

# Architectural Concepts and Ideas in the Designs and Buildings of Andre Godard in Iran

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## Abstract

The subject of this research is the study of the architectural features used in the architectural designs of Andre Godard. The importance of this issue is that it seems that the variety of concepts and ideas of Godard's designs is not yet sufficiently known and he is best known for some of his famous projects, such as the Museum of Ancient Iran. The purpose of this research is to recognize and study architectural concepts and ideas in Andre Godard architectural designs in Iran. The research question is what were the sources of inspiration and architectural references of Andre Godard for designing architectural spaces in Iran? The theoretical foundations of the research are based on the idea that attention to history and archeology has been important since the Renaissance, especially from the eighteenth century onwards in Europe, and from the beginning of the contemporary century in Iran and it is reflected in some architectural designs, content analysis research method has been used to examine each of Godard's architectural works and descriptive-analytical and comparative research methods have been used to compare them with Iranian buildings. The results of the research show that in the first place, after a period of research in Iran, Godard was acquainted with many different concepts and ideas in Iranian architecture and tried to use Iranian patterns in cultural projects, but in designing the campus of the University of Tehran and the building of the Faculty of Medicine, which was considered a new space in Iran and had no previous examples in Iran, he used European neoclassical architectural patterns.

**Keywords:** Andre Godard, Museum of Ancient Iran, Tomb of Hafez, Museum of Azerbaijan, Contemporary Iranian Architecture.

## 1. Introduction

Since the Qajar period, due to the expansion of Iran's international relations with some European countries and some neighboring countries, a number of embassies and political and cultural centers in Iran were built by foreign governments. The expansion of Iran's relations with some countries such as France, Britain, Germany and Russia in the late Qajar period and then in the early contemporary century caused a number of architects and construction companies from these countries to work in the field of building design and construction in Iran. In addition, from Qajar and Pahlavi period, a few Iranians who have gone to European countries to study architecture and engineering, after returning to Iran, used neoclassical architecture, art deco, and modern architecture in the design and construction of buildings. Political and cultural relations between Iran and other countries, as well as the first faculty for teaching architecture in Iran, were among the phenomena that influenced the formation of the architecture of new educational, governmental and industrial buildings. The activity of this group of foreign and Iranian architects was influential in creating contemporary Iranian architectural trends. It seems that

the role of foreign architects in contemporary Iranian architecture has not been sufficiently studied, while to understand contemporary Iranian architecture, it is necessary to pay enough attention to this issue. This study is dedicated to the study and reading of architectural concepts and ideas in the architectural designs of Andre Godard in contemporary Iranian architecture. In this research, the word "concept" is equivalent to meaning, that is, a phenomenon that is mental, and the word "idea" has been used equivalent to the word opinion, which can also have a formal aspect. Of course, there are several definitions and interpretations of these words.

## 2. Background of the Research

Daniel, Victor, Shafei, Bijan, Soroushiani, Sohrab, 2015, Andre Godard Architecture, Author Publisher, Tehran.

This book is the most important source about Andre Godard in Iran. It seems that the respected authors have provided all the information they found at the time of writing in this collection. The book has been compiled in several parts, the first part is dedicated to the biography of Andre Godard. In the second part, the fields affecting the architecture of Andre Godard are discussed, and in the

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third part, his cultural activities and the fourth part, entitled: Building, his plans and restoration activities are mentioned. In the last section, a kind of conclusion called references and contexts has been compiled. The collection of information in this book is well done, but it seems that the analysis of the architectural and theoretical views of Andre Godard could have been more focused by its respected authors.

Piram, Sarah, 2017, *Les Cahier De L' Ecole du Louvre*, <https://journals.Openedition.Org/cel/825>.

In this article, Sara Piram mentions some of Godard's activities like other sources, but the importance of this article is that the author has brought two maps from the Museum of Azerbaijan and the Museum of Abadan from the archive of Andre Godard, which is very important and it does not seem to exist in Persian sources, including Andre Godard's book on architecture. These two maps are very important in analyzing Godard's attitude in designing cultural buildings and show that Godard paid great attention to the buildings located in the environment and the creation of open space and designed area.

Gran-Aymerich, Eve, Marefat, Mina, 2020, Andre Godard, [www.iranicaonline.Org/articles/Godard](http://www.iranicaonline.Org/articles/Godard) (Originally Published: December 15, 2001).

In this article, the life and activities of Andre Godard are mentioned very briefly, and in the tradition of encyclopedias, the contents are compiled in a useful and concise manner. This article mentions some collaborations between Godard and Maxim Ciro. Notes have also been written about Godard's educational activities and positions (1), but little attention has been paid to his architectural views.

### **3. Research Method**

This research has a historical aspect and in terms of the type of research, it is a qualitative research. Concepts and ideas of Iranian architecture can be considered as an independent variable of research and architectural works of Andre Godard in Iran as a dependent variable. The statistical population includes buildings which are designed by Godard. Content analysis research method has been used to examine each of the buildings and descriptive and analytical research method has been used to classify and identify them. One of the complexities of the research is that in some cases the map drawn by Godard differs from the map which is executed. Another point is that there is a difference of opinion about some of the buildings in different sources about whether some of the buildings were designed by Godard himself or whether Maxim Ciro worked with him or not. It is also unclear how much Godard oversaw the design of many of the buildings designed by Ciro or Markov. In addition, there is not enough written information about Godard's

thought about his plans, and in this regard it is necessary to rely on speculation in most cases.

### **4. Theoretical Foundations**

The design of architectural spaces in the traditional world was usually based on well-known patterns that were formed throughout history in each land. But in Europe, gradually from the Renaissance, and especially from the eighteenth century onwards, and in Iran and some Eastern countries about two centuries ago, the role of architects became more important. The formation of the Faculty of Fine Arts and the presence of some Iranian architects who had studied in Europe, and the diverse cultural tendencies in the society, prepared the ground for a kind of pluralism on a small scale. The Faculty of Fine Arts mainly promoted the culture of French architecture and was taught according to the method of the Faculty of the Bozar (Kabari, 2008, 11,) while the National Works Association, which was established in 1922, emphasized the Iranian culture in the design of cultural buildings (Sultanzadeh, 2006).

In the historical period, Iranian architects acquired their knowledge and experience based on a historical tradition, mainly through construction activities and through a professional hierarchy from apprentice to professor and even some of them were not literate at a large level (Mumtahan al-Dawla, 1983, 256) and the available information also indicates the lack of theoretical architecture training centers in the historical period in Iran.

In addition, it seems that all or many of the first architectural graduates who returned to Iran from European countries did not study much and were not well versed in theoretical topics related to the culture and history of architecture, especially Iranian architecture (first report of the International Congress of Architects, 1971).

Fascination with many features and manifestations of European culture had caused a positive attitude towards European architecture and in the Qajar period, the use of Western architecture was considered as a social achievement and development (Etemad Al-Saltanah, 1984, 105). This attitude was more or less modified in the first decades of the Pahlavi era among a number of people and experts.

