



WHAT IF? WHAT NEXT?

# **SPECULATIONS ON HISTORY'S FUTURES**

## **SESSION 2D**

### **ROUTES TO THE PAST**

**Pedagogy, Policy and Practice: Education,  
Governance and the Institutions of History  
and/or Heritage**

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# **FROM FRENCH ATELIER TO ITALIAN STUDIO: THE IMPACT OF ITALIAN PEDAGOGY AND ARCHAEOLOGY ON ARCHITECTURAL PEDAGOGY REVOLUTION IN IRAN**

**Ali Javid** | University of Western Australia

*This paper looks at the relationship between the 1963 White Revolution as a socio-economic reform and a transformation of the architectural pedagogy in Iran from Beaux-Arts to the United States-Italian system. The White Revolution or the Revolution of the Shah and the People included a series of socio-economic reforms under the Point 4 plan, which was supported by the United States to prevent the influence of communism in Iran and the Middle East during the Cold War. The changing of the socio-economic structure from a feudal to modern structure was a major internal struggle that the Revolution dealt with to provide a ground for the development and industrialization of the country. The Faculty of Fine Arts of the University of Tehran was one that had a feudal structure, which met radical changes to transform into a new system of architectural education, which was a combination of United States and Italian pedagogy. Moreover, the emergence of a new architecture school, National University, as an alternative pedagogy against the Faculty of Fine Arts, completed the Revolution of Architectural pedagogy in the 1960s. The paper will describe this story by elaborating the nexus between the Revolution and architectural pedagogy to show how socio-political change could affect the structure, content, and process in architectural studios.*

### The White Revolution: The Western Path of Modernization in the Cold War Era

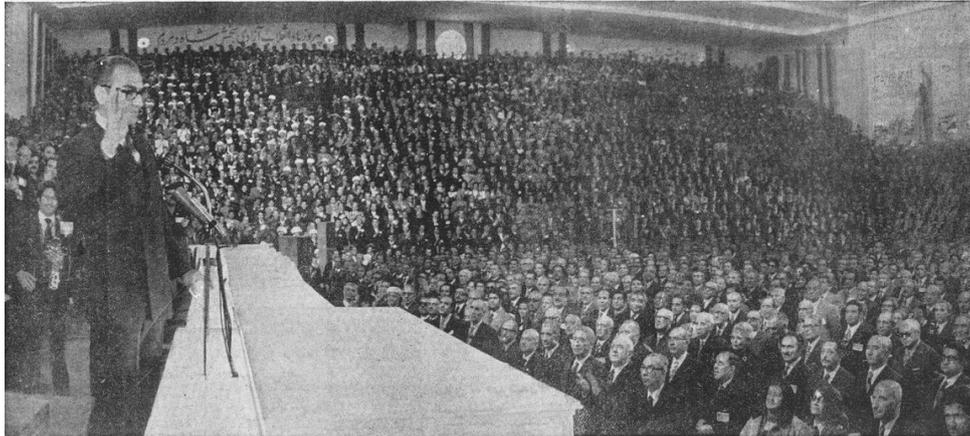
Shortly after the end of World War II, by November 1945, the Soviet military forces, with the support of the Tudeh party, the main communist party in Iran,<sup>1</sup> invaded the North-western Iranian province of Azerbaijan and proclaimed the autonomous Democratic Republic of Azerbaijan. The main reason for the occupation, according to Stalin's speech in March 1946, was the Soviets' access to the oil resources in Iran's Northern provinces.<sup>2</sup> Although this invasion eventually collapsed in December 1946 with the arrival of the Iranian army and United States' support, the coincidence of this issue with other global crises after the end of World War II such as the global energy crisis, was one of the factors that influenced the beginning of the Cold War in 1947. This struggle led the United State and its president, Harry S. Truman, to offer a new policy for the Third World to increase its allies and control the influence of the Soviet in the countries.<sup>3</sup> The Point Four Plan consisted of military and economic support policies, which were run as the title of modernization and development plan in the undeveloped countries around the world and especially in the Middle East in order to control and access the oil resources of the Persian Gulf, as well as to prevent possible Soviet-sponsored revolutions, coups, and nationalist movements.<sup>4</sup> Moreover, based on the fear of expansion of the international national revolutions and movements such as had occurred in Egypt and Cuba, and that an association and influence of Tudeh Party in the Iranian oil issue might lead to a Soviet takeover in Iran, the USA president, David Dwight Eisenhower, authorized a joint operation by the CIA and Britain's MI6 that ousted the prime minister, Muhammad Mosaddeq, on 19 August 1953 (Fig. 1).<sup>5</sup> The coup of 1953, and the Shah's return to Iran, paved the way to execute the White Revolution, which supported by the Point Four plan as a form of socio-economic reform that not only consolidated the internal power of Shah by suppressing political groups such as the Tudeh Party and National Front, but also expanded Iran's political ties as an ally of the United States and the developing country with other countries, mostly Western Countries.



