

A Study on Two Architects of Iran and Turkey at the Threshold of the 20th Century: Andre Godard and Mimar Kemalettin

Farivash Ghanadi Maragheh*
Hilal Tuğba Örmecioglu**

Abstract

The comparison of the architectural environments of Iran and Turkey has been always a topic of interest in both of these countries. Especially the modernization and nationalization periods are the most thought-provoking years for researchers. The modernism and nationalism movements of these two neighboring countries have risen in close periods and similar styles. The architecture is a valid example of that. The chosen names for this study, Andre Godard and Mimar Kemalettin, are important in the history of national architecture in Iran and Turkey. In this paper, two architects of the period are being analyzed by their academic, cultural, and architectural activities during the time of immense changes in Iran and Turkey. In this way, it is aimed to create a useful comparison to understand the national architecture of the late 19th century and the early 20th century in Iran and Turkey and contribute to similar studies of the area.

Keywords: Iran, Turkey, Modern Architecture, National Architecture, Andre Godard, Mimar Kemalettin.

* MA Student, Akdeniz University, Faculty of Architecture, Dept. of Architecture, farivashghanadim@gmail.com, ORCID: 0000-0002-7655-4929

** Assoc. Prof., Akdeniz University, Faculty of Architecture, Dept. of Architecture, ormecioglu@akdeniz.edu.tr, ORCID: 0000-0002-0662-4178

20. Yüzyıl Eşiğindeki İran ve Türkiye’den İki Mimar Üzerine Bir İnceleme: Andre Godard ve Mimar Kemalettin

Farivash Ghanadi Maragheh*
Hilal Tuğba Örmecioğlu**

Öz

İran ve Türkiye’deki mimari ortamın karşılaştırılması her iki ülkede ilgi çekici bir araştırma başlığı olmuştur. Özellikle modernizm ve milliyetçi dönemleri araştırmacıların en çok ilgilendiği dönemler arasında yer almaktadır. Söz konusu iki komşu ülkede modernizm ve milliyetçi hareketleri yakın dönemler ve benzer stillerde yükselmiştir. Mimarlık bunun somut bir örneği olmaktadır. Bu çalışmada seçilen isimler, Andre Godard ve Mimar Kemalettin, İran ve Türkiye’nin milli mimarlık tarihinde önemli isimlerdir. Bu çalışmada dönemin iki mimarının, İran ve Türkiye’deki muazzam değişimler esnasındaki akademik, kültürel ve mimari çalışmaları incelenecektir. Böylece 19. yüzyılın sonları ve 20. yüzyılın başlarındaki İran ve Türkiye mimarisinin anlaşılması için verimli bir karşılaştırma yapılması hedeflenmiştir. Benzer çalışmalara katkı sağlayabilecek bilgilere ulaşılması dilenmektedir.

Anahtar Kelimeler: İran, Türkiye, Modern Mimarlık, Milli Mimarlık, Andre Godard, Mimar Kemalettin.

* Yüksek Lisans Öğrencisi, Akdeniz Üniversitesi, Mimarlık Fakültesi, Mimarlık Bölümü, farivashghanadim@gmail.com ORCID: 0000-0002-7655-4929

** Doç. Dr., Akdeniz Üniversitesi, Mimarlık Fakültesi, Mimarlık Bölümü, ormecioglu@akdeniz.edu.tr ORCID: 0000-0002-0662-4178

1. Introduction

The rise of modernism in architecture dates back to the late 19th century in Europe. However, for the Middle East countries such as Iran and Turkey, the first edifices of modern architecture were built in the early years of the 20th century. Iran and Turkey had some common key facts for modernizations. After WWI, a substantial governmental change happened in both of these countries. In Iran, after a long time of Qajars, the Pahlavi era had been initiated in 1925 by a nationalist and modernist leader, Reza Shah. Meanwhile in Turkey, a new republican government had been established in 1923 under the leadership of Mustafa Kemal Atatürk. It can be claimed that these two leaders had some similar goals for their own countries and they were on the same page as two modernist leaders. Therefore, the changes had been started to happen in both of these countries along with the establishment of new governments. As in other countries, the architecture of the physical environment was one of the first indicators of this modernist transition for early 20th century Iran and Turkey. Hence, many monumental buildings, which were concrete edifices of their new modern nations, were started to be build all around both countries along with the reform movements of Reza Shah and Atatürk. The leading figures constructing this new architectural environment in both of these countries were mostly architects who have been educated in Western countries like Andre Godard and Mimar Kemalettin.

Andre Godard (1881-1965), a French architect who had his professional architectural education in France and had been affected by the trends and movements during his years in Paris had played great roles in designing substantial national and monumental buildings in Iran. He had started his activities in Iran in the 1920s. It was during the first years of the first Pahlavi period¹ in Iran. In this period Reza Shah, the leader of Iran, with an ideology of nationalist and modernist style was hardly trying to reform the country in different aspects. Along with the educational, cultural, and social changes in the country, the architecture of Iran was at the threshold

¹ First Pahlavi period: This term is usually being used for the period of Pahlavi which Reza Shah was governing. Between the 1920s and 1940s are the years of Reza Shah's governance. Since 1941 until The Iranian Revolution (1979) is the period of Mohammad Reza Shah's (The son of Reza Shah) governance; this is usually being named as the second Pahlavi period.

of a new era. Hence, the design of governmental, public, and educational buildings gained more importance under nationalistic and modernistic ideals. Andre Godard was a leading figure of the period, as one of the major architects of this kind of buildings which was designed to be a symbol of the state's reformist politics.

Mimar Kemalettin (1870-1927) is an eminent nationalist architect for Turkish architecture who had practiced architecture in a transition period between an empire and a republic. He had been an architect for the last years of the Ottoman Empire and the first years of republican Turkey. As Godard, he practiced during the modernization and westernization periods, that his architectural style took form under the dilemma of modernist nation-building. He had a unique style in his nationalist modernism.² With his European educational background, he had the chance of being aware of the technological improvements in Europe at the same time with his knowledge about the modernist and the revivalist architectural movements in the late of 19th century in Europe. He returned to his country with an internalized vision about the neoclassic style of that period and with comprehensive knowledge about the brand-new material: the reinforced concrete. Following his education in Europe, he practiced as an architect and a professor after his return to the country. Kemalettin is known as one of the pioneers of The First National Architecture Movement³ in Turkey and honored on Turkish banknotes since 2009.

2. The architectural atmosphere of Europe, Iran, and Turkey at the threshold of the 20th century

The First World War not only forced peripheral countries but also the central European countries to transform. After the end of WWI in the

² There are various discussions about Kemalettin's ideology because of his style; some interpret him as a modernist and others as an ottoman revivalist. In this paper, instead of choosing a side about these ideas, it is decided to focus on the similarities and differences between Godard and Kemalettin, and his architectural style has been cited as the First National Architectural Style as Gungoren and Tuztas (2020), and Civelek (2009) did.

