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Original Research Article

Revisiting the Influence of Modernism on International Style Architecture in Iran and Uzbekistan*

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Abstract

Problem Statement: As the classical Iranian architecture went out of fashion during the Second Pahlavi Era, Iranian cities were poised for renovation. In the same period, the Soviet modernization campaign in Uzbekistan led to major developments in the country. In this light, International Style architecture emerging in the two countries appears to have some similarities and differences.

Research Objective: This study aims to discover how the International Style was introduced, developed, and affected the architecture and construction practices in Iran and Uzbekistan to answer the following questions: Have modernist intellectual, political, and social movements in Iran and Uzbekistan influenced architecture and construction and the introduction of the modernist International Style in the two countries? What is the nature and structure of International Style architecture in Iran and Uzbekistan, and what are their similarities and differences?

Research Method: The present work is a comparative study and adopts a qualitative approach based on documentary and field studies. Historical–theoretical foundations were gathered by the interpretive historical method, and architectural works were analyzed by a descriptive–analytical approach. The statistical population consists of International Style buildings constructed in Iran and Uzbekistan during the Second Pahlavi Era, and the sample comprises structures belonging to the same period (construction year) that share stylistic physical and functional similarities.

Conclusion: The results are suggestive of the objective, functional, and physical manifestation of the modernistic International Style components in both countries, but objective components appear more accentuated. Uzbekistan, however, displayed an attempt to restore its historical roots from 1971 to 1983, which is reflected in the nationalistic style of architecture materialized in the Islamic decorations of the building façades dating back to this period.

Keywords: *International Style, Contemporary Iranian Architecture, Contemporary Uzbek Architecture, Soviet Modernism.*

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Introduction

During the reign of the Pahlavi Dynasty, the political, social, and economic scene in Iran transformed profoundly. It is also safe to say that three movements dominated the Iranian architecture during the First Pahlavi Era, namely Late-Qajar architecture, the modernist school, and the nationalist neoclassical movement. During the Second Pahlavi Era, these movements coalesced into a dominant modernist architectural movement. The modernist architecture of this period derived support mainly from European architects' works and leading philosophies, including International Style, Bauhaus school, and the works of Le Corbusier, Frank Lloyd Wright, Richard Neutra, Alvar Aalto, and James Stirling. The International Style emerged in parallel with the dominant modernist movement of the 1960s and 70s that was deeply influenced by its contemporary intellectual movements. The rapid urban development in Iran during this period (1940-1970), in tandem with technological and technical progress in construction, the regulating urban development and introduction of master plans, and the higher national income set the stage for the rise of modernization in all spheres. Accordingly, new quarters continually appeared in the suburbs (Bani Masoud, 2009, 275-276).

In the same period, similar developments unfolded in Transoxiana and Turkestan, modern Central Asia, as parts of the ancient Persia (Wilber & Golombek, 1995, 167). A review of Uzbekistan's history and its sociopolitical developments reveals the influence Central Asia wields on the region, particularly Iran. Much of Central Asia, especially the Greater Khorasan and Transoxiana (present-day Uzbekistan, Turkmenistan, and Tajikistan), were part of the Persian Kingdom or controlled by its central government for a long time. However, in the 19th century and late Qajar Era, this region was separated from the heartland through a series of events. This outcome was partly a product of internal [sociopolitical] developments and partly due to global changes in the 19th century and the

expansion of Russian influence and the decline of the central government in Iran. Finally, on September 21st, 1881, the Treaty of Akhal¹ was signed by Imperial Russia and the Qajar-ruled Persia, establishing borders between the two states in Turkmen lands east of the Caspian Sea, legitimizing the Russian occupation of Khwarazm. As a result, Russia annexed Tashkent as a military, political, and economic hub in Russian Turkestan. Over the seven decades of Soviet rule, the central government was the exclusive curator of cultural, artistic, and urban development activities across the vast empire. All-inclusive modernist transformations were launched in culture, arts, architecture, and urban planning with the rise of Khrushchev² to power shortly after Stalin's³ death in 1953 (Vafaii, 2009, 53). From the late 1960s and during the 1970s, a shift appears in the dominant paradigm. In Brezhnev's⁴ Union of Soviet Socialist Republics (USSR), prominent modernist architects continued designing International Style buildings, filling up public spaces with structures manifesting the Soviet ideology. The late 1960s mark an inclination toward petite bourgeoisie and nationalism in an attempt to break free from the ideological orthodoxy of Soviet architecture. Since the present subject at hand is at the intersection of history, culture, and architecture, a comparative study can provide a useful framework for illustrating and analyzing significant correlations between Iranian and Uzbek architecture. Further, from the standpoint of the significance and novelty of the present study, it must be noted that little attention has been directed to contemporary Uzbek architecture, and the formation of International Style in Uzbekistan, and its similarities and differences with the same style in Iran has never been addressed before, despite the precedence of studies focusing on the historical and traditional architecture of Uzbekistan in comparison with Iranian architecture. In line with the above discussions and given the historical and geographic proximity of Iran and Uzbekistan and their shared cultural roots in ancient Persia (Badri, 2012, 23), the present study

is an attempt to reveal the influence of modernist intellectual, political, and social movements emerging in the two nations on the materialization of the International Style through a comparative study. In conclusion, this study aims to learn about the introduction and genesis of the modernist International Style and its impact on architectural and construction practices in Iran and Uzbekistan, by answering the following questions: Have modernist intellectual, political, and social movements in Iran and Uzbekistan influenced architecture and the introduction of the modernist International Style in the two countries? What is the nature and structure of International Style architecture in Iran and Uzbekistan, and what are their similarities and differences? Assumptions are made in this regard, including that the modernist International Style has been largely influenced by the sociopolitical environment and intellectual movements dominating the government and social layers in the two countries and that general similarities exist between the International Style architecture of Iran and Uzbekistan, but employment and restoration of historical and cultural roots and Islamic decorations are more pronounced in the façades of International Style buildings in Uzbekistan. In an attempt to answer these questions, works of International Style architecture built in Iran during the Second Pahlavi Era (1956–1983) and Uzbekistan will be analyzed in the context of modernist intellectual, political, and social movements to characterize the International Style manifested in Iranian and Uzbek structures and reveal their similarities and differences.