Figure 1. (L to R) Down with Mosaddegh, Greeting to the Shah (King), Mosaddegh's House after the 1953 coup.

The White Revolution was intended to be a bloodless revolution from above, aimed at fulfilling the expectations of an increasingly politically-aware general public, as well as an ambitious and growing professional socio-economic group and, as such, anticipating and preventing what many considered to be the danger of a bloody revolution from below (Fig. 2).<sup>6</sup> Whether it was a mistake or not, the Shah did massive efforts to transform Iranian society from a feudalism structure to something resembling a semi-industrial power similar to many other Third World countries pursuing modernization. Of course, this seemed a social and economic change followed a secularization (Westernization) of the society, structural changes in the economy, particularly the landlord-peasant relationship, and social reform in education, literacy, women's emancipation,<sup>7</sup> but it would bring a fundamental change in the political relations inside the country, and practically strengthened the power of Pahlavi monarchy. The main feudal society in Iran included not only the aristocracy but also tribal leaders, the *bazaars*<sup>8</sup> and *ulema*<sup>9</sup>, which were characterized as the feudal reactionary enemy of the shah. It was estimated that the feudal

society that was something less than one-half of 1 percent of the total population owned up to 60 percent of the land under cultivation, and majority shares in factories, and high social and economic status in the society.<sup>10</sup> Indeed, the Shah harnessed the White Revolution as a vehicle for unifying the country by ostensibly giving peasants a stake in the economic welfare of the state, while at the same time of course being grateful to their sovereign for having released them from their servitude to ruthless and exploitative landlords.<sup>11</sup>



**Figure 2.** The speech of shah among farmers and workers to hold the referendum of the White Revolution on February 1963

### **The Principle 12: The Administrative and Pedagogical Revolution**

The 1953 Coup, and the advent of modernizing reform, accelerated the development of the middle class, but one different in character from the old bourgeoisie. Although few of the earlier middle class had a Western education, those that did were trained, both inside and outside Iran, in an education mainly based on the French model. The essential qualification for admittance to the new professional positions in modern agents such as university, bank, industry of construction, tourism, hospitals, courts, etc. required a Western or similar kind of education. Therefore, many students who were sent abroad for their university education formed, on their return, the core of the new professional middle class. As the population of Iranian students abroad who were mostly from the upper-middle class in the early 1960s was over 15,000, and, the population of domestic Iranian students who were from the middle-lower class in six Iranian universities was about 17,000<sup>12</sup>, they comprised a number of the real Iranian reformers and even revolutionaries for radical changes in the feudal structure of administrative and education. In fact, this geographic and population expansion of Iranian students was the result of the Shah's political development and cultural relations with these countries in the late of 1950 and early 1960s. During his travels, he signed a cultural agreement with other countries to increase cultural exchanges and associations between the countries, which played an important role in providing scholarships to Iranian students. Consequently, there were many politicians, economists, planners, bankers, architects, journalists and writers who studied in a dramatic expansion of geographic network from the United State, West Germany, Switzerland, the United Kingdom and Italy.

One of the main goals of the White Revolution was a revolution in the traditional and feudal structure of education and administration to provide the ground for the development and growth of modern organizations as well as the employment and transfer of modern knowledge by new western-educated students. Accordingly, the *Ramsar Educational Revolution* conference<sup>13</sup> was held for the first time in August 1968 under the direct supervision of Mohammad Reza Shah Pahlavi, its purpose being to review the expansion of the quantity of education with fundamental changes in the quality of administrative and educational organizations<sup>14</sup>. The twelve principles of the conference were planned according to the economic and social needs of the country on its way to *Great Civilization*. According to this planning, the provision of human resources with

modern knowledge and expertise in various fields of industry, culture, etc., must be nurtured with Iranian roots and values:

- Creating more facilities for studying in the country
- Linking the higher education sector with all economic and social sectors according to the development needs of the country
- Improving the quality of education and creating an evaluation system
- Continuous training of faculty members of universities and higher education organizations
- The need to combine education and research at the university level
- The specialized orientation of universities based on the facilities of each university
- Increasing the value of multidisciplinary education and interdisciplinary education and the establishment of educational departments in universities
- Expanding the education based on the cultural heritage of the country and relying on Persian language education

In fact, the modernization of the university and educational institutions in the White Revolution was necessary for the Shah in several ways: (i) relying on increasing oil revenues, the Shah intended to transform the country's economy from a traditional and feudal to an industrial structure; however, from the point of view of the United States, they should somehow prevent a communist or peasant revolution,<sup>15</sup> the country needed skilled and efficient human resources; and (ii) the Shah intended to modernize the social and cultural structure of the country through economic and educational development. He sought to elevate the bureaucratic elite to replace the old landed aristocracy. It could also have the support of the new middle class, including intellectuals, government and private employees, independent specialists, and military personnel.

