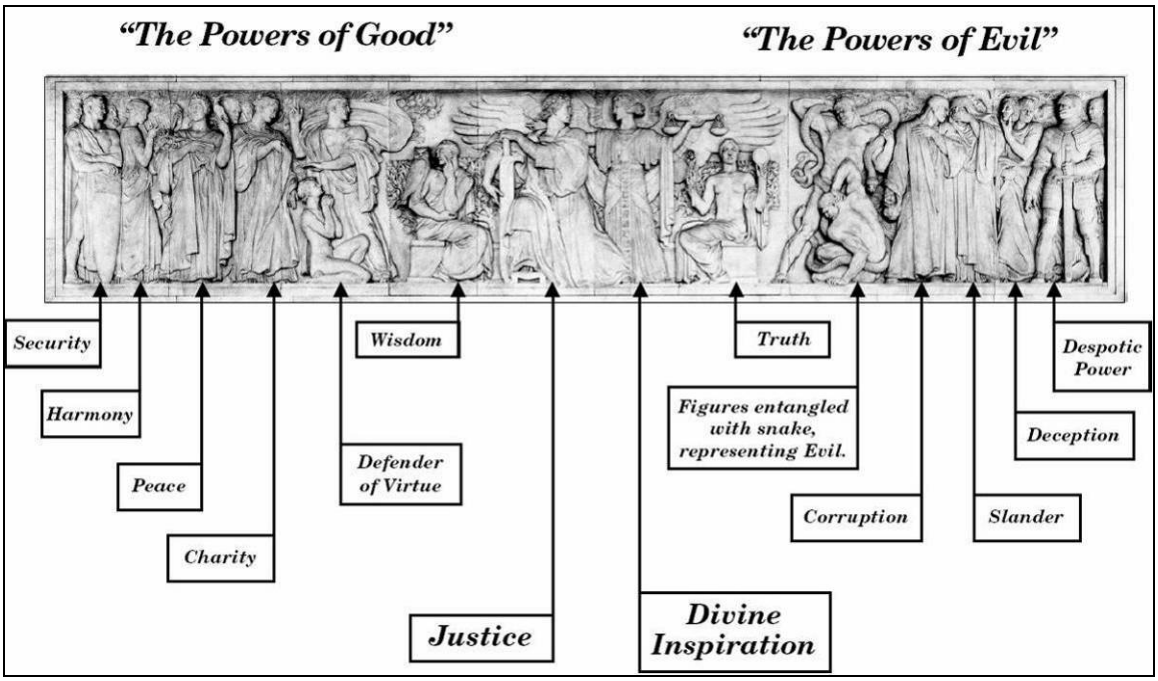


Figure 1.4. West frieze of the court chamber of the U.S. Supreme Court Building
Image courtesy of the U.S. Supreme Court Historical Society.

The harmony of the individual urban, architectural and iconographic programs of the U.S. Supreme Court Building combined into a coherent and cohesive whole becomes a fitting symbol of its ultimate political purpose. The ageless integrity of classical architecture embodies equally timeless virtues: "the place of the Constitution and the immutable role of justice in the life of the nation."[5]

1.2. Architectural Hierarchy

The distinction of the difference between building and architecture above should not lead to the statement that all works of architecture are of equal importance in a community. To assume this proposition eliminates ideas of urban and architectural

[5] Maroon 33.

hierarchy. Architecture is bought into being by the citizens of a community in order to house and shelter the particular functional and political requirements of a polity. The relative importance of these requirements to the community and the degree to which the building symbolizes its purpose in its urban and architectural form determines the hierarchical relationship of one work of architecture to another.

The most important functions in a community are those that satisfy the political needs of a polity[6]. Political activities give rise to the institutions charged with preserving, protecting and defending the rights of its citizens to live a good and just life. In the case of a democracy, the buildings that house these functions, through good architecture, come to symbolize the highest order of those eternal ideals most important in a the polity: reason and wisdom for a legislature to enact just statues, temperance and prudence for an executive to enact the laws, and equality and justice for a court to deliberate questionable acts within a legal framework.

Second to buildings which satisfy the primary political needs of a polity are those that house the religious activities of the citizens within their community. Whereas membership in a polity comes about by nature and is common among all members of a community, membership in a religious organization is voluntary.[7] In the broadest sense, "religious activities are responses to the recognition that there is something superior to oneself which one can not explain and whose hold one can not resist."[8] In organized religion, these beliefs are manifested in a church, which emphasizes and promotes the moral responsibility of the members of its congregation in both their individual lives and

---

[6] Carroll William Westfall classified activities of a community in his book with Robert van Pelt, Architectural Principles in the Age of Historicism (New Haven: Yale University, 1991) 69-72. However, I have reordered them from the way Westfall presented them to account for their typical architectural hierarchies as part of the urban environment. Additionally, I included the category of private activities, described later in this section to incorporate those functions that support political and civic activities, but do not house political or civic institutions themselves.

[7] van Pelt 69.

[8] van Pelt 71.

political roles in the larger community. The building which houses the body of worshipers ascends to the level of architecture when it coherently expresses virtues—such as faith, hope and charity—which provide moral guidance to the political actions of individual citizens of the polity

Subordinate to political and religious activities are civic activities. Civic activities are those which support the first two classes of activities, but are not themselves required for a polity. Functions included in this class of activities range in importance. At one end of the spectrum are institutions such as schools and universities responsible for the moral development of their students. At the opposite end, are organizations which support the more pragmatic concerns of commerce, security, and recreation.[9]

The fourth category of activities within a polity are private activities. These activities are necessary to sustain the individuals of a community so that they may participate in political, religious and civic activities. Private activities are vital to the establishment of a community and the development of a political life. However, the individual building, which accommodates such an activity—such as a single house or business—is of importance to only one or a small number of individuals in the community, not the polity as a whole.

When all buildings in a city properly incorporate an aesthetic that symbolizes the political function for which the building was designed, a hierarchy between these buildings necessarily develops. Buildings that fulfill the requirements of political activities are more important than those that house civic or private activities. The most important buildings therefore rise to positions of prominence in the city by means of both their architectural form and detailing, and their urban situation.

[9] van Pelt 71-2.

1.3. Intended Meanings

As stated above, the success of a building as a work of architecture directly relates to its ability to incorporate a symbolic aesthetic that provides significance to the political function for which it was designed. Consequently, it is of primary importance to the architect when designing a new building to understand both how architecture conveys meaning in addition to the issue of what political functions and virtues the building should symbolize.

Buildings express meaning in two primary modes. The first mode is independent of its architectural design and as a result of cultural association is ascribed a particular meaning. A building "may come to stand for some of its causes or effects, or for some historical event that occurred in it or on its site, for its designated use; any abattoir may symbolize slaughter, and any mausoleum, death; and a costly county courthouse may symbolize extravagance."[10] However, the second mode in which buildings express particular symbolism is directly tied to design choices made by the architect. These varieties of reference are categorized as denotation, exemplification, expression and mediated reference.[11]

1.3.1. Denotation

In the simplest way of symbolic representation, a designer may literally make reference to the building's meaning. Items such as inscriptions, sculptural or pictorial representations, labels or any instance of direct application of a representational symbol to a building is an example of denotation.

---

[10] Goodman 43-4. Goodman argues that the analysis of these modes of meaning are crucial for understanding the nature of the relationship between the design of a building and the symbolism which the building expresses. His definition of the four variety of reference are described in the following four sections.

[11] Goodman 34.

As architecture is itself not a text or a sculpture, denotation is often the most uncomplicated and straightforward way of incorporating a specific meaning into a building program. For example, in Henry Bacon's Lincoln Memorial in Washington D.C, the purpose for which the building was erected is plainly labeled over Daniel Chester French's statue of Abraham Lincoln: "In this temple as in the hearts of the people for whom he saved the union the memory of Abraham Lincoln is enshrined forever" (figure 1.5)[12]. Additionally, meanings are denoted by the inscriptions of Lincoln's second inaugural address and the "Gettysburg Address" on the north and south walls of the main chamber.

1.3.2. Exemplification

A second variety of reference takes place in the form and design of an architectural work. An architect, in designing a building, will emphasize, or exemplify, certain principles or properties of its construction or form while finding ways to minimize or exclude others. This mode of reference runs opposite from denotation, wherein symbol is applied to a building as a label. In exemplification, the reference runs "from the symbol to certain labels that apply to it or properties possessed by it."[13] This mode of reference is inherently architectural as it relies on the actual properties of the building itself.

In the case of the Lincoln Memorial, the building is not simply a self contained building, but it exemplifies certain construction and urban design elements to give meaning. For example, the trabeated architecture of the Greek Doric columns, the high and heavy attic story, the massive flight of steps and thick chamber wall are all used in

---

[12] Using the Lincoln Memorial for a case study of the modes of architectural representation was inspired by Lawrence Vale, Architecture, Power and National Identity (New Haven: Yale Univ. Press, 1992). The Lincoln Memorial serves as an excellent building to illustrate this point as all readers are likely to be familiar to its forms as well as the activities which occurred on its steps during the civil rights movement.

[13] Goodman 36.

Figure 1.5. Lincoln Memorial Interior
Photo courtesy of www.skidmore.org.

the design of the building to exemplify the properties of mass and solidity. The solid-void rhythm of the columns and the open chamber wall draws the visitor's attention to the center of the monument to the statute enshrined beyond.[14] The grand scale and raised platform exemplify its prominence as an urban landmark, terminating the western axis of the National Mall (figure 1.6).

[14] Vale 4.

Figure 1.6. Lincoln Memorial from the National Mall
Photo courtesy of Ex Astris Scientia.

1.3.3. Expression

Expression is the third variety of reference, where a building conveys metaphorically possessed properties in its built form. (This differs from exemplification where the building intends to emphasize certain formal or constructional aspects actually present in the building.) Most of these expressed properties are shared with other forms, and thus metaphorically refer to other objects. This articulation of certain elements allows a particular building to express some aspect of another building or item, whether it is its form, function, or symbolism.

The Lincoln Memorial, through its design refers to the form of a Greek temple, where the statue of Lincoln takes the place of the classical deity.[15] Yet the memorial

[15] Vale 4.

makes an effort in the exemplification of its form to downplay a literal connection between an ancient temple and the memorial as a secular monument. The monument is turned ninety degrees, so that it is approached along its long side. The top of the memorial is crowned with a ponderous attic story instead of the classical pediment. And as a final departure from its type, the temple is entered from the middle of its long side rather than from one of the shorter ends.[16]

1.3.4. Mediated Reference

The last mode in which a building given meaning is through a process called mediated reference. This method of symbolism is capable of capturing the most abstruse or complicated ideas through either direct or indirect referential links. In the example of the Lincoln Memorial, there is a chain of referential links beginning with the dedication of the memorial to Lincoln as a secular hero. Lincoln, the hero, then in turn may be linked with Lincoln, the president, and his presidential acts. These acts include the preservation of the Union and the conduct of the Civil War. Thus in a three-step chain of reasoning, the Lincoln Memorial alludes to ideas of national unity and perseverance of the nation in its darkest hour.

The difficulty in using mediated reference to give meaning to a building is that it relies on a logical process of reasoning which must often be informed by local history, culture, or items common to a national identity. A tourist to Washington D.C. who is unaware of the history of the U.S. Civil War, or Lincoln's role in ending slavery will fail to grasp the level of symbolism intended in the design of the building.

[16] Doordan 122.

1.4. Ascribed Meanings

An architectural work is distinguished from the other fine arts by nature of its physical setting and its political purpose. Unlike paintings which can be moved, or orchestral works which can be performed in any number of conference halls, architectural works are uniquely tied to a specific location, and often to specific political actions which take place in or near the building.[17] The intended meaning of a building—independent of its design—may be overshadowed by meanings which have nothing to do with its architecture. A culture may ascribe meanings to the buildings as a result of its causes or effects or for some historical event that occurred in or on its site.[18]

In addition to its intended meanings, the Lincoln Memorial is an example of a building with a powerful culturally ascribed meaning. Since its construction as the western terminus of the National Mall, the memorial has served as a backdrop for numerous demonstrations and rallies, including the memorable civil rights march by Reverend Martin Luther King, Jr. on the steps of the memorial in 1963 (figure 1.7). In his speech, the reverend refers directly to the president enshrined in the monument behind the speaker's podium. The association of the civil rights movement culminating with the famous "I Have a Dream" speech on the steps of the Lincoln Memorial ascribes the monument a broad symbolism referencing the continuing march for civil rights, equality and freedom.

[17] Goodman 38.

[18] Goodman 43.

Figure 1.7. 1963 Civil Rights March on the steps of the Lincoln Memorial
Photograph from the National Archive.

CHAPTER 2:

DEMOCRACY AND DIPLOMACY, ARCHITECTURE AND NEGOTIATION

2.1. Democracy and the *Polis*

In the beginning of the Declaration of Independence, Thomas Jefferson makes two pronouncements that serve as prerequisites to the formation of any type of legitimate government. The first statement is that "all men are created equal."[19] This claim (which Jefferson recognizes as self-evident) validates the inherent individual worth of every person in a community of citizens. The second statement recognizes that all men "are endowed by their Creator with certain unalienable rights, that among these are life, liberty and the pursuit of happiness".[20] These enumerated rights are universal principles of natural law that an individual must possess in order to live the "good life." In living the good life, humans approach perfection by achieving their full potential as a unique, moral and just human being and contributing to the advancement of mankind as a whole.

In order to protect the natural rights of life, liberty and happiness, Jefferson states "Governments are instituted *among* men, deriving their just powers from the consent of the governed [emphasis mine]."[21] One notes that Jefferson chose the preposition "among" (instead of using "for" or "by") to describe the relationship between

[19] Clinton Rossieter, ed., The Federalist Papers (New York: New American Library, 1999) 528.

[20] Rossieter 528.

[21] Rossieter 528.

government and the men that gave rise to a form of government. This phrasing describes a government that arose from a cooperative and negotiated debate between individuals regarding universal ideals and conventional ideas of the form of a particular government to whose authority they would willingly submit themselves.

A settlement of individuals, therefore, accepts politics as a way of protecting and preserving what natural law has given them. These individuals, dedicated to living the good life, will necessarily give rise to a temporal government to organize and provide a structured form to the political activities of the individuals in the community. A polity is formed when a shared political purpose unites the individuals in a physical settlement to form a government to give order to the community's political actions.

> A polity is an entity in which three things are brought into coordination as people live together: a shared purpose, a government they construe in order to exercise power justly while reaching for that purpose, and a physical setting which serves their purposes and facilitates their governing themselves.[22]

As the particulars of any settlement and its polity are different from any other, the particular political form of government a society implements will differ from others. A polity must therefore decide on implementing a specific form of a political arrangement of authority such as a democracy, republic, monarchy or dictatorship. Each of these political forms has their own inherent advantages or disadvantages, and no legitimate form of government arrangement is naturally superior to any other. (i.e., a benevolent dictator who uses his authority to organize and give form to a good government that serves the people is far superior to a deficient democracy that governs as a tyranny of the majority over the minority.)

The legitimacy of any of conventional form of government is dependent upon three conditions. First, the government as an institution, as well as those empowered by the government (whether a president, king, legislators, or a dictator), must assume only

[22] van Pelt 48.

the specific authority delegated to them consistent with the consent of the governed. Should the government overstep these bounds and become abusive, those governed must have the authority to alter or abolish the particular form of government and install a new form of government to protect the fundamental natural rights of life, liberty and the pursuit of the good life. This is not a situation that is done lightly, and Jefferson tells us that "experience [has] shown that mankind [is] more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed."[23]

Second, each individual citizen must possess the authority to engage in actions necessary for living the good life and to achieve their own ideal of perfection. Governments assist in the accomplishment of this ideal in two ways: through providing services necessary to support a settlement and through the development and enforcement of legislative acts to minimize or eliminate the intentional interference by others of an individual's ability to live their version of the good life. By developing a public infrastructure and utilities which support the practical requirements of the settlement, and individual is eased from some of the burden of obtaining the items necessary for personal survival and is capable of accomplishing more in his life than merely sustaining himself. By shielding the individual from the interference of others (whether the others be another individual, a group or the government itself), the individual has the liberty to use his innate free-will to determine his priorities in life and to seek happiness provided that his behavior or actions do not infringe on the rights of others to pursue this same goal.

Lastly, all actions of government, from the statutes they legislate to the enactment and enforcement of law must be logical and rational actions which seek to preserve both the dignity and self-worth of the individual and the natural rights of the individuals including "life, liberty and the pursuit of happiness."

---

[23] van Pelt 48. In the case of the United States, the Constitution provides a particular mechanism whereby citizens may alter the constitution by ratifying a constitutional amendment.

2.2. The State's Interests

An individual in modern times is rarely a citizen of only one government. In most cases, the individual is a citizen of a town or city, one or more regional levels of government (i.e., county or parish, and state) and a federal government. The federal government gives rise to lesser governments and cedes part of its authority to these lesser governments in order to better and more efficiently account for regional, geographic, cultural or ethnic differences in the management of the political system outlined in the greater government's constitution or charter. This federal government, or state, is a political body that has ultimate responsibility for governing and securing the interests of a polity living with a particular area with defined physical borders.

Yet, the state does not stand alone, independent of the rest of the world. Many states share a border with another state or are located in close proximity to another. When the cultural and ethnic backgrounds of the polities which comprise the state are similar, few conflicts arise. In the event where the cultures between two states are drastically different, the number of conflicts arise out of either misunderstanding (especially when the spoken and written languages are different), or because of different cultural and ethnic goals of the individuals of the states.

In order to take advantage of common interests and minimize the effects of conflicts between states, a state engages in international relations with the governments of other states. These relationships may be formalized and codified into an international organizations open to all governments (i.e., the United Nations) or organizations that are only opened to countries which share one or more particular common goals (i.e, the North Atlantic Treaty Organization, founded to combat the threat of possible Communist aggression in the Cold War). Additionally, the relationship may take forms that are more informal. At its simplest, this association may be little more than a simple bilateral dialogue between the officials of two states.

International relationships between these governments are ultimately conducted to realize the aspirations of the citizens that created and gave them form, as well as to protect the continued existence and well-being of the polity. In order to conduct relationships between states and to preserve the existence of the state in the international arena, a hierarchy of interests develops which guide the decisions and actions of the state in the international arena. These interests can be divided into four groups: supreme, vital, strategic and tactical interests.[24] The state manages these interests through realms of influence arranged hierarchically. These realms include the art of statecraft, to support a state's vital interest; the craft of diplomacy, to influence a state's strategic goals; and the tools of diplomatic negotiation, to resolve tactical concerns of the state.

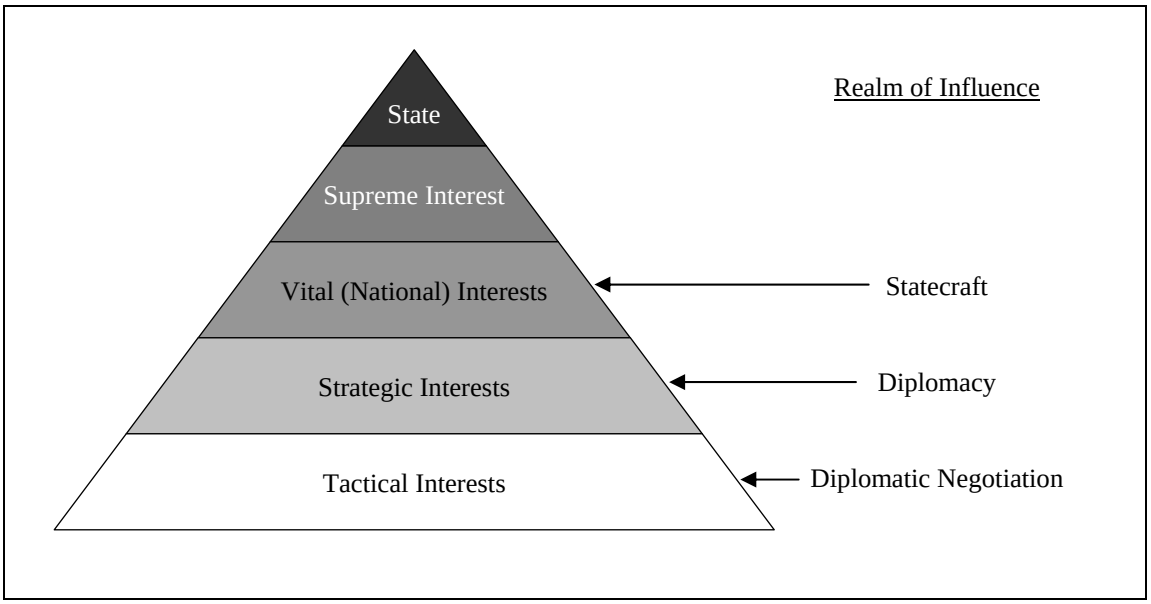


Figure 2.1. Hierarchy of A State's Interests and its Realms of Influence
Diagram by author.

[24] Chas W. Freeman, Arts of Power: Statecraft and Diplomacy (Washington D.C: U.S. Inst. of Peace, 1997) 9-12.

The supreme interest of a state is to ensure the continued survival and well-being of the polity which gave rise to it. This includes the cultural and ethnic identity of the polity and the polity's ability to give rise to its own form of government. Challenges to the existence of the state or attempts to impose the unwelcome control of a foreign government over the affairs of state lead to war.[25]

The vital interests of a state are those that do not directly challenge the state's survival, but still jeopardize the reason that the state was founded: to protect the members of the polity so they can engage in independently living the good life free from undue restriction by others. Challenges to these vital interests are those which seek to undermine a state's security, well-being or domestic tranquility. "A state will sacrifice many lesser interests and risk suffering heavy damage in war to secure its vital interests if it calculates that it can do so without unduly jeopardizing its supreme interest in survival."[26] The ability to sense opportunities or challenges to a state's vital interest, as well as the logical and rational use of a state's power to exploit these opportunities or prevent challenges to the interests, fall within the realm of statecraft.

A state's strategic interests are those which do not directly affect the supreme or vital interests of the state, but if unchecked, have he potential to affect these interests or the state's ability to advance or defend them. Changes in the strategic interests of the state result from such events as the changing of alliances or allegiances between governments; the strengthening of an adversary's economic, diplomatic, martial, or technological standing; the discovery of new resources; and a change or development of ideological or doctrinal thinking of a polity, regime or government.[27] The ability to sense and influence challenges to the state or opportunities to consolidate gains in strategic interests of the state often rests within the realm of diplomacy.

---

[25] Freeman 9-10.

[26] Freeman 10.

[27] Freeman 10-11.

At the bottom of the hierarchy of a state's interests are those which do not affect the state directly, but involve individuals or organizations within the state, or the state's ability to further its strategic interests. Tactical interests present a minor or insignificant challenge to the state, yet improper management of the situation leads to a failure of government. This failure results in the international loss of respect of the state's ability to fulfill the purposes it was founded for. This may lead to further challenges to a state's strategic or vital interests resulting in a more costly resolution later. Tactical issues result from the actions of its citizens or institutions beyond the borders of the state, including the respect for international or foreign-country laws by citizens abroad, military or naval movements or deployments, a change in status of diplomatic officers, or a lack of deference to national sovereignty.[28] The formal process used to influence, defend and reconcile a state's tactical interests with another regime, government or state lies within the realm of diplomatic negotiation.

The state's national, strategic and tactical issues, while hierarchically arranged are still inextricably linked. Situations which alter the interests at one level will have very minor implications on the more important interests of the state. Changes to a state's tactical interests will provide minor influence on the state's strategic interests as they present an opportunity to slightly modify or adopt additional strategic goals to take advantage of a new opportunity or prevent future challenges to the state. Changes to the state's strategic goals will have a minor influence on the state's vital interests for much the same reason.

However, changes in the more important issues of the state will radically alter in scope or completely nullify less important concerns of the state. Relatively minor changes in a state's vital interests will have major implications on the strategic interests of the state and the ability of diplomats to craft strategic and tactical goals. New challenges to a state's national interest will undoubtedly change the strategic priorities of

[28] Freeman 11-12.

the state to eliminate the challenge or minimize the negative effects of the challenge if it can not be countered completely. For example, a state which is militarily threatened by another represents a threat to a state's national interest to have a secure border. A state may then change the priorities of its diplomats to enter into a defensive alliance with other states which are threatened. This alliance represents a strategic interest of the state which helps to remedy the challenge to the state's national interest. The same can be said of a change in a state's strategic interest having a significant influence on the tactical goals of the state.

2.3. Statecraft, Diplomacy and Diplomatic Negotiation

Statecraft is the art of massing, coordinating and effectively utilizing the state's military power, intelligence gathering and analysis services, and diplomatic relations and interaction with other states to translate the state's national interests into over-arching national goals and strategy. The statesman seeks to develop the grand strategy which preserves and advances the purpose of what the state was founded for: to preserve the security of a state's borders, promote the well being of the polity and maintain domestic tranquility to permit the members of the polity to live the good life. Good statecraft seeks to preserve and advance the state's vital interests as well as develop a strategy for diplomatically resolving issues that challenge or have the possibility of advancing the state's strategic interests.

Diplomacy is the craft of utilizing non-violent means to advance a particular strategic interest to further the state's national goals and strategy. Diplomacy relies on the ability of the state to craft and implement logical and well-reasoned courses of action that range from passively defensive to actively assertive. Passively defensive measures are those that measure the long-term change of relations between states. They assume that a state will have ample time to deliberate an appropriate response to a challenge to or opportunity to further a strategic interest. These defensive measures lead to maintaining

a status quo between the state and others or between a state and an international organization. Actively assertive measures are those that recognize challenges to the state's strategic interests or opportunities to further these interests, which warrant a rapid or immediate response. These assertive measures lead to careful contemplation on the relationship between the state and a foreign government or international organizations. The diplomat reconciles strategic differences between states in such a way to further the national goals and strategy of the state as well as provide a strategy for promoting or preventing the challenge of the state's tactical interests. The tool used most frequently by a diplomat to achieve this end is diplomatic negotiation.

Diplomatic negotiation is the method of addressing the specific tactical concerns of the state to promote the state's strategic goals and prevent challenges to the state's strategic interests. Any negotiation redefines the relations between the two states as the act of negotiating discloses one or more aspect of the state's military, economic, intelligence or technological strengths and weaknesses. Even the refusal of one state to deliberate and parley with another is a form of negotiation which displays the willingness of the state to resist change and the ability of the state to accept the status quo. Resolving tactical issues through diplomatic negotiation requires mutual trust between the states or a third party which is capable of enforcing the negotiated and accepted results between the two states.

Diplomatic negotiation is aimed at "both addressing the issues on the table and redefining the relationships between states."[29] It is a systematic method of arriving at a compromise between two competing goals. Negotiation arises to resolve a challenge to a state's tactical interest or to capitalize on a potential arrangement to further the state's interests. The result of the tactics of diplomatic negotiation, and how they influence the relationship between two states, will have some bearing on the larger strategic interest of the states involved. The greater degree to which the resulting arrangement is deemed

[29] Freeman 89.

both fair and advantageous in developing compromises to both parties will form the basis for future cooperation between the states. Arrangements that do not compromise and favor only one party or are conducted in a heavy-handed manner give rise to resentment, anger, and will seek to undermine other agreements the states may wish to negotiate or enter into in the future.[30]

Diplomats carefully craft the language of diplomatic negotiations in an attempt to convey a specific message that can be clearly understood by both parties, with little room for errors in interpretation. If linguistic, cultural and ethnic bonds between two states are close, it is easy to both surmount challenges to understanding exactly the topic of negotiation and to ensure that a negotiated resolution, whether formal or informal, is executed to the expectations of both states.[31]

When there is a wide cultural and linguistic separation between negotiators and states, it becomes much more difficult for diplomats to build a common vocabulary necessary for precise negotiations. Many times negotiations hinge on the particular nuance or tone of certain words used both during the negotiation and in the arrangements resulting from negotiations. When a common vocabulary can not be established, precise communication between the two parties is hindered to some degree.

The importance of language, including its understanding and translation into other languages, is therefore critical in diplomatic negotiation. Language is the rational means by which humans reason and communicate with one another. "The attractiveness of a [shared] language derives from the ideas that it is used to express and the cultural artifacts to which it affords access."[32]

When negotiations take place in a language shared by both parties, problems and concerns with expressing particular meanings are eased by a common vocabulary that is

---

[30] Freeman 90.

[31] Freeman 90-91.

[32] Freeman 42.

capable of providing the right nuance or shade of meaning. When translation is necessary to engage in diplomatic negotiations, particular tones of meaning are either lost or difficult to express and understand.

Additionally, as language is a product of a culture, many words have a specific cultural meaning or emotive response attached to a word that non-native speakers may have difficulty understanding. For example, to an English speaker, the word "fascism" describes a particular form of an authoritarian government and carries a mildly negative connotation. However, for an Italian who lived under this type of authoritarian government, the word *fascismo*, both carries an extremely negative connotation and causes a strong emotive response. It becomes impossible for understanding *facismo* as simply referring to a particular form of government without giving rise to an emotive response that may affect sensitive diplomatic negotiations.

2.4. Architecture as Diplomatic Negotiation

The construction of an American Embassy in Iraq is an opportunity to solve a tactical challenge of the United States, which is to provide a home for the official diplomatic mission to Iraq. The success of the Embassy, in its functional solution to the programmatic requirements, positive acceptance to the Iraqi audience, and symbolic program of representing the ideal of democracy, can provide a significant contribution to continued improvement of U.S.-Iraqi relations. Advancing these relations is a strategic interest of the United States, which will benefit largely from a strong relationship with a democratic Iraq in both practical terms (i.e., increased access to resources and a larger market for imported and exported goods) and in increasing democracy abroad (with the hope that a strong democratic government will lead to a decline in fundamentalism and terrorism).

In this way, one may view the construction of the embassy as a form of diplomacy, which can advance or hinder relations between the U.S. and Iraq. If the

parallel between building and diplomacy is continued, architecture becomes a form of diplomatic negotiation, complete with its elements of nuance, compromise, language and translation.

The architect of an embassy and its associated building faces many of the same challenges as a negotiator of treaties, agreements and conventions between states. The architect is trying to achieve a particular tactical goal while furthering the state's strategic interests with the host-country of the embassy. The architect composes particular architectural forms and details to convey a precise meaning, much as the diplomat crafts and translates his vocabulary and syntax to promote a precise understanding of issues under debate.

For the architect, like the negotiator, working in a foreign country with a vastly different language and culture, the importance of understanding linguistic and cultural nuances becomes critical. Much as the diplomat can destroy a carefully negotiated agreement with the careless use of a word, an architect can create a building that makes an inappropriate reference to the local architecture or architectural tradition. Thus, the process of translating from one language to another (either in the spoken or architectural language) is an absolute necessity for the success of the professional in their endeavor.

Architecture, much like diplomacy, is about finding and exploiting various compromises. Architecture is a negotiation between competing interests that give the building form: functionalism versus symbolism, inside versus outside, openness versus security, solid versus void, and so on. The good architect, like the good negotiator, will seek to find the right balance between these contending interests, and is acceptable to all the parties involved. In the case of the embassy architect, these parties are both the client of the building (the American people, the diplomatic mission and the ambassador) and the state which hosts the embassy.

In seeking to view the role of the architect as a negotiator of the client's interests versus the interests of the polity that hosts the embassy, the architect can approach the building as a series of compromises between familiar and foreign forms, the use of

appropriate versus inappropriate architectural and formal precedents, the need for security versus the need for access, and the need for a functional building versus the need for expressing a specific symbolic and iconographic program. The successful architect, as well as the successful negotiator, finds the balance between these competing interests to develop a solution to the problem that is equally acceptable by all parties involved in the negotiations.

CHAPTER 3:

THE HISTORY OF U.S. AND FOREIGN DIPLOMATIC ARCHITECTURE

The first question posited in the introduction, "can a building be designed to express political virtues" is critical to developing a theory of what diplomatic architecture should express. This chapter will examine how the United States and foreign governments use architecture in shaping the perception of their governments and the principles their country and form of government promotes.

3.1. History of the U.S. Theory

Senator Daniel Patrick Moynihan, formerly a U.S. Ambassador to India, wrote, "Embassies are unique architectural subjects. Perhaps no other public buildings are of such symbolic importance: much more than our domestic public buildings, their appearance establishes an image of the American government and people."[33] Tracing the architectural history of the United States Embassy building program parallels the collective outlook of the people of the United States and how we regard our standing and importance in international affairs.

[33] Moynihan, Daniel Patrick, Letter to the National Endowment for the Arts, 12 June 1981, National Building Museum archives, Embassy Exhibition file #40., Washington D.C.

3.1.1. The Early Years

Prior to the turn of the twentieth-century, the United States government had very little desire to enter into the international arena. Consequently, there was little need of a permanent diplomatic presence overseas. The American government was forced to choose official diplomats from among the well-to-do as their minimal stipend authorized by Congress was inadequate to provide even the barest of necessities overseas. Congress did authorize the purchase of some international properties; however these were largely established to host a growing number of consulates serving private enterprise and Christian missionaries abroad.[34] By 1910, the United States only owned four diplomatic properties in foreign capitals, and one in the international zone of Tangier.[35] The properties that were acquired were done so piecemeal through gifts to the United States from foreign governments or purchased by Congress to satisfy the needs of widely varying interests such as to further private business interests or protect religious missions. Consequently, no clear design strategy emerged that influenced the architectural style or characteristics of these United States government properties abroad.

3.1.2. The Inter-war Years

Following its role in World War I, and despite a movement towards isolationism in the 1920's, the United States was reluctantly injected into world politics, and there was a need to establish an official presence abroad. With the rise of activity of the United States in international relations, the need for additional diplomatic properties grew exponentially[36]. However, mirroring the reluctance of Congress to enter into substantial international relations, the Department of State (DoS) was only authorized to acquire nine

---

[34] Jane C. Loeffler, The Architecture of Diplomacy: Building America's Embassies (New York: Princeton Architectural Press, 1998) 15. Loeffler's book is the seminal reference for the history of the State Department's overseas building program.

[35] Loeffler, Building 16. The four capitals include: Bangkok, Constantinople, Peking and Tokyo.

[36] Loeffler, Building 14-16.

additional diplomatic properties during this time. Not one of properties purchased during this time included a building programmed to act as an embassy.[37]

The Rodgers Act of 1924 combined the diplomatic and consular branches of the Department of State into the modern Foreign Service. The legislation also professionalized the Department of State, creating promotions based on merit, performance and talent, rather than the possession of individual wealth.[38] In 1926, Congress laid a framework that promoted the acquisition of foreign diplomatic properties, and by 1932, the United States owned properties in forty different overseas locations, and plans in place to fund almost one hundred new embassies and consulates.[39]

Unfortunately, during the early 1920's, no clear design methodology appeared that created a uniquely American architectural presence in its buildings abroad. U.S. embassy buildings overseas had more in common with Italian *palazzi* and French hotels than they did with federal buildings in the United States. Critics within Congress were quick to condemn this palatial architecture as unnecessarily opulent and contrary to the ideals of egalitarianism and individualism which the United States represented.[40]

The later intra-war embassies benefited from proactive leadership in the Foreign Service Building Commission which outlined a clear and systematic philosophy for the design of new American buildings abroad. This philosophy paralleled the development of a methodical approach to international affairs under the Coolidge, Hoover and early Roosevelt administrations. The Foreign Service Buildings Act (FSBA) of 1926, signed by President Coolidge, explicitly called for the development of an architectural policy for

---

[37] Ron Robin, Enclaves of America: The Rhetoric of American Political Architecture Abroad, 1900-1965 (Princeton, New Jersey: Princeton University Press, 1992) 23.

[38] Robin 65.

[39] Robin 65.

[40] Robin 69.

diplomatic edifices that would be suitable for representing the political interests of the United States abroad.[41]

The Foreign Service Building Commission (FSBC), created by the FSBA, was responsible for turning this charge into reality. The FSBC quickly developed a "standardization of appearances" among embassy buildings to restrict extravagance and produce a dignified, credible image of a "democratic doctrine."[42] This standardization was also necessary to produce a repetitious architectural design that would allow the United States to develop a symbolic program which would codify the ideals of freedom and democracy.[43] The FSBC spent years trying to develop a unique American architecture that would espouse American political virtues. The commission eventually settled on using influential American colonial- and federal-style houses as models for the U.S.'s overseas embassies, including Monticello (figure 3.1), Carter's Grove (figure 3.2) and especially the White House in Washington D.C.[44] This design philosophy produced buildings such as the Helsinki Embassy in Finland, the Baghdad Legation in Iraq and the project for the Moscow Embassy in Russia (figures 3.3 and 3.4). In Baghdad, the State Department attempted to make a literal recreation of the White House. However, the requirement to house additional functions, such as the chancery, garage and warehouse ended up in producing an ill-proportioned façade with two poorly-fenestrated wings. In Helsinki, the American Embassy resembled a mid-Atlantic Georgian plantation house, complete with the large formal lawn leading to the front door of the embassy. The first American ambassador to Russia proposed a replica of Monticello for a site on the Lenin

[41] Foreign Service Buildings Act of 1926, Stat 44.404, and 22 USC 292 *et seq*.

[42] Robin 71.

[43] Robin 71.

[44] Loeffler, Building 24-25.

Hills promised to the United States by the Russian government. However, the site was never provided to the American government and the concept remained unbuilt.[45]

The early buildings of the FSBC strictly followed their American precedents to such a degree that the new embassies did not defer in any way to the surrounding architecture of the host country. Later buildings were slightly more sympathetic to the regional architecture of their setting, particularly in ornament, but the massing and composition of the building still was based on the Ecolé de Beaux-Arts principles and on American colonial and federal style buildings.

Figure 3.1. West front of Thomas Jefferson's Monticello Residence
Image courtesy of the Thomas Jefferson Foundation.

[45] Loeffler, Building 25.

Figure 3.2. Façade of Carter's Grove, Williamsburg, Virginia
Image courtesy of olbrich.org.

The American colonial- and federal-style precedent sought to establish a sense of timelessness and permanence, necessary for a relatively young country to be measured among the European colonial powers. The architecture of these colonial-style embassies linked the present-day United States back to its historical foundation and roots. The buildings were seen as a physical representation of the God-given virtues enumerated in the Declaration of Independence, and their perpetuation in the democratic government of the United States instituted through the Constitution.

Figure 3.3. U.S. Embassy, Helsinki, Finland
Image courtesy of Jane C. Loeffler, Architecture of Diplomacy: Building America's Embassies (New York: Princeton Architectural Press, 1998).

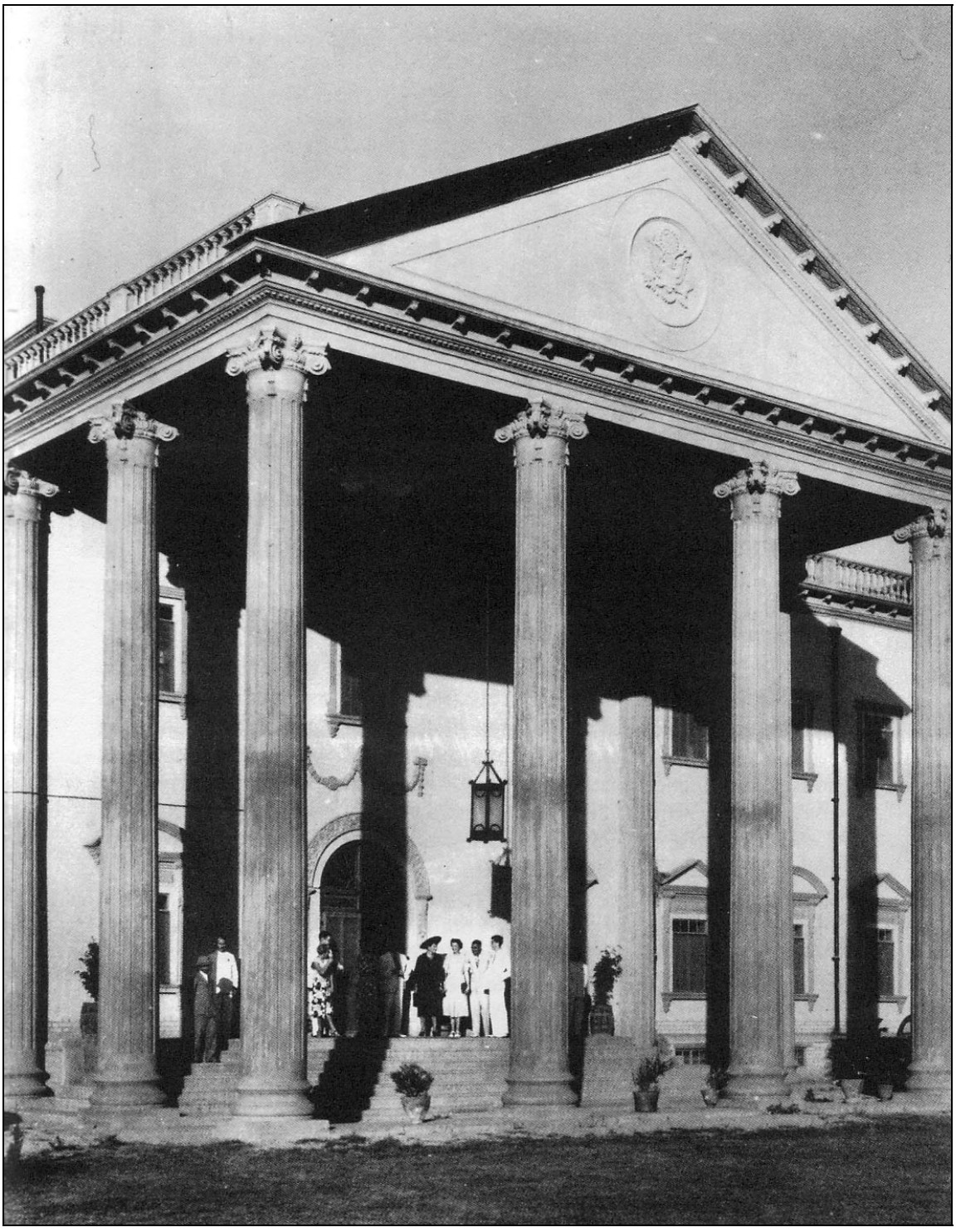


Figure 3.4. Portico of the 1938 U.S. Legation in Baghdad, Iraq
Photograph from Robin, Ron, Enclaves of America: The Rhetoric of American Political Architecture Abroad, 1900-1965 (Princeton, New Jersey: Princeton University Press, 1992) 97.

3.1.3. The Post World War II Years and Modernist Homogeny

Following World War II, the United States found itself in a position of leadership among democratic countries worldwide. In the post-war era, the U.S. was forced into a new battle against the threat of communist expansion where victory would come from both building and supporting democratic governments and winning the hearts and minds of individuals world-wide. The United States attempted to spread its influence across the globe by establishing a diplomatic and cultural presence in nearly every country. New embassies and official ambassador's residences were established; old embassies were retrofitted and greatly expanded to accommodate additional personnel who represented numerous other federal government organizations charged with fighting the battle against communism. Between 1946 and 1951, the number of foreign buildings owned by the United States for diplomatic purposes rose from 114 to 604.[46]

The newly created Office of Foreign Building Operations (FBO) in the State Department replaced the FSBC. In the immediate post-war years, they managed a budget of $111.5M.[47] They were charged with ensuring that the buildings built under their supervision expressed "a physical symbol of our Government and our people."[48] This expansion in the embassy-building program was essential to provide for an increase of space required for the burgeoning diplomatic mission of the United States. From 1940 to 1950, the size of the diplomatic corps stationed overseas swelled ninefold.[49] Besides this growing Foreign Service presence, numerous other government organizations assumed or were delegated additional roles in the United States' relations with other governments. In addition to State Department personnel, embassies swelled in size with representatives

---

[46] Loeffler, Building 47.

[47] Loeffler, Building 48.

[48] "The Nation's Commitments All Around the Earth," Life 43.26 (23 Dec. 1957): 20-21.

[49] In 1940, there were 840 Foreign Service officers serving in diplomatic posts abroad. By 1950, this number had swollen to 7,710. "Frequently Asked Historical Quesitons," United States Department of State 2004, Department of State (DoS) 28 Nov. 2005 <http://www.state.gov/r/pa/ho/faq/#personnel>.

from the Departments of Defense, Agriculture, Commerce, Justice, and numerous other governmental agencies, including the Central Intelligence Agency and Federal Bureau of Investigations.

In a strategic sense, new embassies were required to commence and promote diplomatic relations with foreign governments to prevent the threat of communist expansion and to support democratic states in resisting Soviet hegemony. New embassies were required to establish a diplomatic presence in countries where none existed before the war.[50] Additionally, new or expanded embassies, chanceries and information centers were built in foreign countries (especially those states which bordered the U.S.S.R. and China) to provide a credible American political and public presence.

Lastly, as extensive economic, political and military resources were being committed to contain international communism, the United States launched an enormous diplomatic effort to build a democratic Germany as well as turn other former foes into allies. In many ways, the State Department believed that architecture could further specific diplomatic goals of the United States. This view was manifested in the building of information centers whose architecture was designed to speak as much about democracy and American values as the art, literature and exhibitions the building sheltered inside. Additionally, the modern American architecture of post-World War II embassies stood in stark contrast to the classically oriented Soviet Realist architecture of Russia. In the Cold War battle of ideas, it was critical to emphasize every distinction between the two world superpowers. This philosophy was especially apparent in the architecture of American diplomatic missions overseas.

[50] In addition to upgrading diplomatic representation in countries where the United States only had a ministerial role before the war, the post-war decolonization process led to the creation of new states in Latin and South America and Africa. Within two decades after the end of World War II, forty-seven new countries entered the world community. Loeffler, Building 40.

3.1.4. The State Department Develops an Official Design Policy

One can not turn through the pages of contemporary architecture journals, popular periodicals and newspapers of the mid- to late-1950's without noticing regular coverage of the State Department's overseas building program. The large number of projects managed at the time, the movement towards a distinctively modern design aesthetic, and the belief that architecture was one of the fronts where the United States could battle communism, made this a rich subject for the editors of *Architectural Forum*, *Architectural Record, Life* and *The New York Times*.[51]

However, behind the scenes, the FBO was emerging from heated Congressional investigations on fraud, waste and abuse; management of the program; and the use of modern architecture in U.S. buildings abroad. This partisan inquiry by both the House and Senate had little basis on real or perceived problems in the State Department, but rather was a result of a change in domestic politics resulting from Republicans capturing the Presidency and Senate in 1953. New GOP representatives and senators were eager to attack targets which could be accused of waste and abuse. With the lavish post-war budget managed by FBO coupled with the use of tens of millions of dollars of foreign credits authorized by Congress, the design and construction of new embassies was ripe for investigation.[52]

The Director of the FBO, Leland King, was called before numerous hearings times to testify against charges of waste and mismanagement. Additionally, he repeatedly justified the use of modern architecture to Senators and Representatives who

---

[51] The individual references are too numerous to mention, but Architectural Record and Architectural Forum provide coverage of at least one embassy, consulate or other overseas government building on the average of six to eight per year. The New York Times also provided a tremendous amount of coverage on contemporary architectural projects designed by the State Department during the 1950's and 60's.

[52] Foreign credits were payments due to the United States for war debts incurred during World War II. Credits allowed foreign governments to provide goods, materials and services to the United States in lieu of paying from their hard-currency reserves. This had the benefit of allowing the U.S. to recoup some foreign debt as well as ensure that foreign governments could utilize some of this debt to shore up their post-war economies. Various sources estimate the credits accounted for an amount between $750 and $900 million.

were more favorable towards the pre-war classically and traditionally styled embassies.[53] Eventually, King's supervisor delivered a mandate to King that FBO discontinue utilizing "modern architecture in favor of Georgian."[54] King steadfastly defended his program, and cited nine reasons why the use of modern architecture should be continued as part of the State Department's program. Most of the reasons listed were practical considerations regarding the potential for a mid-course change to drastically effect the budget and timetable for completion of projects already under development or construction. However, King also defended the symbolic aspect of the program by concluding his remarks by stating, "the Department should conform to this world-wide contemporary trend, in which the United States is the undisputed leader, if it s buildings are to be truly representative of the progressive and characteristic way of American life."[55] To defend his program, King floated the idea for a review board comprised of architects, members of the department and the public to judge the merits of specific embassy designs. Eventually, mounting criticism of King, from both Congress and his supervisors in the State Department, led to his termination as the Director of FBO.

Nelson A. Kensworthy, a consultant retained by the State Department to investigate the FBO, quickly replaced King as the acting director of the FBO, while State Department officials searched for another qualified individual to permanently fill King's seat. Kensworthy was critical of the FBO's lack of an official architectural design policy, and immediately set about developing such a policy. Additionally, he enacted King's earlier proposal to form an architectural advisory panel to evaluate how new embassy designs conform to the official direction of the State Department. In 1954, under the

---

[53] Loeffler, Building 104-107.

[54] Leland King, Letter to Anne Nissen, 27 May 1983 (National Building Museum). Cited in Loeffler, Building 114.

[55] Leland King, "Notes for a statement at conference 9 Jul. 1953 with Assistant Secretary of State, Mr. Wailes, and Mr. Wilber (Budget)," 7 Jul. 1953, King Papers. Cited by Loeffler Building 114-15.

leadership of Kensworthy, the State Department adopted its first official design statement:

> The policy shall be to *provide requisite and adequate facilities* in an architectural style and form which are distinguished, will reflect credit on the United States, and increase goodwill by intelligent appreciation, recognition, and the use of *architecture appropriate to the site and country*. Major emphasis should be placed on the creation of goodwill and respective countries by design of buildings of *distinguished architectural quality* rather than adherence to any given style of architecture. Designs shall adhere to *established good practice* and, to the extent practical, use construction techniques, materials and equipment of proven merit and reliability. [emphasis added][56]

Following the adoption of this design policy, the FBO oversaw a vast expansion of the number of projects under its purview, including major renovations, new construction, the addition of staff housing, and retrofits to newly purchased historical properties abroad. The years from 1954 to 1957 represent the peak of the FBO program. Little Congressional oversight, maximum use of foreign credits, and minimal requests for tax-dollars to fund the overseas building program gave the FBO a great deal of autonomy in its day-to-day operations. The Architectural Advisory Committee (AAC), individual architects retained by the State Department and the FBO all understood that the architecture of new diplomatic buildings abroad wanted to represent America as a "young, vigorous, and forward-looking nation" by using selling an image "that joined elegance and optimism but managed to avoid looking lavish or materialistic." [57] The strict and clean international style of S.O.M.'s Germany projects was rapidly replaced by a new design aesthetic guided by the new architectural policy statement.

---

[56] "Statement of Department of State's Architectural Policy and Specific Functions of the Architectural Advisory Group for Foreign Buildings," n.d., mf/FBO. This statement was approved by the members of the State Department's Architectural Advisory Committee at its first meeting in 1954. Cited by Jane C. Loeffler, "The Architecture of Diplomacy: Heyday of the United States Embassy-Building Program, 1954-1960", The Journal of the Society of Architectural Historians 49.3 (Sep. 1990): 257.

[57] Loeffler, Building 168.

This design statement also had the benefit of outlining a specific set of evaluation criteria for the AAC to use in examining proposals by architects for specific embassy sites abroad. The architectural policy can be broken down into four broad standards: providing facilities that provide a practical and usable space for office and diplomatic functions, utilizing architecture that is appropriate to both the site (and by extension climate) and country, possessing a unique architectural character which represents the United States abroad and using established techniques for construction and detailing.

This is not to say that the AAC rejected modernism. Rather a conscious movement away from the clean and sleek steel and glass lines of the international style resulted in a new idiom for a modern diplomatic architecture. The embassy projects in Accra, Ghana; New Delhi, India; and London, England, present an excellent case study on vast differences in how architects interpreted and applied FBO's new design statement.

3.1.4.1. Accra, Ghana

Ghana was one of the first African nations to be granted independence from its former imperial ruler, Great Britain, on 6 March 1957.[58] The United States quickly decided to establish an official presence in Ghana's new capital, Accra, to both build international goodwill and to check the risk of communist interference with a new nation in the process of determining its own form of government.

The U.S. State Department selected the architect, Harry Weese to design the Accra embassy building (figure 3.5). Weese traveled to Ghana in 1957 to visit the site in addition to the area surrounding Accra to examine climate, typical building materials, the number and capability of local contractors, and to determine what materials or specialized labor may need to be imported to construct the embassy. Weese was largely

[58] "Background Note: Ghana," United States Department of State Nov. 2005, State Department 28 Nov. 2005 <http://www.state.gov/r/pa/ei/bgn/2860.htm>.

Figure 3.5. U.S. Embassy, Accra, Ghana
Photograph courtesy of Jane C. Loeffler, Architecture of Diplomacy: Building America's Embassies (New York: Princeton Architectural Press, 1998).

disappointed in the results of his visit. In the urban sprawl of Accra, the mix of thatch roofs, mud huts and corrugated metal shacks provided little precedent and appropriate context in which to place a building worthy of representing one of the world's superpowers in the new countries of the Third World. Consequently, Weese had to look farther afield to find a precedent that could link the embassy to the either the site or African culture.

Weese declared he eventually found his precedent in both Victorian architecture (left by Great Britain during its colonial days in Ghana) and the local architecture of an African tribal chief's palace. The Victorian-era houses with their shaded porches raised above the ground caught the breeze to circulate the otherwise hot and stifling air. This

particular device factored heavily in elevating the main floor of the embassy above the ground. Additionally, the raised platforms provided a degree of physical security deemed necessary in the post-war era. In the tribal chief's palace, Weese discovered a unique buttressing system of large spiked pyramid-like structures that anchored a thick exterior wall. According to Weese, these strange buttresses recalled "Africa's towering anthills and its native spears."[59]

Beyond the exotic precedents, the embassy in Accra still maintains many of the elements of the international style, albeit in a slightly modified form. Weese raised the entire first floor of the embassy above the ground on abstracted piers to create a large entrance plaza that stretches unbroken underneath the building. The exterior of the embassy is a glass curtain wall spanning between modular piers. Additionally, the entire structural system is clearly articulated, from the piers at ground level, rising up to support the diagonal reinforced concrete beams which supported the embassy proper. Although, in a break from the clean-cut glass box models in Germany, the top of the Accra embassy a broad parasol and a richly detailed mahogany grillwork shield the glass curtain wall from the sun. In addition, as electricity in Ghana was unreliable, the building featured both operable windows and a specially designed plenum system, which could use light breezes to ventilate the building interior should the building's air conditioner fail.[60]

Weese abstracted and inverted the spear-like buttresses of the African chief's palace to form structural piers, which make the embassy appear to float above the ground.[61] The structural grid latticework beneath the floor of the building, and visible overhead as one walks underneath, appears to the observer as finely woven concrete reminiscent of baskets found in local markets. Additionally, by raising the entire

---

[59] "Eyeful in Africa," Architectural Forum 111 (Sep. 1959): 134. Weese never stated whether he believed that anthills and spears were an appropriate precedent to represent the United States.

[60] "U.S. Embassy: Accra, Ghana," Architectural Record 121 (Jun. 1957): 198-99.

[61] Robin 160.

structure off the termite-infested earth with concrete piers, Weese could use the country's major export, mahogany, prominently in his building.

By taking local precedents and adopting them to modern American structural systems, Weese demonstrated the ability of the United States to develop an architecture that is both unique to the United States and still takes cues from its local surroundings. Weese states, "the multiplicity of wood members in the parasol and slatted infilling, convey some of the richness of imagery and decoration in the African psyche." However, it is through adapting the decorative elements present in Africa through a process of architectural innovation that could give rise to a form to "characterize African aspirations for architecture".[62]

The Accra embassy meets the standards outlined in the AAC's policy statement, and the FBO recognized it as an "archetype" for future African embassies.[63] The use of local precedents coupled with devices to help the building adapt to Accra's climate created a building that is both functional and appropriate to the site and country. Yet, the modification of local architecture and decorative motifs with modern structural systems produced a building which was clearly unique in its surrounding context and had a distinctly American character.

Nevertheless, the architecture produced in Africa deeply reflected contemporary political views of post-colonial Africa. Politicians, much like the architects retained by the State Department, were unfamiliar with the customs and traditions of African tribal culture, as well as the political and cultural goals of each individual African nation. Consequently, stereotypical views took over in all aspects of dealing with the newly independent Third World nations, which the West believed had been unable to keep pace in an age of rapid change. Therefore, American and European nations believed it necessary to provide for the advancement of African politics and culture through their

[62] "U.S. Embassy: Accra, Ghana" 199-200.

[63] Robin 160.

intervention. In this regard, the Accra embassy can be seen as also representing the West's trivialization of the unique aspirations of post-colonial African countries with a deliberately stereotypical architecture.[64]

3.1.4.2. New Delhi, India

In August 1947, slightly one year following Churchill's "Iron Curtain" speech, India gained independence from its colonial ruler, Great Britain. Immediately, the United States viewed India as a key political battleground in the Cold War between the United States and the international communist threat represented by the Soviet Union. The United States was eager to build goodwill between the governments of India and America. In 1949, the Truman administration provided a massive economic aid package to India to stimulate the development of positive international relations between the United States and the Indian government. By 1953, in order to support an increased diplomatic presence in India to support the economic aid package as well as to provide a greatly expanded United States Information Service (USIS) program, New Delhi was at the top of FBO's list of priorities.[65]

The AAC selected Edward D. Stone as the architect for the New Delhi project, and in early 1954, Stone accepted the commission. Later that summer, Stone returned from New Delhi and presented his plans for the embassy to the AAC. After a year of further revisions to the proposal and debate on the appropriateness of Stone's design, the AAC granted its approval to proceed (figure 3.6). Photographs of renderings and models were then released to the public, and there was widespread excitement in both professional and popular publications for the design.

---

[64] Robin 161.

[65] Loeffler, Building 189 and "Background Note: India," United States Department of State Nov. 2004, State Department 28 Nov. 2005 <http://www.state.gov/r/pa/ei/bgn/3454.htm>.

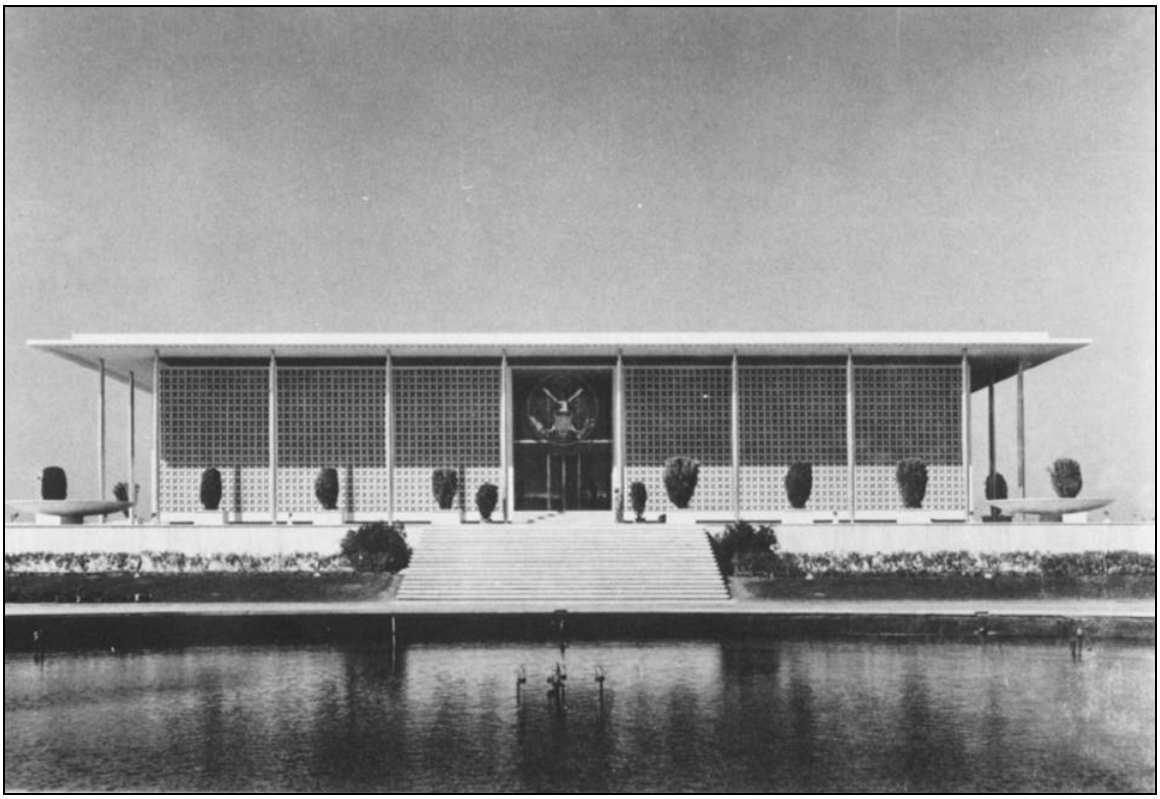


Figure 3.6. U.S. Embassy, New Delhi, India
Photograph courtesy of Jane C. Loeffler, Architecture of Diplomacy: Building America's Embassies (New York: Princeton Architectural Press, 1998).

