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Original Research Article

The Impact of European Expressionism Art Movement on the Architecture of Administrative-Service Buildings in Iran during the Pahlavi Era*

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Abstract

Problem statement: The art and architectural movements, which represent two relevant categories, have been permanently presented together throughout history and affected by each other concurrently. Following the formation of the artistic currents, from the middle of the 19th century onwards in both the European countries and the United States, frequent artworks have emerged. Therefore, the pertinent schools of thoughts have led to specific changes in the art fields, including the architecture in Iran from the 1940s onwards. Probably, the most prominent artistic currents that affected the buildings of contemporary time was the influence of the expressionist current of art on the architecture of the Pahlavi era; an era in which architecture and modern art were moving forward in the same direction. The influence of contemporary Iranian architecture on newfound arts indicates the necessity of this research study.

Research objective: The purpose of this study is to investigate the role of expressionism art current in contemporary Iranian architecture, and to identify the expressionist architectural patterns and their representation in Iranian administrative-service buildings.

Research method: Following the completion of the field observation, the case studies were selected, and then relying on the library data and reviewing the reliable documents, the effect of expressionism art flow on contemporary Iranian architecture was evaluated in the Pahlavi era by using a historical-interpretive method. This is followed by the analytical descriptive method to represent the research findings.

Conclusion: The results indicate that the components of expressionism style in all three aspects of 'objective', 'functional' and 'physical' dimensions are presented in the administrative-service buildings during the Pahlavi era. In this regard, the emergence of objective components appeared to be more significant than the other two components. The most frequently used architectural aspects of this artistic style in administrative-service buildings in Iran include: the simple and often elongated plans along with the building, the symmetrical facade composition, the gable roof, the specific form of porch, the vertical partition of the facade, the distinctive rhythm of the facade with rectangular and elongated windows, and finally the decorative balusters designs (*tāramī*).

Keywords: *European Expressionist Art current, Iranian Administrative-Service Building, Contemporary Iranian Architecture (Pahlavi Era), Expressionist Architecture.*

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Introduction

The initiation of artistic movements in Europe are explained in various sources with a slight difference as follows: in some resources, a duration from 1850 to 1950 has been mentioned, while in other documents a duration from 1860 to 1960 or in some sources the year of 1970 has been pointed. Other resources point to a course of time between the last quarter of the nineteenth century to the last quarter of the twentieth century, and a few sources refer to 1890 to 1990 (Afshar Mohajer, 2012). 'Herbert Read' explained three main path styles in all artistic currents; he believed that there are merely three currents of 'Realism', 'Idealism' and 'Expressionism' in art, as the other styles and intellectual tendencies are placed in somehow in one of these three styles (Mohammadzadeh Titkanloo, 1999). Before the outbreak of 'World War I', which lasted from 1914 to 1918, the first Post-Impressionist movements of modern art took place namely, 'Fauvism', 'Expressionism', and 'Cubism' (Pakbaz, 2000).

Expressionism is considered to be one of the most important and influential currents in today's societies. Moreover, it represents a global movement that encompasses various fields such as literature, philosophy, social and political sciences, architecture, music, painting, and cinema. The origins of Expressionism can be traced back to Germany, as later spread rapidly as an alternative to Impressionism and 'Naturalism' in other major European cities, and became popular after World War I (Kennedy, 2015).

Referring to Expressionism, the significant point is that its presence in Iran coincided with its global brilliance. Therefore, understanding the influence of expressionist art currents on contemporary Iranian architecture is one of the objectives of this study to answer the questions that whether the expressionist art currents affected the structural changes from physical and spatial views in the architecture of administrative-service buildings in the Pahlavi era?

To this end, the construction and analysis of the target buildings will be examined here by addressing the current of expressionism, to identify the influential patterns, styles, and ideas on Iranian architecture.

Research method

This study aims to find a logical relation between the 'independent variable', here known as "the artistic current of European Expressionism" and the 'dependent variable', the "Iranian administrative-service buildings" during the Pahlavi era. Therefore, to understand this relation, the historical context and the related artistic currents, specifically the influential expressionism movement on the formation of administrative-service buildings during the Pahlavi era were reviewed and determined. A descriptive-historical research method was adopted for recognizing the historical context (effective on architecture) and a descriptive-analytical one was applied for the architectural issues related to the administrative-service buildings in Iran. In the descriptive-historical method, a systematic review of the existing literature was conducted, followed by a critical evaluation of data taken from the past events (Tabibi, Maleki & Delgoshaei, 2016).

The purpose of this type of research study is to reveal the past events systematically and objectively through collecting data, evaluating their accuracy, merging the reliable reasons and analyzing them, to finally present the significant research results and to address the research hypothesis (Naderi & Seif Naraghi, 2006); Therefore, the historical documents were extracted and analyzed based on the first-hand and second-hand resources. To obtain the data related to the case samples, the field observations were performed joined by reviewing the library resources, to examine the effect of the variable data. The focus of this study is on the Pahlavi era and the case studies were selected from the administrative-service buildings of this era. Fig. 1

