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The Effect of 18th and 19th Centuries Russian Neoclassical Architecture on the Architecture of Iranian Administrative-Service Buildings (During Qajar and First Pahlavi Eras)*

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Abstract

Problem Statement : Russo-Persian Wars were one of the important factors in understanding the modern world by Iranian. Moreover, trips that made by officials to Russia, due to historical and political events after the war, were the main factors in encountering the new world and modernity. Therefore, along with long-standing interactions with Russia, and neighbor countries in various fields, it seems that by concluding numerous contracts, in addition to the increasing presence of the Russians in Iran (especially in the northern regions) and the construction of various buildings with the architectural knowledge of that time of Russia (neoclassical architecture), the Iranian proprietors have also constructed monuments with an inspirational Russian style in Iran, by observing the neoclassical structures of Russia, in order to demonstrate the power of their own government.

Purpose: In this regard, the purpose of this study is to examine the role of Russia on using European architecture and western architectural elements in Iran and identify the patterns of Russian neoclassical architecture and retrieve them in the administrative-service buildings of Iran.

Methodology: This is a comparative-qualitative research which uses library, documentary and field studies. Historical-interpretive research method has been used to collect historical theoretical bases and descriptive-analytical research method has been used in the field of architecture.

Conclusion: The results of the research showed that Russia played a very important role in the entry of western architectural elements into Iran during three stages of «understanding», «observation» and «implementation». Patterns were effective in all three areas of the plan, the volume, and the façade of buildings. Emergence of objective components was more significant than other two components. The most commonly used architectural parameters of this style in Iran's administrative-service buildings include: the long hallway with numerous rooms around it, the gable roof, the balcony, semicircular and long narrow rectangular windows, and balustrades.

Keywords: *Russian-Iranian relations, Russian neoclassical architecture, Iran's administrative-service buildings, Western architectural elements, Iranian contemporary architecture (Qajar and first Pahlavi eras).*

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Introduction

The history of Iranian architecture and urban planning has undergone many changes due to the changes in the architecture and urban planning of Europe (especially Western Europe). This influence began from Qajar period and intensified during the first Pahlavi period.

On the other hand, with the passing of time and with the arrival of foreign architects and educated Iranian architects in the country, we see the development of various architectural styles from Western Europe in Iran. This architecture has been sometimes imported by architects, either through neighbor countries or through the postcard architecture by kings and travelers.

Meanwhile, the first sign of emerging the encounter of Iran with modernism thought in the Qajar period, and consequently the entry of western architectural elements, was the Russian state dominance. Russo-Persians Wars¹, and infamous Gulistan and Turkmenchay treaties, the effects of the Iranian delegation's visit to Russia to apologize for the assassination of Alexander Griboyedov, and finally, Naser al-Din Shah's trips to Russia are the key factors in this process.

In view of the fact that the proprietors (Russian tsars and Iranian kings) were among those who tried to display the power of the state through the monuments built in their state, which the reflection of this notion is clearly evident in the neoclassical structures of the 18th and 19th centuries of Russia (Saint Petersburg). On the other hand, because of the neighborhoods of the two countries and the long-standing interactions in different fields, it seems that the Iranian kings, especially Naser al-Din Shah in the Qajar era, constructed some buildings by imitating a common architectural style in Russia (neoclassical architecture of St. Petersburg) because of their willingness to display their power. Therefore, the purpose of this study was to investigate the role of Russia on introduction of European architecture and architectural western elements on Iran, and the identification of Russian neoclassical architecture

patterns and retrieval of patterns in administrative-service buildings of Iran (in other words, the possible effects of the above-mentioned cases on the style of construction of administrative-service buildings). Because these buildings had new functions in that era, they were very in displaying the effects of various changes, and political, military, and social events in the form of physical elements.

As a result, understanding how Russia influences Iran and the changes made based on their ideas and their architectural methods in Iran, are the goals of this research. To answer these questions whether the events that took place during the wars of Iran and Russia and beyond influenced the structural and spatial changes in the architecture of the administrative-service buildings of Iran? What is the nature, structure, and style of the architecture inspired by Russian architecture? In which administrative-service buildings in Iran are visible? Therefore, the study and analysis of styles and buildings will be considered in order to identify the patterns and influences that have changed the contemporary Iranian architecture. In this regard, the patterns that have an impact on Iranian architecture through Russian neoclassical architecture were identified.

Background research

Several studies have been done on three major dimensions of the research that the most important of these are as follows.

As seen, so far, numerous studies have been carried out on the three fields mentioned; in some of them, only the influence of Russia on Iranian architecture, especially on the residential buildings of the northern regions, has been referred briefly and no study has yet been done which specifically considers the role of Russia influence on the architecture of Iran and the introduction of the western architecture elements and transitional style.

Research Methodology

This research is applied in terms of purpose and uses a qualitative approach. It is conducted in

Table 1. Research Background of topic. Source: authors.