Stone cited the Taj Mahal as his chief precedent, stating that the chancery design derived from a study of the reflecting pools, avenues of trees, a large podium as a base, and the delicacy and richness of texture of the expansive walls. The press at the time eagerly reported the connection between the new American embassy and one of the greatest monuments of Indian architecture, stating that Stone's design was in "harmony with the cultural, architectural and climatic conditions."[66] Numerous professional

[66] Elie Able, "New U.S. Embassy Praised by Nehru," New York Times, 4 Jan. 1959, cited in Loeffler, Building 193.

publications made this connection even more explicit by coupling pictures of both the Taj Mahal and Stone's design to express similarities between the two.[67]

Stone's embassy, much like others commissioned at the time, represented a blurring between a strict international style (seen earlier in Stone's design for the Museum of Modern Art in New York) and the architecture of local precedents. In addition, environmental concerns of excessive heat gain mitigated against the use of an unshielded curtain wall in hot climates, such as New Delhi. Stone's design featured a rectangular curtain-wall box shielded from the sun by a large overhanging flat parasol roof and a white marble aggregate sunscreen that wrapped around the entire complex. Stone supported the roof with a number of slender columns, covered in gold leaf that provided a stark contrast to the pure white screen wall behind. The columns, white walls, and projecting roof both obscured the massive size of the embassy and gave it the appearance of a temple-like pavilion.[68] To enhance the temple allusion, Stone further raised the entire embassy on a pedestal, which housed the service floor and embassy's garage. The building surrounds a interior courtyard dominated by a lushly landscaped water garden. Stone shielded the interior court with a suspended aluminum screen, which also helped to direct rainwater into the pool and away from office corridors.

Work began in 1955 and continued on the building for four years, with over eighteen hundred carpenters, stoneworkers and other craftsmen living on site for the duration of the project who fashioned much of the project manually, casting the blocks of the sunscreen grill by hand. On 3 January 1959, it was formally dedicated amidst much praise in both the American and Indian press. *Architectural Forum* stated that "the building with its serene simplicity [conveys] the feeling of confident, fair governmental authority."[69] The prime minister of India proclaimed, "I was enchanted by the

---

[67] For an example, see "United States Embassy for New Delhi, India," Architectural Record 121 (Jul. 1957): 173.

[68] Loeffler Building 191.

[69] "A New Public Architecture," Architectural Forum 110.1 (Jan. 1959): 84-85.

building…I think it is a very beautiful structure with a very attractive combination of typically Indian motifs with [the] latest modern technology.[70] The AAC, buoyed by the success of its most famous project, declared that Stone had "abstracted the best from local tradition and created a truly modern Embassy of great distinction in the American spirit."[71] In the press, Stone was elevated beyond his job as an architect to that of a diplomat who instead of representing the American government abroad in "muscular, monumental buildings designed in one or another of the heavy authoritarian stereotypes" found a way to "represent this country's democratic vitality and romance…all without ponderous weight."[72]

The New Delhi embassy represents an interpretation of AAC's architectural policy that unites both modern structural systems and architectural detailing while creating a building unique to its surroundings. Similar to Lutyens' Viceroy's Palace located a short distance away, the embassy represents a blending of cultures and traditions of the East and West. While the thoroughly modern building takes some cues from contemporary American architecture, it makes a strong effort to use motifs and materials to anchor it to its specific site and climate. Unlike the Accra embassy, which used its architecture to trivialize Ghana's politics, the New Delhi embassy sought to adopt local precedent in an effort to build political goodwill between India and the United States.

3.1.4.3. London, England

The London embassy represented the single most important project to the FBO in the 1950's and 60's. The existing legation was grossly undersized for the expanding post-war mission staff and the nearby USIS offices were a hodgepodge of rented

---

[70] Able, 4 Jan. 1959 cited in Loeffler Building 193.

[71] Loeffler, Building 192.

[72] "A New Public Architecture" 84-86.

apartment flats interspersed with residential tenants which had to pass through the public corridors to access their apartments. Consequently, the FBO spent years attempting to purchase and lease property in the Mayfair district for the construction of a joint embassy-USIS center building. By 1955, following eight years of sensitive negotiation and property trading with land-owners in Grosvenor Square, the FBO consolidated enough properties to acquire an entire side of the square for the construction of a new embassy. Utilizing outstanding war-debt credits, the FBO managed to fund the entire transaction with negligible cost to the U.S. government.[73]

While visiting London in 1955, Ralph Walker, a member of the AAC, became concerned with modern interventions that did not respect either the materials or proportions of the traditional urban fabric. Unlike the embassy in Accra, that lacked suitable urban fabric to relate the building to, or the embassy in New Delhi that stood apart from the traditional city in an isolated diplomatic enclave, the London site faced a historic square surrounded by eighteenth and nineteenth buildings. In this context, the AAC believed that modern steel and glass boxes were inappropriate for the surrounding context, and that the architecture of the new embassy, "should be related in scale and materials to the square and surrounding London."[74] The American Ambassador to England at the time also recommended the new embassy "should not only respect English architectural tradition, but also that its design should be in the nature of the late eighteenth-century architecture as designed by Nash."[75]

The AAC, concerned with importance of the project announced a design competition between eight pre-selected architects and firms who had already earned commissions by the FBO for other buildings abroad. The contextual concerns voiced by the AAC and delegation to London found significant mention in the competition brief, which required the sensible use of local materials and that the architect pay close attention to the scale and proportion of surrounding buildings. However, the AAC did

---

[73] Loeffler, Building 197-200.

[74] "New U.S. Embassy for London," Architectural Forum 104.4 (Apr. 1956): 105.

[75] Loeffler, Building 199.

not limit the particular architectural style of the building, but instead declared that the building create "goodwill by distinguished architectural quality" while "represent[ing] the U.S. at this time."[76]

The competition results varied widely in terms of surface articulation, fenestration patterns and architectural details. Yet nearly every proposal featured a large, flat façade that stretched nearly the entire width of the site with repetitive structural bays expressed on the exterior. In Minoru Yamasaki's design, he caricaturized British Perpendicular Gothic architecture in an abstracted form stretching across the entire front of the building. Jose Luis Sert's façade was the one exception to the rigid box-like front; the embassy was set-back from the property line, and smaller masses projected from the embassy to recreate the rhythm of the townhouses surrounding the rest of the square.

The AAC eventually narrowed down the entries to three before selecting Eero Saarinen's proposal for the new embassy (figure 3.7). Saarinen's design is based on a structural grid abstracted three dimensionally to form a grill in which fenestration is inserted. The arrangement recalls the general pattern and scale of neighboring buildings. The windows were set in an alternating pattern of framed openings and recessed panels offset on subsequent floors, creating a complex rhythm that provided visual interest to the otherwise planar façade. Additionally, the building, unlike many of the other entries, clearly distinguishes the traditional architectural division of base, middle and top. Saarinen chose Portland stone, a local building material used abundantly in buildings facing the square, as the principal building material. The stone was arranged and detailed in such a way that when it became polluted with soot, and washed by rain it would present an alternating rhythm of white and black that will—according to Sert—"age in an interesting way" so "the façade will not become ugly."[77]

---

[76] "New U.S. Embassy for London" 140.

[77] Comments by Sert in "Controversial Building in London," Architectural Forum 114.3 (Mar. 1961): 85.

Figure 3.7. U.S. Embassy, London, England
Photograph courtesy of Jane C. Loeffler, Architecture of Diplomacy: Building America's Embassies (New York: Princeton Architectural Press, 1998).

In many ways, the new London embassy fit extremely well into its surrounding context, and amidst early press, was widely praised for "harmonizing with the existing façades" and "retaining the traditional formality of the square" through its symmetrical plan.[78] However, following completion and the dedication of the Embassy, critics increasingly disapproved of the façade as being too sensitive to the local architecture and

[78] "Competition for U.S. Chancery Building, London," Architectural Record 119.4 (Apr. 1956): 221 and "New U.S. Embassy for London" 140.

too restrained in the design, while others found fault with the bronze eagle centered atop the building.

Critics found it impossible to separate aesthetic judgment from their political outlook where "the object to be judged is itself a political statement."[79] The FBO, through the carefully worded program brief, wanted to portray America as a staunch ally of the United Kingdom yet extremely respectful of the unique culture and history of Great Britain. The United States did not want to impose itself on either the British people or political system, and to the architecture of the U.S. embassy reflected that political goal. However, the British had a different take on "the role of an embassy and the role of the building the society it is placed in."[80] To some, the building lacked monumentality that should reflect the emerging superpower status of the United States. Others, especially English architects, criticized the premise that the embassy—representative of another nation with its own history and culture—should emulate traditional Georgian or Victorian "pompous forms as the true expression of a generous egalitarian society."[81] The British press, criticized the design for incorporating "tawdry and superficial" elements to recall the past from which England was hoping to distance itself.

The element that was the focus of both the harshest criticism and the staunchest support was the thirty-five foot wide giant eagle perched over the Grosvenor Square façade. Many described the eagle as a symbol of "naked power" and a sign of "American rapacity and imperialism" which reflected "American ambitions abroad."[82] On the opposite end, were critics who believed that the "xenophobic nature of the 35-foot eagle…is false…which in turn is consistent with the tragedy of Americanism."[83] Supporters of Saarinen responded that the eagle was the most conspicuous American

---

[79] Loeffler, Building 209.

[80] "Controversial Building in London" 83.

[81] "Controversial Building in London" 81.

[82] Robin, 3.

[83] "Controversial Building in London" 84.

symbol, featured prominently on the seals of all federal agencies; the eagle was therefore acceptable because it was now a modern symbol for "courage, strength, heroism and keenness of vision."[84]

While the United States was rising in prominence as one of the most powerful nations in the world, the British Empire was just coming to terms with their rapidly diminishing role in global affairs. It comes as little surprise that when the embassy was finally dedicated, it came amidst both the highest praise from American architects and nearly universal criticism from their British peers.

3.1.5. The United States Information Service

The growing importance of selling American democracy overseas coincided with both the communications revolution and the growing importance of public opinion in shaping the state's national policy. Traditional diplomacy was inadequate to this task, as only a small number of individuals of either state took place in sensitive—and frequently confidential—negotiations.[85] In order to influence public opinion, the government had to engage in delivering a carefully crafted public message directed to mass audiences in foreign nations. Congress was especially attuned to this requirement and rapidly approved the U.S. Information and Educational Exchange Act of 1948. This legislation tasked the State Department to "promote a better understanding of the United States in other countries, and to increase mutual understanding between the people of the United States and the people of other countries."[86] In order to achieve this goal, Congress authorized the creation of the United States Information Service to describe America and

---

[84] Eero Saarinen, "Letter to the Editor," New York Times 6 Mar. 1960, 6:19.

[85] Loeffler Building 43-44.

[86] Smith-Mundt Act (United States Information and Educational Exchange Act of 1948), 22 USC 1431, 27 Jan. 1948.

democratic values through film, literature, art, exhibitions and radio broadcasts.[87] It seems natural architects would reflect this function in the design of their buildings.

The USIS program in post-war Germany serves an excellent example of the development of a "democratic" architecture conceived to accomplish a particular diplomatic goal. The strategic importance of Germany as a bulwark against Soviet expansion required a massive foreign military presence within Germany. The favorable goodwill of Germans towards America was necessary for the German public to accept such a large garrison of military forces in their homeland. The USIS program served as an excellent tool to positively influence German opinion of the United States, and by 1950, there were 153 USIS centers operating in Germany.[88]

The vast majority of USIS centers were incorporated into the design of post-war embassies and consulates, which were only present in a foreign nation's capital and largest cities. However, in Germany, the massive public diplomacy campaign required a significant presence through the *entire* country. Restricting USIS centers to official diplomatic buildings would limit the reach and effect of the public diplomacy mission to a small number of cities. At first, the German USIS centers, dubbed America Houses, operated out of requisitioned space. However, as the United States transferred this space back to local German governmental control, the United States determined that a requirement still existed to maintain a USIS presence in select German cities. In 1953, the State Department announced plans to construct six new centers in Cologne, Frankfurt, Hamburg, Stuttgart, Munich and Berlin.[89] These new centers would mark the first true buildings designed as centers of American "propaganda" in foreign countries. Consequently, the development of a successful "democratic architecture" to represent

---

[87] Loeffler Building 43.

[88] *Ibid,* 98.

[89] "U.S. Architecture Abroad," Architectural Forum 98 (Mar. 1953): 112.

America abroad while furthering the United States' diplomatic goals was crucial in this phase of the building plan.

The State Department retained Skidmore, Owings & Merrill for the majority of the building program in post-occupation Germany, which included the America House program. In contrast to the typically traditional or classical diplomatic buildings built prior to the war, the new buildings designed by Skidmore, Owens and Merrill were unabashedly modern. The choice of S.O.M. resulted from both practical and aesthetic considerations. S.O.M. was one of the few American firms that was both large and diversified enough to tackle a large-scale overseas building program. Additionally, during the war, S.O.M. was engaged in large War Department projects, giving them vital governmental experience.[90] Additionally, the State Department architects believed that the "use of the Bauhaus idiom, transformed into an American icon" would be "a fitting Goodwill gesture to Germany."[91] S.O.M.s designed the embassy, consulates and America Houses around a common architectural theme based on International Style glass-boxes. The manager of the company's work in Germany, Gordon Bunshaft, was the same architect who designed the widely acclaimed Lever House in New York. Bunshaft brought this same design process and aesthetic from his commercial buildings to the State Department building program, adopting it as necessary to for the availability and expense of locally acquired construction materials.

The America Houses, produced by S.O.M. under the watchful eye of Bunshaft, all shared a common parti (figure 3.8).[92] Bunshaft divided the building into two distinct volumes, connected by a glazed entryway. One of the rectangular volumes, largely all glass and steel, housed the library, reading rooms, exhibition spaces and offices. The large volume symbolized the openness and transparency of democracy and the

---

[90] Loeffler, Building 88.

[91] Loeffler, Building 88.

[92] "U.S. Architecture Abroad" 112.

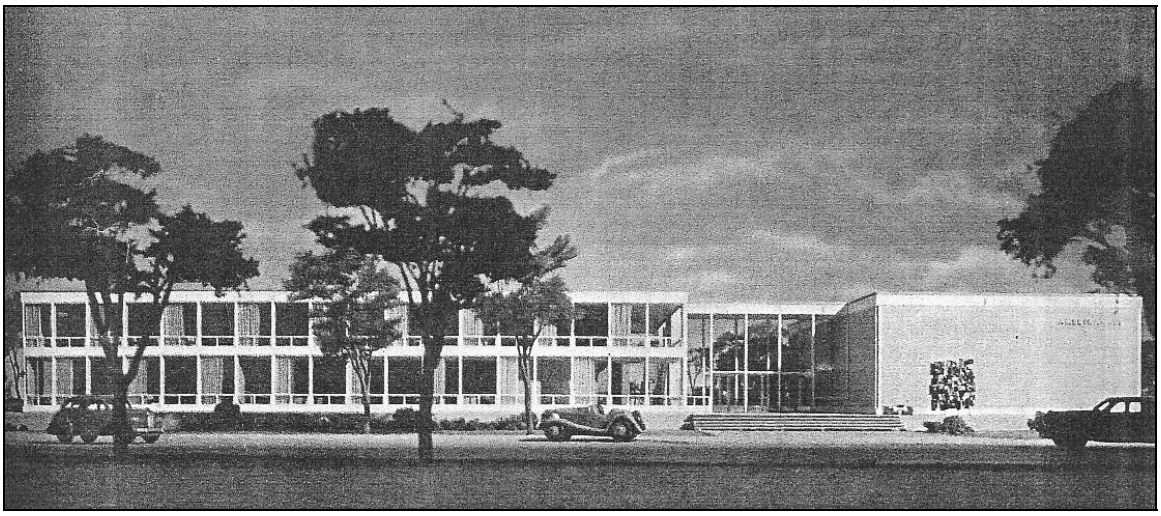


Figure 3.8. Model of the USIS Center, Cologne, Germany
Image courtesy of "U.S. Architecture Abroad," Architectural Forum 98 (March 1953).

democratic process. Much like the street-side windows on commercial buildings, the glazed structure was designed for display. Instead of selling shirts and coats, the buildings the State Department believed it was selling the virtues of a democratic form of government in general and the American form of a democratic republic specifically. Both the buildings and their contents—including their visitors—were open to view.[93] The other volume, detailed as a brick and stone box, contained the auditorium used for delivering presentations and screening movies. This solid, opaque volume represented the stability and security of a democratic government. Bunshaft placed the lightly glazed volumes of each America House either on a large rectangular elevated podium that surrounded the building or stilts raised slightly above the ground. This device gave the America Houses an impermanent look, as opposed to the heavy masonry Soviet Culture Houses (the Russian counterpart to the USIS America House program). Thus, the overall

[93] Loeffler, Building 98. The openness of the façade facing the street eventually came to pose a problem in Berlin, where Soviet informers would note down the names of Germans inside the building who were reading "dangerous, war-mongering books." A design was developed to eventually screen the reading rooms from the street to permit the visitors some privacy. "U.S. Architecture Abroad" 112.

effect made the American presence in Germany appear to be temporary in nature. Additionally, the modern building design by Americans utilizing German-made materials and architectural detailing characterized the productive synthesis between German and American technological advances and engineering following the War.

Lastly, the clean and sleek lines of the modern architecture of the entire State Department building program, to include the America Houses, stood in stark contrast to the heavy, stern and authoritarian architecture of both the Soviet Union and pre-war Nazi Germany. "The undecorated surfaces of these ahistorical structures, their simple shapes and deliberately conspicuous display of modern building materials were the communal representations of a future-oriented society that would not repeat the mistakes of history."[94] The socialist-oriented progressive political agenda, which found some of its first strong footholds in German Bauhaus architecture, was divorced from the modern architecture re-introduced by America after the war. Modern architecture built by America in the post-war era no longer represented a movement towards political upheaval and radical egalitarianism as it first did among its early German adherents. Rather, it became a design aesthetic, symbolizing an optimistic and stable democratic government.

In the 1950's the modern architectural movement in the United States had invaded nearly every aspect of design. Modernists on the Architectural Advisory Committee at the State Department did not view traditional and classical buildings as progressive architecture representing a continuity of the past, but rather as a static architecture so deeply rooted in pre-World War II history that it could no longer represent the ever-changing modern era.[95] Modern architecture symbolized an ever forward-looking progressive attitude and a means to emphasize the role of an individual in a democratic government. The move to modernism symbolized a distinct break with the past, and all

[94] Robin 68.

[95] Robin 142.

that was viewed as wrong or evil with the United States government prior to World War II: the support of slavery, colonialism and war. This revolution in architectural design reflected a new idea of the roots of democracy. Prior to World War II, the roots of democracy were firmly linked to the past, and symbolically coupled to the institutions developed by man to preserve God-given liberties. After World War II, the secular role of the individual in a democratic government became of primary importance. The glass windows that promised an "open" democracy replaced the Greek columns that symbolized the Athenian roots of the Enlightenment democracy.

3.1.6. Modernism Rejected

Architectural critics both in the United States and in foreign countries abroad repeated lauded and praised the modernist aesthetic favored and promoted by the State Department. However, the modern architecture was not without its critics. In the immediate post-war years, the Department of State architects relied heavily on foreign credits to finance the embassy-building project. As this program allowed the United States to recoup debt that would otherwise be lost, and as management of the foreign credit debt program was ceded to the State Department, congressional critics had little authority to voice objections to the design aesthetic favored by members of the AAC. Additionally, the foreign credit program caused national governments indebted to the United States to suppress local mayoral or planning commission objections to modern buildings as a way to encourage America to use credits as payment for their debt as opposed to recovering the debt from the hard cash reserves of post-war economies of European nations.

However, local sentiment rejecting modern intrusions into traditional cities did occasionally create the occasional small—and usually warranted—crisis for State Department architects. Additionally, once foreign credits dried up in the mid- to late-1950's, congressional authorization for their building program budget was necessary to continue the State Department's overseas building program. Congressmen and Senators

who for years had their questions and criticisms ignored by both the State Department and FBO were quick to impose their authority over the purse-strings and bring the AAC and the entire embassy building program to answer to congressional inquiries and adjust their design philosophy to reflect congressional input. Two projects, a consulate for Munich, Germany and the embassy for Dublin, Ireland illustrate objections raised by both local governments and the United States legislature.

3.1.6.1. Munich, Germany

The State Department retained Skidmore, Owings & Merrill for most of the United States post-occupation diplomatic buildings in Germany, to include some forty buildings. The Munich consulate and associated housing for the diplomatic mission was among one of seven consulates scheduled for construction.[96] The site selected for the Munich consulate bordered and overlooked the south-west corner of the naturalistic *Englischer Garten* and was directly across the street from the famous neo-Palladian *Prinz Carl Palais*. Like all of S.O.M.'s designs, the Munich building was thoroughly modern. Bunshaft's plan was divided into two parts. A three story-glass box for administrative offices floated over a low, spreading one-story consular service office. A disregard for local architectural traditions and a focus on material and structural expression was the hallmark of both Bumshaft's Lever House, and it is little surprise to see the same successful aesthetic brought into Bumshaft's State Department commission.

The footprint of the building pulled back from property lines and surrounded by a well-manicured lawn. Characteristic of S.O.M's other diplomatic projects, this setback was a design device that would allow the building to be appreciated in the round and ensured that it would stand apart—both literally and figuratively—from anything nearby. The lawns and arrangement of the building mass away from property lines allowed the

[96] Loeffler, Building 47. The entire $19M Germany program consisted seven consular office buildings, seven houses for chiefs of mission, six USIS centers, headquarters for Voice of America in Munich, and 275 apartment units in nineteen buildings scattered throughout West Germany.

architects to disregard local street and circulation patterns, further emphasizing a divorce from the consulate's local urban context.

From its earliest stages, S.O.M. intended that the entire Germany program make a bold statement emphasizing U.S. technological and material technology advancements in the simple and sleek expression of glass and steel on both interior and exterior. The modern architecture reflected a new progressive attitude, which disregarded architectural continuity with the past.[97] Modernists viewed traditional buildings as symbols of authoritarian social and political systems which only brought the horrors of the recent war upon the world. However, local officials in Munich were not willing to part with their celebrated traditional vernacular and baroque architecture to celebrate "progress" in the guise of a glass box.

S.O.M. largely disregarded inputs by local building and planning commissions, and frequently refused to meet with local officials during the design process. This was the case at Munich. Bunshaft's architects made no effort to meet with the mayor before presenting the final plans for approval to local officials in 1954. After the presentation by S.O.M.'s architects, the mayor voiced his disgust with American arrogance that he viewed explicitly apparent in the design. One of the largest areas of contention was the opinion that Munich officials would be impressed with "a building so purely functional that it would work [as] well in Alaska."[98] The mayor was aghast that a building designed for an Arctic frontier would work well in a city prized for its traditional architecture. City officials simply stated that the project contradicted city ordinances and local traditions and summarily denied issuing approval for S.O.M. to begin construction.

---

[97] Peter Krieger, "The Americanization of West German Architecture," The American Impact on Western Europe: Americanization and Westernization in Transatlantic Perspective conference, Transcript, German Historical Institute, Washington D.C., 25-27 March 1999.

[98] Robert Harlan, Letter to Judith Lanius, 2 Apr. 1982 (National Building Museum). Cited in Loeffler, Building 94.

Leland King, "Letter to Anne Nissen," 27 May 1983 (National Building Museum). Cited in Loeffler, Building 114.

Munich's mayor, still distraught over the State Department's project for his city retained his own architect, Sep Ruf, to develop a counter-proposal to Bunshaft's design. After years of negotiation, proposal after counter-proposal, and hostile commission meetings, the local officials finally wore down State Department architects. The early drafts of Ruf's first counter-proposal were delivered to FBO, who immediately proceeded with completing the working drawings. The consulate finally opened its doors in 1958, four years late and tens of thousands of dollars over budget.[99]

The battle between the State Department and municipal governments who rejected a sleek and stripped-down International style stressed the importance of the architect to consider and respect the cultural and traditional sensitivities of local officials. Consequently, due to conflicts like Munich and changing architectural design philosophies in the United States, the problematic Munich consulate became the last true International style building constructed by the State Department. The Architectural Advisory Panel (AAP)[100], just recently commissioned, learned a great deal from this mistake. Panel members made every effort to avoid this type of costly pitfall in future projects and therefore advocated the use of contextualism and regionalism to influence the design of later foreign buildings.[101]

3.1.6.2. Dublin, Ireland

Shortly after the Munich consulate debacle, the State Department was embroiled in a pitched battle with members of the U.S. House and Senate over the authorization of funds for future building projects. By 1959, FBO utilized many of the foreign credits to purchase materials, labor and property abroad and only had a remaining balance of $10M

[99] Loeffler, Building 94

[100] The Architectural Advisory Committee was rechristened as the Architectural Advisory Panel in the mid-1950s.

[101] Refer to section 3.1.4. for the official statement issued by the AAP which required all new projects to respond to local architectural and site conditions.

in foreign currency assets and had completely exhausted its dollar authorization by Congress.[102] Both political maneuvering and objections to FBO's design philosophy regarding diplomatic properties abroad came to a head when the State Department was forced to request a new budget authorization from Congressmen and Senators who the AAP had previously snubbed. The years between 1959 and 1962 were lean years for FBO. A lack of U.S. dollar budget prevented the retaining of American architects, the purchase of American services and the procurement of American goods (such as air conditioners, plumbing fixtures, elevators, etc.). In effect, the AAP was disbanded as there were no new projects to approve, no advice to give, and no modifications to suggest.[103] During these years, the State Department undertook the construction of one key project: the Dublin embassy.

The pitched battle in Congress reflected earlier infighting between members of the AAP during the initial development of the design for the Dublin embassy project. The AAP initially selected John Johansen for the building, which proved to be a nearly disastrous mistake for the panel. Prior to receiving the commission for the embassy, Johansen had only designed upscale houses, and was selected because panel members, according to Johansen himself, believed "If you have designed these fine houses, you can design a fine embassy."[104]

Johansen's earliest plans were a takeoff of the International style State Department projects in post-war Germany. The building was designed as a simple glass box suspended over a ground-floor podium base and centered around an open interior court. The AAP was unenthusiastic with the design, and in May of 1957 sent Johansen back to the drafting board to refine the drawing. Johansen's next four presentations were beset with criticism from panel members, and in executive session, a debate raged on the

[102] Loeffler, Building 219.

[103] Loeffler, Building 219.

[104] Loeffler, Building 221.

possible replacement of Johansen. Only after assistance from individual AAP members, did Johansen scrap his earliest designs and returned to the panel with a completely new design. The panel finally approved a design in 1958 and recommended that FBO proceed with construction.

Johansen's new scheme featured a donut-shaped three-story building set within a dry moat. The expressed reinforced concrete structure was an intricate interlocking of twisted structural members which framed flat glass trapezoidal shaped windows (figure 3.9). According to Johansen, the cylindrical shape had its precedent in the 11th and 12th century Irish *cloictechs*, or round towers that dotted the rural landcape around Dublin. AAP panel members believed that the cylindrical building also was appropriate for its triangular site on the outskirts of Dublin as it could be easily perceived in the round. Additionally the circular form adapted well to the complex vehicular and pedestrian circulation patterns on the boundaries of the site.[105] Finally, in the summer of 1959, FBO presented the building to Representative Wayne Hays, Chairman of the House Foreign Affairs Subcommittee on State Department Organization and Foreign Operations, and Representative John Rooney, Chairman of the House Appropriations Subcommittee on Departments of State, Justice, Judiciary and Related Agencies.[106] Hays' approval was necessary for the planning and construction of any foreign diplomatic building. Rooney was just as powerful as Hays as he controlled the purse strings for the State Department and used FBO as a frequent target for political fodder.

However, congressional objections to the Dublin embassy project did not solely reflect changing political winds, but rather voiced legitimate criticism of the design of the embassy itself. Representative Hays, on seeing a presentation board for the embassy

---

[105] Architectural Advisory Panel (AAP), Minutes (Washington D.C.: U.S. Department of State, Foreign Buildings Operations, 12 May 1958): 3 cited in Loeffler, Building 223.

[106] Loeffler, Building 131-133, 224.

Figure 3.9. U.S. Embassy, Dublin, Ireland.
Photograph from bbs.keyhole.com.

design stated that it resembled "a modernistic mausoleum" and later quipped "that thing looks as much like a Celtic Tower as I do a jet airplane."[107] Other subcommittee members, Republicans and Democrats alike criticized the design. Representative Clement Zablocki from Michigan stated it reminded him of a Midwest breakfast: "a stack of flapcakes with a pat of butter on top." Another committee member, Alvin Bentley, likened it to Stonehenge in Great Britain.[108]

[107] House Foreign Affairs Subcommittee (HFAS), Hearing, Foreign Service Buildigns Act Amendments, 1959 29 Jul. 1959, 236-237 and 26 Jan. 1960, transcripts.

[108] HFAS, 26 Jan. 1960.

The largest source of conflict for the FBO was with Hays' subcommittee. Hays single-handedly held up construction of the project until 1961. During these two years, Hays repeatedly attacked both the Dublin project specifically, and the entire architectural design philosophy of FBO in general. For Hays, the Dublin project typified everything that was wrong with the AAP and FBO, and especially its director, William Hughes. This protracted debate eventually cost Hughes his job after Hays declared that he would refuse to provide authorizations for any future construction while Hughes was director of FBO. Only after the termination of Hughes, and the personal intervention of President Kennedy did Hays claim victory and authorize the construction of the Dublin embassy project.[109]

Before construction could proceed, however, funds for the embassy had to be appropriated for the project through Rooney's subcommittee. Rooney had earlier budgeted and appropriated $880,000 for the design and construction of the Dublin embassy. Years of delay due to frequent design changes, battles with Hays' subcommittee, and waiting for Presidential intervention to resolve the conflict led to a ballooning cost estimated to be $1.1M. Rooney, for both political and personal reasons refused to appropriate funds to offset the overrun, stating that he had approved funds once and would not do so again.[110] Rooney's political objections resulted from a deep-rooted animosity towards Hays as well as a desire to exert his authority over the so-called "elitists" State Department to impress his working-class constituents. His personal opposition to the design was much along the lines of the objections by members of Hays' subcommittee. Rooney derisively referred to the design as "the drum" and took issue with its ability to fit into its local surroundings without forcefully imposing itself in its

[109] President Kennedy was shown the presentation drawings of two slightly different schemes for the Dublin embassy and ultimately selected one of the schemes for completion. This is likely the only time where a President had a direct involvement with the selection of a specific design for a foreign building abroad. Earlier and later Presidents ceded this responsibility to the Foreign Service Building Commission and later to the various bureaus and panels in the State Department. Loeffler, Building 228-9.

[110] Loeffler, Building 230.

Dublin neighborhood.[111] Rooney refused to budge from his position and forced the State Department to sell some land previously acquired abroad to settle the increased construction costs.

While U.S. and foreign press lauded the building upon its completion in 1964, the ten-year process to bring the project to fruition served as an important lesson for the AAP and FBO.[112] In the earliest stages, the AAP erred by selecting an architect without the practical experience needed to design such a highly representative building. FBO failed to maintain a good working relationship with those who were responsible for both authorizing its construction and appropriating the necessary design and construction funds to ensure its completion. Congressmen, formerly snubbed by the AAP and FBO now had the upper hand in the foreign building program and were eager to criticize all aspects of the FBO, from its management to architectural designs. Following this debacle, the AAP and FBO mended their relationship with congressional critics to mute future criticism. These measures eventually paid off and in 1963, Congress passed its first funding bill for FBO in over six years, prompting the building program back into action.

3.1.7. Responding to Terrorism

In 1964, amid pressure by Congress and others in the State Department, the issue of site and building security came to the forefront. Recent findings on the subject of physical security of diplomatic missions cited numerous deficiencies in site and building security standards and recommended corrective action including "the need for perimeter fencing, reduction in glass areas, and protection of openings at new embassies."[113] The

---

[111] James Johnstone, personal memoir, "Dublin, Ireland, American Embassy Chancery," n.d., Johnstone Papers, Fairfield, Pennsylvania cited in Loeffler, Building, 225.

[112] See R. Furneaux Jordan, "United States Embassy, Dublin," Architectural Review 136 (Dec. 1964): 420-5; "Sinewy Drum for Dublin," Architectural Forum 121 (Aug.-Sep. 1964): 143-7; and "Johansen's Honeycomb Embassy Opens," Progressive Architecture 45 (Sep. 1964): 216-9.

[113] Loeffler, Building 235.

FBO director requested the AAP make site and building security among the criteria it used when evaluating designs, while minimizing the potential for "offense to the host country or misrepresentation of our own fears."[114]

On the part of the United States, these fears were well founded. The rapid expansion of diplomatic missions through a number of African and Middle-Eastern countries with unstable governments gave rise for worry. In the case of the recently completed Baghdad and Mogadishu embassy compounds, social upheaval led to the seizure of these properties by insurgents and government forces amidst developing political chaos in Iraq and Somalia. These developments greatly concerned a Congress who wanted a guarantee of stability before investing millions of dollars into foreign properties to establish a U.S. presence. However, the State Department had little choice on where to locate their properties. Areas of instability required the presence of diplomatic properties both to help provide a base for Americans to help buttress democratic movements and to provide a place of refuge for American citizens and Foreign Service officers in turbulent times.[115]

The rapid expansion of American political, military and economic power across the globe characterized United States foreign relations from the mid-1960s through the present day. The embassies, as emblematic buildings of the power and authority of the United States governments, became frequent locations for protesting against grievances—whether real or imagined—and targets of later terrorist attacks. American involvement in Vietnam sparked world-wide demonstrations in front of U.S. diplomatic missions around the world. In many cases, the protests were relatively peaceful, yet violence shook the embassies in Moscow, Budapest and Sofia which were stoned, shattering nearly every window in the chancery buildings. In 1965, violence against U.S. embassy personnel escalated when three mission employees were murdered in an attack

[114] AAP, Minutes 2 in Loeffler, Building 235.

[115] Loeffler, Building 233.

against the American embassy in Saigon. In the next ten years, embassies in Guatemala City, Khartoum, Athens and Kuala Lumpur were targeted by terrorists with murderous intent.[116]

One of the most infamous attacks on a U.S. diplomatic property occurred in Tehran on 4 November 1979, when revolutionaries stormed the embassy and took sixty-six hostages held by their captors in the occupied embassy for 444 days. According to the Iranian students who took over control of the compound, their actions were in response to the United States' intervention in the political affairs of the Iranian state. The revolutionaries specifically took American hostages to protest the Shah's asylum in the United States, and they demanded the Shah be retuned to Iran for trial.

A few years later on 18 April 1983, a suicide bomber devastated the Beirut embassy compound. The attacker took advantage of the poor compound access security and detonated a vehicle-bomb in front of the embassy compound, causing the collapse of the embassy's façade, killing sixty-three embassy employees and injuring over one hundred others. Shortly after the bombing, embassy personnel moved to another location that was the target of a second bombing in 1984 where twenty-two individuals were killed. The Beirut bombings, while the most disastrous in terms of human life, were only two of 241 other attacks or attempted attacks on U.S. diplomatic installations abroad during the decade stretching from 1975 to 1985.

The Beirut embassy bombings, the Beirut Marine Corps barrack bombing and the increasing number of terrorist attacks on foreign missions drove Congress to commission the Report of the Secretary of State's Advisory Panel on Overseas Security, also known as the Inman Report after its Chairman, Admiral Bobby Inman. The Inman committee was tasked to analyze diplomatic properties abroad, develop anti-terrorism standards for new construction and provide recommendations for existing non-secure embassy

---

[116] Guatemala City was targeted with an incendiary device strapped onto a exterior decorative grille in 1965. The mission in Khartoum was attacked in 1973. Terrorists struck the embassy in Athens one year later. Kuala Lumpur was targeted in 1975. Loeffler, Building 242.

compounds. The panel returned its findings and issued its final report to Congress in 1985. The Inman report recommended dozens of new security standards and procedures for future construction and renovation, including a mandatory building setback from public accessways, redundant public access controls, substantial compound perimeter barriers, collocation of sensitive facilities to a controlled and restricted area, and controlled and geographically separated warehouse and delivery functions to minimize the threat of vehicle bombs.[117]

New embassy buildings design and constructed under the new anti-terrorism standards showed a marked difference from the design strategies implemented in the 1950s and 60s. Designs reminiscent of a medieval keep situated away from dense urban areas replaced the open, transparent glass boxes situated in the hearts of foreign capitals. Physical security of the embassy and personnel was now the primary design consideration--issues of representation and symbolism quickly became secondary. One of the earliest "Inman projects" was the Jordanian embassy in Amman (figure 3.10). The complex consists of a gate house, chancery, annex, ambassador's residence, club, Marine guard quarters, service annex and motor pool. The buildings are well regarded for their surface articulation and finely crafted stonework. However, a nine-foot tall solid wall and one-hundred foot setback from the site perimeter prevents the casual visitor from looking into the compound to appreciate the architectural detailing.[118]

Aside from new construction, the Inman report also analyzed every diplomatic property overseas and noted deficiencies in setback requirements, adjacencies with non-U.S. controlled buildings, or non-U.S. tenants in a building housing diplomatic offices. Of the 262 posts, 126 merited abandonment for one or more deficiencies, including the highly regarded missions in London, Paris and Rome. [119] Only the exceptionally high

---

[117] DoS, Report of the Secretary of State's Advisory Panel on Overseas Security (Washington D.C.: Department of State, Jun. 1985).

[118] Loeffler, Building 249.

[119] DoS, Report on Overseas Security n.p.

Figure 3.10. U.S. Embassy, Amman, Jordan
Photograph courtesy of archnet.org.

projected costs of moving numerous diplomatic posts away from government and business centers saved some of the prized diplomatic properties.[120]

The 7 August 1998 near-simultaneous bombings of American embassies in Dar es Salaam, Tanzania and Nairobi, Kenya, by members of the terrorist group *al-Qaida*, returned focus by the State Department and members of Congress to the issue of physical security of diplomatic properties. The Africa bombings killed more than 220 individuals—including 12 U.S. citizens—and wounded over 4,000 more.

[120] The Inman report estimated a cost of $3.5B to retrofit or replace all identified embassies to bring them up to the State Department's new anti-terrorism and physical security standards.

In October, the U.S. Secretary of State, Madeline Albright, commissioned the Accountability Review Boards for Bombings of the U.S. Embassies in Nairobi, Kenya and Dar es Salaam, Tanzania. Called the Crowe Report, for its chairman Admiral William J. Crowe, the board was tasked to examine "whether the incidents were security related; whether security systems and procedures were adequate and implemented properly…and finally, whether any other facts or circumstances in these cases may be relevant to appropriate security management of United States missions abroad."[121]

The final report was scathing in its criticism of both the administrative and legislative branches of the federal government for "the inadequacy of resources to provide security against terrorist attacks and…the relative low priority accorded security concerns throughout the US government."[122] The board cited the close proximity or adjacency of the both embassy buildings to public streets as a key factor that led to the large number of deaths within the walled compound. Many of the same recommendations advanced by the accountability board were similar to the earlier standards proposed by the Inman commission. The board noted these similarities and upon the public release of the redacted report, Admiral Crowe stated, "What is most troubling is the failure of the US Government to take the necessary step to prevent such tragedies through an unwillingness to give sustained priority and funding to security improvements."[123]

The State Department responded to this criticism by making the Inman standards and the recommendations by the Crowe Report the de-facto standards for future embassy design and diplomatic property renovations in high threat areas. The Overseas Building Office finally codified these standards in the bureau's Architectural Engineering Design

---

[121] DoS, Report of the Secretary of State's Accountability Review Boards on the Embassy Bombings in Nairobi and Dar es Salaam on August 7, 1998 (Washington D.C.: Department of State, Jan. 1999).

[122] DoS, Report on Nairobi and Dar es Salaam Bombings n.p.

[123] William Crowe, press briefing, United States Department of State, Washington D.C., 8 Jan. 1999, transcript.

Guidelines, a restricted distribution handbook used by architects of new U.S. missions abroad. Additionally, an intra-agency steering group recently developed the Standard Embassy Design (SED) program. SED is a series of site models and specifications and design criteria which guide the future development of new embassy compounds. The SED takes into account existing security regulations and can be adopted to reflect site, security and cultural conditions for any embassy project. The State Department is currently building its first embassies under the SED concept, and has reduced both the projected budget for the project and timeline for completion by 17% and 34% respectively.[124] While most details of the SED are restricted in their distribution, the State Department has released their new embassy compound site plan model (figure 3.11). The site plan reflects the Inman and Crowe Report recommendations regarding a continuous site perimeter wall; separation of functional areas; clear zoning of official, staff and visitor parking; standardization of compound access; and the dividing the site into representational, building and service sections.[125]

Through the first half of the twentieth-century both the American government and architects struggled to find a suitable way to represent the United States in its diplomatic missions. At first, this resulted from architects trying to symbolize a government that could not decide on its foreign policy role abroad. A forward-thinking progressive attitude of the executive branch was kept in check by a popular movement that urged either moderate restraint in international relations, or a strict isolationism in political dealings with other nations. Consequently, the first embassies were typically timid and traditional in scope, reflecting historical or local precedents in an effort to "fit in" to their context, and less apt to significantly announce the official presence of the United States in foreign countries.

---

[124] DoS, Press release, "Standard Embassy Design" Washington D.C., 18 Oct. 2004.

[125] United States Department of State, Interagency Facilities Council, Electronic Slides, Washington D.C., 6 April 2005.

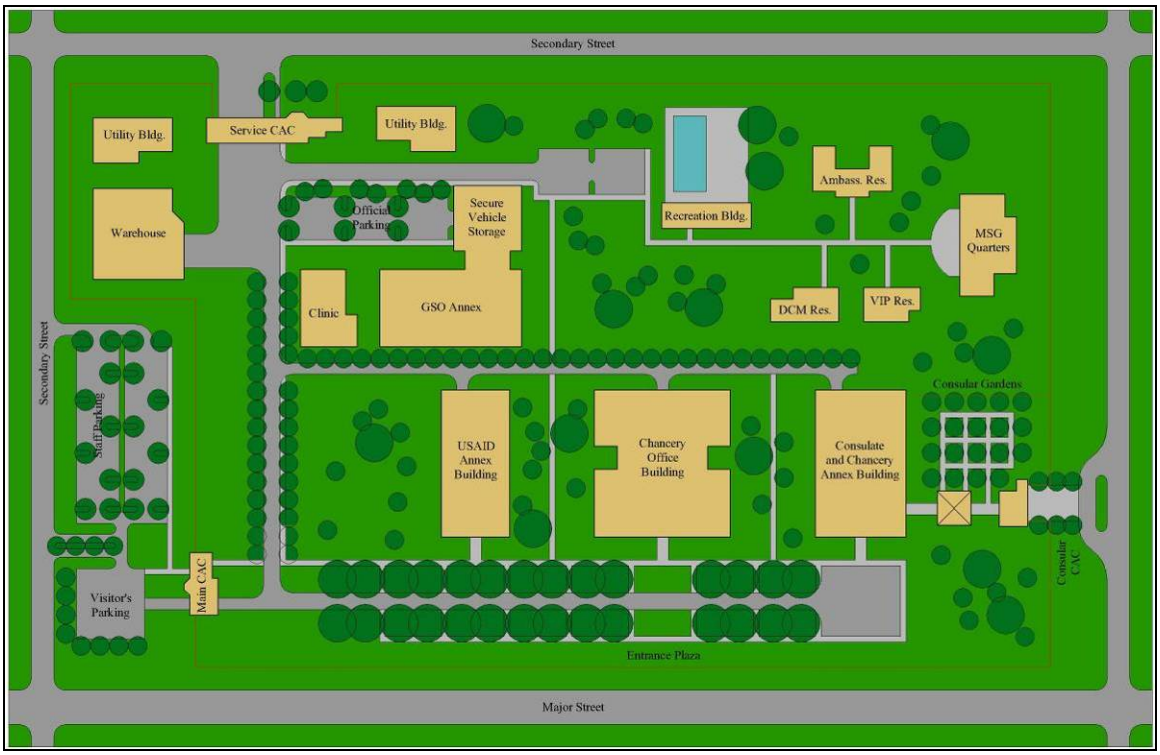


Figure 3.11. New Embassy Compound site model
Illustration by author. Adopted from the State Department model to account for additional programmed buildings in the Baghdad embassy program.

The United States emerged from World War II as one of the world's superpower nations. The growing prestige and authority of America abroad led to a progressive architectural spirit where modern architecture usurped traditional modes of design to symbolize this confident outlook. However, post-war embassies, chanceries and other buildings still varied greatly in terms of form and architectural detailing. The modern USIS centers in Germany designed to both "sell" the United States and fight one of the pitched cultural battles of the larger Cold War, were notable for their modern aesthetic to represent a forward-looking, democratic and technologically advanced America. The 1954 official design policy by the State Department specified what the embassy should represent, but now how the architect should capture the essence of America in the building's form. Architects and the FBO interpreted the design policy largely based on

the desired state of diplomatic relations between the United States and the host country of the embassy. In the case of most nations in Africa, a stereotypical architecture reflected political views that minimized the politics within each individual nation. In New Delhi, a key battleground against Soviet Russia, the State Department made a strong effort to firmly establish a growing American presence while building goodwill by utilizing local motifs and forms in the design of the new embassy. The embassy in Great Britain almost completely deferred to the surrounding context. This effort represented the United States' effort to minimize its newfound power and authority as a world superpower in the country of its staunchest NATO ally.

Yet the few years of modernist hegemony over the building program was not without criticism. Local officials in foreign cities combined with Congressional critics in Washington D.C. forced the State Department to accept regional and local sensibilities as well as justify the modern design aesthetic as a symbol of democracy and freedom.

By the 1960's growing pessimism in domestic affairs and doubt in the motives of the United States in international affairs coupled with new worries in security and terrorism drastically altered the State Department building program. Concerns about the safety and protection of Foreign Service workers abroad reduced the importance of using the embassy as a symbol to represent democracy and the United States abroad. Embassies, once open to the public, were shielded from their hosts, visually and programmatically by large site setbacks and ponderous perimeter walls. Only recently, with the nearly $1.5 billion appropriation to build a new embassy in Iraq, has the concept of embassy as symbol regained importance in this chapter of U.S. architectural history.

3.2. The Architecture of Foreign Governments

In studying the ability of architecture to convey political meanings, it is important not to limit the study to solely American precedents. The regimes of Imperial Britain, Communist Russia and Nazi Germany all used architecture as an explicit tool to spread a

particular political message or propaganda to an audience. Whether the works of architecture were built abroad (such as the case of Great Britain), or built at home, the audience of all major architectural works cited below were clearly both domestic and global. The architectural design philosophy of these nations was to justify and express the origins, legitimacy, authority and power of a government both to those who fell under the control of the regime as well as those who would eventually seek to challenge the state in the international arena.

3.2.1. Colonial Architecture of Britain

The turn of the twentieth century found Great Britain in control of vast colonies spread across the globe. These colonies were not settled for national pride or religious faith, but rather as foreign markets that could be exploited to increase trade as well as acquire additional resources needed for a developing global economy. Consequently, colonial endeavors had to extend beyond the mere claim to foreign soil, but develop a foreign administration, infrastructure, and method of transportation to facilitate the collection, movement and trade of vast amounts of resources. Following a military conquest, the desire to assert administrative authority over the indigenous inhabitants of foreign land quickly found its way into an architectural design methodology.[126]

Two examples that serve as excellent case studies in differing ways to achieve the same goal of expressing the physical subjugation of non-European races to the colonial power are the Union Building in Pretoria, South Africa and the Viceroy's House in New Delhi, India.

Herbert Baker, a British architect and avid supporter of the British Imperial policy, was a firm believer that the principles of order in classical design are intrinsically

[126] Doordan 108.

associated with the British imperial system.[127] On an essay titled "Architecture and Empire", Baker elaborated on this link between architecture and empire by writing:

> Our rule confers order, progress and freedom within the law to develop national civilizations on the lines of their own traditions and sentiment: so in architecture there is infinite scope within the limits of order, true science and progress for the widest self-expression in every field of art; but without the orderly control of the great principles, there might result in a chaos in the arts such as in governments which History records our rule was ordained to supersede.[128]

Baker's Union Building commission in Pretoria, South Africa provided him with the opportunity to apply this imperialist architectural theory on a colonial building (figure 3.12). Baker moved the building for the Imperial government center of South Africa site from the center of Pretoria to the outskirts of town where the Union building could stand on a hillside overlooking the town and preceded by formal terraced gardens. In this capacity, the building would recall associations with ancient Greek *acropoli*, such as those in Athens or Corinth, or found among the towns of *Magna Graecia* in cities like Segesta and Agrigento.[129]

The building itself decidedly breaks with any South African precedent. The main mass of the building is composed of two rectangular blocks topped by towers and connected by a curved colonnade. In Baker's original scheme, he topped the entire site with a classical temple to function as a "Hall of Fame".[130] For Baker, these two rectangular blocks topped by a dome symbolize the union of the "two races" which

---

[127] Doordan 108.

[128] Robert Grant Irving, Indian Summer: Lutyens, Baker and Imperial Delhi (New Haven: Yale Univ. Press, 1981) 278. This passage was brought to my attention by Professor Doordan in his book.

[129] Baker's travels brought him through Sicily where would have been familiar with cities such as Agrigento and Segesta, along with other Greek colonies, such as Taormina and Selinunte which were cited to take advantage of local topography for the creation of *acropoli*. Sir Herbert Baker, "The Story of the Union Buildings," South Africa 207 (23 Aug. 1941): 122-3.

[130] Irving, Robert Grant, Indian Summer: Lutyens, Baker and Imperial Delhi (New Haven: Yale Univ. Press, 1981): 279.

Figure 3.12. Union Building, Pretoria, South Africa
Photo courtesy of South African Tourist Board.

colonized South Africa. Baker's architecture reflected the sentiment of Sir Christopher Wren who had stated in the earliest years of the British Empire, "Architecture has its political use: public buildings being the ornament of a country; it establishes a nation, draws people and commerce; makes people love their native country, which passion is the original of all great actions in the Commonwealth."[131]

While the building is a testament to both Boer and Brit, missing is any significant reference to the native Afrikaner population of South Africa.[132] In effect, through

[131] Christopher Wren, Parentalia: or, Memoirs of the Family of the Wrens; viz. of Matthew, bishop of Ely, Christopher, Dean of Windsor, etc. but Chiefly of Sir Christopher Wren, Late Surveyor-General of the Royal Buildings, President of the Royal Society, etc., etc. (London: Osborn & R Dosdsley, 1970) n.p. referenced by Irving.

[132] Doordan 109.

neglecting to make any reference to either local architecture or the indigenous people of South Africa, Baker regulates the native black population to non-participants in the government of the colony.

Shortly after Baker's design for the Union Building Edward Lutyens received the commission to design the Viceroy's House as part of the new administrative center of India in New Delhi (figure 3.13). While Lutyens also believed in the normative role of classical architecture in representing imperial authority, he also made a conscious effort to adopt local building traditions and cultural motifs in the design of the building which would house the colonial secretariat.[133] Lutyens found the architecture of the Indian sub-continent lacking of any precedents which he believed could symbolize British authority and rule over the Indian colony. However, he did find "more noble" forms which could be incorporated to a classical style.

What resulted was "a monumental piece of diplomacy engaging symbolically with the several ancient Delhis, and with certain strata of the Indian architectural past."[134] In his design, Lutyens took a classical floor plan and elevation and modified it with specific elements drawn from local vernacular and monumental Indian architecture. The overhanging roofs adoptions of typical Mogul devices. The cupola atop the center of the building is a fusion of precedents such as the Roman Pantheon and the Buddist *stupa* at Sanchi.[135] The result of Lutyens' hybridization of Western classical and Oriental traditional architecture is a building that is both English and Indian. To Lutyens' audience of British critics, the fusion between eastern and western architectural precedents reflected a full synthesis of East and West and ennobled the British imperial venture.[136]

---

[133] William J. R. Curtis, Modern Architecture Since 1900, 3 ed. (New York: Phaidon, 1996) 295-96.

[134] Curtis 296.

[135] Curtis 296.

[136] Doordan 109.

Figure 3.13. Viceroy's House, New Delhi, India
Photograph courtesy of archnet.org.

Lutyens' Viceroy's House serves as an excellent precedent as one design approach at developing U.S. diplomatic architecture in a foreign country. Local vernacular and monumental architectural elements can be used as both major and minor accents on what is otherwise a thoroughly Western building. This has the advantage of rooting the building in a particular city and making an explicit acknowledgement of the culture and traditions of the host nation. Yet by following the rules of classical composition, it is possible to ensure that the structure reads as a monumental foreign building.

3.2.2. Constructivist and Soviet Realist Architecture of Russia

The architectural debate in early twentieth-century Russia was strikingly similar to what was occurring in continental Europe at the same time: National Romanticism, neo-classical, Art Nouveau and avant-garde architecture all coexisted with their own unique developments and followers. However, the October revolution of 1917 signaled a drastic change with the past, where all aspects of daily life in Russia changed, from art and architecture to politics and religion.

The revolution represented a new-order of political and social life under Communism. Artists and architects encouraged by the post-Revolutionary atmosphere, which encouraged dogmatic statements about "truth", required a new architectural language to explicitly express this new social order.[137] Consequently, a new aesthetic had to develop to symbolize the progressive attitude of the revolution and the complete break with pre-revolution modes of thinking and design.

An example of this forward-looking attitude is captured in Vladimir Tatlin's Constructivist project for the Monument to the Third International (figure 3.14). The project was programmed to house three organizations of the state, in three distinct volumes. Each of these volumes—a cube, a pyramid and a cylinder—was to rotate at different speed corresponding with the frequency of the scheduled meetings for each of the branches of state government. Tatlin suspended the three volumes in an enormous iron latticework composition of a double-helix and diagonal struts. The entire monument was to be painted red, the color associated with the Revolution.[138] Had Tatlin's design come to fruition, the structure would have stood nearly a quarter-mile tall and would have dominated the landscape, both architecturally and politically.

---

[137] Curtis 201.

[138] Doordan 108.

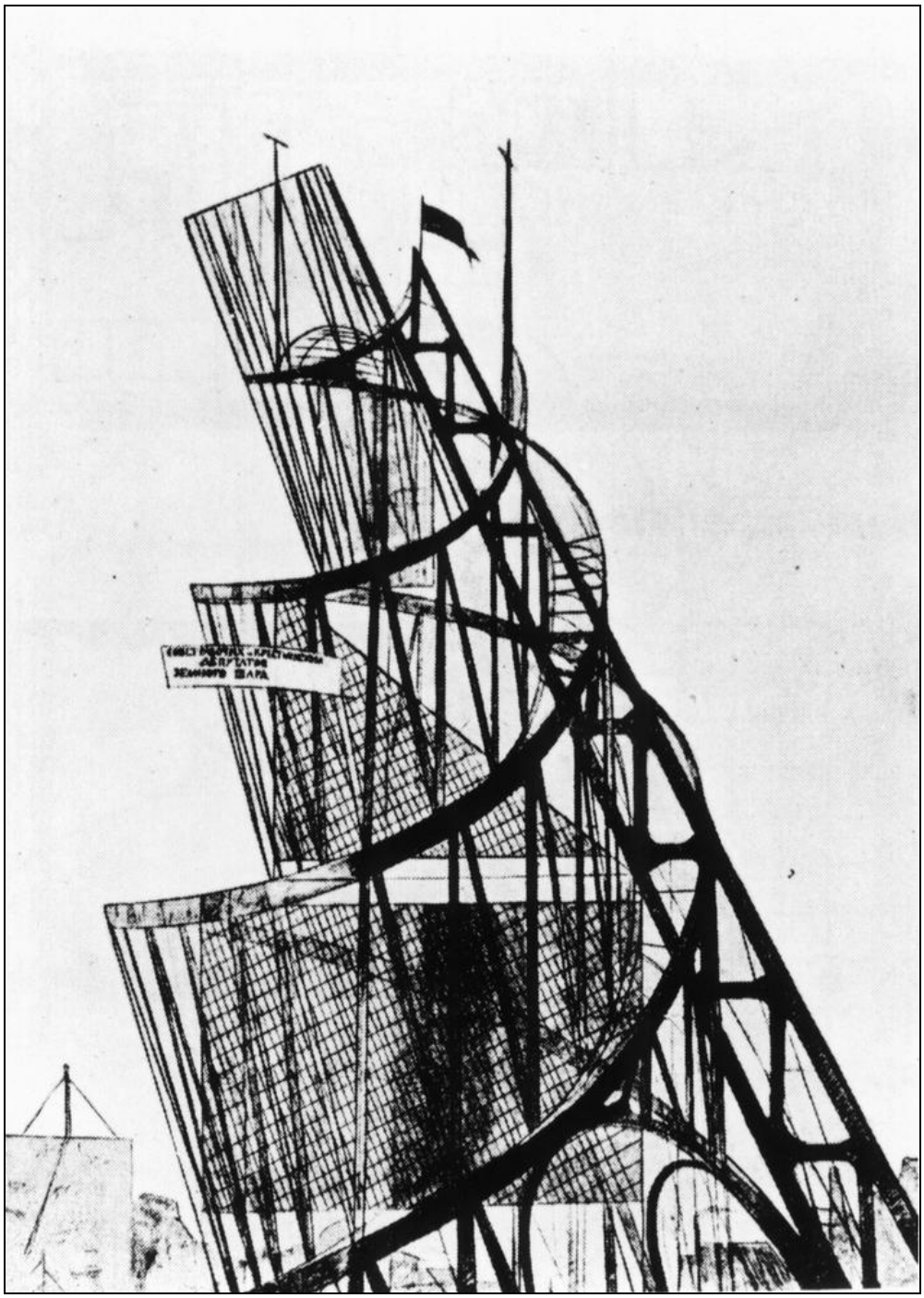


Figure 3.14. Monument to the Third International (project)
Photograph courtesy of John Hopkins University Press.

The project was scarcely buildable at the time, but served as a powerful idea for further projects and buildings in post-revolution Moscow. The dynamic and kinetic composition stood as a distinct break with the ordered and structured buildings of the past and gave rise to a new philosophical movement in architecture, called constructivism. Architects believed that the political-revolution combined with conceptions of a new ideal social order and the development of an original architectural aesthetic provided the architect with material he could use to shape not only buildings, but also society as a whole.

Nevertheless, the avant-garde attitude of a number of progressive artists and architects came under increasing fire by the highest levels of the Soviet government. The issue at hand was the legibility of structures such as Tatlin's monument in sending political messages. The Russian government was acute to this issue of developing and issuing political propaganda in all aspects of art, and architecture was no exception. However, unlike the other representative arts, architecture could not be easily harnessed to express a particular message or set of ideals, especially in the abstract constructivist style that was the staple of the immediate post-revolution period. Lenin himself stated, "what matters is not what art gives to several hundred or even several thousand members of a population of millions…It must penetrate with its deepest roots into the very heart of the broad working masses. It must be understandable to these masses and loved by them."[139] Consequently, in less than two decades after Tatlin's Monument to the Third International, the Soviets adopted Socialist Realism as the official artistic policy of the government.[140]

The Soviet government's concern with legibility and the capability to spread propaganda was paramount and drastically influenced architectural works from the

---

[139] Quoted in Doordan, 113

[140] David A. Watkin A History of Western Architecture, 3 ed. (New York: Watson-Guptill, 2000) 647.

1930's. In 1934, this break with the progressive architecture of the constructivists was formalized in a party edict which stated, "In its search for an appropriate style, Soviet architecture must strive for realistic criteria—for clarity and precision in images, which must be easily comprehensible by and accessible to the masses."[141] As avant-garde architecture, by definition, has no historical basis of form, it is impossible for the untrained proletariat to understand what constructivist architecture represented. Architecture with historical roots in both form and detailing appealed to the masses and was capable of being utilized as a tool for the dissemination of propaganda.

One of the prime examples of Socialist Realism architecture is Boris Iofan's unexecuted project for the Palace of the Soviets (figure 3.15). The design competition for the commission included a complex program incorporating auditoria, galleries, meeting rooms and libraries. In addition, the building was to "present a monumental image equal to the progressivist [sic] technical and social aspirations of the soviet state."[142] Iofan's design solution took the form of a giant skyscraper topped with a 300-foot tall statute of Lenin gesturing forward, symbolizing the progressive future of the Soviet people. The skyscraper form of the building itself was a form of modernity, but the massing and detailing of the building was in keeping with an established classical tradition. In this way, "Iofan rejected the Constructivist language of form and relied on the traditional elements of monumentality such as mass, symmetry and axiality for effect."[143]

---

[141] Hugh D. Hudson Jr., Blueprints and Blood: The Stalinization of Soviet Architecture, 1917-1937 (Princeton: Princeton University Press, 1994).

[142] Curtis 212.

[143] Doordan 108.