Literature Review

The historical architecture of Iran and Uzbekistan have been characterized in several studies. They placed particular emphasis on the period when Central Asia was part of the Persian Kingdom (before, 1881). However, previous studies have not simultaneously addressed the modernist intellectual, political, and social movements influencing modernity and the introduction of International

Style architecture in the two countries between 1956 and 1983 after the region was annexed by Tsardom of Russia.

Methodology

In consideration of the objective, this theoretical research employs a qualitative approach, in two steps, involving an interpretive–historical investigation of historical topics influencing architecture and a descriptive–analytical examination of sample cases through comparative research. This study investigates the effects of the independent variable, that is, modernist intellectual, political, and social movements, on the dependent variable, or the International Style architecture in Iran and Uzbekistan during the Second Pahlavi Era. Accordingly, first, reliable documents, including books, papers, and reports were used to extract data and classify studies for identifying modernist intellectual, political, and social movements influencing the Iranian and Uzbek architecture and compile the theoretical foundations of the study in the historical and architectural aspects from the International Style buildings constructed in Iran and Uzbekistan through documentary and field studies. Next, after extracting features and parameters of modernist International Style architecture in Iran and Uzbekistan, six buildings from the statistical population of International Style structures in Iran that were constructed during the Second Pahlavi Era (namely, the Sepah Bank Headquarters, Parsian Esteghlal International Hotel, A.S.P. Towers, Ekbatan Residential Complex, Laleh Hotel, and the Ministry of Agriculture building, all constructed between 1956 and 1979) were studied and compared with six similar buildings in Uzbekistan (namely, the building of Central Committee of the Communist Party of Uzbekistan, Hotel Rossiya in Tashkent, Residential Towers no. 6, N- 1 Residential Complex, Uzbekistan Hotel, and House of Consumer’s Cooperative Societies building that were constructed between 1956 and 1983), revealing the similarities and differences between the International Style buildings

in the two countries. Criteria for the comparison included construction year and objective, physical, and functional similarities, as the three components of International Style discussed here.

Theoretical Foundations

A notable western modernist architectural style, the International Style emerged in the 1930s and achieved global recognition. During this period, the global economy suffered a major recession, exacerbated by strict economic policies enacted to support renovation and reconstruction efforts to house millions of displaced people in the aftermath of the Second World War (Bani Masoud, 2010, 306). The circumstances fostered a modern style of architecture that departed from local construction materials and indigenous aesthetics. The prevalence of globalist ideals that championed a collectivist view of the humankind introduced universal ideas to architecture, and the International Style broke away from the location, culture, geography, climate, and time-dependent needs. At this point, the extensive use of new construction materials, such as reinforced concrete, steel, and glass, produced new architectural forms characterized by coherence, simplicity, functionalism, and lack of ornaments. It is safe to say that this style of construction was driven by the need for low-income housing and implementing massive housing projects that aim to provide low-price residences on a large-scale (Mokhtari Taleghani, 2011, 160).

Modernist Cultural, Social, and Political Movements in Iran from 1956 to 1979

During the Second Pahlavi Era, the political, social, and economic scene in Iran transformed profoundly. The modernist architecture was the dominant movement in this period. Technical and technological progress also played a significant role in the prevalence of modernist architecture in Iran (Bavar, 2009, 77).

College of Fine Arts at University of Tehran was a notable institution that trained prominent architects

in the 1950s and 60s. The establishment of the second school of architecture in 1960 at the National University of Iran (now Shahid Beheshti University) following the College of Fine Arts was another major event in this period. The years 1956–1966 mark the advent and development of the modernist International Style architecture with technological advances. The architecture of this period shows a fundamental shift in Iranian architects' inclinations and construction technologies as Iranian architecture drifted away from its past. Perfect examples of International Style square-shaped architecture include the Royal Tehran Hilton Hotel (now Esteghlal Hotel), designed by Raglan Squealer, Heydar Ghiayi, and other Iranian architects, and the Sepah Bank Headquarters, and designed by Hooshang Seyhoun. As the role of foreign architects, such as André Godard and Maxime Siroux, faded in the Iranian architectural scene, Iranian architects, among whom Hooshang Seyhoun and Abdol-Aziz Farmanfarmanian, thrived and designed public and private buildings. In February 1963, the Iranian government pushed a top-down modernization campaign. The government set out to display its economic development in line with developments in the capitalist world of 1960. It was at this time that the flow of migration to urban areas made large-scale housing development an immediate need. In response, the government focused on macro-scale urban planning and large-scale housing projects through planning satellite towns (Mokhtari Taleghani, 2011, 133).

The Construction Bank, championing low-cost housing development, and the architecture alumni graduated from Iranian and foreign universities were the leading proponents of these large-scale housing projects. The Construction Bank, later changed its name to Housing Organization, was the administrative consulting agency in development projects. Years later, the Ministry of Development and Housing was established, which was modeled after the Housing Organization and, in fact, one of its separated subsidiaries. Notable works of the

Housing Bank include designing and constructing apartment blocks, new residential complexes, and even cultural and public centers in different Iranian cities (Bani Masoud, 2009, 276–277). The 1960s and 70s can be remembered as the pinnacle of residential complex development in Iran. The Ministry of Housing had several projects underway across the country that were funded by the Mortgage Bank of Iran and the Construction Bank (Mokhtari Taleghani, 2011, 168). These projects, driven by the Iranian modernist architecture movement in quality and quantity, are remarkable achievements of that period to be evaluated (Beski, 1997, 20).