Description	Title	Year	Name	Type	Field
The study of Iran-Russia relations in the two historical periods from 297 to 570 AH and 879 to 1159 AH.	History of Russian and Iranian Relations	2005	Jamalzadeh	Books	Iran - Russia Relations
The study of foreign relations between Iran and Russia in the first half of the nineteenth century.	History of Political Relations Between Iran and Russia in the First Half of the 19th Century	1958	Tajbakhsh		
Gathering documents related to the relationships between the two countries from among 177 documents of the National Documentation Center of Iran and the Ministry of Foreign Documentation Center.	Documents of Iran-Russia Relations from Naser al-Din Shah Periods to Qajar Falls	2001	Qaziha	Documents	
The translation of 121 Russian documents held in Russian archives about relations between Iran and Russia from the Safavid to Qajar era.	Documents of Iran-Russia Relations from Safavid to Qajar	2008	Mosalmaniyan Qobadiyani	Documents	
Paying attention to the history of Abbas Mirza's life and travel descriptions, accidents by the delegation of the Qajar court - to apologize for the murder of Griboyedov and political negotiations to St. Petersburg	Khosrow Mirza Travelogue to Petersburg and the History of Abbas Mirza Nayeb al-Saltaneh's Life.	1970	Afshar and Mostowfi Ansari	Traveloguez	Iranian Contemporary Architecture
Providing a brief overview of the traditional architecture and a more detailed description of the Pahlavi era's architecture at three levels of government architecture, wealthy and unemployed.	Iranian Architecture in the Pahlavi Era	1956	Rajabi	Books	
Studying the history of the arrival and expanding of the manifestations of the new European civilization to Iran from the time of Agh Qoyunlu.	History of New Civilization Institutions in Iran	1991	Mahboubi Ardakani		
The study of the transformation of thoughts, the emergence and formation of architecture, in the first half of the Pahlavi period by images and documents.	Architecture of the First Pahlavi Period (1920-1941) Architecture of the First Pahlavi Period (1920-1941)	2014	Kiani		
The study of the architecture of the Qajar period, Pahlavi I, II, and after the Islamic Revolution, along with the historical-social events associated with new ideas.	Iranian Contemporary Architecture	2015	Bani Masoud	Articles	Russian Neoclassical Architecture
Description of Architects and architecture of Saint-Petersburg and Buildings built in the style of Russian neoclassical architecture.	Architecture of the 19th Century and the Turn of the Century	2007	Gyetzvai-Balogh		
	Russian Architecture of the Nineteenth Century	2017	Shvidkovsky		

two different steps by interpretative-historical research method on historical subjects (which also unconsciously affecting architectural issues), and the descriptive-analytical research methodology on the subject of architecture and, ultimately, it is

done in a comparative way. In order to explain the influence of the neoclassical architecture of Russia on the architecture of Iranian administrative-services buildings in Iran during the Qajar and the first Pahlavi era. Therefore, in the first step, reliable documents,

including books, travel documents and historical documents such as contracts have been used in order to extract data and classify information. Due to library and field studies of neoclassical buildings of Russia and Iran, collect theoretical fundamentals of research in historical and architectural dimensions. In the second step, after extracting the patterns and parameters of Russian neoclassical architecture from the first statistical society (evaluating the 5 neoclassical structures of St. Petersburg as the basis for style recognition and pattern extraction), through content analysis, the effect of the research independent variable, that is, the Russian neoclassical architecture on the depending variable that is the architecture of Iran's administrative-service buildings, it will be dealt with. For this purpose, following the study of the impact and retrieval of patterns in the administrative-service buildings, and existing resources in the context of contemporary Iranian architecture, it studied the structures which constructed by Russian architects in this style in Iran or constructed by other architects that Inspired by this style (the second statistical society consists of seven buildings). Finally, the extractive patterns were compared to each other.

Theoretical Foundations

• Iran-Russia Relations

Russia influence on Iran began to achieve its political, military and economic goals since the Safavid period. It became important in the period of Afshariyya and Zandieh, and during the Qajar period, it dominated Iran by winning many wars.

The main cause of the 10-year wars in late 1804 was the political position of Iran toward Russian government, which was linked to Georgia (Qozanlou, 1983: 5).

During war with the Russians, Iranians saw the "new artillery and advanced weapons of the Russians," the "coherence and hierarchy of the command of the modern Russian military", the "modern medicine", the "strategy", the "Uniform" and, in general, the "army" which were in accordance with the military

principles of the world. This made them aware of these equipment and advancement (Zibakalam, 2008: 159)

Thus, a decade of war with Russia have been caused more than two centuries of European post-Renaissance progress and industrial revolution for Iran. They (Iranian) surprised in confronting the Russian military. Consequently, this period can be cited as " backwardness and recognizing the status quo".

But the worst results of the colonial expansion of Russia in Iran followed by the second period of the Russo-Persian wars (1826-1828 B.C.) and Treaty of Turkmenchay, which began with the victory and domination of the Russian government and its nationals in Iran.

Along with this contract, a commercial treaty was signed, in which many benefits were provided for the government and citizens of Russia. According to Chapter 5 of the treaty, Russian nationals were allowed to rent or own houses, warehouses and shops in any place in Iran (Etemad al-saltaneh, 1988: 1581-1592).

The set of these contracts opened the way for more and more Russian's immigration to northern Iran, and thus many people entered the area³, as far as the "Russian ownership of the northern states of Iran was so wide that in general, it was believed that those regions would go to the Russians" (Nouraei & Andreeva, 2009: 27). Although the influence and presence of Russia in Iran led to the irrecoverable damages that caused by war, it nevertheless acted as an initial point for understanding the new world, and finally resulted in enormous effects on Iran. Based on the available evidence, it seems that Coastal cities of the Caspian Sea are the first points of encounter between modernity and tradition. The presence of Russians necessitated the construction of different buildings that in turn led to the beginning of their involvement in more activities in different fields⁴ in Iran. An instance of this can be seen in the construction of Zastava buildings⁵.

One of the consequences of Iran's defeat by Russia

was an increase in Abbas Mirza's awareness regarding Iran's conditions at that era, following the Europe, and also following their principles in various areas such as culture. The translation and publication of foreign books, such as "The History of Peter the Great: Emperor of Russia" by Voltaire or "The History of the Decline and Fall of the Roman Empire" by Edward Gibbon, and also sending students to European countries for learning various skills and professions⁶ were among the aforementioned issues. Qaragozloo considers sending students to foreign countries by Iranians as an act inspired by the Russians, and specifically, a chapter of "The History of Peter the Great" titled "Peter the Great sends some Russian nobles to foreign countries for learning various sciences" (Qaragozloo, 2007: 32).

