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### Original Research Article

## Explaining the Role of Nazi Architecture in the Architecture of Iranian State Buildings (First Pahlavi Era, period of 1933-1941)\*

Morteza Mirzahassemi<sup>1</sup>, Hossein Soltanzadeh<sup>2\*\*</sup>

1. Ph.D. Candidate, Department of Architecture, Faculty of Architecture and Urban Planning, Qazvin Branch, Islamic Azad University, Qazvin, Iran.

2. Professor, Department of Architecture, Faculty of Architecture and Urban Planning, Central Tehran branch, Islamic Azad University, Tehran, Iran.

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### Abstract

**Problem statement:** With the rise of the Nazi Party in August 1941, Iran-Germany relations entered a new era. Increasing German influence in Iran through propaganda about the superiority of the Aryan race and the struggle against colonial powers such as Britain and Russia led Iranians to see Germany as their potential supporter and savior. Due to this perception, a large number of specialists and experts in various fields entered Iran to cooperate with the Pahlavi government. Among them, the presence of German architects, engineers, and construction companies is more prominent than any other group and their role in building many state buildings is obvious; buildings that emerged to show the power and glory of the government, influenced by the buildings of the Nazi era with a neoclassical orientation.

**Research objective:** The current research aims to study the neoclassic architecture and extract its indicators and analyze them in the built monuments by German architects in Iran. Therefore, the main research question is based on this point that to what extent the tendency to the Nazi Architecture (neoclassic) has affected the contemporary architecture of Iran? The theoretical framework of the article also emphasizes that with the expansion of relations between the years of Nazi ruling in Germany and the first Pahlavi in Iran, part of the underlying factors for the formation of contemporary Iranian architecture emerged under the influence of Germany.

**Research method:** The current study is qualitative research. Method of interpretive historical research as well as the descriptive-analytical method is used in a mixed way.

**Conclusion:** Research results show that the presence of German expert groups and individuals in Iran had a very significant role in the entry of the Western architectural elements in Iran. Patterns and characteristics have been effective in three functional (plan), physical (form), and symbolic areas in the Iranian architecture, and in the meantime, the influence of the functional components have been more than the other two components. Also, improving the construction methods and using modern materials has been another area of influence of Germans in Iran.

**Keywords:** *Iran and Germany, Neoclassic architecture, State buildings, First Pahlavi.*

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under supervision of Dr. Hossein Slotanzadeh in Faculty of Architecture and Urban Planning, Qazvin Branch, Islamic Azad University

\*\* Corresponding author: hos.soltanzadeh@iauctb.ac.ir, +989122093203

## Introduction

At the same time as the rise of the Nazi Party in Germany, the Iranian government insisted on political independence and economic development in the country, and the prelude to this was the implementation of reforms and the transition from the current and traditional structures of the country. Reza Shah also tried to take advantage of a country that was aligned with his government in this regard. The beginning of the sparks of this insight can be seen in the question of Abbas Mirza from a Frenchman: "What is the power that has made you so superior to us? What are the reasons for your progress and our weakness? O foreigner, tell me what I should do to revive the body of Iranians?" This question is key because it has determined the future of Iran. Hence, the idea of development, that is, the elimination of social, economic, and cultural backwardness, was gradually tied to the concept of modernity, and it, in turn, was overshadowed by the westernization. Therefore, the Germans, recognizing their common roots with Iran, showed more readiness in this area than other countries, and gradually, Hitler's rise to power in Iran was welcomed.

On the other hand, realizing the state-centered influence of the Constitutional Revolution, the Pahlavi government sought to create a strong government with an efficient army to overcome Iran's backwardness. Hence, he needed to develop infrastructures, or more clear, buildings to first, realize the dream of the formation of a powerful government, and then, bring the magnificent and glory through great buildings. Therefore, by deepening the relationships between the two countries, and the need to create the state and administrative buildings to realize the powerful government, the German experts, engineers, and companies were recruited by Iran's government. It must be mentioned that although in the Qajar era, the Germans were used to educate in different parts, especially in the army and establishment of the Ghurkhaneh (military building), its effectiveness and influence cannot be compared with the Pahlavi era. Since then, the entrance of the German staffs was significantly increased to help Iran regarding

the historical question of Abbas Mirza. One of the first German groups to enter Iran was a group of German archaeologists headed by the famous German archaeologist Friedrich Sarre, who came to Iran to participate in the celebration of the Ferdowsi Millennium in 1934.

As a result of the extensive presence of the Germans in Iran, many of the state and administrative buildings were designed and built affected by the tendency to the neoclassic architecture. It is necessary to answer this question that to what extent the presence of the Germans has affected the symbolic, functional, and physical structure of the Iranian architecture through the extensive relations, and also, to answer this question that this what are the features and characteristics of this tendency that have been manifested in the state buildings of Iran. Thus, to extract the patterns and parameters of the neoclassic architecture of Germany, some of the most significant buildings built by the German architects in Iran have been analyzed, and finally, the extracted patterns in the built buildings by the German architects in Iran have been analyzed to determine the effectiveness of this tendency on the different aspects of the state architecture of Iran. This process plays a significant role in the recognition of the roots, streams of thoughts, and the contexts of the formation of the contemporary architecture of Iran.