Ariashahr is a Product of these idealistic ambitions in the modern-time Iranian Architecture and Urban Planning. The urban form and functional zoning of this quarter with architectural elements that draw from the modernist architecture experience make up the best example of a perfect urban region in modern Iran (Habibi & Hourcade, 2005, 12). The planning horizon for the Iran National Workers Residential Complex (Iran Khodro), launched in 1971, aimed for 2000 apartments, and comprised public and residential blocks. School, cinema, mosque, shopping center, medical center, and restaurant were some of the facilities planned for the public area (Kiakojuri, 1972, 48). Besides these plans, other projects with lower quality were also developed in the 1950s and 60s in Tehran. These include Farah Neighborhood (Niroo Havayi), 4th of Aban Neighborhood (Naziabad), 30th of Tir Neighborhood (Narmak), and 13th of Aban Neighborhood (Shahr-e Rey) (Javadi, 1995, 115). Wide streets and numerous roundabouts, parks, marketplaces, and service areas were the most notable features of these plans. Behjatabad and A.S.P. apartment blocks, located on Hafez St. and in Yousefabad Neighborhood, belong to the same category of projects (Talebi, Hojjat & Farzian, 2014, 26). Based on the above discussions, Fig. 1 illustrates the influence of modernism in the political, social, and cultural on architecture and urban planning in Iran of the Second Pahlavi Era.

According to the above figure and discussions, it

is safe to conclude that during the Second Pahlavi Era, as foreign architects' roles gradually faded and claimed by Iranian architects, the government stepped up its modernization program thanks to the spike in the country's oil revenues. Further, in the spirit of the developments in the capitalist world of the 1960s, the government increasingly invested in development plans for metropolitan areas, large-scale housing development, and International Style residential complexes.

Modernist Cultural, Social, and Political Movements in Uzbekistan from 1956 to 1983

For long, Central Asia has been home to important cultures and civilizations in a mosaic of ethnicities, religions, and nationalities. Urban civilizations and nomadic settlements coexisted in this region and influenced one another. The Russian annexation of the region occurred during its cultural decline. This domination, particularly during the seven decades of USSR control, had an indisputable cultural and artistic impact on the region. Religious arts, such as calligraphy and mosques and schools architecture, suffered a significant decline, with some forms of art permanently vanished. Switching from Farsi to Cyrillic alphabet in the 1930s separated the people from their past and historical identity. Under USSR control, European culture and arts were introduced to the region. The youth were sent to conservatories in Moscow and St. Petersburg to study drama, opera, ballet, and western classical music. However, culture, art, and even science were all to serve the Marxist propaganda. Cultural and art events and products, including plays and novels, as well as academic research on folklore and history, were under the direct influence and control of the governing ideology (Abazov, 2007, 243).

Ever since Imperial Russia took over Central Asian, most cities in the region were characterized by European-style urban planning and wide streets in new developments. Soviet officials believed that the narrow, meandering streets of these cities must be

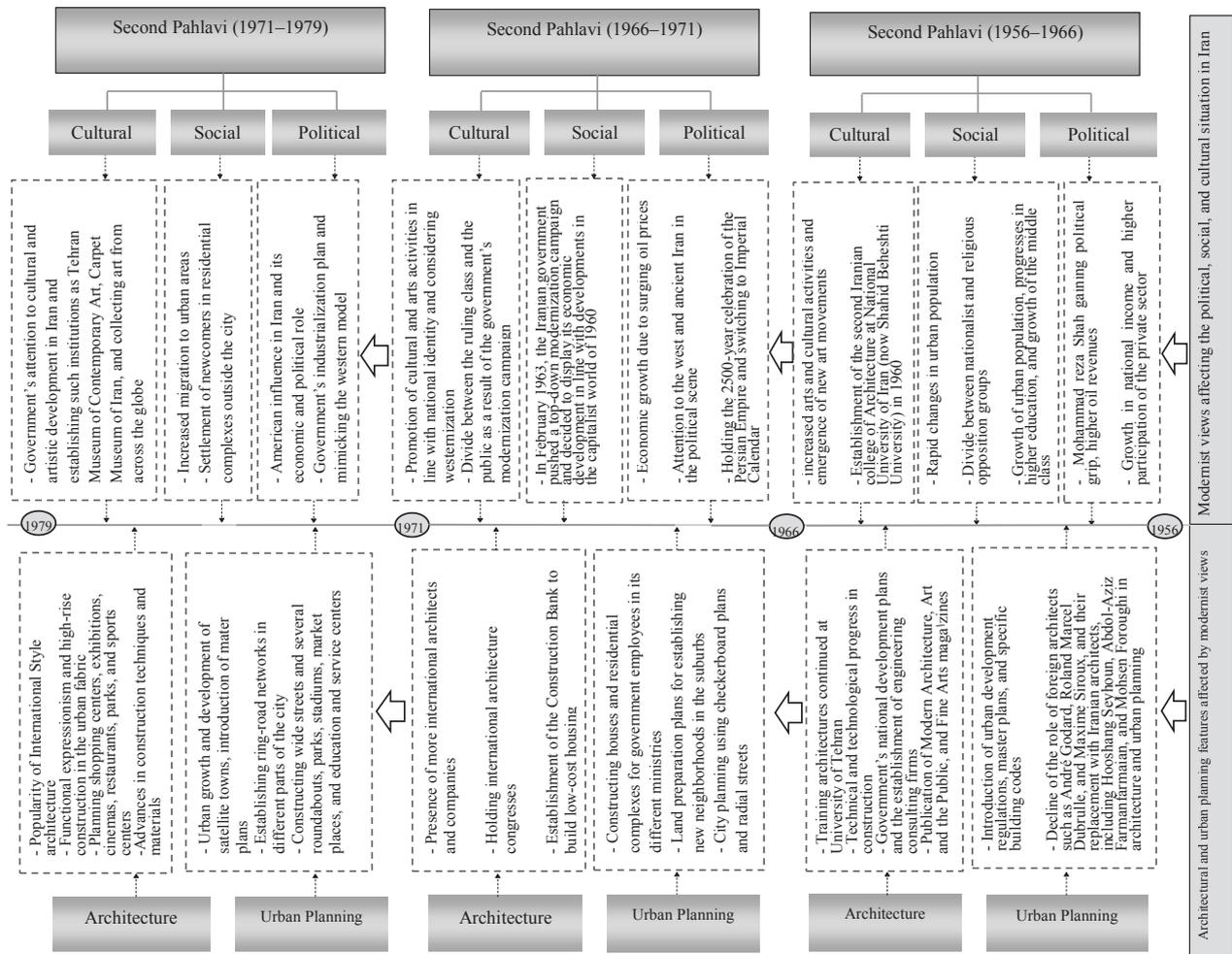


Fig. 1. Modernist approaches influencing the formation of International Style architecture in Iran between 1956 and 1979. Source: authors.