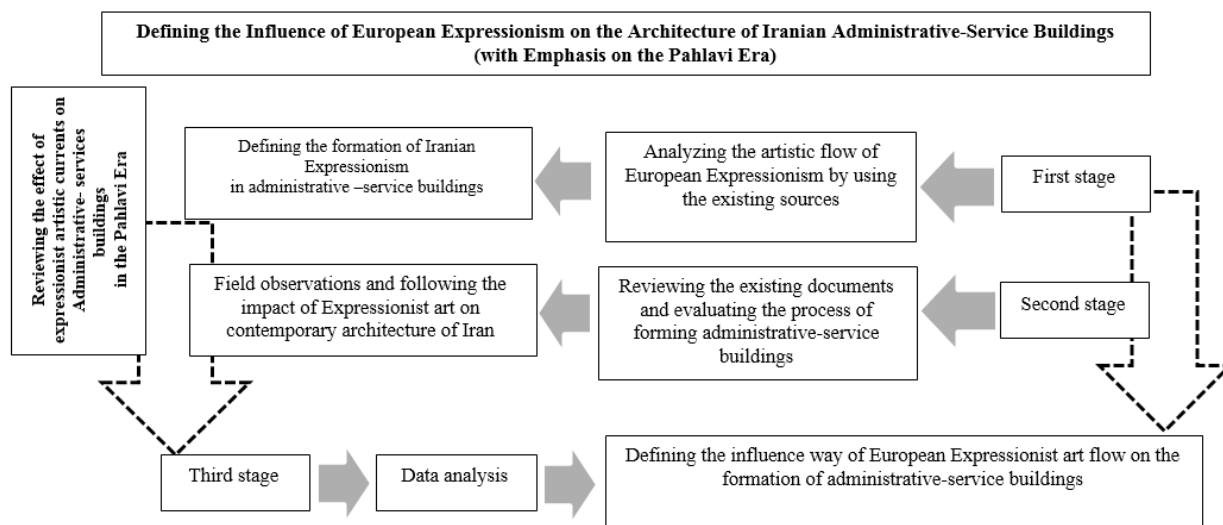


Fig. 1. The representation of research workflow. Source: Authors.

shows the research steps and tools for obtaining the required data.

Research background

No specific research was found on art currents in the field of architecture or even an extensive research background based on the recent literature review; so in this regard, this is a novel study. However, to achieve the required theoretical foundations, the documents that have reviewed the European art currents and their arrival in Iran during the Pahlavi era, focusing on the evolution of architecture in this time are presented in [Table 1](#). Each of these sources is considered as a basis for studies in the relevant field and contributed to the process of data analysis and documentation.

Theoretical foundations

• Expressionism

According to the history of art, the artistic revolution during the early twentieth century has commonly been referred to as “Expressionism”. However, regarding its exact time of emergence, the years 1910 and 1925 can be referred to as the beginning and decline of this movement accordingly ([Bani-Masoud, 2011](#)). In the early 20th century, a great movement emerged against the realism and

impressionism currents, from which the school of expressionism gradually came out. It is supposed that expressionism was initially used in defining some paintings works of “August Arwa”. Expressionism was a movement in art and literature that first flourished in Germany between 1903 and 1933. The main purpose of this school was to show the inner feeling of human beings, especially emotions such as fear, hate, love, and anxiety. Expressionist art points to a kind of art that addresses releasing of an inner pressure or necessity. This pressure is created as the result of an emotion or a feeling. Releasing the psychic forces in this way may lead to sort of rapid movements that modify the appearance of natural affairs in such a way that it might look rather unpleasant. Expressionism in literature is referred to a way that regards the world more through emotions and feelings. In this style, the artist tries to represent and express the facts based on his/her feelings and personal experiences ([Dad, 1992](#)).

Expressionism initially arose from a mutual reaction; first, a psychological aspect: the fear and rejection following the developments after World War I. The second reaction was addressing a cultural aspect: Following the rejection of Impressionism’s narrative features, as a reflection of sensual influences, there was an attempt to express the artist’s deepest feelings

Table 1. The Research Background. Source: Authors.

Field	Research topic/ Year	Author	Comments
Architecture of the first and second Pahlavi Era	Iranian architecture during the Pahlavi era (1976)	Parviz Rajabi	A general review of traditional architecture and a comprehensive description of the architecture in this era was presented in three levels as follows: 1. The architecture of government, 2. The architecture of the wealthy class and 3. The architecture of impoverished class
	A general review of architectural methods and approaches in Tehran (1997)	Behrooz Pakdaman	The close relation of Iran and Germany during the 'Reza Shah' era; and the return of Iranian graduates from the target country led to the construction of many state buildings similar to what was common in Germany in those days.
	Stylistics of Art-Nouveau in Iranian Architecture (2008)	Saeed Haghiri	The architecture style during the first Pahlavi era is divided into four main parts: Art Deco, Expressionism, Pre-Modern Rationalism, and Rational Neoclassicism.
	The Legacy of Iranian Modern Architecture (2011)	Eskandar mokhtari Taleghani	Addressing the combination of European authoritarian architecture with Iranian architectural elements.
	The architecture during the first Pahlavi era; the revolution of ideas, the emergence, and formation of architecture during a twenty-year course, in contemporary Iran from 1920-1941 (2014).	Mostafa Kiani	The architectural styles during the first Pahlavi era are divided into three types of 'traditional', 'ancient' and 'modern' styles; he considered modern architecture to be influenced by the expressionist European style.
	Contemporary Iranian Architecture (2009)	Amir Bani-Masoud	Reviewing the architectures belonging to the Qajar era, the first, second Pahlavi era, and post-Islamic Revolution, by proposing the historical-social events of new ideas.
	An Analysis of Contemporary Iranian Architecture (2016)	Hamidreza Ansari	The intellectual's confrontation with Western civilization and the influence of European architecture both on the government buildings and the motifs and decorations during the Pahlavi era.
	Confrontation of Tradition and Modernity in Iran during the Contemporary era (2000)	Ramin Jahanbegloo	The partial analysis of modernity in Iran addressing the intellectual, artistic, and literary currents in the context of social and historical developments, from its beginning to the present position; discussion over the development process and the fluctuations of each architectural current by citing the prominent works.
	Description of intellectual currents of architecture and urban planning in contemporary Iran (2011)	Seyed Mohsen Habibi	The theories and thought currents in the field of architecture and urban planning in Iran from the end of Nasser al-Din Shah era until 2004.
	The concept of Expressionism style (1999)	Hamideh Mhammadzadeh Titkanloo	Reviewing the Iranian manifestation of Expressionism in Architecture and Urban Planning during 1931-1941.
	Iranian Artists and Modernism (2012)	Kamran Afshar Mohajer	The formation of modernism in Europe and considering its entrance into Iran; studying its impact on Iranian artists in various fields of art (literature, cinema and painting).
	Theory of Modernity in Architecture (2016)	Hamed Kamelnia, Said Haghiri	The first current of the Enlightenment (Romanticism movement) and the second current of the Enlightenment (Realism and Impressionism); considering its impact on the twentieth-century architecture.