## Research background

No special research has been done on the impact of Nazi architecture on contemporary Iranian architecture. In the studies of this period, only the names of German specialists or in some cases, the stylistic features of this period have been mentioned in general, so it is not possible to refer directly to a study in which comprehensive studies have been done on the Nazi architecture and its impact on the Iranian architecture. [Table 1](#) presents the most important studies conducted in Iran in some parts of which, the mentioned issue has been pointed out.

## Research method

The current research is a theoretical study with the

Table 1. Research background. Source: Authors.

Row	Type	Research title	Author	Mentioned cases
1	Book	The West and the Soviet Union in Iran, 30 Years of Competition (1918-1948)	Lenczowski (1949)	In this book, the author examines the historical events from the beginning of the First World War to the end of the Second World War in Iran and deals with the role of the Germans in this process from different angles.
2	Book	Architecture of Iran in the Pahlavi era	Rajabi (1976)	The architecture of this period is divided into three parts: state architecture, politicians' architecture, and architecture of the poor. In this book, the architect of the National Bank building, Heinrich German, is introduced.
3	Book	History of New Civilization Institutions in Iran Three volumes	Mahboubi Ardakani (1991)	The subject of this collection is the date of arrival of the expansion of the manifestations of the new European civilization in Iran, and the widespread presence of the Germans in various parts, including railways, urban facilities, and construction, has been discussed.
4	Paper	Modernity and its reaches in Iranian architecture and urbanism	Saremi (1995)	He considers the architecture and urban planning of the Reza Shah era to be influenced by the pre-modern architecture of European architecture.
5	Paper	A brief look at the ways and trends of architecture in Tehran	Pakdaman (1997)	Iran's close ties to Germany during the Reza Shah era and the heated debate over the superiority of the Aryan race, the activities of German groups in Iran at the time, and the return of Iranian graduates from that country, led to many Iranian government buildings being built in German architecture style.
6	Book	Architecture of the First Pahlavi era (Chapter 8)	Kiani (2004)	In this section, the role of foreign architects, including German architects such as Heinrich, designer of the National Bank of Iran, Ferdowsi Street, Moser, cooperation in the construction of the University of Tehran, Schultz can be mentioned.
7	Book	- Urban Anthropology; - Crystal ball, stone womb: fascism and architecture	Fakouhi (2017); (2004)	Nazi architecture was defined in three basic parts, including state buildings in classic architecture, houses, and residential architecture in a popular style, and industrial buildings in functionalism.
8	Paper	Archaism or national method (comparison with the Neoclassic in Europe)	Daeipour (2007)	In a part of the paper, refers to the role of German engineers who, in terms of authoritarianism and hegemony of the German government and architecture during the Nazi era and a correct understanding of the archaism desired by the Iranian government and succeeded in building heavy and bulky buildings in Iran.
9	Book	A History of Modern Iran	Abrahamian (2010)	The role of Germany in the construction and operation of some industries is mentioned to a limited extent.
10	Book	Contemporary Architecture of Iran; Rise of Reza Shah and the formation of Modern Iran	Bani Masoud (2010)	Neoclassicism is the popular style of dictators. The three factors of grandeur, stability, and speed of construction are components of Nazi architecture, and the humiliation of the individual in the face of the greatness of ideology is the goal of this type of architecture.
11	Paper	Role of German industries in renovation of Iran industries in Reza Shah Pahlavi's region	Voshmeh, Torabi & Jadidi (2017)	Various industries and many other large factories were established, and also, technical schools began to be taught by German teachers, who were responsible for training technical personnel and transferring technical technology.
12	Paper	Conflict with the Third Power: Iran-Germany Relations until 1941	Jenkins (2013) (Translated by H. Ahmadzadeh)	The study focuses on political and economic issues and relations between Iran and Germany during the years of Hitler's rule in Germany and Reza Shah in Iran.
13	Paper	The role of German engineers in contemporary Iranian architecture (with emphasis on the first Pahlavi period between the years of 1925-1941)	Mirzahassemi, Soltanzadeh & Alborzi (2019)	The influence of German engineers on Iranian architecture can be classified into three parts: 1. Increasing the quality of construction and transformation in the process of traditional Iranian architecture through the use of new materials; 2. Context for designing new functions; And 3. Department of Aesthetics and Symbolism.
14	Paper	Explanation of facade patterns in buildings constructed by German architects in Iran (Pahlavi Period)	Mirzahassemi & Soltanzadeh (2019)	The Germans influenced the physical aspects and the external shell of architecture in this period in two ways, first using the German architectural capacities through lived experience and transferring it to Iran, and then another type, taking advantage of the features of the pre-Islamic and post-Islamic architecture.

qualitative approach in terms of nature and has the features of a historical study. Therefore, interpretive-historical and also, mixed analytical-descriptive methods have been used.