Historicism can be considered as one of the important views that was considered from the Renaissance onwards and especially from the eighteenth century onwards. The discovery of three Doric temples in southern Italy in 1740 led to the recognition of Greek Doric architecture. A Frenchman traveled to Greece in 1755 and wrote a book entitled *The Ruins of the Most Beautiful Monuments of Greece* and made detailed plans of architectural works (Hooker, 2001, 117). In the eighteenth century an association called the Society of the Friends of Greece was formed in London, and in the 1750s sent two English

architects to compile lists and illustrations of ancient Greek buildings, and their reports and books were published. In 1752, the first book on the history of architecture was published. The series of researches related to the history of architecture led to the development of historicism views on architecture, which continued in various forms until the twentieth century.

Archeology and its orientation to academia began in the seventeenth century. In the 1660s a number of institutes for literature, history and archeology were established. In 1671 an academy was established for Louis XIV, which dealt with theoretical issues (Bradbert, 2000,35).

From the eighteenth century onwards, archaeological research was considered in many European countries and also influenced architectural trends. Provincialism in Iran was a kind of tendency to the ancient history of Iran that was formed from the late Qajar period due to archaeological discoveries in Iran and continued in the period of Reza Shah and its reflection in one of the styles of that period which is more called Archeology is referred to as the design and construction of buildings with the concepts and ideas of ancient Iranian architecture (Kiani, 2004, 2005).

## **5. Research findings**

### *5.1. Andre Godard*

Andre Godard was born in Chamonix, France in 1881 and entered the Faculty of Architecture of the Bozar in 1901, and graduated in 1909. He went to Iraq in 1910 with Henri Violet to study historical monuments and excavations in Samarra and architectural and civil works in Baghdad (Louvre Museum, National Museum of Iran, 2001, 178). After about two years in Iraq, he went to Egypt in 1912 and then to Syria for a time (Marefat2020, Aymerich-Gran).

After Reza Shah ended the monopoly of French archeological activities in Iran in 1927 and following the provisions of the new contract, Andre Godard was sent to Iran in 1928 with a background in historical and archaeological studies and interests (2020, Soltanzadeh). And he was hired as director of archeology (2017, Piram). Mirza Hossein Alaa, Iran's ambassador to France, formed a group in France in 1930 called the "Society of Iranian Studies" to identify, study, and introduce Iranian historical monuments, of which Andre Godard was a member (Azeri,2003, p114).

Godard worked in Iran for five five-year contracts and then extended them until about 1960, about thirty years. In addition to archeological activities, he was involved in establishment of the Faculty of Fine Arts at the University of Tehran and managed it for about 12 years (1940-1953) as the dean of the faculty with the help of his Iranian colleagues (Habibi, 2008,73). The educational and administrative affairs of the faculty were carried out based on the experiences and educational system of the Bozar

College of France (Kabari, 2008, 11.). And Ghahramanpour, the head of Godard's office, was fluent in French and if there was a problem, he would solve it by translating Bozar's programs and French sources (Saed Samiei, 2008, 34). The first bulletin of the Faculty of Fine Arts was published with Godard's introduction (Ishraq, 2008,24). When he resigned from the presidency in 1950 due to the end of his 20-year employment contract, the students of the faculty, including Sohrab Sepehri, Iraj Etesam, Bahman Paknia, Heshmatollah Jazani, Manouchehr Soleimanipoor and Mahmoud Maher al-Naghsh in a letter to the dean of the university; doctor Siasi, asked him to continue his work as the dean of the faculty. He was in Iran until 1960 and then left Iran for good. In a letter to Hussein Ali, the court minister, in 1958, Godard outlined some of his work as follows: General plans of the University of Tehran, establishment of the Publishing Office of Archaeological Services, which now uses Persian instead of French, etc. "(Godard in Bahrami, Abdi, 2001, 442). In 1962, he wrote the book "Iranian Art" in which he wrote his views and the results of his studies relatively impartially to the works of antiquity and the Islamic period (Godard, 1979). He died in 1965.

### *5.2. Tomb of Ferdowsi*

*Some reasons to pay attention to Tomb of Ferdowsi*

During the time of the Umayyad caliphs, there was a kind of racist tendency among some of them, according to which in some cases the Arabs considered themselves superior to the Iranians and called the Iranians fire-worshippers.

Many Abbasid caliphs after a while had the same behavior of the Umayyad caliphs towards the Iranians and in taking all kinds of tributes and taxes, they took every violent and coercive action and suppressed the protesters (Balzari, 1985,73). As a result, a socio-cultural current was gradually formed to counter Arab racism and hegemony. One of the reactions of Iranians at this stage gradually emerged as a kind of cultural return to antiquity. Azd al-Dawla Dailami, one of the Dailami rulers in the third century AH, is considered to be the first person to call himself an emperor (the title of pre-Islamic rulers). The Samanids were also one of the governments that traced their lineage to the Sassanids (Fry, 1984,217).

A kind of mild cultural renaissance took shape in many cultural and artistic aspects such as literature, architecture and philosophy, in such an atmosphere that several poets, especially Ferdowsi, organized Shahnameh based on ancient pre-Islamic texts and he tried to revive Persian culture and language, so he found a special place in Iranian culture and society.

Various events during the Qajar period, such as the defeat of Iran in two wars with Russia, and the observation of the progress of European countries and the feeling of

backwardness towards the West, as well as the formation and development of nationalist feelings in Europe and its impact on Iran, and the weakness of Qajar rulers for governing the country, and archaeological discoveries and the obtained knowledge about antiquity, the history of Ferdowsi Shahnameh popularity among the people, caused some experts to think of Shahnameh as a work that reflects the ancient culture of Iran. For example, we can refer to the letter of one of the rulers of the middle of Nasreddin Shah's period named Asif Al-Dawlah who had gone there to manage the affairs of Khorasan, in which he devoted himself to Shahnameh and he had ordered the reconstruction of Ferdowsi's tomb in a simple and rudimentary way (Asif al-Dawlah, 1975, 10).

### *5.3. How the tomb is designed and constructed*

About how Ferdowsi's tomb was designed and built, it was written that some architects related to the National Works Association were asked to prepare a plan for Ferdowsi's tomb. Ernst Herzfeld's design used a dome, and members of the association thought it resembled a tomb of religious people, so they rejected it. In Behzad Karim Taherzadeh's plan, columns and capitals similar to Persepolis were used, and some members of the association approved it in October 1929, and its construction work began. After a while, the new governor of Khorasan, Seyyed Hassan Taghizadeh, informed Kaykhosrow Shahrokh in a letter that the strength and

construction aspects of the building were inadequate and that Taherzadeh had not given a convincing answer. As a result, Andre Godard was asked to suggest a plan, then he came up with a pyramid-like plan that some members of the association, especially Mohammad Ali Foroughi, apparently opposed. Timur Tash allegedly supported it, and a Russian engineer named Smailov, who was the building contractor, offered the lowest cost for the project, in the conditions of lack of budget for this work, it seems that it was not ineffective in approving it (Ismaili, 1979,101).

Its construction began in July 1929, however, due to weak ground resistance and lack of good foundation, the building collapsed and in 1932, part of the unfinished roof of the pyramid was severely damaged due to subsidence and its construction was stopped and they decided to change the design of the building again. Taherzadeh was asked to prepare a plan similar to the tomb of Cyrus. Issa Siddiq has very briefly mentioned the final choice of Behzad's design (Siddiq, 1975, 1044).