### The Atelier: The Feudal Entity of Pedagogy

In 1934, the University of Tehran was designed by a group of French and the West trained architects such as Andre Godard, Maxime Siroux, Roland Dubrulle, Nikolai Makrov, and Mohsen Foroughi.<sup>16</sup> The first influential ENSBA<sup>17</sup> graduate in Iran was the French André Godard (1881-1965), who had completed his studies on architecture, archaeology, and history of French and Middle Eastern Art, and he worked in Iraq, Egypt and Afghanistan. In 1929, when Reza Shah interrupted the archaeological monopoly of France and in return granted the management of the department and the Museum of Antiquity to the French, Godard was sent to Iran<sup>18</sup> and, with his colleagues Maxime Siroux and Ronald Dubrulle, participated in some archaeological excavations. While in those years, 1930s-1940s, except for the children of the aristocratic class or related to the government such as Mohsen Foroughi and Heydar Ghiai, it was not common for ordinary people to study architecture in the West. In September 1940, with the approval of the Ministry of Arts and Crafts, with a slogan “Instead of going to The West, we bring The West to Iran”, the School of Fine Arts of Tehran was shaped with the presidency of André Godard and a collaboration of his Beaux-Arts colleagues such as Maxime Siroux, Roland Dubrulle and Mohsen Foroughi<sup>19</sup> (Fig. 3).



**Figure 3.** Deans of the Faculty of Fine Arts from beginning to end of the Beaux-Arts era. (L to R) Andre Godard (1940-1953), Mohsen Foroughi (1953-1962), Houshang Seyhoun (1962-1968)

Both the educational structure and the architecture program of the Tehran School of Fine Arts were inspired by those of the ENSBA<sup>20</sup>. The pedagogical cycle of the Beaux-Arts from the entrance examination, *Concours d'admission*, to the first, second, third and fourth cycle to get a Diploma and graduation, were exactly applied for the school of Fine Arts. Moreover, the structure of the curriculum, its courses and content was very similar to that which was taught in the École des Beaux-Arts.

### The Atelier System

The implementation of this curriculum, like the Beaux-Arts, was based on the atelier system (Fig. 4). There were four ateliers, and each of them was allocated to a Beaux-Arts graduate, established and from an aristocratic family: Foroughi's Atelier, Seyhoun's Atelier, Ghiai's Atelier, and Aftandeli's Atelier. The hierarchical organization, the competitive atmosphere, strict rules, historical-classical content, rational design process and the judgment of projects were totally the same as the atelier system in Paris, even to the extent of defining the subject of projects and *esquisse* competitions; the faculty of Fine Arts consulted with the committee in Paris or used a *Planche*, a book of collection projects of Beaux-Arts, as the main source.<sup>21</sup> The new pedagogy brought new content so that what was taught – its principles, foundations and methods – did not have any relation with traditional Iranian architecture. The initial student exercises were to draw the proportions of the facades, plans and the details of the columns and other elements of Greek and Roman architecture and getting to know different types of *Ionic*, *Doric* and *Corinthian* architecture. In addition, in the next cycles, the subjects of projects, *esquisses*, *décor*, etc were unrelated to traditional architecture, and due to lack of books, often were selected from the *Planche* book of Beaux-Arts, or the foreign journals such as *Domus* and *L'Architecture d'Aujourd'hui*. However, an exception to this foreign focus was the first year curriculum, driven by the efforts of Houshang Seyhoun: students had to survey the traditional buildings around Iran, producing their plans, sections and elevations to archive these buildings, and being familiar with the proportions and aspects of the traditional architecture (Fig. 5). The students' travel which often occurred in the Seyhoun's atelier was the most important effort to establish a connection between the new pedagogy and the traditional and vernacular architecture of the cities and villages in Iran, and it became an integral part of modern education in Iran.