After the Treaty of Turkmenchay was signed, Griboyedov was sent to Iran by Tsar Nicholas I, as the minister. Griboyedov's violent behavior led to his assassination in Tehran in 1828. Following that, Abbas Mirza decided to dispatch his son Khosrow Mirza accompanied by a high-ranking delegation -in which Amir Kabir was also a member- to Saint Petersburg for an official apology. A detailed description of the delegation's travel to Saint Petersburg is brought in Khosrow Mirza's travelogue, in which he describes the construction of numerous buildings.

He regards Russian schools as one of the major advantages of Russian cities in which various schools are built for learning sciences, painting, engineering, architecture, sculpture, etc. (Afshar & Mostowfi Ansari, 1970: 340). Furthermore, with the idea of Iran's transformation in mind, Abbas Mirza made an effort to become aware of the Russians' new achievements.

Comparing the abovementioned travel with other foreign travels of the era, one can notice the author's carefulness about the constructed buildings in Russia, and reflecting his observations in the society in the form of a travelogue. This issue was caused by imposing the irrecoverable damages to Iran by Russia through many years of war, and consequently Iranians' awareness and consciousness of their

underdevelopment and lack of awareness regarding the events occurring in the world. In general, this stage can be called the stage of "observation of modernity". Moreover, it is worth mentioning that Amir Kabir became aware of modern Russia's scientific and technical schools in the same trip; a discovery that led to the formation of the idea of constructing Iran's first modern educational institute, namely, Dar ul-Funun⁷.

Many years later, Naser al-Din Shah was the first Iranian king who travelled to Europe. He went to Europe three times with the help of loans from the Russian bank. In all of his travels, the first destination was Russia. In 1878, and after returning from his second journey to Europe, the idea of creating a military unit similar to Cossack regiments in Russia began to form in Naser al-Din Shah's mind after watching the march of Cossack regiments in the Russian army. To this end, Russia government dispatched several instructors to Iran for training purposes. By the next year, the Persian Cossack Brigade was formed by Colonel Mamontovich.

"The Cossack House" (or Qazaq Khaneh in Persian) was a military organization that developed in later years and changed from a brigade to a division (Mirzaei, 2017: 17&23). It was in the early 1890s that the building constructed with a design by Kasakofsky, in Mashgh Square. The architectural style of the building followed Russian neoclassicism architecture. Perhaps, this building is not only considered as the first government-administrative building that borrowed European elements (regarding plan, components, façade, form, and volume), but also the first public building that followed the style of Russian neoclassicism in architecture. This stage can be considered as "entrance of Western Architecture elements and implementation of European architecture" through Russia.

All of the abovementioned issues, alongside the deplorable conditions of the urban buildings and architecture that in turn encouraged the acceptance of imported elements, led to the formation of the idea of an idealized architecture and urban planning in

the minds of the ruling party and the king; this issue finally led to some constructions.

It was in this era that Russian and Arminian architects gradually started to get involved in the construction of several buildings following the Western style (Etesam, 1995: 292-293), while Iranian architects were less engaged in these types of constructions (Pakdaman, 1994: 54). Due to relationships with the West and also the temporal orientations of architecture, this era was easily influenced by European architecture, and its elements arrived in Iran through Russia, Caucasus, and Turkey in the north, and also the Persian Gulf and Bushehr in the south. In this era, government buildings and aristocratic constructions were combined with Western and Russian architecture (Moghtader, 1993: 262). Fig. 1 shows a summary of the abovementioned process.

Russian Neoclassical Architecture (St. Petersburg Architecture)

Before Peter the Great, Russia was a semi-European country with little development and power. That is why, by the end of the Safavid period, Russia's dominant relations with Iran were commercial, but with the rise of the Peter to the power and its effective actions, Russia, and in particular, Saint-Petersburg, were transformed. He managed to leave a country that was far from European civilization within a short time.

The first major reform began by Peter I (1672-1725) in Saint-Petersburg⁹. He abandoned old structures and left the tradition behind. He made European journeys to study European cultures and technology. The Tsar brought artists and architects throughout Western Europe (Italy, France, England, and Germany, along with Russian architects). He established a new capital city called "window onto Europe", a port of entry for the influence of the West, Saint-Petersburg (Gyetvai-Balogh, 2007: 40).

The most influential person after Peter the Great was Catherine II (1762-1796). He believed in the spirit of Enlightenment, and adopted the ideas of Western philosophers. He was well aware that a modern state needed a new architecture, and this opened the way for a change in the style of architecture from Baroque and Rococo to neoclassicism, the same as Peter's utopia (ibid: 40). Thus, the Russian neoclassical architecture was notably observed in Saint-Petersburg in the 1760-1830s, most buildings of which were erected in the 18th and 19th centuries. Thus, the architecture of the Russian neoclassical architecture is also called St. Petersburg architecture.

This style was inspired by eighteenth-century neo-Palladian principles of Italy and also architectural ideas developed in France since the 1780s, especially the utopian schemes produced for the Rome Prizes of the Paris École des Beaux-Arts (Shvidkovsky, 1996) which were generally used to express the power of the royal state.