³ The First National Architecture Movement: It is an architectural movement which was popular between 1908 and 1930. Although it has been started in the last years of Ottoman Empire the most active years of this movement was in the republic period in Turkey.

1920s, the city of Paris started to be popular for the Americans. The artists and intellectuals started to move and live in Paris.⁴ These made this city a center of a new style of art, which was more geometric and offered more modern aesthetics, the Art Deco. The Paris exhibition of 1925, was the trendsetter for the style and with the exhibition of the years after that, it had widespread more and more.⁵ The emergence of this style affected the environment of art and architecture; especially the ones who had their professional education in 1920's Paris. Andre Godard was one of those students who studied architecture.

With the comprehensive changes in the political area, a new period was initiated in Iran and Turkey in the early years of the 20th century. In Iran, after the Qajars, and in Turkey, after the Ottoman Empire, both of the reformist leaders embraced modernism; and nationalism together and started to build the new nation and the modern country physically and culturally. This caused a transformation in a lot of areas like the economy, education, social life, art, etc. Along with other spheres of everyday life, the architecture started to change as well under modernist and nationalist ideals. Moreover, there was an urgent need for many kinds of buildings, especially public ones such as modern schools, hospitals, administrative buildings, etc., due to the reconstruction and modernization of both countries.

Certain architects were chosen to build these new public buildings, which would be the symbol of the ideals of the new regimes. These architects were mostly local citizens, educated in Western and European countries so they can bring the necessary modernity to the country while embracing national culture, like Vartan, Kemalettin, Vedat Tek, etc. Nevertheless, the construction of modern Turkish or Iranian architecture was not only practiced by locals but also by foreign architects, who carefully observed the characteristics of vernacular architectures and local cultures, such as Bruno Taut and Andre Godard. This paper intends to focus on the roots of modern nationalistic tendency in the architecture of both countries by concentrating on the works of two prominent architects, Mimar Kemalettin

⁴ Arthur Chandler, 2000, accessed: August 16, 2020, <http://www.arthurchandler.com/1925-art-deco-exposition>

⁵ Victor Daniel, Bijan Shafei, Sohrab Soroushiani, *Andre Godard Architecture* (Tehran: Architecture of Changing times in Iran, 2015), 31.

and Andre Godard; the first was a local while the second was a foreign architect who dedicated their lives to the search for a new architecture which rooted in the local cultures of Turkey and Iran.

3. The early life, professional education, and cultural activities of Andre Godard and Mimar Kemalettin

Andre Godard was a French archaeologist and architect who had experiences in different countries such as Egypt, Baghdad, Afghanistan, and Iran. He was born in 1881 (death: 1965) and he was graduated from one of the most important schools of architecture of the period, l'Ecole des Beaux-Arts, in 1909. Godard was interested in the cultures of eastern countries and his first professional experiences have been in these areas. As ancient Persian culture was a popular topic of interest in the first decades of the 20th century in France, Godard, as an architect and archeologist, got attracted to Iranian heritage. In 1928, Godard started his works on Iranian architecture and archeology for a long time which lasted for 33 years.⁶

Mimar Kemalettin is a famous Turkish architect of the last years of the Ottoman Empire and also the early years of the new Republic. He was born in Istanbul in 1870 (death: 1927) and he was graduated in 1891 from Mühendis Mektebi in Turkey where he studied architecture with foreign professors such as August Jasmund. Following his graduation, Kemalettin worked with him as his teaching assistant, until he was sent to Charlottenburg Technische Hochschule to complete his professional education.⁷ The German academician August Jasmund was the key figure for Kemalettin to get included in the education in Germany and the other sides of his academic career such as teaching. He worked as an assistant during the years of working with Jasmund, he also had different experiences in other Western countries along with Germany; such as visiting Budapest and Wien.⁸ Although Kemalettin had his bachelor's education in his own

⁶ Daniel, Shafei, Soroushani, *Andre Godard Architecture* (Tehran: Architecture of Changing times in Iran, 2015), 19.

⁷ Özkan Ertuğrul, Ahmet Vefa Çobanoğlu, 2002, İslam Ansiklopedisi. accessed: August 16, 2020, <https://islamansiklopedisi.org.tr/kemaleddin-bey-mimar>

⁸ Ertuğrul, Çobanoğlu, 2002, İslam Ansiklopedisi. accessed: August 16, 2020, <https://islamansiklopedisi.org.tr/kemaleddin-bey-mimar>

country, he also gained experience in western culture while studying in Europe.

Godard, and Kemalettin, both educated in the best architectural schools of their own time, l'Ecole des Beaux-Arts and Charlottenburg Technische Hochschule, had their professional activities under similar professional concerns in Iran and Turkey; which were facing some similar modernization dilemma. Besides, these two had also similarities about their roles in cultural activities in their practicing countries. Andre Godard took major state-related roles in various cultural activities, such as the establishment of the Faculty of Fine Arts, and the reactivation of the National Heritage Association. Moreover, he published books and articles mostly in the Athar-e Iran and The Art of Iran journals. However, it is claimed that the most important of these mentioned activities was the establishment of The Faculty of Fine Arts. As Daniel et al (2015:130) conveyed "*The cultural activities of Andre Godard had been wide, effective, and showed the permanent result. The establishment of The Faculty of Fine Arts- which was in the 1940s was the source of educating the architects inside the country.*"⁹

After graduation, and gaining a few years of experience in renowned European architectural offices, Kemalettin returned to his homeland and took roles in various cultural activities like Godard. After 1901, he started to give courses and took the place of his professor Jasmund after he resigned. He was teaching the Nazariyyât-i Mi'mâriyye courses (the Architectural Theory Courses) which were one of the must-courses of the curriculum of the Sanâyi-i Nefîse Mektebi (the School of Fine Arts). In his classes, Kemalettin was giving special attention to teaching the characteristics of Turkish architecture to his students who would be the followers of his nationalist architectural ideas in the early years of the Republic.¹⁰ In 1909, Kemalettin Bey, known for his interest in national architecture, was appointed as the chief architect of the Evkaf Nezareti Tamirat ve İnşaat Heyet-i Fenniyesi (Ministry of Foundations, Office of construction and restoration), which entered a post-constitutional renewal process; and he

⁹ Daniel, Shafei, Soroushiani, Andre Godard Architecture (Tehran: Architecture of Changing times in Iran, 2015), 130.

¹⁰ Yıldırım Yavuz, "Evkaf Nezareti İnşaat ve Tamirat Heyet-i Fenniyesi İlk Başmimari Mimar Kemalettin", *Restorasyon Yıllığı Dergisi*, (2015): 17.

started to expand his architectural activities in the area of restoration.¹¹ Furthermore, Kemalettin bey had also led the establishment of a society for Ottoman engineers and architects.

Both Andre Godard and Mimar Kemalettin played vital roles in the cultural areas of Iran and Turkey. Interestingly for both of them, the most important of these roles were in the areas of education and restoration. Along with their educational backgrounds and areas of professional activities, these two architects share similar architectural understandings in their designs that they had been more considerate about the national and historical side of architecture.