First, using interpretive-historical method, historical aspects, and the relations between two countries of Iran and Germany have been studied, and in the second step, architecture has been analyzed using the analytical-descriptive method.

The statistical population of this research is divided into two groups. The first group is the German neoclassical buildings (seven state buildings) which will extract the patterns and parameters of German neoclassical architecture through content analysis, and the second statistical population includes (seven state buildings built in Iran by the Germans). Finally, the extraction patterns of neoclassical orientation in Iranian government buildings (the second statistical population) are evaluated. The extracted patterns and parameters are introduced under three main sections, including functional (plan and spatial relations), physical (including form and volume), and symbolic (including decorations and symbols). To study the various aspects of government architecture and its intangible aspects, the above division has been made to reveal the extent of influence and impact of German architecture on Iranian architecture.

### Theoretical foundations

The chaos caused by the First World War and its negative consequences in Iran led to the growth of a trend that accelerated due to efforts to build a new army, change the education system, improve the country's communication lines, establish new relations in the banking system and foreign trade. Another obvious feature was the attempt to reduce the influence of ancient British colonialism and the fledgling Russian Bolshevik regime in Iran. All of this was the basis for the growth of another tendency that found the solution in overcoming backwardness and realization of constructivism in the authoritarian policies of the powerful leadership. Hitler was a prime example of such a leader (Shokat, 2013, 105). Within

a few years, Germany had become Europe's greatest power, and Britain's policy of compromise with Hitler had elevated Germany for the people of the east. A combination of truth and myth about British and Russian imperialism had led the Iranians to consider Germany as their potential supporter and savior. Also, the Shah and the Iranian elite became the fascinated axis of German propaganda about the superiority of the Aryan race, of which they considered themselves a branch. These factors brought Iran-Germany international relations closer (Katouzian, 2013, 251). On the other hand, Nazi Germany valued the expansion of political and cultural influence in Iran. Therefore, this plan was followed with a great interest in the next years after 1934 (Lenczowski, 1949, 195). From the time Hitler came to power until the occupation of Iran in September 1941, German influence in Iran was less severely faced obstacle. The country's banking capital and financial institutions had taken over Iran's economic arteries, other than oil, and played an important role in the fields of industry, communications, architecture, and urban planning, services, and weapon (Shokat, 2013, 102). As a result of the expansion of these relations, hundreds of German consultants, experts, and specialists came to Iran, as well as top German industrial and construction companies, including IG Farben, Ferrostaal, Krupp, AEG, Siemens, Hochtief, Julius Berger Konsortium, and Phillipp Holzmann were looking for plans and projects (Jenkins, 2013, 67). Applying the facilities of advanced construction technology and techniques of the West for the rapid implementation of new programs and training of new construction staff caused Iran to become a large and diverse construction laboratory (Moghtader, 1993, 266). Therefore, some characteristics and elements of Iranian architecture have changed the cause of imitating the mentioned country. Such a transformation was manifested in designing and constructing state and administrative buildings due to the request of government and politicians. Growth and development of the governmental-political activities and government-oriented perception in the Pahlavi

era lead to the emergence of new functions with a totally different structure than the past including the emergence of administrative-state and service functions. State buildings were a favorite subject of Reza Shah. His reign was specified by magnificent buildings in Tehran and some parts of Iran. Many of these buildings were constructed by German architects (Lenczowski, 1949, 191). In Germany, Buildings and state-administrative buildings were also built based on their tendency to the neoclassic architecture (Fakouhi, 2017, 475). This trend was followed by German architects in Iran and affected three functional, physical, and symbolic areas. Fig. 1 presents the mentioned steps in the text shortly.

• **Neoclassical architecture of Germany (Nazi architecture)**

Neoclassicism in architecture in the 1930s and 1940s had different social, political, and theoretical roots, depending on the national background and history of each country. Nevertheless, a common point could be assigned to them; the task of neoclassicism was to provide a special expression for the existing forms of government to legitimize them as well as to consolidate and strengthen them (Magnago Lampugnani, 1951, 173). In Germany, Hitler also hoped that in addition to the political and military tools, realize this dream through architecture (Krier, 2013, 183). The main part of the Hitler’s architecture was manifested in the buildings that represented the government and presented a material and spatial visualization of its physical and spiritual power to the people (Fakouhi,

2017, 476). The purpose of constructing these buildings designed by the personal architects of Hitler and that Hitler himself monitored their designs carefully, was to show the national greatness. They were implemented in a modernized neoclassical style which coincided with Hitler’s desire to improve the “Greek spirit.” (Lane, 1985, 191). Hitler knew the only way to achieve greatness and glory in imitating the Greeks, expressions such as those often heard in Hitler’s speech at most events (Spotts, 2002, 20). Also, Hitler was under the influence of Gottfried Semper’s opinions and believed that the magnificent buildings and architectural monuments play a significant role in dominance and ruling the mass, and therefore, they can turn into a vital tool in the hand of the ruling power to fix the upstream position (Taylor, 1974, 30).