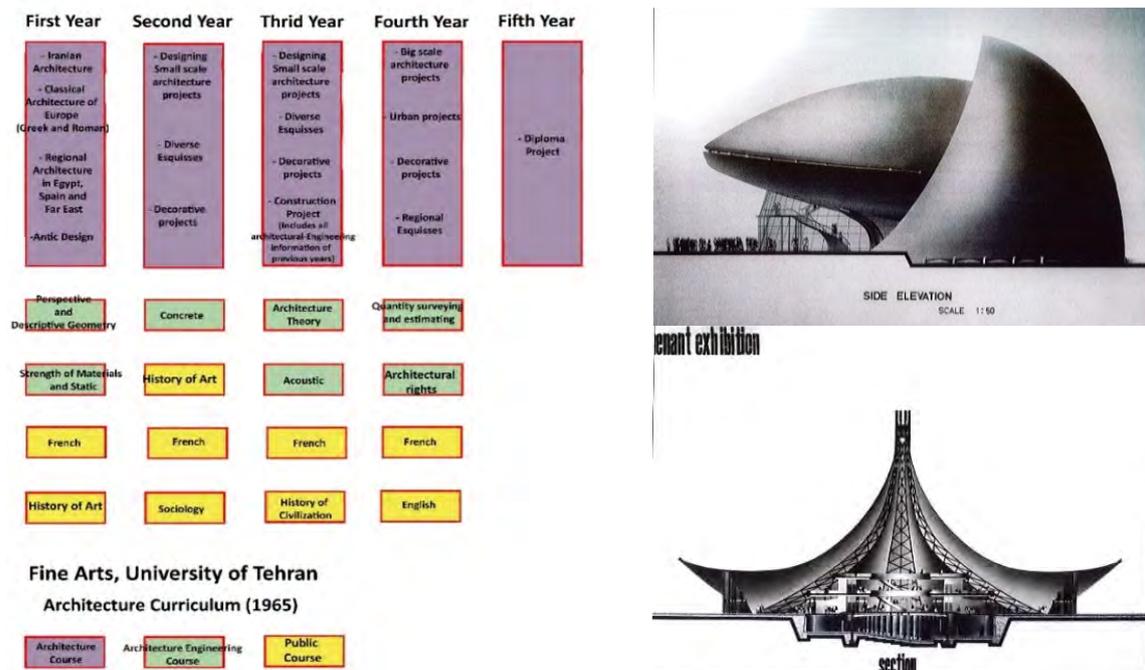


Figure 4. The Architecture curriculum of Fine Arts, and student's projects from Seyhoun's atelier

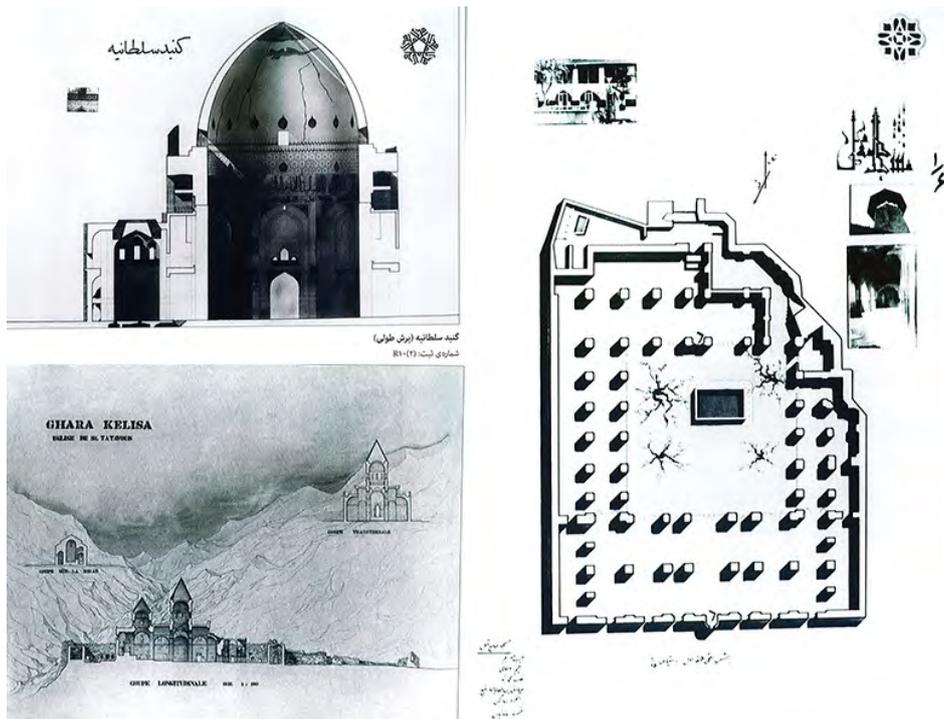


Figure 5. First-Year Student's projects to survey some traditional buildings around Iran

In the next years, second, third and fourth cycles, in each atelier, with the master's opinion, students designed various projects with different subjects. The range of subjects included from designing a decor to a residential complex or an urban area, but the design process was a common point between them. Usually, at the end of each academic year, the exhibition of student's projects was held in the main hall of Fine Arts, and sometimes, the Shah, Mohamad Reza Shah, and Queen, Farah, Pahlavi were invited to visit the works so that they could be informed about the process and progress of the modern education in the main faculty of Iranian architecture, and be proud of the talents of Iranians in architecture and fine arts in the presence of foreign representatives of foreign countries.<sup>22</sup>

### The Cultural Exchange: USSR v. USA

Besides these annual exhibitions, some artistic and architectural activities were held in the form of exhibitions, discussions and conferences for the Fine Arts' students between two Cold War rivals: The Cultural Society of Iran and USSR (VOKS), and the Iran-America Society. On the one hand, VOKS held some exhibitions of Fine Arts students' work, including architecture, painting, and sculptures with the aim of increasing the intellectual and cultural exchanges between the countries,<sup>23</sup> and this cultural relation was not only to in the form of the Fine Arts exhibitions, but also the artistic meetings and discourses; archaeology studies, establishing a library, translating books, publishing journals such as *Payam Novin* Journal, radio broadcasts, movie theatre, and Russian language classes were other effective Soviet's efforts to distribute revolutionary discourse among students and professors of Fine Arts (Fig. 6). Also, many members of the Tudeh Party, the main Communist Party in Iran, were officially members of the VOKS and among them there were prominent persons from the faculties of Fine Arts such as the architect Nouredin Kianouri who was secretary-general of the Tudeh Party.