4. The architecture of Andre Godard and Mimar Kemalettin

Along with these similarities between Andre Godard and Mimar Kemalettin, the resemblances in the architectural styles of these two architects also serve as an interesting fact for comparison of them, even though Kemalettin was an important Turkish Architect, and Godard was a foreign one in Iran. Nevertheless, the comparison of their architectural designs with parallel functions, or comparable importance displays striking similarities. As state-backed architects, who adopted the reformist national ideals of the governments, both Godard and Kemalettin took important roles in building the physical environments of both countries. They were charged with the design and construction of many public buildings in different functions such as educational, administrative, and commemorative ones. Most of these buildings became the symbols of both countries. Among these, two religious buildings tombs of Hafez and Mahmut Şevket Pasha, two educational buildings Tehran University-Faculty of Medical Science, and Gazi University-Institute of Education, two museums The National Museum of Iran, The Azerbaijan Museum in Tabriz had been a subject of interest along with the Edirne Rail station and Ankara Palas.

¹¹ Çobanoğlu, “İslam Ansiklopedisi.”

Figure 1: The Tomb of Hafez.¹²



Figure 2: Left to right: The ornagements inside the dome of The Tomb of Hafez¹³, the entrance from the public space to the private space¹⁴



The Tomb of Hafez, a famous Iranian poet, is one of the most important national and historical artifacts of Iran, and Andre Godard was the architect of this monument. As mentioned before, he had his professional education in Paris; and Paris was a center of the new art movement of those times: The Art Deco. Especially with the Paris Exhibition in 1925, the Art Deco movement started its international journey and it turned out to be a trend

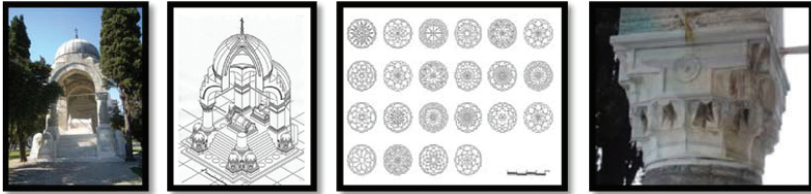
¹² Atlas Obscura. “The Tomb of Hafez”. accessed: 8 October 2020. <https://www.atlasobscura.com/places/tomb-of-hafez>

¹³ Atlas Obscura. “The Tomb of Hafez”.

¹⁴ Daniel, Shafei, Soroushiani, *Andre Godard Architecture* (Tehran: Architecture of Changing times in Iran, 2015), 336.

in a short period. Every country interpreted Art Deco in its own way as adopting the traditional elements in design, materials, or technics. Many Art Deco buildings were the monumental ones. In Iran, the Art Deco style was being used as an adaption with the geometrics of classic European style and the traditional Iranian geometrical decorative elements. This trend in Iran was widely used in the buildings which were built in the 20s and 30s.¹⁵ It can be claimed that The Tomb of Hafez is the most famous example of Iranian art-deco. This structure was completed in 1935 and it became one of the major cultural, historical, and national monuments of Iran. The ornamentations of this monumental building are in traditional Iranian style and colors. On the other hand, the geometric features have similarities to classic European style (Fig 2) in a perfect fusion of oriental and occidental elements in a new architecture for a new century.

Figure 3: Left to right: The Tomb of Mahmut Şevket Pasha¹⁶, the structure of the tomb, rosettes, decorations, and ornamentations of columns.¹⁷



The Tomb of Mahmut Şevket Pasha, the grand vizier during the Ottoman Empire, is one of the precious works for nationalist architecture in Turkey. The Tomb (1913), which was designed by Mimar Kemalettin, symbolizes all the features of Nationalist Architecture of the early 20th century in its plan and decoration. It was built with two columns, two pillars, and four arches on a platform which is covered with stairs by its three sides.

¹⁵ Daniel, Shafei, Soroushiani, *Andre Godard Architecture*, 53.

¹⁶ Ömer Raif, (2015), accessed: 8 October 2020. <https://onedio.com/haber/mimar-ahmed-kemaleddin-ve-eseri-434090>

¹⁷ Mustafa Bulut, “Ölümünün 100. Yılında Mahmut Şevket Paşa’nın Türbesi.” *FSM İlmî Araştırmalar İnsan ve Toplum Bilimleri Dergisi*, no. 1 (2013): 93-107

The typology of this tomb is a baldachin.¹⁸ Baldachin is one of the most important structural elements in the core of the mosques of the classic Ottoman period. Since the 14th century, the ottomans have been using the dome structures with the surrounding walls. In the middle of the 15th century, the need of expanding the area which is located under the main dome has caused the forming of baldachin.¹⁹ Baldachin systems have been used in the dome structures of Architect Sinan in Turkish architecture history.²⁰ Therefore, this system has a strong background in Ottoman architecture and has been used in important architectural examples in the 16th century and after that. In the 18th century, the baldachin system has been also used by the famous architects of that period in Turkey. Mehmet Tahir Efendi, the architect of Laleli Mosque (1760-1763) has used a traditional approach with building an octagonal baldachin system in his design.²¹ Therefore there is no argument that the baldachin structure system has been an important element of Turkish architecture since the 15th century. However, Baldachin has a deep historical background in Persian architecture as well. Besides the architectural works with stone and brick materials in The Achaemenid Empire, there were also some tents and social places that were similar to the Early Asian architecture. These spaces which were called heavens have been adopted by Alexander the Great after the conquest of the empire. It has been claiming that the baldachin structure of domes in Roman and Byzantine have been inspired by these areas.²²

In addition to structural connections, there are ornamental similarities between the Tomb of Hafez and Mahmut Şevket Pasha. The columns of the tomb of Mahmut Şevket Pasha have colorful materials as decorations and rosettes with geometric ornamentation.²³ Although like the tomb of Hafez,

¹⁸ Baldachin plan type: The open structures covered with domes or pyramids, with circular- polygonal- rectangular planes and carried by columns.

¹⁹ Ömer İskender Tuluk, "Osmanlı Camilerinde Mekan Kurgusu Açısından Kare Tabanlı Baldaken Varyasyonları (15.-17.yy.)", *Gazi Üniv. Müh. Mim. Fak. Der.*, 21 no. 2 (2006): 275.

²⁰ Edirnekapı Mihrimah Sultan, Zal Mahmut Pasha, Lüleburgaz Sokullu Mehmet Pasha, Fatih Bali Pasha and Manisa Muradiye are some of Architect Sinan's square baldachin, single-domed mosques. (Erarslan, 2018)

²¹ Alev Erarslan, "Ottoman Baroque Architecture: Turkish Baroque". (2006): 295.