In 1933, Behzad's new plan was approved by the association and they started its construction with speed. In October 1934, the Ferdowsi Millennium Ceremony was held in Tehran and Toos. This building also suffered from severe subsidence due to the weakness of the ground and the building bed, and in 1963, it was inspected by Hossein Judat and Houshang Seyhoun, and its reconstruction began in 1964 and ended in 1968.



Fig. 1. Ferdowsi's Tomb with the design of Andre Godard [1].





Fig. 2. Ferdowsi Tomb, with Taherzadeh Behzad' design [1].

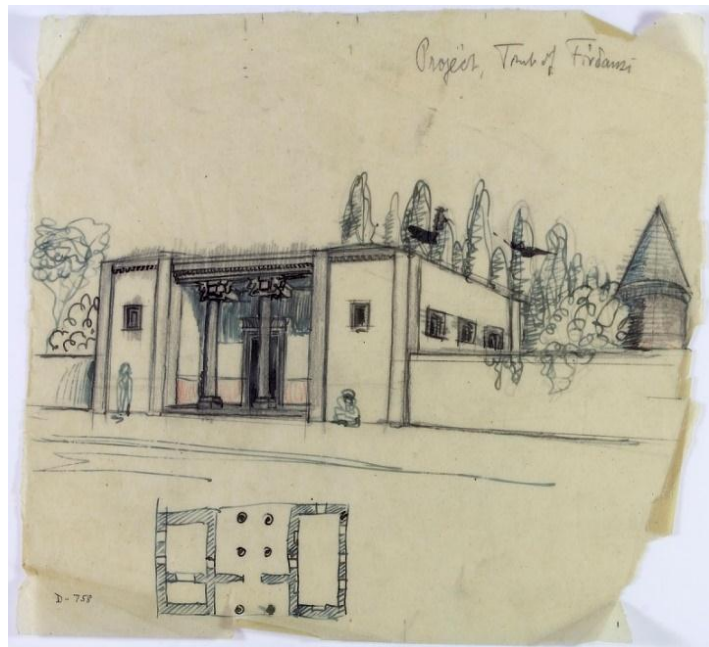


Fig. 3 Hertzfeld plan for Ferdowsi's tomb [2].

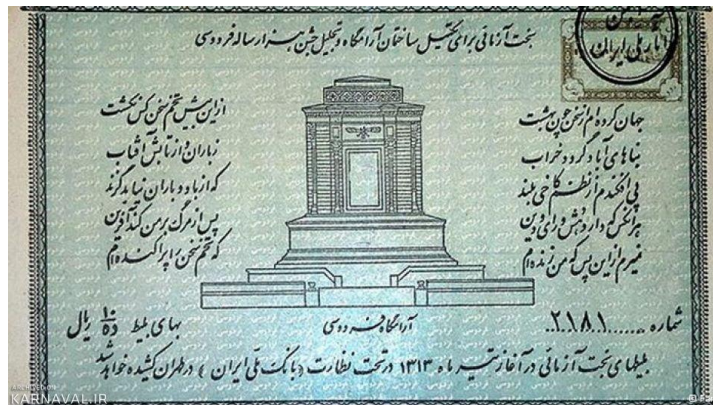


Fig. 4 Picture of Ferdowsi's Tomb on the lottery ticket [3].

#### 5.4. Museum of Ancient Iran

##### Design of the first building of the Museum of Ancient Iran

Ali Asghar Hekmat wrote in his memoirs that in early November 1941, when he had been working as the acting Minister of Education for nearly two months, Zaka-ol-Molk Mohammad Ali Foroughi, who was the prime minister, informed him that Shah had agreed to his proposal to build a new museum in the Mashgh square. Hekmat informed Andre Godard about the matter, and he designed and prepared a building plan to be placed in the middle of the complex of Mashgh square, which had been turned into a park. Hekmat wrote in this regard: "I thought the intention was to give all the land to this idea, a plan was prepared to build a dignified and large building for the museum in the middle of the park and its central point, and the park would be preserved. This plan was very

detailed and in fact the magnificent and graceful museum building appeared in its center, its surroundings in the whole area of the park are mainly preserved with the same trees, flowers and plants" (Hekmat, 1976: 53).

Then he wrote: "Reza Shah ordered us to be present at the same place as planned for the building in order to review the plan of the building to compare it with the area." On the appointed day, a magnificent tent was set up in the middle of the park to welcome Shah, and the plan was placed on a wide table. After Reza Shah saw the plan, he addressed them and said: "Who allowed you to occupy all these lands, gardens and squares" (Hekmat, 1967, 54).

Eventually, a limited piece of land from the Mashgh square was allocated to the museum and a plan was prepared for it, which was knocked to the ground on March 15, 1961, and was completed in 1965 after four years.

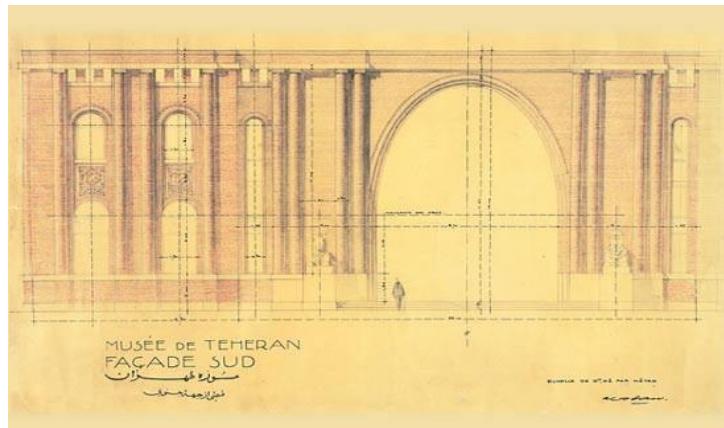


Fig. 5. Façade of Iran Bastan Museum [4].



Fig. 6 Old photo of Iran Bastan Museum [4].

This shows that, probably Andre Godard, given the possibility of the building being located in the middle of the green space of the National Garden, was inspired by the idea of pavilions in the middle of Iranian gardens. He had designed a plan like a pergola, but with a large size so that the building could be located in the middle of the park (National Garden), but after Reza Shah's opposition, the plan was abandoned. After a while, a limited plot of land in that square, next to Si-e Tir Street, was set aside for the museum, and Godard was confronted with a

rectangular plot that used another design idea which does not seem to be sufficiently focused. The building is located on a land with dimensions of 100 meters by 34 meters (Bavar, 2000, 54). Considering the change of land and building area, there can be at least two great awareness about how Andre Godard's design idea, first, that he was familiar with Iranian architecture and the variety of design concepts and ideas in it, and Second, he paid considerable attention to the context of the design while designing.