On the other hand, the Iran-America Society, in responding to the competition with VOKS, resumed and increased its extensive activities in the 1940s. The society was the most important cultural centre of America in Iran, and during its career until the 1979 Revolution, held various programs such as weekly lectures, showing American movies, publishing a monthly bilingual, Farsi-English, journal, performing Iranian or American music, and inviting prominent Iranian and

American guests to speak. In 1958, a student centre was opened by the society in front of the University of Tehran, which was welcomed by students and scholars in later years. In the field of art and architecture, the society collaborated with Fine Arts to hold some cultural activities (Fig. 6). The most significant of them was the invitation of Richard Neutra, the famous modern American architect, to speak in Iran. In 1962, with the invitation of Houshang Seyhoun, and cooperation of the society, Neutra came to Fine Arts and gave a lecture about Modern Architecture, presenting Mies van der Rohe, Le Corbusier and his own projects (Fig. 7). This lecture, in the absence of architectural journals and books in the library, gave students a unique experience to look at the analysis and interpretation of the modern projects and an excellent opportunity to ask their questions from one of the most prominent modern architects to understand better concepts and tools of modern architecture. Moreover, in 1967, the first series of architectural seminars was run for one day a week for a month in the society.



Figure 6. (L) Payam Novin, an official journal of VOKS in Iran; (R) A poster of Artistic events which was held by the Iran-America Society.



Figure 7. Richard Neutra in the Faculty of Fine Art in University of Tehran, 1962

The Beaux-Arts system in the Faculty of Fine Arts lasted until 1968, and following the May 1968 student protests and its reflection in Iran, the system was replaced by the Italian-American system, but the beginning of the final period of the Beaux-arts monopoly should be considered with the birth of a new school of architecture in Iran: The National Faculty of Architecture.

### **The Faculty of Architecture at National University: A Reformist Faculty of Architecture**

After the coup of August 19, 1953, the Shah, who was proud of himself and his country in defeating the communist conspiracy to seize power in Iran, travelled to three important countries at the forefront of the fight against communism: the United States, the United Kingdom, and West Germany. During his travels, from 5 December 1954 to 12 March 1955, he visited the US president, Dwight D. Eisenhower, Queen Elizabeth and Prime Minister Winston Churchill of The United Kingdom, and the West Germany President, Theodor Heuss. His most important goal during the peak of the Cold War was to show Iran's alliance with Western countries in the fight against communism. During the travel, he spoke in different official or unofficial meetings, from those with presidents to friendly meeting with Iranian students at various universities, and he described the 1953 coup as a great victory for the Iranian nation against communism, and emphasized the need for the country to accelerate the development and modernization of the country's institutions such as universities, as a means to prevent the re-penetration of communism. During one of his meetings with Iranian students in Minneapolis in the United States, the representative of Iranian students, Ali Sheikhol Islam, gave a speech and suggested the establishment of the first non-governmental university in line with the Shah's concerns for the modernization of universities. He suggested the American Universities such as Harvard, Yale, New York, and Columbia and some West Europe universities as exemplary models for change.<sup>24</sup> Following this meeting and with the consent of the Shah, Sheikhol Islam visited some non-governmental universities in the United States, the United Kingdom, West Germany, Italy, France and Netherlands to conduct research about their structure, direction and the content of their education. He returned to Iran in April 1960, and established the first non-governmental university in Iran, the National University.<sup>25</sup>

The National University initially started with two faculties – Banking and Economics, and the Faculty of Architecture. The educational structure in the Faculty of Architecture was based on the annual and course-based system of American universities, but this was not the only structural difference between the Faculty of architecture in National University and the Faculty of Fine Arts in the University of Tehran. The National University initiated reforms in the power structure in the closed, monopolistic and feudal system of the governmental university, which was strongly opposed by the University of Tehran. The Faculty of Fine Arts was not only a state university for the purpose of receiving funding from the government, but its professors also had a great deal of influence in the government. Most architects of the faculty, such as Mohsen Foughi, Houshang Seyhoun, and Heydar Ghiai were from the aristocratic, feudal and influential families in the government and Pahlavi monarchy, and consequently, they had authority in the field of the profession along with their control over the educational space. In most of the major government architectural projects, from parliament, ministries to railways and monuments, the names of these architects were repeated more than others. Moreover, in the university, these architects had a monopoly in the professorship, and if a young architect wanted to obtain a teaching course, he had to have enough relationships and influence as well as to have graduated from the Beaux-Arts school. While the number of graduates of other foreign universities, who returned to Iran, was increasing day by day, the advent of the National University and its Faculty of Architecture was seen as a revolutionary act against the monopoly of the Faculty of Fine Arts. The Faculty of Architecture was not only supposed to have a different structure and organization than the Fine Arts, but also wanted to initiate reforms in the architectural pedagogy of Iran.