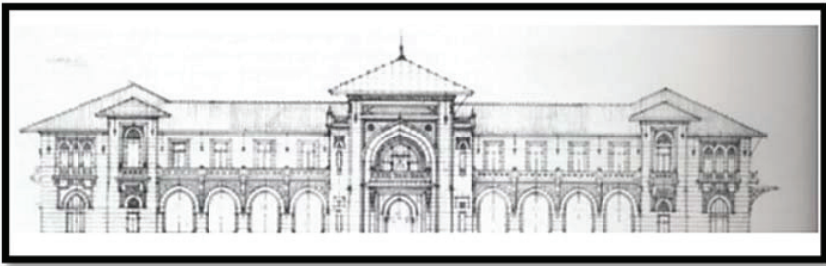
²² Earl Baldwin Smith, *The Dome: A Study in the History of Ideas*. (Princeton, NJ: Princeton University Press, 1950), 81-82

²³ Mustafa Bulut, "Ölümünün 100. Yılında Mahmut Şevket Paşa'nın Türbesi." *FSM İlmî*

geometrical decorations are the most significant nationalistic feature of the tomb of Mustafa Şevket Pasha, this is a national monumental structure has more traditional details besides the classic Turkish geometrical ornamentations, such as pointed arches, muqarnases on column heads, and reliefs of verses of Quran.

The Ankara Palace and the National Museum of Iran are not functionally similar buildings, but both were serving as an ideological tool for the foundations of the modernization project with the new sense of nationhood in their design. Besides, both museum and hotel were new types of buildings invented in the 20th century West. Hence, they are comparable due to their importance as the symbols of the modern capitals and representations of the modern-nationalist ideologies of the new governments.

Figure 4: The first facade design of Ankara Palace, by Vedat Tek²⁴



After the declaration of Ankara as capital, feverish construction activities began in the city. As Çınar (2007)²⁵ conveyed, “*the creation of a new capital city is not only about the articulation of a new national identity, but also more importantly about the creation of the state itself*”, hence, architectural styles were monitored by the state which constitutes itself

Araştırmalar İnsan ve Toplum Bilimleri Dergisi, Sayı 1 (2013): 93-107

²⁴ Çiğdem Berdi Gökhan, “Ankara Palas: Bir Mimari Yapının Toplumun Sosyo-Kültürel ve Politik Yaşamı ile Etkileşimi” Çankaya Üniversitesi, İç Mimarlık Bölümü, (2014):21.

²⁵ Alev Çınar, “The Imagined Community As Urban Reality: The Making of Ankara. Urban Imaginaries: Locating the Modern City”, University of Minnesota Press, (2007): 154.

as an agent of modernity. For this reason, it is a conscious preference of the state that the two prominent architects of the First Turkish national architectural movement -first Vedat Tek and then Mimar Kemalettin Bey- were assigned as architects for the first modern hotel of the new capital to serve politicians, diplomats, high-ranking bureaucrats, etc. In 1924, Vedat Tek started to design the hotel; soon after Mimar Kemalettin took over the project and created the most significant building at Ulus (Nation) Square after the parliament building and the Victory Monument. In the following years, various buildings such as Headquarters Building of Is Bank (1929) and Headquarters Building of Ziraat Bank (1929) by Giulio Mongeri, Central Bank of the Republic of Turkey (1930) by Clemens Holzmeister, Headquarters Building of Sumer Bank (1937) by Martin Elsaesser, the famous apartment building The II. Vakif Apartment (1930) by Kemalettin and The Grand National Assembly of Turkey (1960) by Clemens Holzmeister started to be built around this square; these buildings played great roles in different aspects of modernization in Turkey.²⁶ After the inauguration, “*Ankara Palace became the main public space of the new republic where the West-oriented secular modern lifestyle of the Republican elite was performed and displayed*”.²⁷ It is possible to mention the Ulus square as a bureaucratic and political center; and after the 1930s the cultural, financial, and commercial features of this area start to rise more and more every day.²⁸ Because of the existence of these important buildings such as Ankara Palace, The Grand National Assembly of Turkey, the headquarters of various companies, and the II. Vakıf Apartment which has a theater inside, the Ulus region started to become the center of the social and cultural life of the new capital city of the Turkish Republic.

The Ankara Palace was designed by Mimar Kemalettin as a hotel and guesthouse which would be the center of the social life of the new capital, and a symbol for modern Turkey, but confusingly Mimar Kemalettin preferred traditional forms of Turkish architecture for design over

²⁶ Ahu Sumbas, “Türk Modernleşmesi’ni Ankara Palas Üzerinden Okumak: “Doğudan Batıya Açılan Bir Pencere”. *H.Ü. İktisadi ve İdari Bilimler Fakültesi Dergisi*, (2013):186.

²⁷ Çınar, “*The Imagined Community As Urban Reality: The Making of Ankara. Urban Imaginaries: Locating the Modern City*”, 160.

²⁸ Cem Dedekarginoğlu, “Erken Cumhuriyet Ankara’sında Bir Kamusal Mekân: Millet Bahçesi”. *Ankara Araştırmaları Dergisi*, (2019): 363.

contemporary western forms. The pitched-roof building with a central entranceway between symmetrical twin towers demonstrates the geometric characteristics of the Traditional Anatolian House (Fig 4).²⁹ Kemalettin also used motifs from classical Ottoman architecture such as arched facade and Çini³⁰ tile decoration. Mimar Kemalettin's preference to use concrete in The Ankara Palace project can be interpreted as acceptance of concrete as a building material by the architects of those times.³¹ Nevertheless, the most significant element which gives an oriental image is the pointed dome over the main entrance and arched front facade.

Figure 5: Left to right: the historic Sassanian Ctesiphon Vault, the entrance of the National Museum of Iran³²³³



²⁹ Çiğdem Berdi Gökhan, “Ankara Palas: Bir Mimari Yapının Toplumun Sosyo-Kültürel ve Politik Yaşamı ile Etkileşimi” Çankaya Üniversitesi, İç Mimarlık Bölümü, (2014):21.

³⁰ Çini: A art of decoration which belongs to The Ottoman Empire period and it is used for ornamentation of mosques, tombs and the exterior and the interior decoration of palaces (Acıkgöz). In the 15th century the art of Çini got more popular in the ornamentations of Turkish architecture. Especially the best examples of them are done in the 15th and the 16th century. (Istanbul Sanat Evi, 2019)

³¹ Onur Karahan, “Türkiye’de Betonarmenin Erken Kullanımı ve Gelişimi Sürecinde Hennebiqie Betonarme Sistemi”. *Restorasyon ve Konservasyon Çalışmaları Dergisi*, (2015): 75.