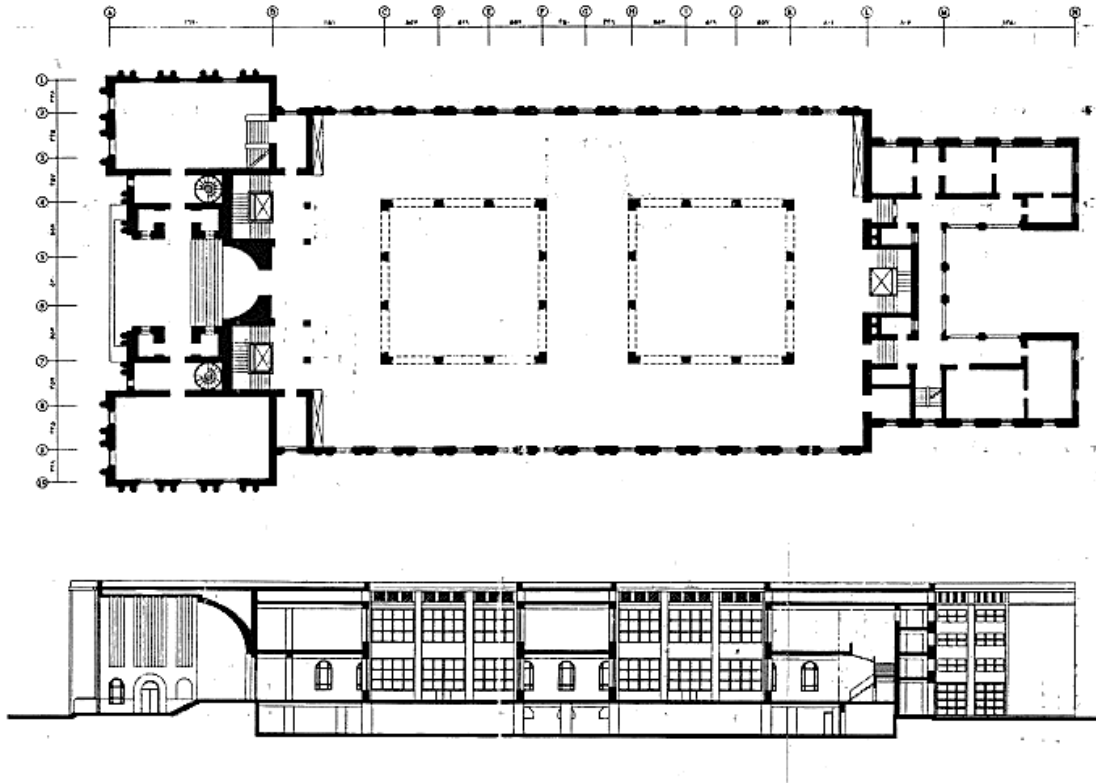


Fig. 7. Plan and section of Iran Bastan Museum [4].

### 5.5. University of tehran

Ali Asghar Hekmat, Minister of Education, wrote that at the end of February 1941, in a meeting of the Council of Ministers in the presence of Reza Shah, there were talking about the development of Tehran and its buildings and

there he said that it is a pity that Tehran does not have a university, and in this respect it lags behind the important cities of the world. He wrote that Shah, after a little reflection, said in a short sentence, "Very well, build it." (Hekmat, 1977: 333).



Fig. 8,9. Tehran University [5], Photo in the right: Faculty of Medicine, University of Tehran, Source: Author.



Fig. 10. University of Tehran [6].

Eventually, Jalalieh Garden was purchased and Godard mapped it out, and the first construction step was to build a fence around the garden. Then it was decided to start the construction of the university buildings from the medical school and the first part that was considered was the description hall, the construction of which started in early May and ended in late January 1934 and was inaugurated on 15 February with the presence of Reza Shah (Hekmat, 1976,337). The available documents indicate that the design of the medical school was done by Andre Godard, and the design of the law school was given to Mohsen Foroughi and the technical school was given to Maxim Ciro (Hekmat, 1976,346).

#### 5.6. National library

Ali Asghar Hekmat wrote about the land of the National Library that he was on a trip to Khorasan in 1936, when he received a telegram from Hossein Judat, one of the engineers of the Ministry of Education, that General Bouzarjomehri, mayor of Tehran in that time, had asked Reza Shah to give the northwest land of the Museum of Ancient Iran to the municipality to build municipal stables there. Hekmat wrote that he immediately sent a telegram to the Shah's office stating that the Ministry of Education had set aside north land of the museum to build a national library. He wrote that after twenty-four hours, he received a telegram with this text in Gonabad, which was approved at his request: "The request was accepted and the lands were handed over" (Hekmat, 1976, 1957).



Fig. 11,12. Former building of the National Library of Iran [7].

Ali Asghar Hekmat quickly commissioned Andre Godard to draw up a plan for it : "Monsieur Godard was again commissioned to draw up a special plan that was in keeping with the style of the museum building." This plan was also prepared in a short time and the building started

according to it, and its construction was completed in 1937, where the Ferdowsi Library (former National Library) is currently located (Hekmat, 1967, 57).



Ali Asghar Hekmat wrote that the design of the library was also prepared by Andre Godard, but in the map that remains from the collection, the name of Maxim Ciro is also under the name of Andre Godard. It is possible that some of the side spaces of the collection as well as the drawing of the map were done by Maxim Ciro. According to some sources, Maxim Ciro collaborated with Godard in designing the open space around the museum and library. (Gran-Aymerich, Eve, Marefat, Mina, 2020).

### 5.7. Tomb of Hafez

The first simple building on the tomb of Hafez was built in 856 AH, about 65 years after Hafez's death by one of

the rulers of Shiraz. In the plan drawn by Kempfer in the Safavid period, around 1685/1097 AH, from the cemetery where Hafez was buried, Hafez's tomb was located in front of a porch and there was a wall around the cemetery that distinguished it from the green and wooded space around it.

Important architectural activities were carried out in 1189 AH, during the reign of Karim Khan Zand, to organize the tomb of Hafez. In this way, a building with a portico or hall with four columns in the middle, was built in front of the tomb and the space in front of the porch became a garden (Nasr, 2008, 182).



Fig. 13. Shiraz, first the tomb of Haft Tanan and then Chehel Tanan and finally in the place where several cypress trees can be seen was the tomb of Hafez. The image belongs to about 1286 A.H. Source: (Nasr, 2011).

Based on a sketch drawn from tomb of Hafez in Flandin and Cast, in front of the porch or portico with four columns, a pool and then the tomb of Hafez, whose tombstone is about 90 cm high, is located on a platform with a height of about thirty cm. There is also a pool in

front of the porch. In a photograph taken from outside the complex during the reign of Nasser al-Din Shah, the porch and the building located on either side of it can be seen (Kust, 2011).