The main purpose of this thinking was to return to classical and ancient architecture with a special emphasis on Greek architecture. The stone was once again powerfully introduced into the materials used to embody the tenacity of Nazi ideology. Nazi buildings were to stand like the works of art of the ancient people for centuries, so the repetitive theme of Hitler’s speeches at the cultural meeting of the “Eternal Glory”, “Eternal Value” and “Millennium Heritage” party assemblies was the buildings he had designed. He selected granite as the construction materials so that his buildings remain without any change for ten thousands of years (Spotts, 2002, 322). Although the constructed buildings are considered neoclassical in this period, the effect of abstract

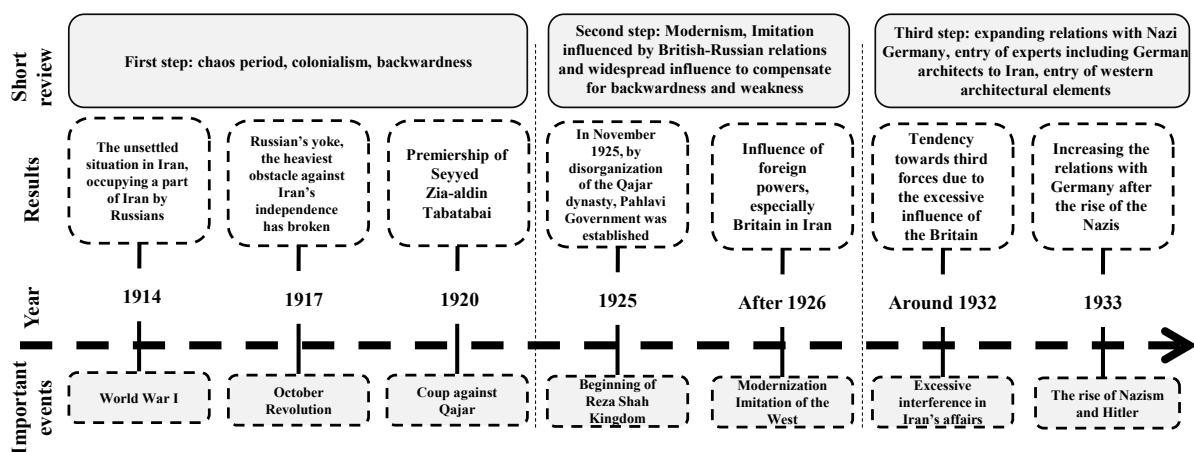







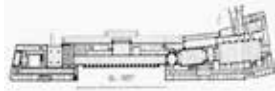




Fig. 1. The process of expanding Iran-Germany relations and how Western architectural elements entered Iran. Source: Authors.

composition and formal of the 1920s on this tendency is obvious (Hinz, 1979, 203). The combination of modernism and neoclassicism which was the feature of Hitler's first order can be seen more in Albert Speer's work. Speer was a young architect that after the death of Troost in 1934, could become Hitler's favorite architect. As a result, Hitler asked Speer to design large parade grounds and conference halls for party congresses in Nuremberg. Zeppelinfeld (Place

of Zeppelin) shows the style of Speer and Hitler's interest in this kind of architecture in the most obvious way (Lane, 1985, 194). Speer explicitly declared the ugly face and unsustainable life of iron and glass far from the merits of the Nazi regime and considered the millennial durability of Greek architecture as an ideal model. Table 2 analyzes the buildings constructed by the most prominent architects of the Nazi regime with a neoclassical orientation to extract the features

Table 2. The most prominent buildings of neoclassical architecture in Germany. Source: Authors.

Building's name	Architect/year	Image	Plan	Features
House of German Art (Munich)	Paul Troost 1933-1937			Plan elongation, entrance projection, columned corridor in the main part of the facade, emphasis on height, simplicity, and reduction of decorations, elongated windows, symmetry in the plan and facade, cubic volumes, all-stone building, elongated stairs thoroughly.
Zeppelinfeld	Albert Speer 1936			Symmetrical plan and façade, horizontal elongation in the plan, columned row, prominence of the entrance, direct and indirect symbolism (eagle shape and broken cross) under the main roof and facade, simplicity, and without decoration, stone as the main element, elongated stairs.
Messe Berlin (Berlin Messegelände) (Convention center of Berlin)	Richard Ermisch 1935-1937			Plan elongation, columned rows, elongated windows and emphasis on height, stone as the main element in the building, simplicity and no decoration, projection under the roof around the building, tall columns with square sections without capitals and column base.
New Reich Chancellery (Berlin)	Albert Speer			The spaces are arranged along an axis that can be extended lengthwise, elongated corridors at the end of a 145-meter-long foyer leading to Hitler's room, the use of bulky pieces of stone.
Tempelhof Airport (Berlin)	Ernest Sagebiel 1939			Use of indirect symbolism in the plan (eagle with open wings), elongated corridors, entrance ridges, heavy arches around the building, symmetry in the facade and plan, sturdy structure along with the extensive use of stone.

and characteristics of neoclassical architecture in three levels: physical, functional, and symbolic. By introducing the most important buildings built in the Nazi era under the influence of neoclassical architecture and expressing the basic components of each of them in Table 2, we can classify the patterns and parameters of German neoclassical architecture in three levels of physical, functional, and symbolic, which is shown in Fig. 2. It should be noted that a feature that is commonly seen in all buildings built under the influence of neoclassical architecture in Germany, emphasis on elongation in halls, rooms,

and corridors with high height and mosaic cover and emphasis on horizontal (rectangular) forms in inducing the concept of upper and the bottom (leader and mass) is noticeable (Fig. 3). Also, the symbolism of the neoclassical architecture of Germany is manifested in the buildings of this era directly and indirectly with an emphasis on the Nazi party elements and symbols such as broken cross and eagle (Fig. 4).