³² Curiosmos. “The Archway of Ctesiphon: the Largest Single-Span Free-Standing Vault on Earth”. accessed: 8 October 2020. <https://curiosmos.com/the-archway-of-ctesiphon-the-largest-single-span-free-standing-vault-on-earth/>

³³ Wikimedia. “Iran National Museum”. accessed: 8 October 2020. https://commons.wikimedia.org/wiki/File:Iran_Bastan_Museum,_National_Museum_of_Iran,_Tehran.jpg

On the other hand, the Pahlavi Dynasty intended to create a continuum with the pre-Islamic past of Iran for the formation processes of a modern national identity through national and religious symbols on public edifices such as banknotes, postage stamps, the official flag, etc..³⁴ The physical environment and building facades were no different. The Iran National Museum was designed by Andre Godard in 1937. The main idea of this design was to make a modern building using the ancient elements of the pre-Islamic period of Iran³⁵. As Daniel et al. (2015)³⁶ conveyed “*The perspective of Andre Godard for the design of the museum is dependent on the history of this land and architecture.*” Since Godard was an archaeologist, he was familiar with the ancient art and architecture of Iran before Islam, and he decided to use ancient motifs of Sasanian architecture for the national architecture of the museum. The design of a pointed vault for the monumental entrance and the usage of red bricks for the building were deliberate decisions of Godard for recreation of the monumentality of ancient Taq Kasra³⁷ (Sassanian Ctesiphon Vault) (Fig 5).³⁸

³⁴ Nail Elhan, “Pehleviler Dönemi’nde İran’da Ulus-Devlet: Milli Kimlik ve Geleneğin İcadı.” *İran Çalışmaları Dergisi*, (2019): 13.

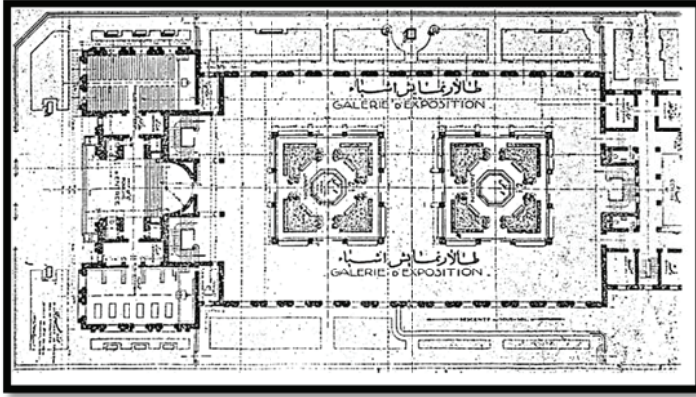
³⁵ Peyman Akhgar, “The Ecole des Beaux-Arts and the Construction of Iranian National Identity in the Interwar Era: The Architecture of André Godard.” *The Society of Architectural Historians*, (2020): 16.

³⁶ Daniel, Shafei, Soroushiani, *Andre Godard Architecture* (Tehran: Architecture of Changing times in Iran, 2015), 260.

³⁷ Taq Kasra: With the meaning of Iwan of Khusraw, the Sasanian king, it is a monumental built with arched form which were located in The Sasanian Palace Complex.

³⁸ Nader Ardalan, “Museums and Memorials of Iran 1935 to 1979 By Nader Ardalan”. *2A Architecture and Art Magazine*, (2019)

Figure 6: Plan of the National Museum of Iran, two courtyards, and a monumental entrance along the central axes.³⁹



Although the main image of the building has adaptations from ancient historic motifs of Iran, the plan of the museum presents the features of the School of Beaux-Arts. The absolute symmetry in the plan is the most expressive sign of this Beaux-Arts effect. Nevertheless, the traditional Iranian architectural features were also combined with these western specifications; such as the courtyard, small pools, gardens, and Ivan (Fig 6).⁴⁰

³⁹ Peyman Akhgar, “The Ecole des Beaux-Arts and the Construction of Iranian National Identity in the Interwar Era: The Architecture of André Godard.” *The Society of Architectural Historians*, (2020): 16.

⁴⁰ Akhgar, “The Ecole des Beaux-Arts and the Construction of Iranian National Identity in the Interwar Era”, 16.

Figure 7: The use of arch in the facade of the National Museum of Iran (left)⁴¹ and The Ankara Palace (right).⁴²



When we compare these two buildings, we see similarities in plans and facades, which convey the similarities in architectural thinking of both architects based on their professional education and style. For instance; the arch formed building elements in facade had been spectacularly used by Andre Godard and Mimar Kemalettin in both of the buildings, as the evident nationalistic element of the facades. And, the symmetry in the plan and facade design of both buildings is a principle of the Beaux-Arts style. However, the National Museum of Iran has a more classist style while Ankara palas, the first reinforced concrete building of the new capital, has traditional mass with a pitched roof.

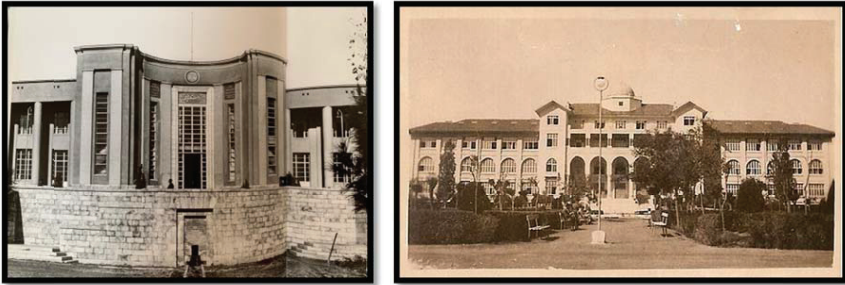
As mentioned before, Andre Godard and Mimar Kemalettin had played active roles as educators in the foundation of modern architectural education; and they both have architectural activities in the design of modern educational buildings, as well. Faculty of Medical Science (the 1930s) which was located in the modern campus of Tehran University designed also by Andre Godard, can be categorized as a modern building for that period. The U-shaped plan of the building is symmetrical and the semi-circular main entrance in the middle which has stepped ahead with stairs is projected. Although the design has traditional elements in the plan such as courtyards for natural lighting, using the classic elements such as columns, removing the ornamentations, and using the historical

⁴¹ Shutterstock. "Iran National Museum". accessed: 8 October 2020. <https://www.shutterstock.com/tr/search/teheran+museum>

⁴² Raif, (2015), accessed: 8 October 2020. <https://onedio.com/haber/mimar-ahmed-kemalettin-ve-eseri-434090>

European styles in this design makes the building closer to Art Deco.⁴³ As Akhgar (2020) stated, in the Tehran University project Godard's design was affected by the western spirit which was expanding by the Western intellectuals who were trying to bring westernization to Iran. Hence, the faculty building had a European style; "monumental, but undecorated classicism, with cement facades."⁴⁴

Figure 8: Left to right: Tehran University the Faculty of Medical Science⁴⁵, Gazi University the Institute of Education⁴⁶



Meanwhile, Mimar Kemalettin, adhering to his principles, had continued to use traditional forms in the design of the Gazi University, Institute of Education (1930). He kept using western designing principles and national Turkish forms together for the building. Hence, the Institute of Education has some similarities to Tehran University the Faculty of Medical Science, such as the symmetrical design and the entrance in the middle with stairs; while dissimilarities, like the arch elements used in the front facade and the roof as a sign of traditional facade design. Nevertheless, it seems like Kemalettin reached a more stripped-down style in this last project

⁴³ Daniel, Shafei, Soroushiani, *Andre Godard Architecture* (Tehran: Architecture of Changing times in Iran, 2015), 235.