directly; because Expressionism, mostly triggers the inner and mental experience, not the sensory ones. The theoretical foundations of this movement were highly influenced by the ideas and thoughts of the well-known German philosopher, 'Friedrich Nietzsche', especially in his famous and influential work entitled 'Thus Spoke Zarathustra' (1883-85), which formed the philosophical foundations of Expressionism current. The denial of history and disowning the current conditions, believing in the individual's reality, the holiness of sensory perception, and finally the creation and creativity as the manifestation of transcendent inspiration were all those characteristics that formed the philosophical foundations of this movement. For this reason, the aesthetics aspects of expressionism art can be observed in the European developments and those social conditions that led to the First World War (Bani-Masoud, 2011).

With the advent of the Pahlavi era, new political, social, and cultural currents emerged, which influenced the Iranian painting movement. In the cultural field, the following can be mentioned: the establishment of 'College of Fine Arts of the University of Tehran' (1941), opening the art galleries such as 'Iran Hall' (1964), 'Khorous Jangi Magazine' (1949), dispatching the art graduates to European countries and making them familiar with the modern art schools such as Impressionism, Cubism, and Expressionism; as their return to Iran and their activities in the field of painting and visual arts, all caused the emergence of the "Modernist" movement in contemporary Iranian painting (Jahanbegloo, 2000).

From the psychological aspect, the followers of this painting style showed a great desire for depicting the human solitude, that was formed by associating with modern society. This sense of isolation was more evident in the old European world in comparison with the new American realm. The Expressionism style emphasizes expressing the artist's feelings and his/her inner view. It is characterized by broken lines and

exaggerated shapes and colors and it highlights the magnification of emotions. There is a kind of distortion in this style, which is the great reason for their intense sensory influence (Mirsadeghi, 2006). If according to 'Charles Jencks', the end of the modern architecture is considered in 1972, then there would be a course of 50 years for postmodern concepts to enter the architecture of Western countries; this course of time in Iran coincided with the reign of Mohammad Reza Shah. The beginning of the Pahlavi era is concurred with the advent of new architectural movement in Iran, as the buildings that had been built in Iran until 1941 are considered as the first architectural developments in Iran (Bavar, 2009).

• Expressionism in contemporary Iranian architecture

The Art Nouveau (New Art) movement flourished during the last decade of the nineteenth century and at the first decade of the twentieth century (1890-1910). This movement comprised all aspects of the art design, including architecture, painting, graphics, and industrial design. The origin of Expressionism style in architecture goes back to the "Art & Craft", "Werkbund", and "Art Noveau" movements. In this regard, the works of "Bruno Taut" in the Werkbund movement, especially the design of the "Glass Pavilion", and in the buildings works by 'Anthony Gaudi' in the Art Noveau movement, had a special connection with the concepts and ideas expressed by expressionist artists (Bani-Masoud, 2011).

The term Expressionism in architecture refers to the architects who used to work in the 'Salafi Lands' between 1910 and 1925, whose main characteristic was their contrast to the 'Eclectic Art' of the nineteenth century and the common 'Rationalism-Functionalism' of those years (Demartini & Perina, 2013). The political, economic, and artistic developments paved the way for the early manifestations of Expressionism in architecture, especially in Germany, where the idealistic features of Expressionism intensified with a leftist artistic

political artwork, which was eager to respond to the disorders that happened during and after the World War I. (Sharp, 1966).

The dialectic of expressionist architecture had a great effect on the prevalence of forms derived from Nature, such as 'spiral' and 'curved' forms, as well as the visual values of materials such as 'brick' and 'glass', especially on the exterior surfaces of buildings. Furthermore, among the architects linked to Expressionism, "Anthony Gaudi" may be considered as the most influential artist. The buildings designed by Gaudi can be considered as pioneers in presenting expressionist concepts in architecture. Gaudi, while expressing complex themes of design, had a passionate and imaginative semantic load that expressed a style similar to iconography, representing the realistic and metaphorical aspects at the same time (Crippa, 2008; Demartini & Perina, 2013).

Gaudi's works address both traditional and modern features. Therefore, the basic concepts of his buildings can be found in 'Catalonia', 'Medieval architecture', 'Islamic architectural decorations', designs, and ideas of "Viollet-Le-Duc", modern materials of the industrial revolution and the natural forms (Bani-Masoud, 2011). Among the prominent architects of German Expressionism, there is a significant place for 'Erich Mendelsohn'. He proved his allegiance to the Expressionist movement in the Einstein Tower in Potsdam (ibid., 241).