### Research findings

By investigating the resources on the architecture of the First Pahlavi era, various buildings constructed

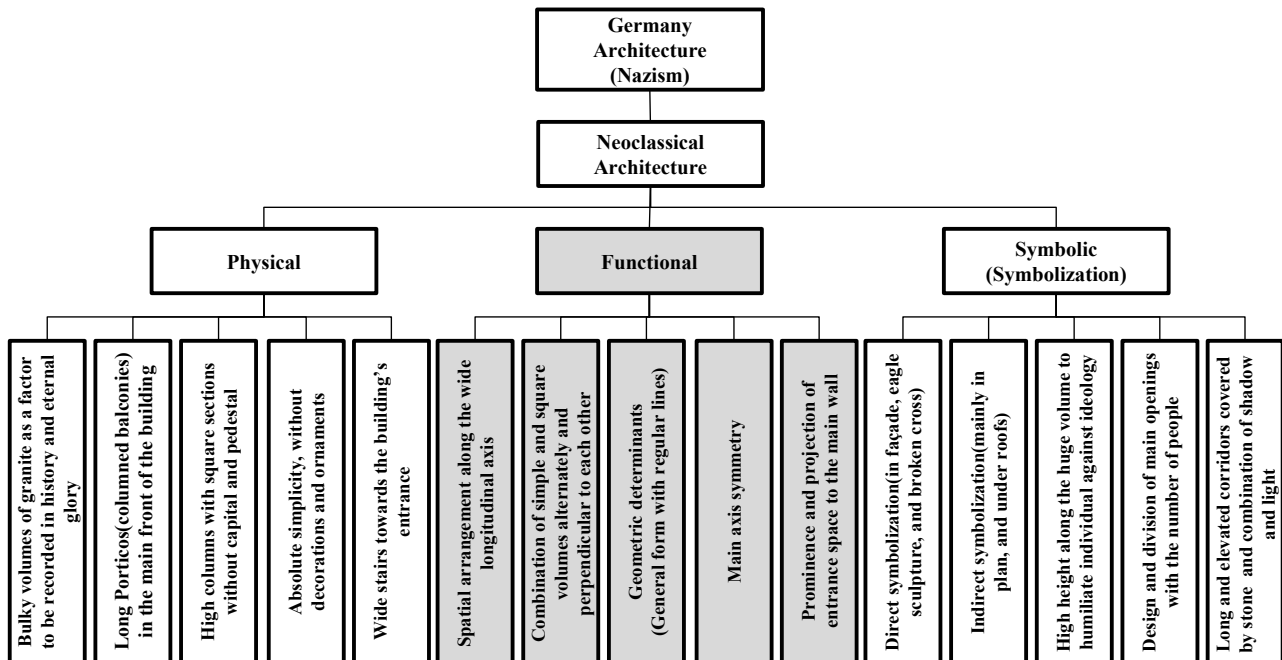


Fig. 2. Features of the neoclassical architecture of Germany (Nazism). Source: Authors.



Fig. 3. New Reich Chancellery, the center of Hitler's meetings (left). Source: Spotts, 2002, 33.

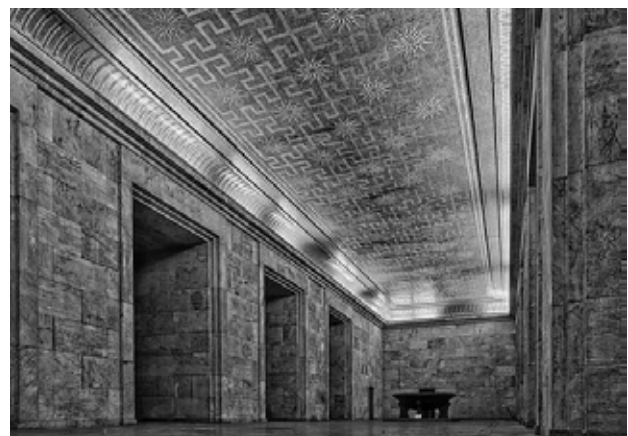


Fig. 4. Symbolization with a broken cross under the roof of Zeppelinfeld (right). Source: Spotts, 2002, 34.