⁴⁴ Peyman Akhgar, "The Ecole des Beaux-Arts and the Construction of Iranian National Identity in the Interwar Era: The Architecture of André Godard." *The Society of Architectural Historians*, (2020): 18.

⁴⁵ Daniel, Shafei, Soroushiani, *Andre Godard Architecture* (Tehran: Architecture of Changing times in Iran, 2015), 229.

⁴⁶ Raif, (2015), accessed: 8 October 2020. <https://onedio.com/haber/mimar-ahmed-kemalettin-ve-eseri-434090>

of him when it is compared to the Ankara Palace Guesthouse, although he kept using the nationalistic symbolic forms. In all, it can be claimed that Kemalettin used the traditional forms more evident than Godard and Godard tried to get a more modern look while using other characteristics of traditional design such as courtyards.

Figure 9: Left to right: The stepped entrance of Azerbaijan Museum with iwan⁴⁷, The use of apadana in ancient Persia⁴⁸, The Blue Mosque in Tabriz⁴⁹



As Andre Godard was an architect with a background in archeology, he had best reflected this knowledge in his museum designs. The Azerbaijan Museum, which is one of Godard's famous works in the late 1950s, has evident features of the Islamic architectural style. The building is located pretty close to one of the other important architectural symbols of the city of Tabriz, the Blue Mosque (Fig 9). On the other hand, the planimetric qualities and the style of the museum are quite similar to the style of the National Museum of Iran. Although there are many similarities such as the vertical frames, windows with semi-circular arches, the epigraphs between windows, and the stepped platform on which the building is placed; the facade of the National Museum of Iran is more classicist. The architectural critics who compared the building with the National Museum of Iran interpreted the more intensive use of Islamic and national architectural elements in the Azerbaijan Museum due to its close location to the Blue

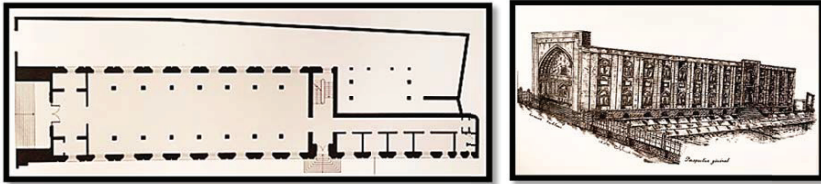
⁴⁷ Daniel, Shafei, Soroushiani, *Andre Godard Architecture*, 319.

⁴⁸ Maspero Gaston, 1903, *History of Egypt, Chaldea, Syria, Babylonia, and Assyria*. London: Grolier Society.

⁴⁹ Iranroute. "The Blue Mosque in Tabriz". accessed: 8 October 2020. <https://www.iranroute.com/sights/112/blue-mosque-of-tabriz>

Mosque. Moreover, the entrance through iwan⁵⁰ which can be interpreted as an ancient Persian entrance design (Apadana),⁵¹ is also an evident feature of the classic Islamic style (Fig 9).

Figure 10: Left to right: The plan of The Azerbaijan Museum in Tabriz, The perspective of Godard’s design drawn by Esmail Dibaj.⁵²



The space order is similar to the National Museum of Iran and at the end of the axes line, which follows stairs, iwan, entrance hall, and main hall, respectively, connected to the administrative area which has a door to outside. The stepped entrance iwan on the front facade is placed in the middle of the axis of symmetry. There are epitaphs around the arches of the iwan; by reading these epitaphs you can follow the height of the arches of the iwan. The building is located on a stepped platform and the daylighting problem of the basement is solved by the repeated semi-circular arched windows on the two side facades (Fig 10). The side facades are designed with vertical frames in which two semi-circular arched windows are placed on top of each other and an epitaph in between.

⁵⁰ Iwan: is a rectangular hall or space, usually vaulted, walled on three sides, with one end entirely open. Iwans are usually known with Islamic architecture; however, the root of this form is Iranian. This space organization has various examples in old history especially Mesopotamia around the third century CE, during the Parthian period of Persia Wikipedia. “Iwan”. accessed: 8 October 2020. <https://en.wikipedia.org/wiki/Iwan>

⁵¹ Apadana: is a large hypostyle hall in Persepolis. It can be interpreted as the origin of Iwan which is used in Islamic architecture. The term in Old Persian means “unprotected” (â-pâd-ânâ), and the design allows the structure to be open to the elements on one side Wikipedia. “Apadana”. accessed: 8 October 2020. <https://en.wikipedia.org/wiki/Apadana>.

⁵² Daniel, Shafei, Sorousiani, *Andre Godard Architecture* (Tehran: Architecture of Changing times in Iran, 2015), 321.

Figure 11: Left to right: The drawing of the main facade of Edirne railway station and a gravure showing the gate of Topkapı Place.⁵³



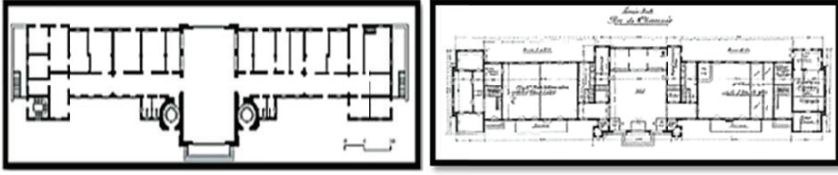
As Godard did in the Azerbaijan museum, Mimar Kemalettin used more bold national architectural elements instead of classical in the design of Edirne station. The Edirne railway station designed by Kemalettin in the 1910s is known as one of the first rail stations in Turkey (TC Kültür ve Turizm Bakanlığı). The building is designed in a rectangular plan style with absolute symmetry. Hence, Kemalettin made projections and indentations in the design of the mass to emphasize the symmetry and to avoid the plainness of the rectangular form. Mimar Kemalettin used *cumbas*⁵⁴ to create a balance on the main facade of the building and emphasize the entrance. The main space in the plan the organization is the passenger waiting hall placed in the middle, which is both an entrance and an exit, and the axis of symmetry. The symmetrical towers with domes are the most attractive elements of design and are located on two sides of the entrance to emphasize, and are also important signs of the architecture of that period. These towers with circular stairs have been designed as circulation cores. Apart from the flamboyant circulation towers, the main facade was composed of arches of various sizes, the largest of which mark the entrance. The rest of the facade was designed with a simple style except for the ornamentation of flower figures on the narrow arches. The eaves are decorated with the Turkish trigons.⁵⁵

⁵³ Özlem Büyükdemir, “*Edirne Gari*” (Yüksek Lisans Tezi. İstanbul: İstanbul Teknik Üniversitesi, Fen Bilimler Enstitüsü, 1999), 164.

