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**Figure 6.** Tabriz’s National Bank, (symmetrical composition, simplified classicism). The purified *iwan* decorated with *Kashikari*, and the longitudinal portico is representative of the transformation of traditional architectural forms and elements into modern structures. (Courtesy of the official website of Contemporary Architecture of Iran, [caoi.ir/en/component/k2/item/367-bank-melli-tabriz-branch](http://caoi.ir/en/component/k2/item/367-bank-melli-tabriz-branch))

Regarding the architectural composition of the banks, Mohsen applied both symmetrical and asymmetrical *parti*. Specified by the size of the program, the only asymmetrical composition was the Isfahan branch (fig. 5, C). Designed in 1941, the asymmetrical composition of the Isfahan bank was most likely the result of its relatively small program, which did not allow the main axis to be located in the center. In three other branches, the symmetrical composition placed the main hall of the bank in the middle and office rooms in the wings (fig. 5, D, E, and F).

During the postwar era, the role of the Ecole in Iran did not diminish as each year Iranians were attracted to the Ecole until 1968. In Mohsen’s post-war architecture, modernism outpaced traditionalism, and his major works were published by the end of the 1950s in the avant-garde international periodical of *L’Architecture d’Aujourd’hui*. However, despite his inclination for capturing the modernity of his time, Mohsen, albeit modifying the Beaux-Arts design method, remained faithful to the very basics of the Beaux-Arts education, such as the importance of the axes of composition, centrality, and architectural monumentality.