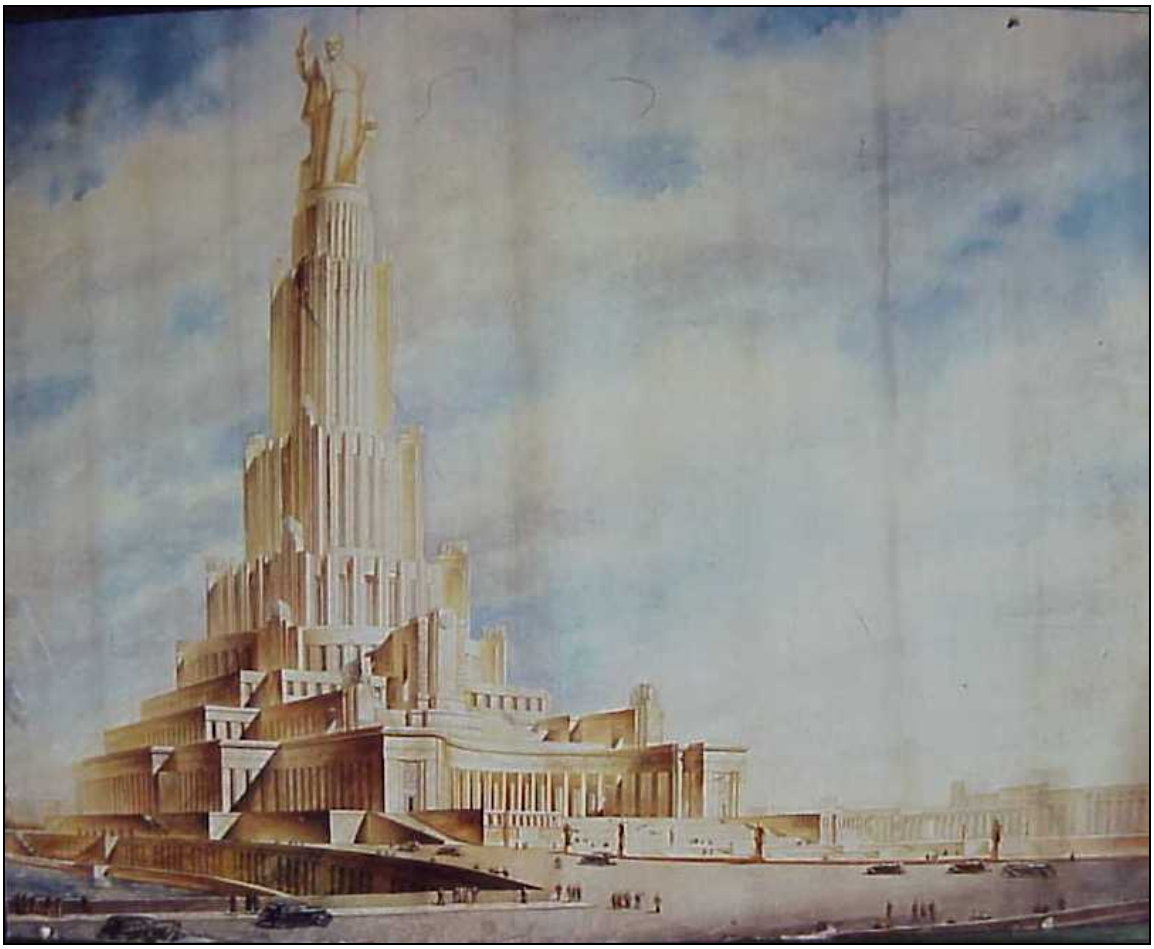


Figure 3.15. Palace of the Soviets (project)
Photograph courtesy of Northwestern University Department of Art History.

3.2.3. Architecture of Nazi Germany

Like the totalitarian regimes of Imperial Great Britain and Communist Russia, the National Socialists, led by Adolf Hitler, found architecture as a way to express both the ideology and power of the government on a monumental scale. However, the Nazi party, largely under the direction of Hitler, used architecture not to simply exemplify ideas of order, hierarchy, and power but rather as a way to promote nationalist and racial sentiments among the German people.

Before Hitler's rise to power, there was a strong architectural debate in Germany between the role of traditional architecture and the new modern movement, championed

by the German Bauhaus. Progressives argued that modern architecture captured the *zeitgeist*, or spirit of the time—modern architecture was the only architecture capable of exemplifying the new role of technology in daily living. One brand of criticism from traditionalists was that modernism was rootless, materialistic and inhuman, as it promoted ideas of collectivism and standardization. Traditional architects viewed Bauhaus architecture as having the ultimate goal of spreading Marxism and Communism.[144]

The Nazi party, which appealed to racial identities and national sentiments, took the criticism of traditional architects towards the Bauhaus school and made it the de-facto state policy. For Hitler and his architects, modernism's rejection of regional vernacular sources of precedent and inspiration, was synonymous with both the degenerate aspects internationalism and the trivialization of nationalistic sentiment. This minimization of the German cultural identity was at directly at odds with the Nazi regime's desire to use culture and race as unifying element among the German people to support the new nationalistic government.

The 1937 Plan for Berlin was perhaps the greatest representation of Hitler's desire to use architecture to embody a carefully crafted propaganda message (figure 3.16). The plan, designed by Albert Speer, and supervised closely by Hitler, was nothing short of massive in scale, stretching three miles through the historic center of Berlin. Speer reordered the city by employing long avenues, large squares, and monuments drawn from ancient Rome, Paris and Washington D.C.[145] The centerpiece of the composition was a large domed hall, measuring over 800 feet in diameter that would seat nearly 150,000 people.[146] This "Great Hall", if constructed, would have been both a significant technological achievement and a monument that put the Third Reich on the same footing

[144] Curtis 352.

[145] Curtis 356.

[146] Doordan 119.

as the Roman Empire of the past (figure 3.17). Hitler justified the sheer scale of both the plan and the hall in nationalistic terms, implying that the monumental scale of architecture put Germany on equal terms with every other nation.[147]

The Berlin plan represented the architectural aesthetics of totalitarian government. A state's power and virility is equated directly with megalomaniac size. The party leadership pretends to recognize the voluntary contributions of the average citizen as giving rise to both the resources and technological advancements required for large-scale building projects. Classical composition, massing and detailing serve to root the architecture among past precedents as a means to draw referential links between past governments and the present regime. Centralized urban planning schemes assert the authority of the government over the polity and seek to legitimize the absolute role of the regime in shaping the public and social life of its citizens.

[147] Doordan 119.

Figure 3.16. 1937 Plan of Berlin (project)
Photograph courtesy of Northwestern University Department of Art History.

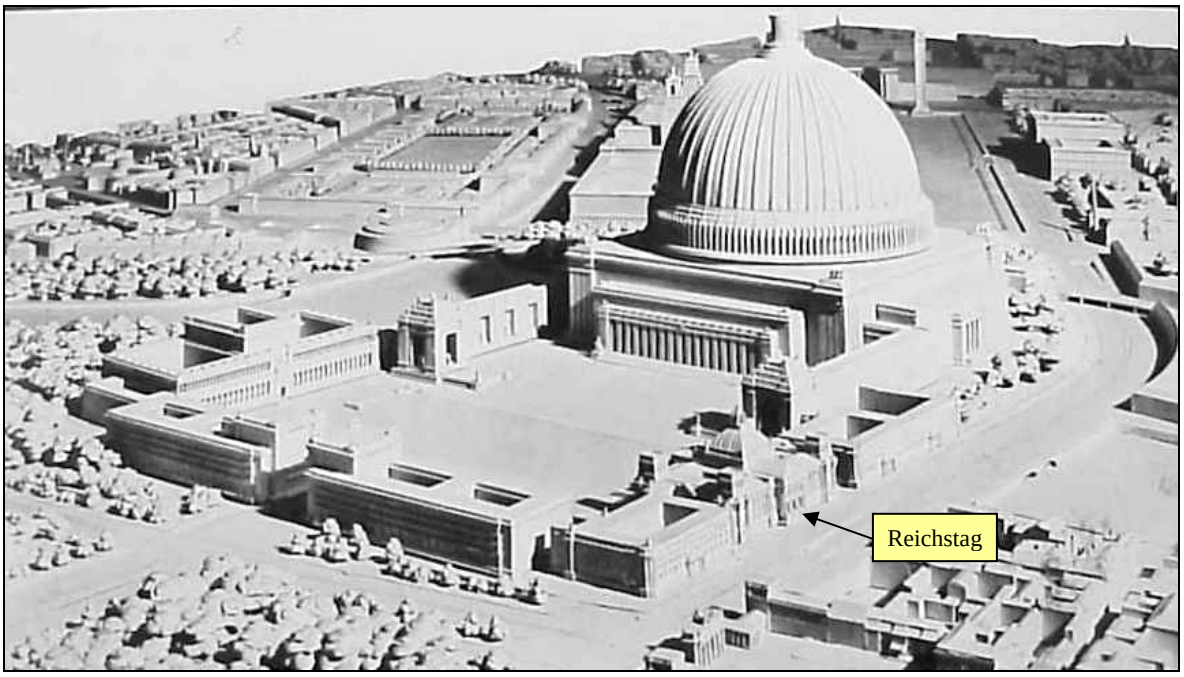


Figure 3.17. Great Hall, Berlin (project)
Photograph courtesy of Northwestern University Department of Art History. The old Reichstag, left standing in this scheme, is dwarfed by the massive dome of the Great Hall.

In each of the case studies above, architecture is used to communicate a particular political message. While the messages are different, the architectural language eventually chosen to express these political messages and direct political action are strikingly similar. The neo-classical concepts of order and stability were used to morally justify the imposition of order and stability on non-European races by their imperial conquerors. Soviet Constructivism was ultimately rejected in favor of the stripped-Classicism of Soviet Realism in an attempt to more effectively disseminate political propaganda in an architectural form. Both the sheer scale and classical detailing of Nazi architectural and urban planning schemes sought to root the Third Reich as a continuation of the Roman empire as well as evoke feelings of nationalism among the general public.

CHAPTER 4:

HISTORICAL CONTEXT

4.1. Former Diplomatic Properties in Baghdad

The earliest ministers from the United States to Baghdad were required to obtain their own housing and office space to conduct official diplomatic relations with the government of Iraq. Post reports from Baghdad lament that "adequate quarters are not available and even inadequate ones are difficult to obtain."[148]

The United States opened the doors to its first official legation in 1938. The building was designed according to the existing standards of the Department of State and was constructed by an Iraqi businessman who leased the property to the United States (figure 4.1 and figure 3.4 on page 36).[149] The legate was designed under the direction of the Minister Resident in Baghdad at the time, Mr. Knabenshue.[150]

The central two-story element of the legation is closely modeled after the White House in overall massing and detailing. This section of the building once housed the residence and office for the minister as well as the official state reception rooms of the legate. The one-story section to the left of the front façade accommodated the offices of the consulate general. The windowless section to the right housed the services for the

[148] Allen, George V., "New Legation and Consulate General at Baghdad," The American Foreign Service Journal 15 (May 1938): 316.

[149] Allen 316. and Loeffler, Building.

[150] Allen 316.

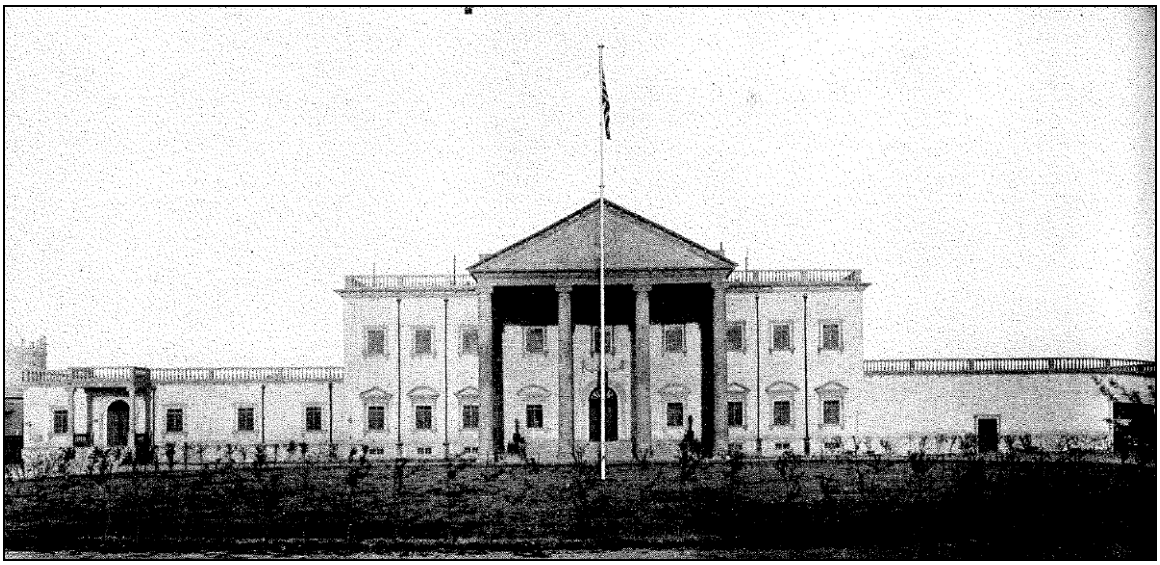


Figure 4.1. Façade of the 1938 U.S. Legation in Baghdad, Iraq
Photograph from Allen, George V. "New Legation and Consulate General at Baghdad". The American Foreign Service Journal. Vol. 15 (May 1938), 315-16

mission and residence, including kitchen, laundry, servants' quarters and garage. Two additional buildings on the property served as residences for members of the diplomatic mission to Iraq.[151]

Less than twenty years later, the State Department was terminating the contracts of a number of leased properties—including the legation in Baghdad—to eliminate the payment of ever increasing rent, and the inability to make significant modifications to embassies to account for changes in how diplomatic missions were operated. In 1946, the U.S. Minister to Iraq negotiated the purchase of a very desirable property on the banks of the Tigris outside of the old city immediately adjacent to a presidential palace in an area the Iraqis were developing into a diplomatic enclave.[152] The development of the

[151] Allen 315-16.

[152] Loeffler, Building 170-71.

design for the new embassy complex began in 1954 under the direction of modernist architect, Josep Lluis Sert, and was completed in 1957 (figure 4.2).[153]

The new embassy site was devoid of foliage except for a few palm trees that contained wood-eating ants.[154] Additionally, the beating sun and high temperatures coupled with unreliable electricity for air-conditioning required an embassy designed to naturally shield the buildings from direct sunlight and oppressive heat. Sert responded to this challenge by using three different mechanisms in his three-story embassy. First, was the construction of a double roof system which promoted ventilation and prevented the

Figure 4.2. Façade of the 1957 U.S. Embassy, Baghdad, Iraq
Photograph from Loeffler, Jane C., The Architecture of Diplomacy: Building America's Embassies (New York: Princeton Architectural Press, 1998) fig. 82.

[153] Loeffler, Building 171.

[154] Loeffler, Building 173.

direct transmission of solar heat to the interior of the building through the ceiling. The uppermost roof was constructed of angular panels which would catch the sun's rays obliquely, eliminating some of the solar gain. Additionally, under this outside roof was a second roof suspended below and shaded by the one above. The air space between the roofs which allowed for air to circulate and dissipate the heat absorbed above. Second, Sert stepped back each floor of the embassy as one descended.[155] This allowed each floor to shade the windows of the floor below it. Lastly, while Sert kept the curtain wall indicative of embassy architecture at the time, he used both screens and wooden shutters to protect it from direct sunlight (see the model in figure 4.3).[156]

Sert also used these same mechanisms in the ambassador's residence, staff apartments, garages and warehouses. The program for the embassy became a successful precedent for later embassies in Mogadishu and Islamabad, where Americans lived and worked in a single walled compound. The State Department came to favor the use of these compounds to promote efficiency and economy, and later to provide security for members of the diplomatic mission.[157]

Shortly after the embassy's completion in 1958, political upheaval led to a military coup and the embassy was seized.[158] The U.S. regained control of the embassy after the rise of the Arab Socialist Ba'ath Party to power in 1963. The U.S. maintained diplomatic relations until January 1991 when the embassy was officially closed and diplomatic personnel were withdrawn from Baghdad in advance of U.S. military operations in Kuwait and Iraq.

---

[155] Loeffler, Building 178.

[156] Loeffler, Building 174.

[157] Loeffler, Building 171.

[158] Loeffler, Building 233.

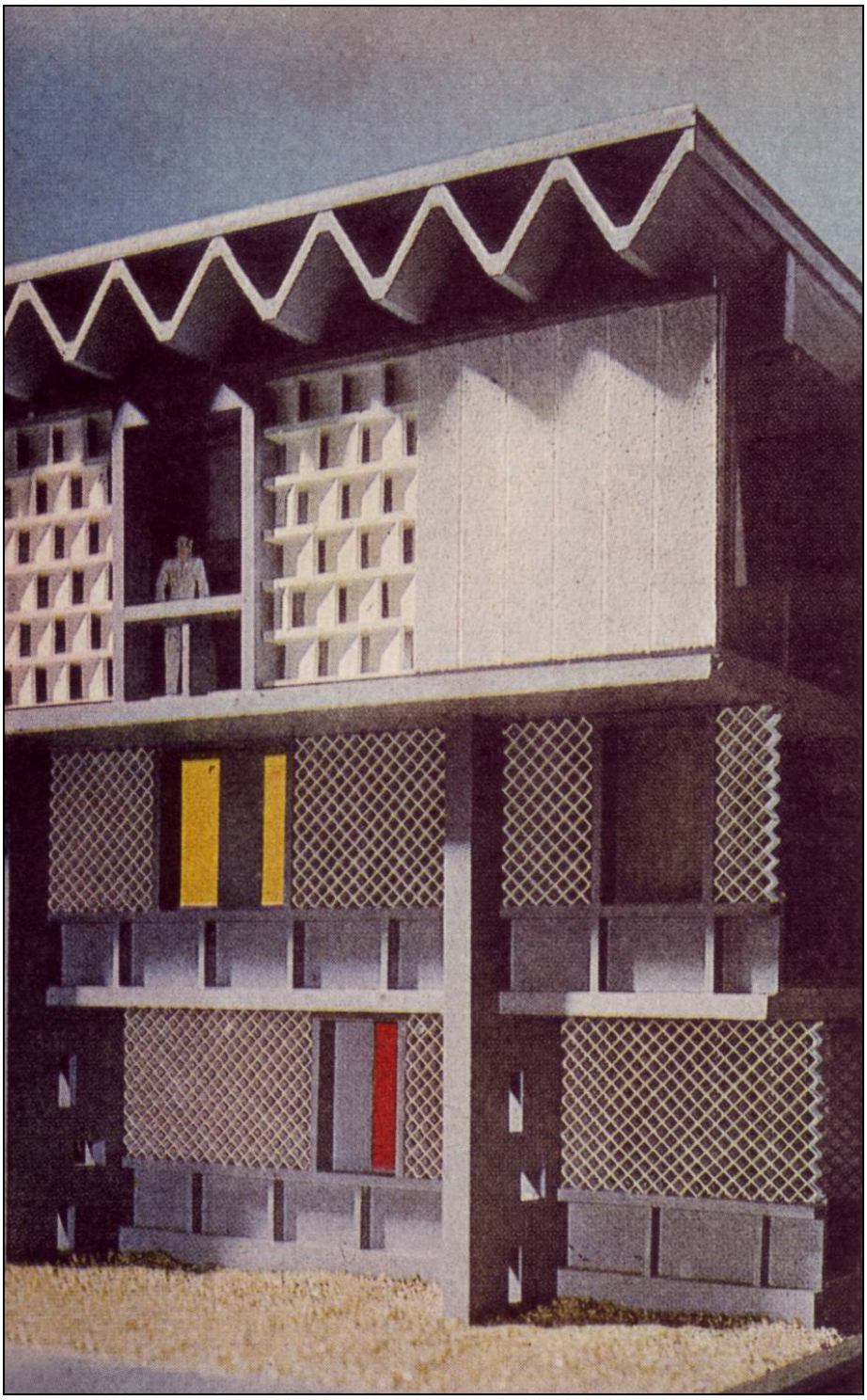


Figure 4.3. Model of the 1957 Embassy, Baghdad showing sun screening devices
Photo from "Americans Working Abroad". Life Magazine. Vol. 43, No. 26 (23 Dec. 1957), 110.

4.2. The Post-Operation Iraqi Freedom Embassy Situation

On 28 June 2004, following Operation Iraqi Freedom, the Iraq Coalition Provisional Authority handed over self-rule to the Iraqi Interim Government and the United States reestablished diplomatic relations with the new government of Iraq.

The U.S. diplomatic mission to Iraq is now housed in three former Saddam Hussein-regime buildings located in the International Zone (figure 4.4) of Baghdad (previously called the Green Zone).[159] The chancery is currently located in a former Ba'athist residence. The annex is housed in a republican palace on the banks of the Tigris and was the former location of the Coalition Provisional Authority administration (figure 4.5 and 4.6).[160] The specific location of the ambassador's residence is unspecified in any publicly-released documents, but is believed to be near the site of the chancery and annex.

Foreign Service Officers and diplomatic staff are currently housed on-site in temporary housing, most of them trailers with a single bunk, closet and shared bathroom.[161]

The Department of State Overseas Building Operations division estimates the cost of the new Iraq Embassy Compound to cost approximately $1.2 billion. In a FY2005 supplemental request, the President asked for $1.3 billion for construction of a new embassy: $690 million for logistical and security concerns and $658 million for construction of the embassy compound to include all diplomatic buildings, housing, power plant, and enhanced security.[162]

---

[159] Epstein, Susan B, "CRS Report for Congress: U.S. Embassy in Iraq", Congressional Research Service, Library of Congress (Document Number RS21867, 11 Apr. 2005) 2-3.

[160] Epstein 3.

[161] DoS, Industry Advisory Panel. Minutes. (Washington, Dept. of State, 12 Apr. 2005) 16-17.

[162] Epstein 3-4.

Figure 4.4. Entrance to the International Zone, Baghdad, Iraq
Photograph from globalsecurity.org. Many of the entrances to the International Zone are highly fortified. Access inside the compound is only allowed for those individuals traveling on official business.

Figure 4.5. Republican Palace, current site of U.S. Chancery Annex in Baghdad, Iraq Photographs from globalsecurity.org.

Figure 4.6. Republican Palace, front arcade
Photograph from globalsecurity.org.

CHAPTER 5:

SITE INFORMATION

5.1. Baghdad

5.1.1. History of the City

The caliph *al-Manṣūr* established Baghdad in 762 as the administrative center of the second major Islamic dynasty, the Abbasids. Baghdad, also known as Madīnat as-Salām (City of Peace), was planned as a radial-concentric city spanning over one mile in diameter.[163] A double wall surrounded the round city, pierced in the four primary intercardinal directions by gatehouses to allow access over a large moat. A long arcade passed through a residential ring of buildings to an enormous circular courtyard. At the center of this courtyard was *al-Manṣūr*'s palace, a *mosque*, and buildings for the caliph's guard and police. Lining the courtyard were residences for the civic officers of the caliphate, an armory, treasury, and other functions that directly supported the administrative offices of the city. A large ring of housing separated the inner court and ruler's palace from the settlement wall. Concentric avenues and radial streets divided urban blocks in these residential quarters. The city's plan was an authoritarian diagram writ large. Every radial street ultimately extended out from the center of the caliph's

[163] Jacob Lassner, "The Caliph's Personal Domain: The City Plan of Baghdad Re-Examined," The Islamic City (Oxford: Bruno Cassirer, 1970) 103-118.

palace. Each of the four gates led directly inward to the throne of *al-Maṇsūr*. Even the positioning of the *mosque* was subordinate to the central location of the ruler's palace.[164]

Even before the end of *al-Maṇsūr*'s reign, a burgeoning population required expansion. Local topography limited an orderly expansion which could have taken place by adding concentric rings of blocks outside of the original city walls. Consequently, the four major radial streets leading to the center of the city were extended outwards and became central boulevards for planned suburbs: *al-Karkh* to the south, *al-Ḥarbiyah* to the north, *al-Khuld* between the round city and the Tigris River, and *al-Mukharrim* and *al-Ruṣāfah* across the river to the east.[165] The expansion of the city into its topographically organized suburbs made the original authoritarian diagram illegible (figure 5.1).[166]

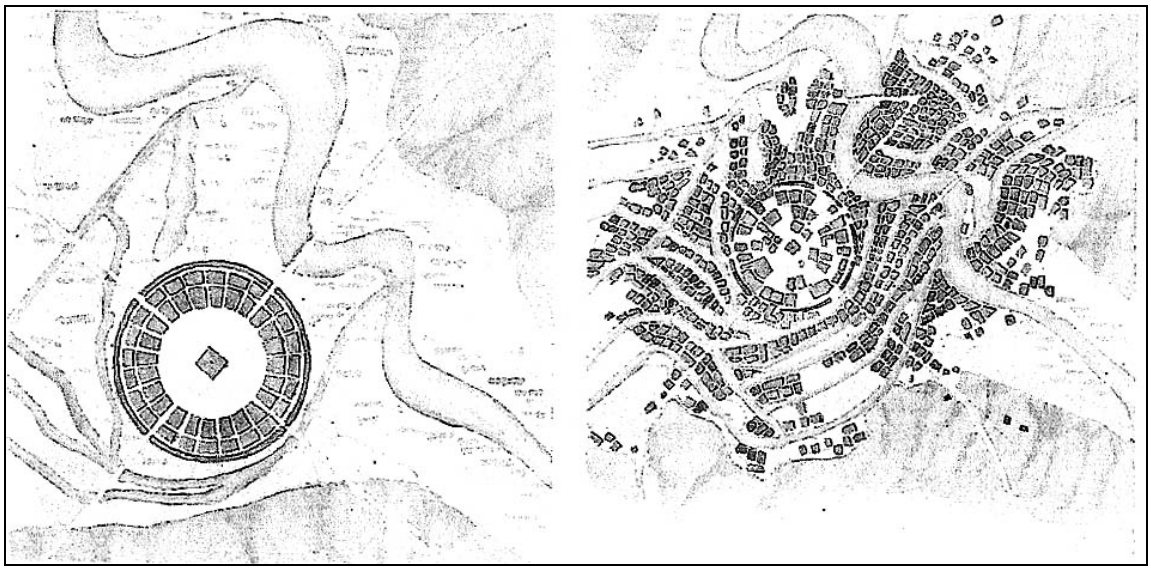


Figure 5.1. Expansion of the Baghdad between the 8th and 9th centuries
Diagram from Kostof, The City Shaped 13.

[164] Spiro Kostof, The City Shaped: Urban Patterns and Meanings Through History (London: Thames and Hudson, 1991) 184.

[165] Jacob Lassner, The Topography of Baghdad in the Early Middle Ages: Text and Studies (Detroit: Wayne State Univ. Press: 1970) 122.

[166] Kostof 184.

Aside from a short sojourn to Samarra from 836 to 892, Baghdad remained the capital of the Abbasid dynasty until its sack by Mongul invaders in 1258. Aside from a simple administrative capital, the city also became a center for learning, trade and commerce. An 11th century writer described Baghdad in its golden years:

> I for one shall never forget my native place. Not even the Gardens of Paradise—if they appeared before me now—could make me forget Baghdad. A town to wish for and desire, the greatest hope of all, a place one craves to live! ... The day is always morning there, with daybreak always waiting at the fringes of her night.…Do I se here a Tigris heavy with boats and ships, with palaces and mansions on either shore; and rising up from all around, voices raised in song, the trill of flutes and waterwheels, the cries of boatmen and the shouts of the prayer-callers?...Ah, for the City of Peace, the Dome of Islam, and the Rock of the Caliphate! The home of kindness and compassion, the dwelling-place of all that is beautiful and good…[167]

The three centuries following the Mongul conquest saw seven dynasties ascend to power in Baghdad to rule for a short time before they were rapidly replaced by the next. As these dynasties never established a firm foothold in power, improvements to infrastructure, important building, and the creation of additional canals for irrigation were rarely completed.

In 1534, The Ottomans captured of Baghdad and controlled the city directly or indirectly almost continually to 1917. During these four centuries, Ottoman and rulers of the *Mamlūk* pashalic spurred a renewed interest in architectural projects, frequently manifested in the reconstruction and restoration of many of the Abbasid and other historic buildings of the city.[168]

Following World War I, Iraq became a British controlled territory until it declared its independence from Great Britain in 1932. The Hashemite family took over

---

[167] Attributed to Abū Ḥayyān al-Tawḥīdī, al-Risāla al-Baghdādīya, Ed. Ab-būd al-Shāljī (Beirut: Dār al-Kutub, 1980) vol 2: 65-66, 109-10. cited in Michael Cooperson, "Baghdad in Rhetoric and Narrative," Murqarnas 12 (1996): 102-103.

[168] Strika, Vicenzo and Jābir Khalīl. The Islamic Architecture of Baghdad: The Results of a Joint Italian – Iraqi Survey. Vol. 52, issue 7. Naples, Italy: Instituto Universitario Orientale, 1987.

governance of Iraq as a constitutional monarchy until a 1958 coup killed King Faysal II and Prime Minister Nuri as-Said and General Abdul Karim Qasim rose to power. Political instability reigned for the next twenty years in Baghdad, with numerous coups and assassinations until Saddam Hussein assumed power in July 1979.[169]

A spike in oil prices in the mid- to late-1970's brought a huge influx of hard currency into Baghdad, where numerous capital improvement projects took place. However, the ten-year long Iraq-Iran War beginning in 1980 left the economy of Iraq in shambles. In August of 1990, driven by economic failure, the Iraqi army invaded Kuwait to capture numerous oil fields in the hope that it would increase petroleum exports and spur Iraq's lagging economy. The United Nations immediately imposed economic sanctions, and in 1991, a coalition of nations expelled Iraq from Kuwait. As part of the 1991 military campaign, numerous infrastructure targets in Baghdad were bombed, forcing the city into a humanitarian crisis when power generators, water purification plants and sanitation systems were destroyed.

5.1.2. Recent Developments in Baghdad and Iraq

In 2003, the United States led invasion of Iraq forced Saddam Hussein from power, and the American government established a military-run occupation government, which rapidly transitioned into the Coalition Provisional Authority, run by a civilian political appointee. On 28 June 2004, self-rule was handed over to the Iraqi Interim Government, and the United States reestablished formal diplomatic relations with the new government of Iraq through its Baghdad Embassy.[170]

At the time of this writing, insurgent attacks against both Iraqi police and foreign-led coalition military forces plague the city of Baghdad. Recent sectarian disputes

---

[169] "Background Note: Iraq," United States Department of State Aug. 2005, State Department 28 Nov. 2005 <http://www.state.gov/r/pa/ei/bgn/6804.htm>.

[170] Epstein 1.

between Shi'a and Sunni Muslims have flared following the bombing of the Askariya shrine in Samarra on 23 February 2006 resulting in over one-hundred deaths. Near-daily car, suicide and improvised explosive device bombings by anti-democratic and anti-American insurgents add to the instability present in the capital.[171]

Regardless of the continuing violence, a recent article in the Foreign Service Journal, finds that many of the State Department Foreign Service Officers stationed at the diplomatic mission in Iraq are cautiously optimistic for the future of Baghdad and Iraq.[172] The showing of a majority of the electorate for the recent constitutional referendum, the election of representatives to the national government, and the increasing development of a fully Iraqi national security force are evidence of the positive influence democratic governments have made on the people of Iraq. The continued vested interest shown by the United States, United Nations and other countries also bodes well for future financial and political support of the fledgling Iraqi democracy.

5.1.3. Weather and Climate

Baghdad sits on the northwest terminus of the alluvial plain stretching from the city's edge to the Persian Gulf. However, the desert surrounding the capital on three other sides controls much of the weather and climate in the metropolitan area surrounding Baghdad (tables 5.1 and 5.2).

Baghdad's weather and general climatic condition is similar to that of the desert southwest in the United States. Summers are extremely hot and dry. The average maximum high temperature can reach 110ºF occasionally topping out at 120ºF. Summer months are typically dry with little or no rain falling between May and September, and humidity is relatively low ranging from ten to fifteen percent. A steady, very dry wind

[171] Jonathan Finer and Bassam Sebti, "Sectarian Violence Kills Over 100 in Iraq", Washington Post 23 Feb. 2006, A1.

[172] Shawn Dorman, "Iraq Service and Beyond", Foreign Service Journal 83.3 (Mar. 2006): 17-19.

from the north and northwest, known as the *shamal*, encourages clear skies and intensifies the solar heating of the Earth's surface. The *shamal* also is a harbinger of intense sandstorms which can rage for days and extend miles into the atmosphere.

Spring and autumn bring mild to warm temperatures, with an occasional chance for rain in the early spring and late fall. Daytime high temperatures can range up to 80ºF. Overnight lows can drop to the low- to mid-50s. The *shamal* wind pattern eventually yields to the infrequent *sharqi*, a blustery wind from the south and southwest occasionally gusting to over fifty miles per hour. Skies are generally clear, with some scattered cloud cover typical in the early spring associated with rainshowers.

The winter months in Baghdad are temperate, with a daytime high temperature reaching to the mid-60's and overnight low of the low- to mid-40's. Late-November to early-March mark the rainy season of Baghdad, when it receives approximately 80% of its annual rainfall of 6.5 inches. Winter winds are generally calm, with a light breeze bringing in cooler air from the highlands to the north and northwest.

TABLE 5.1

BAGHDAD CLIMATOLOGY – TEMPERATURE AND DEW POINT

Month	Average (ºF)			
	Maximum	Minimum	Mean	Dew Point
January	58º	38º	48º	38º
February	64º	43º	54º	40º
March	73º	50º	62º	42º
April	84º	59º	72º	44º
May	96º	68º	82º	44º
June	105º	74º	90º	43º
July	110º	78º	94º	46º
August	108º	75º	92º	48º
September	103º	70º	86º	46º
October	91º	60º	76º	45º
November	74º	47º	61º	41º
December	62º	42º	52º	42º

Source: NOAA and the U.S. National Climatic Data Center

TABLE 5.2

BAGHDAD CLIMATOLOGY – WIND AND SKY COVER

Month	Wind		Typical Sky Cover
	Prevalent Direction	Average Speed (mph)	
January	NW	7	Clear
February	NW	8	Scattered Clouds
March	N	10	Scattered Clouds
April	NW	10	Scattered Clouds
May	NW	9	Clear
June	NW	11	Clear
July	NW	11	Clear
August	NW	10	Clear
September	NW	9	Clear
October	N	8	Clear
November	N	8	Clear
December	NW	7	Scattered Clouds

Source: NOAA and the U.S. National Climatic Data Center

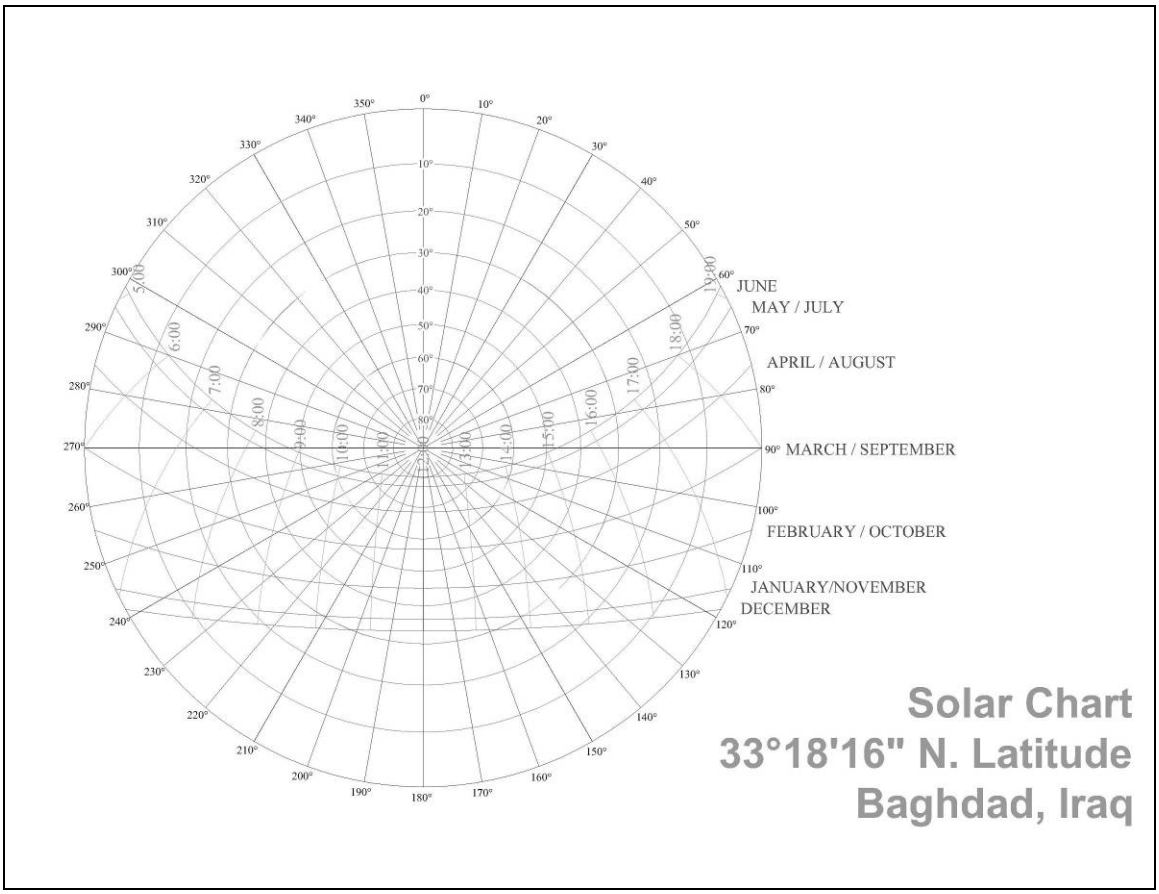


Figure 5.2. Solar Chart for Baghdad, Iraq
Chart by author. Template courtesy of Alan DeFrees.

5.2. The Embassy Site

On 28 June 2004, following Operation Iraqi Freedom, the Iraq Coalition Provisional Authority (CPA) led by the United States handed over democratic self-rule to the Iraqi Interim Government. This day also marked the transition of the United States from military occupation to the establishment of official diplomatic ties with the new government of Iraq. As part of this transition, the United States established a temporary embassy while conducting negotiations with the new Iraqi government for a site to establish the headquarters of a permanent diplomatic mission in Baghdad.

On 31 October 2004, U.S. and Iraqi negotiators settled an agreement that gave the United States 104 acres next to the Tigris River in the heart of Baghdad to establish a new embassy compound, as well as sites in Kirkuk and Mosul for consular offices.

The specific boundaries of the embassy site are not available to the public. Consequently, the boundaries for this thesis project are not authoritative. However, careful consideration was given to what information has been released by the State Department to ensure that the boundaries selected for this design are not arbitrary.[173] The boundaries outlined in figure 5.3 represent the site perimeter for the thesis project.

Al-Kindi Street defines the northwest boundary of the site. An unnamed two-lane access road marks the southwest perimeter. A bend of the Tigris River cradles the site to the east. An open field separates the embassy compound from the Tigris, which has the possibility for later development in the thesis project. An assumed plot line marks the northeast boundary of the building site.

The boundaries of the site encompass the Republican Palace, one of Saddam Hussein's residential and administrative centers in the city of Baghdad. The grounds also hold existing support buildings for the palace. To the north, included in the site perimeter is a largely empty field with temporary buildings established by the State Department and the military Multi-national Force for logistical functions.

Across *al-Kindi* Street from the embassy compound are the ruins of a former regime command and control bunker bombed during the 2003 invasion of Iraq. North of this bunker, is the perimeter wall of the International Zone (IZ). The IZ was established originally as the Green Zone by the CPA as a secure perimeter to both foreign diplomatic personnel and local Iraqi political officers. Immediately to the north of the IZ perimeter stretching east to west is a *souq*, or open-air bazaar, which lines the northern edge of the

[173] Reference Epstein, CRS Report 3 and DoS, Industry Advisory Panel, Minutes, Washington D.C.: Dept. of State, 12 April 2005 for criteria used in selecting this boundary.

Figure 5.3. The U.S. Embassy Site, Baghdad, Iraq
The boundary on the map is the actual site boundary and encompasses 104.2 acres.
Satellite imagery from Google Earth.

International Zone. An upper-class residential area stretches away from the western edge of the embassy site. Across the river to the south and east are large middle-class residential quarters. Due south and across the river from the project site is a river-launch station for boats to navigate and carry traffic on the Tigris. This presents a possible opportunity for the further development of the riverbank. A passenger ferry terminal on the north bank of the Tigris could alleviate the problems caused to pedestrians by the lack of bridges in this area of Baghdad. If properly designed, the ferry service could allow

host-country nationals the opportunity to view the entire embassy compound while minimizing physical security risks to embassy personnel.

A significant grade change, uncharacteristic of much of Baghdad, is present on the site. The existing Republican Palace crowns the top of a hill that stands approximately fifty feet above the level of Tigris. The site gradually slopes down and flattens out in the northwestern quadrant of the site. The remainder of site gently angles down to the river where it flattens out on the empty riverbank. This flat plain is held back by an assumed flood control concrete embankment, similar to the more familiar *Lungotevere* project in along the Tiber River in Rome, Italy.

CHAPTER 6:

ISLAMIC ARCHITECTURE

A detailed research of the precedents cited below is beyond the scope of the thesis, however it is necessary to have an adequate understanding of the origins, history and use of particular Islamic precedents in the design of the embassy. An understanding of the precedent eliminates the possibility that the precedent will be used inappropriately, and provides an opportunity to use forms that are part of the architectural vocabulary of the citizens of Baghdad.

Traditional Islamic architecture derives from a limited number of distinct formal and programmatic building types that serve specific political functions within the Islamic polity. These types in the most abstract represent a conceptual form which gives rise to numerous built examples of each building type.[174] In general, the six basic Islamic building types are: the *mosque*, minaret, *madrasa*, mausoleum, *caravansarai*, and palace.[175]

[174] This definition of a building type is largely derived form C. W. Westfall's definition outlined in van Pelt 139.

[175] Robert Hillenbrand, Islamic Architecture: Form, Function and Meaning (New York: Columbia Univ., 1994) 1-16, 129, 331, 377.

6.1. Religious Architecture

Traditional Islamic religious architecture chiefly comprises three of the six types of Islamic buildings: the *mosque*, minaret and mausoleum, and to a lesser extent the *madrasa*. As the Islamic culture developed out of a strongly theocentric society, it is not surprising to see a majority of the Islamic building types derive from political requirements that were religious in nature. The reason to analyze this precedent is to understand what elements are used in the architecture of Islamic religious building to ensure that the specific appearance, motifs and ornament that adorn these buildings do not find themselves inserted into the secular embassy building of what Arabs view as a Christian nation. In this sense, the investigation of precedent leads to a reverse of what is typically studied: the built forms of specific buildings studied are to be consciously excluded in the design process.

6.1.1. The *Mosque*

The *mosque* "is the basic Islamic building type, *par excellence*."[176] As such, it is important to understand the development of the *mosque* and its formal characteristics which later influenced the built examples of the other building types. The form of the *mosque* may be most simply understood as "a wall correctly oriented towards the *qibla*, namely the Black Stone within the *Ka'ba* in Mecca."[177] However, with the expansion of Islam from about 700 – 900, it was natural to develop a building to house the faithful for communal worship in inclement weather as well as to formalize the ceremony involved in preparing oneself for prayer.[178] As the number of buildings rapidly multiplied, specific

[176] Hillenbrand 31.

[177] Hillenbrand 31.

[178] Islamic tradition records the origins of the *mosque* in the historic record of the house of the prophet. Mohammad's house was characterized by a large square courtyard, with a covered space, a *zulla*, along the *qibla* wall to provide shade to the faithful during prayer. Opposite the courtyard from the *zulla* was another smaller shelter to shade the poorest of the Prophet's followers. Hillenbrand 40-42.

identifiable patterns in architecture quickly developed. The most schematic examples of basic mosques include a courtyard surrounded by an arcade, attached to a *muṣallà*, or covered hall, with particular emphasis put on the *qibla* wall—typically, though not always, through the inclusion of a *mihrab* and *minbar*.[179]

The rapid expansion of Islam to the corners of the known world brought Islamic architects in contact with numerous forms of architecture that could be integrated into the *mosque*. The great domed structures of the west, such as the Pantheon and Hagia Sophia (figure 6.1) found their centralizing domes copied, albeit in a much smaller scale, in the *muṣallà*s directly above the *mihrab*, or near the entrances to set up axial relationships that clearly indicated the direction towards Mecca.[180] Ancient Egyptian hypostyle halls, with their emphasis on a central axial space, undoubtedly served as the basis for the covered halls of later large-scale single-story height mosques that led from the entrance to the *qibla* wall.

In Baghdad, few pre-twentieth century *mosque*s survive. The one notable exception is the *Miryaniyyah Mosque* and *Madrasa*, which is adoption of the basic *mosque* type with an elaborated covered hall topped by three smaller domes (figure 6.2). The major Baghdad twentieth-century *mosque*s are the Khulafa *Mosque* (figure 6.3), the Martyrs' *Mosque* (figure 6.4), and the 14th of *Ramadan Mosque*. Both the Khulafa and Martyrs' *Mosque*s were built in the 1960's derive largely from the Anatolian *mosque* form which originates in the Byzantine Hagia Sophia in Constantinople. Their large courtyards and expansive prayer hall topped by a considerable dome characterize these modern mosques. The 14th of *Ramadan Mosque* closely derives its form from the traditional *mosque* type with a square courtyard and the prayer hall topped by numerous smaller blue domes. Still under construction is the Grand Saddam *Mosque*, a massive

---

[179] The *mihrab* is a typically arcuated niche that indicates the wall which faces towards Mecca, the *qibla*. The *minbar* is the pulpit typically used by the *imam* to deliver Friday prayer and is often placed directly next to the *mihrab*.

[180] Hillenbrand 53-54.

Figure 6.1. Hagia Sophia, Istanbul Turkey
Photograph courtesy of MIT's ArchNet.org historic photograph archive.

octagonal structure planned to be topped by an enormous dome that would dominate the city's northern skyline. Construction on the *mosque* was halted upon the commencement of Operation Iraqi Freedom (figure 6.5).

Figure 6.2. Miryaniyyah *Mosque* and *Madrasa*, Baghdad, Iraq
Photograph courtesy of MIT's ArchNet.org historic photograph archive.

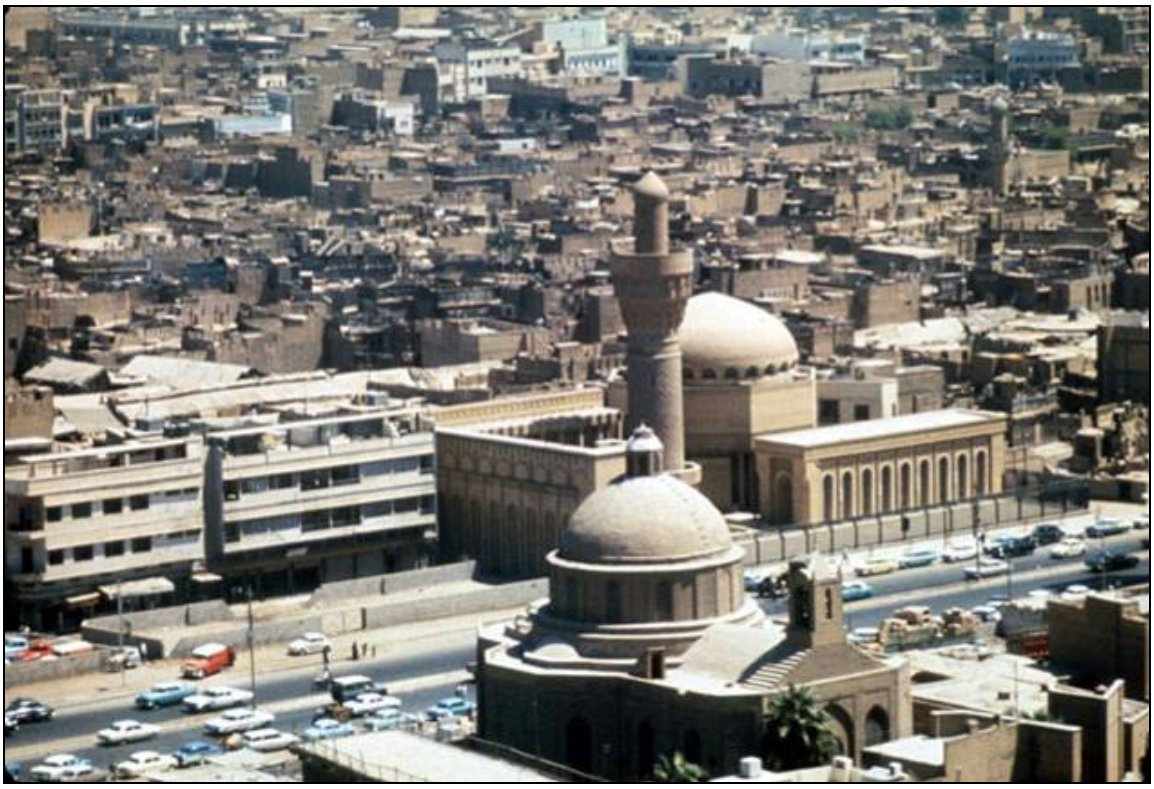


Figure 6.3. Khufala *Mosque*, Baghdad, Iraq
Photograph courtesy of MIT's ArchNet.org historic photograph archive.

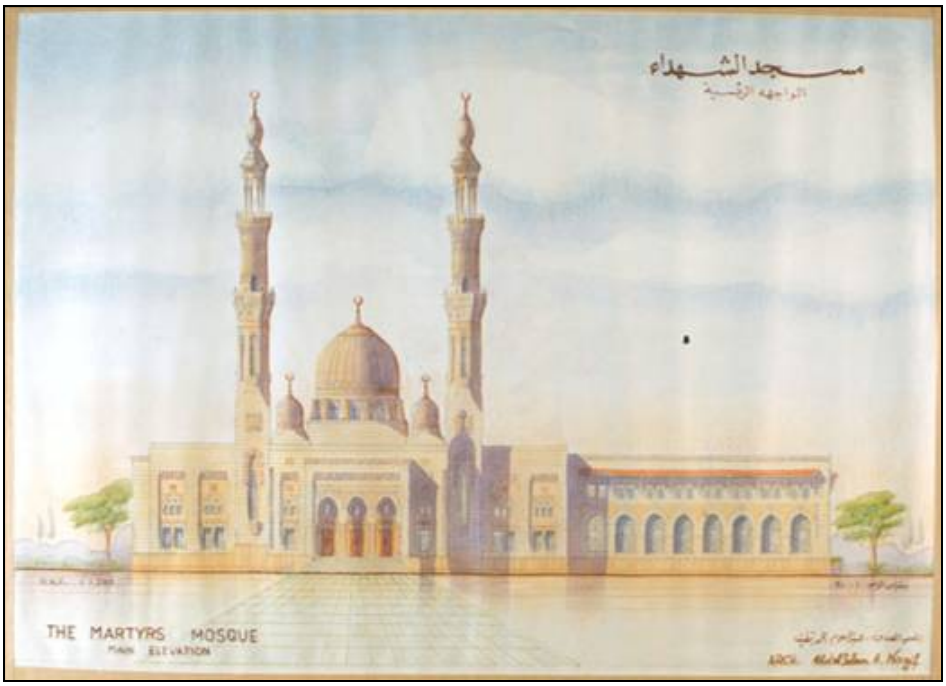


Figure 6.4. Martyr's *Mosque*, Baghdad, Iraq
Photograph courtesy of MIT's ArchNet.org historic photograph archive.
Rendering by Abdel Salam Ahmed Nazif.

Figure 6.5. Grand Saddam *mosque*, Baghdad, Iraq (under construction) Satellite imagery from Google Earth.

6.1.2. The Minaret

The second traditional religious building type in Islamic architecture is the minaret. In its simplest form, the minaret is simply an elevated platform used for the *adhan*, or the calling of the faithful to prayer. The first century of Islam in fact did not use the present minaret form for the *adhan*, but rather an individual would call people to prayer from the roof of the *mosque* or house. In many cases, a so-called "staircase minaret" developed, which consist simply of a few broad external steps leading to a diminutive kiosk a little above roof level."[181] Over time, the minaret developed into its

[181] Hillenbrand 129.

present tower form. This development was likely due to for two reasons. First, the elevated position of the *mu'adhdhin* (he who makes the call to prayer), allows the *adhan* to carry further in an otherwise typically dense urban setting. Second, the architect could use the vertical shape of the minaret to provide a focal point on the city's skyline, which both indicated the location of a *mosque* to visitors of a city and provided an architectural feature to a typically austere *mosque* exterior.

The only significant pre-twentieth century minarets of Baghdad to survive are those constructed in the twelfth century during the Abbāsid and *Il-Khanid* periods. The *Sūq al-Ghazl* Minaret (figure 6.6), incorporated during the twentieth century into the *Khulafa Mosque* complex, is typical of this style.[182] The patterned-brick minaret is carried atop a dodecagon base, with a massive, battered cylindrical shaft, and projecting crenellated balcony. Another earlier Abbāsid-period minaret form is found a short distance away in Samarra, at the now-ruined Great *Mosque*.[183] The minaret is detached from the *mosque* precinct, yet lies directly on axis with the *mihrab*. The form of the *mosque* is a giant helicoidal tower, with an external staircase that winds around the exterior of the minaret tapering in diameter as the elevation increases (figure 6.7). Central-Iraqi minarets constructed during the twentieth century use both Anatolian and Egyptian examples as precedent. The architect primarily uses these forms as architectural elements to punctuate a façade or delineate the edges of the religious precinct. These minarets are much more slender than their earlier precedents, similar to the example of the Martyrs' *mosque* in Baghdad.

[182] George Michell, ed., Architecture of the Islamic World: Its History and Social Meaning (London: Thames & Hudson, 1984) 248.

[183] Hillenbrand 144 and Michell 250.

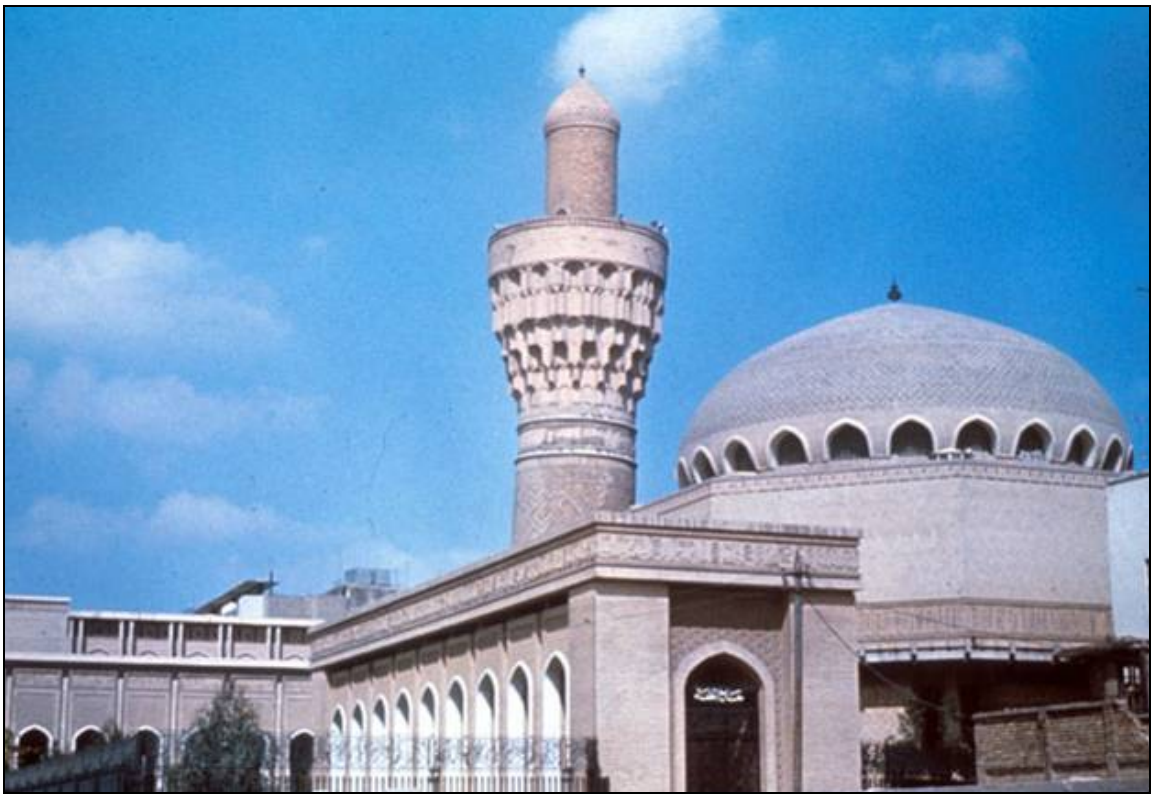


Figure 6.6. *Sūq al-Ghazl* Minaret, Baghdad, Iraq in Khufala *Mosque* complex
Photograph courtesy of MIT's ArchNet.org historic photograph archive.

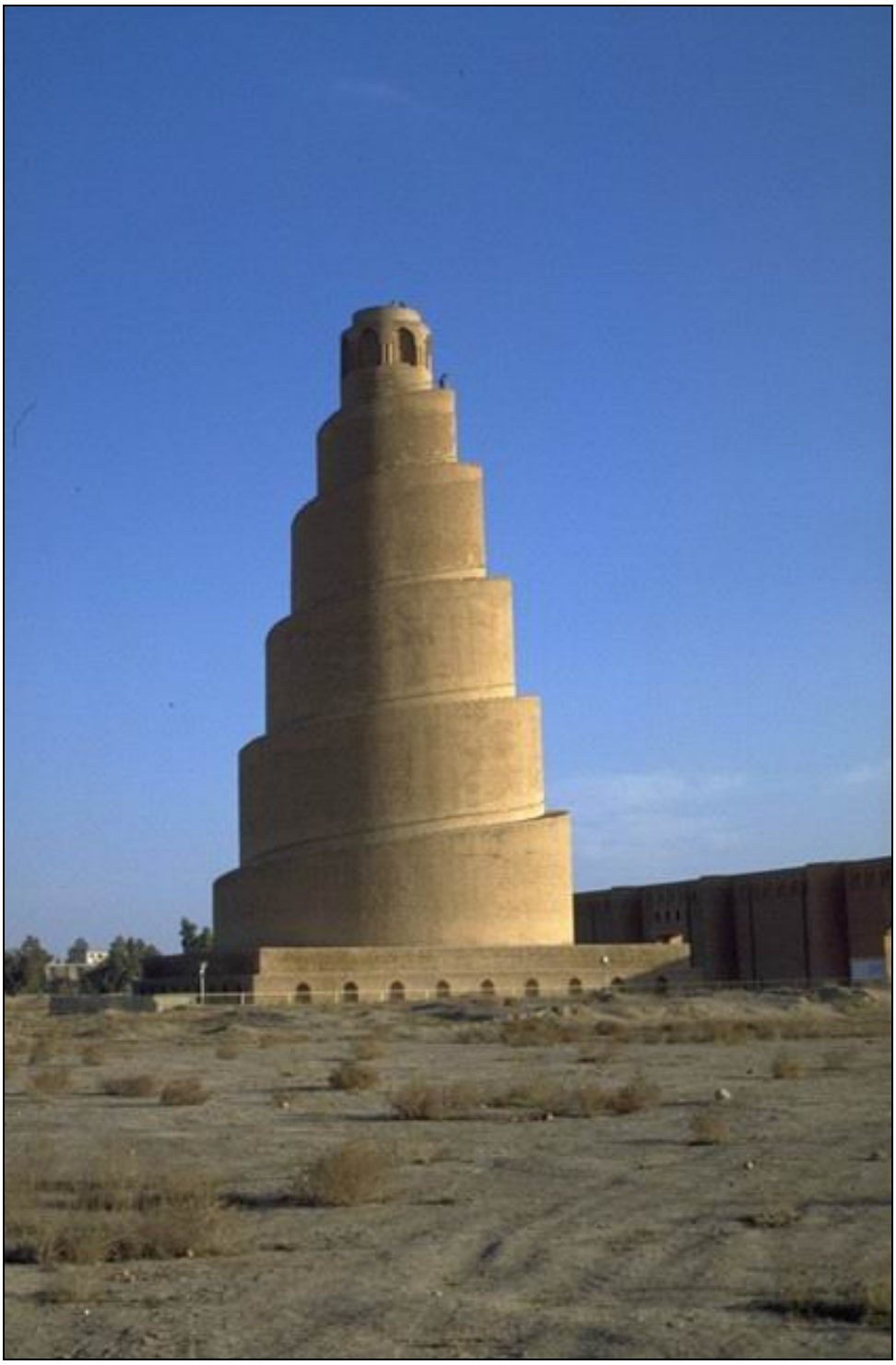


Figure 6.7. Minaret of the Great *Mosque* of Samarra, Iraq. Photograph courtesy of MIT's ArchNet.org historic photograph archive.

6.1.3. The Mausoleum

The final purely religious building type in traditional Islamic architecture is the mausoleum. Unlike in the western world, mausolea serve a number of roles: religious, funerary and social. The Islamic mausolea are thought to have their original architectural forms rooted in the Roman mausolea and later Christian martyria prevalent in Syria and its neighboring provinces during the spread of Islam through the Middle East. The earliest form of a typical Islamic mausoleum is a simple square structure with a pitched or domed roof, similar to a house.[184] However, with the rapid spread of Islam from Spain to the Far East, local pre-Islamic architecture began to exert a strong influence on the architectural form of the Islamic mausolea. While the basic form stayed the same—a centralized space, other architectural details—main portal to the space, the covering over the central space or presence of towers or courtyard—varied considerably.

In the area stretching from Egypt to Syria, including Iraq, most mausolea are characterized by their stark austerity on the exterior, with a couple of notable exception. The *Sitt Zubaida* and *al-Shurawardi* mausolea (both found in Baghdad) are characterized by the external expression of the interior *muqarnas* vaulting, capped by a simple octagonal drum (figure 6.8 and 6.9).[185] The exceptions to this rule are the monumental tombs which incorporated other functions, such as *mosque*s and *madrasa*s into their program, typically well after the original mausoleum was built. Nevertheless, when the additional functions were added to the funerary complex, the tombs were often drastically renovated and all elements were united into an architectural whole. The *al-Kăżimiyyah shī'ah* shrine is an example of this type of monumental mausoleum complex (figure 6.10). The mausoleum complex houses two square-shaped rooms housing the tombs, each covered with a large gold-gilded onion dome. To the north of the tombs is a *mosque*, with a lower dome over the *mihrab*. The unique exterior complex walls, with

[184] Hillenbrand 255.

[185] Michell 247.