⁵⁴ Cumba: Is an architectural element in the traditional Turkish architecture; especially in the Traditional Anatolian House typology. Cumba is simply an overhang block of the first or second floor of Traditional Anatolian Houses. Wikipedia. “Cumba”. accessed: 8 October 2020. <https://tr.wikipedia.org/wiki/Cumba>

⁵⁵ Büyükdemir, “*Edirne Gari*,”

Figure 12: Left to right: The plans of Edirne railway station and Sirkeci railway station.⁵⁶



The plan of the Edirne railway station shows similarities with the plan of the Sirkeci station⁵⁷ of Jachmund⁵⁸, with whom Kemalettin worked during its design in the 1890s. Hence, it is being claimed that Kemalettin's design has been affected by the style of the Sirkeci railway station.⁵⁹ Despite planimetric similarities such as symmetry, rectangular shape, central entrance, etc. Mimar Kemalettin preferred to build a nationalistic style with selected architectural elements from classical Ottoman architecture such as arches, eaves, domes, etc. Moreover, as Godard's use of iwan, as the most evident national element in the main facade, Kemalettin used cumbas and towers resembling the Traditional Anatolian House and the gate of Topkapı Place.

Hence, the intention of Godard in using the iwan (apadana) and Kemalettin in using the cumbas and towers can be interpreted as their mutual goal creation of a national architecture for their modern countries.

⁵⁶ Büyükdemir, "Edirne Garı", (Yüksek Lisans Tezi. İstanbul: İstanbul Teknik Üniversitesi, Fen Bilimler Enstitüsü, 1999), 158.

⁵⁷ Sirkeci rail station: it is one of the most important rail station buildings in Turkey and it was built in 1890. It is the first building which Jachmund had designed in Turkey (Yavuz M. , 2006). It got pretty famous when it was built. Even the other rail station projects in Europe have been affected by this design. (Başar & Erdoğan, 2009).

⁵⁸ Jachmund: August Carl Friedrich Jasmund is an architect during the Ottoman Empire who had built various private and public building during almost 20 years between 1888-1907/1908. (Yavuz M. , 2006).

⁵⁹ Mehmet Emin Başar and Hacı Abdullah Erdoğan, "Osmanlı'dan Cumhuriyet'e Türkiye'de Tren Garları", *Selçuk Üniversitesi Mühendislik Mimarlık Fakültesi Dergisi*, (2009): 36.

5. Conclusion

In this paper, selected projects of two famous architects of the early 20th century of Iran and Turkey, Andre Godard and Mimar Kemalettin were analyzed in comparison. These two architects, who shared common ideals and similar educational backgrounds, had also followed parallel professional trajectories that even took similar roles as educators and restorators under the same modernization mission. Moreover, both countries were under similar conditions; governments supporting westernization and the construction of the nation-state. In line with this akin socio-political circumstance and individual backgrounds, they created national architectural styles by adopting traditional, regional, and religious architectural elements to modern design. By doing so, they tried to catch a balanced point both between the Western and Eastern styles; and nationalist and modernist ideals.

Along with their architectural works, both Godard and Kemalettin were trying to make their points by also spreading their ideas on cultural and educational platforms. As they were teaching about their design philosophy at the schools of architecture, they were also working for conservation and restoration of the historical environment. In this way, they preserved the historical fabric of their countries while reinterpreting it with modern techniques in the new environment.

Nevertheless, Godard who was a European who admires the national architecture of Iran appears to have featured oriental ornaments in his buildings, but geometry stands out more than ornamentation. Even in one of his articles analyzing the architecture of Iran, he conveyed about Safavid architecture as follows;

*“Here we are far from the purity of the solutions of Seljuk era architecture. The architecture of the Safavid era has a very beautiful appearance, but under this beautiful appearance, the skeleton of the building is completely hidden”.*⁶⁰

Architect Kemalettin, on the other hand, was used to architectural ornamentation as a native of these lands. In his works, he preferred

⁶⁰ Soudabeh Adibzadeh, Mohsen Abbasi Harofteh, Ahmad Aminpour, 2018, A Critique on André Godard's Historiography Considering the Fields of his Historiography. *The Scientific Journal of NAZAR research center (Nrc) for Art, Architecture & Urbanism*, 17-26.

traditional geometric ornamentation to western ornamentation motifs and preferred to reflect modernism by technical advance in construction technology rather than forms. Hence, Kemalettin had been especially effective in the spreading of a new modern construction material early 20th century; the reinforced concrete.

Bibliography

Adibzadeh, Soudabeh; Abbasi, Mohsen Harofteh and Aminpour, Ahmad. (2018). A Critique on André Godard's Historiography Considering the Fields of his Historiography. *The Scientific Journal of NAZAR research center (Nrc) for Art, Architecture & Urbanism*, 17-26.

Akhgar, Peyman. (2020). The Ecole des Beaux-Arts and the Construction of Iranian National Identity in the Interwar Era: The Architecture of André Godard. *The Society of Architectural Historians*, 8-21.

Başar, Mehmet Emin and Erdoğan, Hacı Abdullah. (2009). Osmanlı'dan Cumhuriyet'e Türkiye'de Tren Garları. *Selçuk Üniversitesi Mühendislik Mimarlık Fakültesi Dergisi*, 29-43.

Bulut, Mustafa. (2013). Ölümünün 100. Yılında Mahmut Şevket Paşa'nın Türbesi. *FSM İlmî Araştırmalar İnsan ve Toplum Bilimleri Dergisi*, Sayı 1, 93-107.

Büyükdemir, Özlem. (1999). "Edirne Garı". Yüksek Lisans Tezi, İstanbul Teknik Üniversitesi, Fen Bilimler Enstitüsü.

Çınar, Alev. (2007). The Imagined Community As Urban Reality: The Making of Ankara. *Urban Imaginaries: Locating the Modern City*, University of Minnesota Press, 151-181.

Civelek, Yusuf. (2009). Mimarlık, Tarih yazımı ve Rasyonelite: XX. Yüzyılın İlk Yarısındaki Modern Türk Mimarisinde Biçime Dayalı Sembolik Söylem Meselesi. *Türkiye Araştırmaları Literatür Dergisi*, Cilt 7, Sayı 13, 1-22.

Daniel, Victor; Shafei, Bijan and Soroushiani, Sohrab. (2015). *Andre Godard Architecture*. Tehran: Architecture of Changing times in Iran.

Dedekarginoğlu, Cem. (2019). Erken Cumhuriyet Ankara'sında Bir Kamusal Mekân: Millet Bahçesi. *Ankara Araştırmaları Dergisi*, 355-374.

Elhan, Nail. (2019). Pehleviler Dönemi'nde İran'da Ulus-Devlet: Milli Kimlik ve Geleneğin İcadı. *İran Çalışmaları Dergisi*, 13-37.