corrected according to the Soviet model. Architects and engineers designed new landscapes for new and ancient cities. In the process, several old residential and public buildings, particularly those with cultural and religious functions, such as mosques, madrasas, and tombs, were razed. Often, entire neighborhoods were bulldozed to make way for new apartment blocks, factories, and sports and art centers. These models were developed in the 1930s to accommodate Soviet concepts of industrialization and urbanization, with new forms of transportation relying on massive numbers of vehicles. At the same time, new public urban centers expanded in Tashkent and other cities, as historical cultural-political hubs such as Bukhara and Samarkand

lost their popularity. Soviet city planners tried to compensate for the lack of diversity, color, and architectural creativity in the new urban centers by investing considerably in planting trees and creating green space, including parks and playgrounds (ibid., 244). In the 1970s and 80s, most industrial hubs expanded considerably, and several three, five, and later six and nine-story blocks were erected to meet the rapidly-rising housing demand. Most buildings were constructed using red bricks and later concrete and reinforced concrete with a solid, lifeless style (Castillo, 1997, 44). In the 1970s, some architects began to practice new breeds of late-modern architecture that suited local climatic and social conditions, whereas others, revisiting a historical

approach to architecture, advocated nationalistic architecture in form and shape (Rujivacharakul, Hahn, Tadashi & Christensen, 2013, 215).

First Period: Start of Large-Scale Housing Development in Tashkent between 1956 and 1966

As the new urban planning approach was put to the test in Moscow's Novye Cheremushki, and Leningrad's Schemilovka Kvartal (a recreational and shopping center), architects in the Uzbek capital were busy planning Tashkent Cheremushki in the southwestern quarter of the city. The project was based on the master plan ratified in 1954, which largely ignored reconfiguring Tashkent's inner quarters. From 1956 onward, new buildings were constructed in the 2000-hectare area in Chilanzar. The concept was proposed by a group of architects, including Gordeeva, Gaasenkopf, Demchinskaya, Spivak, Roshupkin, and Rushkovsky, and was the hallmark of a vast residential area with multi-story buildings in Uzbekistan at the time. Nine other Kvartals were built in the largest residential area of Chilanzar. During this period, Khrushchev supported the use of prefabricated structures that had already achieved success in experimental projects (Meuser, 2016, 38). In Tashkent, prefabricated construction rose significantly above the USSR average. In 1964, one-third of all residential buildings were constructed using industrial prefabricated components (Stronski, 2010, 19). Residential areas were developed with integrated design and distinctive detail for the first time. Further, projects were documented and archived accurately.

Chilanzar was a high-density housing project that relied on industrial construction methods. Kvartals served as centers for everyday activities and met the residents' usual needs with their large cultural, educational, and sports centers. The year 1966 brought Chilanzar its most daunting challenge when Tashkent was shaken by an earthquake that destroyed the old city on the eastern side. In the

aftermath of this earthquake, modern buildings were the obvious practical choice for new housing development plans (Meuser, 2016, 41–43).

Second Period: Large-Scale Housing Development from the Earthquake to Attempt for Reconstruction between 1966 and 1971

The damage was widespread and particularly devastating for old adobe houses, and nearly 35,000 buildings collapsed. The inner city, where modern office buildings with a robust structural design were built, remained unscathed. Once again, Tashkent saw itself as a city divided between a devastated old side and a modern and active part that had sustained little damage. It must be noted that, in 1966, the USSR was not facing a paradigm shift in terms of social order. Modern buildings offered ample opportunity to establish socialist cities that adequately supplied modern needs (Akhmadov & Nazarova, 2015, 48).

Third Period: Industrial Construction and Search for a National Style in the Soviet Housing Campaign (1971–1983)

From the standpoint of culture and climate-compatible architecture, a large-scale housing development in Tashkent was the main focus of reconstruction efforts in the aftermath of the earthquake. Besides adapting residential buildings to the geographical and climatic conditions, the search for a national style in Uzbek architecture was pivotal in the entire Soviet Era. Nonetheless, the process was limited to incorporating oriental ornaments. Aside from the Caucus and the Baltic States, most architects working in Central Asia were not native to the region. Those trained in Moscow or Leningrad were responsible for introducing the new socialist way of life to Central Asia. The first buildings that were planned to be constructed immediately after the war included Cafe Golubye Kupola (Blue Domes) by Muratov (1970), Lenin Museum by Rozanov, Shestopalov, and Boldychev

(1970), Exhibition Hall of the Uzbek Union of Artists by Khairutdinov and Turnsunov (1974), and Uzbekistan Hotel by Merport, Ershova, and Rashchupkin (1974). Structures completed by 1970 belong to the first generation of Uzbek architecture that was emancipated from a postcolonial past and gave Tashkent a Russian look. The post-war modernist soul was manifested in all designs (Meuser, 2016, 166).

The Soviet modernism was well capable of combining local traditions and characteristics of a multi-cultural empire within the framework of rational designs. Under the motto “public wealth, private modesty”, the principle was implemented in the socialist-era planning and construction of most public buildings (Stronski, 2010, 20). Façades decorated with Islamic ornaments were

incorporated in large-scale housing projects and not only for individual public or residential buildings. Motifs included Islamic designs and geometrical replications, and the mosaic works used in residential buildings were mostly prefabricated in modern factories (Meuser, 2016, 167). In light of the discussions, Fig. 2 illustrates the political, social, and cultural effects of modernist approaches on architecture and urban planning in Uzbekistan between 1956 and 1983.

According to this figure and what was discussed in this section, it is concluded that the government led a comprehensive campaign of modernization and large-scale, Soviet-style, industrial construction in 1956, stepping up the construction of residential complexes and modernist International Style public spaces.