In the "Expressionism" style, the artists "reveal" a subject or concepts with hidden values in a work, so the initial thing that comes to mind in this way refers to the fundamental role of "form". Regarding this, the first independent method was derived from the "Expressionism" is called "Formalism- Expressionism". Accordingly, all the works of Gaudi can be placed in this category. Following this current, over the past two decades of the 1920s and 1930s and under the influence of the governments of Socialism, Fascism and Nazism, a style of "Expressionism" in architecture

emerged that had "ideological" and "ideal" messages (Fig. 2). Many architectural samples of "Expressionism" within the two decades symbolically expressed the "power", "values" and the "ideals" of the newly emerged governments (Kamelnia & Haghir, 2016).

The architectural style of idealistic Expressionism, by emphasizing "Nationalism" and "ethnicity" and expressing a new national identity, was known as "National Romanticism" in Europe. In this way, the principles of "revival styles", with more emphasis on the symbolic aspects of the building were of significant points. Therefore, although the idealistic expressionism of the 1920s and 1930s was fundamentally distinct from the 'formalistic expressionism' of the 1910s, the same name, was attributed to it due to its specific message and expression. However, it was called by an alternative term of "National Romanticism" as well (ibid.).

Similarly, 'Mostafa Kiani' in his book titled "Architecture of the first Pahlavi Era", (2014), reviewed the stylistics of this time, based on the various documents. He sought the origin of these works in the Pahlavi era through examining the effects of archeology, archaism, systematism, modern functions, modernism, and new urban planning (Fig. 3). He also divided the architectural styles of this time into three categories namely, traditional, ancient (archaic), and modern architecture (Table 2); thereby, he considered the modern architectural style as a current influenced by the expressionist style of European architecture.

According to 'Kiani', the modern architectural style is divided into two categories. In the first style, the European Expressionism in the idealistic form was desired by the target architects, and the architectural characteristics were as follows: the strong symmetric pattern with a focus on the middle of the building, the use of multiple and high columns, especially at the entrance of the building, and the rhythmic facade with



Fig. 2. Hitler 'Military Command Complex', Berlin, work by Speer; Idealistic Expressionism. Source: www.Historiasztuki.com.

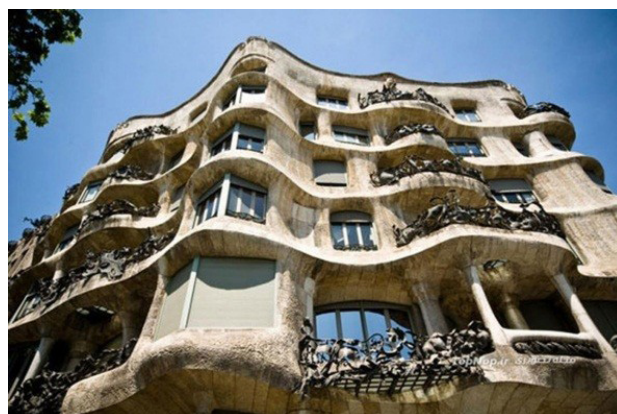


Fig. 3. Casabatello, Barcelona, work by Antonio Gaudi, Formalistic Expressionism. Source: www.Arch.projects.com

Table 2. The Classification of Architectural Styles during the First Pahlavi era. Source: Kiani, 2014.

Historical Period	Architectural Style	Buildings Style
The Architectural Styles during the first Pahlavi Era	1. Traditional architectural style	1.1. Public buildings
		1.2. Buildings influenced by the Modern era
	2. Ancient architectural style	2.1. European archaic architecture
		2.2. Iranian archaic architecture
	3. Modern architectural style	3.1. Buildings influenced by the expressionist architecture of Europe
		3.2. Buildings linked to the Expressionism style (symmetric - asymmetric)

constant height along the building representing a magnificent view and a high appearance, creating a feeling of immensity, strength, and balance. The building of 'Tehran's Railway Station', the initial five faculties of the 'University of Tehran', the 'Tehran Judicial Palace', the 'Singer Building' on Saadi Street, and the former health building (Behdari) located in 'Arg Square' are among the prominent examples of this approach.

In the second group, this symmetrical pattern is reduced to some asymmetrical style, accompanied with other more decorative forms, and the architectural precise works in the corners, generally in a curved shape, which is among the distinct features of this group (Kiani, 2014).

Hamideh Mohammadzadeh Titkanloo (1999), in her book entitled 'The Concept of Expressionism Style', stated that what happened during the years of 1931-1941 was actually the Iranian style of

Expressionism, in which the architects and urban planners had no basic knowledge of philosophical and theological foundations of Expressionism, as the works were created either consciously or unconsciously, on the theoretical basis that was initially laid in Europe at the beginning of the twentieth century.

Haghir (2008) in an article entitled "The stylistics of art-nouveau in the contemporary architecture of Iran" explains as follows: There is a style in the history of visual arts that is known as the expressionism in which the architect by combining volumes and elements deals with an abstract expression of the implicit values in a novel way. For this reason, the word expressionism has been used to refer to this style. Expressionism tries to "express" content(s) with hidden values in a phenomenon, work, or society. During the first Pahlavi era, the style of expressionism is mostly

observed in distinct buildings, which can be studied from two aspects of idealism and formalism as follows:

- The First Style: The Idealistic-Expressionism

The expressionism style of architecture during this era, addressing the ideals of this time, was considered as an admitted style, influenced by the spirit of 'Extreme Nationalism' of those times; it was an expressing way of the national feelings of the ruling government and even the Iranian people who were living at that time. From another aspect, dealing with this style in Iran was combined with the specified multiplicity of this era, as it caused the creation of a strange composition and separation in the specific buildings of this time. On the one hand, these buildings are highly distinct from each other, and on the other hand, they represent a kind of composition that makes it very difficult to distinguish them merely according to a specific style. This means that in some cases, the distinction between the multilayers of expressionism style in a work might complicate the critics (Haghir, 2008). The Expressionist-Idealism style of this era can be divided into two inter-branches: a) European National-Romanticism, b) Iranian National-Romanticism.