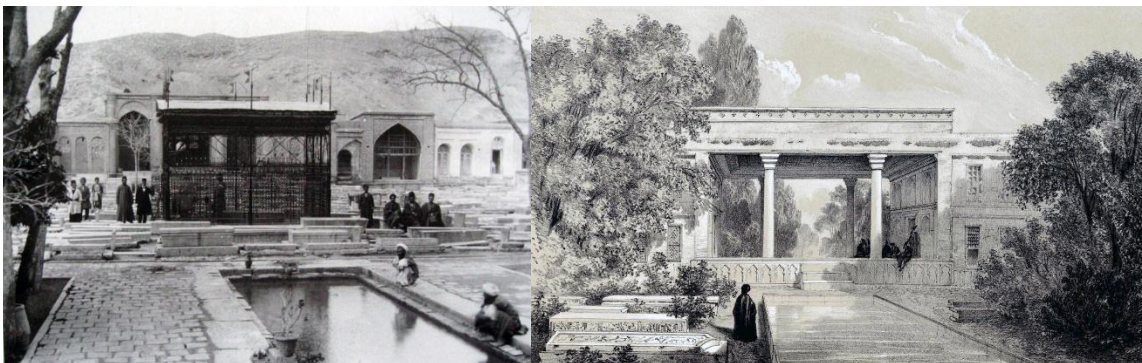


Fig. 13,14. Old photos of Hafez Tomb [8].

Existing reports show that Andre Godard designed the map of tomb in Shiraz in 1314 and went to Shiraz in the same year to prepare the ground for the plan. The construction of the building began in 1314 and the

supervision of its construction activities was the responsibility of Ali Sami, who was in charge of cultural buildings and the operation of Persian culture at that time.

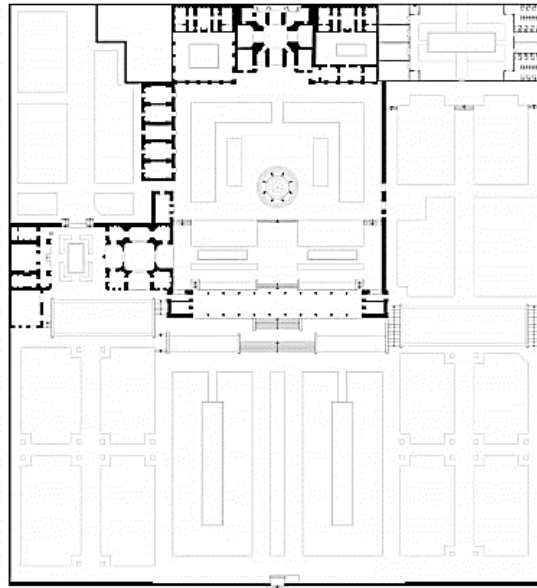


Fig. 15. The plan of the complex designed by Godard, the tomb of Hafez [8].



Fig. 16. Tomb of Hafez [8].

### 5.8. Mashhad museum and library

The issue of preserving valuable objects and works of Astan Quds Razavi such as manuscripts and all kinds of hand-woven and textiles in a suitable atmosphere was raised in the first decade of the contemporary century and finally at the beginning of 1936 Andre Godard went to Mashhad to determine the location of the museum and he was supposed to design the map of the museum. Godard's

plan was approved in August of the same year, and construction activities there began in December, and an important part of the construction work was completed by 1940 but the interior layout of the museum and the placement of objects in it caused the museum to open in 1945. This building was located near the Gohar Shad Mosque. This building was demolished after a while to develop the spaces of the complex.

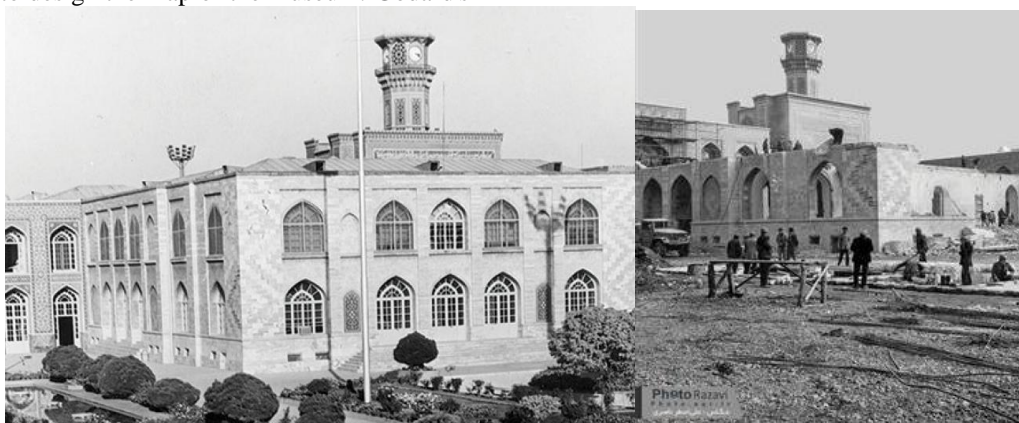


Fig.17,18. Museum and library in Mashhad [9].

### 5.9. Azerbaijan museum in Tabriz

#### 5.9.1. How the museum was constructed

In 1956, the general director of East Azerbaijan culture named Ali Dehghan decided to form an association with the aim of establishing the Museum of Azerbaijan. He held the first meeting of the association with the participation of some city officials, such as the governor, in December of the same year and the purpose of the meeting was to find suitable land for the construction of

the museum, to collect historical and ancient objects, as well as to provide parts of the cost of building the museum. Several plots of land were inspected by members of the association, including a plot of land in the western part of the area around the Blue Mosque. In the past, this land was part of an old cemetery, which in 1929 was turned into a public green space called Delgosha Garden. A few years later, a primary school called Jahan Shah Primary School was built in it, and in 1958, the western area of this primary school was finally considered as a museum construction site.

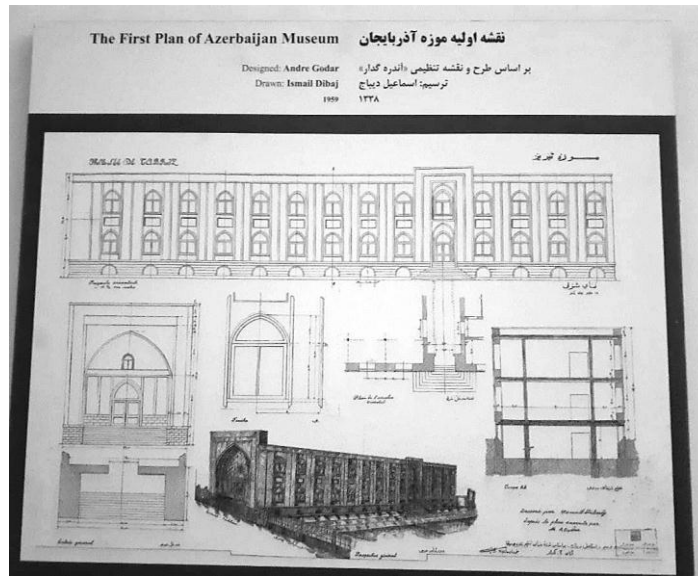


Fig. 19. Plan and perspective of Azerbaijan in Tabriz.

In July 1957, Andre Godard and Mohammad Taghi Mostafavi went to Tabriz to visit the land intended for the museum and to examine the surrounding area. After visiting a few plots of land, they found the land in the western part of the Blue Mosque suitable, and a sketch of

the site was prepared, and it was decided that the map of the museum should be designed by Andre Godard. On July 6, 1957, in the presence of Andre Godard and a number of city officials and cultural figures, the construction of the museum was started.