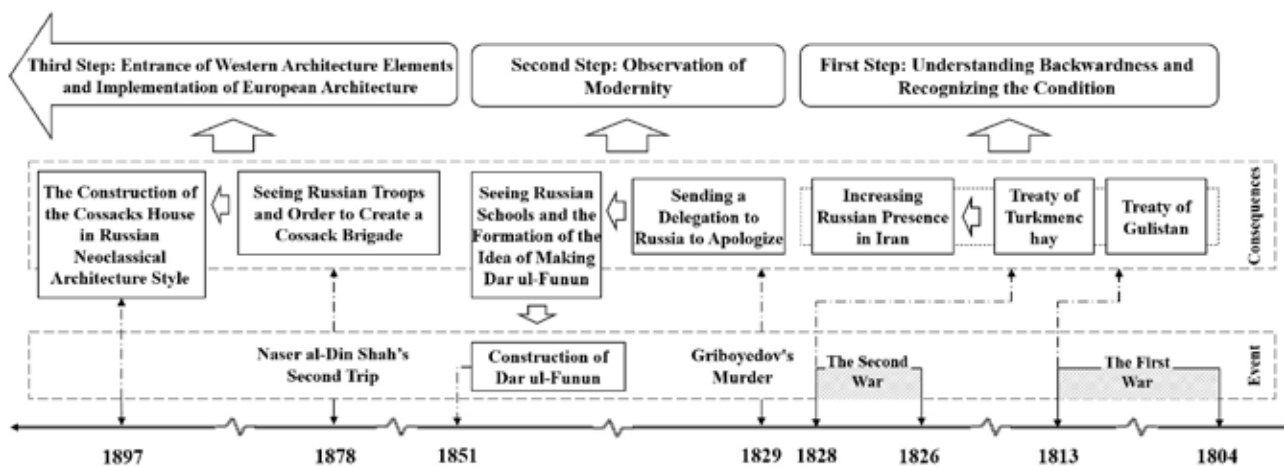


Fig. 1. The Process of Entry of Western European Architecture through Russia and the emergence of Russian Neoclassical Architecture in the Administrative-Services building of Qajar era. Source: authors.






In the first years of the new century, French neoclassicism dominated architecture in St. Petersburg. The architectural tradition of the French Enlightenment, which was stopped in France by the Revolution, continued unabated in Alexandrine St. Petersburg. As a result, the neoclassical experiments that only exist on paper in France, were realized in Russia (Shvidkovsky, 2017: 3). The Memoirs of Filip Vigel convey the exciting architectural developments in early nineteenth-century St. Petersburg, and identify its principal actors:

When the Persian ambassador was asked whether he liked St. Petersburg, he said, once built, this city

would be...miraculous...with the simultaneous construction of the Horse Guards' Riding School, magnificent barracks all over the city, the huge column-clad, the rapidly rising Kazan Cathedral with its colonnades...and three-and four-story dwelling-houses springing up on every street not merely by the day but by the hour...The four most famous architects of the time were Zakharov, Voronikhin, the Italian Quarenghi and the Frenchman Thomon (Vigel, 1928: 125).

Table 2 examines the characteristics of the buildings of these four famous Russian neoclassical architects, along with the first Russian famous neoclassical building in St. Petersburg, to extract patterns used in their architecture

Table 2. Prominent architectural buildings of Neoclassical Russian Architecture in St. Petersburg. Source: authors.

Properties	Image	Nation	Architect	Year	Building
Plan: rectangular, symmetrical with protrusions in three parts of the façade, semicircular and long narrow rectangular windows, symmetrical volume and façade, columned balcony, pillars, balustrade, gable roof, connected wooden structure in the façade, pediment, long hallway with numerous rooms, dividing the façade into vertical sections despite the stretch of volume, and emphasizing the horizontal lines, single building.		French	Jean-Baptiste Vallin de la Mothe (1729-1800)	1764 - 1788	Imperial Academy of Arts
Plan: symmetrical, intersectional Latin-shaped building, semicircular frame and long narrow rectangular windows, columned balcony, pillars, balustrade, 96 Corinthian columns in two double rows in the shape of two arched arms, pediment, single building, symmetrical volume and façade.		Russian (Educated in Russia, France & Italy)	Andrey Voronikhin (1759-1814)	1801 - 1811	Kazan Cathedral
Plan: symmetrical U form with protrusions façade, Arc of Triumph in the main entrance, semicircular and long narrow rectangular windows, symmetrical volume and façade, columned balcony with long columns, pillars, balustrade, gable roof, long hallway with numerous rooms, dividing the façade into vertical sections despite the stretch of volume, single building.		Russian (Educated in Paris)	Andreyan Zakharov (1761-1811)	1806 - 1823	Admiralty
Plan: rectangular, symmetrical, semicircular frame and long narrow rectangular windows, symmetrical volume and façade, Tuscan short columns, gable roof, connected wooden structure in the façade, long, dividing the façade into vertical sections despite the stretch of volume, and emphasizing the horizontal lines, single building, Portico with a row of columns.		French (Educated in Rome & Paris)	Jean-François Thomas de Thomon (1760-1813) Court Architect	1805 - 1811	Old St Petersburg Stock Exchange and Rostral Columns (Bourse)
Plan: rectangular, symmetrical, semicircular and long narrow rectangular windows, symmetrical volume and façade, gable roof, connected wooden structure in the façade, pediment, dividing the façade into vertical sections despite the stretch of volume, and emphasizing the horizontal lines, single building, Portico with a row of Doric columns.		Italian	Giacomo Quarenghi (1817-1744)	1804 - 1807	Horse Guards Riding School

(physical, objective, and functional parameters)¹⁰. Based on the above table, and studying the parameters used (although most of the city's buildings are constructed by using this style, and the general view of the city is similar¹¹) the models and parameters of Russian neoclassical architecture can be expressed by using the classification presented in diagram 2. Furthermore, other general characteristics such as extroversion and frequent use of windows are not included in this classification due to their generality. The following diagram shows the Western architectural elements of Europe that according to events and actions, found their way into Iranian architecture under the general title of Russian neoclassical architecture. These elements are categorized into three areas; functional (including the plan and spatial relations), physical (including form and volume), and objective (including the façade and ornaments).

In accordance with the above table, and considering the parameters used (although the city's most buildings were built by using this style and its general view is the same), the patterns and parameters of Russian neoclassical architecture can be expressed

according to the classification presented in Fig. 2. Other general features, such as extroversion and the use of multiple openings, were not generic. The following diagram shows the elements of the Western European architecture, which has been influenced and developed by the neoclassical architecture of Russia according to the events described before, in three dimensions: functional (including plan and spatial relations) the physical (including form and volume) and the objective (including façade and decorative).