A. The European National-Romanticism: The occurrence of the following events in Iran caused many government buildings to be built according to the common German architecture:

Iran's close relationship with Germany during the Reza Shah era, the heated debate over the superiority of the Aryan race, the activity of German engineering groups in Iran at the time, and the return of Iranian graduates from that country. The 'Tehran Juridical Palace' and the 'Railway Station' both in Tehran (Pakdaman, 1997) and in some other cities of Iran are all relevant samples of this architectural style.

B) The Iranian National-Romanticism (The National Style): In the continuation of the European national romanticism movement

usually in public or government buildings, a kind of architecture was created that was a symbol of ancient Iran. This style has been divided into two categories.

In the first group, there is an obvious interest in representing the clear and direct use of motifs in ancient buildings, such as the *Shahreban* (Police office) buildings all over the country, designed by the architect 'Ghelich Baghelian'. However, in the second group, there is a more tendency to the abstract expression style - influenced by the Western rationalist - and a kind of purified architecture based on the National style which is more inclined to simplify and pure volumes and forms (ibid.). In this architecture, contrary to the first style, the ancient themes and motifs are not used directly. An example of this style is the palace of the Iranian 'Ministry of Foreign Affairs' (Fig. 5), designed by 'Gabriel Guevrekian', in which the cubic volume of the entrance area is inspired by the 'Cube of Zoroaster' (Ka'be-ye Zardusht).

- The Second Style: The Formalistic-Expressionism

Several buildings with this style were erected with no specific difference between them and their counterparts, the Western examples. One of the valuable examples of the architectural styles inclined to the formalistic-expressionism in the first Pahlavi era is the building of the 'Abali Hotel' (ibid.). During the first Pahlavi era, many examples of architectural works in Tehran were based on the Art-Nouveau style. These buildings are quite comparable to similar buildings in Europe, both in terms of quality and design method. One of the prominent architects during the first Pahlavi era, 'Vartan Hovanessian', similarly has designed some of his recent works in Tehran, based on this style. It can be said that one of the most beautiful examples of this method of construction in his work is known as the 'Jeep Building' (Haghir, 2008); (Fig.6). The historical building of "Abali Hotel", as the local people call it, "Ozaneh Former Chalet Hotel", (Fig. 7) is the first concrete building work in the country and the first modern-style guest



Fig. 4. Tehran Judicial Palace, by Gorkian; The Idealistic Expressionism; the Iranian National-Romanticism. Source: www.Arch.projects.com.

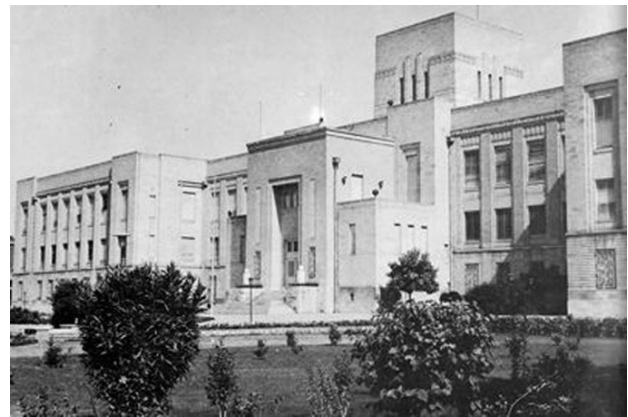


Fig. 5. The Ministry of Foreign Affairs, a work by Guevrekian; The Iranian National Romanticism. Source: www. Arch.projects.com.



Fig. 6. Jeep building, a work by Vartan Hovanesian, Formalistic Expressionism. Source: www Arch.projects.com



Fig. 7. Abali Hotel, Tehran, Formalistic Expressionism; work by Monsieur Mengenov. Source: www. Mehrnews.com

house in Iran, located 45 km away from the capital and on the slopes overlooking the eastern parts of the city of Abali. The monument is extended along with two separate parts of a two-story white building: the north-south part and the part perpendicular to the north-east; the main part includes a three-story building with accommodation spaces, self-service area, meeting halls, and office rooms.

The main material in this structure is made of concrete. According to the words of the elderly people of Abali, this hotel was built between 1935 and 1937 by 'Monsieur Mengenov'¹, a former Soviet design engineer, together with his two German collaborators named "George" and "Andranik".







Data Analysis and Results

According to the studies, the six administrative-

service buildings that were built in Tehran during the Pahlavi era, based on the mentioned artistic style are presented in Table 3. Due to the proximity of Qazvin city to Tehran, as one of the historical and major cities, frequent buildings based on expressionism style were erected in this city (eight of the sample buildings); Among them, the 'Sepahdar Mansion', Sardar Mofakhkham House' and Municipal Building belong to the late Qajar and the rest of monuments belongs to the first Pahlavi era (Table 4). The characteristics of the first buildings inclined to European Expressionism (especially in Tehran) are shown in Table 3 by reviewing the patterns used in this architecture (physical, objective, and functional parameters).

According to Table 3 and relying on the parameters presented here, the patterns and architectural characteristics of the Expressionism style have been

Table 3. Buildings in Expressionism style in the first Pahlavi era. Source: Authors quoted by Haghir, 2008; Kiani, 2014; Pakdaman, 1997.