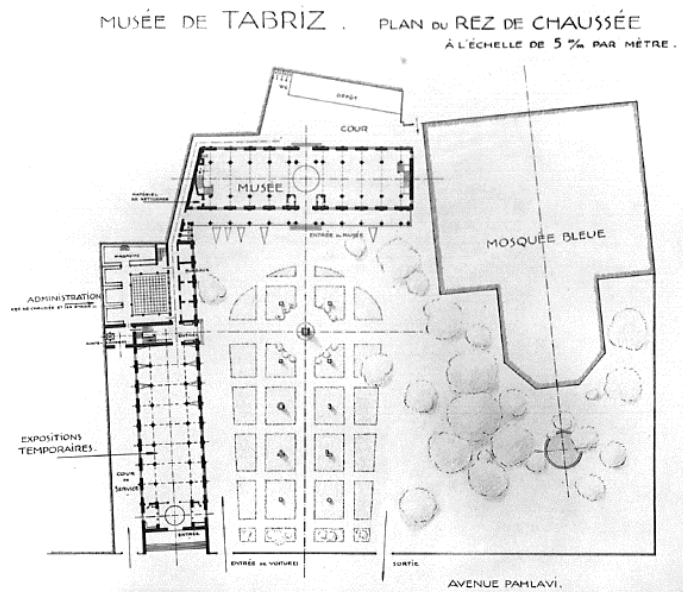


Fig. 20. Andre Godard' Plan of Azerbaijan' Musume in Tabriz [10].



In a letter dated 1959-06-14, Sadegh Samimi, the head of the General Directorate of Archeology of the country in that time, following a letter dated 1959-06-01 to the General Directorate of Culture of Azerbaijan, wrote that the drawing of Mr. Andre Godard was considered by Mr. Ismail Yel Dibaj, Director of the Technical Office, and a slight change was made to its exterior. This letter indicates that Godard's first plan was drawn up by Dibaj with changes that were finally agreed upon (Bazaz Dastforosh, 2015, 55).

The museum building also had a main entrance along the main axis of the outdoor complex, which entered the main hall after passing through the porch.

#### 5.10. Abadan museum

There is little information available about Abadan Museum. Based on available sources, the building was designed by Andre Godard in 1960 and it was built with the pursuit of a person named Ali Hannibal who had cultural activities in the field of anthropology and had published the first specialized anthropological magazine in Iran called Anthropology in nine issues and in 1957 was a consultant to the General Directorate of Fine Arts (2017, Piram). In 1958, he went to Abadan to establish a museum and in March 1958, with the order of construction of the building by one of the officials of the time named Bamshad, its construction activities began and in 1961, the museum was opened.

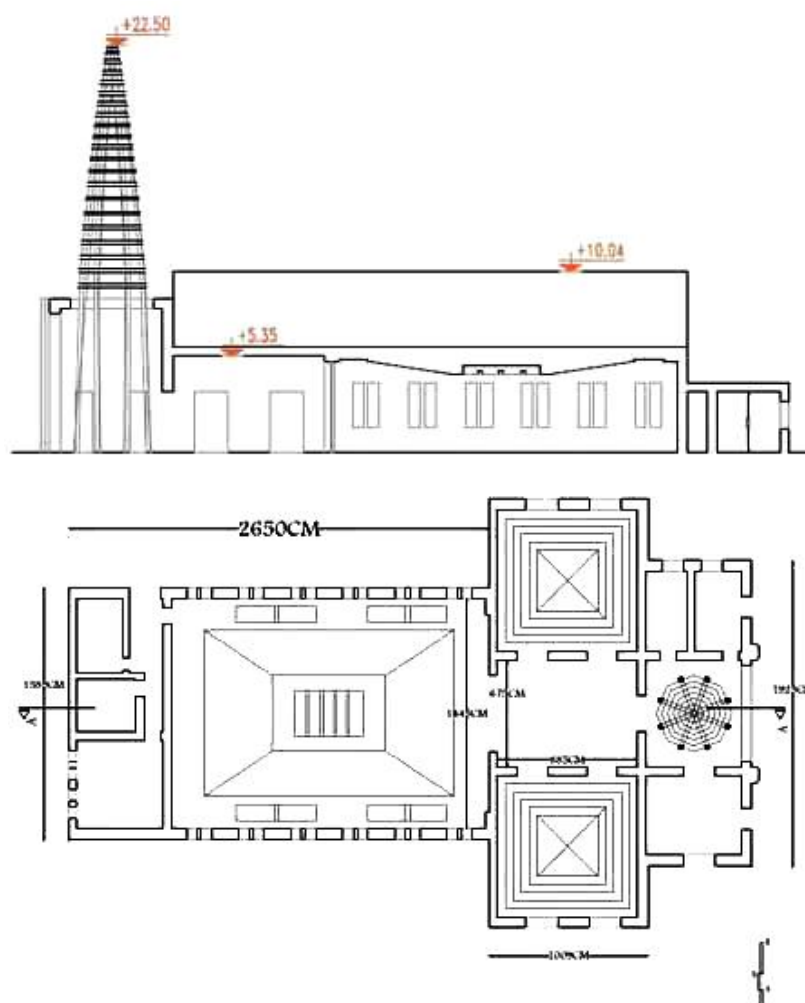


Fig. 21. Plan and section of Abadan Museum [11]

The museum building has an infrastructure of about 840 square meters on one floor. The special dome of this building is about 5.22 meters high and it has 18 concentric hexagonal rings inspired by the Archon dome, which is specific to some southern parts of the country and was built in a stepped manner. The building consisted of three parts, two exhibition halls and an administrative section that in 1351 another hall was added to the museum building along the entrance to display antiquities and that

was at the end of the third hall. This museum originally consisted of three sections: archeology, anthropology, handicrafts and visual arts (Abadan Cultural Heritage Site miraskhz.ir). What can be seen in the current plan is that the location of the dome and the number of its columns seem to have changed, there is no interface between the main hall and the rooms on either side of the main axis, there is no courtyard and porches and a built-in space behind the main hall of the museum has been added.

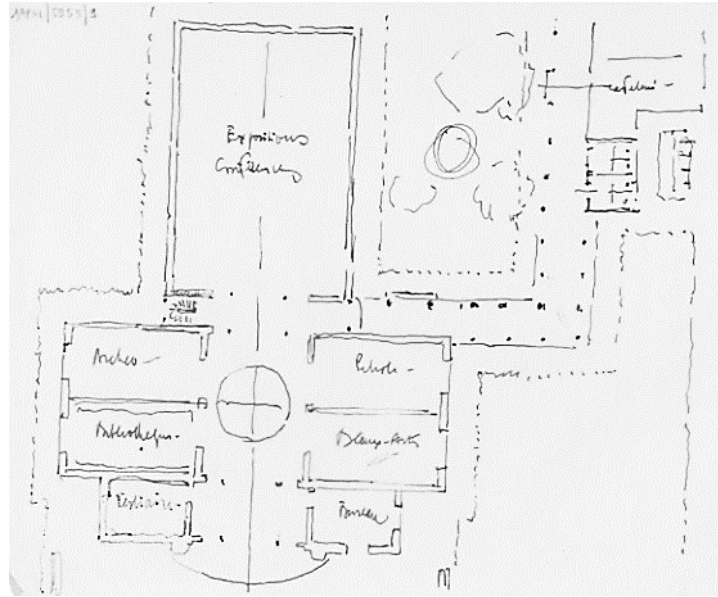


Fig. 22. Plan of Abadan Museum designed by Andre Godard [10].