Data analysis and findings

The study of the available resources in contemporary Iranian architecture revealed seven administrative-service buildings in the Qajar and Pahlavi era¹², which have a neoclassical Russian style of architecture. Of course, according to studies, it seems that other administrative-service buildings have been designed with a style that they are unfortunately destroyed or there is not enough information about them in resources. For example, it is possible to mention the construction of the Gilan Barracks, which seems to have been constructed for the Gilan Russian

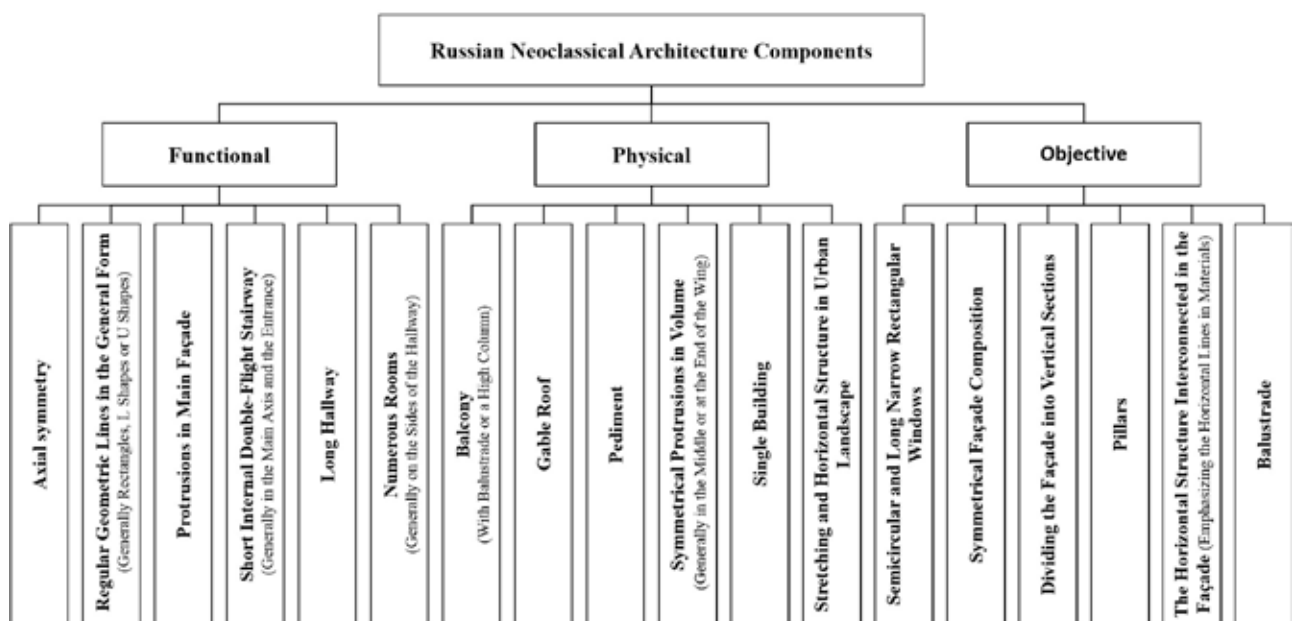


Fig. 2. Russian Neoclassical Architecture Patterns. Source: authors.

Cossack. The only documentary information around this building is the old image (Fig. 3), in which the features of the Russian neoclassical architecture can be seen in spite of the almost weak quality of the image and the distance from the building.

Buildings constructed in the style of Russian neoclassicism in Iran are mostly located in the

northern regions, specially Rasht (5 constructions) – as the connecting bridge and the main gate through which Europe influenced Iran – due to the Russians’ long-term stay in those regions. Moreover, two buildings are also constructed in Tehran. They are introduced in table 3. Among the buildings, the Cossacks House belongs to Qajar period and the

Table 3. Introduction of Russian Neoclassical Buildings. Source: authors.

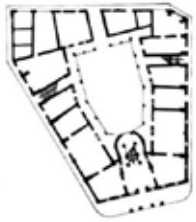

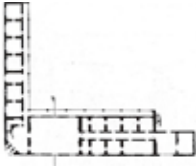



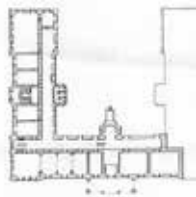

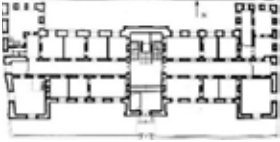

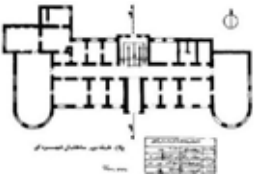



Plan	Image	Year	Name
		1929	Art and Culture House of Rasht
		1931-1933	Post Office of Rasht
		1929-1935	Iran Hotel of Rasht
		About 1892-1897	Cossacks House
		1934-1935	Registry Organization of Documents and Landed Estate ¹³
		1923-1926	Municipality of Rasht
		1927-1934	Rasht National Library ¹⁴



Fig. 3. Gilan Barracks. Source: Archives of the Gilan Cultural Heritage Bureau.

others belong to the first Pahlavi era.

Table 4 studies and evaluates the models and parameters of Russian neoclassical architecture in administrative-service buildings in Iran. In this table, the presence of parameters in each building is indicated by a '+' sign, and their absence is indicated by a '-' sign. For example, Fig. 5 (Municipal of Rasht) shows an instance of being influenced by "horizontal connected structure of the façade" and the use of "semicircular windows" seen in Russian neoclassical buildings (Fig. 4, 5).