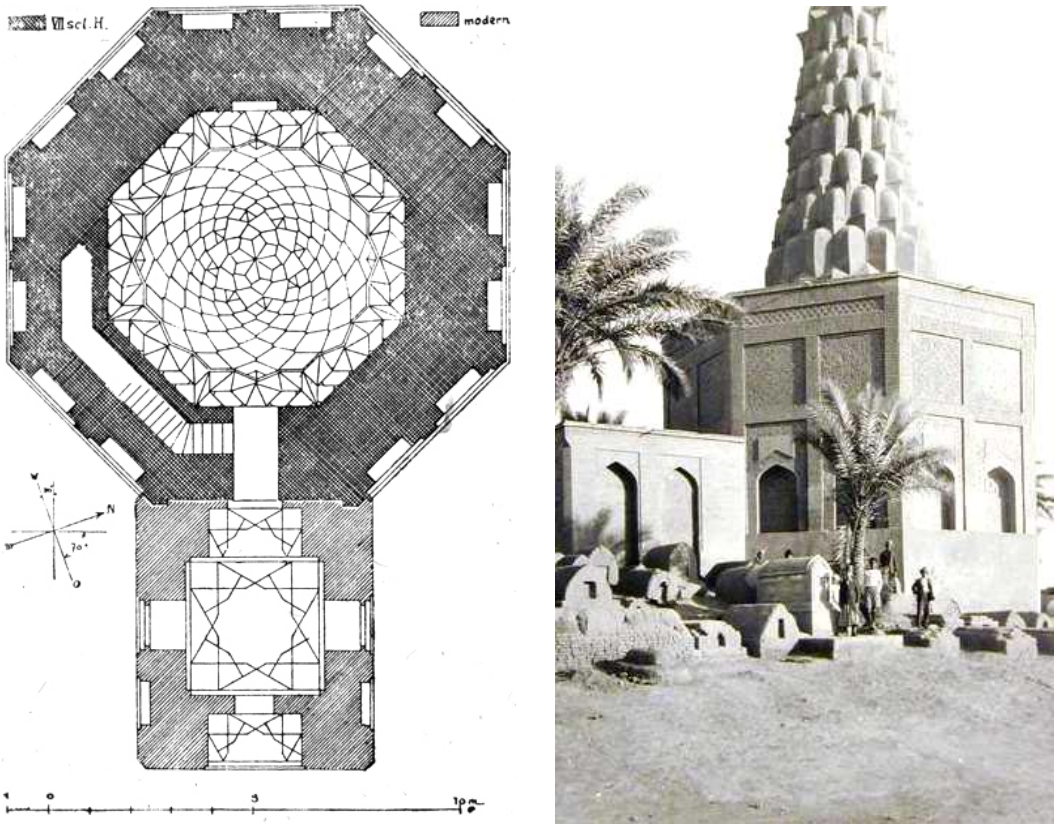


Figure 6.8. *Sitt Zubaida* mausoleum, Baghdad, Iraq
Photograph courtesy of MIT's ArchNet.org historic photograph archive.

integrated double-height loggia are of Persian influence and are typically found on secular palatial architecture.[186] The four corners of the mausoleum complex are punctuated with four minarets, similar to the *Sūq al-Ghazl* Minaret found nearby, with slightly more slender proportions.

Later mausolea-type complexes of the twentieth century are only based loosely on the traditional Islamic mausoleum form. In some cases, such as the Unknown Soldier

[186] Hillenbrand 430-433.

Figure 6.9. *al-Shurawardi* mausoleum, Baghdad, Iraq
Photograph courtesy of MIT's ArchNet.org historic photograph archive.

Monument in Baghdad, the tomb form has departed so drastically from its typological form that there is little that can connect the modern monument with its supposed precedent (figure 6.11). The only architectural element that the traditional form and modern interpretation share is an emphasis on marking a centralized space or point in the overall composition.

The precedents cited above do not represent an all-encompassing sampling of *mosque*, minaret or mausoleum forms to be aware of during the schematic design and design development stage of the design. Rather they are felt to be representative of the formal characteristics of a majority of these religious building types found in and around Baghdad. The architectural features and spatial arrangements, which distinguish these forms from the secular palaces and *caravansarai*s, are important to understand in the construction of an embassy to eliminate the possibility that an architect would inadvertently use a markedly religious precedent on a western, secular building.

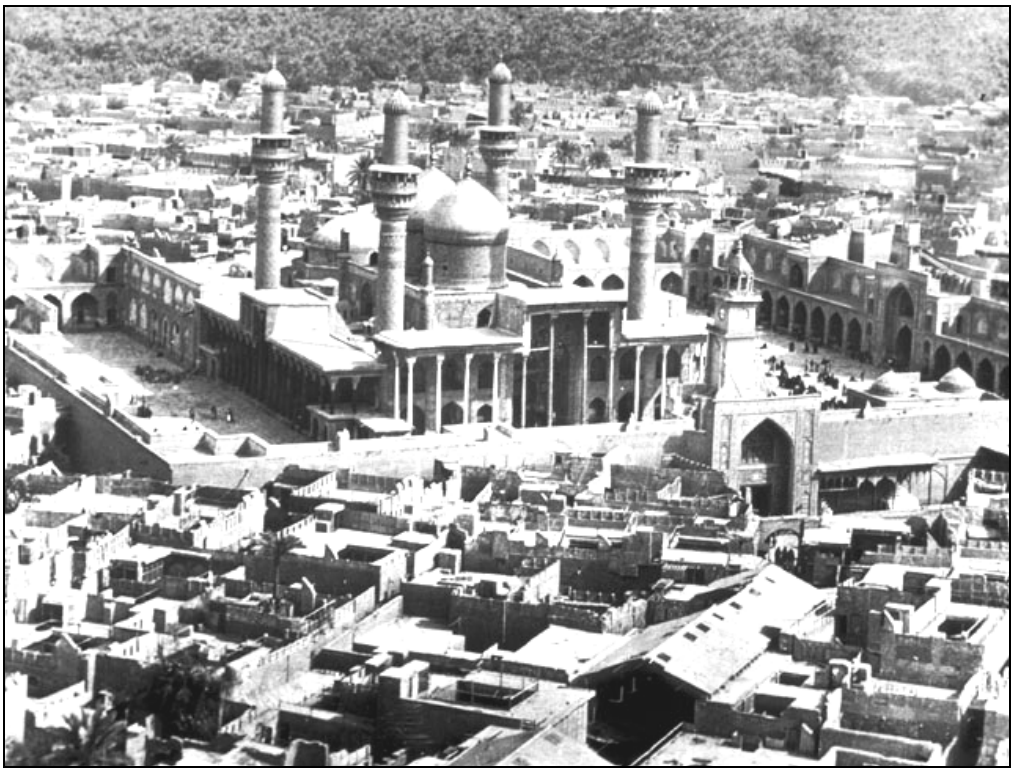


Figure 6.10. *al-Kăżimiyyah shī'ah* shrine, Baghdad, Iraq
Photograph courtesy of MIT's ArchNet.org historic photograph archive.

Figure 6.11. Tomb of the Unknown Soldier, Baghdad, Iraq
Photograph courtesy of Ryan Kristof.

6.2. *Madrasa*s

The *madrasa* is a uniquely Islamic building type developed to fulfill the political function of providing higher education to members of the community, typically in the traditional Islamic sciences.[187] The *madrasa* itself serves a largely secular role, even though at times one may be situated adjacent to or within the precincts of a *mosque*.

Like the mausolea, the formal characteristics of the *madrasa* vary greatly from period to period and location to location in Islamic architectural history.[188] However, at

[187] Hillenbrand 173.

[188] Hillenbrand provides a comprehensive overview of the *madrasa* building type through Islamic architectural history in Islamic Architecture 173-251.

the most basic, the typological form of the building is that of a building with courtyard, cells for resident students and *īwāns* on one or more walls (arched openings that stretch from the ground to the roofline, and often project above the courtyard cornice line). The *īwāns* originally served as the classroom space, where the four forms of canonical Islamic laws were originally taught.[189] The earliest surviving *madrasa*s were relatively small, holding at most a dozen students, with a diminutive courtyard, such as the Busra *madrasa*. Within a couple of centuries, the increased valuation of education in medieval Islamic society led to the increased size and elaboration of the *madrasa* form.

The *Madrasa al-Mustanṣiriyyah*, still extant though heavily modified, in Baghdad was known in its time and subsequently "as the exemplar of the genre and its fullest, finest expression."[190] The scale of the *madrasa*, is immense, measuring approximately 340 feet by 142 feet, with a wide band of text inscribed around the exterior façade. The entire complex, both in plan and elevation is laid out on the exact same proportioning and modular system used in Hagia Sophia, linking Islamic architecture and science with the Hellenistic influence of the precision of mathematics of Byzantium.[191] The interior is divided into a cruciform of four *īwāns*, centered one to each courtyard wall. This particular *madrasa* is an example of a blurring of functions within a typically secular building. In addition to fulfilling the normal role of providing education to approximately three hundred students, the building also housed a library, kitchen, a public bath and hospital.[192]

Taking its cues from the *al-Mustanṣiriyyah*, the so-called 'Abbasid Palace' thought to be the *Madrasa Shirābiyyah*, elaborates greatly on the theme of the earlier

[189] Mitchell 24, 38-39.

[190] Hillenbrand 221-22.

[191] Hillenbrand 222.

[192] Hillenbrand 223.

building.[193] The now-ruined building features an interior vaulted walkway with well-integrated ventilation and structural systems and a clever use of lighting devices to bring light deep into the heart of the building. Adjacent to this passage is a small *mosque* for the scholastic community. Yet this *mosque* is completely absorbed into the mass of the building and presents no exterior indicators of its presence or location. In this case, the religious function is ancillary to the secular function.

The examples above, as well as the other *madrasas* near Baghdad provide useful precedent in terms of proportioning systems, exterior detailing, ornamental forms and spatial arrangements, which are free of significant religious associations. The *madrasa*s, especially those of Baghdad, also represent a form modified highly to serve a number of separate functions, yet these functions are not clearly expressed in either the massing or exterior detailing of the building. In the case where the *madrasa* does contain a small *mosque*, the presence of the *mosque* is subordinate to the primary purpose of the building. This could serve as a viable precedent for integrating a Christian chapel into a larger building mass to minimize its visibility to host-country nationals who may view the presence of a Western religious building as an intrusion into what was once the religious and political center of the Islamic world.

6.3. *Caravansarai*s and *Wakala*s

The caravansarai as a building type serves the function of housing a caravan. It is typically the largest of the Islamic building types, and often found at the edges of Arabic cities. In its purest form, the caravansarai is a square or rectangular plan with corner bastions and a central portal. This entrance opened to a central courtyard surrounded by

[193] Strika 71-73.

an arcade and several small cells used for storing the wares of the caravan and providing a place for merchants to rest.[194]

In times of war, these *caravansarai*s served as military outposts on the edges of communities for both defensive and offensive operations. The specific origins of the *caravansarai*s of Iraq, Syria and Egypt are impossible to identify with any certainty. However, one possible precedent for their design may be found in either the Roman inns or the heavily fortified Roman military outposts spread throughout the territories of the Near East.[195] While few examples of ancient Roman inns survive, documentary evidence and sparse ruins suggest that both long lateral unbroken expanses and rectangular bastions may have been very common. The Roman military fort, or *castrum* was often square in plan with regular bastions surrounding it and a single fortified entrance. The interior of the *castrum* featured an open courtyard, surrounded by stables and barracks.[196]

Like most of the other Islamic building types, the building takes on a wide variety of architectural forms and can be expanded to serve a variety of secondary functions. While most *caravansarai*s were located in the outskirts of the city, the form was frequently adapted and modified to create those that could be integrated into a dense urban environment. The limitation of space in the dense core of a city would lead to the incorporation of other functions in the building, including permanent accommodations, provisions for trading and selling, and warehousing a merchant's stock. In general, the urban *caravansarai*s (called *wakala*s in Iraq) can be divided into three distinct architectural varieties.[197] The first is the open courtyard with a provision for accommodation and stabling. This kind was often located along arterial routes into the city, and located towards the suburbs of a city where larger parcels of land could be

[194] Hillenbrand 331-32.

[195] Hillenbrand 334.

[196] Hillenbrand 334-35.

[197] Hillenbrand 355.

developed. The second variety of *caravansarai* is one found in a dense core, strategically situated at the intersection of main trade roads. These buildings are much reduced in scale with little or no provision made for the stabling of significant numbers of pack animals. Many times, the courtyard is greatly elongated and may have numerous exits to facilitate the movement of traffic in and out of the *wakala*. The third variety of an urban caravansarai is one which is entirely roofed, and substitutes a large vaulted space for the central courtyard. This type of building was found in the most dense urban centers and frequently made provisions for temporary accommodation and trading activities, but provide no place to stable animals.

The earliest example of this third type of urban *caravansarai* found in Islamic architecture is the *Khān Mirjān* in Baghdad (figure 6.12).[198] A long combination of a pointed and barrel vault covers what would be the central courtyard of a typical *caravansarai*. Numerous stacked clerestory windows cut into the structure to bring ample amount of sunlight into the interior of the central vaulted space. At the apex of the vault are small domes carried atop of typical Islamic squinches. The shops of the first floor open directly into this central hall. Rooms on the second story open onto an elevated gallery that overlooks the central space below.

In other examples, the upper floors of the second variety of *wakala*, upper floors accommodate a split-level design with operated in each individual apartment. In the *Qa'it Bay wakala* in Cairo, for example, the upper level in the apartment had a room that overlooked the reception hall below. (figure 6.13)[199] The apartment filled the entire depth of the building between the interior courtyard and to the street beyond. A small hall and balcony looked over the street below.

---

[198] Strika 248.

[199] Hillenbrand 359.

Figure 6.12. *Khān Mirjān*, Baghdad, Iraq
Photograph courtesy of MIT's ArchNet.org historic photograph archive.

Figure 6.13. *Qa'it Bay wakala*, Cairo, Egypt
Photograph courtesy of MIT's ArchNet.org historic photograph archive.

The *caravansarai*s represents a purely secular multi-functional building type, often with a rigid geometric formality in the design of its plan. In the case of rural *caravansarai*s, the large exterior walls with little or no fenestration often receive surface articulation in the form of blind arcades or applied pattern. In urban *wakala*s, the exteriors often are richly elaborated with a complex fenestration patterns and a variety of sculptural relief to add visual interest to the otherwise large and flat façade.

The massing of the *caravansarai* also can serve as a useful precedent for the design of an embassy. The current embassy design approach by the U.S. Department of State strongly favors complexes with minimal fenestration on the exterior of the building to minimize possible security and espionage risks. Yet, there are areas of the complex that favor a design that perceived as 'open' and 'welcoming'. The large traditional suburban *caravansarai*, with their minimally fenestrated façades and elaborately detailed courtyard, could be emulated in the chancery building where the ambassador, deputy chief of mission, and the section managers, as well as handle the sensitive and classified material processing where a large degree of security and privacy is warranted. The consular annex building and USAID annex building could utilize the *wakala*, with their richly detailed exterior façades, and ornate courtyard as a sensible precedent for their design. Additionally, the possible Roman origins of the *caravansarai*, found in the ancient inns and military bastions, could be exploited to draw a parallel between the ancient West and the modern West, which is again reclaiming the *caravansarai* as a precedent for a purely secular building.

6.4. Palaces

The last of the purely secular traditional Islamic building types is the palace. In its most basic form, the Islamic palace serves as the residence of an individual or family. The traditional Islamic palaces also served as the location where a person would conduct his private (or for a ruler, both private and public) business affairs. Like other secular

Islamic building types, palaces varied widely in their size, massing and architectural detailing. In the broadest sense, the palace was an entire complex of buildings that could house all of the private and official requirements of a royal court, including: private quarters for the ruler and his family, facilities for a bodyguard, barracks, arsenal, stables, audience hall, and offices for governmental ministers.[200] In its simplest architectural form, the palace could shrink to a single building, yet still divided into distinct rooms to separate the monarch's private and public life. With very few exceptions, palaces of monarchs were not the royal seat of a dynasty, but rather the seat of the individual ruler. It was typical for a monarch to erect his own palace early in his reign than to inhabit the palace of one of his predecessors.[201] As such, palaces tended to be built both rapidly and with flimsy construction materials and practices. Consequently, very few traditional Islamic palaces are still extant in their original form. Palaces that survive to the present day have been highly modified by later occupants and give little indication of the original design and ornamentation of the structure.

The widely varying forms and secondary functions absorbed within the palace complex combined with the dearth of surviving palaces prohibit any attempt to extrude the layout of a "typical" Islamic palace to use as a basis for comparison or precedent for later design. However, the particular architectural forms and ornamental schemes of specific examples of palatial architecture could serve as a basis for the design of specific architectural elements of the new embassy building.

[200] Hillenbrand 381.

[201] Hillenbrand 377-78.

CHAPTER 7:

NEW EMBASSY COMPOUND PROGRAM

7.1. Developing the New Embassy Compound Program

The program for this thesis was compiled from a number of sources. The U.S. Department of State has classified the official program for the embassy as well as any notes developed for the program. Fortunately, some public sources are still available that will permit the development of a realistic general program for the embassy. The two sources primarily used in developing this general program include a transcript from the DoS Overseas Building Operations Industry Advisory Panel (IAP), and a Congressional Research Service report listing the current status of the United States Embassy Design Program for Baghdad, Iraq as well as a breakdown of the offices staffing the existing agency and the number of personnel assigned to each office.

The general program has been adapted and refined giving square footages for office space and office suites. The changing nature of the political situation in Iraq will require a flexible embassy staff and buildings that allow flexibility in how offices are sized and configured.

7.2. Planning and Programming Assumptions

A number of assumptions were required in order to develop a workable program. These assumptions both govern the development of the program and limit its scope in detail required.

7.2.1. Assumption 1: Specificity of Program

The changing political situation in Iraq will require DoS and collocated organizations to be flexible in both the numbers of personnel staffing the U.S. Mission in Iraq and their respective chain-of-commands. The buildings of the embassy compound must present a structural system that will permit interior modification of office space to account for varying staffing levels.

Consequently, only general square footages for an initial configuration of office spaces and office suites are listed in the detailed program. Furthermore, in the development of the plan, office suites will not be broken down into individual rooms, as there is no information available that would permit that degree of specificity.

7.2.2. Assumption 2: Collocation of Facilities

The planned manning of the Baghdad Embassy is the largest of any of the U.S. diplomatic missions abroad. Specific DoS requirements and the agencies operating from the embassy complex will be collocated and utilize shared space and resources and to minimize the building footprint, and lower construction and maintenance costs. In most circumstances, locations for the storage, handling and processing of classified information will be collocated to ensure adequate security as part of a centralized sensitive compartmented information facility (SCIF). Requirements for warehouse storage, vehicle storage and other services will utilize shared space. An effort will be

made to collocate facilities to minimize the cost and maintenance of building systems and to utilize services that may be shared among the functions.

7.2.3. Assumption 3: Housing Standards

Housing within the new embassy compound will be provided to all embassy personnel as Iraq is still deemed to be a high-threat area. Housing standards for the Department of State are unknown, consequently, I will utilize the housing standards established by public law for the Department of Defense (DoD). Personnel assigned to the U.S. Diplomatic Mission in Iraq are unaccompanied by any dependents due to the current security situation and lack of support and recreation facilities for dependents. Within ten to fifteen years, mission personnel will be allowed to have dependents accompany them for their assignment. Housing will be designed to ensure that the transition from housing only unaccompanied personnel to accompanied personnel can be made with minimal alterations to the new construction.

7.2.4. Assumption 4: Program Space Requirements

As real-world security considerations prohibit the use of the State Department embassy design guides, space requirements and square footages will be determined using unclassified DoS and DoD publications. The primary source for the official embassy buildings (chancery and annex) are derived from the competition brief for the Association of Collegiate Schools of Architecture/Department of State U.S. Embassy for the New Millennium Student Design Competition Brief. This program was developed for a small embassy, housing approximately 124 foreign service officers with a footprint of between 51,000-55,000 square feet.[202] As the projected population of the new embassy is slated to be approximately 1,050 personnel, the footprint and program will have to be adjusted

[202] United States Department of State, and Association of Collegiate Schools of Architecture, U.S. Embassy for the New Millennium, (Washington D.C.: Assoc. Collegiate Schools of Architecture, 1999).

accordingly. The Department of State has made public the functional breakdown of their offices and the personnel assigned to each which will ease the adaptation of the program to account for the drastically new numbers. In events where the competition brief is incomplete, space- and facility-planning guides developed by the Department of Defense will be used to provide approximate square footages.[203] Embassy support buildings will be programmed according to DoD requirements, as there is no specific Department of State guidance that has been made available to the general public.

7.2.5. Assumption 5: Anti-terrorism Design Standards

The United States Department of State developed a set of anti-terrorism and force protection standards to be used in the construction of new embassy compounds and the renovation of older diplomatic properties titled, Physical Security Standards Handbook, January 1998 and Structural Engineering Guidelines for New Embassy Office Buildings, August 1995. These design criteria are classified by the State Department "for official use only". This designation prohibits both the public release of these standards, and their use in academic projects. Consequently, to replace these classified standards, unclassified and readily available public domain DoD, Federal Emergency Management Agency and U.S. General Services Administration (GSA) standards are used when applicable. In instances where internal memos of the State Department concerning security requirements have been released to the public, an attempt has been made to extrapolate DoS security standards.

[203] Publicly released documents by the Department of Defense are those designated "Distribution A: Approved for public release. Distribution is unlimited."

7.3. Embassy Compound Buildings and their Functions

The Baghdad embassy will be one of the largest U.S. diplomatic missions in terms of staffing, and one of the largest in terms of overall footprint in a foreign capital. As a result of the large number of personnel and the current security situation, many additional facilities will be present within the Baghdad compound which frequently are absent at other U.S. diplomatic posts.

7.3.1. The Chancery

The chancery is the center of the official diplomatic mission to a country, and is often referred to as the embassy. The chancery typically houses both the diplomatic and consular offices of the Department of State, and is where most foreigners interact with U.S. officials, whether it be an individual applying for a visa, a diplomatic team negotiating over a treaty, or a head of state visiting the U.S. ambassador. Most chanceries designed since the 1960's have a distinct organization in both plan and section. The building is organized around a central lobby with two wings opening off the lobby. One wing houses the consular affairs section. The opposite wing houses the diplomatic arm of the State Department. Most visitors are limited to the street level of the building where offices that serve host-country nationals are found. Supporting offices, private meeting rooms, and the ambassador's office are found on the floors above.

7.3.2. The Chancery Annex

The chancery annex is found at larger embassy complexes. It houses support offices that support the public functions found in the chancery, as well as provide additional space for the diplomatic office function. Offices that do not have a direct public mission, such as the economic office of the U.S. mission, and the numerous attachés from other U.S. governmental organizations are often housed in the annex.

7.3.3. U.S. Agency for International Development Annex

The U.S. Agency for International Development (USAID) annex supports the USAID bureau for its host-country or a supporting region. USAID receives guidance from the Secretary of State, but is an independent organization that extends assistance to countries coping with natural or man-made disasters, reducing poverty, and engaging in democratic reforms. The building, while it supports a public mission does not receive the "walk-up" traffic that is typical of the chancery.

7.3.4. General Services Office (GSO) Maintenance and Warehouse Facilities

The GSO supports the U.S. Diplomatic Mission by providing facility maintenance, resource procurement and management, vehicle operations, and food and lodging services to the embassy complex and staff. The GSO also oversees the maintenance and warehouse facilities on the property, including a central receiving function.

7.3.5. Ambassador's Residence

The Ambassador's residence is the private domicile of the U.S. Ambassador in the host nation. The residence contains both private domestic rooms and personal state rooms for intimate meetings with foreign dignitaries.

7.3.6. Embassy Staff Housing

Staff housing is typically provided to all personnel in areas with a high risk of danger to embassy employees. Typically this housing is constructed immediately adjacent to or within the embassy complex.

7.3.7. Retail Shopping Area[204]

The retail shopping area will serve the same function as a military base or exchange. The shopping area is a small department store, which may also feature a commissary supporting personnel assigned to the U.S. mission. In theory, all basic necessities for daily living can be purchased in the shopping area, ranging from clothing and electronics to cleaning supplies and sporting goods. The shopping area will be programmed for two times the size of the current diplomatic mission to account for the dependents of future accompanied personnel.

7.3.8. Food Convenience Store

The food convenience store will serve the same function as a commercial food court. Employees will be provided with a "fast-food" option to the embassy cafeteria.

7.3.9. Variety Shops

Variety shops include those shops and services necessary for daily living, including a hairdresser/barber, launderer, tailor/seamstress, as well as smaller shops for independent vendors to bring services to the diplomatic community.

7.3.10. Vehicle Service and Fuel Station

The embassy vehicle and fuel station will initially serve only diplomatic vehicles as the import or purchasing of personal vehicles by the embassy staff currently is prohibited. Upon the stabilization of the security situation, the station will serve fuel to personal vehicles imported or purchased by members of the diplomatic mission.

---

[204] Item is listed as being programmed by the State Department. DoS, Industry Advisory Panel, Minutes (Washington D.C.: Dept. of State, 12 Apr. 2005) 18-19.

7.3.11. Post Office

The post office will satisfy both the official needs of the embassy and the personal needs of the embassy staff. The U.S. Postal Service post office at the embassy will be staffed as an Army/Air Force Post Office, utilizing an APO mailing address.

7.3.12. Medical Unit/Dispensaries

The embassy compound will have a small-scale clinic and pharmaceutical dispensary. The medical unit will not be capable of serving as an emergency room, nor will it be capable of housing a large number of patients for any significant length of time.

7.3.13. Recreation Center

The recreation center is the focal point of the embassy staff's social life. The center features fitness equipment and space, hobby supplies, library, computer center, distance learning center for advanced education, an auto hobby center, and game room.

7.3.14. Secure Vehicle Storage

The embassy is required to have a storage area for official vehicles. A certain percentage of these vehicles must be secured to prevent an opportunity for tampering with the vehicle. At many embassy posts, garages are used to satisfy this requirement.

7.3.15. Marine Security Guard Quarters

The U.S. Marine security guard quarters (MSGQ) serves as the barracks for the marine detachment attached to provide security to the diplomatic mission and embassy facilities. The MSGQ also contains the armory and back up command and control center for embassy security operations.

7.3.16. Compound Access Control Facilities

The compound access control facilities restrict both pedestrian and vehicular access to the embassy compound as necessary. Vehicle access control points provide suitable areas to inspect vehicles and cargo prior to its entering the embassy complex.

7.4. Security Considerations

Security considerations will be a major factor in the programming and planning of the Baghdad embassy. The OBO has determined that all buildings in the embassy complex proper will be at a minimum of 150 feet from the site perimeter. The boundary of the embassy site is required to have a nine-foot tall fence that resists vehicular entry to the compound.

7.5. The Baghdad Embassy Manning

The Baghdad Embassy represents one of the largest foreign embassies currently staffed by the United States Government. Personnel requirements necessary to develop the site and specific building programs are extrapolated from the joint American Collegiate Schools of Architecture and the U.S. Department of State Architectural Design Competition, "U.S. Embassy for the New Millennium" program and the March 2005 Baghdad embassy manning as listed in the 11 April 2005 Congressional Research Service's "U.S. Embassy in Iraq" Report.

TABLE 7.1

BAGHDAD EMBASSY MANNING REQUIREMENTS

Office and Staff Function	Competition[a]	Current[b]	Projected[c]
Ambassador's Office			
Ambassador (chief of mission)	1	1	1
Deputy chief of mission	1	1	1
Legal office	0	4	2
Executive secretariat	0	10	10
Assistants	3	6	6
Receptionist	1	1	1
Language services	0	1	1
Political Section[d]			
Counselor	1	1	1
Officers	4	16	13
Secretary and assistants	1	1	4
Economic Section			
Counselor	0	1	1
Officers	0	5	5
Secretary	0	1	1
Military Attaché/Liaison			
Defense attaché	1	1	1
Military liaison	1	1	5
Assistants	5	4	15
Drug Enforcement Agency (DEA)			
DEA chief	1	0	1
DEA staff	3	0	3
Regional Security Office (RSO)			
RSO chief	0	1	1
RSO officers	1	10	5
RSO assistants	2	30	15
Secretary	1	1	1

TABLE 7.1 (Continued)

Office and Staff Function	Competition[a]	Current[b]	Projected[c]
Administrative and General Services Office (GSO)			
Administrative officer	1	1	1
Administrative assistant	1	1	1
Financial management officer	1	1	1
Financial assistants and clerks	7	7	7
Human relations officer	0	10	4
GSO officer	2	2	2
GSO assistants	5	5	10
Communications Office			
Communications officer	1	1	1
Communications and postal assistants	3	4	18
Foreign Commercial Service (FCS)			
FCS specialist	1	0	1
FCS assistants	1	0	1
FCS librarian	1	0	1
FCS reception	1	0	1
Computer Services			
Information management specialist	1	1	2
Information management assistants	3	2	9
Community Services			
Community liaison officer	1	1	2
Community liaison librarian	1	1	3
Chaplains	0	0	2
Health Unit			
Physicians	1	2	2
Dentist	1	1	1
Nurses	2	3	4
Pharmacist	1	1	2

TABLE 7.1 (Continued)

Office and Staff Function	Competition[a]	Current[b]	Projected[c]
Consular Section			
Chief consular officer	1	1	1
Secretary	1	0	1
Receptionist	1	0	1
Immigrant visa chief consular officer	1	0	1
Immigrant visa consular officers	3	0	3
Immigrant visa specialists and assistants	9	0	9
Non-immigrant visa chief consular off.	1	0	1
Non-immigrant visa consular officers	3	0	3
Non-immigrant visa spec. and assistants	11	0	11
American services unit chief cons. officer	1	1	1
American services unit consular officer	1	0	2
American services unit spec. and assist.	3	1	6
Marine Security Guard (MSG) Detachment			
MSG commander	1	1	1
Marines	6	13	39
International Information Programs (IIP) Resource Center			
IIP officer	1	1	1
IIP librarians	2	4	4
Cultural Affairs Section			
Cultural affairs officer	1	1	1
Cultural affairs assistants	2	4	4
Public Affairs (PA) Office			
PA chief	0	1	1
PA officers	1	3	3
PA assistants	2	16	16
United States Agency for International Development (USAID)			
USAID director	1	1	1
USAID officers	9	50	20
USAID assistants and clerks	12	73	40

TABLE 7.1 (Continued)

Office and Staff Function	Competition[a]	Current[b]	Projected[c]
Specialized Department of State Units			
Iraq Reconstruction Management Office	0	57	20
IRMO military consultants	0	145	25
Office of Regional Affairs	0	120	40
International narcotics and law enforce.	0	3	2
Office of the Inspector General	0	6	4
Regional Operations Offices	0	13	26
U.S. Diplomatic Mission Attached Units			
U.S. Department of the Treasury	0	3	2
U.S. Department of Labor	0	1	1
Internal Revenue Service—Criminal Investigation Division	0	1	1
U.S. Department of Transportation	0	3	3
Foreign Agricultural Service	0	2	2
U.S. Department of Homeland Security	0	21	21
Regime Crimes Liaison Office	0	41	5
U.S. Department of Justice	0	2	2
Bureau of Alcohol, Tobacco and Firearms	0	4	4
Overseas Prosecutorial Development, Assistance and Training Office	0	2	2
Federal Bureau of Investigations	0	7	7
International Criminal Investigative Training Program	0	2	2
United States Mint	0	4	0
Special Inspector General for the Iraq Reconstruction	0	45	15
Project and Contracting Office and Joint Contracting Command	0	183	61
Defense Contract Audit Agency	0	18	6
Defense Contract Management Agency	0	68	23
Defense Criminal Investigative Service		2	1
Centers for Disease Control and Prevention	0	0	1
Peace Corps	0	0	2
International Broadcasting Bureau	0	0	3
Library of Congress	0	0	1

TABLE 7.1 (Continued)

Office and Staff Function	Competition[a]	Current[b]	Projected[c]
Non-appropriated Fund Employees	0	0	77
Totals	136	1057	700

Notes for Table 7.1.:

a. Items listed under the "competition" column heading refer to the 1999-2000 joint American Collegiate Schools of Architecture and the U.S. Department of State Architectural Design Competition, "U.S. Embassy for the New Millennium" program. The program may be found in the competition brochure on page 5-7. The projected personnel requirements were based off of the square footage allocated for each function.

b. Items listed under the "current" column heading refer to the March 2005 Baghdad embassy manning as listed in the 11 April 2005 Congressional Research Service's "U.S. Embassy in Iraq" Report. Breakdown in each functional category was based off of approximate personnel assignments listed in the "U.S. Embassy for the New Millennium" design competition brochure.

c. Items listed under the "projected" column heading are the author's best approximation of the long-term, steady-state manning of the embassy following the large draw-down of Iraq reconstruction positions assigned to the mission.

7.6. The Baghdad Embassy Program

The tables, which complete this chapter, list the specific requirements of the embassy program. The access column on the following tables uses this legend:

- P Spaces carrying this designation are those intended for consular affairs and other areas frequently visited by host-country nationals. Access to these areas is granted after passing through the compound access control and additional checkpoints as the current security situation warrants.
- U Access is unrestricted for members of the diplomatic mission, and for other individuals to conduct official business with particular embassy offices. Access to these areas is granted by passing through an additional checkpoint (either staffed or through a locked door) in addition to what is listed above.
- C Access is controlled to members of the diplomatic mission and by other individuals escorted by embassy officials. Access to these areas is restricted by a locked door in addition to the devices listed above.
- R Restricted access areas are those spaces that possess critical infrastructure, cryptology equipment, pharmaceuticals, or other vital equipment or material. Access to these areas is limited to credentialed individuals only. These areas have additional levels of security to prohibit accidental or forced entry.

TABLE 7.2

PROGRAM FOR THE CHANCERY

Requirement	Qty	SF	Σ SF	Access
Public Entrance and General Requirements				
Main lobby	1 @	600	600	U
Screening/inspection area	2 @	160	320	U
Reception area	1 @	720	720	U
Multipurpose room	1 @	2,260	2,260	U
Subtotal			**3,580**	
Marine Security Guard (MSG) Post 1				
Detachment commander and deputy cmdr.	2 @	120	240	C
Operations room [(a)]	1 @	240	240	R
Changing/locker room	1 @	500	500	C
Ready/react room [(b)]	1 @	380	380	C
Subtotal			**1,360**	
Executive Section				
Ambassador	1 @	380	380	C
Deputy Chief of Mission	1 @	310	310	C
Legal office	2 @	120	240	C
Executive secretariat	10 @	110	1,100	C
Protocol officer	1 @	120	120	C
Assistants [(c)]	5 @	120	600	U
Reception/waiting room	1 @	120	120	U
Language services	1 @	320	320	C
Conference room	1 @	310	310	C
Waiting area	1 @	120	120	C
Work room	1 @	120	120	C
Restroom	1 @	50	50	U
Subtotal			**3,790**	
General Services Office (GSO)				
GSO officers	2 @	120	240	C
GSO assistants [(d)]	10 @	100	1,000	C
Meeting room	2 @	180	360	U
Work room and files	8 @	150	1,200	C
Subtotal			**2,800**	

TABLE 7.2 (Continued)

Requirement	Qty	SF	Σ SF	Access
Political Section				
Counselor	1 @	240	240	C
Officers [(d)]	16 @	120	1,920	C
Secretary	1 @	100	100	U
Work room and files	6 @	120	720	C
Meeting room	1 @	240	240	C
Reception/waiting room	1 @	100	100	U
Subtotal			**3,320**	
Military Section/Military Attaché and Liaison				
Defense Attaché	1 @	240	240	C
Military liaisons	5 @	170	850	C
Assistants [(d)]	15 @	120	1,800	C
Work room and files	2 @	150	300	C
Classified computer room	2 @	50	100	R
Reception/waiting room	2 @	50	100	C
Subtotal			**3,390**	
Attached Military Organizations				
Defense Criminal Investigative Service	1 @	150	150	C
Subtotal			**150**	
Regional Security Office (RSO)				
RSO Chief	1 @	240	240	C
RSO officers	5 @	150	750	C
RSO assistants	15 @	120	1,800	C
Secretary	1 @	100	100	U
Waiting room	1 @	150	150	U
Subtotal			**3,040**	
Drug Enforcement Agency				
DEA Chief	1 @	240	240	C
DEA assistants [(d)]	3 @	120	360	C
Work rooms and files	2 @	150	300	C
Waiting Room	1 @	50	50	U
Subtotal			**950**	

TABLE 7.2 (Continued)

Requirement	Qty	SF	Σ SF	Access
Office of Regional Affairs (ORA)				
ORA Chief	1 @	240	240	C
ORA officers [(d)]	11 @	160	1,760	C
ORA assistants/clerks [(d)]	26 @	120	3,120	C
ORA secretary [(c)]	2 @	100	200	U
Work room and files	13 @	120	1,560	C
Meeting room	2 @	240	480	U
Waiting room	1 @	120	120	U
Restroom	2 @	12	240	U
Subtotal			**7,720**	C
Economic Section				
Counselor	1 @	240	240	C
Officers	5 @	120	600	C
Secretary	1 @	100	100	U
U.S. Department of Treasury liaison	2 @	120	240	C
IRS-Criminal Investigative Division liaison	1 @	120	120	C
U.S. Department of Labor liaison	1 @	120	120	C
Work room and files	1 @	120	120	C
Meeting room	1 @	150	150	U
Reception/waiting room	1 @	120	120	U
Subtotal			**1,790**	
Foreign Commercial Service (FCS)				
FCS Specialist	1 @	160	160	C
FCS Assistant	1 @	100	100	C
FCS Librarian	1 @	50	50	C
FCS Reception	1 @	60	60	U
Subtotal			**370**	
Attached Economic Organizations				
U.S. Department of Transportation/Federal Aviation Administration liaisons [(d)]	3 @	120	360	C
U.S. Department of Agriculture Foreign Agricultural Service	2 @	120	240	C
Work room and files	1 @	120	120	C
Meeting room	1 @	150	150	U
Subtotal			**870**	

TABLE 7.2 (Continued)

Requirement	Qty	SF	Σ SF	Access
Public Diplomacy Section				
Public Diplomacy Chief	1 @	240	240	C
Public Diplomacy officers	3 @	160	480	C
Public Diplomacy assistants [(c)]	16 @	120	1,920	C
Cultural Affairs officer	1 @	160	160	C
Cultural Affairs assistants	4 @	120	480	C
Work room and files	1 @	240	240	C
Meeting room	1 @	240	240	U
Restrooms	2 @	50	100	U
Subtotal			**3,860**	
Attached Public Diplomacy Organizations				
International Broadcasting Bureau (IBB) offices	3 @	120	360	C
IBB (Voice of America) broadcast booth	1 @	310	310	R
Library of Congress (LoC)	1 @	160	160	C
LoC work room and files	1 @	120	120	C
Subtotal			**950**	
Administrative Section				
Administrative Chief	1 @	240	240	C
Administrative assistant	1 @	120	120	C
Financial management officer	1 @	120	120	C
Financial management assistants and clerks	7 @	100	700	C
Human relations officer	4 @	120	480	C
Work room	1 @	120	120	C
Waiting room	1 @	100	100	U
Subtotal			**1,880**	
Computer Services				
Computer management specialist	2 @	120	240	C
Computer technicians [(c)]	9 @	100	900	C
Computer storage/work room	1 @	700	700	R
Subtotal			**1,640**	

TABLE 7.2 (Continued)

Requirement	Qty	SF	Σ SF	Access
Communications Operations Center and Services (controlled access area)				
Communications Officer	1 @	240	240	C
Communications and postal assistants [(d)]	19 @	120	2,160	C
Computer center	1 @	3,180	3,180	R
MSG Post 1 alternate location	1 @	160	160	R
Restrooms	2 @	120	240	U
Subtotal			**5,980**	
Communications Operations Center and Services (restricted access area)				
Classified computer room	4 @	50	200	R
24-hour operations/crisis response center	1 @	480	480	R
SCIF complex (12 rooms)	1 @	1,200	1,200	R
Secure conference room	1 @	310	310	R
Spare restricted offices	3 @	120	360	R
Standby officer bunks	2 @	120	240	R
Backup computer center	1 @	480	480	R
Restrooms	2 @	50	100	R
Document destruction facility	1 @	120	120	R
Equipment storage	1 @	310	310	R
Mail and diplomatic pouch vault	1 @	250	250	R
Subtotal			**4,050**	
Office of the Inspector General (OIG) – Iraq				
OIG-Iraq Chief	1 @	160	160	C
OIG-Iraq officers	3 @	120	360	C
Work room and files	1 @	120	120	C
Meeting room	1 @	150	150	U
Subtotal			**790**	
U.S. Department of Homeland Security (DHS)				
DHS Iraq Division Chief	1 @	240	240	C
DHS Iraq Coast Guard liaison	1 @	160	160	C
DHS Iraq customs officers	2 @	160	320	C
DHS Iraq Immigration and Naturalization Service officers	4 @	160	640	C

TABLE 7.2 (Continued)

Requirement	Qty	SF	Σ SF	Access
DHS (Continued)				
DHS Iraq Secret Service officer	1 @	120	120	C
DHS Iraq assistants/clerks	11 @	120	1,320	C
DHS Iraq secretary	1 @	100	100	U
Work room and files	13 @	120	1,560	C
Meeting room	2 @	240	480	U
Waiting room	1 @	120	120	U
Restrooms	2 @	120	240	U
Subtotal			**5,300**	
Chancery Shared Functions				
Meeting rooms	2 @	180	360	U
Conference rooms	2 @	310	620	R
Negotiation/treaty suite	1 @	1200	1200	R
Private dining room	1 @	600	600	R
Subtotal			**2,780**	
Other Permanently Attached Organizations				
U.S. Department of Justice officers	2 @	120	240	C
International Narcotics and Law Enforcement Agencies	2 @	120	240	C
Bureau of Alcohol, Tobacco and Firearms	4 @	120	480	C
Overseas Prosecutorial Development, Assistance and Training Office	2 @	120	240	C
Federal Bureau of Investigations	7 @	120	840	C
International Criminal Investigative Training Program	2 @	120	240	C
Work rooms and files	7 @	120	840	C
Meeting room	3 @	160	480	C
Waiting room	1 @	120	120	U
Restrooms	2 @	120	240	U
Subtotal			**3,960**	
Service Entrance and Functions				
Cafeteria	1 @	3,230	3,230	U
Kitchen	1 @	1,610	1,610	U
Mail/diplomatic pouch room	1 @	250	250	C

TABLE 7.2 (Continued)

Requirement	Qty	SF	Σ SF	Access
Service Entrance and Functions (continued)				
Loading dock	1 @	460	460	C
Screening/inspection area	1 @	270	270	U
Trash area	1 @	250	250	C
Subtotal			**6,070**	
Total Net Program Area			**70,400**	
Mechanical, equipment, circulation and structure (1.25 conversion factor)			**17,600**	
Gross Chancery Requirement			**88,000**	

Notes for Table 7.2.:

a. MSG Post 1 Operations room requires easy access to the main chancery entrance.

b. The ready/react room requires direct access to the operations room.

c. Square foot requirement listed is the area required for a workspace in an open office setting. When more than eight workspaces are required, divide the requirement among two or more rooms.

d. Arrange rooms so that approximately 33% of the offices required are private offices and 67% are combined into a shared workspace. When more than eight workspaces are required, divide the requirement among two or more rooms.

TABLE 7.3

PROGRAM FOR THE CONSULAR ANNEX BUILDING

Requirement	Qty	SF	Σ SF	Access
Public Entrance				
Main lobby	1 @	320	320	P
Screening/inspection area	2 @	160	320	P
Reception area	1 @	720	720	P
Restrooms	2 @	270	540	P
Subtotal			**1,900**	
Consular Executive Section				
Chief Consular Officer	1 @	240	240	C
Secretary	1 @	100	100	C
Work room and files	1 @	120	120	C
Conference room	1 @	310	310	C
Waiting/reception room	1 @	100	100	U
Staff restrooms	2 @	150	300	C
Receptionist	1 @	150	150	U
Subtotal			**1,320**	
Immigrant Visa Unit (IV)				
IV Chief Consular Officer	1 @	160	160	C
IV consular officers	3 @	120	360	C
IV specialists and assistants [(a)]	9 @	100	900	C
Teller windows [(b)]	9 @	50	450	P
Work rooms and files	2 @	120	240	C
Waiting room	1 @	2,760	2,760	P
Subtotal			**4,870**	
Non-immigrant Visa Unit (NIV)				
NIV Chief Consular Officer	1 @	160	160	C
NIV consular officers	3 @	120	360	C
NIV specialists and assistants [(a)]	11 @	100	1,100	C
Teller windows [(b)]	11 @	50	550	P
Work rooms and files	2 @	120	240	C
Waiting room	1 @	3,510	3,510	P
Subtotal			**5,920**	

TABLE 7.3 (Continued)

Requirement	Qty	SF	Σ SF	Access
American Citizen Services Unit (ASU)				
ASU Chief Consular Officer	1 @	160	160	C
ASU consular officers	2 @	120	240	C
ASU specialists and assistants [(a)]	6 @	100	600	C
Teller windows [(b)]	6 @	50	300	P
Work rooms and files	3 @	240	720	C
Waiting room	1 @	330	330	P
Subtotal			**2,350**	
International Information Program (IIP)				
IIP officer	1 @	120	120	C
IIP assistants/librarian	1 @	100	100	C
IIP library	1 @	480	480	P
IIP exhibition space	1 @	310	310	P
Work room and files	1 @	240	240	C
Restroom	2 @	120	240	P
Auditorium	1 @	810	810	P
Subtotal			**2,300**	
Service Entrance and General Functions				
Loading dock	1 @	230	230	C
Screening/inspection area	1 @	120	120	C
Trash area	1 @	100	100	U
Storage	2 @	220	440	C
Subtotal			**880**	
Total Net Program Area			**19,540**	
Mechanical, equipment, circulation and structure (1.25 conversion factor)			**4,900**	
Gross Consular Annex Requirement			**24,440**	

Notes for Table 7.3.:

a. Combine square footage requirements into an open office located next to teller windows.

b. Teller windows should be located immediately adjacent to the waiting room.

TABLE 7.4

PROGRAM FOR THE USAID ANNEX BUILDING

Requirement	Qty	SF	Σ SF	Access
Public Entrance				
Main lobby	1 @	320	320	U
Screening/inspection area	2 @	160	320	U
Reception area	1 @	720	720	U
Restrooms	2 @	120	240	U
Subtotal			**1,600**	
U.S. Agency for International Development (USAID)				
USAID Director	1 @	240	240	C
USAID officers	20 @	120	2,400	C
USAID assistants and clerks [(a)]	40 @	100	4,00	C
Work room and files	10 @	150	1,500	C
Meeting rooms	4 @	310	1,240	U
Meeting rooms	8 @	240	1,920	U
Conference room	1 @	380	380	U
Restrooms	2 @	120	240	C
Reception	1 @	240	240	U
Subtotal			**12,160**	
Attached Humanitarian Agencies				
Peace Corps	2 @	120	240	C
Work room and files	1 @	120	120	C
Meeting room	1 @	120	120	U
Subtotal			**480**	
Iraq Reconstruction Office Administrative Suites				
Iraq Reconstruction Management Office	1 @	1,320	1,320	C
Regime Crimes Liaison Office	1 @	1,580	1,580	C
Special Inspector General for the Iraq Reconstruction	1 @	800	800	C
Project and Contracting Office and Joint Contracting Command	1 @	1,600	1,600	C
Subtotal			**5,300**	

TABLE 7.4 (Continued)

Requirement	Qty	SF	Σ SF	Access
Total Net Program Area			**19,540**	
Mechanical, equipment, circulation and structure (1.25 conversion factor)			**4,900**	
Gross USAID Annex Requirement			**24,440**	

Notes for Table 7.4.:

a. Combine square footage requirements into approximately four open offices.

TABLE 7.5

PROGRAM FOR THE MEDICAL UNIT/DISPENSARY

Requirement	Qty	SF	Σ SF	Access
Public Entrance and General Requirements				
Entrance	1 @	120	120	U
Waiting room	1 @	160	160	U
Waiting room restroom	1 @	60	60	U
Reception and files	1 @	240	240	C
Subtotal			**580**	
Health Unit				
Physicians	2 @	160	320	C
Dentist	1 @	160	160	C
Nurse station	4 @	100	400	C
Pharmacist	2 @	120	240	C
Exam rooms	7 @	140	980	U
Staff restroom	1 @	50	50	C
Patient restrooms	2 @	60	120	U
Pharmacy	1 @	240	240	R
Equipment storage	2 @	160	320	R
Triage room	1 @	480	480	U
X-ray	1 @	120	120	C
Laboratory	1 @	480	480	C
Morgue	1 @	240	240	C
General storage	2 @	240	480	U
Infirmary rooms	5 @	160	800	C
Subtotal			**5,430**	
Attached Organizations				
Center for Disease Control and Prevention	1 @	160	160	C
CDC equipment and work room	1 @	240	240	R
Subtotal			**400**	
Total Net Program Area			**6,410**	
Mechanical, equipment, circulation and structure (1.25 conversion factor)			**1,600**	
Gross Medical Unit Requirement			**8,010**	

TABLE 7.6

PROGRAM FOR THE VEHICLE SERVICE AND FUEL STATION

Requirement	Qty	SF	Σ SF	Access
Fueling stations [(a)]	4 @	380	1,520	C
Fuel pump control room	1 @	130	130	C
Vehicle management support core [(b)]	1 @	5,050	5,050	C
Secure vehicle storage	6 @	380	2,280	C
Total Net Program Area (interior areas only)			**7,420**	
Mechanical, equipment, circulation and structure (1.25 conversion factor)			**1,900**	
Gross Vehicle Service and Fuel Station Requirement			**9,320**	

Notes for Table 7.6.:

a. Exterior vehicle parking and pump spaces under a canopy.

b. Includes both vehicle maintenance bays and shop/storage area.

TABLE 7.7

PROGRAM FOR THE MARINE SECURITY GUARD QUARTERS

Requirement	Qty	SF	Σ SF	Access
Junior enlisted rooms [a]	24 @	150	3,600	C
Non-commissioned officer rooms [b]	8 @	295	2,360	C
Senior non-commissioned officer rooms [c]	5 @	340	1,700	C
Company grade officer rooms [c]	3 @	340	1,020	C
Armory [d]	1 @	580	580	R
Ammunition storage [d]	1 @	120	120	R
Total Net Program Area			**9,380**	
Mechanical, equipment, circulation and structure (1.33 conversion factor for dormitory style residences)			**3,120**	
Gross MSGQ Requirement			**12,500**	

Notes for Table 7.7.:

a. Square footage requirement is based off of a 4-bay bedroom concept. 4 bedrooms share one common area. Each 4-bay suite has two full bathrooms.

b. Two non-commissioned officer rooms share a common bathroom.

c. Senior non-commissioned officer and company grade officer rooms each have their own bathroom.

d. Both the armory and ammunition storage building are treated as hardened facilities. It is assumed that the only personnel having access to these are military members on a federal installation who are considered able-bodied. Consequently, the area is not subject to the Americans with Disabilities Act.

TABLE 7.8

PROGRAM FOR THE GSO WAREHOUSE AND SUPPORT FACILITIES

Requirement [a]	Qty	SF	Σ SF	Access
Generator buildings [b]	3 @	1,800	5,400	R
Water treatment facility	1 @	1,980	1,980	R
Electrical distribution building [c]	1 @	720	720	R
Warehouse space [d]	1 @	26,910	26,910	C/R
GSO Annex	1 @	24,450	24,450	C/R
Total Gross Program Requirement			**59,460**	

Notes for Table 7.8.:

a. All requirements are the gross square foot requirement.

b. The generator buildings should not be located in close proximity to each other.

c. The electrical distribution building may be collocated with one of the generator buildings.

d. 25% of the warehouse space may be located in a mezzanine level.

TABLE 7.9

PROGRAM FOR THE COMPOUND ACCESS CONTROL (CAC) FACILITIES

Requirement [a]	Qty	SF	Σ SF	Access
Main Compound Access Control				
Pedestrian waiting room	1 @	480	480	P
Pedestrian screening/inspection area [b]	2 @	160	320	P
Secure office and storage [c]	2 @	120	240	C
Holding room [d]	1 @	60	60	C
Vehicle screening/inspection area [e]	1 @	380	380	P
Stairwell to vehicle inspection area	1 @	120	120	C
Subtotal			**1,600**	
Consular Compound Access Control				
Pedestrian waiting room	1 @	720	720	P
Pedestrian screening/inspection area [b]	4 @	160	640	P
Secure office and storage [c]	2 @	120	240	C
Holding room [d]	1 @	60	60	C
Subtotal			**1,660**	
Service Compound Access Control				
Pedestrian waiting room	1 @	320	320	P
Pedestrian screening/inspection area [b]	2 @	160	320	P
Secure office and storage [c]	4 @	120	480	C
Holding room [d]	1 @	60	60	C
Vehicle screening/inspection area [e]	2 @	380	760	P
Large vehicular inspection area [e]	2 @	960	1,920	P
Stairwell to vehicle inspection area	2 @	120	240	C
Subtotal			**4,100**	
Total Gross Program Requirement			**7,360**	

Notes for Table 7.9.:

a. All requirements are the gross square foot requirement.

b. Waiting/reception room opens directly onto the security screening/inspection areas.

c. Secure office and storage is a hardened facility with windows that overlook both entrance and exit of the CAC.

d. The holding room is a small cell to hold individuals until the host-country police force can respond. It should open directly to the security/inspection area.

e. The vehicle inspection area features an under-vehicle pit in at least one bay to facilitate security screening.

TABLE 7.10

PROGRAM FOR COMMUNITY CENTER BUILDINGS

Requirement [(a)]	Qty	SF	Σ SF	Access
Chapel (general requirement)	1 @	4,900	4,900	U
Community postal center (general requirement)	1 @	1,750	1,750	U
Fitness center (general requirement)	1 @	28,540	28,540	U
Family support center (general requirement)	1 @	2,150	2,150	U
Community activity center (general requirement)	1 @	4,170	4,170	U
Subtotal			**41,510**	
Commissary				
General sales	1 @	5,650	5,650	U
Storage	1 @	2,900	2,900	C
Subtotal			**8,550**	
Exchange Shopping Area				
General sales	1 @	5,110	5,110	U
Concessionaires	3 @	240	240	U
Food convenience stores	2 @	810	1,620	U
Food court eating area	1 @	1,020	1,020	U
Bank/credit union	1 @	1,700	1,700	U
Administration	1 @	480	480	C
Storage/warehouse	1 @	5,110	3,410	C
Laundry facilities	1 @	590	590	U
Subtotal			**14,170**	
Total Gross Program Requirement			**64,230**	

Notes for Table 7.10.:

a. All requirements are the gross square foot requirement.

TABLE 7.11

PROGRAM FOR THE EMBASSY COMPOUND HOUSING

Requirement [a]	Qty	SF	Σ SF	Access
Executive Staff				
Ambassador's residence [b, c]	1 @	4,300	4,300	C
Deputy Chief of Mission residence [b, c]	1 @	3,580	3,580	C
Distinguished visitor 4-bedroom [b]	1 @	2,690	2,690	C
Distinguished visitor 3-bedroom [b]	1 @	2,260	2,260	C
Subtotal			**12,830**	
Section and Department Chief Housing				
4-bedroom	4 @	2,050	8,200	C
3-bedroom	6 @	1,750	10,500	C
Unaccompanied housing [d]	17 @	1,450	24,650	C
Subtotal			**43,350**	
Section and Department Officer Housing				
4-bedroom	10 @	1,940	19,400	C
3-bedroom	30 @	1,700	51,000	C
2-bedroom [d]	10 @	1,400	14,000	C
Unaccompanied housing [d]	75 @	750	56,250	C
Subtotal			**140,650**	
Mid-career Officers and Senior Assistant Housing				
4-bedroom	22 @	1,880	41,360	C
3-bedroom [d]	28 @	1,590	44,520	C
2-bedroom [d]	26 @	1,290	33,540	C
Unaccompanied housing [e]	114 @	750	79,800	C
Subtotal			**199,220**	
General Clerks and Assistants				
4-bedroom [d]	12 @	1,780	21,360	C
3-bedroom [d]	60 @	1,310	78,600	C
2-bedroom [e]	35 @	1,130	39,550	C
Unaccompanied housing [e]	249 @	590	146,910	C
Subtotal			**286,420**	

TABLE 7.11 (Continued)

Requirement	Qty	SF	Σ SF	Access
Total Gross Housing Requirement			**682,460**	

Notes for Table 7.11.:

a. All requirements are the gross square foot requirement.

b. Residences include a private garden not accounted for in the listed square foot requirement.

c. The ambassador and DCM's residence is authorized a small office for the conduct of official business.

d. Preferably these are treated as townhouses with their own independent entrances.

e. These may be grouped into an apartment building.

CHAPTER 8:

DEVELOPMENT OF THE BUILDING COMPLEX

8.1. Comprehensive Anti-terrorism Site Planning

Many anti-terrorism and facility security criteria can be effectively achieved through a comprehensive land-use and site planning process. Proper planning and consideration given to both architectural design objectives and security requirements during the site development stage often precludes the need for costly and piecemeal security enhancements later in the design process.

The security situation and terrorist threat in Baghdad changes on a day-to-day basis. In developing a comprehensive site plan, it is essential to consider the current threat level as well as unanticipated periods of increased threat which would require additional security measures to be put in place. Additionally, the United States government hopes for and anticipates a lower threat-level in the future with the development of an Iraqi constitution, the creation of a unified federal government and the deployment of a capable military and domestic police force.

While the need for a safe and secure environment is necessary for Foreign Service officers and their families, anti-terrorism objectives comprise only one of a number of other site-planning concerns. Site security must be balanced with other considerations, such as the proper and efficient use of the limited space within the 104-acre diplomatic compound, existing topography and site-perimeter conditions, programmatic constraints, and architectural design objectives.

Three main anti-terrorism design criteria guide site-planning decisions made by the architect: perimeter security, standoff distance and the effective use of landscape. Proper perimeter security prohibits unauthorized individuals and vehicles from entering the embassy compound and greatly reduces threats to visitors and diplomatic staff and families. Standoff distance is the physical separation between a threat and a protected asset. Maximizing standoff distance between vehicular circulation and building structures—especially vehicular access in unprotected areas—is one of the most effective design strategies to minimize threats to the health and safety of individuals. Proper building orientation minimizes both opportunities for surveillance and damage caused by explosion. Effective landscaping can assist in screening a facility from surveillance, deter aggressors and reduce blast effects from external detonations.

8.1.1. Perimeter Security

The first layer of defense against terrorist threats and hostile action is effective and comprehensive perimeter security. Measures to reduce threats should address access control, passive and active vehicular and pedestrian barriers, and perimeter lighting, and closed-circuit monitoring of the embassy perimeter. The standard DoS perimeter security package addresses each of these measures.

Entry to a typical diplomatic mission compound consists of three control points: the main compound access control (CAC), the consular CAC, and the service CAC.[205] The main CAC serves the embassy staff, visitors to the diplomatic services of the embassy and foreign dignitaries. The consular CAC controls access to the consular annex building and serves foreign nationals and Americans abroad in need of consular services from the United States. The service CAC inspects vehicular deliveries to the compound and serves as the access point for foreign contractors who service the embassy

[205] DoS, Interagency Facilities Council, "New Embassy Compound (NEC): Typical Standard Structures", Electronic Slides, Washington D.C., 6 Apr. 2005.

compound. The threat of large vehicular bombs carried inside of delivery trucks, etc., requires the architect to remove the service CAC to the periphery of the site and away from high-value assets. Vehicular entrance to the compound is permitted after a security check. Active vehicle barriers (i.e., retractable bollards, hydraulic barricades, crash gate systems, etc.) prohibit unauthorized vehicles from entering the compound. Pedestrian entrance to the compound is permitted to individuals who have passed a security check. Credentialed individuals (i.e., embassy staff, foreign dignitaries, trusted host-nation contracted support personnel, etc.) are permitted access to the compound after an identification check. Other individuals may be required to undergo more extensive security screening, including X-ray inspection of baggage and metal-detector screening of individuals.

The State Department currently requires a nine-foot tall perimeter wall as part of its standard perimeter security package. The wall acts as both a vehicle and pedestrian barrier to the compound in addition to a surveillance screening device. DoS specifications require the architect to design the wall in such a way that it deters individuals from climbing the wall. Additionally, the design must prevent vehicles from breaching the wall through intentional or unintentional collision.

Perimeter lighting and surveillance equipment complete DoS's standard security package. Lighting allows security guards to rapidly inspect the perimeter wall as well as discourages aggressors from planting explosives or other objects near the compound's boundary. Closed circuit television monitoring as well as integrated intrusion detection systems aid in remote monitoring. Marine Security Guard Post 1 and the embassy operations center monitor television feeds and intrusion alarms for potential threats.

8.1.2. Building Standoff and Siting

A building's standoff distance from a controlled or uncontrolled perimeter represents the most cost effective and efficient method of protecting a building and its inhabitants from exterior threats. The type and level of threat to a building, the building's

construction, and the amount of protection required are vital in determining the proper standoff distance for each building.

The two standard standoff distances from site perimeters most commonly used for federal facilities are 25 meters/82 feet and 45 meters/148 feet.[206] The minimum setback from an uncontrolled perimeter is 25 meters for conventional (not blast-hardened) construction. The recommended setback from public vehicular right-of-ways is 45 meters. For the Baghdad program, the State Department anticipates a minimum of a 150 foot setback between the embassy compound buildings and public vehicular roads.[207] Figure 8.1 includes a sample of the typical perimeter wall situation for the embassy compound.

In conjunction with building setback are considerations of building siting. Proper orientation of the building with respect to the compound perimeter and vehicular roads represent opportunities to minimize surveillance and explosive threats. When possible, large areas of glazing should be turned perpendicular to uncontrolled areas to minimize fragmentation damage from windows and doors in the event of an explosion. Building footprints should avoid re-entrant corners to minimize concentrations of blast shockwaves. Large gathering areas and critical assets should be shielded from the view of an individual standing outside of the compound perimeter.