Erarslan, Alev. (2006). Ottoman Baroque Architecture: Turkish Baroque. *Istanbul Aydın University, Department of Architecture and Design*, 282-319.

Erarslan, Alev. (2018). An essay on Byzantine architectural influence on the spatial organization of the Architect Sinan's square baldachin single-domed mosques. *Istanbul Aydın University, Department of Architecture and Design*, 165-179.

Gaston, Maspero. (1903). *History of Egypt, Chaldea, Syria, Babylonia, and Assyria*. London: Grolier Society.

Gökhan, Çiğdem Berdi. (2014). Ankara Palas: Bir Mimari Yapının Toplumun Sosyo-Kültürel ve Politik Yaşamı ile Etkileşimi. pp. 13-45.

Güngören, Ela and Tuztaşı, Uğur. (2007). Türk mimarlık tarihi yazıcılığında 'Ulusal'/'Millî' olanın Eklektisizm ve Modernizm ekseninde ayrış[-tırıl-]ması üzerine 1. Mekânlar / Zamanlar / İnsanlar: Kimlik, Aidiyet ve Mimarlık Tarihi Temalı V. Doktora Araştırmaları Sempozyumu, 1-19.

Karahan, Onur. (2015). Türkiye'de Betonarmenin Erken Kullanımı ve Gelişimi Sürecinde Hennebique Betonarme Sistemi. *Restorasyon ve Konservasyon Çalışmaları Dergisi*, 67-76.

Smith, Earl Baldwin. (1950). *The Dome: A Study in the History of Ideas*. Princeton, NJ: Princeton University Press.

Sumbas, Ahu. (2013). Türk Modernleşmesi'ni Ankara Palas Üzerinden Okumak: "Doğudan Batıya Açılan Bir Pencere". *H.Ü. İktisadi ve İdari Bilimler Fakültesi Dergisi*, 171-198.

Tuluk, Ömer İskender. (2006). Osmanlı Camilerinde Mekan Kurgusu Açısından Kare Tabanlı Baldaken Varyasyonları (15.-17.Yy.). *Gazi Üniversitesi. Mühendislik ve Mimarlık Fakültesi. Dergisi*. Cilt 21, No 2, 275-284.

Yavuz, Mehmet. (2006). August Carl Friedrich Jasmund ve Mimari Faaliyetleri. *X. Ortaçağ-Türk Dönemi Kazı Sonuçları ve Sanat Tarihi Araştırmaları Sempozyumu* (pp. 187-209). Gazi Üniversitesi Fen Edebiyat Fakültesi Sanat Tarihi Bölümü.

Yavuz, Yıldırım. (2015). Evkaf Nezareti İnşaat ve Tamirat Heyet-i Fenniyesi İlk Başmimari Mimar Kemalettin. *Restorasyon Yıllığı Dergisi*, 6-24.

Internet Sources

Açıkgöz, Elif. “Çini Sanatı Nedir? Nasıl Yapılır?” *bilgiustam.com*, accessed October 17, 2020. <https://www.bilgiustam.com/cini-sanati-nedir-nasil-yapilir/>

Ardalan, Nader. “Museums and Memorials of Iran 1935 to 1979 By Nader Ardalan.” *2A Architecture and Art Magazine*. 2009, accessed August 16, 2020. <https://magazine.2aincorp.com/2019/05/14/museums-and-memorials-of-iran-1935-to-1979-by-nader-ardalan/>

Atlas Obscura. “The Tomb of Hafez.” *atlasobscura.com*, accessed October 8, 2020. <https://www.atlasobscura.com/places/tomb-of-hafez>

Chandler, Arthur. “The Art Deco Exposition: Post-War Paris.” *arthurchandler.com*, 1988, accessed August 16, 2020. <http://www.arthurchandler.com/1925-art-deco-exposition>

Curiosmos. “The Archway of Ctesiphon: the Largest Single-Span Free-Standing Vault on Earth”. *curiosmos.com*, March 12, 2019, accessed October 8, 2020. <https://curiosmos.com/the-archway-of-ctesiphon-the-largest-single-span-free-standing-vault-on-earth/>

Ertuğrul, Özkan and Çobanoğlu, Ahmet Vefa. “Kemâleddin Bey, Mimar (1870-1927).” *İslam Ansiklopedisi*, 2002, accessed August 16, 2020. <https://islamansiklopedisi.org.tr/kemaleddin-bey-mimar>

IranRoute. “The Blue Mosque in Tabriz.” *iranroute.com*, accessed October 8, 2020. <https://www.iranroute.com/sights/112/blue-mosque-of-tabriz>

Istanbul Sanat Evi. “Çini Sanatı ve Çinicilik Nedir Teknikleri Nelerdir?” *istanbulsanataevi.com*, accessed September 17, 2020. <https://www.istanbulsanataevi.com/sanat-terimleri-kavramlar/cini-sanati-ve-cinicilik-nedir-teknikleri-nelerdir/>

Raif, Ömer. “Türkiye’nin İlk Yıllarında İz Bırakan Mimar Kemaleddin ve 25 Güzide Eseri.” *Onedio*, January 11, 2015, accessed October 8, 2020. <https://onedio.com/haber/mimar-ahmed-kemaleddin-ve-eseri-434090>

Sanat Sözlüğü. “Baldaken.” *sanatsozlugum.blogspot.com*, 2012, accessed October 8, 2020. <https://sanatsozlugum.blogspot.com/2012/11/baldaken.html#:~:text=Kubbe%20ya%20da%20piramit%20%C3%A7at%C4%B1yla,s%C3%BCtunlarla%20ta%C5%9F%C4%B1nan%20k%C3%BC%C3%A7%C3%BCK%20a%C3%A7%C4%B1k%20str%C3%BCkt%C3%BCr.>

Shutterstock. "Iran National Museum." *shutterstock.com*, accessed 8 October, 2020. <https://www.shutterstock.com/tr/search/teheran+museum>

T.C. Kültür ve Turizm Bakanlığı, Edirne İl Kültür ve Turizm Müdürlüğü. "Karaağaç Eski Tren Garı." *Kültür ve Turizm Bakanlığı*, accessed September 21, 2020. <https://edirne.ktb.gov.tr/TR-110701/karaagac-eski-tren-gari.html>

Wikimedia. "Iran National Museum." *Wikimedia*, February 14, 2017, accessed October 8, 2020. https://commons.wikimedia.org/wiki/File:Iran_Bastan_Museum,_National_Museum_of_Iran,_Tehran.jpg

Wikipedia. "Apadana." *Wikipedia*, August 20, 2020, accessed October 8, 2020. <https://en.wikipedia.org/wiki/Apadana>

Wikipedia. "Cumba." *Wikipedia*, December 3, 2020, accessed October 8, 2020. <https://tr.wikipedia.org/wiki/Cumba>

Wikipedia. "Iwan." *Wikipedia*, December 3, 2020 accessed October 8, 2020. <https://en.wikipedia.org/wiki/Iwan>