Fig. 23. Current status of Abadan Museum, designed by Andre Godard [12].

## 6. Analysis of Findings

### 6.1. explanation of the plans presented for tomb of Ferdowsi

The design presented by Herzfeld was a combination of a section with an idea of Achaemenid architecture and the main space in the form of a pergola or dome, which was therefore not approved by the members of the association. Taherzadeh's final design also has elements of Achaemenid architecture and is not unlike the tomb of Cyrus and was approved for this reason.

The author has not yet gained enough knowledge about how Andre Godard chose the form of the pyramid for Ferdowsi's tomb, and only hypotheses can be made. The first and simplest hypothesis is that Andre Godard was aware that Hertzfeld's plan had been rejected because of the use of the dome, which members of the association thought was reminiscent of a religious tomb and Behzad's plan was accepted because of the elements of the Achaemenid period, and probably he wanted to give a new plan, and it cannot be assumed that he was not

sufficiently aware of the symbolic form of the pyramid to belong to Egypt, given his previous trips to Egypt, Afghanistan, and Iraq, so the main question is why did he choose it? Perhaps it can be said that the form of the pyramid in a more general view as a ziggurat was considered in Mesopotamia and ancient Iran. Godard's acquaintance with the pyramids of Egypt could also have led him to choose the pyramid. However, because he could not use the forms of the Islamic era (due to the view of the members of the National Monuments Association about Ferdowsi's tomb) nor could he do something similar to Taherzadeh's work inspired by Achaemenid architecture, so he paid attention to a purely symbolic form.

### 6.2. The concept and design idea of the museum of ancient Iran

The concept and idea of designing the Museum of Ancient Iran can be considered in at least three levels. The first level, which is the simplest concept to understand, is

the use of a porch similar to the Kasra porch as a symbolic and indicative element, although with differences in its use. The porch in Kasra Arch was used for some official and important ceremonies such as Nowruz, while in the Museum of Ancient Iran, the porch has been used as an entrance space. After about eighty-three years of its construction, it has played a good role as a significant element for this building.

A very important point that seems to have received little attention is that Godard did not look at the porch only as a ceremonial and landmark element, rather, he considered it as a continuation of the use of porches in medium and even small residential units in Iran and then in mosques and public buildings (Godard, 1988, 328).

In the second level, we can consider the use of tassel (3) and Sassanid architectural elements such as the use of curved arches and porches, especially curves in the form of part of a circle and oval, and columns connected to the facade and brickwork decorations and the use of vertical lines to emphasize the height and grandeur of the building. These two levels are more or less known to everyone and are obvious aspects.

But the third level, which does not seem to have received enough attention, is an important concept in the design of some court and government buildings in antiquity, of which only a few works and examples remain but it represented a kind of court-ceremonial buildings that both had a central courtyard and at least on the one hand had a porch or porches to the outside space for court ceremonies. The architectural concept and idea of this type of building, the typical examples of which have remained relatively complete, are Ardeshir Palace and Sarvestan Palace, which have a porch or porches facing out on one side and a central courtyard on the other side. Although architects and archaeologists are familiar with its design, it is not yet named in the Iranian architectural classifications, because the architectural community, due to the influence of Mohammad Karim Pirnia's classification, divides the types of buildings into three general categories: introverted, extroverted, and semi-introverted or semi-extroverted.

This classification is very general and in many cases many historical and indigenous monuments cannot be classified based on it. Because, for example, based on it, a house with a central courtyard in hot, dry and desert areas such as Yazd and Kerman is called introverted. And at the same time, a house with a central courtyard on the shores of the Persian Gulf is also called introverted, while these two types of buildings, while sharing in the central courtyard, have important differences and in an article in 2011, a slightly more complete classification than the existing classification has been presented (Sultanzadeh, 2011).

### *6.3. Features of medical school design*

The main entrance, in other words, the axis of symmetry of the medical school building along the main axis of the university land, reaches the main entrance of the

university. In terms of design, its design framework can be considered to some extent a reflection of European neoclassical architecture.

The main central building has two central courtyards at the end of its eastern and western fronts, and each of the dental and pharmaceutical buildings has a central courtyard, but the microbiology building and the dissection room are without a central courtyard and each of them has a round space on the fronts located next to the direction of the main axis of the building, which can be seen in some European buildings, and usually in Iranian architecture, this type of space is not so common in this way. The concept and ideas used in this building have been influenced by European neoclassical buildings.

### *6.4. The concept and idea of the National Library design*

The plan of this building consists of two halls or large main spaces that are located along the main axis of the building and a communication space such as a corridor is located between them and one of the two entrances of the building has no interface space and is immediately connected to this larger main hall. The main and more important view of the building is on the same front, where there are four pairs of built-in columns, as seen in the main view of the Museum of Ancient Iran. In other words, it can be said that this large hall has access to the outside space and from it you can access the courtyard space, which is designed as an entrance on the south side of the building, which is along the entrance to the library area and is connected to the northern courtyard of the Museum of Ancient Iran.

The concept and design of the map and the interior space of the library building is an extroverted design that there are examples of similar buildings in Europe and its plan does not seem to have any special and important features of Iranian architecture, but some of its ideas such as its brick facade and especially the use of a pair of brick columns and windows of the main facade with arched and almost round arches, plays an important role in creating harmony between this building and the building of the Museum of Ancient Iran.

### *6.5. Concept and idea of designing the tomb of Hafez*

In the design of this complex, a very interesting example of design respecting the current situation and imagining the Iranian garden or in other words, the Iranian tomb garden can be seen in a creative way at the same time. Godard preserved the two arenas on either side of the porch (open porch on both sides) and turned them into gardens, and as Ali Sami stated, the first garden served as the entrance garden and the second garden as the tomb garden. Andre Godard preserved not only the porch, but also the four columns in it, which belonged to the period of Karim Khan Zand and extended the length of the porch to 56 meters, which placed 10 columns on each side as the first columns and a total of 20 columns on both sides of the porch.



The important point is that he also used the shape of the Mugharnas capitals of Karim Khan period to build the tomb and decorated the inner surface of the dome with mosaic tiles with Persian motifs.

The location of the tomb in the middle of the garden can be reminiscent of the construction of a pavilion or mausoleum in the middle of the garden, examples of which exist in Iranian architectural culture as well as in Islamic India following Iran. The structure of the tomb seems to have evolved from Roman temples to European architecture and many examples were inspired by it and it was a well-known model in Europe (Adam, 1996, 50).