8.1.3. Landscaping

While well-planned landscaping is one of the design tools architects and site-planners use to create attractive and welcoming spaces, certain landscaping elements also serve a vital role in creating a comprehensive site security plan. Trees and shrubs can be used to prevent surveillance and hinder unauthorized access to the embassy compound. Plantings

---

[206] U.S. Dept. of Homeland Security, Fed. Emer. Mgt. Agency, Reference Manual to Mitigate Potential Terrorist Attacks Against Buildings: Reference Manual, Publication FEMA 426 (Washington D.C.: Fed. Emergency Mgt. Agency, Dec. 2003): 2-22.

[207] AAP, Minutes, 12 May 1958, 18-9.

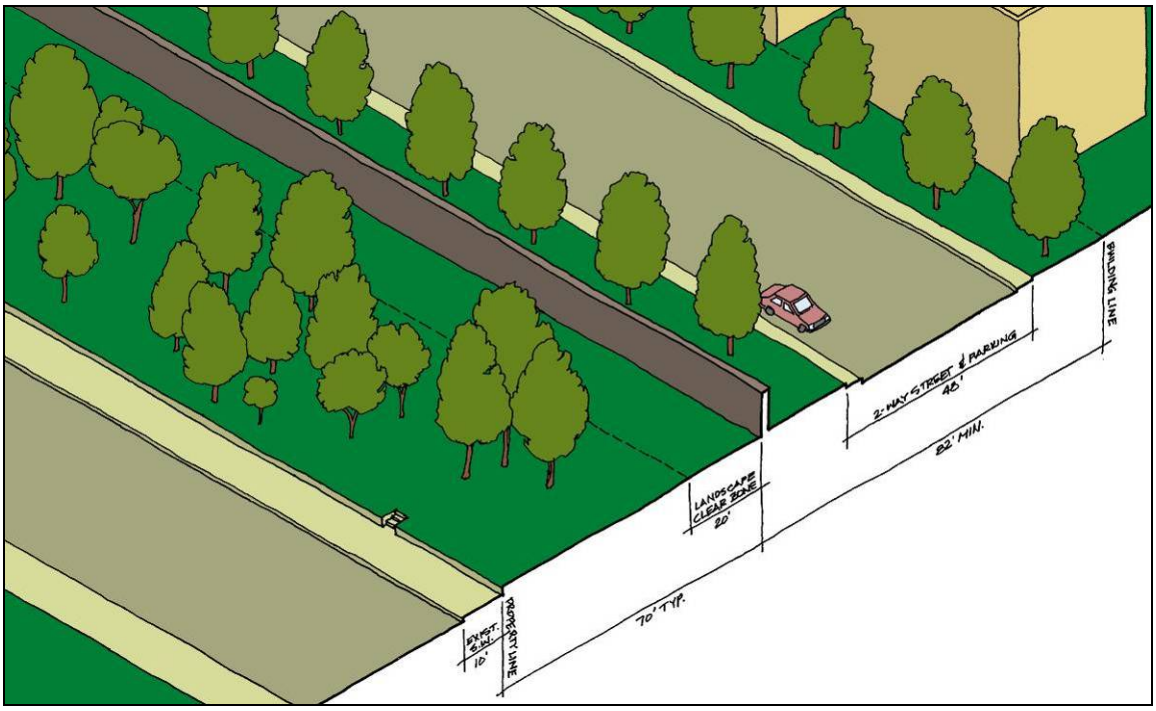


Figure 8.1. Axonometric of typical perimeter wall with anti-terrorism setbacks
Diagram by author.

of trees and landforms such as berms can also provide some shielding against explosive blasts.

Stands of vegetation, carefully placed, can be used to shield buildings and gathering areas from hostile surveillance while minimizing areas for concealment of covert activity. Sharp-leaved or thorn-bearing plants can be used to create natural barriers to deter or hinder the movement of unauthorized individuals. This is especially effective near the compound perimeter where the likelihood of legitimate personnel coming in contact with the plants is low.

8.2. Baghdad Embassy Site Development

The new Baghdad embassy compound represents one of the largest and most programmatically complex projects taken on by the State Department since the early

1950s. In addition to the standard embassy compound buildings (i.e., the chancery, USAID annex, ambassador's residence, etc.), the high-threat nature of the Middle East requires the diplomatic mission to provide secure housing and support facilities for Foreign Service officers and their dependents stationed in Baghdad.

8.2.1. General Organization Scheme

The overall site-planning strategy has been one of the largest challenges of this thesis design project. The multitude of functions and the diplomatic function the embassy compound accommodates, creates unique opportunities and difficulties for design that distinguish it from treating it solely as a small urban design problem.

While there is a significant residential population on the embassy compound, the residents do not comprise a town, or a *polis*, in the strict sense of the word for two reasons.[208] First, members of what would otherwise compose the polity—the residents of the compound—have not willingly ceded their authority to govern their political life. Consequently, Foreign Service officers and their family members cannot call themselves citizens of the Baghdad embassy (unlike residents of South Bend or Chicago, through their political actions, are citizens of the city and together comprise a polity). What was proposed in Alberti's Renaissance treatise is still true today: what is true in politics is also reflected in the urban and architectural forms.[209] The purposes which drive how people relate to each other in the civic, religious and political realm require specific forms in the urban and architectural realm. The political situation at an embassy, or more

[208] For further discussion on the topic of the polis and polity, refer to the discussion of the definition of a polis in chapter 2, page 17. This concept is widely elaborated in van Pelt, chapters 2-4.

[209] Leon Battista Alberti The Ten Books of Architecture 1755 Leoni ed. trans of De re aedificateoria, republished in the Dover Architectural Series (New York: Dover, 1986): 64 and 202-3. For other translations, see IV:1 and VIII:8.

appropriately its lack thereof, is manifest in the architectural form of the compound by its lack of a town hall, dedicated to the governance of the compound's residents.[210]

Second, unlike a *polis*, the purpose of the embassy compound is to facilitate the conduct of diplomatic and consular relations between two states, where the polity's purpose is to serve and order the actions of its citizens' desire to live the good life. This distinction becomes manifest in the hierarchical importance given to the buildings of the embassy compound. Buildings which are brought into being to host diplomatic activities are of the most importance, and treated as such through their siting, prominence of placement, architectural character and detailing of construction materials. Buildings which are of less importance to the foreign relations mission of the United States are relegated to a position of less hierarchical importance. The chancery, as seat of the appointed and credentialed representative of the United States President is the building of most significance. The consular and USAID annexes are of secondary importance, for it is these two buildings that assist the United States in executing its diplomatic and consular mission in Iraq. At the opposite end of the spectrum are the buildings which support the ambassador, the Foreign Service Officers and their families and dependents: the warehouse and utility buildings. Between these poles are the ambassador's residence U.S. Marine Corps security guard quarters, housing, the chapel, recreation center in addition to other functions accommodated within the compound walls.

The hierarchical importance afforded to each building extends beyond the building walls to drive the organization of the complex as a whole. Architecture and community planning bring these relationships into being. As the chancery is the reason for the embassy compound's being, it necessarily becomes the figurative and literal center of the overall site plan. Every other building, street, garden and visual axis is subordinated to the placement of the chancery. A long, formal and rigidly defined east-

[210] Refer to Norris Kelly Smith, Here I Stand: Perspective from Another Point of View (New York: Columbia University Press, 1994).

west axis extends from the chancery to both site boundaries (figure 8.2). The other diplomatic buildings organized along this axis serve to create forecourts and formal gardens which emphasize the importance of the building within the confines of the compound. Creating a secondary axis to the west of the chancery are the consular and USAID annex buildings (see again figure 8.2). This axis terminates to the south with the consular CAC entry control. Host country national visitors and foreign American citizens abroad access the embassy compound along this axis, stretching from the CAC, through the consular garden to the consular annex.

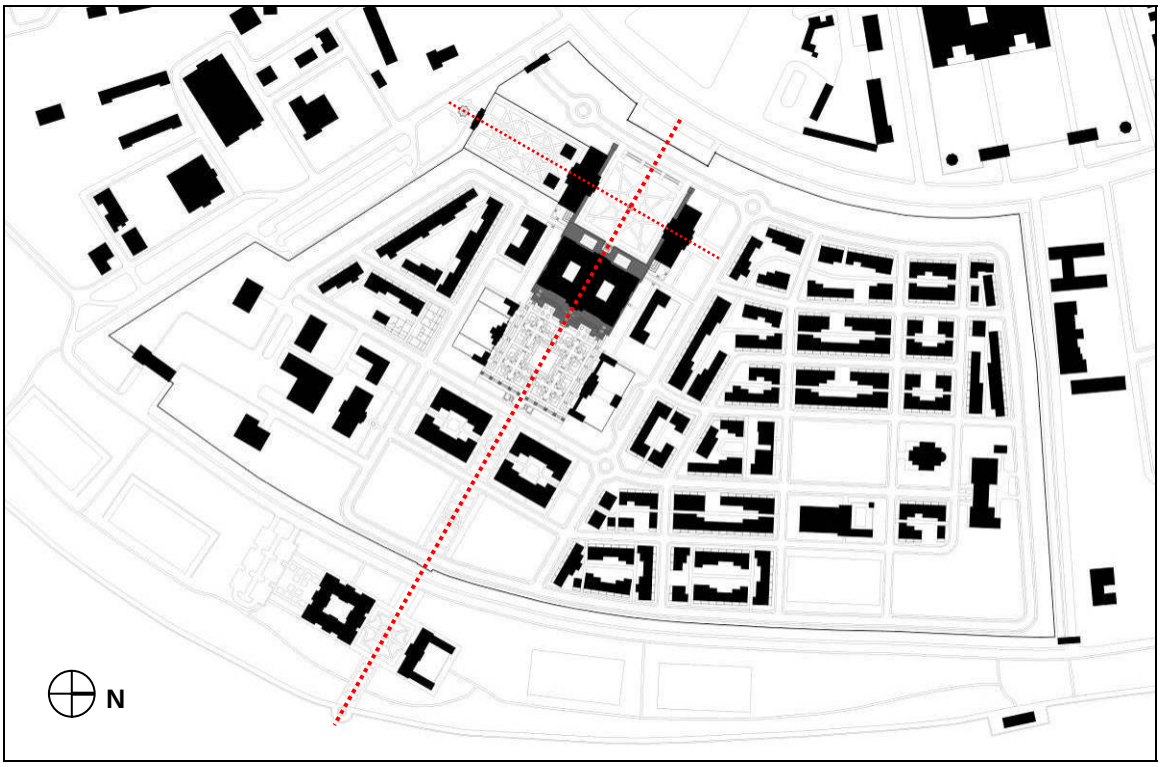


Figure 8.2. Primary and secondary axes for diplomatic building organization
Figure by author.

Second in hierarchical importance to the diplomatic and consular buildings, are the buildings which house and serve the mission staff and their families. The majority of the housing for both accompanied and unaccompanied officers is grouped at the north end of the site. The housing and community center buildings are ordered on blocks separated by a grid of streets. The regular orthogonal grid is adapted to account for the irregularities of the site perimeter and to defer to the formal axial arrangement of the diplomatic buildings.

The orthogonal grid is a convention which recalls the grid planning of many American cities. The housing blocks are arranged around a landscaped open green, reminiscent of the arrangement of small town squares in the United States created in the 19th and early 20th centuries. Buildings which service the homes and families of diplomatic officials surround the town center include: a non-denominational chapel, recreation and fitness center, family support center, and community activity center. A commissary and small retail store with variety shops is located between the green and is placed towards the periphery to eliminate delivery traffic from having to pass through the diplomatic community housing.

Similar to the axial arrangement of the diplomatic buildings, the orthogonal grid in the housing area is a device that promotes the orderly arrangement of buildings. However, there are some important differences between axial and grid arrangements in terms of how hierarchies are established. An axial arrangement imposes a special significance to the buildings which terminates the axis. In the case of the diplomatic center, the major axis is terminated by the chancery building and the secondary axis is terminated by the consular and USAID annexes. A grid organization tends to deemphasize hierarchical relationships. All buildings are treated equally as no building gains a particular significance from prominence of placement at the end of an axis. The village green permits one area where an axial arrangement is imposed, not over the gridded street pattern, but over the open space of the green itself. The chapel receives a local hierarchical significance in its placement at the end of the longitudinal axis of the

green. Opposite the chapel, the family support center (FSC) and community activity center (CAC) are split across this axis, linked only by a relatively transparent arcade (figure 8.3).

The embassy support sector is located in the south corner of the site, and its arrangement is largely determined by the functional and required security and setback requirements, rather than any pure formal design strategy. Nevertheless, the GSO annex at the edge of the support area does benefit from an axial placement to terminate a visual axis and circulation path that begins in the housing area housing and continues across the diplomatic zone to the support area.

Figure 8.3. Arrangement of buildings in the community center
Diagram by author.

8.2.2. Perimeter Walls

One of the challenges imposed by anti-terrorism security restrictions that has been the difficult to resolve is the need for a nine-foot tall perimeter wall designed to shield the embassy complex from the view of passers-by and provide a measure of physical protection to those behind the wall. This requirement results in the embassy grounds appearing to be a highly fortified compound, turning its back to the city and striving to keep strangers out. This treatment is antithetical to the proposition that the embassy should seek to represent the freedom, openness and transparency democracy requires.

In seeking a solution to this problem, the perimeter was studied to see what areas could safely afford controlled views into the compound. Those areas chosen to allow views will use a spiked-top wrought iron gate, with a heavily reinforced masonry base to resist breaching in the event of a vehicle collision (figure 8.4). These visual connections will be placed in high-traffic areas, where covert activity could be detected by both individuals inside and outside the compound and would allow easy monitoring by security guards.

Along the perimeter, where security dictated the need for both a physical and visual barrier, numerous devices have been used to soften the effect. Along much of the site perimeter, the compound wall is set back from the pedestrian sidewalk approximately 70 feet. A two-foot high retaining wall abuts the public sidewalk to prevent vehicles from accessing this easement. This area between street and wall is heavily landscaped along much of the perimeter to minimize the visual presence of the fortified wall. Along *al Kindi* Street, the main boulevard to the west of the compound, the park-like setting provides a place for individuals to peaceably congregate in an area of Baghdad which lacks public places to gather. Here, in front of the American embassy, Iraqi and Baghdadi citizens can engage in civil debate, and in doing so, live the political life necessary for a democracy to form and flourish.

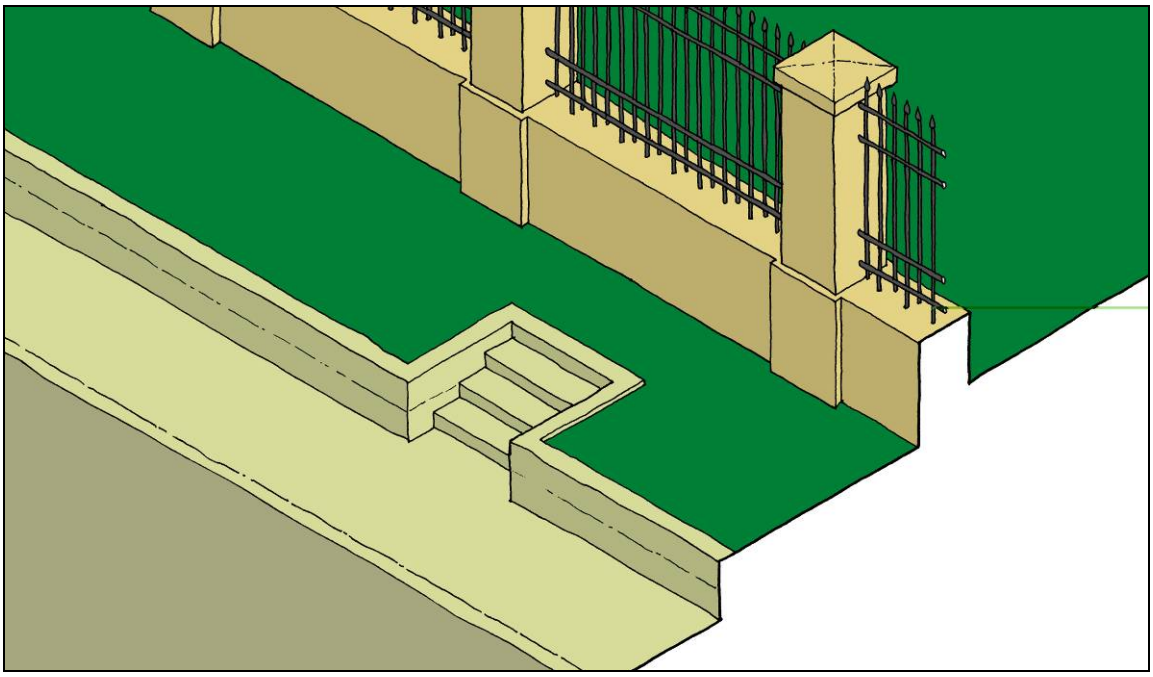


Figure 8.4. Axonometric of perimeter wall with iron spiked-top fencing
Diagram by author.

An existing *souq*, or neighborhood bazaar, lies on the opposite side of *al-Kindi* Street from the north corner of the embassy compound, just outside the boundary of the International Zone (IZ). The perimeter of the current IZ and administrative restrictions on diplomatic personnel assigned to Baghdad, prevent both local Iraqis and coalition Foreign Service officers from purchasing items at *souq*. With the proposed dismantling of the IZ perimeter as well as a steadying security situation, the customer base of both local citizens and diplomats and their families is likely to swell in future years. The north-east wall of the embassy compound will be removed from the site perimeter, allowing the ordered expansion of the *souq* in upcoming years to stretch from its current location to the Tigris River (figure 8.5). The street and bazaar proposed for this corridor would also connect the center of the diplomatic enclave of Baghdad with a future ferry terminal to provide public transportation between the numerous neighborhoods of

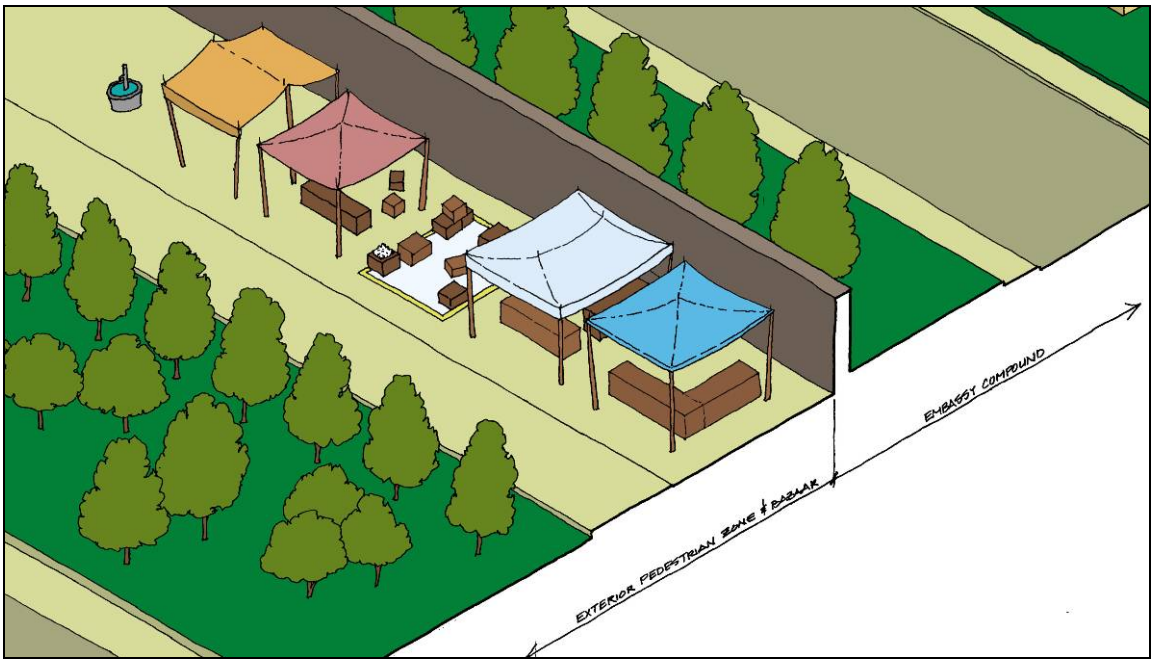


Figure 8.5. Site axonometric section for *souq* along northeast perimeter wall
Figure by author.

Baghdad located along the river.[211] A long terrace would extend the length of the northern perimeter wall outside of the embassy compound to facilitate the erection of temporary tents used by sellers at the *souq*. Between the wall and perimeter boulevard inside the compound, a long, narrow citrus and palm tree grove would provide added blast protection, dampen the noise of the bazaar and provide an area for the diplomatic staff's children to play.

The perimeter wall facing the riverbank would separate the embassy compound from a proposed park and a number of U.S. funded buildings which would serve both Americans abroad and the general Iraqi population. In providing both plans and funding

[211] This bend of the Tigris River lacks the abundance of bridges that are found throughout the rest of Baghdad. While a bridge could be constructed in the future to ease transportation problems, the existing ferry service—which already has a terminal in the largely residential quarters on the southeast side of the river—could easily alleviate many of these problems. The one element lacking is a corresponding terminal on the west side of the Tigris near the diplomatic enclave.

to develop this river site, the United States seeks to leverage some control over the owners and occupants of the buildings to reduce potential security threats. The building program would include a small campus containing the joint Iraqi-American Center for Democratic Studies, the American Institute for Political Science in Iraq and residences for the fellows at either institute. Additional proposed tenants of this riverbank park include an American Academy in Iraq (which can take advantage of a relatively close proximity to the numerous art and archaeological museums, the Baghdad Art Center and the Iraq Fine Arts School) and the International Institute of Peace Studies. The rest of the park would be opened for use by the general public and would include soccer fields and a riverbank esplanade with small belvederes and terraces to take advantages of the views the river provides.

The riverbank perimeter would take advantage of the existing topography. The perimeter wall, while providing security, would also act as a retaining wall. (figure 8.6) This change in elevation permits an individual inside the compound an expansive view of the park below. Additionally, the mass of earth behind the retaining wall lessens the impact that a hidden explosive would have in breaching the structure. Consequently, shrubs and other low-growing groundcover could be planted abutting the wall as the concern for hidden explosives is much lower than anywhere else around the perimeter wall.

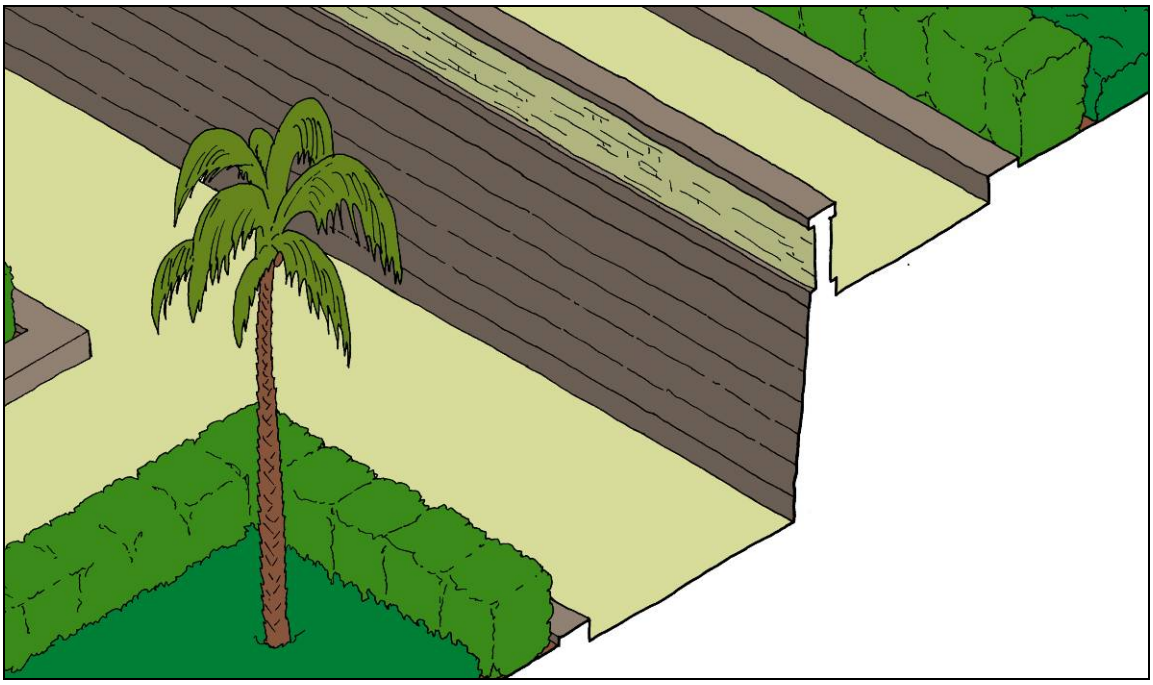


Figure 8.6. Axonometric of wall condition on east and southeast riverbank
Illustration by author.

8.2.3. Compound Entry and Movement

In addition to the perimeter wall and mandatory setbacks, one other security requirement factored heavily into the design process: secure compound entry and permitting movement from perimeter to the innermost areas of the compound depending on the credentials of the staff or visitors. The requirement is complex, and requires personnel measures to identify individuals to be granted access to the various zones of the compound, technology to assist in restricting access to sensitive areas and a well-considered site and architectural design strategy to minimize the possibility for confusion.

At the most basic level, the entry gates, or compound access control points, gather individuals with a shared purpose together. In the case of the consular CAC, only those individuals requiring access to the consulate are admitted. Between the gate and the CAC, a walled consular garden separates these individuals from the rest of the compound, where their movement is prohibited. The service CAC is the inspection area

and entry gate for deliveries of any type as well as for foreign contractors whose purpose is for an appointment at either the GSO or USAID annex. The main CAC serves as the entry point for members of the diplomatic staff, their families and foreign dignitaries visiting the embassy or its grounds.

Restricting entrance to specific gates and walling off some areas of the compound fortunately parallels developments in traditional Muslim town planning and architectural designs, specifically in regards to the use of gates to delineate zones where movement is restricted or prohibited. At an urban level, a gate is a sign of autonomy; they are necessarily controlled by one side, that is, by those living who occupy the space beyond.[212] Gates not only delineated the public and private space of the city for one house, but it served to develop a gradation of public and private spaces in streets, neighborhoods, quarters and even entire towns. Groups of families would erect gates to close off their streets to non-residents. Larger groups would close off through-streets to passers-by. Even entire neighborhoods or quarters often separated themselves from the rest of the residents of the city.[213] This condition led to the residents controlling a large percentage of shared places, and the authorities controlling a minimal amount. Consequently, there was very little "public space" as it is conceived in the western tradition; public spaces, where individuals can engage in the political life necessary for a democracy to flourish, did not exist.

The embassy complex reflects this idea of restricting access as one delves deeper into the compound, while balancing it with a desire to provide areas to encourage the dialogue and debate necessary for a democracy to flourish. On all sides of the property, the embassy complex pulls back from the 104-acre site perimeter and opens these swaths to the public. The planned development of the riverbank as a park extends the instruction

---

[212] Jamel Akbar, "Gates as Signs of Autonomy in Muslim Towns", Muqarnas 10 (1993): 141.

[213] A gate closing off access to a dead-end street is known as *darb*. A gate closing off a section of a through street is called a *daraba*. From Akbar, 141.

taking place in Center for Democratic Studies to the civic realm by providing a public area for discussion on politics and government to take place outside of the carefully controlled academic realm.

Within the embassy complex, as one progresses deeper and deeper, one is presented with a number of entranceways and barriers which allow admittance only to those individuals credentialed to pass further into the complex. For example, the Iraqi citizen visiting the embassy's consular annex begins their journey by explaining the purpose of their visit to a representative of the diplomatic mission who controls the property. If the visitor is admitted, they pass through the consular CAC into the consular gardens. The gardens represent a semi-public space of the embassy grounds, but one that is separated from the rest of the city of Baghdad by the gate at the consular CAC. After passing through the gardens, the visitor enters the front portal—another gate—of the consular annex. Inside a reception room, a representative of the consular staff who controls access to the building directs the visitor to the appropriate waiting room and denies the visitor access to other restricted areas of the building. In the waiting room, the visitor enters another semi-public area where the individual can engage in conversation with others who share the visitor's purpose. The visitor's journey culminates in the most private setting, when the guest moves to either a teller window or meeting room to discuss their individual concern with a single member of the consular staff. After the private transaction of business, the visitor reverses his journey, traveling from the least-public areas of the compound, through the consular CAC gate where they rejoin their place in the public realm of the city.

8.3. Architectural Idiom

In returning to the original intent of this design project—the representation of virtues which represent democratic governments in general, and the United States specifically—it is critical to choose an architectural language or mode of representation

that is capable of conveying symbolic content. In designing a building for a western nation in an Arab state, four different types of architectural character readily come to mind: western classicism, modernism, traditional Islam and a hybridization of two or all three of these types. Each method has its own unique advantages and disadvantages.

Western classical architecture presents a rich vocabulary of forms and ornament. Each unique element carries some symbolic content, from the egg-and-dart motif as a representation of life and death, to the building block of classical composition: the orders as an anthropomorphic symbol of man created in the image of and by the grace of God.[214] Additionally, growing out of the western classical tradition are eight building types that serve as the paradigmatic precedent for all building and architecture in the western tradition. These types, and their associated activities are: the *tholos* (venerating), the *templum* (celebrating), the *teatrum* (imagining), the *regia* (governing), the *domus* (dwelling), the *taberna* (sustaining), the *stadium* (recreating) and the *castrum* (sheltering).[215] For each type, there is an associated single-line plan diagram (figure 8.7).

Modern architecture offers a great deal of flexibility to the design in which the architect can choose an infinite number of ways to give architectural character to a building. Some solutions to the design problem may be contextual, drawing off of local forms, materials, detailing and ornament to allow the building to blend into its environs. Other solutions may lead to an international style, where contextualism is eschewed in favor of creating a building that has no connection to its environment, climate or local precedents. With this great amount of flexibility afforded the architect comes the likelihood of developing an ambiguous method of architectural representation, especially

---

[214] For a detailed discussion on the symbolic content of classical architecture, consult John Onians, Bearers of Meaning: The Classical Orders in Antiquity, the Middle Ages, and the Renaissance (Princeton: Princeton Univ. Press, 1988), especially chapters 4, 10 and 13 and Alberti, VII:3, 11-16 and IX:3, 8-10.

[215] The first six building types and a discussion of the activities they support are in van Pelt and Westfall, 158-161. The *stadium* was proposed by Westfall in a lecture on 3 October 2004, University of Notre Dame. The *castrum* is proposed by the author to account for a function necessary for a settlement and polity to survive, but otherwise not covered by Westfall.

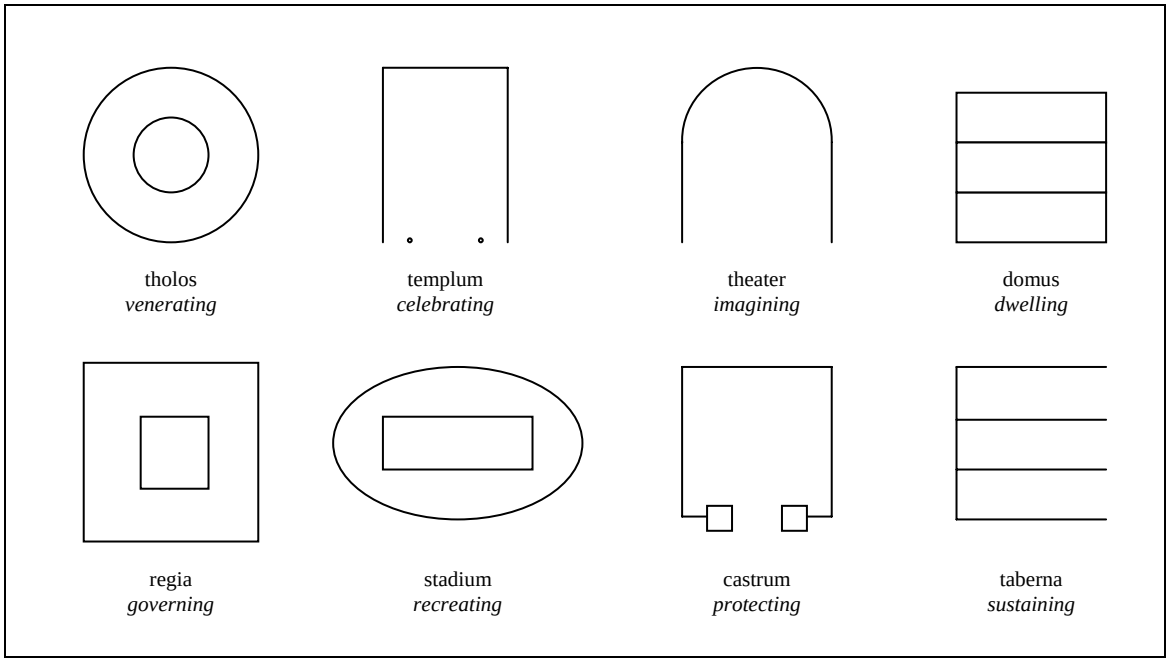


Figure 8.7. Single line plans of western classical building types
Figure adapted from van Pelt, 161 with additional illustrations by author.

in circumstances where the architect looks beyond the site and cultural history for inspiration.

Like western classical architecture, traditional Islamic architecture also has a rich history of building types, forms and ornament. As Islam shuns the use of figural ornament, other methods of symbolic representation came into being. Many of the key buildings in the history of traditional building in the Islamic Middle East have a richly elaborated symbolic program organized around calligraphy and abstract geometry. Additionally, like western classicism, traditional Islamic architecture has its own unique building types that grew up around the political and religious functions unique to the Islamic culture. These types, and their associated activities are: the *mosque* (worshipping), the *minaret* (assembling), the *madrasa* (educating), *wakala* (sustaining), the palace (ruling), the mausoleum (venerating) and the *dar* (dwelling). Like their

western classical counterparts, each of these buildings has a single-line plan associated with it (figure 8.8).

The last idiom that can be approached for this design problem is a hybridization of two or more unique architectural idioms. A hybrid of two architectural idioms allows a building to be multilingual. It can express ideas and symbolize virtues in such a way that it the building's message is understood by more than culture. A hybrid of styles can express the unique and autonomous differences between cultures while at deferring in some way to every other culture. Hybridization is effective when the characteristic elements which define each architectural idiom can be brought to bear in one building. A hybrid of western classicism with traditional Islamic architecture represents one such opportunity. Western classicism is largely a tectonic architecture. Its organizing

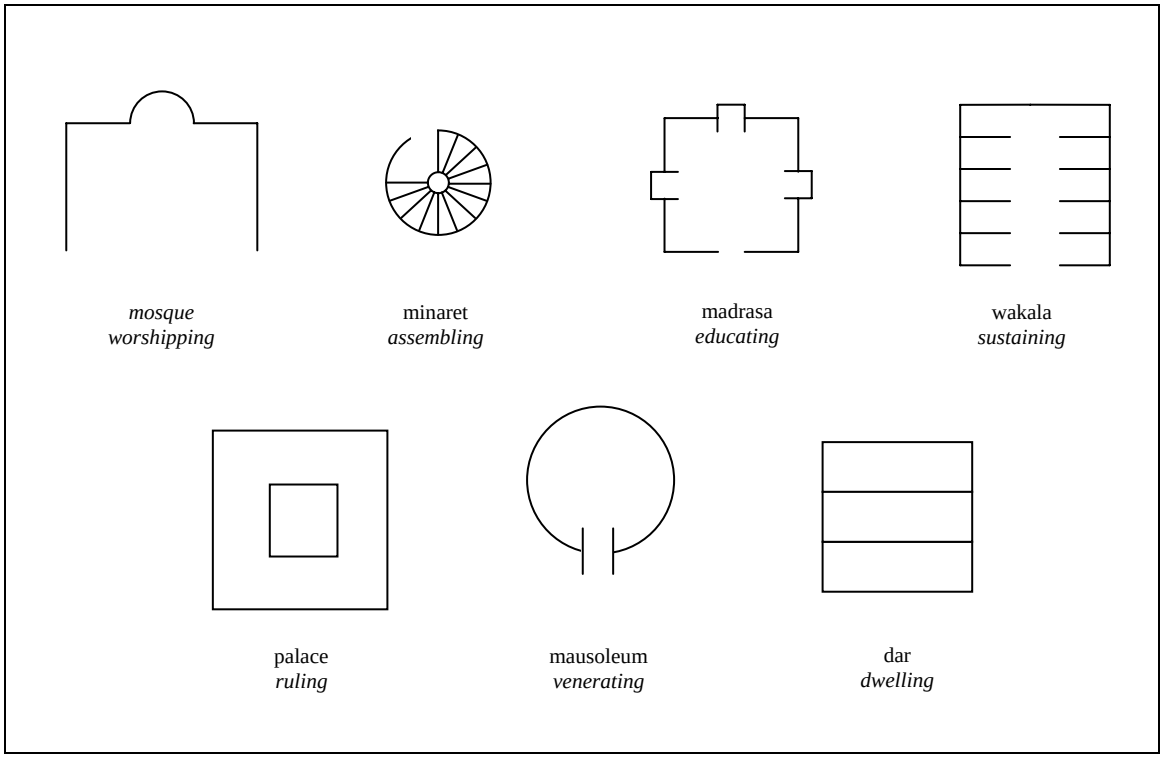


Figure 8.8. Single line plans of traditional Islamic building types
Illustration by author.

elements and ornament derived from its structural components. The proportions of these elements were refined over time to imitate the natural world and the human body. Traditional Islamic architecture developed from humble roots, but has a very strong ornamental and iconographic program, especially in public buildings (the *mosque* and minaret) and important private buildings (the palace and mausoleum). These ornamental forms derive from the written word which celebrates *Allah* and geometric motifs which symbolize the well-ordered cosmos. An idiom which combines the tectonic forms of western classicism with the decorative ornamental forms and motifs of Islamic architecture emphasizes and draws upon the strengths of each. This hybrid provides the architect with an even wider range of devices which can be used to translate intangible concepts of truth, justice, goodness and beauty from one culture to another and represent these ideas in a building that people of both cultures can understand.

8.4. The Embassy's Architectural Character

Each of the architectural idioms discussed above brings unique opportunities and disadvantages to any solution for the design problem of the Baghdad Embassy. Each of these idioms have been used by the State Department to varying degrees of success. Classical Beaux-Arts architecture typified the early 20th century building program of the State Department. In the post-World War II era, contextual modernism and the international style reigned supreme. Experiments in designing in the local traditional architecture of foreign countries also factored into the FBO diplomatic building program. However, the most effective embassies in terms of their ability to adopt to local climatic conditions and their capability to sit peaceably into their surrounding urban context while still representing the United States and its diplomatic values are those that cross cultural and architectural barriers by combining the forms, materials ornament and details from a number of unique sources. It is these buildings which quietly—while still explicitly—announce their purpose and owners while deferring their overall architectural form or

ornamental motifs to their host countries. These embassies ennoble the U.S. presence in lands which may deride an ostentatious and uniquely American building, whether classical or modern. These buildings, in their form and symbolism, represent the values of democracy and the United States in their built form. By translating the architectural elements and ornament into local architectural forms, host nation citizens—who may know very little about either the United States or the concept of democracy—can understand the virtues and values the building represents.

The design for the Baghdad embassy will follow this tact. It will create a fusion between architectural languages, translating words, concepts and ideas from one language to another. It will speak to both Iraqis and Americans. Iraqis will gain an understanding of what values of both a community and individuals bring to a democratic form of government. Americans will express their hope for the future all people around the world in bricks and stone: "Freedom and Liberty for All Mankind."

The challenge for this design will be how to incorporate and balance the elements of western classicism with a traditional foreign architectural language to create a composition which trivializes neither. History provides some examples that can be explored to shed light onto this problem. One subset of a hybridized architecture is comprised of those buildings which developed naturally from the overlap between two cultures in a specific geographic area. The other subset are buildings where the intent to create a hybrid idiom was a design objective. The Great *Mosque* in Diyarbakr, Turkey and the Alhambra in Spain are typical representations of a natural synthesis of classical architectural elements and Islamic building types and forms. New Delhi, India represents the other end of the spectrum. At New Delhi the architects, Sir Edwin Lutyens and Sir Herbert Baker were specifically instructed by their patrons to develop an architecture which sought to represent both Occident and Orient in a way to dignify the British imperial presence in India.

The first true fusion of Islamic and Classical architecture in Eastern Europe occurred in 11th and 12th century Turkey, following the migration of the Oğuz Turks

into eastern Anatolia. One of the greatest examples of this hybrid Islamic-classical architecture is found in the courtyard of the Great *Mosque* in Diyarbakr (figure 8.9). The western façade of the courtyard wall is of primary interest for this study. The elevation was constructed between 1117 and 1125 by the architect Hibat Allah al Gurgani following an earthquake and fire in 1115.[216] The nine-bay façade uses *spolia* from an ancient theater in the forms of the column capitals and in the architrave and cornice of the lower entablature (figure 8.10). The Turkish craftsmen greatly elaborated on the sculptural richness of the old entablatures, covering every square inch with a natural plant, geometric or calligraphic relief. This same attention to sculptural detail is most impressive on the columns of the upper level and contributes largely in developing the overall sculptural complexity of the façade. Each column shaft receives a rich geometric pattern in place of the more traditional column fluting. The superimposed columns proportion the overall width and height of the façade and give rhythm and measure to the elevation.

At the other end of the Mediterranean Sea, the Islamic and Classical architectural traditions met following the Muslim invasion of Spain in 711. Islamic architects quickly appropriated architectural elements in the designs of some of its most famous buildings, including the Great *Mosque* of Cordoba (began in 784), and the later Alhambra palace (figures 8.11 and 12). In both circumstances, along with a number of other examples in Moorish controlled Spain, the classical column replaced the unarticulated stone pier, which was typical of most Islamic architecture of the time. In the case of the *Mosque* of Cordoba, the column capitals, carved by Islamic craftsmen, are proto-Corinthian in their detailing and proportions. In the Alhambra, the stone carvers and plaster workers abstracted the capital and the architrave into a single element to smoothly transition between the column shaft and the rest of the entablature and arches above.

---

[216] T. A. Sinclair, Eastern Turkey: An Architectural and Archaeological Survey (London: Pindar Press, 1989).

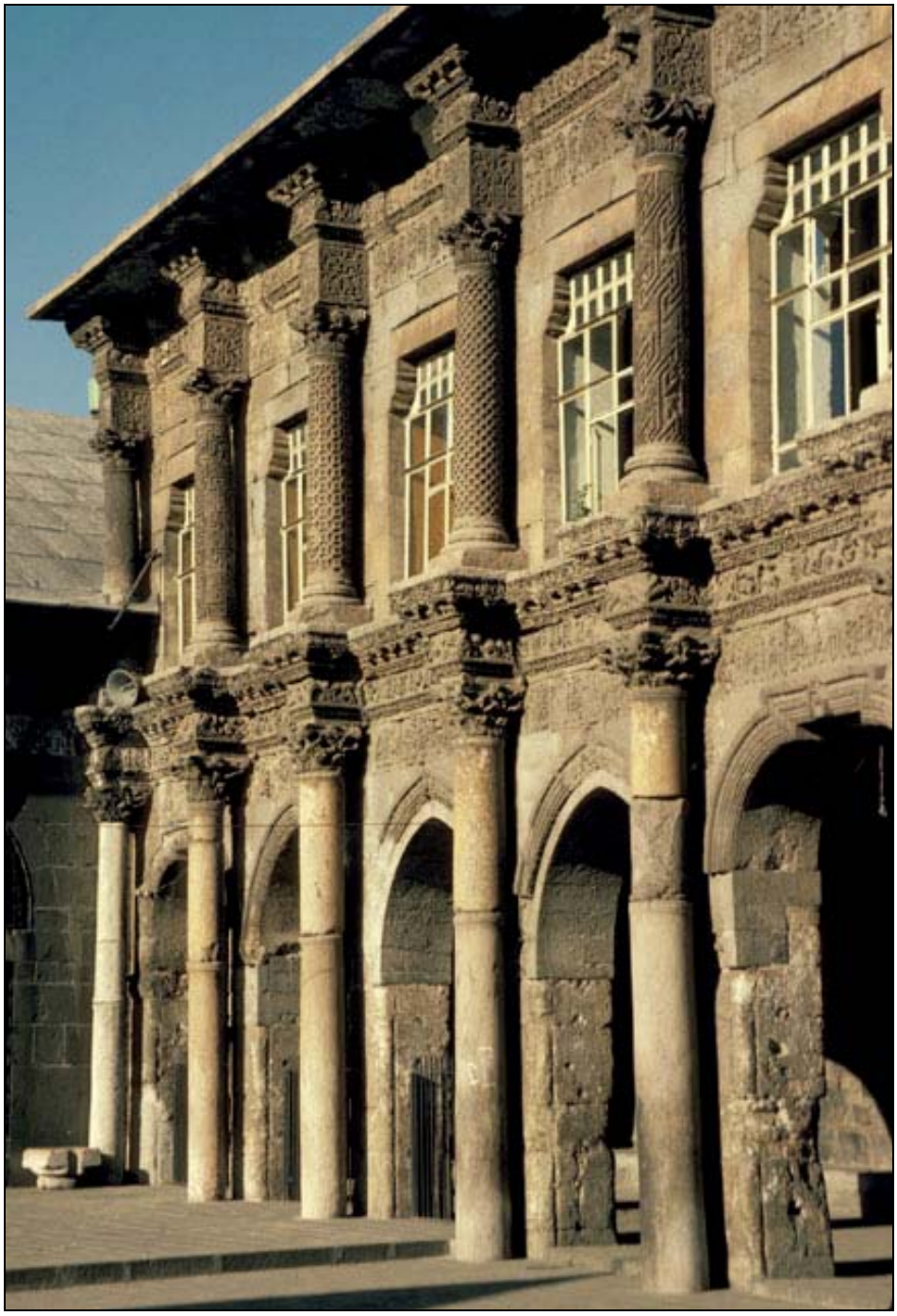


Figure 8.9. Façade of the Great *Mosque* in Diyarbakr, Turkey
Photograph courtesy of MIT's ArchNet.org historic photograph archive.

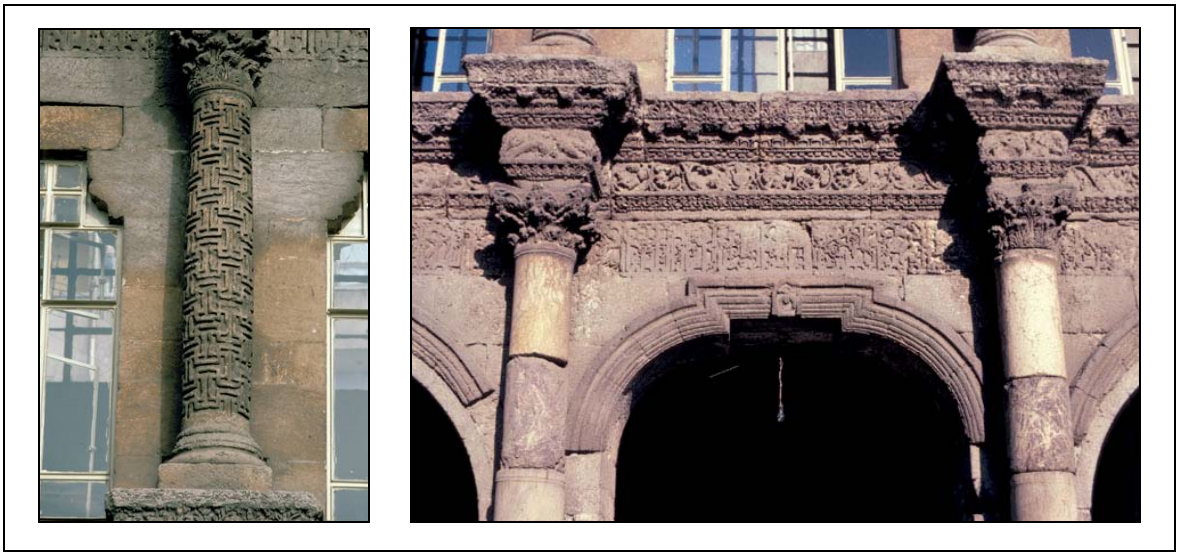


Figure 8.10. Details from the Great *Mosque* in Diyarbakr, Turkey
Photograph courtesy of MIT's ArchNet.org historic photograph archive. The photograph on the left is of the sculptural relief carved on the column shafts on the upper register. The photograph to the right is of the column capitals and entablature of the lower level.

Figure 8.11. Interior of the Great *Mosque* of Cordoba, Spain
Photograph courtesy of MIT's ArchNet.org historic photograph archive.

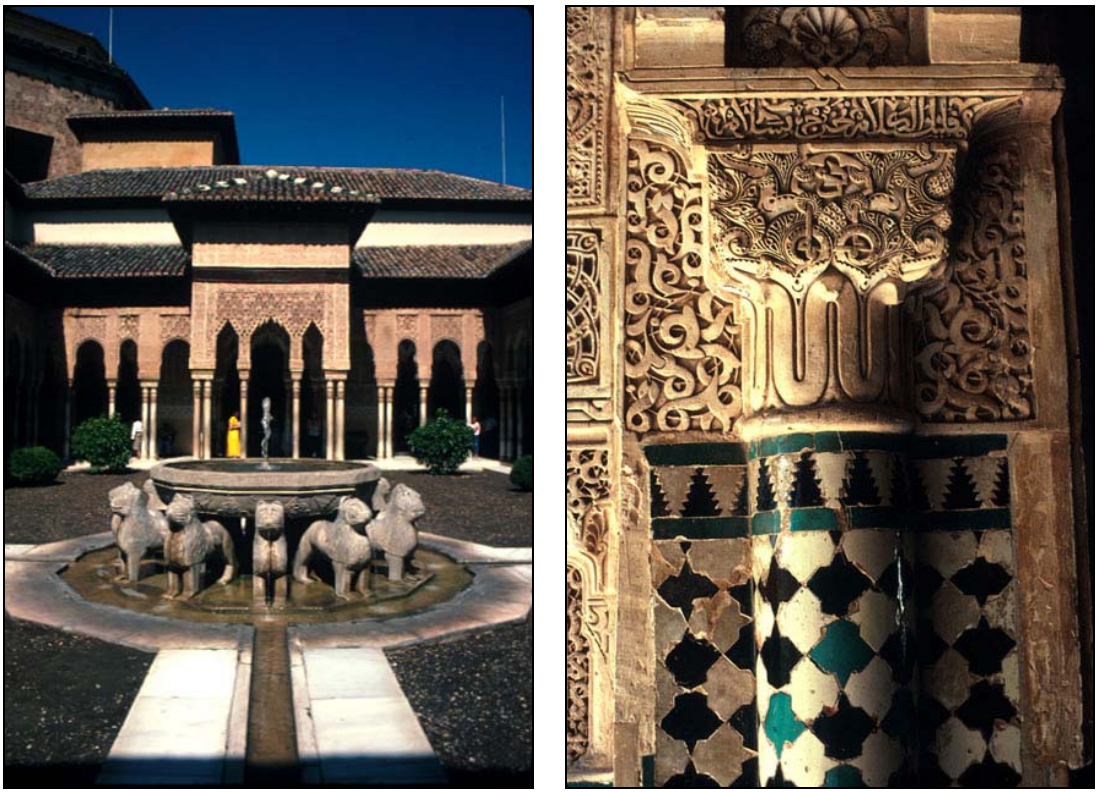


Figure 8.12. The Alhambra, Grenada, Spain
Photographs courtesy of MIT's ArchNet.org historic photograph archive. The view on the left is of the Court of the Lions. The detail on the right is a column capital from the Palace of the Myrtles.

Lutyens and Bakers' designs for Imperial New Delhi are among the most remarkable selections from a group of buildings where a hybridization of architectural styles was a specific design objective. The façade of the Viceroy's House by Lutyens is a dynamic composition of massive walls pierced by long and deep colonnades using an adapted Ionic order to create a "Delhi Order" to represent local ornament motifs (refer back to figure 3.12).[217] What resulted was a classical building modified with specific

[217] Irving 178.

architectural and ornamental elements drawn from local vernacular and monumental Mughal and Hindu architecture. The overhanging roofs adoptions of local traditional shading devices. The cupola atop the center of the building is a fusion of both eastern and western precedents such as the Roman Pantheon and the Buddist *stupa* at Sanchi.[218] Baker, much like Lutyens, created a hybrid architecture in the design for the secretariat buildings (figure 8.13). A firm classical language—including a canonically correct Corinthian order—deferred in its formal arrangement of some elements to represent a local traditional architectural and decorative precedent. The immediate adoption of the Lutyens and Bakers' buildings by the democratic Indian government at the end of British imperial rule in India is a testament to the building's success in combining native Indian and European architectural styles. The building is now a symbol of the world's largest democracy and its role in the international affairs of the world in the same way it previously symbolized the government of the former British Empire.[219]

In each of the buildings explored above, the one element which finds its way into each design is the column. This basic tectonic element is vital to classical architecture as it serves as both the structural building block and proportioning system of the entire Western classical tradition. The footprint of the building, shape of the arch—whether round, pointed or segmented—the cornice line, battering of the walls, roof projections and form of a cupola can all be adopted to a greater or lesser degree to accommodate functional or poetic design objectives. In the case of Baker's secretariats, the accommodations made to reflect local architecture in the overall composition were relatively minor. In Cordoba and Grenada, nearly every classical element, aside from the column, deferred almost completely to accommodate Islamic architectural forms, such as the horseshoe or serrated arch.

---

[218] Curtis 296.

[219] For a further discussion, refer back to chapter 3, beginning on page 76.

Figure 8.13. Secretariat building, New Delhi, India
Photograph courtesy of MIT's ArchNet.org historic photograph archive.

A hybrid architecture which retains the classical column and a general proportioning system with typical Islamic motifs has been successful in the past in creating an architecture that speaks between cultures. The Baghdad embassy will take a classical proportioning system based on the orders, and modify it with characteristic traditional Islamic architectural elements to create the overall architectural character for the diplomatic buildings of the embassy compound.

CHAPTER 9:

THE NEW BAGHDAD EMBASSY

9.1. The Chancery

The chancery is hierarchically the most important building of the diplomatic compound. Located at the center of the site and on the crest of a hill, it both physically and visually dominates the entire compound as well as views from the riverbank opposite of the site. The architecture, materials, detailing and ornament of the building should reflect its purpose as the seat of the ambassador, who is the credentialed representative of the President of the United States. In addition to the office of the ambassador also accommodates other public areas which host diplomatic and social functions for the ambassador.

9.1.1. The Parti

The purpose of the American ambassador is to govern international affairs as a personal representative of the United State President and at as a liaison between the American Government and the Iraqi people acting through their own president and parliament. Consequently, the chancery is a building where governmental power resides. In its most basic typological form, the chancery is a *regia*, with its single-line plan diagram outlined in chapter 8 (page 187). This plan may be illustrated in two other variations as outlined in figure 9.1. These diagrams are quite far from a finished floor plan of an actual building; however, they do serve as a general guide for the overall parti

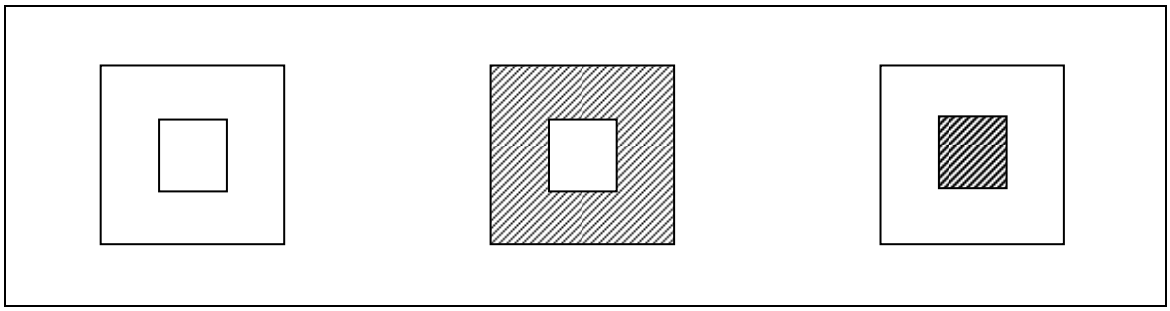


Figure 9.1. Variations on the *regia* building type.
Adopted from van Pelt and Westfall, 160.

of the building if it is to suit its purpose. The particular requirements of the chancery building will necessarily modify the relatively simple "square donut" of the diagrammatic plan.

The middle variation in figure 9.1 represents a building which sits independent in the midst of the area it governs, much as the chancery sits independent within the extra-territorial sovereign property of the United States bounded by the perimeter walls of the embassy compound. The right variation of figure 9.1 is representative of a building surrounds around a central open space; this diagram implies that the action of governing does not simply extend outwards into the surrounding landscape, but inward as well to order the political conduct of individuals. The floor plan of the chancery at its most basic is a building which surrounds two courtyards and a covered central hall (figure 9.2).

The central, public functions occur along an axis stretching from the front terrace of the building and its central steps, through the state rooms in the center of the building and out a small multi-purpose/reception room opposite of the front entrance to the rear terrace (figure 9.3). The ambassador's office and a formal negotiation/treaty room lie directly above on the top floor of the chancery. This formal axis extends from the rear of the building through the chancery gardens, and down to the site perimeter, punctuated by

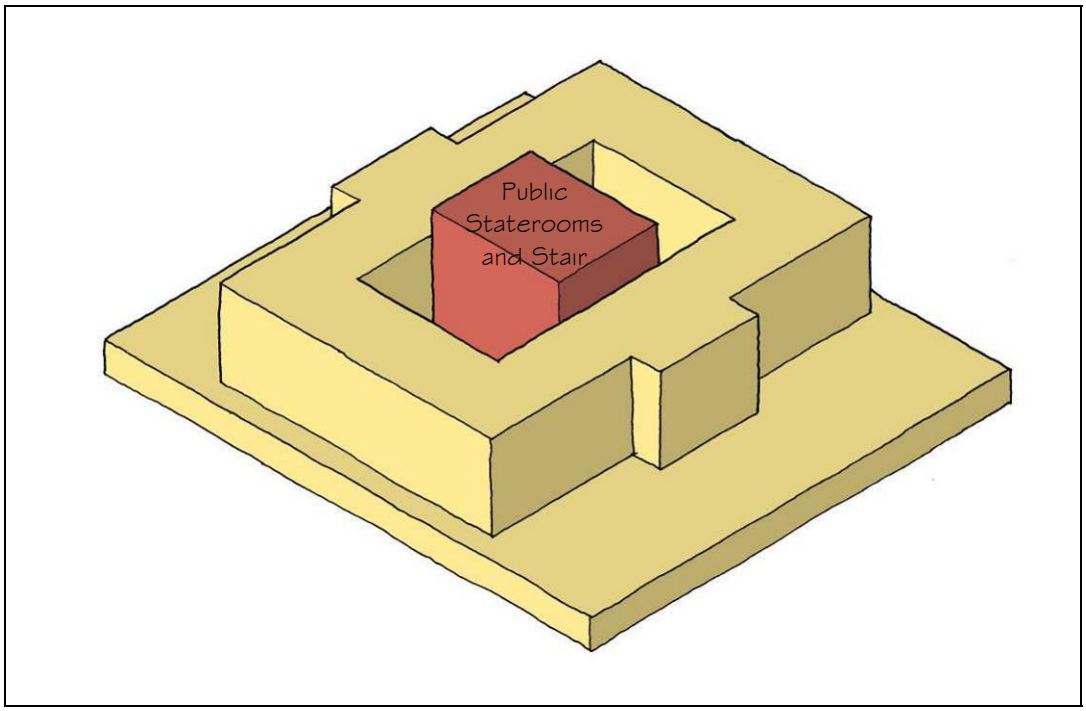


Figure 9.2. Axonometric parti of the chancery building
Diagram by author.

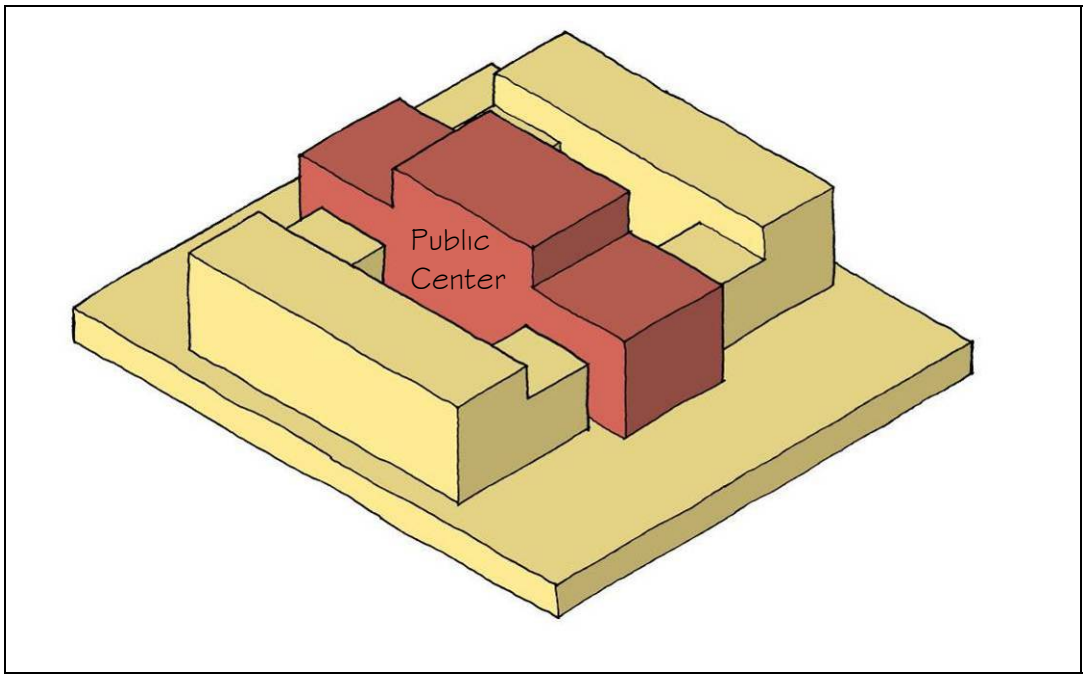


Figure 9.3. Public/private zoning of space
Diagram by author.

a series of terraces and belvederes. The axis then continues visually through the riverbank park and terminates at the Tigris River's edge. Separated from this axis by two courtyards are the two office wings which host the remainder of the diplomatic staff.