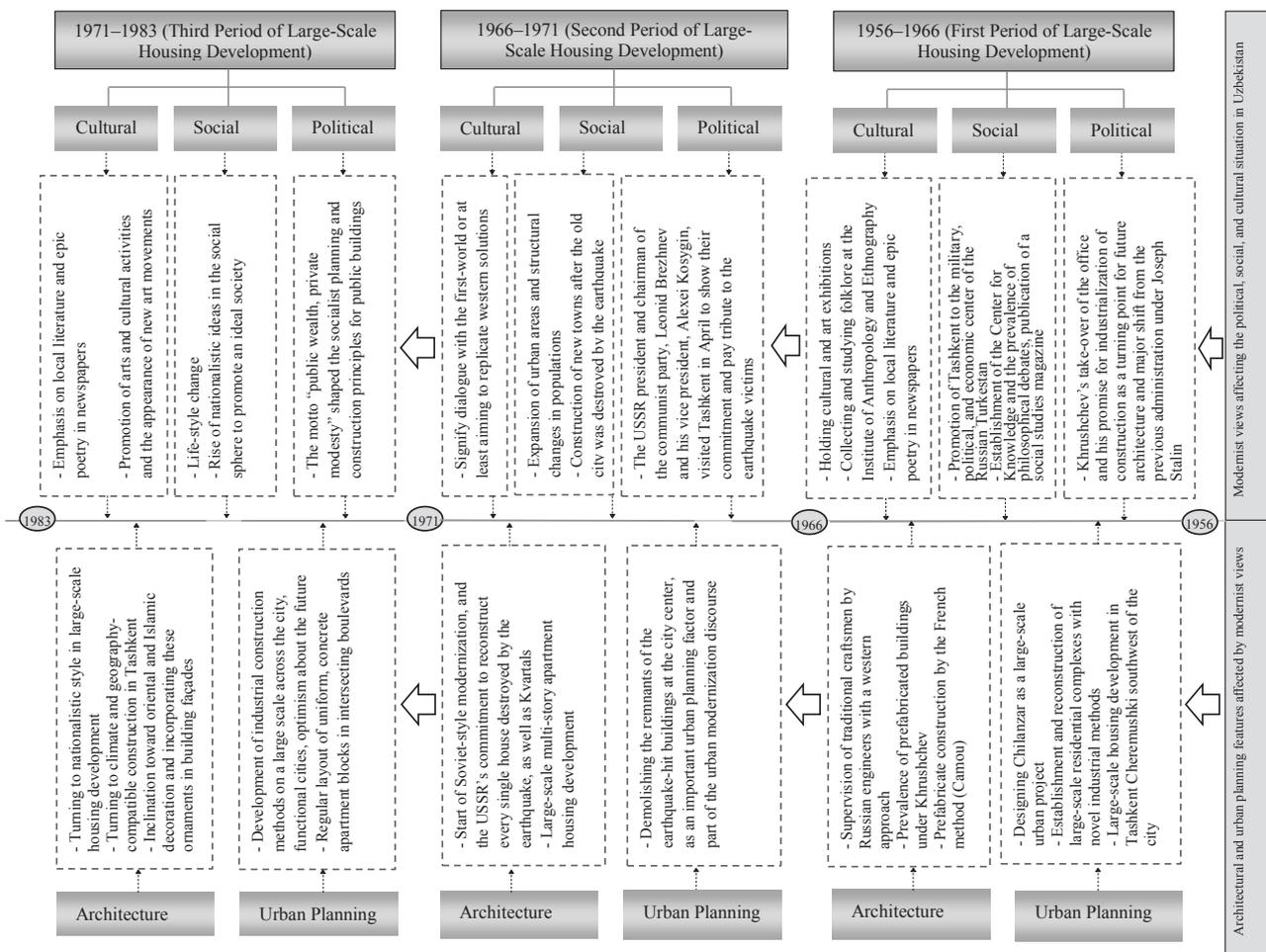


Fig. 2. Modernist approaches influencing the formation of International Style architecture in Uzbekistan between 1956 and 1983. Source: authors.

Analyzing Findings

In light of the discussions in the Theoretical Foundations Section, the components of the modernist International Style architecture were classified under objective (ornaments and façade), physical (form and volume), and functional (spatial relationships and compatibility with the context) categories. According to Table 1 and by examining the adopted components, Fig. 3 classifies the parameters of the International Style.

Fig. 3 classifies each element of the International Style under objective, physical, and functional dimensions, based on which selected buildings in Iran and Uzbekistan are characterized in Table 1.

Objective, physical, and functional similarities between the selected Iranian and Uzbek buildings can be pointed out according to Table 1 and based on the parameters of the modernist International Style.

Between 1971 and 1983, the Uzbek government pushed for a nationalist style of architecture, besides the International Style, to adapt apartment buildings to the local geographical, climatic, and historical conditions. Islamic ornaments and geometrical patterns became integral to large-

Conclusion

As the classical Iranian architecture went out of fashion, Iranian cities poised for renovation. These developments in the contemporary Iranian architecture were influenced by several factors, including the administrative national development plans, rapid growth in urban population, the introduction of master plans, and technical–technological progress. The Construction Bank, championing low-cost housing development, and the architecture alumni graduated from Iranian and foreign universities were the leading proponents of the modernist architecture.

As a response to the study questions and assumptions, it is safe to say that the modernist International Style was largely affected by the prevailing social, political, and intellectual situation in the governments and the different layers of the societies in the two countries and that a similar International Style architecture emerged in the two countries, particularly between 1956 and 1971. The reasons for this similarity in different aspects can be attributed to technical–technological developments, the introduction of new construction materials,