The educational structure was based on the annual system, and the structure and content of architectural education were divided into five years. According to this system, if the student received a passing grade at the end of each academic year, he or she could go to a higher year. Each year was divided into two semesters, from September to February and from February to

May, and each semester had its courses. After the student completed all the courses, he or she had to submit a project called the diploma or dissertation, in order to graduate from the faculty with a master's degree in architecture. The duration of study in the Faculty of Architecture, including the dissertation, was six years.<sup>26</sup> The new educational system not only dismantled the professorship and monopoly of few persons on the university, but also provided a large number of opportunities for young teachers who graduated and returned from various countries especially from Italy and universities of Rome, Florence and Venice, such as Masoud Jahan Ara, Behrouz Habibi, Fataneh Naraghi, Hosein Ali Olia, Reza Kassaie, and Mohamad Ali Tehrani.<sup>27</sup> Moreover, the architecture curriculum was created based on some Italian architecture schools such as Venice and Rome. This clearly shows that despite the American educational system, the presence of the vast majority of Italian graduates and the curriculum which inspired from the Italian architecture curriculum, the pedagogy which includes teaching style, content, and the pedagogical process was influenced by Italian architectural pedagogy (Fig. 8).

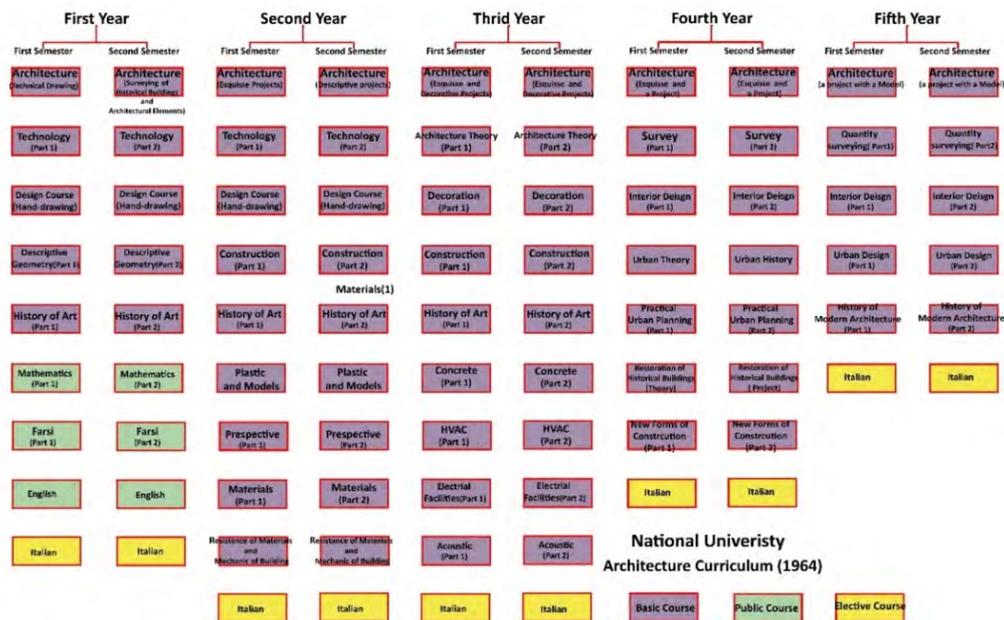


Figure 8. The Architecture Curriculum of the Faculty of Architecture in National University (1964)

Although the design process in the Italian studios at the National University was not much different from the Fine Arts' ateliers, the content of the projects was very different. It was influenced by Italian schools, focusing on urban development issues, designing new urban infrastructure, sociology in urban design, urban and international tourism, and at the same time focusing on preserving and restoring the historic centres of cities (Fig. 9).

Nevertheless, the important question in this context is why Italian schools and their pedagogy? In December 1958, in response to a visit by the Italian President to Iran, Giovanni Gronchi, the Shah travelled to Italy and signed important cultural and economic agreements in Rome. The purpose of the cultural agreement was to develop cultural relationships between Iran and Italy, and one of the important points of the agreement to establish the Cultural Society of Italy and Iran in Rome and Tehran. This society played an important role in the granting of scholarships by the Italian government to Iranian students.<sup>28</sup> Although according to the first cultural agreement in 1953, the granting of scholarships and student exchanges had been begun between the two countries, with the conclusion of the second agreement in 1958, there was a significant increase in the dispatch of Iranian students to Italian universities, especially in architecture schools as the number of Iranian students at Italian universities reached 400 in 1968, mostly at the universities of Rome, Florence, Venice, Milan, Bologna, Padua and Turin.<sup>29</sup> In addition to increasing the attendance of

Iranian students in Italian architecture schools, another important issue led to the entry of the Italian architectural pedagogy in Iran: *Archaeology*.