Based on the above table, three models, each consisting of 6 components, can be evaluated relative to each other. According to this table, regarding the effects of Russian neoclassical architecture on Iran's administrative-service buildings, the "objective" aspect related to areas such as façade and ornamentals, is the most effective one (the

most frequent use of the parameters, 36 times). In this ranking, the "functional" aspect related to areas such as plan and spatial relations (with a frequency of 30 times) ranks 2nd. The "physical" aspect related to issues of form and volume ranks 3rd with the least frequency (28 times) in using the parameters compared with the other two aspects. In addition, studying the above table, it can be realized that the models have affected all three aspects of a building, namely plan, façade, and volume.

The constant and frequently-used components of Russian neoclassical architecture in Iran's administrative-service buildings are parameters such as "regular geometric lines", "long hallways", "the appearance of numerous and similar rooms and spaces" in the functional aspect; "balcony" and "gable roof" in the physical aspect; and "a mixture of semicircular, or long and narrow rectangular windows" and "balustrades¹⁵" in the objective aspect. Another issue worth mentioning here is the fact that considering the aspects such as plan, façade, volume, and even the materials used, none of the buildings of these eras (Qajar and First Pahlavi) in Iran, entirely correspond with the imported styles (Western and Eastern European styles), and occasionally, each one of them involve certain features of the abovementioned parameters. It should be noted that Russian neoclassical buildings are not exceptions to this rule. For instance, the "horizontal and connected



Fig. 4. The Royal Academy of Art. Photo: Behnaz Montazer.



Fig. 5. Municipality of Rasht. Photo: Behnaz Montazer.

Table 4. Assessment of Russian Neoclassical Buildings of Iran. Source: authors.

Objective						Physical					Functional				Parameters			
Balustrade	The Horizontal Structure Interconnected in the Façade	Pillars	Dividing the Façade into Vertical Sections	Symmetrical Façade Composition	Semicircular and Long Narrow Rectangular Windows	Horizontal Structure in Urban Landscape	Single Building	Symmetrical Protrusions in Volume	Pediment	Gable Roof	Balcony	Numerous Rooms	Long Hallway	Short Internal Double-Flight Stairway	Protrusions in Main Façade	Regular Geometric Lines	Axial symmetry	Building
+	-	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	Cossacks House
+	-	+	+	+	+	+	+	+	-	+	+	+	+	+	+	+	+	Registry Organization of Documents and Landed Estate
+	+	-	-	+	+	+	-	+	-	+	+	+	+	+	+	+	-	Municipality of Rasht
+	+	+	+	-	+	-	-	-	-	+	+	+	+	-	-	+	-	Post Office of Rasht
+	+	+	+	+	+	+	-	-	-	+	+	+	+	-	-	+	-	Iran Hotel of Rasht
+	-	+	+	+	+	+	+	-	-	+	+	+	+	-	-	-	-	Art and Culture House of Rasht
+	+	+	+	+	+	+	-	+	-	+	+	-	-	+	+	+	+	Rasht National Library
7	4	6	6	6	7	6	3	4	1	7	7	6	6	5	4	6	3	Collect each parameters
36						28					30				Collect each template			

structure of the façade” can be observed in most of Saint Petersburg’s neoclassical buildings; while this parameter is absent in Saint Petersburg’s largest neoclassical building (the Admiralty building), the architectural parameter of which is similar to that of the Cossacks House. Another instance of this can be seen in Registry Organization of Documents and Landed Estate that involves a mixture of Russian neoclassicism and the architectural style of pre-Islamic Iran. This means a fusion of Iranian and Russian styles of architecture (combining certain features of each style) that can be linked to the high speed of constructing buildings and also their multiplicity during First Pahlavi era.

In addition to the abovementioned items, one can point to other significant elements and features in the Russian neoclassical architecture of Iran such as “symmetrical and regular protrusions in the surface of the façade”, “pillars”, “vertical but symmetrical composition of the façade”, “horizontal structure of urban landscape”, and finally, “a short internal double-flight stairway (generally in the main axis and entrance)”.

Pediments can only be seen in the Qajar building, the Cossacks House, and balustrades are seen in the balconies of all of the neoclassical administrative-service buildings of Iran. It is worth noting that decorative balustrades under the windows can only be observed in administrative-service buildings in Tehran, namely, the Cossacks House, and also Registry Organization of Documents and Estate.

On the other hand, according to Fig. 6, among the seven studied administrative-service buildings, the Cossacks House building is the construction most affected by Russian neoclassical style of architecture (using the parameters with 16 points), while Rasht’s post office building is less influenced (10 points). Furthermore, it seems that more attention is devoted to the objective aspect of Rasht’s buildings, while the functional aspect of Tehran’s buildings is more highlighted.

Conclusion

The contemporary history of Iran, which shows a dynamic and influential movement on contemporary Iranian architecture and urban planning, has been influenced by the ups and downs of historical