9.1.2. Exterior façades

In its exterior presentation, the chancery deviates little from the archetypical square-box form that typifies the diagrammatic plan of a seat of government, the *regia*. The three-story build sits atop the ground, centered on a large rust colored stone terrace which projects out from the front and rear of the chancery building. This terrace integrates with an arcade that physically and visually connects the chancery with the two smaller buildings which define the boundaries of the forecourt: the consular annex and the USAID annex buildings. Behind the chancery, the large plinth-like terrace gradually erodes away, spilling into the gardens the chancery building overlooks. A long, narrow, horizontal slit is cut through the base around both sides and the rear. This opening serves

to integrate a covered exterior walkway as well as provide a deep and dark shadow to emphasize the broad horizontal expanse of the terrace. The broad stone base serves to unify the composition, and raise it above the rest of the buildings in the complex, further asserting the chancery's importance amongst the rest of buildings in the compound.

Hidden within the terrace along the front of the building are two sunken courtyards. These courtyards help to both mask and secure intakes and exhaust vents of the mechanical equipment necessary for the embassy in the late-spring to early-fall months. Landscaping and small fountains in these courtyards minimally help the efficiency of the air handling units by evaporative cooling of the intake air. Passing underneath the front terrace and through the sunken courtyards is a carriageway leading to a secure drop-off location for distinguished visitors. This location allows the guest to exit their vehicle in a controlled and protected area and enter the building without being seen by individuals outside of the compound perimeter. The entrance to this carriageway is secured at the edge of the terrace with decorative vehicle crash gates.

Sitting atop the solid-looking base, the chancery takes full advantage of sun and shadow to add texture and visual interest to an otherwise flat façade. The cream-white stone stands in stark contrast to both the dark colored base and to the bold shadows cast on it by the powerful desert sun. The deep and downward-swept cornice which marches around the entire façade unifies the elements of the façade into a horizontal composition. The intense sun reflected off of the top of the cornice, and the heavy horizontal shadows the cornice casts link the corner towers, the blind arcades and the central *īwān*.

The strong emphasis on horizontality is balanced at the corners and center of the composition with vertical cliff-like towers and two-story tall *īwān*. The corner towers are slightly battered at the base, and successive profiles are set back to impose a visual solidity to the corners of the chancery. Narrow, vertical slits in the center of each tower catch both sun and shadow, calling further attention to the dynamic relationship between horizontal and vertical in the overall composition.

The large *īwān* in the center of the façade is a device borrowed directly from traditional Islamic architecture. The *īwān* marks both a destination and the start of a journey. From afar, the large, deep shadow cast by the massive arch on the back wall masks the much smaller entrance to the building. Upon ascending the front stairway, the doorway at the back of the *īwān* finally comes into view. The large arch above becomes the portico of a gateway into the embassy itself.

Sandwiched between the towers and *īwān*s are a series of blind arcades. The columns at the lowest level present a unique column capital. Its origins are found in both the Corinthian and Tower-of-the-Winds capitals, its detailing inspired by unifying flora of the east and west into a single architectural element (figure 9.4).

Perched atop the columns and encompassing the entire building is an abbreviated architrave and a tall frieze. The frieze projects forward above each column and is treated with a sculptural richness, catching shade and shadow, and creating a linear band which connects the corner towers with the central *īwān*. The frieze is further articulated with the denotation of seven virtues which are protected by a just government or required for a just government to function: freedom, liberty, happiness, equality, justice, prudence and temperance. These virtues are inscribed on the frieze with English to the left of the *īwān*, and their Arabic translation on the right. Where the frieze passes in front of the corner towers or central entry portico, the frieze loses its carved relief and becomes a flat band, catching just a sliver of shade and shadow to break up the otherwise overpowering vertical compositions.

Above the columns is a simply treated blind arcade. The round arch that crowns each bay is rarely found in the traditional architecture that characterizes Baghdad and its environs. Its use on the façade hearkens strongly back to its classical origins, while the high stilting of the arch recalls traditional Islamic motifs. The windows sit deep into the wall, shielding them from the heat of day and providing a staccato punctuation to the large mass of the façade.

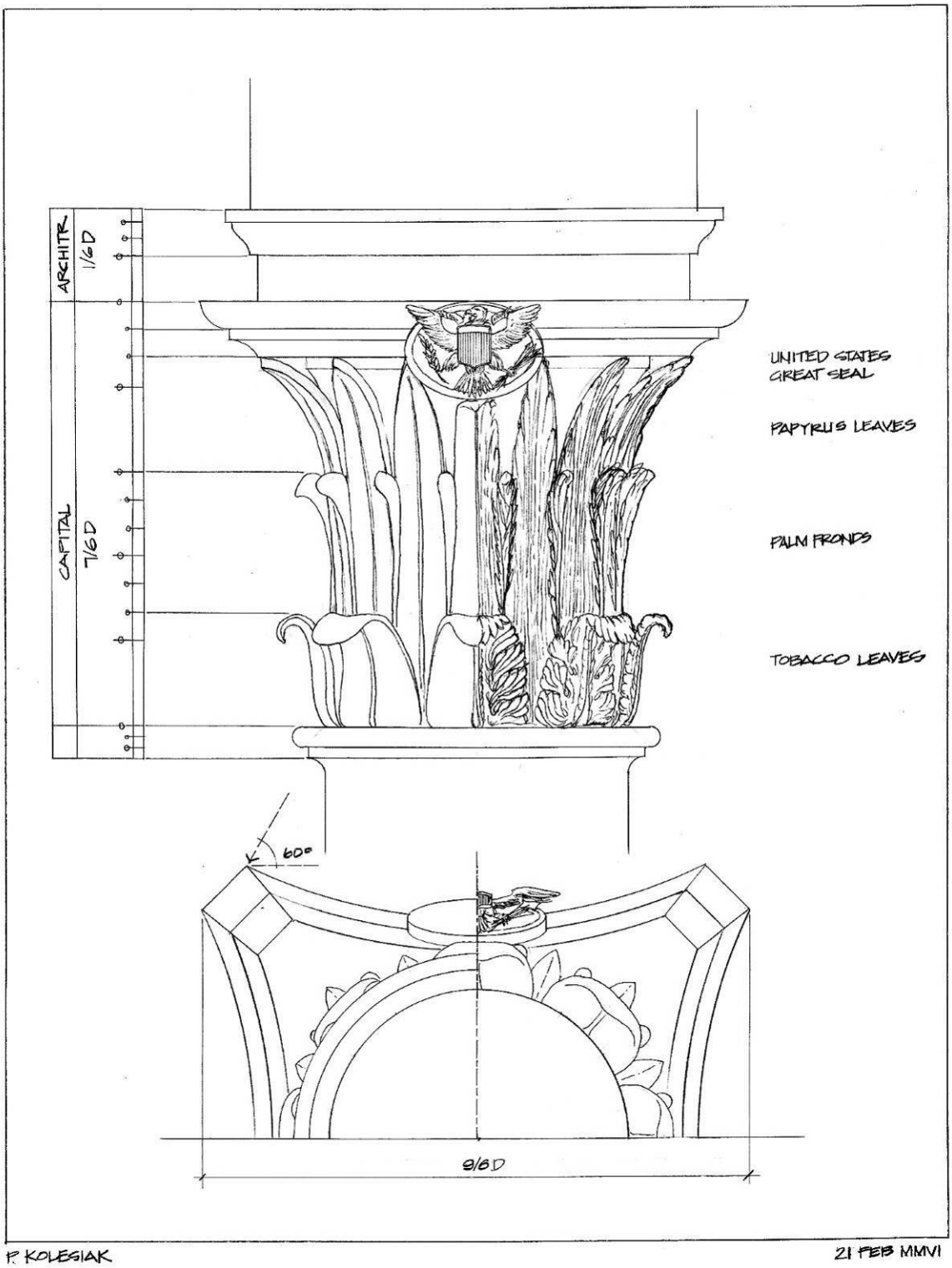


Figure 9.4. Chancery column capital
Illustration by author.

The top floor of the chancery building pulls back in some places from the otherwise relatively planar surface to create outdoor landscaped terraces and pergolas to take advantage of views of the diplomatic enclave from above the front façade and views of the chancery garden, Tigris and Baghdad from the rear. Abundant windows and doors help to break up the solid mass, allowing a dialog between the open-air terrace and the controlled environment of the diplomatic community inside the building.

Perching atop of the building is a complex roof vault which is one of the most unique aspects of the chancery design. The vaulting itself consists of nine pointed-arch bays. Between each of the major bays, are transverse vaults stepping back towards the center. Windows in these transverse vaults allow light to enter the elaborately decorated stateroom beyond.

9.1.3. Staterooms and the Ambassador's Office

Much like the exterior of the chancery, the principal public rooms inside the chancery seek to find an appropriate balance between classical and Islamic proportions, detailing and ornament. Passing from the outside into the main entry hall, the guest is immediately faced with a traditional Islamic screen. This device recalls the situation in many Arabic cultures, where privacy is established by blocking the views from the street. The guest to an Arab house moves into a vestibule that has an opening at right angles to the street, affording some privacy to the house's occupants. This is in contrast to western views, where areas of greater privacy are located further away from the public street.

Upon moving around the screen and passing by the stairs which lead to the secure distinguished visitor guest entry, the visitor once again returns to the central axis of the building. The lower stateroom stretches through the first and second floors and is surrounded on the second floor by a circumambulatory balcony. Canonically correct three-quarter engaged Corinthian capitals on the lower level support an entablature that wraps the perimeter of the double height space. Topping the cornice of each column is a sculpture of either bird or beast which represents those values and virtues necessary for a

smoothly operating democracy (i.e., owl as a symbol of knowledge, hawk as a symbol of freedom). Atop the columns flanking the entrance, and in each corner are sculptures of the bald eagle, representing the United States as an embodiment of the virtues which are represented throughout the rest of the room. Behind each sculpture on the second level is a pier with a richly decorated geometric panel which clearly denotes the virtue represented in both Roman type and Islamic script.

To the left and right of the grand stateroom are two courtyards. The southern courtroom is divided between the first floor and basement with a grand staircase linking the two levels. Above the courtyard is an expansive skylight system. The double-shell skylight alleviates a great deal of heat-gain. In hot weather, a mechanical system moves long curtains of fabric along tracks in the skylight structure to shield the interior from the harsh summer sun (similar to proposed reconstructions of the *velabrium* in the Roman Coliseum). When extended, these canvas curtains, draping slightly between the skylight's ribs recall the tents of the first settlers of Baghdad before the Round City was built. In favorable weather, panes of glass in the periphery and along the ridge of the skylight can be opened to encourage natural ventilation.

On the opposite side of the stateroom is a second landscaped courtyard. This courtyard is left open to the sky. The periphery of the courtyard is protected by the same deep, sloping cornice which shields the exterior façade. For formal diplomatic social events, the courtyards can be opened, and access granted from the lower level stateroom, while ensuring that the rest of the embassy can be secured from unauthorized access.

The chancery also incorporates a natural ventilation system in promoting air circulation in the courtyards. Beneath the courtyard pavement are ventilation grates that are connected through oversized ductwork to ventilation intakes in the garden wall, near to two fountains. Throughout the day as the sun heats the inside the courtyards and the air rises, these ducts replace the warmed air with cooler, moist air from the garden. The intake air can also be bypassed into a forced air system which uses large evaporative coolers to both cool and humidify the air before it enters the courtyards. In an

emergency, these forced air handlers can be activated to help in clearing smoke and dust from the courtyards.

Beyond the lower-level stateroom is a grand staircase leading to the second-floor gallery and onwards to the upper-level stateroom on the topmost floor. The second floor public stateroom has an interior which derives heavily from Islamic precedents, especially in the unique vaulting above. This grand room is flanked at either end by the diplomatic negotiation/treaty room overlooking the river and the office of the U.S. ambassador overlooking the front forecourt. The sculpturally rich vaulted ceiling features nine large transverse pointed-arch vaults. Between each of the large vaults, are smaller vaults which step up and away from the exterior walls. Each of the small vaults has a window which brings light directly into the stateroom. The division of the program into two separate staterooms permits the embassy staff flexibility in the amount of space it has available for formal or social functions. For large audiences, both staterooms (and in favorable weather, both courtyards) can be opened. Small audiences may only utilize one of the rooms. Intimate groups may even use the small reception room accessed from underneath the grand staircase. This small reception hall overlooks the back terrace, chancery gardens, the Tigris River and the rest of Baghdad beyond.

The ambassador's office is the culmination of the journey for the diplomatic visitor to the compound. After entering the front hall, passing through the first stateroom, ascending the grand staircase and crossing the second stateroom, the guest arrives at the door to the office. Inside, the office is detailed in a strict Beaux-arts manner. Engaged pilasters give a rhythm to the walls and a full entablature decorate the walls. Carried above the cornice is a low vaulted ceiling, decorated with figural representations of the seven virtues represented on the front frieze of the chancery. The floor pattern is the only area that defers from the rigid Classical treatment to incorporate a rich Islamic knotted geometrical pattern (*girikh*). The windows which overlook the front façade open onto a small private landscaped terrace. This terrace overlooks the entire forecourt of the

chancery, with views into the consular garden and beyond the perimeter wall to the other buildings in Baghdad's growing diplomatic enclave.

APPENDIX 1:

LIST OF ABBREVIATIONS AND ACRONYMS

AAC – Department of State Bureau of Foreign Building Operations Architectural Advisory Committee

AAP – Department of State Bureau of Foreign Building Operations Architectural Advisory Panel

CAC – compound access control; community activity center

CPA – Coalition Provisional Authority

DCM – deputy chief of mission

DoD – Department of Defense

DoS – Department of State

FBO – Department of State Bureau of Foreign Building Operations

FSBA – Foreign Service Building Act of 1926

FSBC – Foreign Service Building Commission

FSC – Family Support Center

GSO – general services office

IAP – Bureau of Overseas Building Operations Industry Advisory Panel

IZ – international zone, downtown Baghdad

MSG – Marine Security Guard

MSGQ – Marine Security Guard quarters

OBO – Department of State Bureau of Overseas Building Operations

SCIF – sensitive compartmented information facility

SED – standard embassy design

USAID – United States Agency for International Development

USIS – United States Information Service

APPENDIX 2:

GLOSSARY OF FOREIGN AND DIPLOMATIC TERMS

adhan – Islamic call to prayer

bagh – garden

caravansarai – lodging place in the rural or suburban countryside for travelers or merchants

castrum – ancient Roman fortified outpost; either an entire settlement or to a fortified building

chahar bagh – garden divided into four quadrants, usually by runnels

chancery – the main diplomatic office building; the seat of a foreign ambassador

cloictech – Irish round tower typically built in the 11th or 12th century

consulate – the office of a foreign ambassador's representative

dar – house

dar al-imara – seat of authority; governor's house

daraba – gate which closes off part of a through street in an Islamic town

darb – gate which closes off a dead-end street in an Islamic town

domus – house

girikh – geometrical braided/knotted ornament

īwān – vaulted or flat-roofed hall, open at one end

Ka'ba/Kabaa/Ka'bah – the holiest of all Islamic shrines in Mecca; lit. "the sacred house"

madrasa – school of higher education where the traditional Islamic sciences are taught

minaret – tower from which the call to prayer is sounded

minbar – pulpit in a *mosque*, used for Friday prayer

mihrab – arch or ornamented niche which indicates the direction to Mecca

mosque – principle building of worship for Islam; gathering place for communal prayer

mu'adhdhin – the man who sounds the call to prayer

muqarnas – honeycomb or stalactite vaulting made up of individual cells or small niches

muṣallà – open-air place of communal prayer

nashki – cursive Islamic script

qa'a – central reception hall of palaces with a covered hall and a number of *īwāns*.

qibla – direction of prayer; direction towards he Black Stone in the *Ka'ba*

regia – palace; location where politics is conducted

sahn – courtyard

shamal – a specific wind pattern in Iraq; a steady, very dry wind from the north and northwest

sharqi – a specific wind pattern in Iraq; a blustery wind from the south and southwest occasionally gusting to over fifty miles per hour

souq – market

taberna – store or workshop

teatrum – theater

templum – temple

velabrium – a Roman rain and shading device used to cover stadiums and assembly areas

wakala – urban *caravansarai*; a building which accommodates both a market and warehouse

APPENDIX 3:

ARCHITECTURAL PRESENTATION PLATES

A3.1. Process Drawings

This design thesis represents a possible solution to the design problem of creating a symbolic work of architecture in a foreign country. The final presentation boards do not express the design process which led to the final design. A representative sample of design process drawings have been included to explain the design development.

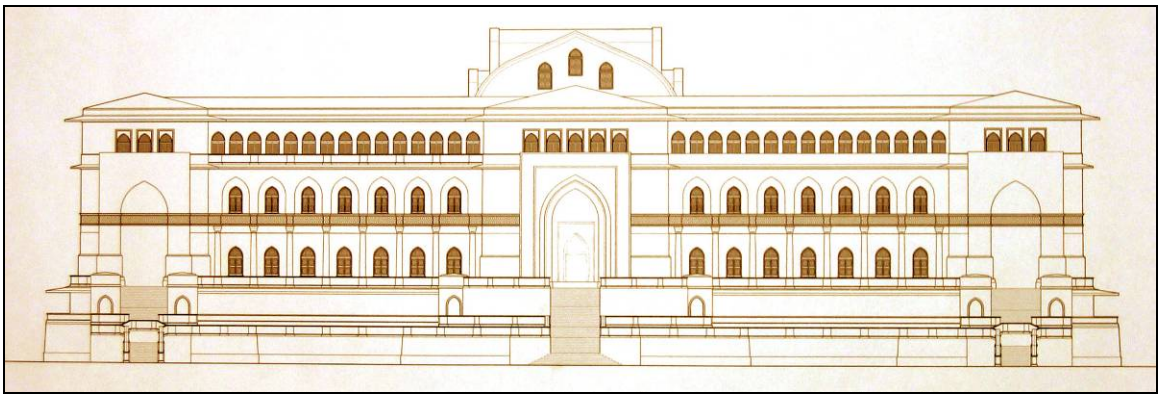


Figure A3.1. Design development sketch of rear façade
Drawing by author.

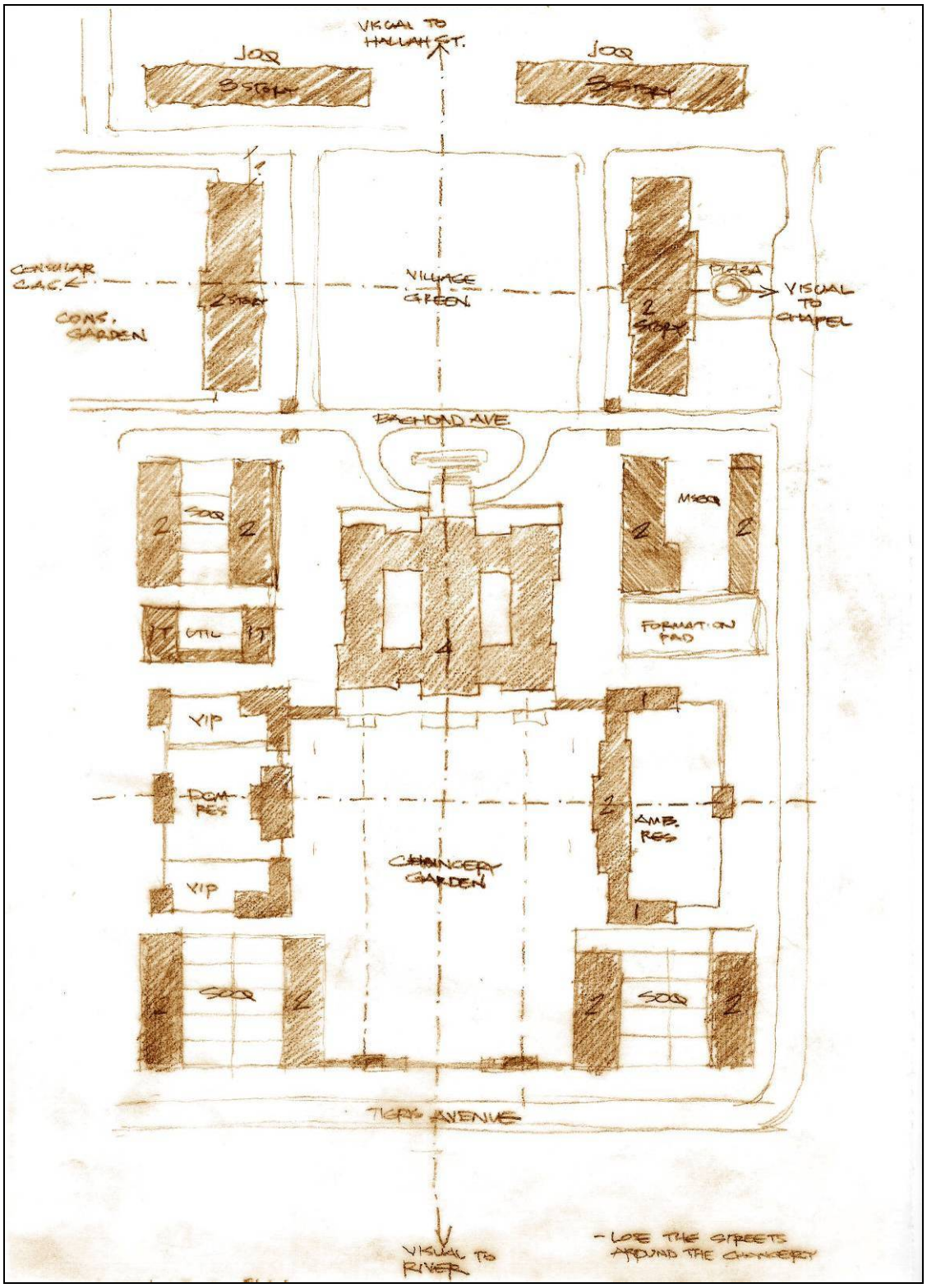


Figure A3.2. Early parti layout of embassy grounds
Drawing by author.

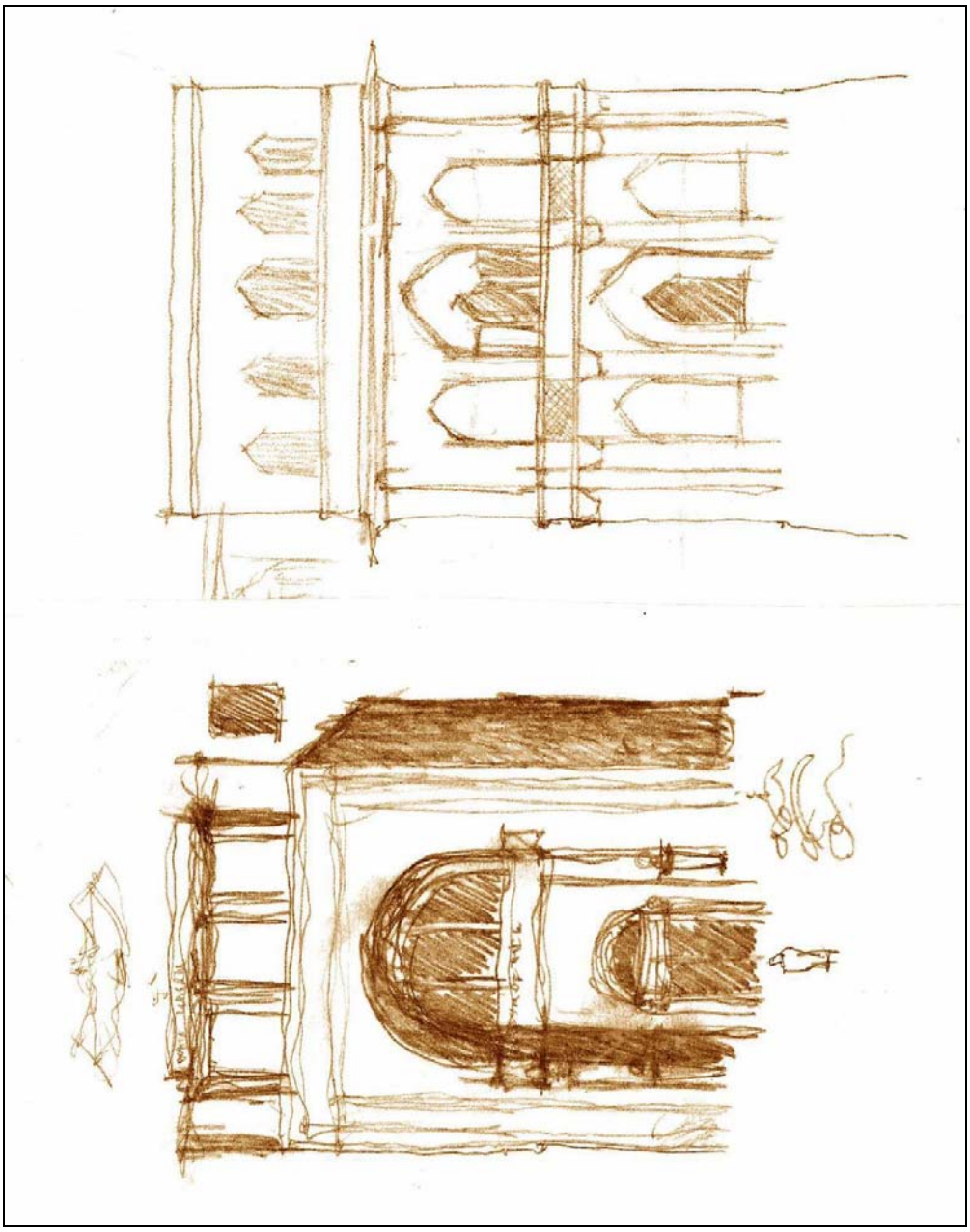


Figure A3.3. Early designs of central *īwān* and corner tower
Drawing by author.

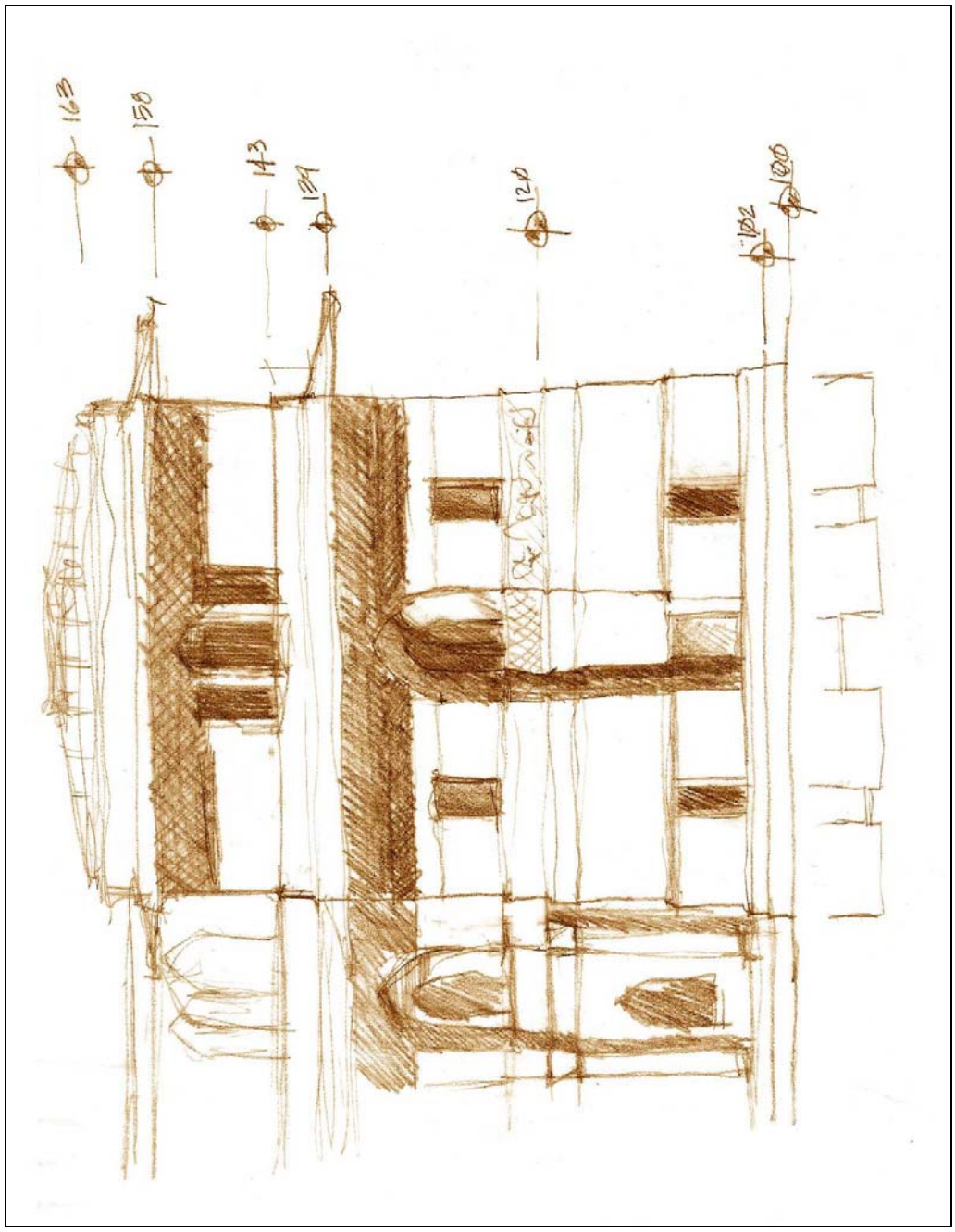


Figure A3.4. Early designs of central *īwān* and corner tower
Drawing by author.

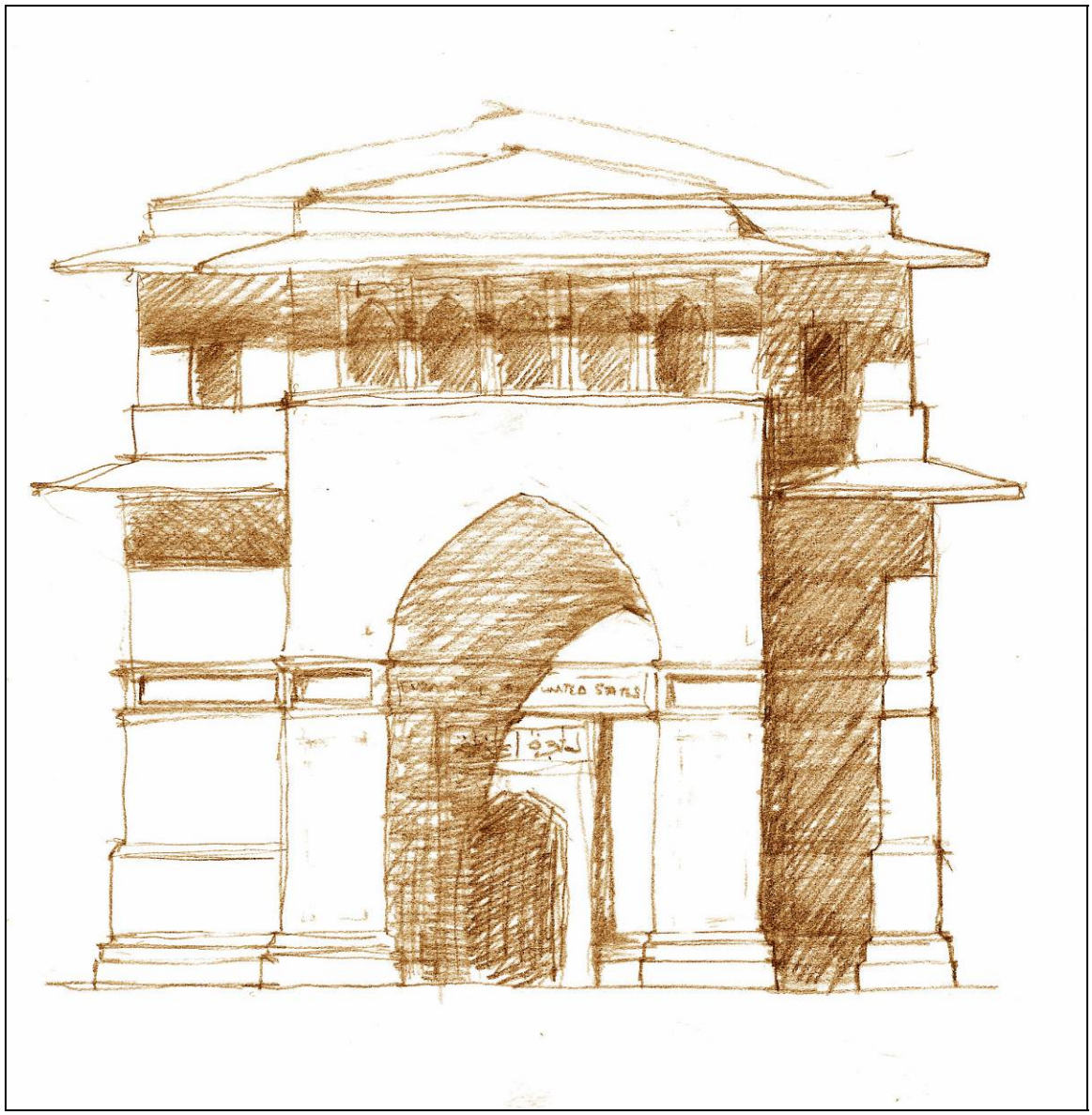


Figure A3.5. Early designs of central *īwān*
Drawing by author.

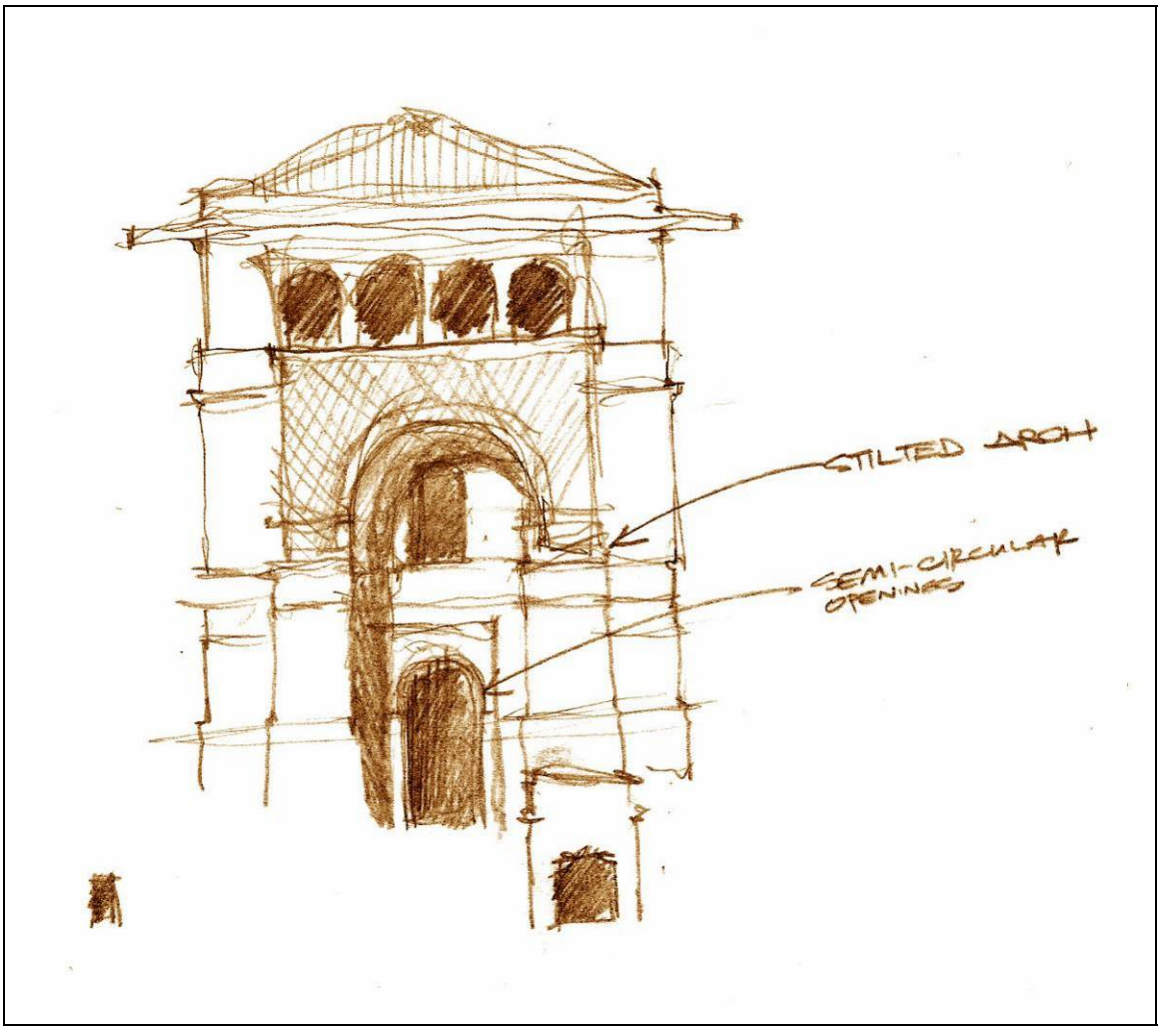


Figure A3.6. Early designs of rear corner towers
Drawing by author.

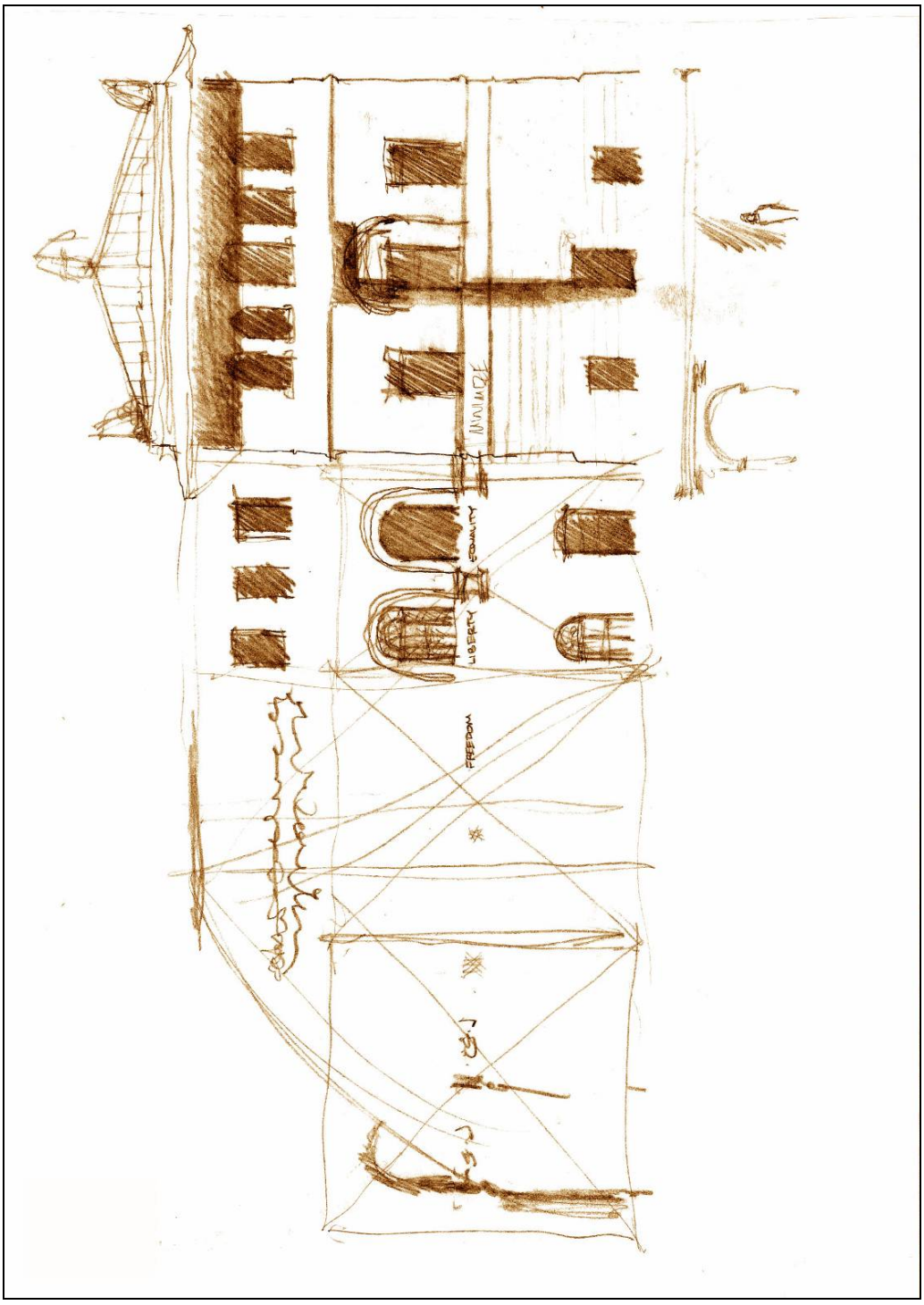


Figure A3.7. Early designs fo front corner tower showing proportioning systems
Drawing by author.

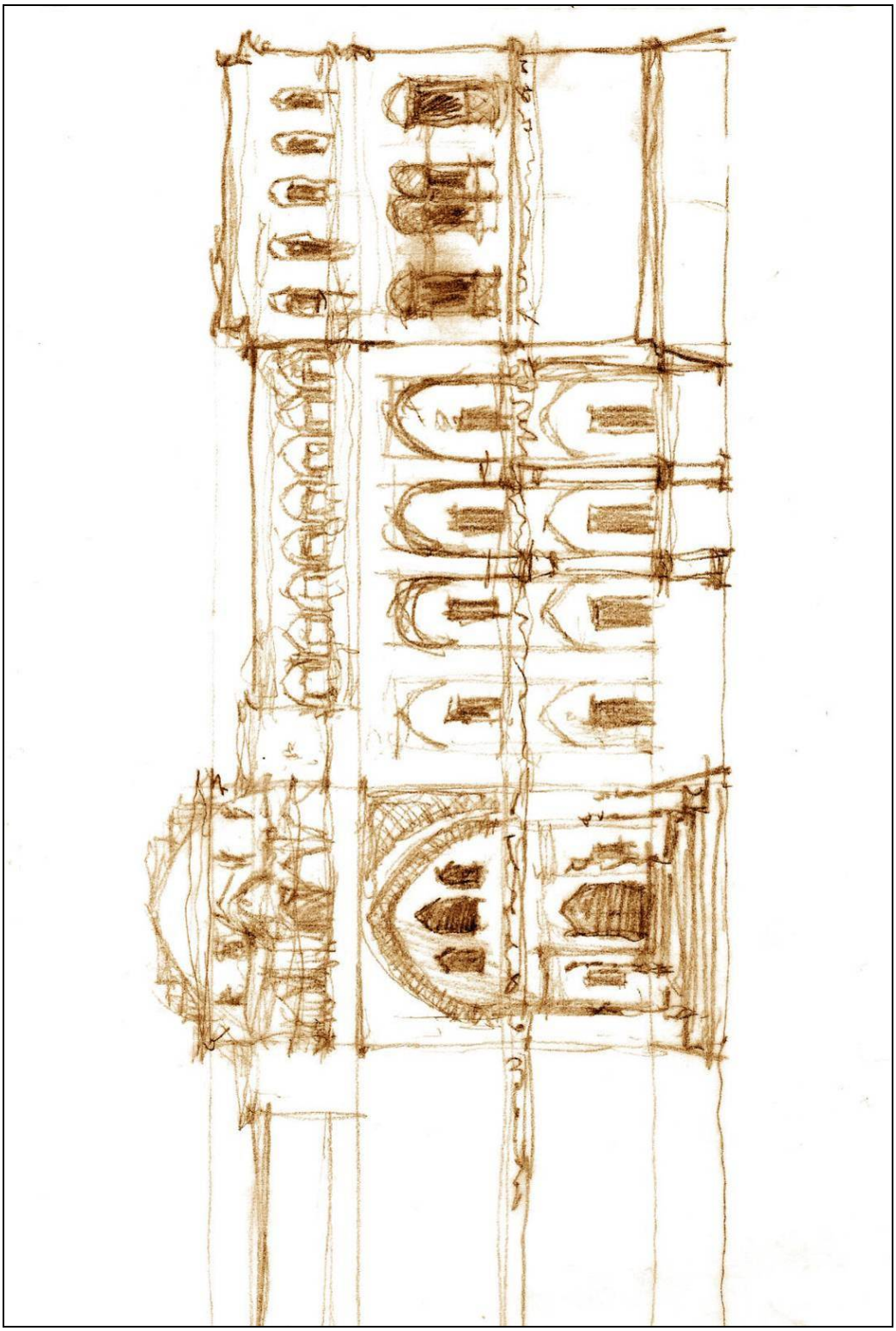


Figure A3.8. Early designs of main façade including central *īwān* and corner tower
Drawing by author.

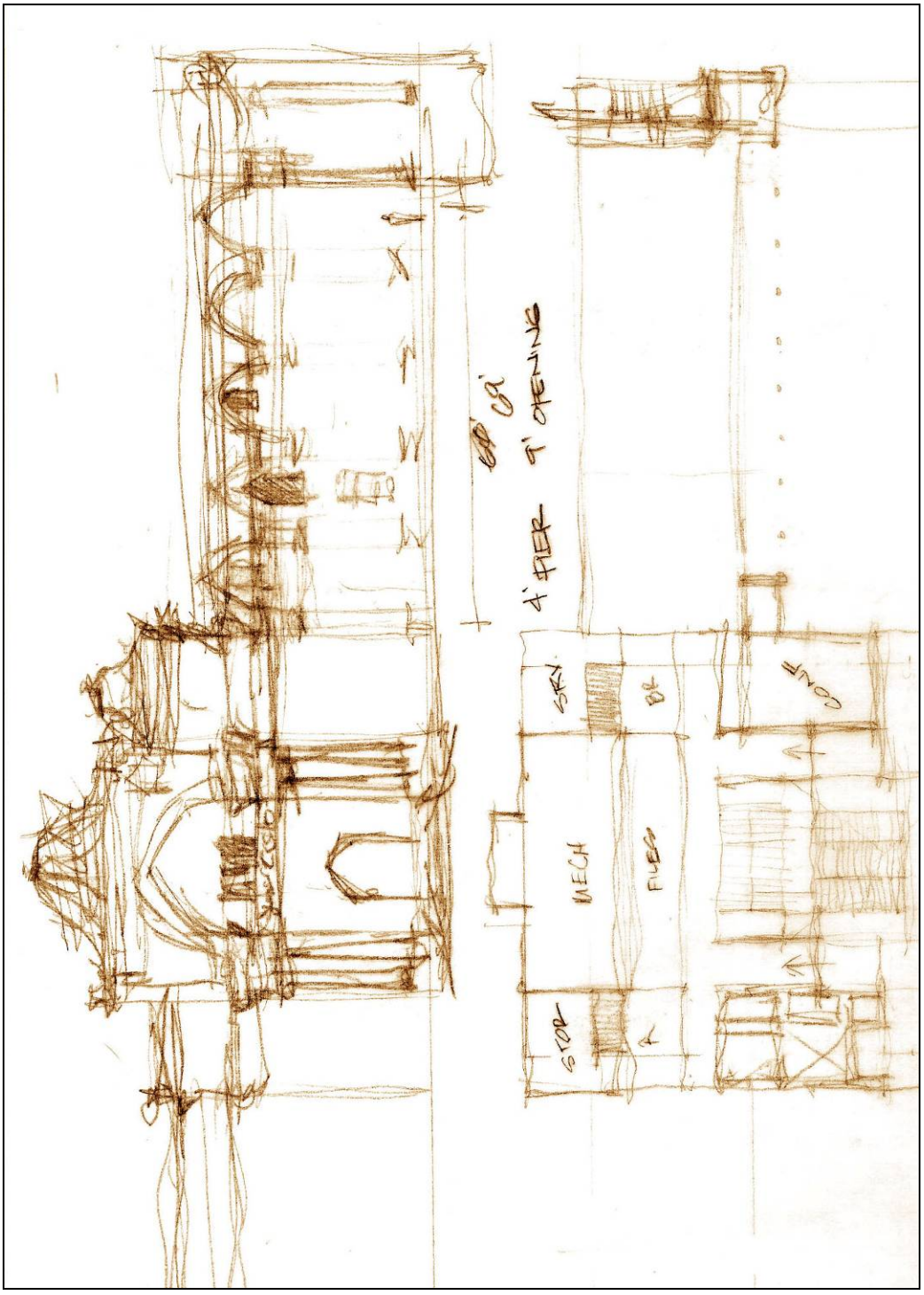


Figure A3.9. Early sketch of consular annex façade and floor plan
Drawing by author.

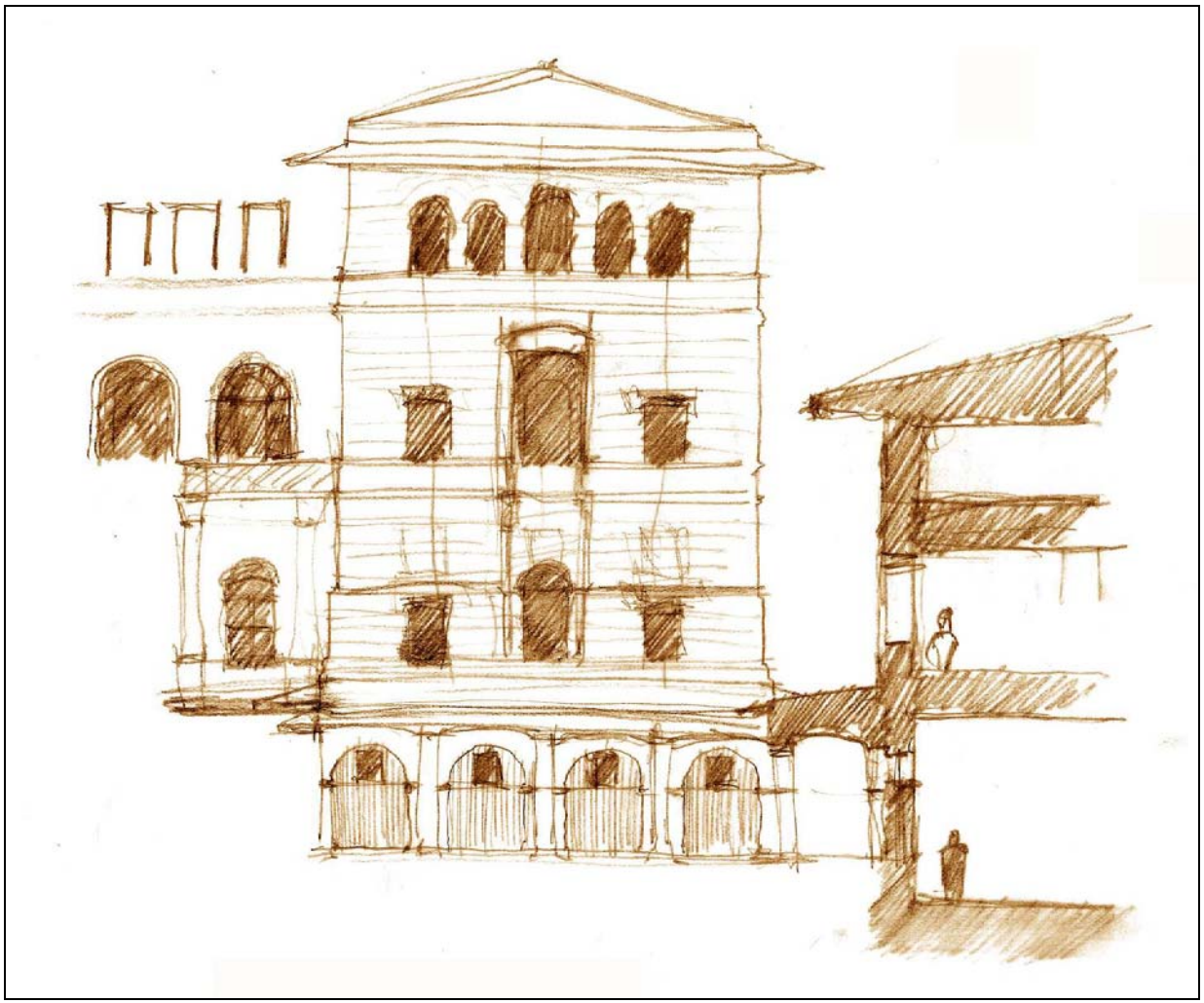


Figure A3.10. Early designs of front corner tower with arcade connecting annexes
Drawing by author.

A3.2. Early Presentation Drawings

The following drawings were presented during the semester for interim reviews which served in refining the site and building design. The format of the original presentation plates have been changed to fit the smaller format of the bound thesis book.

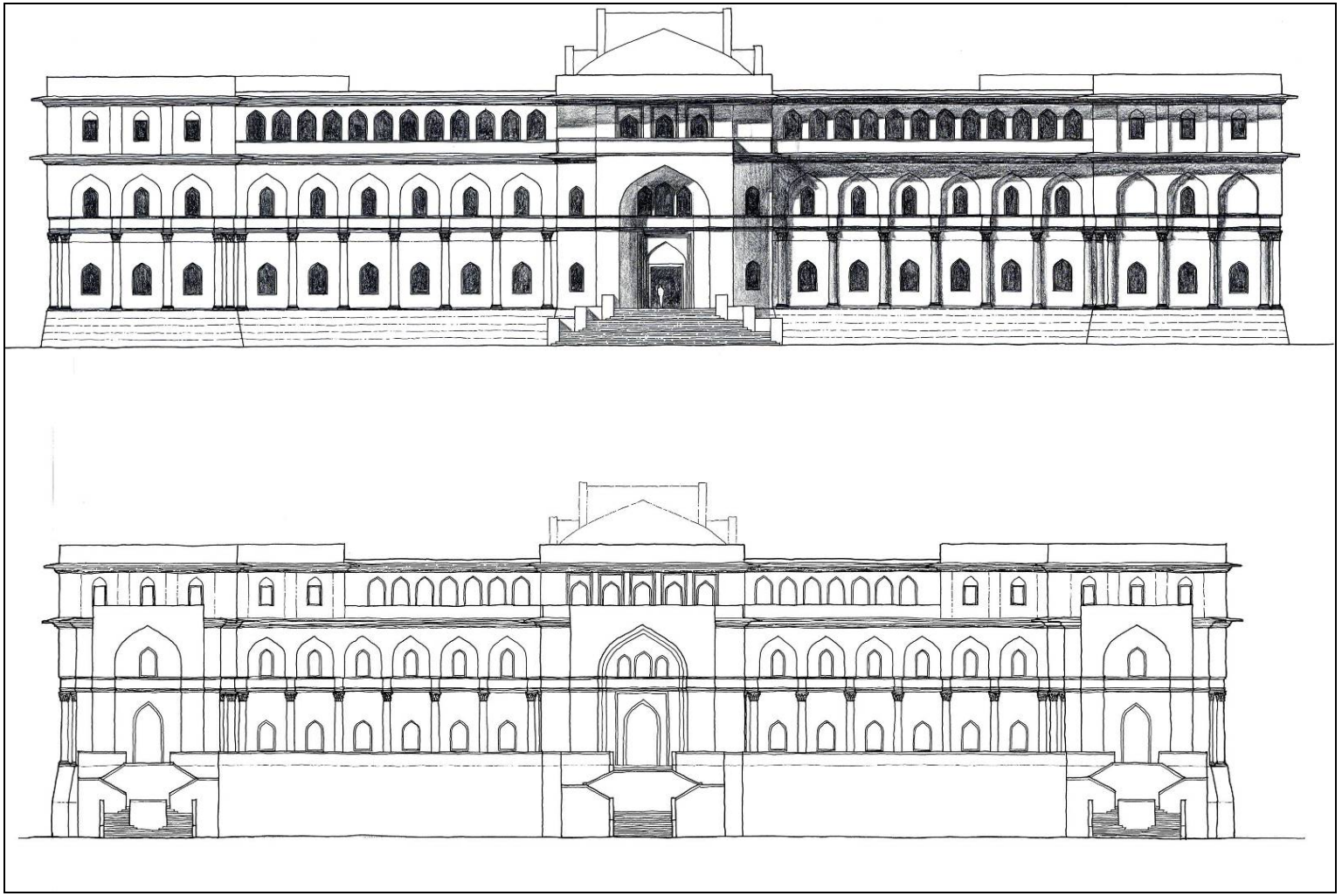


Figure A3.11. Early front façade shadow study and rear elevation
Drawing by author.

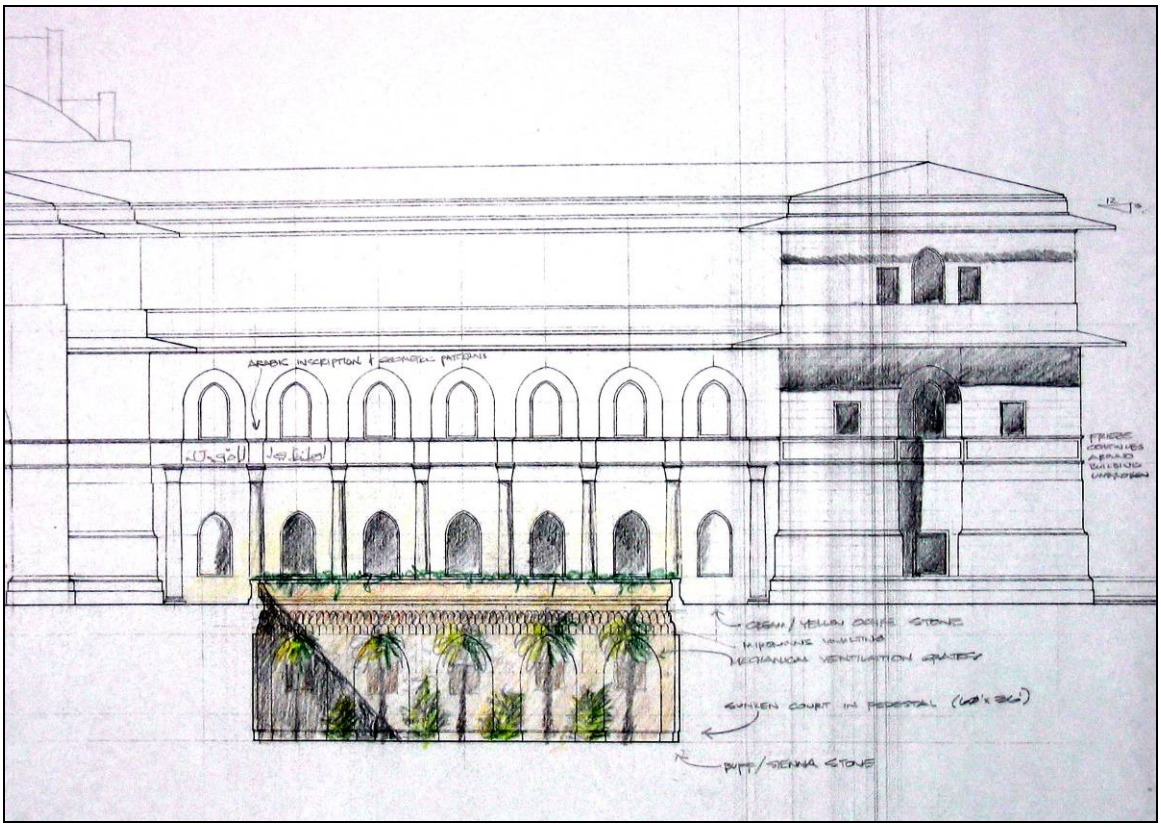


Figure A3.12. Detail of sunken courtyard in front terrace
Drawing by author.