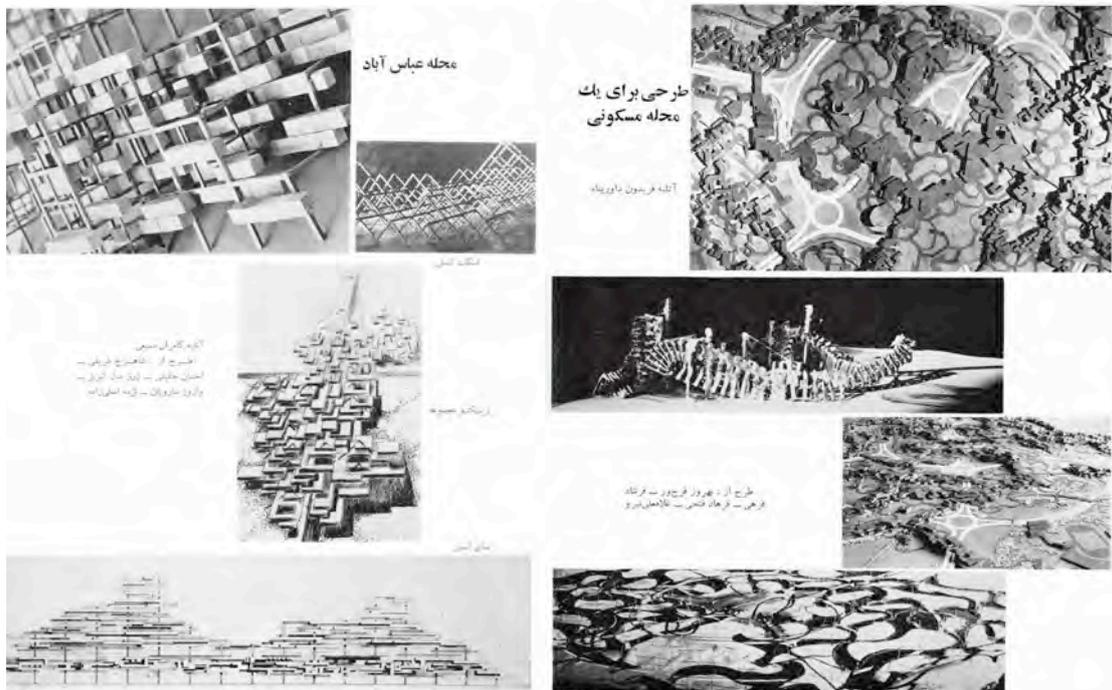


Figure 9. Some student projects of The Faculty of Architecture in the National University.

### Archaeology, a Cultural Tool for Changing Architectural Pedagogy: From Andre Godard to Giuseppe Tucci

The Shah, in his meeting with the President of Italy, Giovanni Gronchi, at the official reception at the Quirinal Palace on December 27, 1958, emphasized two important motivations for the development of economic and political cooperation between Iran and Italy: the *ancient civilization* and the *current stage of development* in the two countries. In addition, these two issues showed the common fundamental problem that the two countries faced in most of their cities: modern development in historic cities. This issue became more acute, especially for Iran with the implementation of the White Revolution Development Plan. On the one hand, there was the need for construction and development of cities, while dealing with historical centres, and on the other hand the need to explore more historical sites, especially those pertaining to the great Iranian Civilization before Islam, which was aligned with the slogan of the Shah in the White Revolution to revive the *Great Civilization*. The desire of the Shah to develop the industry of tourism opened up new opportunity for the Italian archaeologists to come to Iran under the aegis of an institution called *IsMEO* (International Association for Mediterranean and Oriental Studies), under the leadership of Giuseppe Tucci (Fig. 10). The institution engaged in two major archaeological activities in Iran, one being ancient excavations in several important areas of Iran, such as Sistan, (the discovery of the burnt city) and some restorations of the glory of the ancient buildings of Isfahan and Persepolis, but its activities were not restricted to the field of archaeology, rather their activities provided a favourable ground for them to enter architectural pedagogy, at first in the architectural department in National University, and then Fine Arts in the University of Tehran.

*IsMEO* was founded in 1933 by Royal Decree no. 142 as a moral institution, directly depending on Mussolini under the promotion of Giuseppe Tucci, a young scholar who was already well-known as an Italian scholar of oriental cultures, specialising in Tibet and history of Buddhism.<sup>30</sup> Its first President was Professor Giovanni Gentile, a famous Hegelian philosopher who, as the Minister of Culture in the Fascist government, exerted enormous influence in the field of cultural politics.