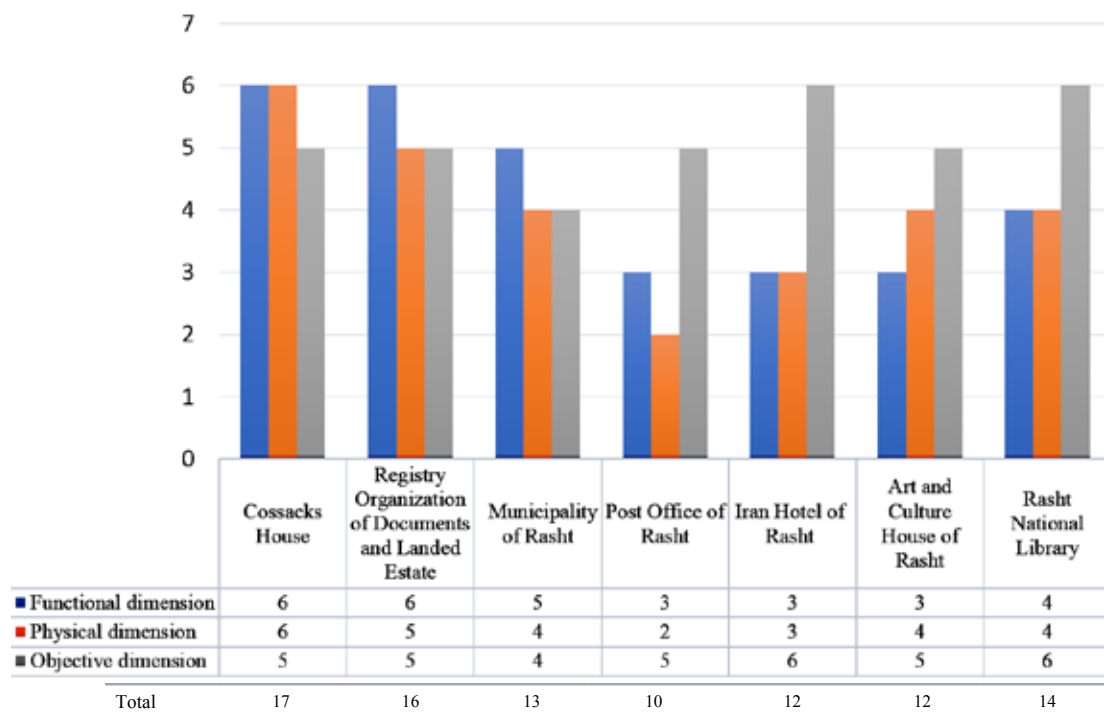


Fig. 6. The rate of using Russian neoclassical patterns in Iranian administrative-services buildings. Source: authors.

currents on the physical, functional and objective changes of architecture. The origins of the changes brought about by the arrival of new ideas to Iran can be found in three stages of history. The first stage is the perception of the backwardness and encounter of the modern world, which began with the numerous defeats of Iran in the wars of Iran and Russia. The second stage is the observation of modernity, which was formed according to the observations of Iranians visit to Russia and the observation of the monuments of Saint-Petersburg. and the establishment of the third stage, namely the implementation of architectural designs and styles in the western world of that time, and in particular of Russia (neoclassical architecture), was the second travel of Naser al-Din Shah to Russia (during his European travels).

As shown in Fig. 7, which is the result of matching two events in Iran and the main architectural styles in St. Petersburg, the arrival time of the Iranian delegation to Russia, coinciding with the late neoclassical period and the construction of neoclassical structures in Saint Petersburg which indicates a significant difference between the entrance of Western ideas to Iran and the introduction of these ideas into Russia. In other words, approximately 140 years after the advent of the first neoclassical signs in Russia, this pattern came from the Russians (to Iran), and displayed itself in the building of the Cossacks House, the first office building with Western elements and Russian neoclassical architecture style.

According to the sources, seven administrative-

service buildings have been found in Iran with the characteristics of Russian neoclassical architecture, which has been further enhanced by the extensive presence of Russians in northern Iran. The Russian neoclassical architecture used in these buildings can be classified into three dimensions, physical, functional and objective with 6 sub-criteria for each one (Fig. 8). Patterns, in all three dimensions that are the plan, the volume and the facade of the administrative-service buildings have influenced. According to the results of Table 4, the objective dimensional patterns, Relative to the other two components, seem to be most commonly used in Iranian-made structures.

Parameters such as regular geometric lines in the plan with long hallways, the existence of numerous spaces and similar rooms, the gable roof, the balcony with balustrade, the vertical division of the facade by the pillars with symmetrical protrusions, the horizontal structure in the urban context, and finally the use of windows with the arched, semi-circular and narrow and long rectangular shaped, have been repeated in the public buildings with a steady presence. Of course, parameters such as the presence of short double-flight stairways (generally in the main axis and entrance), symmetrical protrusions, decorative balustrades under windows, and emphasis on horizontal lines in the facade are also parameters of Russian neoclassical administrative-service buildings in Iran. From another perspective, by considering the above mentioned, one can conclude

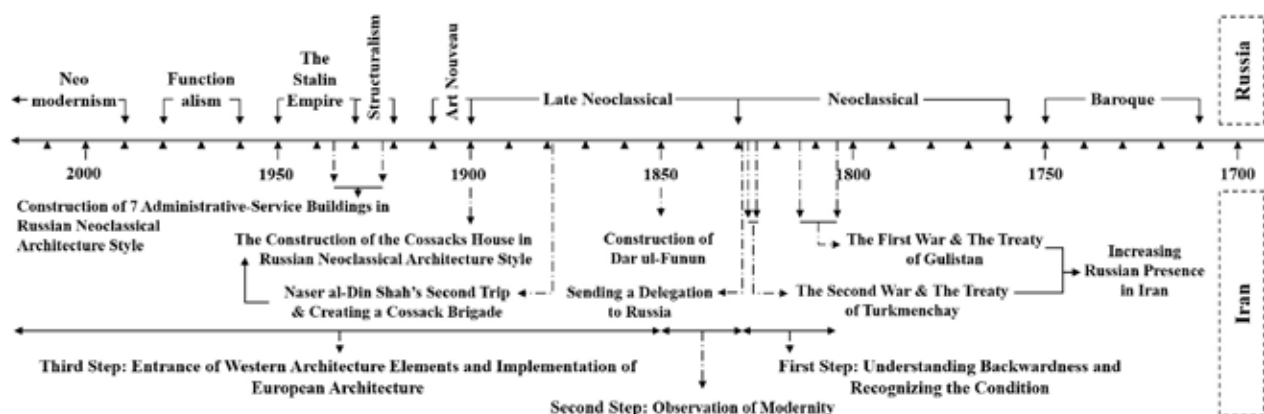


Fig. 7. Synchronization of events in Russia and Iran. Source: authors.

that Iran and Russia, in most cases, have acted in the same way to accept the architecture of Western European architecture (neoclassical architecture). For example, they both at some point in time, have adapted their architecture from Western Europe. They have been sent their architects, engineers and artisans to Western European countries to study science; The foundation of these elements of Western architecture was adapted by king travel to Europe and observing the buildings and their progress, and on the other hand, the demands of the rulers and riches implementation of the Western architecture, which has displayed itself more precisely as a postcard architectural design in Iran.