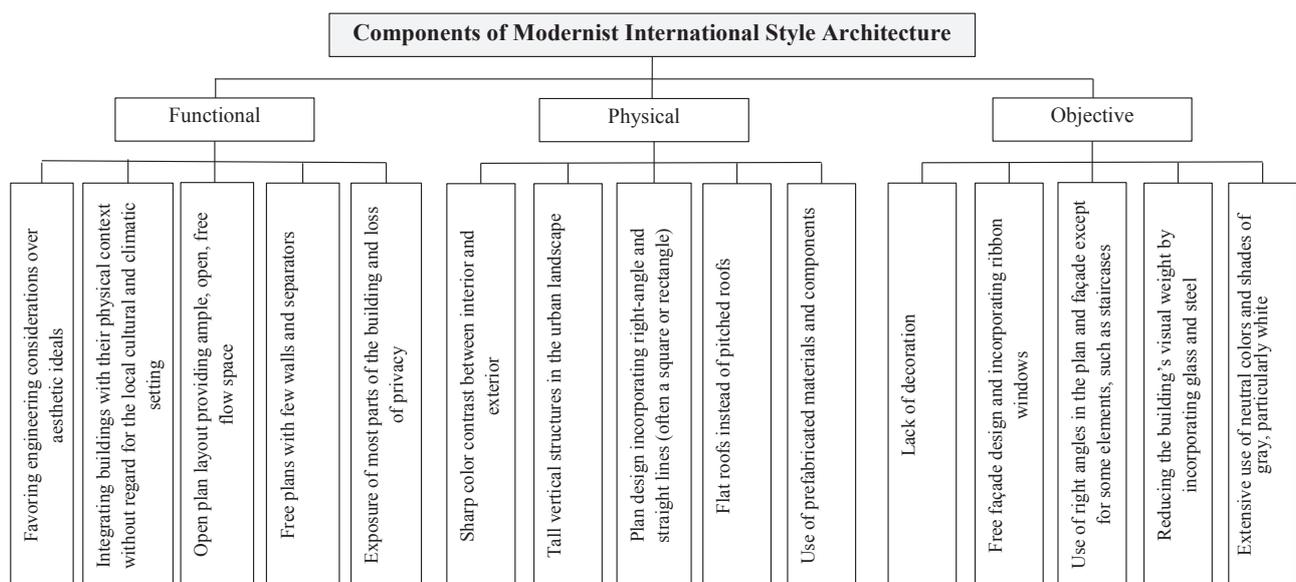


Fig. 3. Components of Modern International Style at different levels. Source: authors.

Table 1. Example International Style buildings in Iran (1956 to 1979) and Uzbekistan (1956–1983). Source: authors.

Period	Iran			Uzbekistan		
	Building /Architect/ Year of construction	Architectural features	Image	Building/ Architect/ Year of construction	Architectural features	Image
First Period (1956–1966)	Sepah Bank Headquarters Hooshang Seyhoun 1966	The façade combines red stone and concrete, featuring recessed windows for shading.	 Sepah Bank Headquarters. Source: https://archawpress.com/23690/	Central Committee of the communist party of uzbekistan Aleksandr Faynleyb, Vladimir Berezin, Yury Khaldeev 1964–1966	Modernist International Style, vertical compositions in the façade, without decoration, flat roof.	 Central Committee of the Communist Party of Uzbekistan. Source: https://b2n.ir/e08101
	Esteghlal (Hilton) Hotel Squealer and Ghiayi 1960–1963	International Style architecture incorporating glass and concrete, consists of two towers (eastern and western), square-shaped plan	 Esteghlal (Hilton) Hotel. Source: https://esteghlalhotel.ir/page/history .	Hotel Rossiya in Tashkent Vladimir Muratov 1963–1965	Modernist International Style architecture, vertical compositions in the façade, without decoration, flat roof	 Hotel Rossiya in Tashkent. Source: https://b2n.ir/t21623
	A.S.P. Residential Towers ASP company, 1966	Modernist International Style architecture, 23-story buildings with residential and business units, use of vertical lines	 A.S.P. Residential Towers. Source: http://asp-co.ir/fa/Projects/tehran-tower/	Residential Towers no. 6 Firsov, Dubinsky, Rogachev 1966–1967	Modernist International Style architecture, prefabricated, use of linear balconies	 Residential Towers no. 6. Source: Meuser, 2016, 96.
Second Period (1966–1971)	Ekbatan Residential Complex Jordan Gruzen 1966	Modernist and prefabricated buildings, lack of ornaments, typical plans, ribbon windows	 Ekbatan Residential Complex. Source: Ekbatan Residential Complex. Retrieved January 28, 2020, from https://www.hamshahronline.ir/news/422280/	N-1 Residential Complex Firsov, Dubinsky, Rogachev 1966–1968	Modernist International Style architecture, prefabricated, use of reinforced concrete and solid and lifeless panels	 Image 11. N-1 Residential Complex. Source: Meuser, 2016, 86.

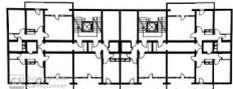
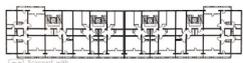
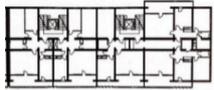
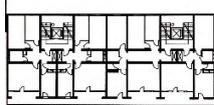
Continuation of Table 1

Period	Iran			Uzbekistan		
	Building/ Architect/ Year	Architectural features	Image	Building/ Architect/ Year	Architectural features	Image
Third Period (1971–1983)	Laleh Hotel in Tehran	Modernist International Style, use of horizontal lines in the façade, lack of ornaments, glass–concrete façade		Uzbekistan Hotel in Tashkent	Modernist International Style, vertical and horizontal sections in the façade, curves and recessions in the middle	
	Kenzō Tange, 1976		Laleh Hotel in Tehran. Source: https://www.iranhotelonline.com/hotels/Tehran	Merport, Ershova, Rashchupkin (1974–1976)		Uzbekistan Hotel in Tashkent. Source: https://b2n.ir/p47273
	Ministry of Agriculture	Modernist International Style, accentuated use of glass and reduced visual weight, lack of decoration, flat roof		House of Consumer’s Cooperative Societies	Modernist International Style, use of reinforced concrete and large prefabricated panels in a solid and lifeless design, vertical lines in the façade, flat roof	
	Abdol-Aziz Farmanfarmaian 1974		Keshavarsi Bank Headquarters. Source: https://www.arel.ir/gallery/	Borovik, Kleimenov, Repin (1974)		House of Consumer’s Cooperative Societies. Source: https://b2n.ir/g98354

scale housing development plans and were lauded by the public and the government alike, leading to the incorporation of Islamic ornaments in façades by the Soviet administration. Table 2 lists some nationalistic-style apartment buildings that incorporated Islamic decorations in façades with the aim of restoring the historical identity of the Islamic Period. Some of these decorations include turquoise mosaic tile and geometrical patterns, such as six-pointed stars in Islamic decorations. Table 3. presents the models and parameters of the modernist International Style architecture in selected buildings in Iran and Uzbekistan. The existence of a component is marked by + and its absence by – in the table. Three five-parameter factors are compared here. According to Table 3, the objective dimension of International Style buildings in Iran and Uzbekistan, concerning the building façade and decorations, is the most influential (scoring