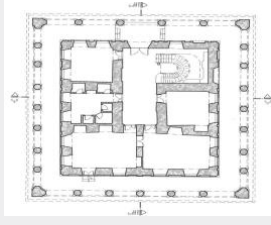

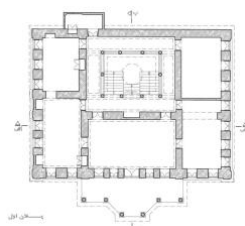

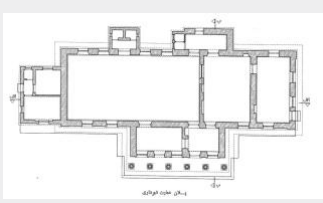

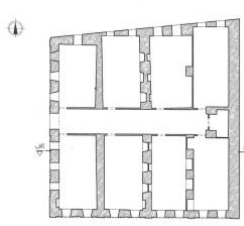

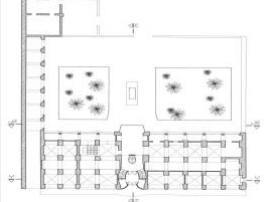

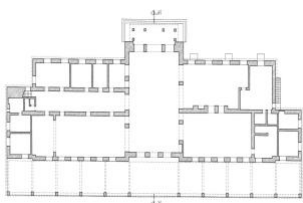
Building Name	Architect	Architectural Style	Building Photo	Characteristics
Tehran Railway Station	Taherzadeh Behzad	Idealistic Expressionism; Branch: European National Romanticism		<ul style="list-style-type: none"> - a specific rhythm in the façade -the majestic entrance area equipped with windows - an elongated appearance of the building the simple windows protrusion in the main axis of the entrance - a rectangular plan - reduction in decorative motifs - the centrality of columns - a protrusion of porch
Anoushiravan Dadgar High School	Nikolai Markov	Idealistic Expressionism; Branch: Iranian National Romanticism		<ul style="list-style-type: none"> - A symbol of the ancient history of Iran, using modern Western technology -The use of motifs and patterns -A specific and dignified entrance area - The distinctive rhythm of the façade, with vertical lines - A plan in rectangular cube, and - A protruding entrance out of the façade
Shahreban Building (Police Office)	Ghelich Baghelian	Idealistic Expressionism; Branch: Iranian National Romanticism		<ul style="list-style-type: none"> - A symmetric building -A combination of simple geometric volumes -A specific entrance area with medium volume The tall windows - A rectangular plan; emphasis on the vertical lines in the elongated façade -The stairs on one, two or three sides - The circular columns, and a protruding porch.
Tehran post office Building	Nikolai Markov	Idealistic Expressionism; Branch: Iranian National Romanticism		<ul style="list-style-type: none"> -The use of stone half-columns, on stone bases, with continuous and elongated form - The simplicity in volumes - The reduction in use of motifs - The marginal head columns - The volumetric separations in the entrance structure of the building - The verification in the shape of the porch, - The new form of entrance era, and - The emphasis on the entrance space
National Museum of Iran	André Godard	Idealistic Expressionism; Branch: Iranian National Romanticism		<ul style="list-style-type: none"> - Using the altered architectural elements and form of desert areas - The building in a height structure - The high and giant entrance area - The vertical lines to emphasize the entrance area of the building - Changing the form of the porch, - The elongated windows, and - The huge and distinct porch
Ministry of Foreign Affairs	Gabriel Guevrekian	Idealistic Expressionism; Branch: Iranian National Romanticism		<ul style="list-style-type: none"> - An integrated stone building - The rectangular-cube plan located in front of the main structure (Cube of Zoroaster) - The simple windows with emphasis on the vertical lines in the façade; decorative patterns around the roof; uniformity of materials, and a specific entrance area includes a recognizable shape.

presented in Fig. 8. It classifies the architectural elements of European Expressionism, which entered into the Iranian buildings under the style of expressionist-idealism in three areas of 1. Functional

(Plan and spatial relations), 2. Physical or formal (form and volume), and 3. Visual or objective (facades and decorations).

The patterns and architectural characteristics

Table 4. Qazvin Buildings according to the Expressionism Style. Source: Authors.

Building Name	Year	Building Photo	Plan
Sepahdar Mansion	Late Qajar Area		
Sardar Mofakhkham House (Amirkabir House of Culture)	Late Qajar Area		
Municipal Building (Shahrdari)	Late Qajar Area		
Omid School	1941 AD; one of the first modern schools in Qazvin		
Grand Hotel	1941 AD; The oldest remaining hotel in Iran		
Qazvin Railway Station	1931		