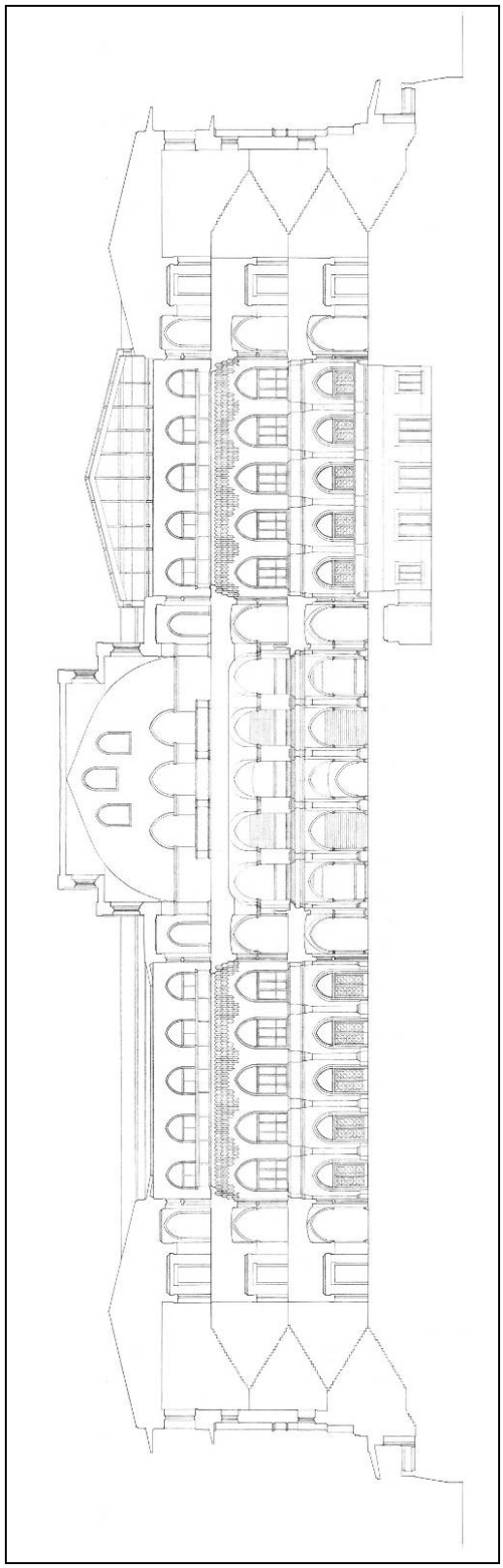


Figure A3.13. Transverse section through chancery building
Drawing by author.

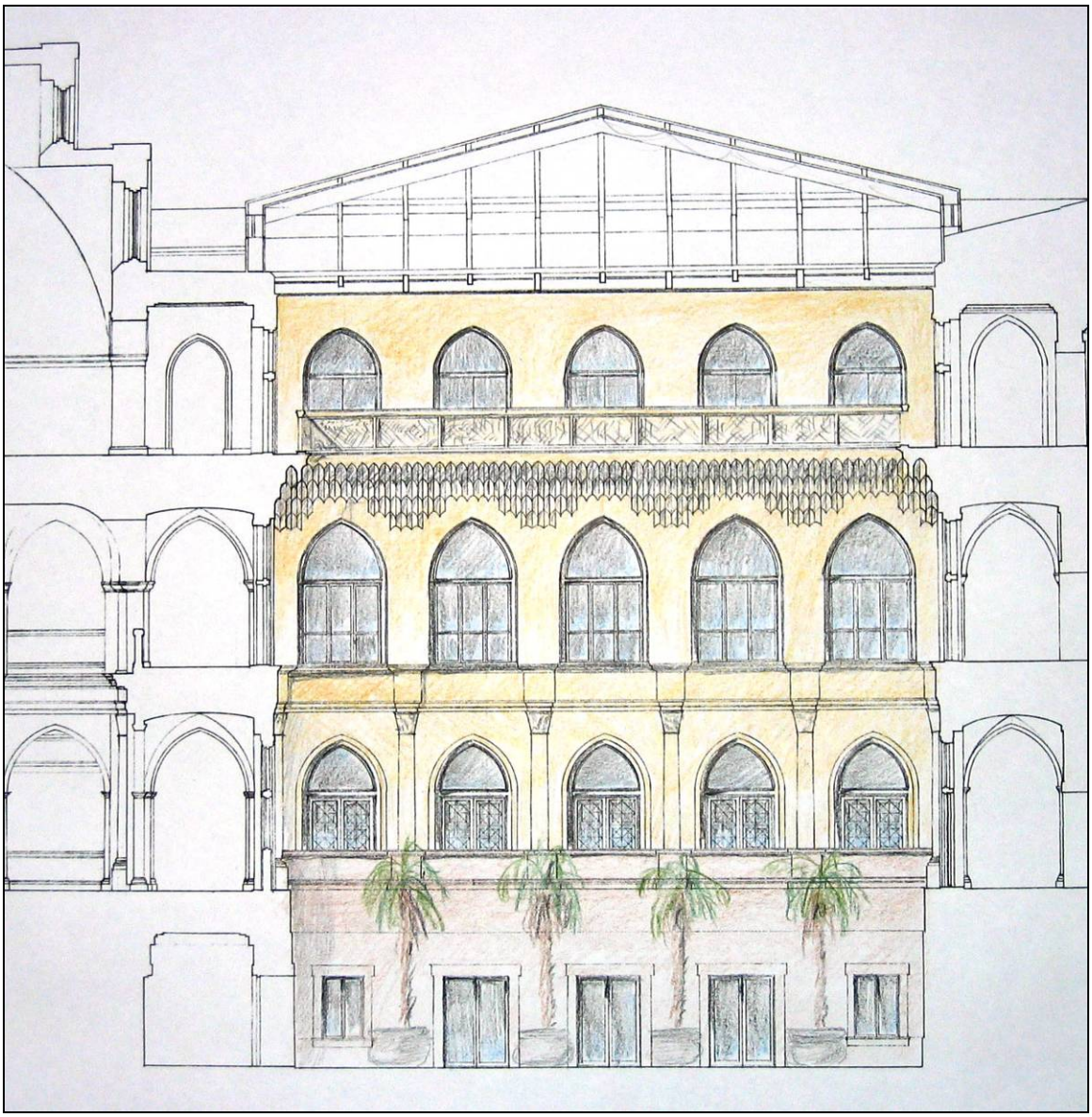


Figure A3.14. Section through stair courtyard with color study
Drawing by author.

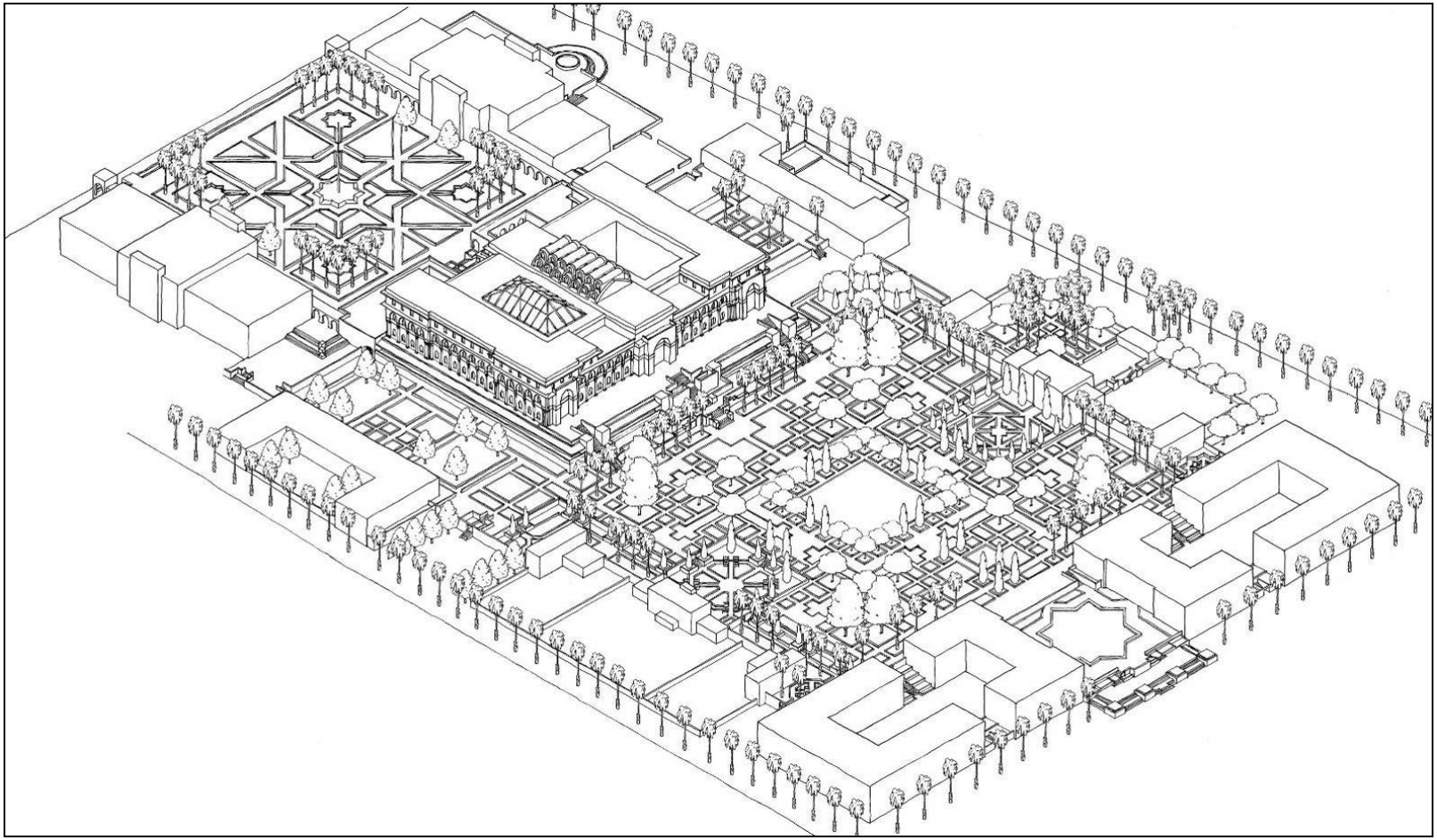


Figure A3.15. Site isometric view of chancery gardens
Drawing by author.

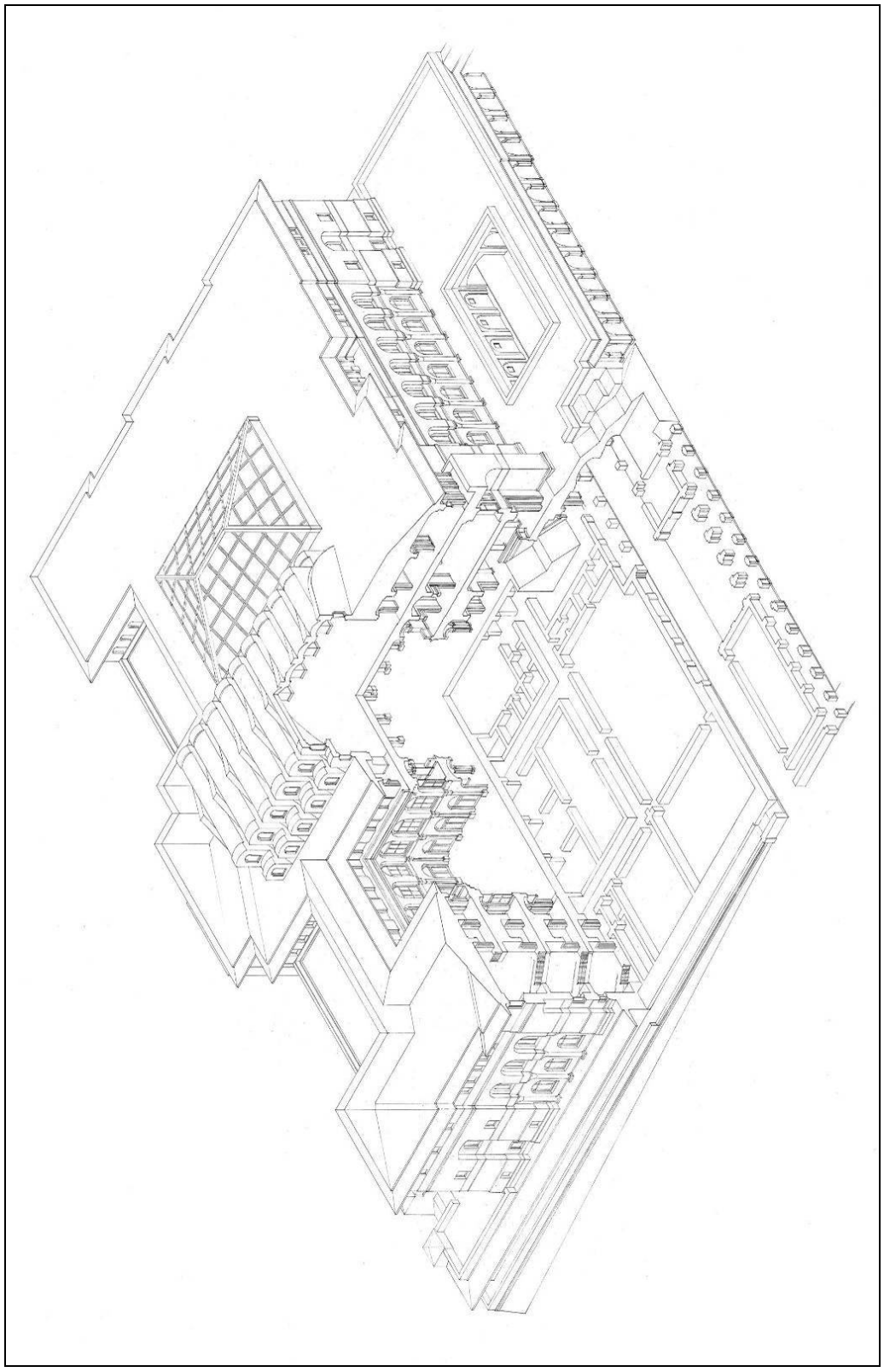


Figure A3.16. Cutaway isometric view of the chancery building
Drawing by author.

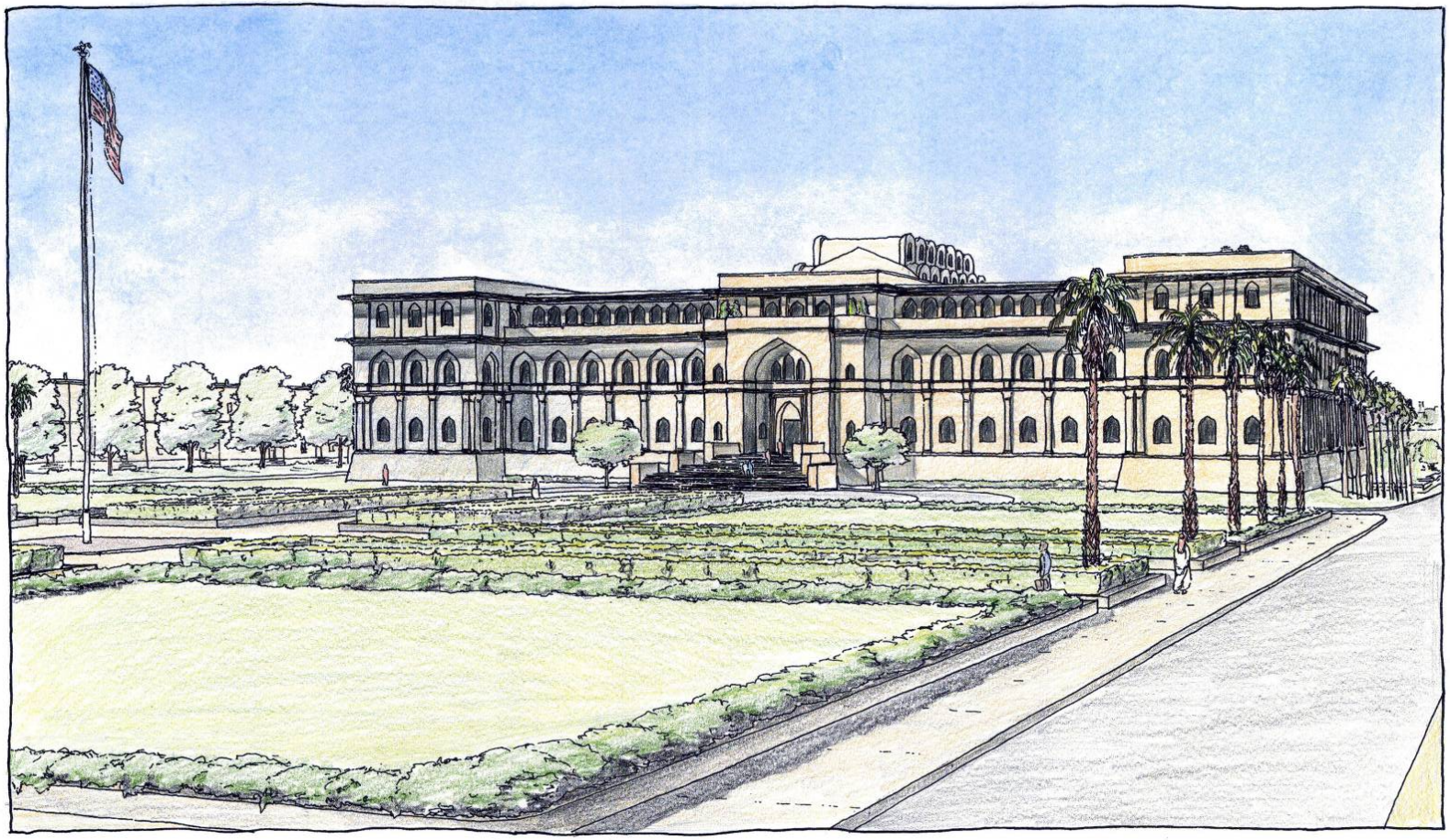


Figure A3.17. Early perspective view of front façade
Rendering by author.

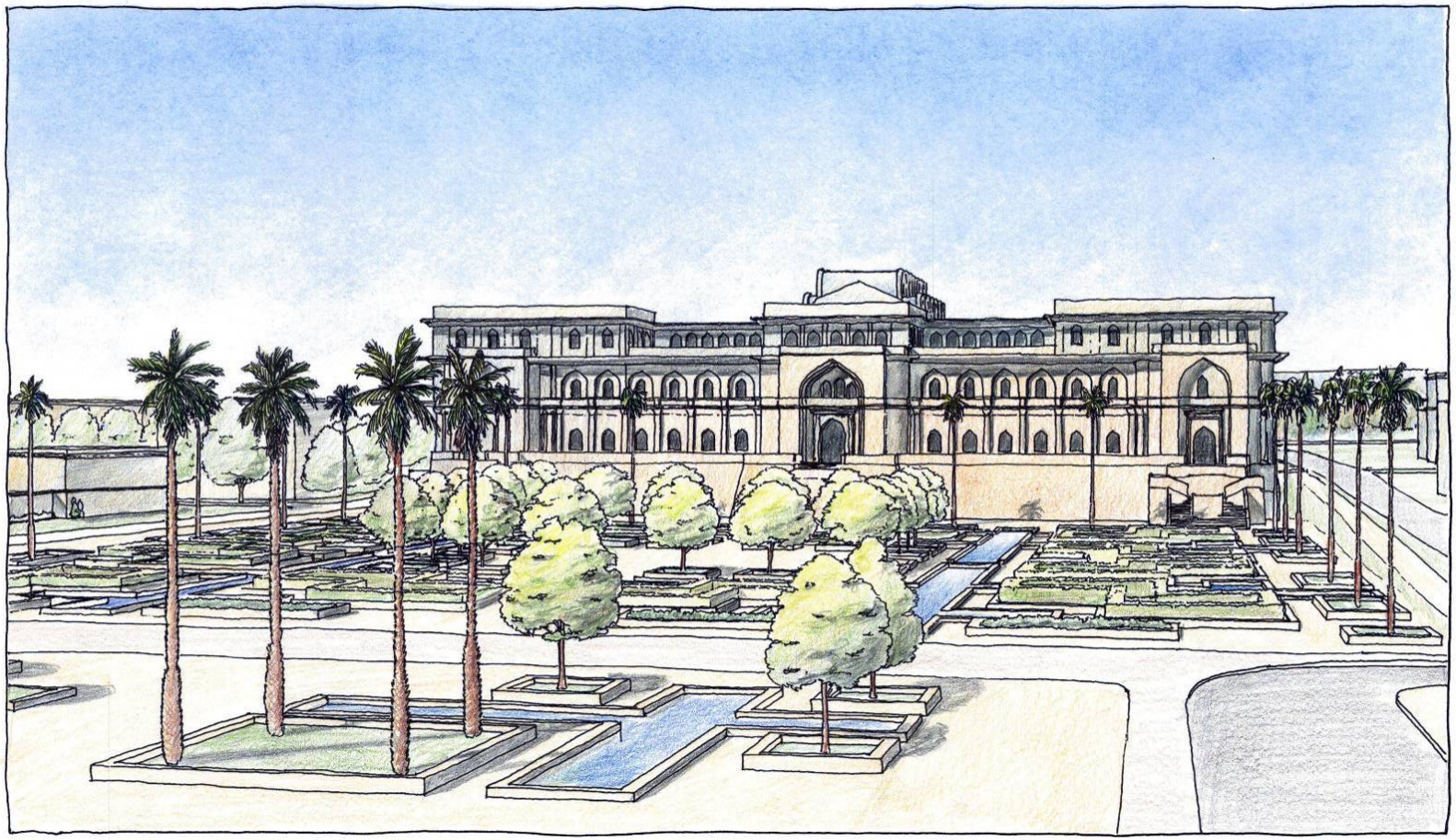


Figure A3.18. Early perspective view of rear elevation and gardens
Rendering by author.

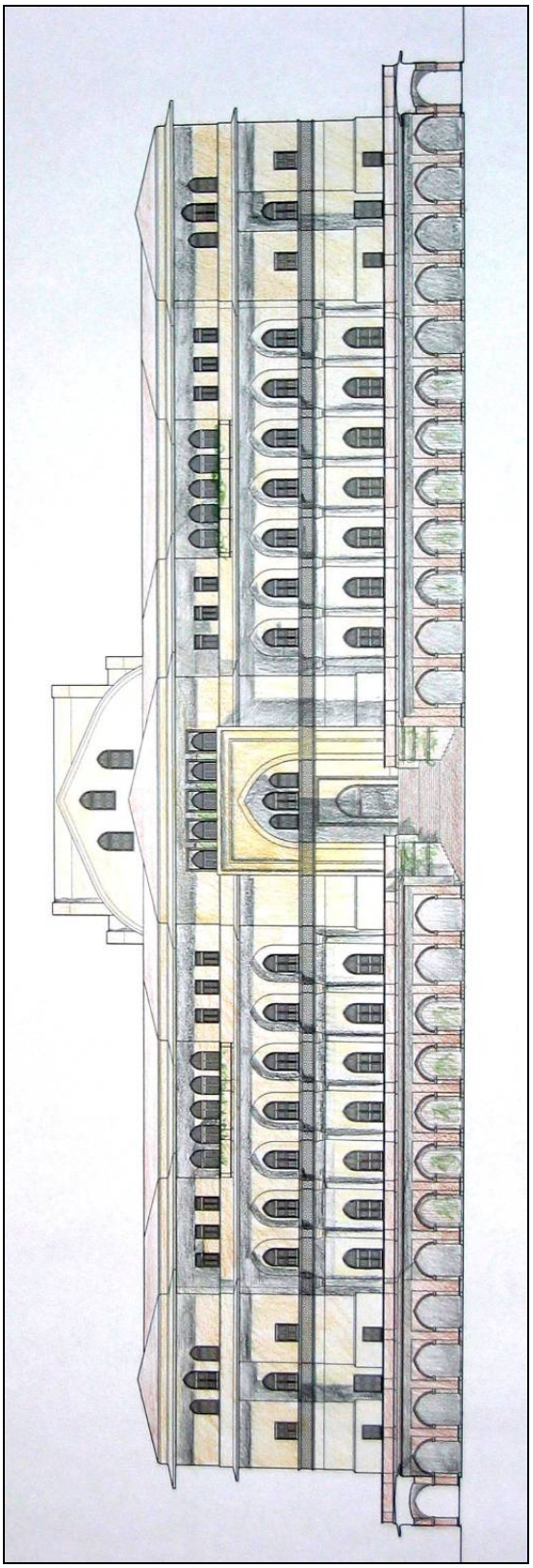


Figure A3.19. Front façade and color/material study
Rendering by author.

Figure A3.20. Site Plan Alternative 1
Plate by author.

Figure A3.21. Site Plan Alternative 2
Plate by author.

Figure A3.22. Site Plan Alternative 3
Plate by author.

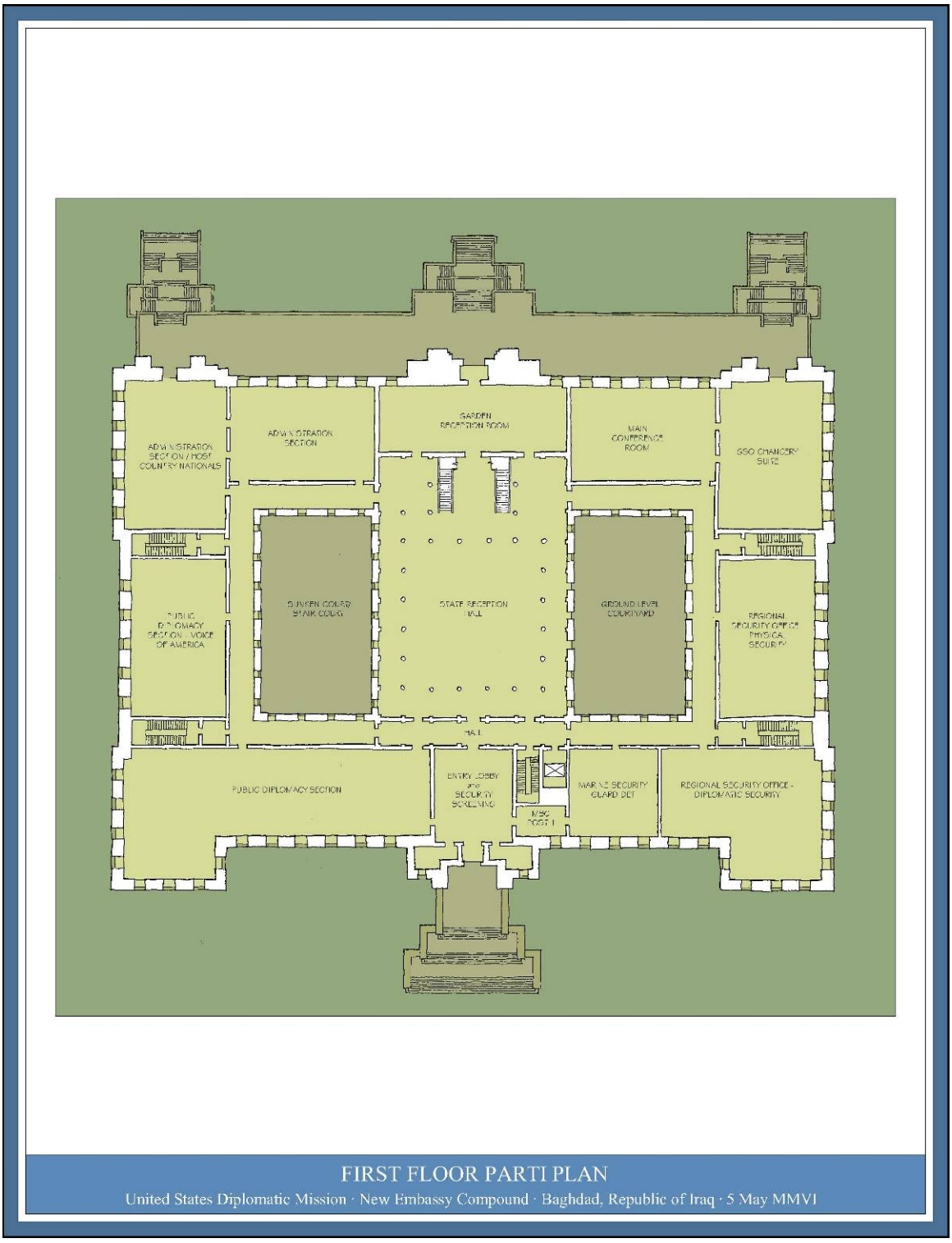


Figure A3.23. Early first floor parti plan
Plate by author.

A3.3. Presentation Drawings

The following plates were presented before the final thesis jury. The format of the original presentation plates have been changed to fit the smaller format of the bound thesis book.

The figures and diagrams from some final thesis plates have already been presented in the course of this thesis book. They have not been reproduced again in this appendix.

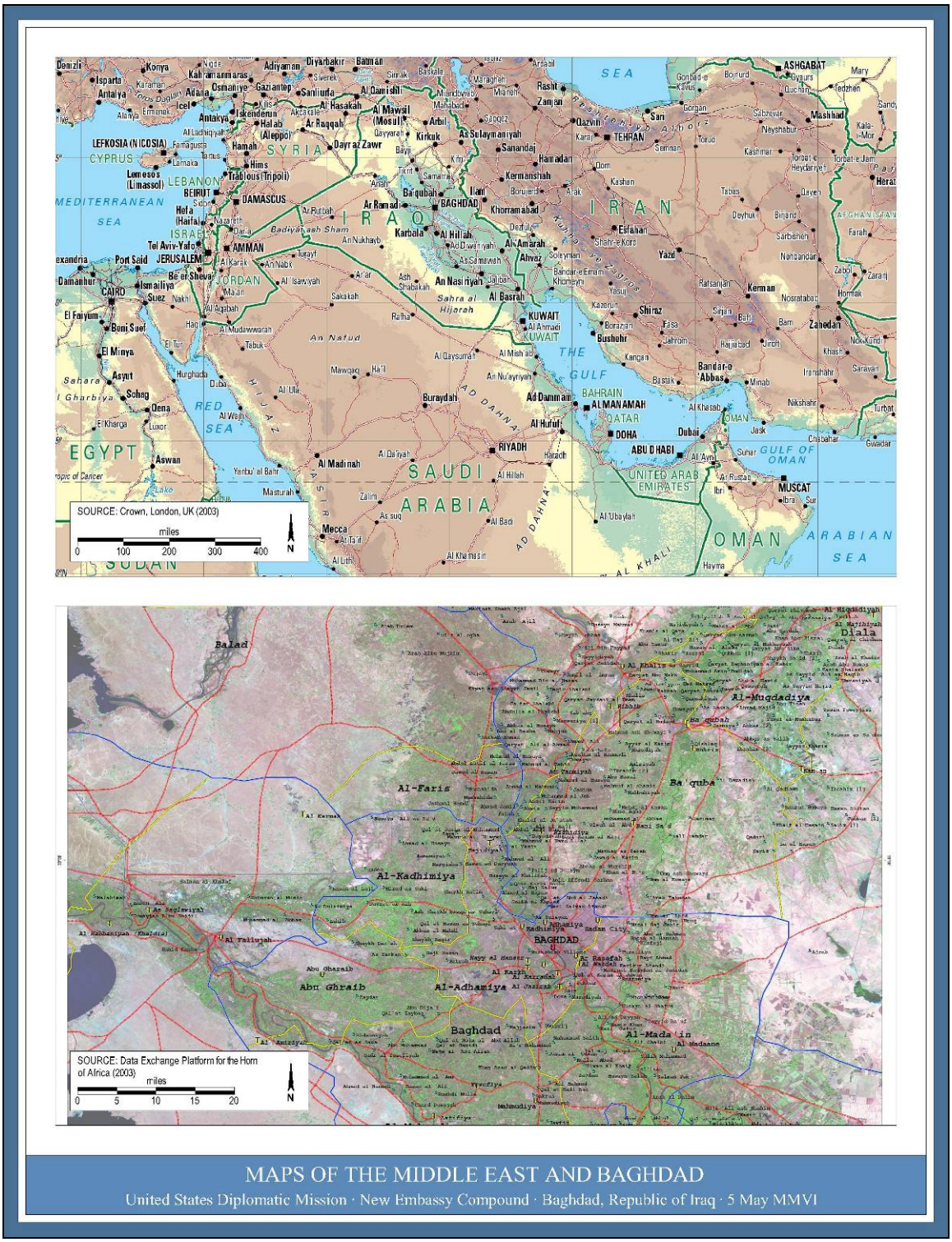


Figure A3.24. Maps of the Middle East and Baghdad (plate 1)
Plate by author.

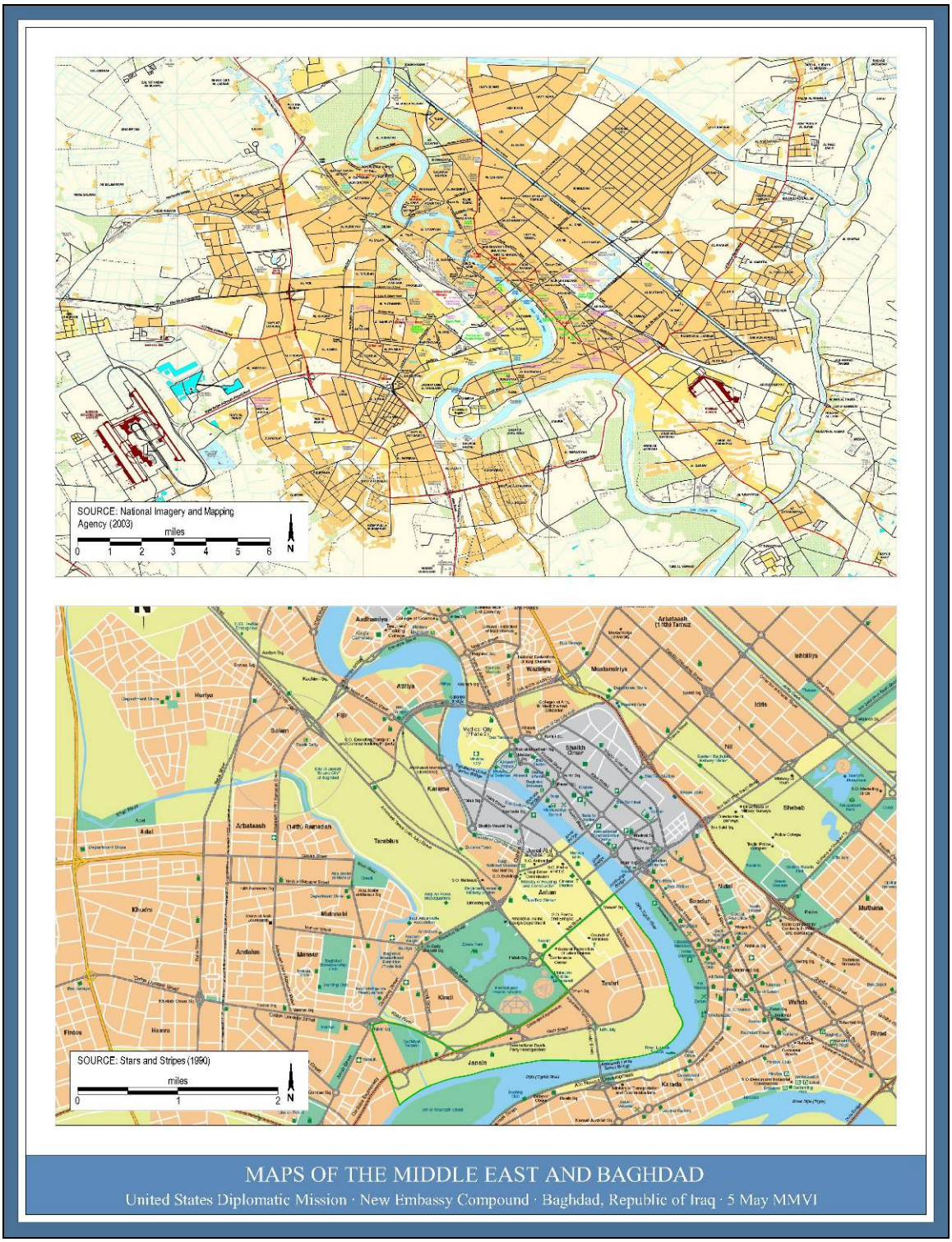


Figure A3.25. Maps of the Middle East and Baghdad (plate 2)
Plate by author.

French

Embassy of France
Doha, Qatar
Reichen and Robert, 1988

The Embassy of France is arranged symmetrically: the chancellery on one side, the ambassador's residence, positioned towards the sea, opposite. The embassy buildings are organized axially by a series of interconnected courtyards and gardens. Runnels carry moving water connecting one courtyard to the next. The complex uses balconies to both provide coverage from the desert sun as well as to shade the windows of the buildings.

The complex is arranged to take advantage of the sloping site to provide numerous interesting sectional relationsips including sunken gardens and arcades (top left). The plan is rigidly geometrical and incorporates this geometry into its decorative scheme, including the planning of gardens (top left) and a thin metal balustrade (top right).

Embassy of France
Diplomatic Quarter, Muscat, Oman
Architecture Studio, 1988

The three main components of the program--staff apartments, the embassy building, and the ambassador's residence--are visually and physically linked by the structure and this changes the scale of the complex by presenting a single, unified volume rather than a composition of smaller buildings.

The mashrabiyya is covered, in part, by a series of small domes with circular perforations which create interesting shadow patterns and allow sunlight to infiltrate, while the large dome structure is intended to signal the importance of the embassy building. Fountains placed along the circulation axis offer cool respite from the harsh climate.

British / Swedish

Embassy of The United Kingdom
Diplomatic Quarter, Muscat, Oman
YRM Architects and Planners

The embassy complex is dominated by the chancery housed in two staff buildings grouped together. The double-height main entrance to the chancery recalls the main entry portal typical of many Islamic madrasas and caravansarai. The complex is topped with an octagonal lantern, which opens underneath into a large domed interior. The structural supports of the dome are formed into a giant sphere under the lantern and when viewed off center, appear to resemble the complex geometric ribbing of a traditional Islamic dome interior.

Embassy of Sweden
Diplomatic Quarter, Riyadh, Saudi Arabia
Carl Nyren, 1983

The chancery and ambassador's residence of the Swedish Embassy form the heart of the complex and are characterized by "inverted bays". These window bays press into the interior of the buildings of the complex and assist in controlling the amount of sun entering the buildings. The bays, with their projection into the building provides for a complex internal arrangement of formal spaces, including the ambassador's office and formal reception rooms.

The doors to the complex's buildings recall the traditional entries to residential Islamic architecture. Upon entering a vestibule, the guest must turn ninety degrees to enter the door. This device provides the Islamic house with some privacy from the street in otherwise crowded urban quarters. In the Swedish Embassy, all of the walls of the entry vestibule are made of small panes of glass which welcome the visitor by allowing a visual connection to interior.

WESTERN EMBASSIES IN ISLAMIC COUNTRIES

United States Diplomatic Mission · New Embassy Compound · Baghdad, Republic of Iraq · 5 May MMVI

Figure A3.26. Western embassies in Islamic countries (plate 1)
Plate by author. Photographs from MIT's archnet.org.

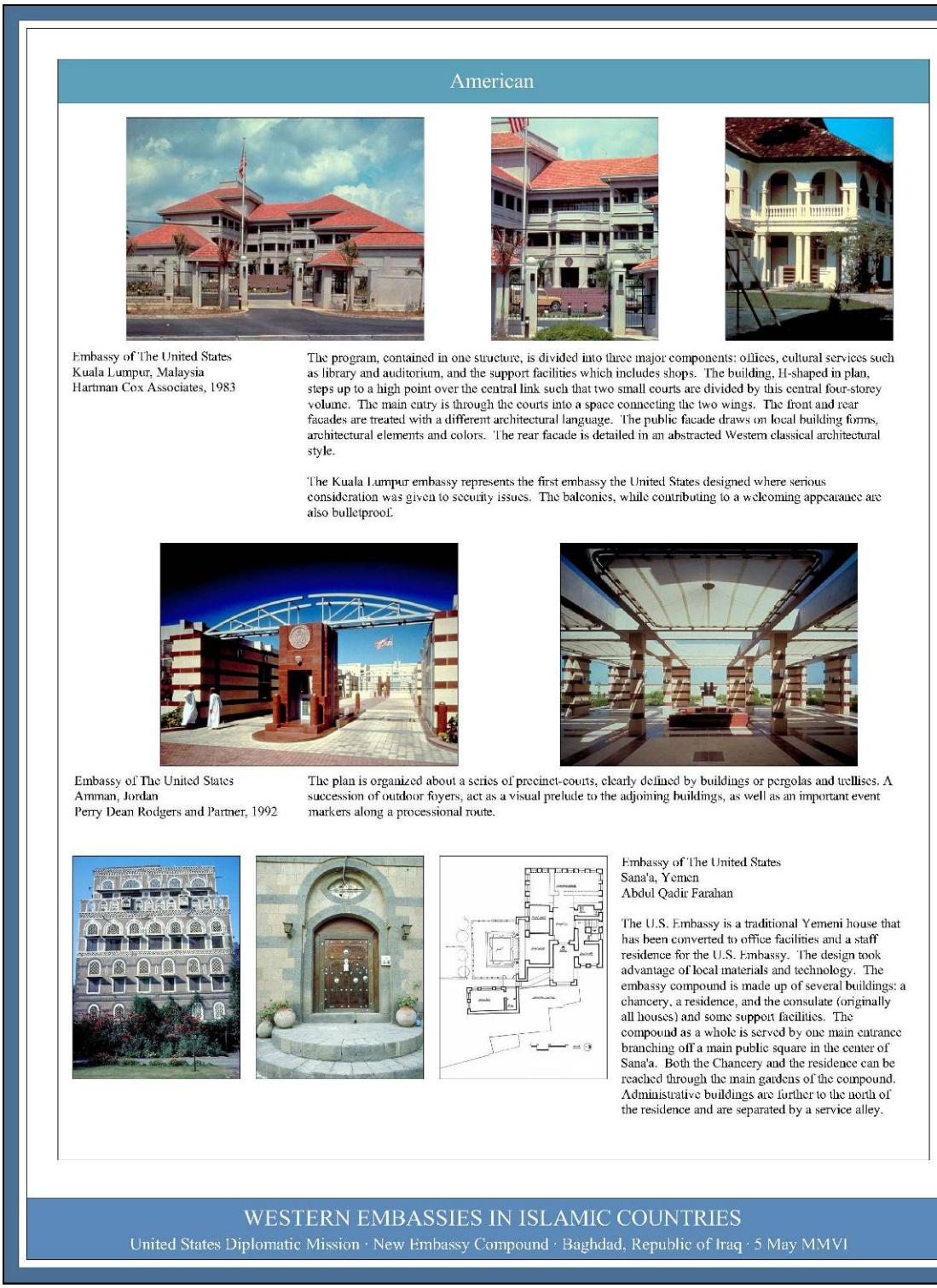


Figure A3.27. Western embassies in Islamic countries (plate 2)
Plate by author. Photographs from MIT's archnet.org.

Madrasas

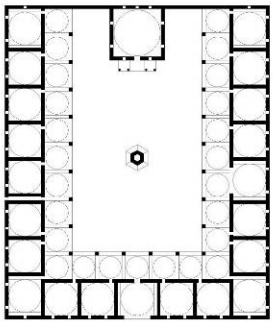
The *madrasa* is briefly described as an institute of higher education where the traditional Islamic sciences were taught. It typically served as a mixed use facility, hosting both educational and residential functions. The *madrasa* is a unique Islamic building type--unlike the mosques and minarets which have their origins ultimately in the architecture of the Byzantium and Sasanian Empires. *Madrasa*s were a custom-designed structure that developed to serve an institution that was itself a deliberate innovation.

The first recorded origins of the *madrasa* are found in 10th century Iran. By this time, Islamic architecture had developed its own styles and the concept (and interchangeability) of building types. Islamic *madrasa*s appropriate massing, architectural detailing and ornament from a wide variety of precedents including mosques, minarets, palaces and mausolea. Over time, a characteristic form of the madrasa developed where a regular courtyard organizes peripheral cells surrounded by an arcade along two or more sides.

Madrasa of Sultan Qalâ'un, Cairo (ArchNet.org)

Madrasa of Sultan Qalâ'un, Cairo (ArchNet.org)

The *madrasa* is a building type which changed its form greatly over its evolution into its present state. It represents an institutional building with both religious and secular roots. *Madrasa*s feature numerous volumetric relationships, architectural forms and ornamental decoration which would be useful in the development of specific parts of the embassy complex. Care should be taken to avoid the use of the uniquely religious elements of the design, including the minarets and mihrab (especially on southern walls).

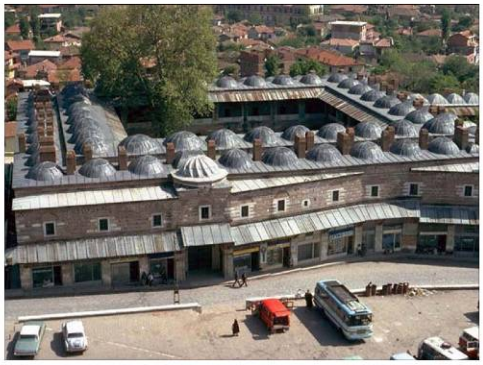


Madrasa of Sultan Bayazid II in Istanbul, Turkey

Caravansarai

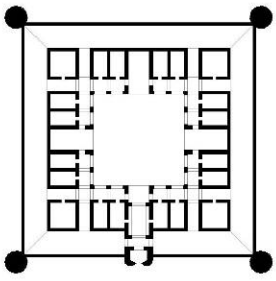
At its simplest, a *caravansarai* is a building which houses a caravan. It is the largest of the traditional Islamic building types typically square or rectangular in plan. The building is surrounded by massive and usually blank walls pierced by a single projecting and monumental entrance. The central courtyard was designed for pack animals and is typically surrounded by a raised arcade and features a well in the center to provide water for the community centered around the *caravansarai*. Between the arcade and exterior wall are small cells used to lodge the travelers and their merchandise. In two story *caravansarai*s, goods were stored in the lower level, with the upper level reserved for accommodation and business.

Many *caravansarai*s, with their large footprint, were placed on the edge of settlements, and in times of conflict ended up serving as military outposts for both offensive and defensive operations. In fact, the military use of the *caravansarai* may have derived from ancient Roman inns in the *castrum*s spread throughout the Middle East.



Rustem Pasha Wakalâ, Edirne, Turkey (ArchNet.org)

The *caravansarai* represents a purely secular multi-use Islamic building type often with a rigid geometric formailty. The large exterior walls with little or no fenestration often receive surface articulation in the form of blind arcades or applied patterns. It may be possible to exploit the origins of the *caravansarai* in a new building type for a western government's official presence in an Arab capital. This would reinforce the secular role of the building to eliminate the possibiltiy of having the embassy building read as an inappropriate appropriation of a religious building type.



Caravansarai in Sarchen, Iraq

TRADITIONAL ISLAMIC ARCHITECTURE PRECEDENT

United States Diplomatic Mission · New Embassy Compound · Baghdad, Republic of Iraq · 5 May MMVI

Figure A3.28. Traditional Islamic architecture precedent (plate 1)
Plate by author.

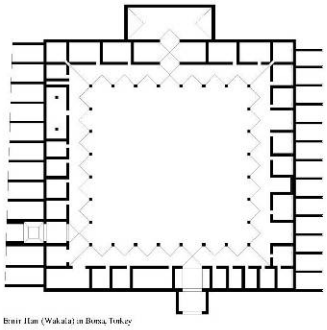
Wakalas

The *wakala* (also called a *khan* in Iran and Iraq), in its simplest form, is an urban *caravansarai*. However, the *wakala* takes on one of three unique forms and houses additional functions in its urban role. The first variety is that with an open courtyard and a provision for stabling. This type of *wakala* is found near major commercial arteries into the city. The second form is that which has an open courtyard, but reduced accommodation and stabling, but an emphasis on trading facilities. The final variety is the *wakala* which is entirely roofed with a large space preserved where the courtyard would typically be found.

Many of the *wakala*s found in the densest urban fabric provide cells on the lowest level which face directly onto the street to host trading and commercial activities. Larger *wakala*s may feature a small mosque or public fountain on axis with the main entry. In many cases, *wakala*s were later converted into apartment housing on the upper floors while still retaining the commercial activities on the ground floor.

Caravansarai at Sultanhöhi, Turkey (ArchNet.org)

The *wakala*, like the *caravansarai*, represent a purely secular building type. Many were adapted over time to accommodate additional functions. The urban *wakala*s, especially those in Iraq and Syria, with their covered halls represent a formal arrangement of spaces which could be used in an embassy for reception halls. The *Khan Mirjan wakala* in Baghdad represents a building which takes full advantage of a sloping site to create a variety of spaces with a rich sectional relationship to one another.



Emir Han (Wakala) in Bursa, Turkey

Palaces

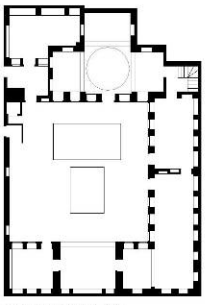
In the broadest sense, an Islamic palace refers not to one building, but rather complex of buildings. The movement deeper into a palace complex is a movement towards more private spaces, culminating in the residence of the monarch and his family. The residence of the monarch is supplemented with additional buildings which house a number of functions: quarters for bodyguards, stables, offices for officials, a public and private audience hall, mosque, bath and cemetery. The entire complex is surrounded by gardens and fountains and further enclosed with a perimeter wall. Typically a single fortified entrance guards access to the complex for visitors, other entrances handle the extensive logistical requirements of a large palace.

In the simplest sense, a palace may be reduced to a single building. Nevertheless, this building still maintains a rigid division between public and private space. These small palaces are carefully situated in their landscape (whether natural or man-made) to perhaps evoke the idea of paradise.

Dar al-Hajjar Palace, Sana'a, Yemen (ArchNet.org)

Abbassian Residence, Kashan, Iran (ArchNet.org)

Traditional Islamic palace complexes, especially those in Turkey, Jordan and Iraq, represent a useful precedent for the arrangement of a large number of buildings and gardens on a site marked by a perimeter wall. Smaller palaces represent an clear organization of rooms moving from public reception areas to private rooms which could be adapted to host the requirements of the modern embassy. Additionally, many of the urban palaces and complexes utilize a number of architectural and sculptural devices to provide privacy from passers-by on the street below windows and balconies.



Courtyard Palace of Aleppo, Syria

TRADITIONAL ISLAMIC ARCHITECTURE PRECEDENT

United States Diplomatic Mission · New Embassy Compound · Baghdad, Republic of Iraq · 5 May MMVI

Figure A3.29. Traditional Islamic architecture precedent (plate 2)
Plate by author.

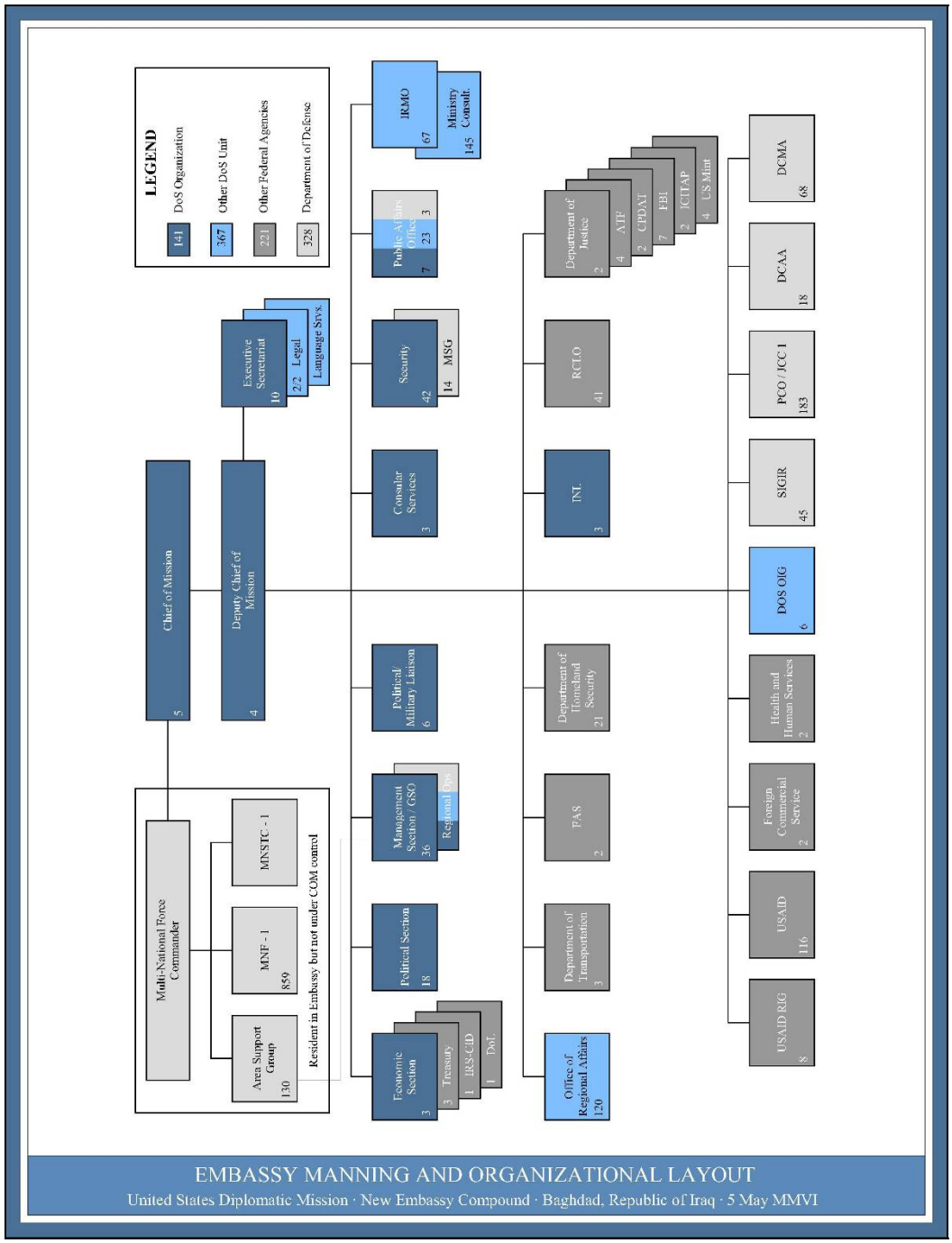


Figure A3.30. Embassy manning and organizational layout
Plate by author.

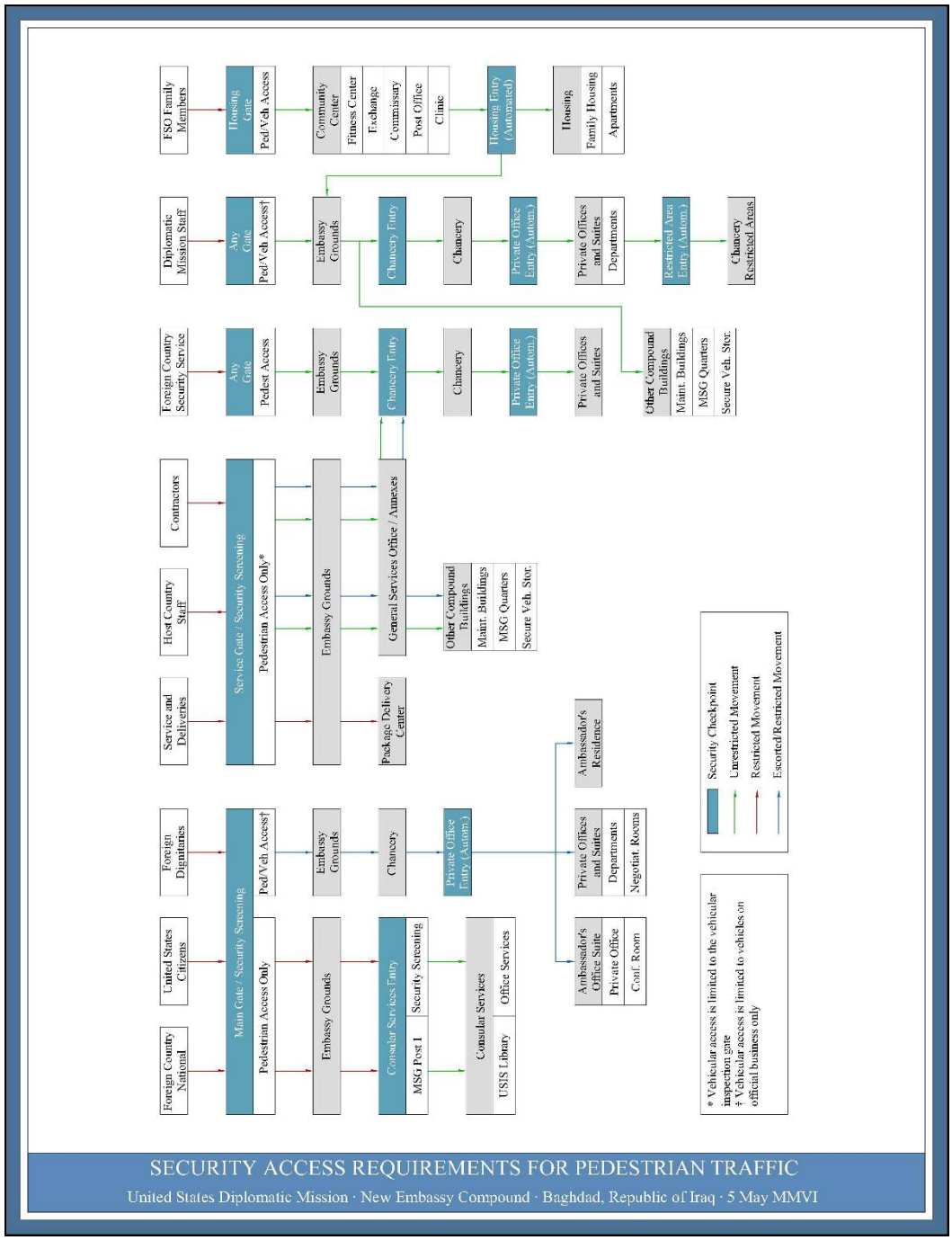


Figure A3.31. Security access requirements for embassy pedestrian traffic
Plate by author.

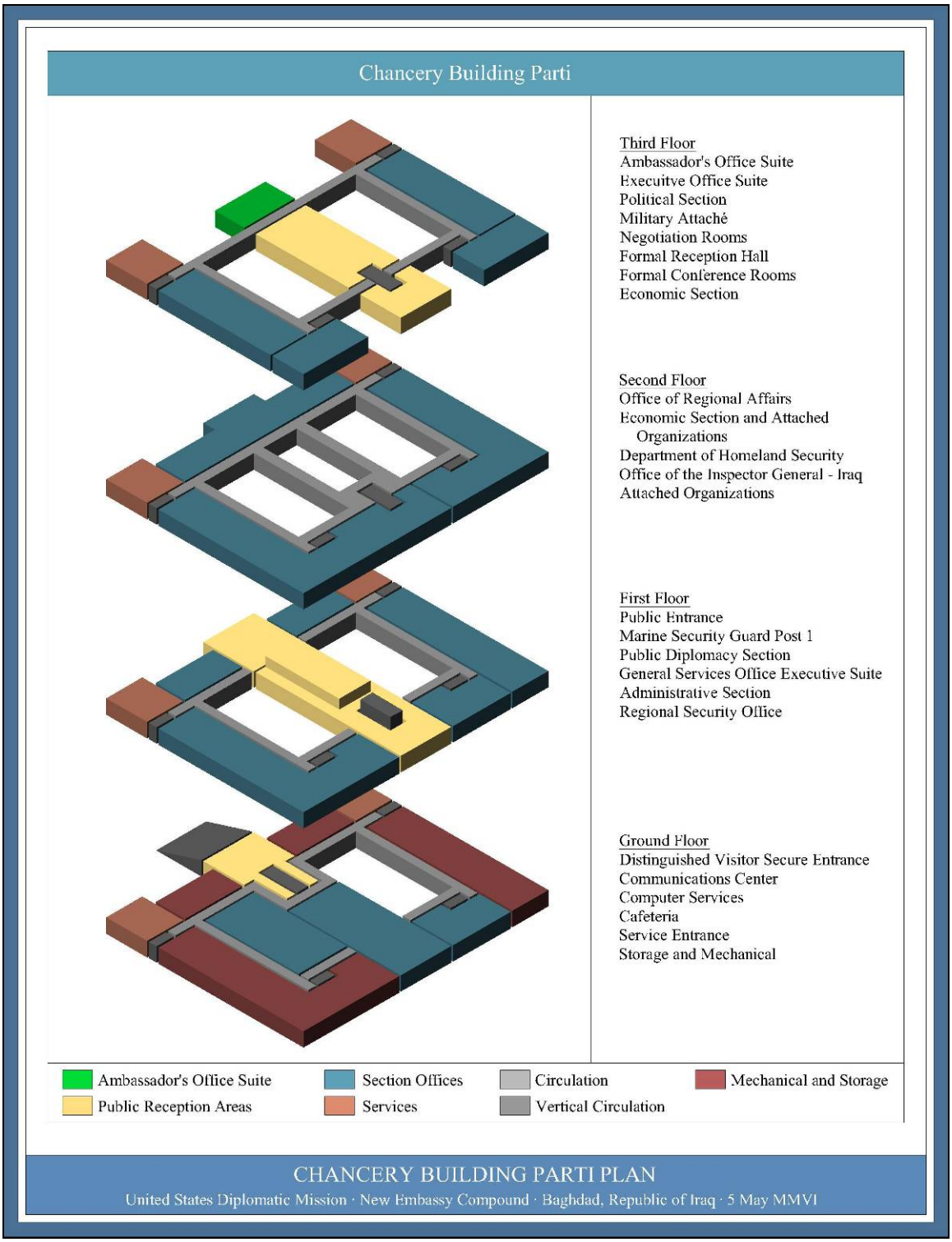


Figure A3.32. Building parti plans (plate 1)
Plate by author.