by the Germans were found among which, seven state buildings were selected that were built under the influence of the neoclassical architecture of Germany (Table 3). In this era, many German architects and engineers entered Iran in the form of the construction companies, however, in the meantime, some experts used to work in Iran before in the architecture, construction, and road construction projects, and were employed and came to Iran before the rise of the Nazi army in Germany. There were a number of experts and Jewish German engineers who faced a special situation after the rise of the Nazi regime in 1933 and the beginning of the war in 1939 (Pirmazar, 2013, 91). Schultze, a German architect was among these groups. He designed and built the building of Shahpour School in Rasht in 1935. The most important feature of this building is the broken cross in its plan which is obvious (Nikooyeh, 2008, 296). Thus, investigating the effect of Nazi architecture on the architecture of Iran includes various aspects. The presence of teachers in the form of big construction companies is one of the aspects that has been considered less. The first constructed building with reinforced concrete in Iran is the railway station of Tehran which was designed and constructed by Philipp Holzmann. Materials used in this building did not have much history in Iran; reinforced concrete covered the foundation till the roof; all the windows were made of bronze and iron, and the main façade of this complex is made of travertine stone. Also, the internal spaces are covered by stone (Figs. 5 & 6) (Joggerst & Heidari, 2017, 8). The ceiling of the entrance hall is decorated by the color of blue and big white squares; it can be seen that some of the sides of these squares are more prominent than the other sides, which show the repeated and continuous maps of the broken Nazi cross (Fig. 7). In front of this building, a statue of Reza Shah on horseback with a cloak could be seen, which was later destroyed. This statue was also made by the Germans who raised his right hand to greet Hitler (Majlesi, 2010).

Tehran Hospital (Imam Khomeini) is another project that in 1941, its construction was finished by design


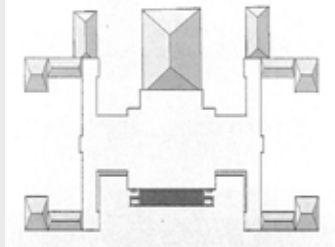

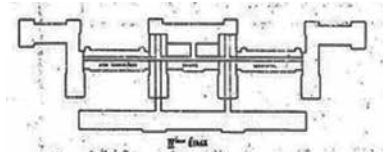

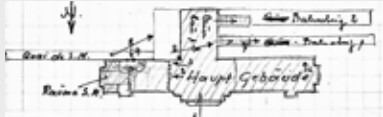



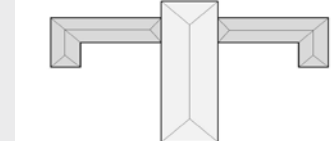

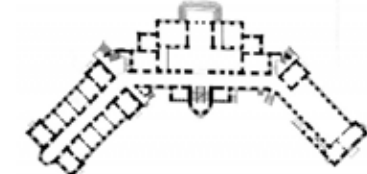

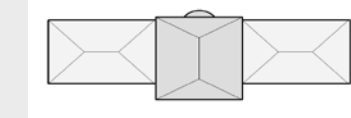
and surveillance of Ernest Coup, the architect of the construction company of Philipp Holzmann, and the implementation of the mentioned company. Among other works of this construction company in Iran is the German Embassy in Ferdousi Street which is built in 1940 (Pohl, 1999, 189).

Examining the presence of experts and the expansion of Iran-Germany relations would not be complete without mentioning the role of Czechoslovakia, especially the role of Skoda companies in this regard was very important. The overthrow of the Czechoslovak government and its unification with Nazi Germany made Skoda construction companies a total of German factories (Lenczowski, 1949, 192). Tehran Judicial Palace is one of the buildings built by Skoda Construction Company and by German engineers in Tehran, although many believe that the original design was drawn by Gabriel Gorkian, as Elizabeth Vito, author of Gabriel Gorkian Book, believes that German architects later completed the Gorkian plan and did not change anything except the state of the entrance staircase, if compared to the Gorkian plan, there are more differences. Gorkian design is a simple, block-like design and a closed set while the present building has a monumental plan, and instead of the simple mediating part of Gorkian plan, in the existing building, the mediating part, like a staircase, advances both to the north and the south. The distance between the two edges of the side component is longer and parts of it are narrower. Contrary to Gorkian's plan, these edges are roofed with a gabled roof. We do not find the terrace designed by Gorkian in the building. Also, connecting corridors have been removed from the plan and finally, the main staircase of the building has been changed and its length has been reduced (Hakim, 2001, 84).

The widespread presence of German architects in Iran and their numerous projects went so far that the famous German architect Fritz Hoyer, who was invited to Tehran to design a stock exchange hall, considered the architecture of government buildings in Tehran to be influenced by Nazi architecture (Jenkins, 2013, 85).



Table 3. The most prominent buildings built by the Nazi German architects. Source: Authors.