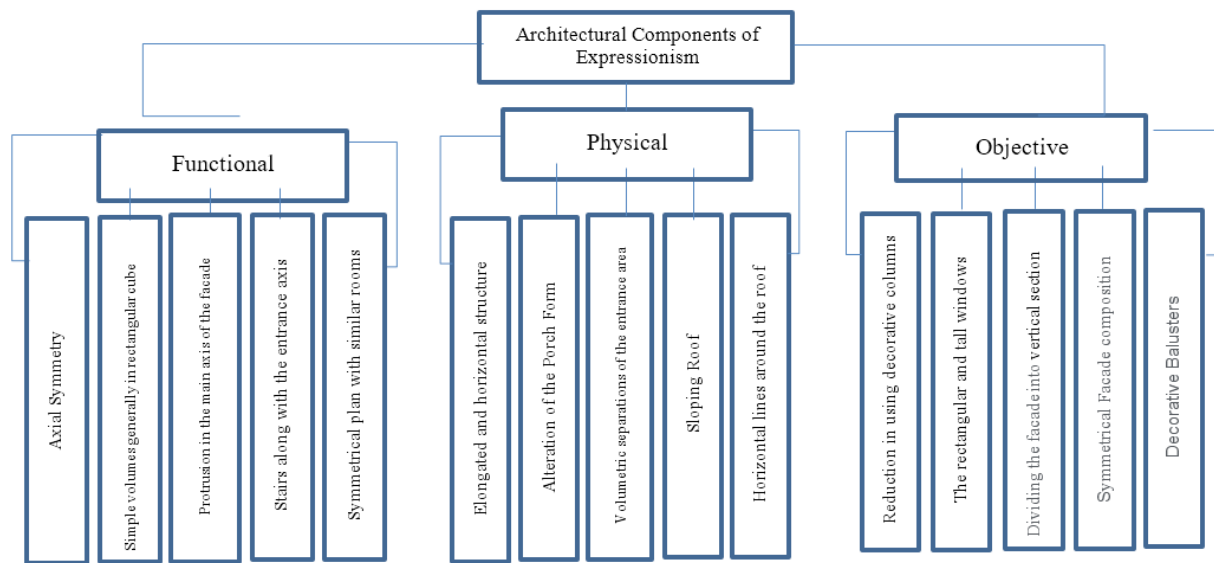


Fig. 8. The Architectural components of Expressionism. Source: Authors.

Table 5. The Evaluation of Expressionism buildings in the first Pahlavi Era. Source: Authors

Parameters	Functional					Physical					Objective				
Building	Axial Symmetry	Simple volumes in rectangular cube	Protrusion in the main axis of the facade	The stairs along the entrance axis	Symmetrical plan with similar rooms	Elongated and horizontal structure	Alteration in shape of the porch	Volumetric structure of entrance area	Sloping/gable roof	Horizontal lines around the roof	Reduction in the use of decorative columns	Rectangular and tall windows	Division of the facade into vertical sections	Symmetrical Facade Composition	Decorative balusters
Sepahdar Mansion	+	+	-	+	+	+	+	-	+	+	-	+	+	+	+
Sardar Mofakhhkham House (Amirkabir House of Culture)	+	+	+	+	+	+	+	+	+	+	+	+	-	+	+
Municipal Building (Shahrdari)	+	+	-	-	-	+	-	-	+	+	-	+	+	+	+
Omid School	+	+	-	+	+	+	-	-	+	+	+	+	-	+	+
Grand Hotel	+	+	+	+	+	+	-	+	+	+	+	+	-	+	+
Tehran Railway Station	+	+	+	+	+	+	+	+	-	+	+	+	+	+	-
Flour Factory of Qazvin	+	+	-	-	-	-	-	+	+	-	+	+	+	+	-
Daei Mansion	+	+	-	+	+	+	+	-	+	+	+	+	+	+	-
The Sum of Parameters	8	8	3	6	6	7	4	4	7	7	6	7	5	8	5
Total of Patterns	31					29					32				

of Expressionism in administrative-service buildings in Iran have been represented in [Table 5](#). The existence of parameters in each building is shown by the + sign and its absence by the - sign. In this table, the three five-component models are evaluated relative to each other. Referring to this influence, the "objective" aspect of facades and decorations, is considered as the most affected item (the frequent parameters, 32 repetitions) followed by the 'functional' aspect regarding the plan and spatial relations (with 31 repetitions) and the 'physical' aspect of form and volume, with a slight difference in ranking, is considered with the least repetition compared to the other two dimensions (29 repetitions).

Addressing the expressionism aspect in the architecture of administrative-service buildings in Iran, different parameters can be pointed. From a functional aspect, parameters such as "cubic volumes", "regular geometric lines" and "connected rooms" can be found; from the physical dimension, "gable roof" and column element, and the objective aspect, "a specified rhythm in the facade" and the "tall and elongated windows" are noticeable. Another point here is that none of the buildings of the Pahlavi era in Iran are completely compatible with the Expressionist architecture style in terms of 'plan', 'façade' and 'volume'. However, each building has some characteristics; For example, "protrusion in the main axis of the facade" is present in most expressionist buildings, while in the buildings of the 'flour factory' and Omid School ([Fig. 9](#)), which is the first school in the modern style ([Fig. 10](#)), this feature is not present at all.

The other important elements available in Expressionist architecture in Iran include the "axial symmetry", the "stairs along the entrance axis", "elongated structure along the horizontal axis", and "division of the facade into vertical sections". Other factors are relatively less used in the mentioned buildings. It also seems that in

Qazvin buildings, more attention has been paid to the objective aspects.

Conclusion

The main objective of this study was to investigate the role of Expressionist art in contemporary Iranian architecture. In other words, this study attempted to answer the question of whether Expressionist art has influenced the 'structural', 'physical' and 'spatial' architectural characteristics in administrative-service buildings during the Pahlavi era. Following this, by applying the descriptive-analytical method and emphasizing the architectural patterns in three areas of 'plan', 'volume' and 'façade', the target buildings ([Table 3](#)) as a symbol of expressionist architecture in this style, were selected as a criterion for analysis, and the other buildings were evaluated according to the adopted principles. The results showed that the most significant artistic movement that affected the buildings of this contemporary era, from architectural aspects, was the expressionist art movement in the Pahlavi era. What is known as the 'Expressionist Architecture' in Iran is an interpretation of a global movement that was established during the years of 1910-1925, post-World War I, especially in Germany, that was not only influential in various fields such as literature, philosophy, social & political sciences, music, painting, and cinema, but also emerged in the field of architecture as well.