Endnote

1. Until the Russo-Persian Wars, familiarity with the Western world was limited to the low attendance of political representatives, tourists and Western merchants, which generally were not the representation of the whole society.
2. The surprise was to a degree that the Iranian representative told Napoleon's representative that: "What ability has made you so superior to us? What are the reasons for your progress and our constant weakness? Is the fertility of the soil and wealth of the East, less than yours in Europe? Sun rays before it reaches you first passes through our country, is the Creator more profitable for you than for us?" (Jaubert, 1821: 155-156).
3. According to Chirkin, before the First World War, about 2,000 Russian migrants existed only in Astarabad (Chirkin, 1916: 39 - 21), or according to Tatiškov's report, in 1914, about 4,000 Russian migrants settled in Astarabad and Mazandaran.
4. For example, the most important of them was the construction of several consulates in different cities such as Tabriz, Rasht, Gorgan, Mashhad, etc. In the field of education, the creation of new educational spaces such as primary schools in Tabriz; military spaces such as Cossacks House in Tehran; in the economic sphere; the construction of a Russian Loan Bank (Russian Saving Bank); in the field of construction operations, the establishment of railway tracks and roads, such as Tehran-Qazvin-Hamadan road; In the industrial field, the construction of factories such as in Bandar Anzali and Bandar Gaz (such as the Livani brothers cotton factory), in the service buildings area, the construction of hotels such as Iran Hotel of Rasht and governmental buildings such as the municipality of Rasht and Qazvin, can be named. In addition to their activities in mapping operations in several areas for construction, they also drew plans such as plans of the Tehran and Mashhad city. In the area of residential buildings, especially in northern Iran, they used Russian wooden architecture, such as the house of Mirza Jalil Rafi (known as the Akhavan Mansion), which is not only material, but also a mansion map imported by Russian ships to Iran and all the wooden structures of the building are assembled in Rasht by

Russian builders.

5. Завраб, they were toll offices which run by Russians that take tolls and taxes from people.
 6. When sending apprentice to Europe, Amir Kabir sent five industrialists to Russia to build or expand new industries in Iran. The five were Karbalaee Abbas, Karbalaee Sadegh, Karbalaee Ahmad, Mashhadi Ali, and Agha Abdullah who were sent to study: Crystallization, Casting, Sugar Refinement, and preparing Commercial Sugar, wheelwright apparatus (Mahboubi Ardakani, 1991: 195). The first worked in St. Petersburg and four others worked at the Moscow factories headed by Haji Mirza Mohammad Tajer tabrizi (Etemad al-Saltaneh, 1988: 231).
 7. Many critics of contemporary Iranian history believe that Amir Kabir's reforms during the Qajar era have led to the arrival of modernity in various areas, due to a trip to Russia (Kamelniya and Mahdinezhad, 2012: 223).
 8. Dr. Rajabi says: "Most of the works of the Fath-Ali Shah Qajar era, except for a few public buildings, quickly destroyed compared to past periods, due to poor material and insufficient accuracy in building strength" (Rajabi, 1956: 26).
 9. Moscow at that time was less developed than St. Petersburg; Peter the Great, insisted that St. Petersburg is the capital of Russia to avoid Moscow, with its old traditions and religious beliefs.
 10. Several buildings of this type exist in St. Petersburg, such as the buildings of the prominent Italian architect, Carlo Rossi, which is in the style of late neoclassicism, but only these 5 buildings have been selected for studying patterns as a statistical society due to project constraints.
 11. All buildings were required to use western standard views, and the use of traditional Russian styles with wooden walls and bulbous domes was strictly forbidden (Berman, 2000: 217)
 12. Two other administrative-service buildings, under the title "Military Museum of Bandar Anzali" and "Library of the Babol University of Medical Sciences", have also Russian neoclassical style, but because they were made from the beginning for the purpose of the palace and later modified, they have not been studied. Because then, a correct comparative comparison between patterns and buildings was not made.
- In the meantime, there are educational buildings of the famous Russian architect Nikolai Markov, such as Alborz High School, Falahat High School and Tehran's Preliminary Academic School. In spite of the neoclassical influence of Russians on the design of some parts of this complex (such as double-flight stairway in plan), according to the research scope, which studies the impact of Russian neoclassical architecture on structures with new functions such as administrative-service buildings, no mention has been made to those educational buildings.
13. Its early features, along with the Achaemenid and Sassanid architecture, have the dominant style of Russian neoclassical architecture, but nowadays the balustrade have been removed from under the windows which were visible in old photographs.
 14. Today, extensions in the southern part of the building, including pillars with crescent arches in the exterior and tiling in shamseh design has changed the facade built more than before.
 15. A range of balconies with short railings in the Middle Ages emerged in the early Renaissance, and their designs varies from

gothic to classical details. Their shape is inspired by the remnants of Roman ceremonial candlesticks (Adam, 1996: 248).

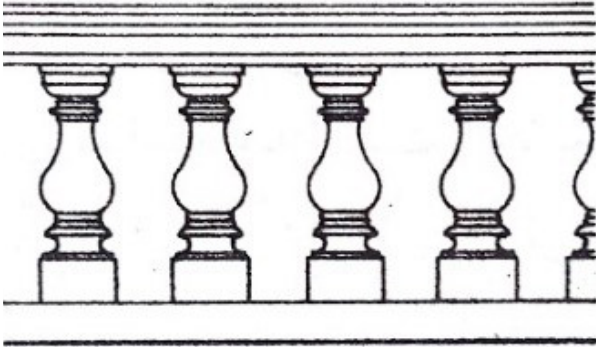


Fig. 8. A Sample of balustrade. Source: Adam, 1996: 253.

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