Building name	Architect/year	Image	Plan
Tehran Judicial Palace	German architects in the Skoda construction company 1937-1941		
Tehran Public Hospital (Imam Khomeini)	Contractor: Philipp Holzmann construction company Architect: Ernest Coup 1938-1940		
Tehran Railway Station	Philipp Holzmann Construction Company 1936		
German Embassy in Tehran	Designer: Philipp Holzmann construction company 1941		
Shahpour Public High school	Schultze, a German architect 1935		
Tabriz Municipality	German Architects 1935-1939		
Tehran radio station	Executor: Hochief Construction Company Architect: Paul Abkar 1940		

One of the most prominent civil works of this period is the construction of the “Clock” building as the municipality of Tabriz. The executive operation of this project, the plan of which was prepared by German engineers, began in 1935 and ended four years later. The name of the building “Flying Eagle” is written on a memorial plaque on the wall next to the main entrance of the building. The plan of the building from above is reminiscent of the role of the eagle as a symbol of the German government of the Hitler period and also shows the origin of the special architecture used in this building (Safamanesh, Rashtchian & Monadi zadeh, 1997, 47).

Finally, Tehran Radio Station was built by the German Hochtief Construction and Engineering Company (Samiei, 1996, 60). Paul Abkar was employed by Hochtief Construction Company in April 1938 and designed the building of Tehran’s first radio station. This building is known as “wireless building” (Shafe’ei, Sorooshiani & Daniel, 2015, 97). This company completed the construction of a radio station in 1940 and this building was exploited in the same year (Hashemi, 2010, 74). These seven buildings were just a few of the two decades of numerous German activities in the architectural area of the Pahlavi era.

## Analysis of findings

By selecting 7 state buildings constructed by the German experts in Iran and introducing them in Table 3, the current research aims to analyze the parameters and characteristics of the neoclassical architecture of Germany in the mentioned buildings. Functional, physical, and symbolic areas with the parameters explained previously are the basis for the analysis of the findings of this research.

Table 4 analyzes the parameters and characteristics of the neoclassical architecture of Germany in the state buildings of the Pahlavi era. In the mentioned table, “\*” indicates the presence of the parameters and features in the building, and “-” shows the lack of the characteristics. As three components along with 6 parameters and characteristics have been introduced in Fig. 4, in this part, they will be analyzed. In terms of the impact of Iranian government buildings in the Pahlavi era in accordance with German neoclassical architecture, the (functional) section has the highest impact of German neoclassical architecture, then the (physical) section, and finally (symbolic) have placed in the next ranks, respectively.

According to Table 4, spatial arrangement along a wide longitudinal axis, the symmetry of the main axis in addition to the prominence and projection of

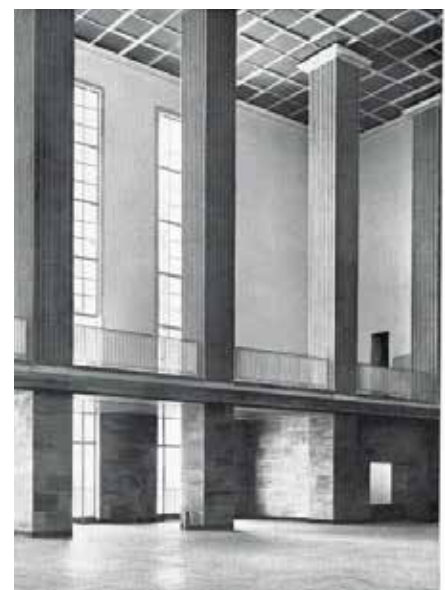


Fig. 5 (left). Railway station corridors (covered by stone from the roof to the ceiling and the elongation of the spaces). Source: Pohl, 1999, 101.

Fig. 6 (middle). Railway station lobby. Source: Pohl, 1999, 101.

Fig. 7 (right). The ceiling of the railway station of Tehran (symbolization with the broken cross). Source: Pohl, 1999, 101.

the entrance space to the main wall can be considered as the most functional part. In the physical part, absolute simplicity and lack of decorations are significant and fixed parameters. Finally, in the symbolic part, the indicator of design and division of

the vital even openings along other parameters such as long and elevated corridors covered with stone and combination of shadow and light are among the significant components in this area.

In conclusion, the railway station of Tehran was

Table 4. Analysis of the parameters of the German neoclassical architecture in the state buildings of Iran. Source Authors.