27 in Iran and 26 in Uzbekistan), followed by the functional dimension, involving spatial relationships and functional circulations (scoring 24 in Iran and 25 in Uzbekistan). Moreover, the physical dimension ranked third in terms of significance (scoring 21 in both Iran and Uzbekistan). Accordingly, it is safe to conclude that the International Style’s influence has been similar in the two countries in terms of objective, functional, and physical dimensions. The only difference is that, in 1971–1983, the Uzbek government pushed for a nationalistic style of architecture to adapt buildings to the geographical, climatic, and historical conditions. Islamic ornaments and geometrical patterns became integral to large-scale housing development plans and were lauded by the public and the government alike, leading to the incorporation of Islamic ornaments in façades by the Soviet administration.

Table 2. Buildings incorporating Islamic decorations, designed with the aim of reviving Uzbekistan’s historical identity. Source: authors.

Period	Building	Year	Architectural features	Image	Plan
Third Period (1971–1983)	The 9-story Babor st. residential apartment block	1974	<p>Physical Features: Flat roof, use of right-angle and straight lines in the façade design, vertical structure in the urban landscape</p> <p>Functional Features: Rectangular plan with right angles, rooms placed on the two sides of hallways</p> <p>Objective Features: Mosaic façades with Islamic decorative patterns to promote nationalistic architecture</p>		
	Microdistrict apartment building development in Tashkent	1977	<p>Physical Features: Use of curved and romantic concrete meshing</p> <p>Functional Features: Building temperature is reduced by 4–6 °C thanks to the construction meshing incorporated in the façade</p> <p>Objective Features: Incorporating a mosaic façade with Islamic decorations and curved protective meshing</p>		
	Residential 9-story apartment blocks in Amir Timur st.	1976	<p>Physical Features: Vertical structure in urban landscape, use of Islamic geometrical decorations (six-pointed star) in the façade</p> <p>Functional Features: Flat roof, several rooms placed on the sides of hallways</p> <p>Objective Features: Using Islamic geometrical decorations in the building shell design, using neutral colors</p>		
	Residential complex at the Nakus–Oybek intersection, Tashkent	1977	<p>Physical Features: Use of blue-colored Islamic geometrical decorations (six-pointed star) in the façade to replicate tile-works of historical buildings.</p> <p>Functional Features: Right-angle and rectangular plan design</p> <p>Objective Features: Use of blue-colored Islamic geometrical decorations</p>		

development of master plans, and a fundamental shift in the tendencies of architects in both countries. Top-down modernization was ordained by the government or the ruling class in the two countries to showcase an image of economic development in line with developments in the

capitalist world of 1960. In the beginning, the effort to implement western (European and American) models involved functionalist construction with no regard for the historical and cultural background. Consequently, in this period, the two countries erected buildings

Table 3. An analysis of selected International Style buildings in Iran and Uzbekistan. Source: authors.

Parameters		Objective					Physical					Functional				
Building		Extensive use of neutral gray	Reducing the building's visual weight by incorporating glass and steel	Use of right angles in the plan and façade	Free façade design and incorporating ribbon windows	Lack of ornaments	Use of prefabricated materials and components	Flat roof	Plan design incorporating right-angle and straight lines (often a square or rectangle)	Tall vertical structures in the urban landscape	Sharp color contrast between interior and exterior	Exposure of most parts of the building and loss of privacy	Free plans with few walls and separators	Open plan layout providing ample, open, free flow space	Integrating buildings with their physical context without regard for the local cultural and climatic setting	Favoring engineering considerations over aesthetic ideals
Iran	Sepah Bank Headquarters	+	-	+	+	+	-	+	+	+	+	+	-	-	+	+
	Esteghlal Hotel	+	+	+	+	+	-	+	+	+	+	+	+	+	+	+
	A.S.P. Towers	+	-	+	+	+	-	+	+	+	-	+	-	+	+	+
	Ekbatan Complex	+	+	+	+	+	+	+	+	-	-	+	-	+	+	+
	Laleh Hotel	+	-	+	+	+	-	-	+	+	+	+	+	+	+	+
	Ministry of Agriculture	+	+	+	+	+	+	+	+	+	-	+	-	-	+	+
	Total score of parameter	6	3	6	6	6	2	5	6	5	3	6	2	4	6	6
	Total score of factor	27					21					24				
	Central Committee of the Communist Party	+	-	+	+	+	-	+	+	+	-	+	+	-	+	+
	Hotel Rossiya	+	-	+	+	+	-	+	+	-	+	+	+	+	+	+
Uzbekistan	Residential Towers no. 6	+	-	+	+	+	+	+	+	-	+	-	+	+	+	+
	N-1 Residential Complex	+	+	+	+	+	+	+	+	-	+	-	+	+	+	
	Uzbekistan Hotel	+	-	+	+	+	+	+	+	+	+	+	+	+	+	
	House of Consumer's Cooperative Societies	+	+	+	+	+	-	+	+	+	-	+	-	+	+	
	Total score of parameter	6	2	6	6	6	3	6	6	4	2	6	3	4	6	6
	Total score of factor	26					21					25				

that were objectively (lack of ornaments, use of ribbon windows, and right angles in the façade), physically (plans with straight lines and right angles), and functionally (integrating buildings into the physical settings with no regard for the cultural and climatic context and favoring engineering considerations over aesthetic ideals) much similar. However, it appears that the effort to restore historical and cultural roots through incorporating Islamic decorations in the façade design of International Style buildings between 1971 and 1983 was more pronounced in Uzbekistan. Examining six works of International Style architecture from the Second Pahlavi Era in Iran showed the Western style's widespread influence on contemporary Iranian architecture.