With Gentile's strong support, Tucci, as a supporter of Italian Fascism and Benito Mussolini, was appointed the executive Vice-president of *IsMEO*. The creation of *IsMEO* was clearly seen by the leadership of the Italian state at that time as the answer to the political need for developing cultural relations with the entire Asiatic world.<sup>31</sup> Based on this policy, Tucci used idealized portrayals of Asian traditions to support Italian ideological campaigns, and he organised several pioneering archaeological digs throughout Asia, such as in Nepal, Tibet, Pakistan, Afghanistan, and Iran.<sup>32</sup> Moreover, from 1954, the *IsMEO* organized various Oriental art exhibitions, opening the treasures of many ancient Eastern cultures to the Italian and Western world (Chinese art, 1954; Iranian art, 1956; Gandhara art, 1958; Afghanistan, 1961).



Figure 10. (L) *IsMEO*'s sign; (R) Giuseppe Tucci, first left, at Persepolis (Iran) in 1964.

Extensive activities of the institute and Tucci in Iran led to establishing the "jumelage" agreement between the Faculty of Architecture of the National University of Tehran, and the Faculty of Architecture of the University of Florence in Tehran On December 10 1967. In conjunction with this agreement, the courses of the School for the *restoration of monuments* were officially commenced in the architectural curriculum. The course was established at the Faculty of Tehran by *IsMEO*, in conjunction with the Faculty of Architecture of Florence.<sup>33</sup> In addition, on this occasion, Prof. Tucci was awarded the *Laurea honoris causa* of the National University of Tehran. On the Italian side, the ceremony was attended by the Italian ambassador in Tehran, H.E. Pignatti Morano di Custozza, by Professor Gori, President of the Faculty of Architecture of the University of Florence, and Professors Sanpaolesi and Gamberini, of the same Faculty.<sup>34</sup> Moreover, this collaboration led Tucci to hold two important Italian architecture exhibitions in National and Fine Arts University in Tehran. "Italian Architecture in the Sixties"<sup>35</sup> and "Italian architecture 1965-70"<sup>36</sup> were held in Iran between 1965 and 1972 with the participation of the University of Rome and Florence and a large number of Italian architects such as Ludovico Quaroni, Carlo Aymonino, Marco Dezzi Bardeschi, Paolo Portoghesi, (Figs 11 and 12). In fact, these exhibitions were not limited to Iranian universities, but during the Cold War, according to Tucci, "Iran was the gateway for Italian architecture exhibitions to the Middle East and Central Asia" (Italian Architecture 1965-70, 1972).<sup>37</sup> The relationship between architecture and the city, urban development and preservation of historic centres, utopia and future cities, the new language of architecture, interior and industrial design, which were reflected in architectural practice and pedagogy in Italy, were the main topics discussed in these exhibitions.

As a result, from the introduction of the Beaux-Arts system by the French archaeologist André Godard to the introduction of Italian pedagogy by the Italian archaeologist Giuseppe Tucci, the role of archaeology was a powerful cultural tool for influencing the economy, education and even politics in countries with ancient civilizations such as Iran.



Figure 11. The booklets of exhibitions: (L) Italian Architecture 1965-1970; and (R) Italian architecture in '60s.



Figure 12. The Queen, Farah Pahlavi, in the exhibition of Italian architecture 1965-1970, in the Faculty of Fine Arts, University of Tehran.

## Conclusion

During the Cold War, when the world encountered many revolutions, counter-revolutions, and civil movements, architecture was a propaganda tool for infiltrating Third World and undeveloped countries, not only for the Soviet Union and the United States but also for Western European countries such as Italy and France to find new economic markets. Modern and new educational institutions such as universities were suitable agents to serve as a gateway of influence for the First and Second World. As a result, cultural relations and exchange between undeveloped and developed countries hugely were increased to reach economic and political aims. For example, in ancient undeveloped countries such as Iran, Turkey, Egypt, and India, archaeology was a cultural-political apparatus for Western countries to gain influence for furthering their economic-political aims. The White Revolution, as a socio-economic reform with the United States' support under the Point Four Plan, changed the geography of Iran's political and cultural relations. The result of this political turn was the development of cultural and economic relations and exchanges with the West. Architectural education also benefited from this change, when before the White Revolution, it was dominated by a range of the Beaux-Arts graduates and French archaeologists such as André Godard, but after the White Revolution, and with the opening of the National

University, faced a wide and global network of graduates of various universities, especially Italian architecture schools. The new pedagogy was brought to Iran with a group of Italian graduates and archaeologists such as Giuseppe Tucci; in addition to breaking the feudal structure of the Beaux-Arts' ateliers, it introduced new contents which related to the issues of development of the city and the modernization of society which were in line with the goals of the White Revolution.

## Endnotes

1. The Tudeh Party of Iran was the main Iranian communist party which was formed in 1941.
2. William J. Daugherty (2002) "Truman's Iranian Policy, 1945-1953: The Soviet Calculus", *International Journal of Intelligence and Counter Intelligence*.
- 3 The term Third World was originally coined in times of the Cold War to distinguish those nations that are neither aligned with the West (NATO) nor with the East, the Communist bloc. The term was often used to describe the developing countries of Africa, Asia, Latin America and Oceania.
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