Introducing the building	Symbolic (symbolization)					Functional					Physical				
	Long and high corridors covered with stone and a combination of shade and light	design and divide the main even openings	High height along with huge volume humiliate a person against the ideology	Indirect symbolism (Mainly in the plan and under the ceilings)	Direct symbolism (In the facade, a statue of an eagle and a broken cross)	Significance and projection of the entrance space relative to the main wall	Main axis symmetry	Geometric determinants (General form with regular lines)	Combining simple and cubic volumes alternately and perpendicular to each other	Spatial arrangement along a broad longitudinal axis	Wide stairs to the entrance of the building	Absolute simplicity, free of ornaments	Tall columns with square sections without capitals and column base	Long porches (columnar balconies) on the main front of the building	Huge granite masses, a factor for recording in history, and eternal glory
1 Tehran Judicial Palace	*	*	*	*	-	*	*	*	*	*	*	*	*	-	*
Construction method: Using modern materials such as iron, concrete, and glass 2- Applying the capability of the new technique in the development of the wide spaces, and openings															
2 Tehran Hospital (Imam Khomeini)	*	*	*	-	-	*	*	*	*	*	-	*	*	*	*
Construction method: The structure of the building is implemented using reinforced concrete and modern methods. 2- Accuracy in the implementation along with new construction and modern connections															
3 Tehran Railway Station	*	*	*	*	-	*	*	*	*	*	*	*	*	*	*
Construction method: The first building built in Iran made entirely of concrete 3- Connections, construction methods, and use of machines to accelerate construction, for the first time in Iran															
4 German Embassy in Tehran	*	*	-	-	-	*	*	*	-	*	-	*	*	-	-
Construction method: Importing the materials through the ship from Germany to build this building which includes concrete, bar, and iron. 2- The construction method of this building was absolutely in accordance with the new methods of construction of those days.															
5 Shahpour High school	*	*	-	*	-	*	*	*	*	*	*	*	-	-	-
Construction method: Combination of building materials (brick and adobe), and new materials (concrete and bar) in the construction of this building 2- Simultaneous use of common methods in Iran in the area of new construction methods imported from the west															
6 Tabriz Municipality	*	*	*	*	*	*	*	-	*	*	*	*	-	-	*
Construction method: 1- The structure of the building is reinforced concrete and built using new materials, and traditional methods of Iran have been only used in the subsidiary parts.															
7 Tehran Radio Station	*	*	*	-	-	*	*	*	*	*	*	*	*	*	*
Construction method: Using new materials such as iron, concrete, and glass widely 2- The construction method of this building was in accordance with the new methods of construction in Germany.															

influenced more by the components and indicators of the German neoclassical architecture than other buildings, and the German Embassy was affected the least among the selected buildings.

One of the side effects of the construction of the state buildings was to use widely the construction materials the use of which was not common in Iran, and it was accepted by the west in this era. Modern materials such as concrete, glass, iron, and innovative methods in the implementation of the structure were replaced by traditional methods and materials. The most significant change was using concrete. First, concrete was only used in the construction of the state buildings. This construction material was then used by modern architects to build apartments. In addition to the influence of the entry of the Germans to Iran, the architecture of this era was also affected by the style tendencies, construction technique, and using modern materials similar to Germany. Therefore, the thirst to achieve the technology provided the ground for the great construction companies in Iran to do the national projects. Perhaps, the focal point of Germany-Iran relations, after the years of 1933, was the presence of the great German companies in the construction to realize this idea. In comparison with the Qajar era, such an obvious change in using the new materials and construction technique, along with different tendency was one of the most significant architectural accomplishments of the Germans for Iranian architecture.

## Conclusion

Various factors were influential in the formation of different tendencies in Iranian architecture in the second decade of the current century. This period became increasingly important as a result of commuting of the ambassadors and political and economic delegations, especially German ones—especially with the rise to power of Hitler and closer relations with Nazi Germany. At the same time as the demand of government, nobles, and politicians to construct the state and administrative buildings,

German engineers, architects, and great construction companies came Iran, and the neoclassical architecture which brought the cold glory to the state buildings in Nazi Germany was manifested in the state buildings of Iran. Design and construction of these buildings must be based on this rule: the maximum effect with minimum resources. This effect includes symbolic, physical, and functional areas, each of which has specific parameters and indicators. According to [Table 4](#), the functional section is of more importance than the other two areas (physical and symbolic), same as when state buildings were the subject in Nazi Germany, Hitler preferred functionalism, and despite his fame, he sometimes welcomed the ideas of Bauhaus in the area of functionalism.

Also, Germans' attention to the construction technique and using new methods and materials in the construction of the building at this period in Iran is another significant accomplishment for the contemporary architecture of Iran. Due to the technological and scientific changes, and the presence of the Germans in Iran who were pioneers in this area, Iranian architecture started the transition from the common construction and implementation methods to the new methods of building. Furthermore, believing in the immortality laying in the endless life of the stone, it started being used in Iran widely, and in a great number of state buildings, the stone was manifested as the main element in the physique of the building.

What is seen as the souvenir of the German architects as the neoclassical architecture following the Nazi ideology in Iran, not only is its classical aspect, i.e. using the architectural classic or ancient elements such as columns and even openings, particular shapes in the doors and windows, and creating presentable harmony between the components, or in its neoclassical aspect, the desire for discipline affected by the new and modern area is not limited, but also, in harmony and composition between the classic components and using the elements, features and techniques of the new era are defined.

From another point of view, it can be seen that, as in much Iranian government and administrative positions (such as banks and economic and executive system) the use of German specialists in this period can be seen, Iranian architecture is also affected by this wide relationship in acceptance German architectural elements and features. Also, Iranian architecture at this time, by accepting German neoclassical architecture on a relatively large scale, sought to express power and gain prestige in the buildings that presented the government among the people, similar to what happened in Germany.

Although neoclassicism reached its peak in the first Pahlavi period, this tendency continued relatively in the next period and the components and characteristics of this tendency in the design and construction of some government buildings in the second Pahlavi period were applied; however, in terms of the influence and being affected by German architecture, no period can be compared with the twenty years of Reza Shah reign.

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