The architectural methods that appeared at the heart of the German Expressionist style came in two forms: the first was presented in the style of 'idealistic expressionism', by focusing on symmetry or centrality which was common in public or state buildings, and the other less frequent architectural style during the Pahlavi era was known as the 'formalistic expressionism'.

According to reliable sources, eight buildings in Qazvin (a major city in Iran) were selected due to their proximity to the capital Tehran. The most



Fig. 9. Omid School of Qazvin. Source: Authors.



Fig. 10. The Flour factory of Qazvin. Source: Mohammadzadeh, 2006.

expressionist architectural patterns used in these buildings can be classified into three dimensions of physical, functional, and objective with five sub-criteria for each (Fig. 11). The patterns have been influential in all three mentioned areas of 'plan', 'volume', and 'appearance' in target buildings. According to the results presented in Table 5, it seems that the patterns of the 'objective dimension' were used more frequently in the buildings of this region than the other two components. The parameters such as cubic-rectangular volumes, the presence of an 'axis

of symmetry' in the plan, the gable roof, the alteration in the balcony, the huge and elongated porches, the presence of stairs in the main axis of the facade, and finally the tall and elongated windows in the facade of the building, all have been frequently used in most target buildings.

Moreover, according to this style, the building volumes tend to be simple and clear geometric shapes, as the use of decorations and motifs was reduced to a simpler form, or minimized, or even completely has been eliminated.

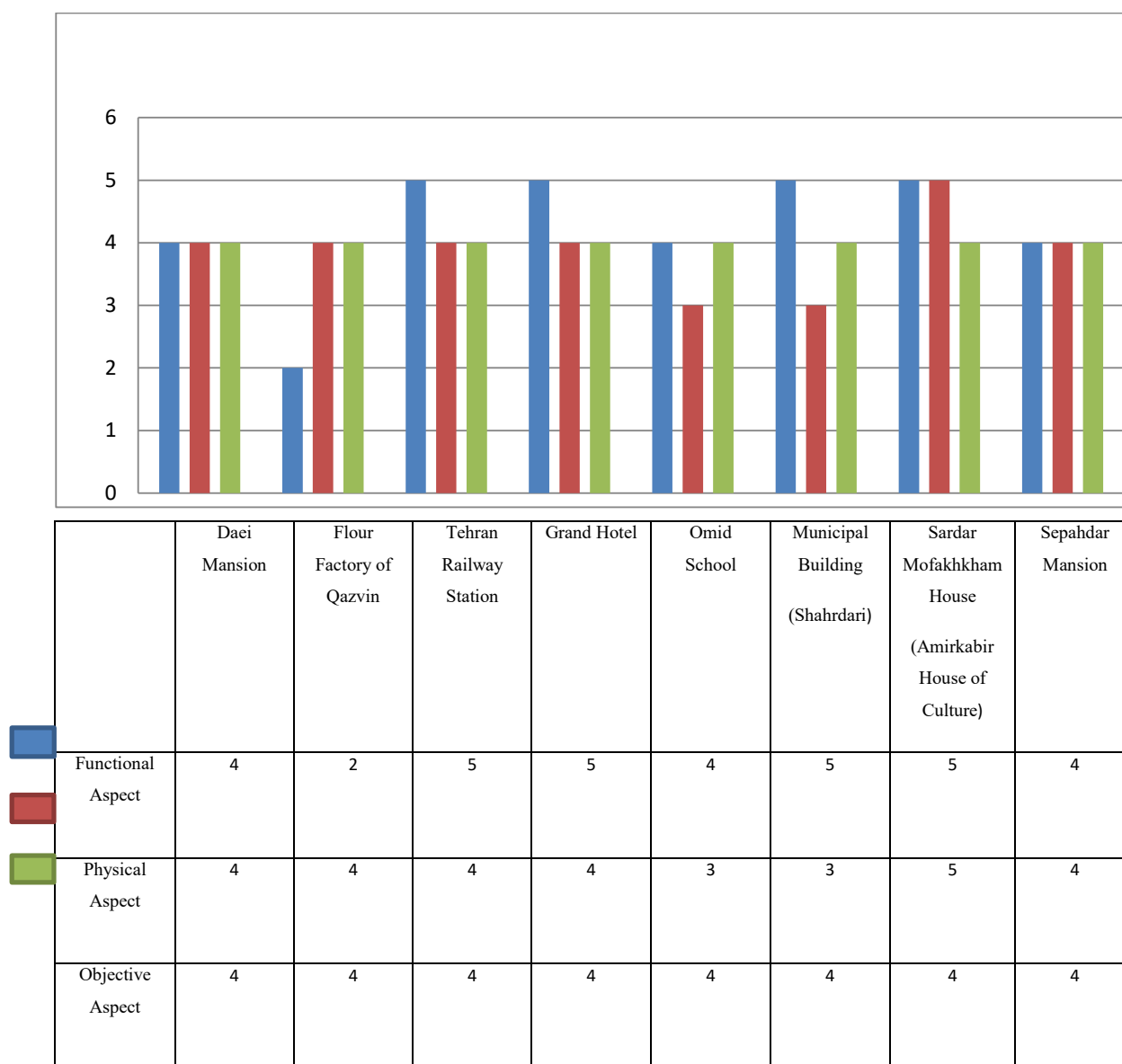


Fig. 11. The Influential Architectural Patterns on the Administrative-Service buildings in Iran. Source: Authors.

Endnotes

1. The local people knew him by this name .His name was not found in any sources.

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