During this period, construction in Iran prioritized functionality over historical identity and abandoned concepts, elements, and forms of the past, much in the same way as modern European and American architecture. After the rise of the Soviet Union, a modernization campaign was kick-started in Uzbekistan, which was annexed in 1881.

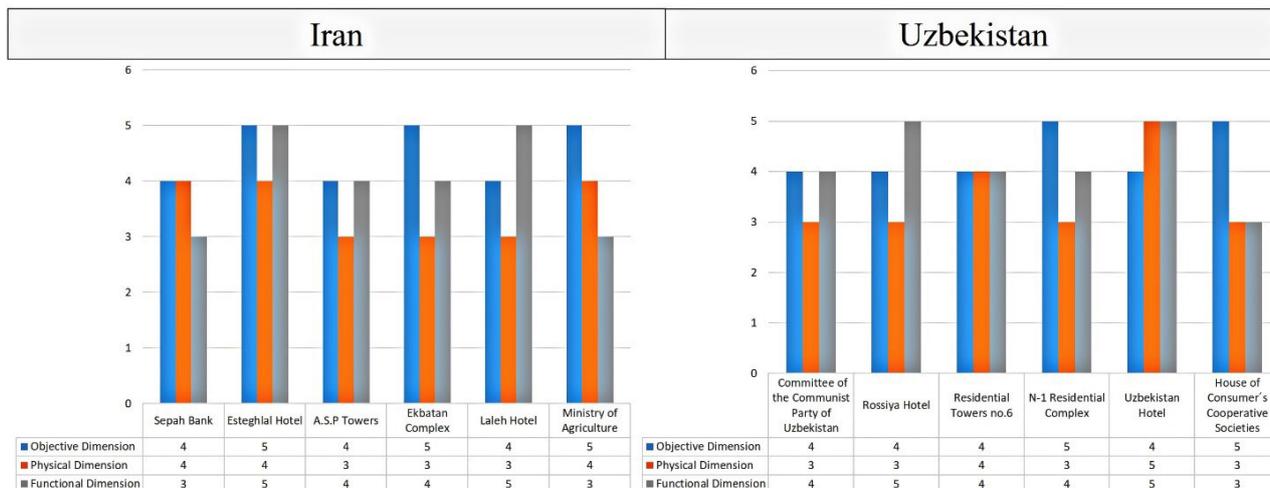
The government supported European-style planning, modern architecture, and urban planning, which involved wide streets and low-cost, prefabricated housing development. Accordingly, the modernist International Style was introduced in line with the Soviet modernization and technological progress. Based on the analysis of the 12 selected buildings constructed under the influence of International Style in Iran and Uzbekistan and the results in Table 3, it may well be argued that objective components of International Style were employed more than the other two both in Iran (where it scored 27) and Uzbekistan (where it scored 26). Four components of objective dimension, including lack of ornaments and use of ribbon windows, right angles in the façade and plan, neutral colors, including shades of cream and gray, appeared consistently in all of these buildings. The second was the functional dimension in both

countries (scoring 24 in Iran and 25 in Uzbekistan). Three components of the functional dimension, including the integration of the structure into its physical surrounding by overlooking the cultural and climatic context, favoring engineering considerations over aesthetic ideals, and exposure of most parts of the building and loss of sense of privacy, were common in all selected buildings. The physical dimension ranked third in terms of significance (scoring 21 in both Iran and Uzbekistan).

Among the components studied under the physical dimension, plan designs incorporating right-angle lines and square and rectangular shapes come up in all selected buildings in both countries.

According to the results, it is fair to claim that the International Style buildings in Iran and Uzbekistan are similar as far as some objective, physical, and functional components are concerned. Fig. 4 demonstrates that objective components of International Style were expressed more explicitly than the other two in Iran and Uzbekistan. Accordingly, it is safe to conclude that the modernist International Style emerged in both countries under the influence of functionalist modernism and was promoted in the Iran of the Second Pahlavi Era by Iranian architects, including Hooshang Seyhoun, Abdol-Aziz Farmanfarmaian and Mohsen Foroughi with the decline of the role of foreign architects such as André Godard and Maxime Siroux, whereas in Uzbekistan, International Style was advocated by the Soviet modernism and Russian architects. However, the results of the present study show that, during the final years of Pahlavi rule in Iran (1971–1983), in Uzbekistan, modernist International Style strived to restore the country's cultural roots and identity with a nationalist character. This nationalistic style is explicitly manifested in Islamic decorations and geometrical patterns incorporated into the building's façades in this period.

Fig. 4. The role of International Style components in selected buildings in Iran and Uzbekistan from the Second Pahlavi Era. Source: authors.



Endnote

1. Treaty of Akhal was signed on September 21st, 1881, between the Imperial Russia and Iran under Naser al-Din Shah rule, and settled the borders between the two countries on Turkman lands east of the Caspian Sea. As a result of this treaty, vast parts of Iran, from northern Khorasan to the Tejen River were annexed by Imperial Russia. The signing of this treaty legitimized the Russian rule over the borders of northern Khorasan, making Iran and Russia neighbors for the first time in the east of the Caspian Sea.
2. Nikita Khrushchev: A Soviet leader who assumed office after Stalin and the first Secretary of the Communist Party of the Soviet Union from 1953, and the chairman of the Council of Ministers from 1958 to 1964. After taking up office as the Secretary of the Communist Party, Khrushchev delivered a speech in the congress, criticizing the atrocities committed under Stalin’s rule and started a de-Stalinization process.
3. Joseph Stalin: Soviet leader and politician who was the de facto head of the communist party of the Soviet Union from the mid 1920s to his death in 1953. Following the death of Vladimir Lenin, Stalin managed to defeat Leon Trotsky in the 1920s power struggle and took over the chairmanship of the party.
4. Leonid Brezhnev: Soviet politician and Secretary of the Communist Party of the Soviet Union from 1964 to 1982. Under Brezhnev, Khrushchev’s promoted freedom was rolled back, putting an end to his predecessor’s de-Stalinization efforts.

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