#### *6.6. Architectural features of mashhad museum and library*

This building can be analyzed on two levels. At the level of the plan, the use of the yard may be attributed to Iranian architecture, although in European countries the yard has been used in this way in some buildings, but the combination of spaces in the plan in accordance with the attitude of that time, had a functional aspect, and it does not seem that Iranian patterns have been used in its design. Therefore, most likely, the plan of this complex has been designed in accordance with the functional necessities, but the design of the facade, which includes the composition of the facade and the shape of the window frames and their truncated arches, is based on Iranian architecture and has been compatible with the architecture of the spaces located in that environment.

#### *6.7. Concept and ideas of azerbaijan museum*

The plan that Andre Godard had designed and drawn for Tabriz Museum is excellent and valuable in terms of paying attention to the construction of the Blue Mosque and giving it importance. The concept of the plan can be considered context-oriented by giving importance to the existing historical space. Based on this plan, this building is organized according to the shape of the earth and with the priority and focus of creating an open space in which the Blue Mosque is well visible. The section consists of two parts, one consisting of a large and long hall parallel to the axis of the qibla for the exhibition and another space that is perpendicular to the axis of the qibla, which was intended for the museum. In front of the museum, a porch was designed that could establish a very good visual connection to the open space in front of the museum and the Blue Mosque.

The main entrance of the exhibition space was from the main street, which was called Pahlavi at that time, which was located at a higher level than the passage and the street with a series of stairs, and there was an exit path at the end of it through which it is possible to connect with the museum space.

#### *6.8. Architectural values of abadan museum design*

Evidence shows that there are differences between the existing plan and what Andre Godard drew, several of which are important in terms of design quality. The plan, designed by Andre Godard, consists of an extroverted built-in space that revolves around a main axis that starts at the entrance and has four columns in the entrance space and there are two rectangular spaces on both sides.

After this corridor, there is an intermediate space or boundary that reaches a portico from the right side of the main axis from the entrance direction, which creates a portico courtyard in the shape of (L) with the help of one side of the main hall. He planned to plant a few trees in its courtyard and designed a small building on the front facing the main hall of the museum, which would probably contain the administrative and service sections.

The use of an archon dome in an original way can be considered as one of the most valuable points of this plan, which shows how much Andre Godard was familiar with the important elements of local architecture of each region and pays attention to them. On the other hand, its innovative design, which is obvious and important in at least two ways. Godard seems to have combined two important concepts, first, the shape and form of the local archon dome and second, the position of the dome as a ceremonial and luxurious element in the entrance path. Like what is seen in some buildings of the Sassanid period and an example of it can be seen in Khosrow Palace, in Qasr Shirin.

### **7. Results**

The results of this study show that Andre Godard designed according to the type of building and its function, as well as according to the area that was considered for the construction of the building and in this respect, the buildings designed by him can be classified into four general categories:

First, buildings that use very important Iranian concepts and ideas, both related to antiquity and related to indigenous or Islamic architecture, in which the architecture of the Museum of Ancient Iran and the Museum of Abadan can be mentioned. In the first, he used Kasra porch and in the second, he used both the local archon domes and the dome in the entrance space, which was a recent feature of Sassanid architectural features.

Second, the buildings in the design of which both the concepts and ideas of Iranian architecture have been used and the characteristics of the site and the building site and the elements in it have been clearly and very significantly respected. Hafezieh or the tomb of Hafez can be considered as one of the very good examples that due to the existence of two areas, the designer turned a cemetery space into a green space and a small garden and secondly, the green space in the entrance area of the complex, which was also organized and designed as a garden and entrance area. The preservation of the portico that existed in front of the tomb, as well as the preservation of the four columns in the portico and the use of the Muqarnas

decoration of its capitals in the other pillars of the complex are very important points in the design of this complex.

In the plan left by Andre Godard about the Museum of Azerbaijan, the space was organized based on the importance of the Blue Mosque, while it seems that this aspect was not taken into account in the redrawing of the map in Iran, and changes were made to the design.

Third, the works whose floor plan had a functional aspect and in which Iranian architecture was not used, but in their facade, Iranian arches and sometimes other elements of Iranian architecture and decorations were used and in the environment in which they are located, they reflect a kind of Iranian identity, the former National Library next

to the Museum of Ancient Iran, and the Museum and Library of Mashhad can be considered as such works.

Fourth, buildings that were new in function and European architecture was used in the design of the plan and the volumetric composition and their facades. The design of the campus of the University of Tehran as well as the design of the building of the Medical School of the University of Tehran can be considered as such designs.

It is very important to note that unlike many archaeologists and some German architects in Iran (7) Andre Godard has not made a clear distinction between ancient and Islamic times in terms of the identity of Iranian architecture and he has also paid attention to the architecture of the Islamic era.

Table 1

Classification of various architectural designs of Andre Godard in Iran based on their concept and idea

Types	Buildings designed by Andre Godared	Source of idea	Concept and Space Composition	Ideas (Elements, Materials, Details)
<b>Type 1</b>	Iran Bastan Museum	Iyvan Kasra Sarvestan palace	Iranian	Iranian - Modern
	Abadan Museum	Orchin Dome (Stair Form Dome) Composition of Sasanid plans	Iranian	Iranian - Modern
<b>Type 2</b>	Hafez Tomb	Iranian garden Chahar Tagh Roman circle tempele	Iranian Contextual	Iranian - Modern
	Azerbaijan Museum	Functional Plan	Liner Plan Contextual	Iranian - Modern
<b>Type 3</b>	National Library	Functional Plan	Iranian Contextual	Iranian - Modern
	Mashhad Library and Museum	Functional Plan	Iranian Contextual	Iranian - Modern
<b>Type 4</b>	Site Plan of Tehran University	Neo Classic	Neo Classic	Neo Classic -Modern
	Medical Departement	Neo Classic	Neo Classic	Neo Classic - Modern

### Notes

- Articles have been written about Andre Godard that have not been mentioned in the research background due to the lack of content strength.
- Some have written the beginning of the construction of the Museum of Ancient Iran related to the year 1935 (Mokhtari Taleghani, 2003,60.)
- It is written that the use of bricks with a western size of 22 \* 10 \* 5.7 instead of Iranian bricks of 4 \* 24 \* 24 spread from the American college building or Alborz school onwards in Iran (350, Wilber).
- It seems that on the one hand, the great importance of the entrance arch of the Museum of Ancient Iran and on the other hand, the lack of attention of Iranian researchers to the ground floor plan of the building, has caused the importance of its plan not to be considered to the extent that it is written that the building of the Museum of Ancient Iran is nothing but the design of an entrance (Bani Massoud, 2008, 195)
- Some have quoted others as saying that the design of the building of the Museum of Ancient Iran is inspired by modern French architecture (Bigdelou, 2019, 107 with reference to: Mehran Rad, Ghobadian, 2018).
- It is not clear to this researcher whether the design of any work in which elements or architectural symbols of the past were used, such as the Museum of Ancient Iran, can be attributed to Art Deco? (Daniel et al., 2015, 282).
- See the following article for more information: Mirza Hosseini, Morteza, Sultanzadeh, Hossein. Explaining the role of Nazi architecture on the architecture of Iranian government buildings) The first Pahlavi period, between the years, 18 (95), 61-74. doi: 10.22034 / bagh.2020.227689.4521 Nazar Bagh. (1933 to 1941) 10.22034/BAGH.2020.227689.4521.

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