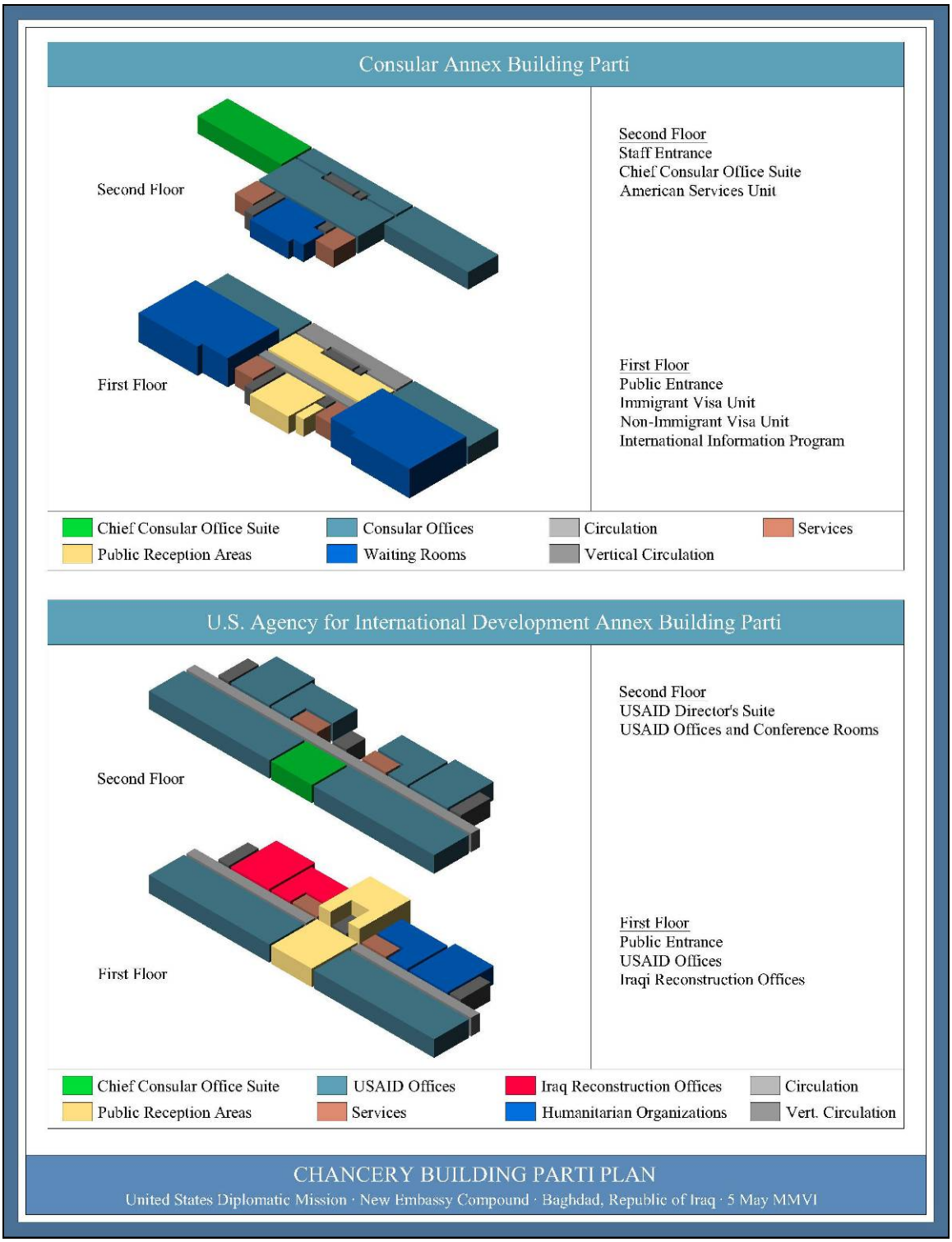


Figure A3.33. Building parti plans (plate 2)
Plate by author.

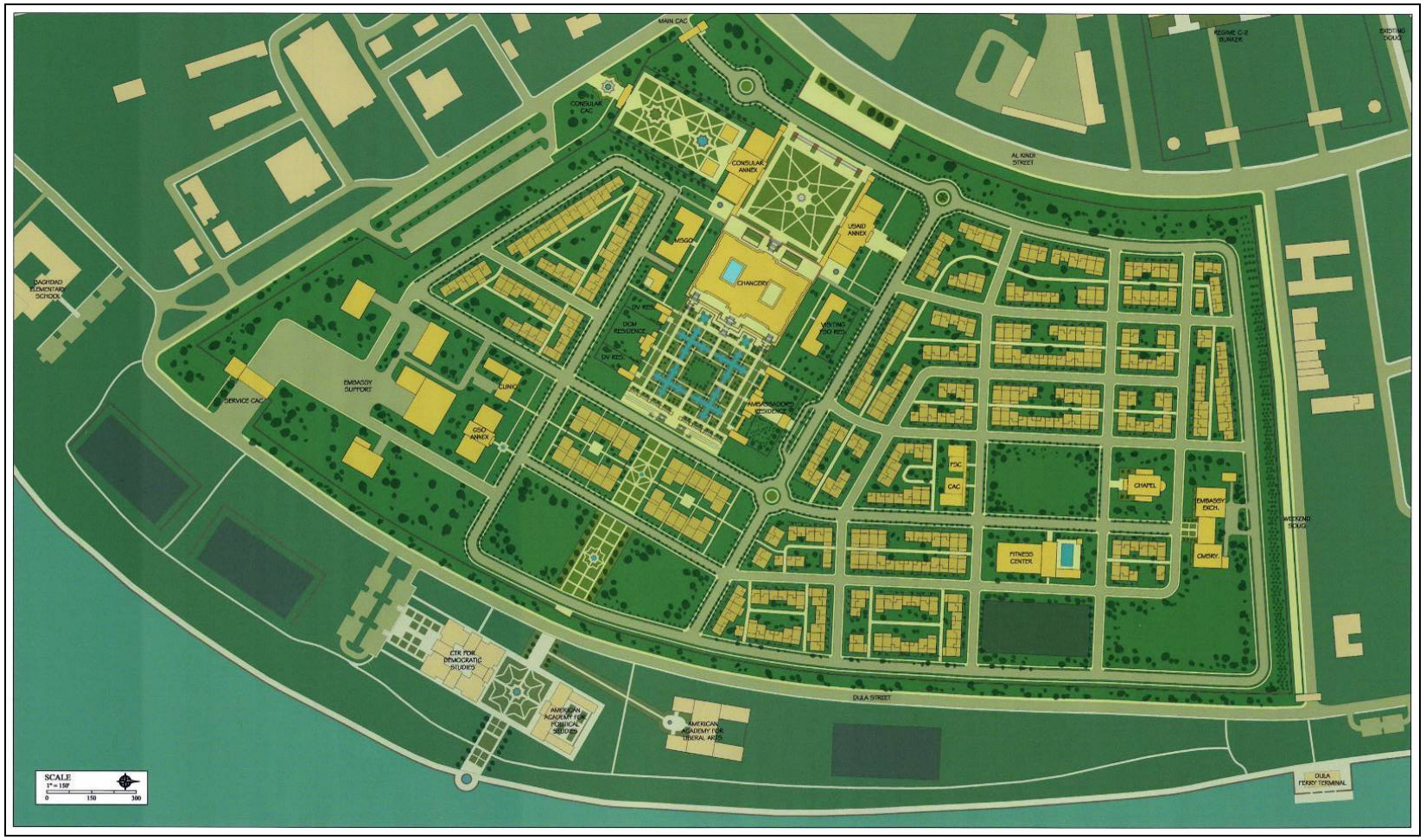


Figure A3.34. Final new embassy compound overall site plan
Drawing by author.

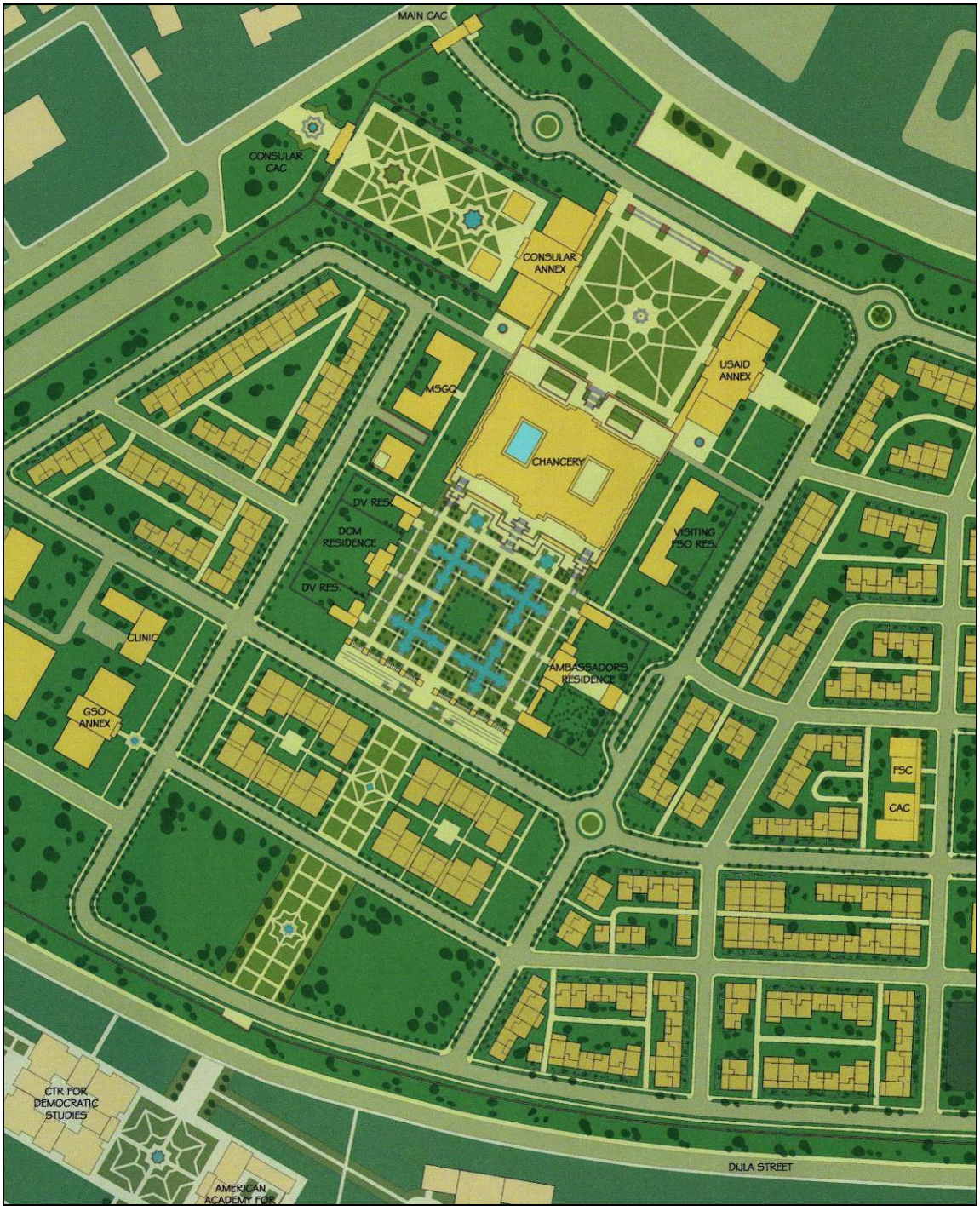


Figure A3.35. Embassy site plan detail of diplomatic center
Drawing by author.

Figure A3.36. Embassy site plan detail of family housing community center
Drawing by author.

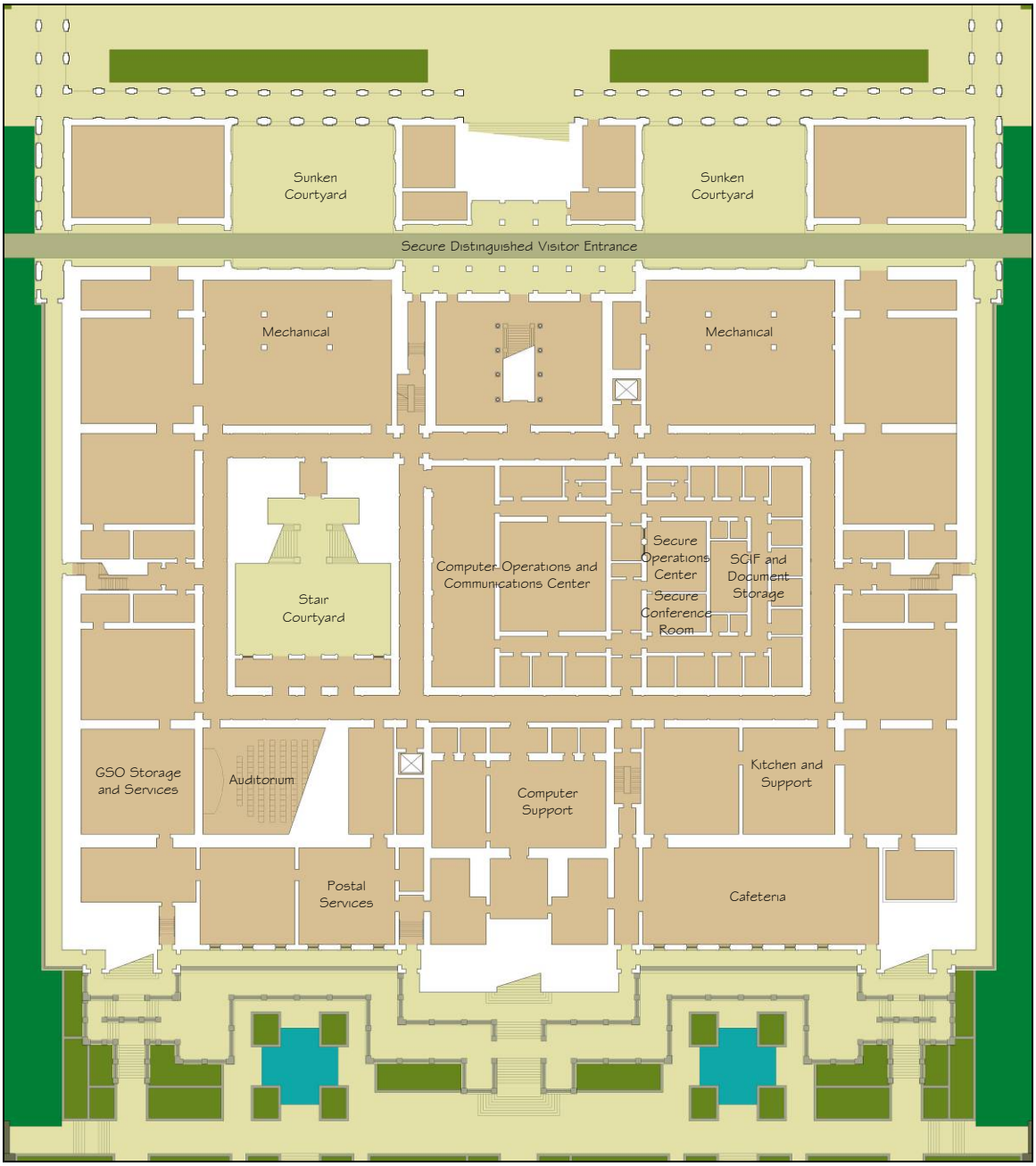


Figure A3.37. Chancery building ground floor plan
Drawing by author.

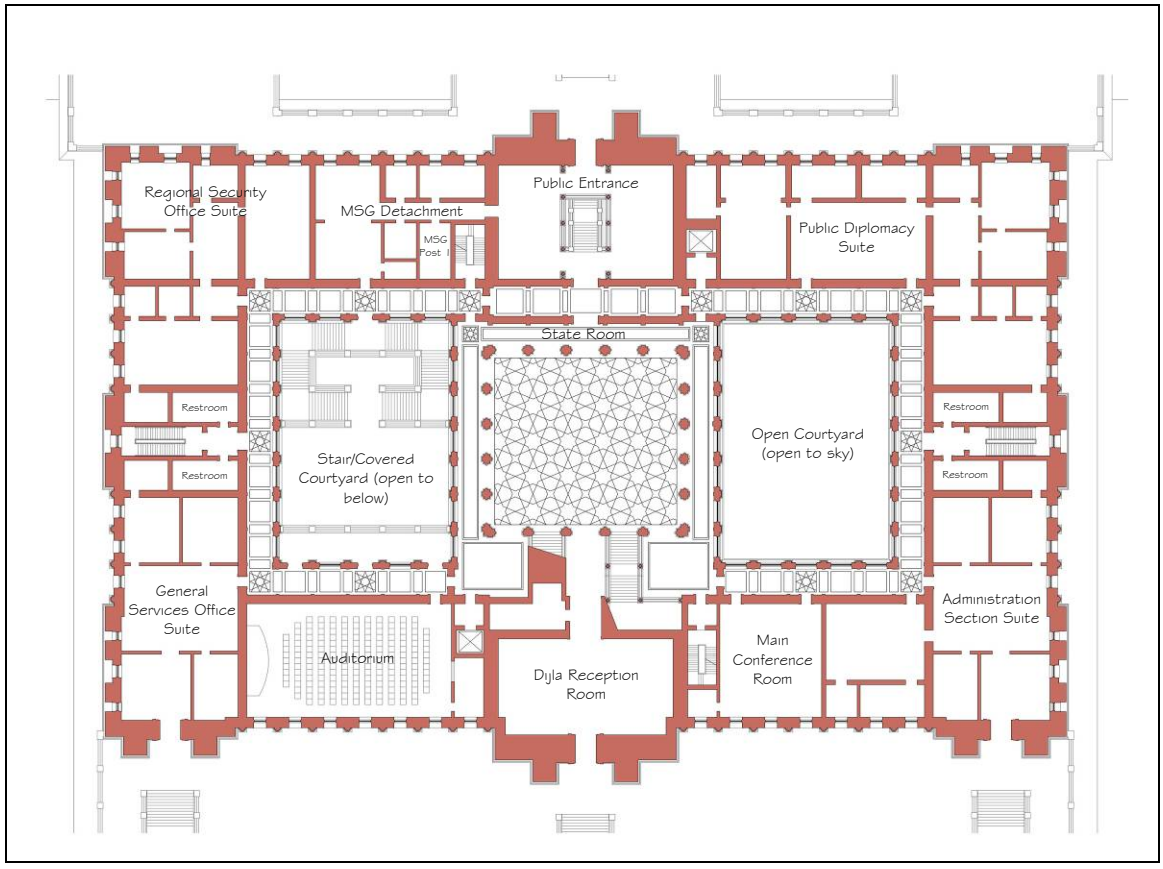


Figure A3.38. Chancery building first floor plan
Drawing by author.

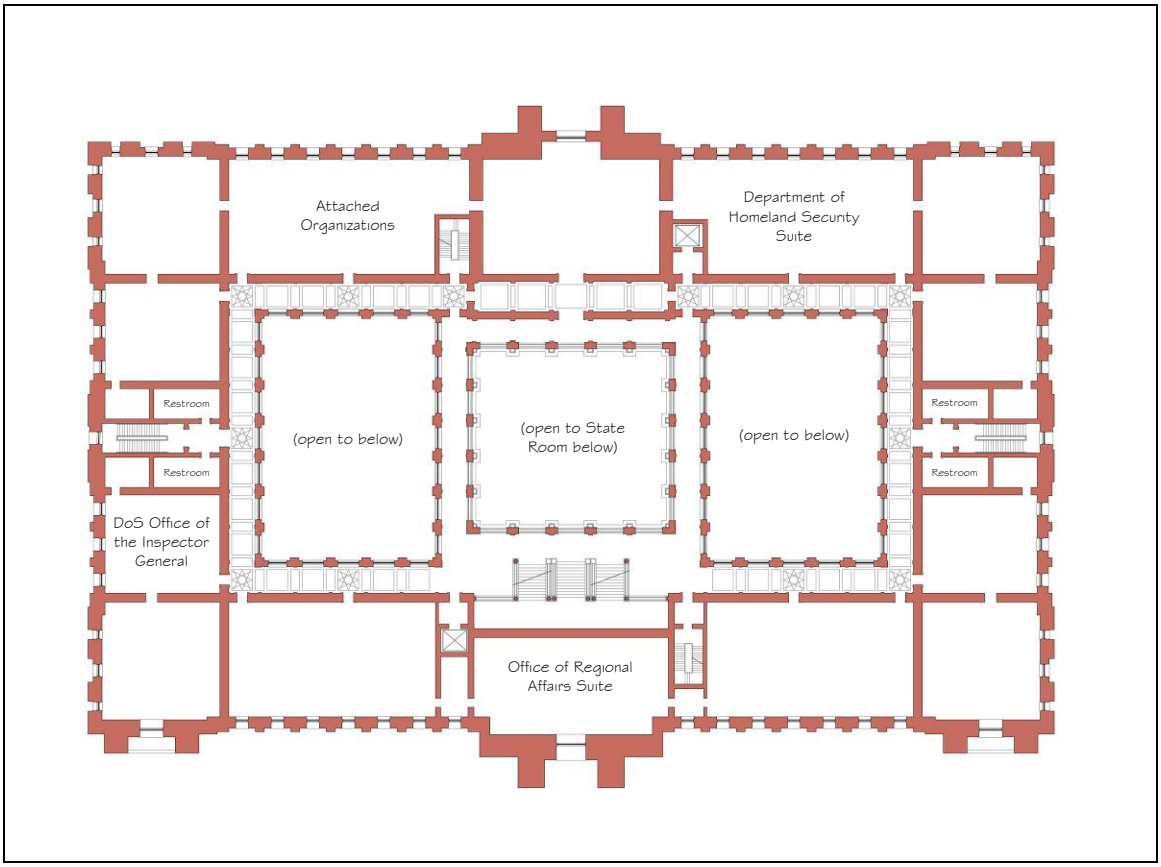


Figure A3.39. Chancery building second floor plan
Drawing by author.

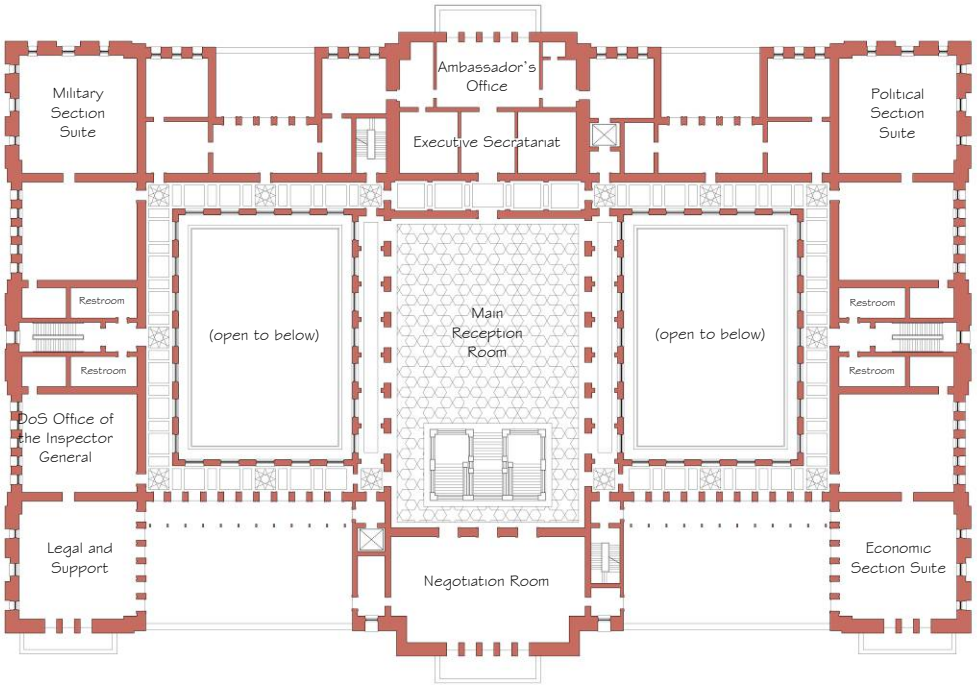


Figure A3.40. Chancery building third floor plan
Drawing by author.

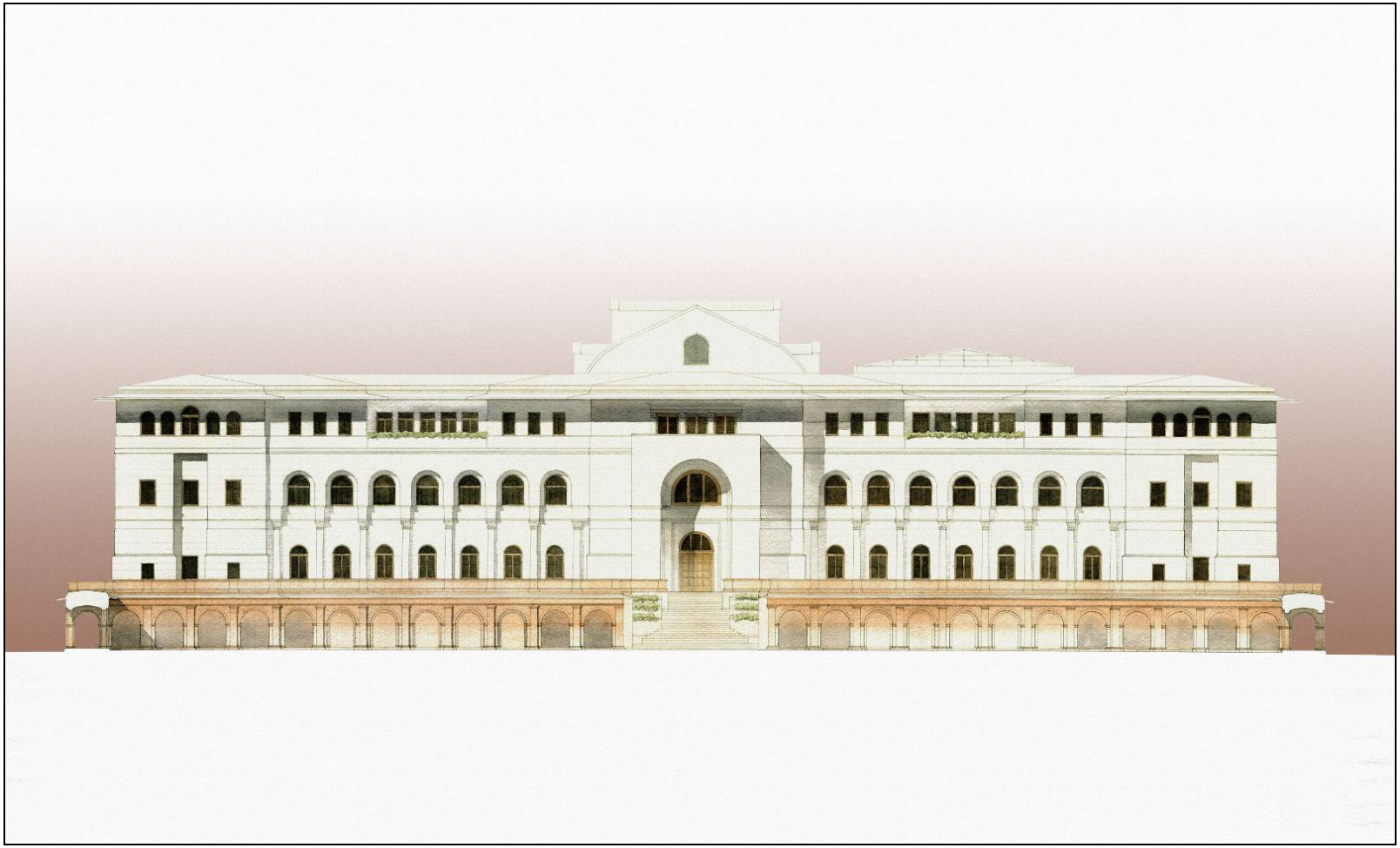


Figure A3.41. Chancery building front façade
Watercolor by author.

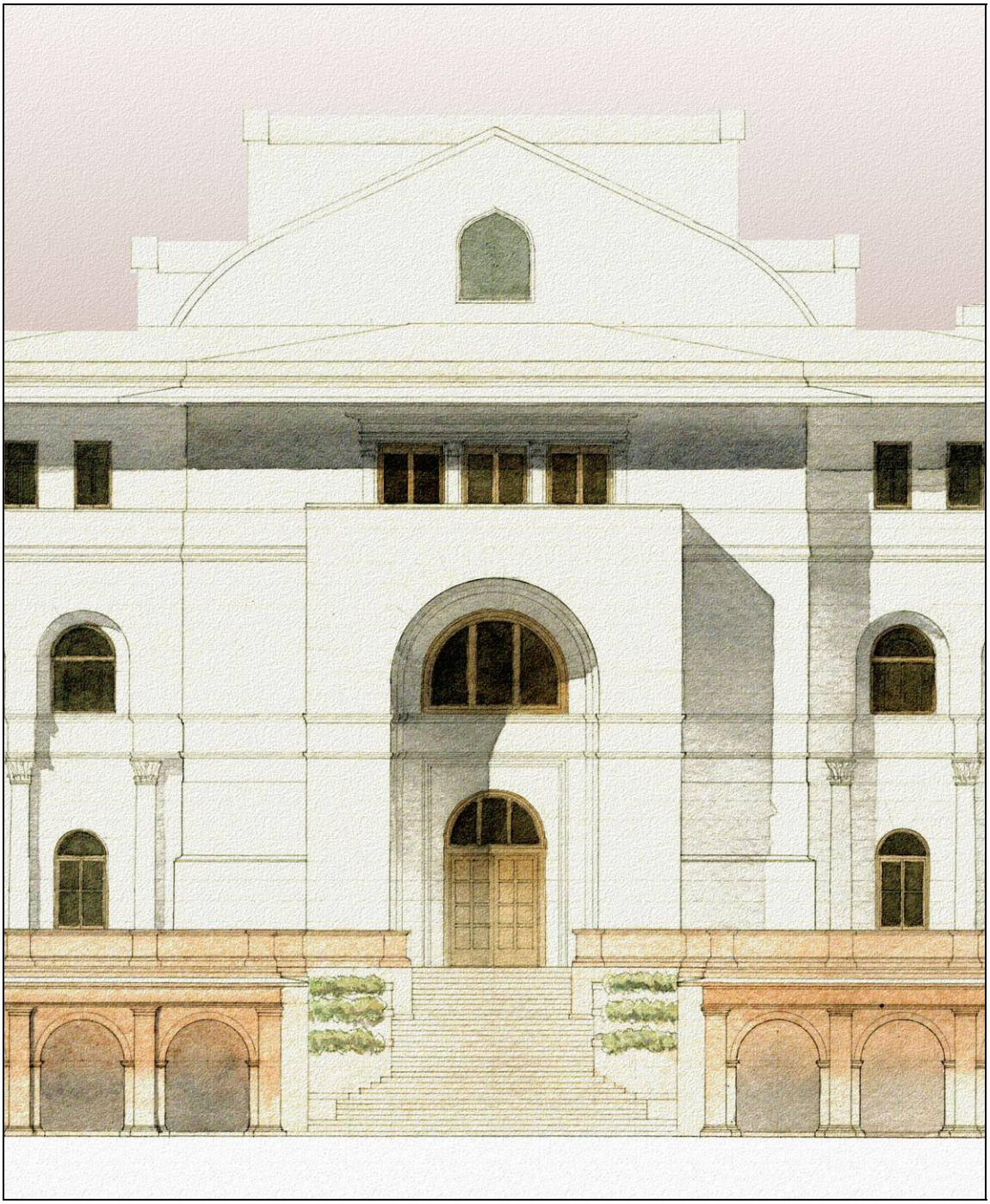


Figure A3.42. Chancery building front façade, detail of central *īwān*
Watercolor by author.

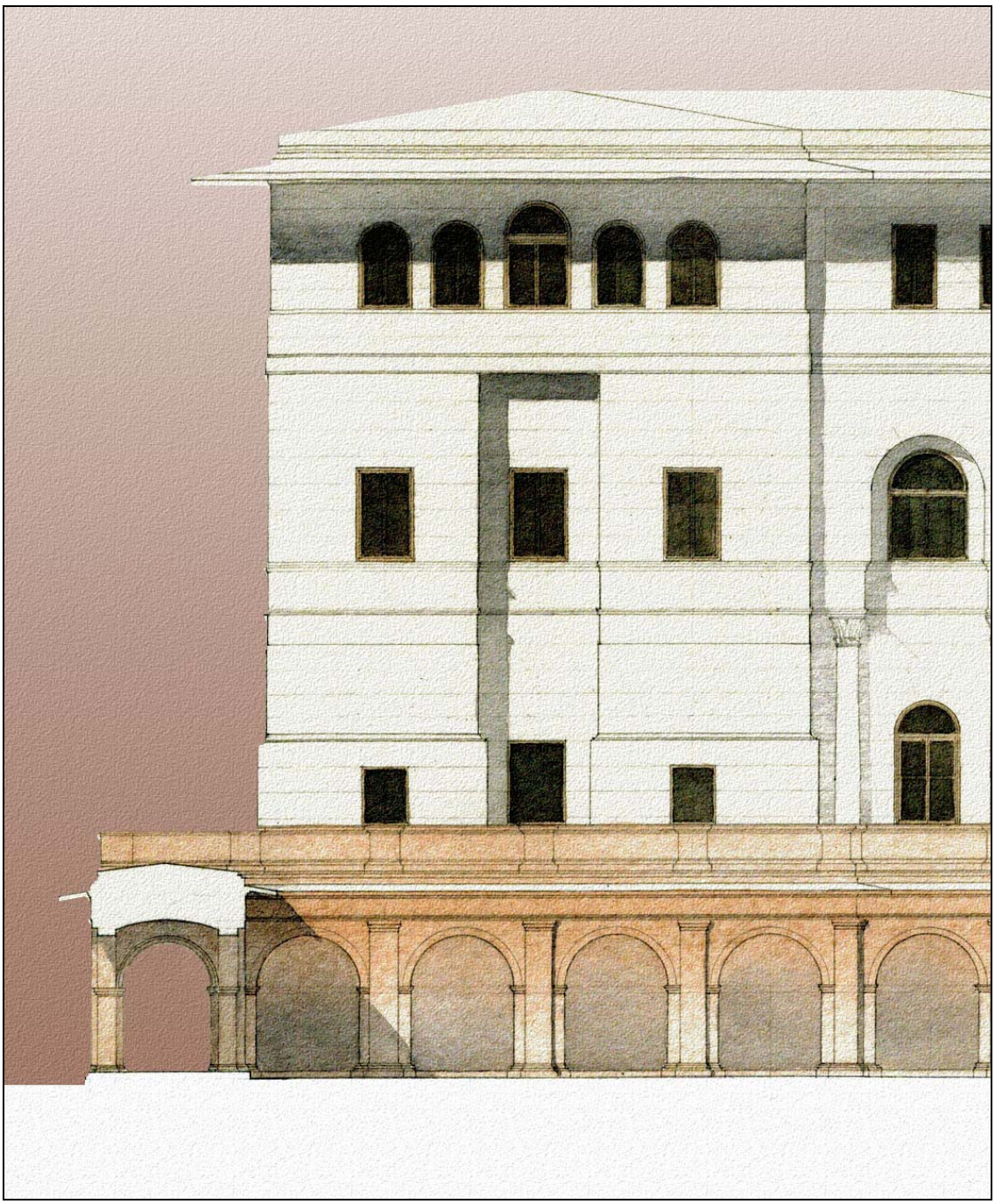


Figure A3.43. Chancery building front façade, detail of corner tower
Watercolor by author.

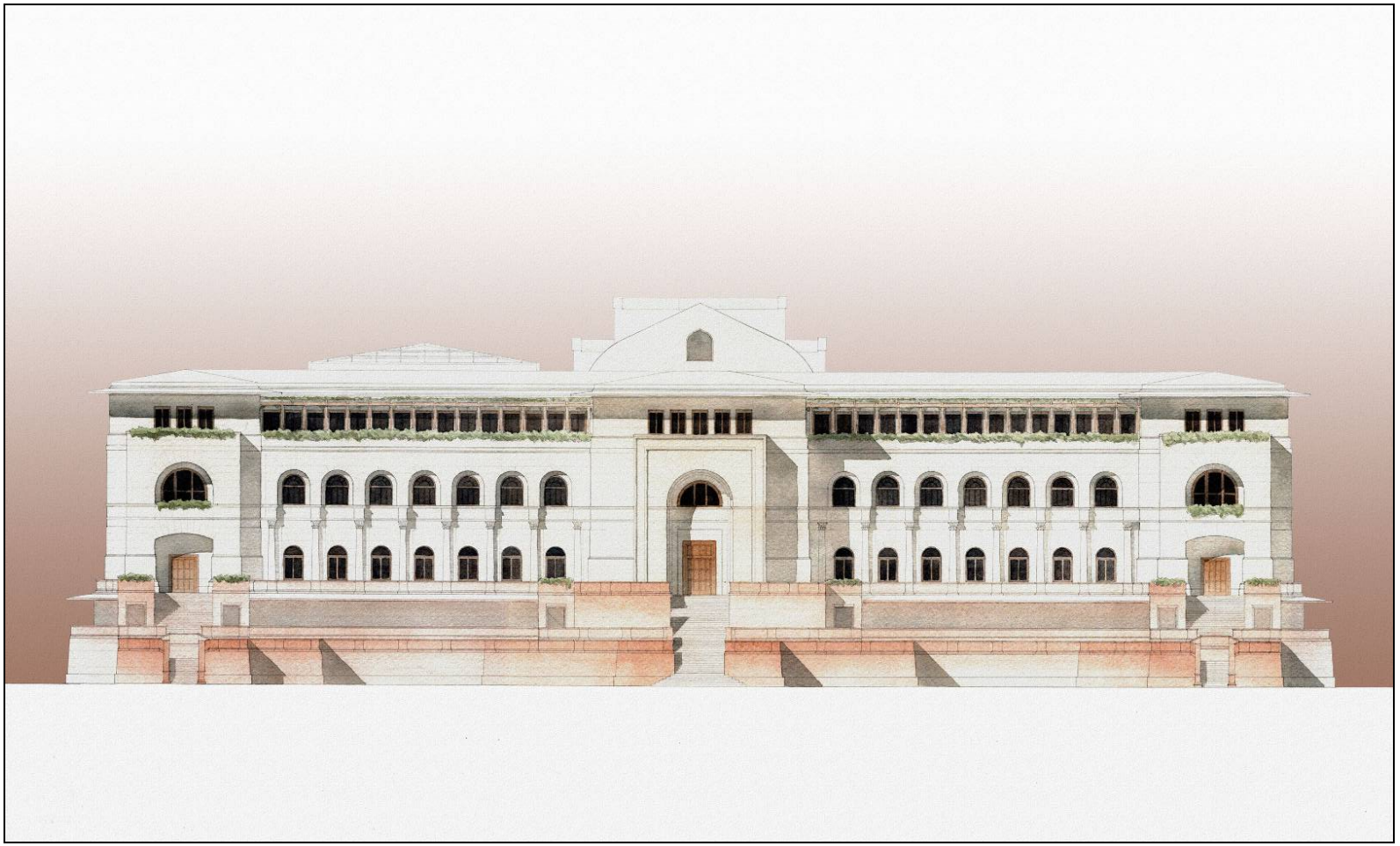


Figure A3.44. Chancery building garden façade
Watercolor by author.

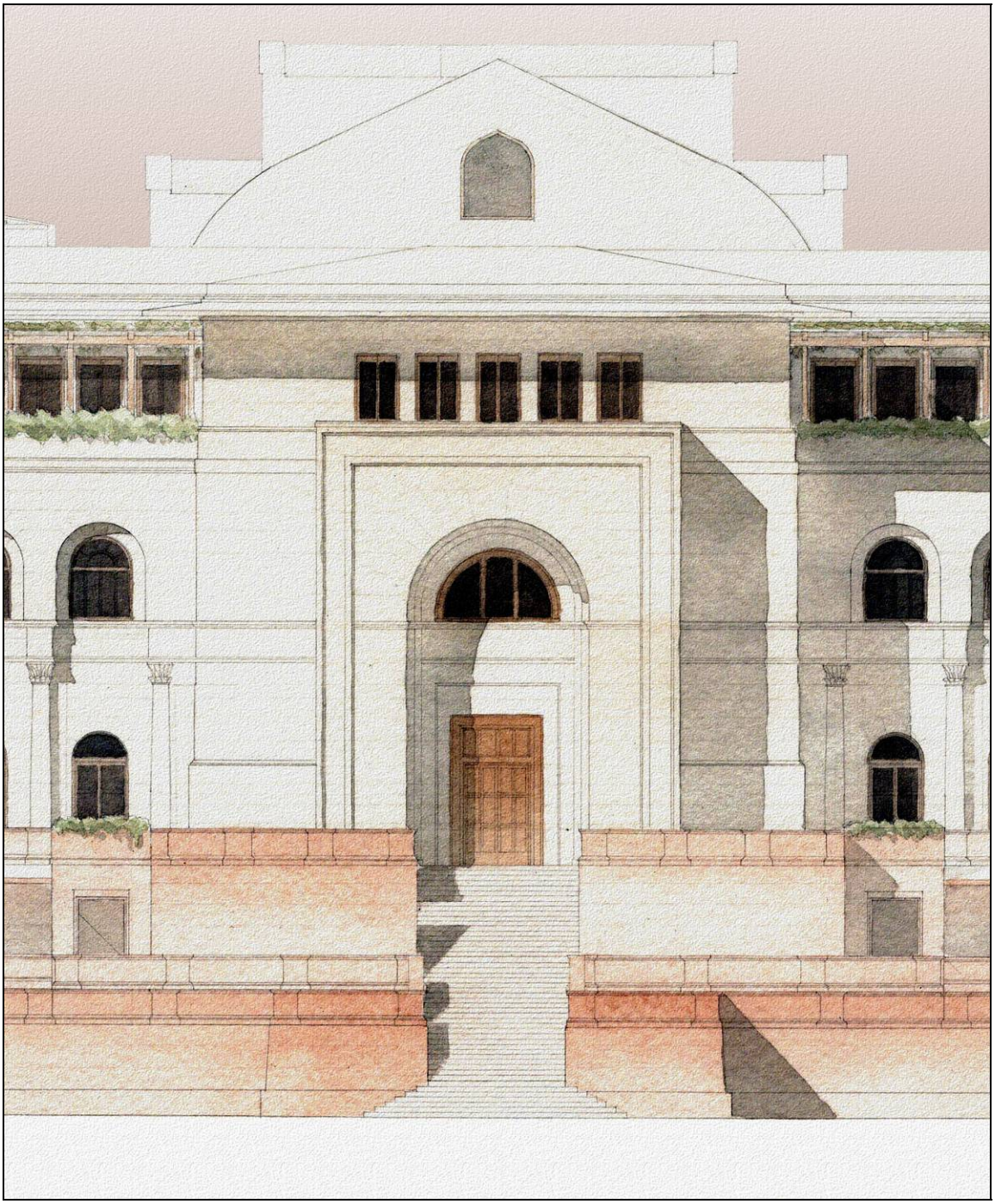


Figure A3.45. Chancery building garden façade, detail of central *īwān*
Watercolor by author.

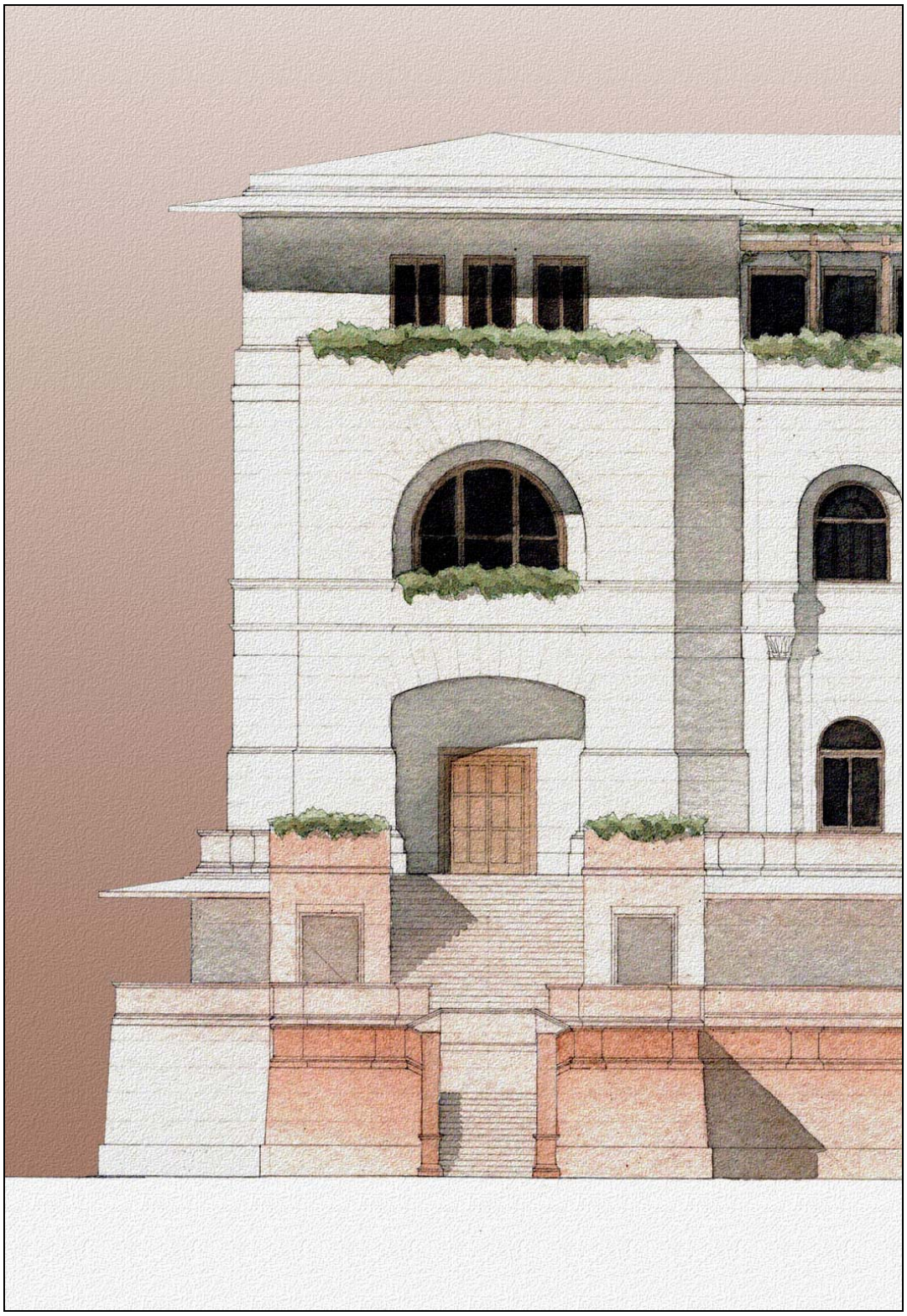


Figure A3.46. Chancery building front façade, detail of central *īwān*
Watercolor by author.

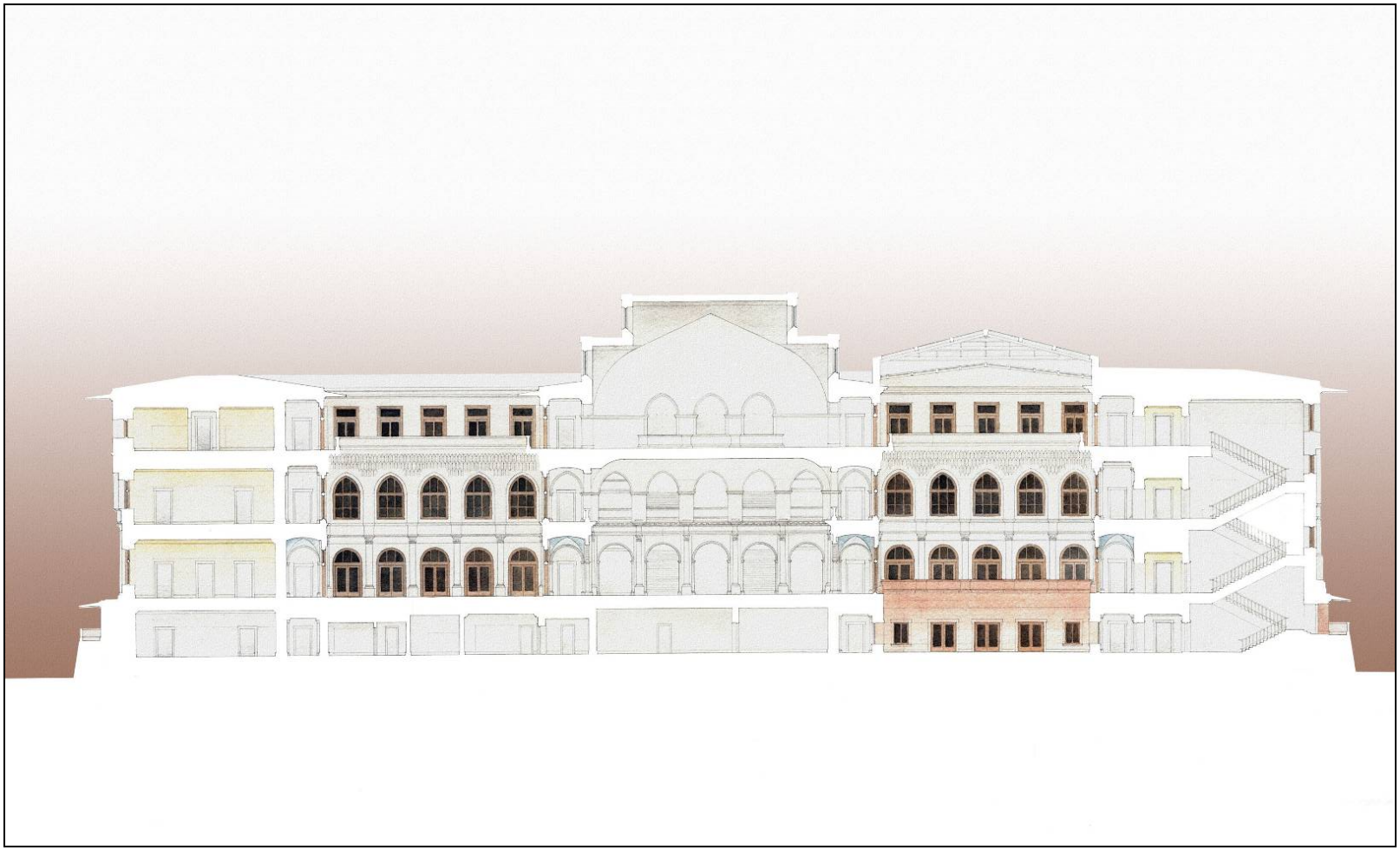


Figure A3.47. Chancery building transverse section
Watercolor by author.

BIBLIOGRAPHY

1. Books

Alberti, Leon Battista. The Ten Books of Architecture. 1755 Leoni ed. trans. of De re aedificateoria. New York: Dover, 1986.

Curtis, William J. R. Modern Architecture Since 1900. 3d ed. New York: Phaidon, 1996.

De Quincy, Quatremère. The True, the Fictive, and the Real: The Historical Dictionary of Architecture of Quatremère de Quincy / Introductory Essays and Select Translations by Samir Younes. Trans. Samir Younes. London: Papakadis, 1999.

Doordan, Dennis P. Twentieth Century Architecture. New York: Harry N. Abrams, 2002.

Freeman, Chas. Arts of Power: Statecraft and Diplomacy. Washington D.C: U.S. Inst. of Peace, 1997.

Goodman, Nelson. "How Buildings Mean". Reconceptions in Philosophy and Other Arts and Sciences. Indianapolis: Hackett, 1988.

Hamilton, Alexander, James Madison, John Jay and Clinton Rossieter, ed. The Federalist Papers. New York: New American Library, 1999.

Hillenbrand, Robert. Islamic Architecture. New York: Columbia Univ. P., 1997.

Hudson, Hugh D., Jr. Blueprints and Blood: The Stalinization of Soviet Architecture, 1917-1937. Princeton: Princeton Univ. P., 1994.

Kostof, Spiro. The City Shaped: Urban Patterns and Meanings Through History. London: Thames & Hudson, 1991.

Lassner, Jacob. "The Caliph's Personal Domain: The City Plan of Baghdad Re-Examined". The Islamic City. Oxford: Bruno Cassirer, 1970.

----. The Topography of Baghdad in the Early Middle Ages: Text and Studies. Detroit: Wayne State Univ. P., 1970.

Loeffler, Jane C. The Architecture of Diplomacy: Building America's Embassies. New York: Princeton Architectural P., 1998.

Maroon, Fred J. The Supreme Court of the United States. New York: Thomasson-Grant and Lickle, 1995.

Michell, George ed. Architecture of the Islamic World: Its History and Social Meaning. London: Thames & Hudson, 1984.

Onians, John. Bearers of Meaning: The Classical Orders in Antiquity, the Middle Ages, and the Renaissance. Princeton: Princeton Univ. P., 1988.

Robin, Ron. Enclaves of America: The Rhetoric of American Political Architecture Abroad, 1900-1965. Princeton: Princeton Univ. P., 1992.

Rossieter, Clinton, ed. The Federalist Papers. New York: New American Library, 1999.

Sinclair, T.A. Eastern Turkey: An Architectural and Archaeological Survey. London: Pindar P., 1989.

Smith, Norris Kelly. Here I Stand: Perspective from Another Point of View. New York: Columbia Univ. P., 1994.

Strika, Vicenzo and Jābir Khalīl. The Islamic Architecture of Baghdad: The Results of a Joint Italian – Iraqi Survey. Vol. 52, Issue 7. Naples, Italy: Instituto Universitario Orientale, 1987.

Tittler, Robert. Architecture and Power: The Town Hall an the English Urban Community c. 1500-1640. Oxford: Clarendon Press, 1991.

Vale, Lawrence J. Architecture, Power, and National Identity. New Haven: Yale Univ. P., 1992.

Van Pelt, Robert and Carroll William Westfall. Architectural Principles in the Age of Historicism. New Haven: Yale Univ. P., 1991.

Watkin, David A. A History of Western Architecture. 3d ed. New York: Watson-Guptill, 2000.

Wren, Christopher. Parentalia: or, Memoirs of the Family of the Wrens; viz. of Matthew, bishop of Ely, Christopher, Dean of Windsor, etc. but Chiefly of Sir Christopher Wren, Late Surveyor-General of the Royal Buildings, President of the Royal Society, etc., etc. London: Osborn & R Dosdsley, 1970.

2. Periodicals and Newspapers

"A New Public Architecture". Architectural Forum. Vol. 110, No. 1 (January 1959): 84-89.

Able, Elie. "New U.S. Embassy Praised by Nehru". New York Times. 4 January 1959.

Akbar, Jamel. "Gates as Signs of Autonomy in Muslim Towns". Murqarnas: An Annual on the Visual Culture of the Islamic World. Vol 10 (1993): 141-147.

Allen, George V. "New Legation and Consulate General at Baghdad". The American Foreign Service Journal. Vol. 15 (May 1938): 315-16.

"Americans Working Abroad". Life Magazine. Vol. 43, No. 26 (23 December 1957): 110.

Baker, Herbert. "The Story of the Union Buildings". South Africa. No. 207 (23 August 1941): 122-3.

"Competition for U.S. Chancery Building, London". Architectural Record. Vol. 119, No. 4 (April 1956): 221.

"Controversial Building in London". Architectural Forum. Vol. 114, No. 3 (March 1961): 80-85.

Cooperson, Michael. "Baghdad in Rhetoric and Narrative". Murqarnas: An Annual on the Visual Culture of the Islamic World. No. 12 (1996): 100-112.

Dorman, Shawn. "Iraq Service and Beyond". Foreign Service Journal. Vol. 83, No. 3 (March 2006): 17-42.

"Diplomatic and Consular Establishments of the United States in Tokyo". Architecture. Vol. 66 (August 1932): 85-94.

Du Puy, William A. "Uncle Sam's Homeless Diplomats". New York Times Magazine. (10 February 1924), 15.

"Eyeful in Africa". Architectural Forum. No. 111 (September 1959):134-5.

Finer, Jonathan and Bassam Sebti. "Sectarian Violence Kills Over 100 in Iraq". Washington Post. 23 Feb 2006, A1.

"Johansen's Honeycomb Embassy Opens". Progressive Architecture. No. 45 (September 1964): 216-9.

Jordan, R. Furneaux. "United States Embassy, Dublin". Architectural Review. No. 136 (December 1964): 420-5.

Loeffler, Jane C. "The Architecture of Diplomacy: Heydey of the United States Embassy-Building Program, 1954-1960". The Journal of the Society of Architectural Historians. Vol. 49, No. 3 (September 1990): 251-278.

"New U.S. Embassy for London". Architectural Forum. Vol. 10, No. 44 (April 1956): 104-11.

Saarinen, Eero. "Letter to the Editor". New York Times. 6 March 1960, 6:19.

"Sinewy Drum for Dublin". Architectural Forum. No.121 (August-September 1964): 143-7.

"The Nation's Commitments All Around the Earth". Life. Vol 43, No. 26 (23 December 1957): 20-21.

"U.S. Architecture Abroad". Architectural Forum. No. 98 (March 1953): 101-115.

"U.S. Embassy: Accra, Ghana". Architectural Record. No. 121 (June 1957): 197-202.

"United States Embassy for New Delhi, India". Architectural Record. No.121 (July 1957): 170-75.

3. Other Print Sources

Architectural Advisory Panel. Minutes. U.S. Department of State, Foreign Buildings Operations, Washington D.C. 12 May 1958.

----. Minutes. U.S. Department of State, Foreign Building Operations, Washington D.C. 13-14 August 1964.

Crowe, William J. Admiral. Press briefing. United States Department of State, Washington D.C. 8 January 1999. Transcript.

Epstein, Susan B. "CRS Report for Congress: U.S. Embassy in Iraq". Congressional Research Service, Library of Congress. Document RS21867. 11 April 2005.

Hall, Douglas. "A Performance Based Design Methodology for Designing Perimeter Vehicle Barriers for Existing Facilities Using the ISC Security Design Criteria". Alexandria, VA: Applied Research Associates, Inc. n.d.

Harlan, Robert. Letter to Judith Lanius. 2 April 1982. National Building Museum. Washington D.C.

House Foreign Affairs Subcommittee. Hearing. Foreign Service Buildigns Act Amendments, 1959. 29 July 1959. Transcript.

----. Hearing. Foreign Service Buildigns Act Amendments, 1960. 26 Janurary 1960. Transcript.

Johnstone, James. Personal memoir. "Dublin, Ireland, American Embassy Chancery". n.d. Johnstone Papers, Fairfield, Pennsylvania.

King, Leland. Letter to Anne Nissen. 27 May 1983. National Building Museum, Washington D.C.

----. Notes for a statement at conference 9 July 1953 with Assistant Secretary of State, Mr. Wailes, and Mr. Wilber (Budget). 7 July 1953. King Papers. National Building Museum, Washington D.C.

Krieger, Peter. "The Americanization of West German Architecture". The American Impact on Western Europe: Americanization and Westernization in Transatlantic Perspective conference. German Historical Institute, Washington D.C. 25-27 March 1999. Transcript.

Moynihan, Daniel Patrick. Letter to the National Endowment for the Arts. 12 June 1981. Embassy Exhibition File #40. National Building Museum archives. Washington D.C.

Porter Act (Foreign Service Buildings Act of 1926), 22 U.S.C. 295, 7 May 1926.

Rogers Act, 43 Stat. 140, 24 May 1924, 84.1.

Smith-Mundt Act (United States Information and Educational Exchange Act of 1948), 22 U.S.C. 1431, 27 January 1948.

The Court Building. Pamphlet. Washington D.C.: Supreme Court Historical Society.

United States Department of Homeland Security, Federal Emergency Management Agency. Building Design for Homeland Security: Student Manual. Risk Management Series Course E155. Washington D.C.: Fed. Emergency Mgt. Agency. January 2004.

----. Reference Manual to Mitigate Potential Terrorist Attacks Against Buildings: Reference Manual. Publication FEMA 426. Washington D.C.: Fed. Emergency Mgt. Agency. December 2003.

United States Department of State, Industry Advisory Panel. Minutes. Washington D.C.: Dept. of State. 12 April 2005.

----. Interagency Facilities Council. Electronic Slides. Washington D.C., 6 April 2005.

----. Press release. "Standard Embassy Design". Washington D. C.: Dept. of State. 18 October 2004.

----. Report of the Secretary of State's Advisory Panel on Overseas Security. Washington D.C.: Department of State. June 1985.

----. Report of the Secretary of State's Accountability Review Boards on the Embassy Bombings in Nairobi and Dar es Salaam on August 7, 1998. Washington D.C.: Dept. of State. January 1999.

----. "Statement of Department of State's Architectural Policy and Specific Functions of the Architectural Advisory Group for Foreign Buildings". Foreign Buildings Office, Dept. of State. N.d.

United States Department of State and Association of Collegiate Schools of Architecture. U.S. Embassy for the New Millennium. Washington D.C.: Assoc. Collegiate Schools of Architecture, 1999.

United States General Services Administration. GSA Courthouse Design Guide. 19 December 1997.

----. "Security Design". Facilities Standards for the Public Buildings Service. Publication Number PBS-P100. Rev. March 2003.

4. Non-print Sources

ArchNet.org. Massachusetts Institute of Technology. 20 November 2005. <http://archnet.org/lobby.tcl>.

Doordan, Dennis. Lecture. "Political Architecture". University of Notre Dame. 15 September 2005.

United States Department of State. "Background Note: Ghana". United States Department of State November 2005, State Department 28 November 2005 <http://www.state.gov/r/pa/ei/bgn/2860.htm>.

----. "Frequently Asked Historical Quesitons." United States Department of State 2004, State Department, 28 November 2005. <http://www.state.gov/r/pa/ho/faq/>.

----. "Background Note: India". United States Department of State November 2004. State Department, 28 November 2005. <http://www.state.gov/r/pa/ei/bgn/3454.htm>.

----. "Background Note: Iraq". United States Department of State August 2005. State Department 28 November 2005 <http://www.state.gov/r/pa/ei/bgn/6804.htm>.

Westfall, Carroll William. Lecture. University of Notre Dame. 3 October 2004.