

Persian translation of this paper entitled:

تبیین نقش تحولات فرهنگی و معماری هند بر شکل‌گیری معماری رمانتیک در نمای بناهای دولتی شهر زاهدان (دورهٔ پهلوی اول)

is also published in this issue of journal.

Original Research Article

Explaining the Role of Cultural and Architectural Changes in India on the Development of Romantic Architecture in the Facades of Government Buildings in Zahedan (Pahlavi I Period)*

Gohar Shahraki Moghadam¹, Jamaledin Soheili^{1**}, Maryam Armaghan¹

1. Department of Architecture, Qazvin Branch, Islamic Azad University, Qazvin, Iran.

Received; 18/01/2025

accepted; 24/05/2025

available online; 01/10/2025

Abstract

India has always been an important cultural neighbor of Iran, both near and far. During the reign of the First Pahlavi, this country had a significant role in shaping the architecture of the southeastern cities of Iran, particularly Zahedan for various reasons. Architecture has historically maintained a strong connection with cultural factors, and the developments that have occurred in this field have had noticeable effects on architecture. Understanding the significance of how these cultural and architectural transformations in India have influenced the architecture of Zahedan is the subject of this writing. Therefore, the main research question is: What components and characteristics define the Romantic architecture of Zahedan, influenced by the cultural and architectural transformations of India? This research is of a historical-interpretive nature and, based on historical documents and field observations, will analyze the role of these movements in the emergence of Romanticism in the architecture of Zahedan and the manifestation of physical characteristics in the architecture of this city during the First Pahlavi period through a descriptive-analytical method. The results of the research indicate that the architecture of Zahedan during the First Pahlavi era was influenced by Indian Romanticism, and the wise application of its themes in the architecture of this period in Zahedan reflects connections with neighboring countries in the mentioned geography, either directly or indirectly. These connections have allowed cultural and architectural transformations to penetrate the essence and structure of urban architecture in Iran and visibly affect it. The most important characteristics of Romanticism, such as nature-oriented design using local materials, a focus on human emotions and feelings through the use of light, color, and specific spatial proportions, an emphasis on storytelling and narrative through the use of symbolic representations from historical tales, idealism and classicism through the creation of ideal spaces, and modernity through the application of innovative methods in the architecture of government buildings in Zahedan, have been prominently displayed.

Keywords: *Romantic Architecture, Indian Architecture, Zahedan Architecture, Government Buildings, First Pahlavi Era.*

* This article extracted from Ph.D. thesis of "Gohar Shahraki Moghadam" entitled "The influence of cultural and political currents on the formation of the romantic architecture of the cultural geography of Sistan and Baluchistan on the first Pahlavi" that under supervision

of Dr. "Jamaledin Soheili" and in consultation of Dr. "Maryam Armaghan" which has been done at Department of Architecture, Qazvin Branch, Islamic Azad University, Qazvin, Iran in 2025.

**Corresponding author: +989123816120, jamaledin.sohaili@iaua.ac.ir

Introduction

A review of the history and development of architecture over time reveals noticeable and structural changes in the design and construction of buildings—changes shaped by various social, political, and cultural influences. Iranian architecture, which had reached a high level of sophistication both before and after the advent of Islam, gradually faced challenges in maintaining its essential characteristics with the emergence of global modernism, undergoing significant transformations in many respects. Romanticism was one of the important movements in Iran that arose alongside the Constitutional Revolution in the late 19th and early 20th centuries, coinciding with the coup and authoritarian reign of Reza Khan. This movement was rooted in the idea of a “shift from tradition to modernity” and drew inspiration from Western styles. Similar to its role in literature, architecture became a means to express this “romantic” perspective. As a result, architectural design began to move away from traditional forms and opened the way for modern styles. These changes gradually became evident in several Iranian cities.

During the first Pahlavi era, the rise of nationalism, along with increased travel and cultural exchanges, strengthened emotional and cultural connections with neighboring countries like India, which shared similar nationalist and antiquarian interests with Iran. The desire to collaborate with nearby nations for progress in cultural, social, and economic fields reached its peak during this period. In southeastern Iran, particularly due to the movement of traders and the ethnic ties of local communities with countries such as India, a process of mutual adaptation and borrowing of architectural features became widespread. This exchange included everything from decorative details to more complex aspects like volumetric compositions and structural elements of buildings. It is essential to understand, analyze, and explain the formal and functional qualities of spaces shaped by a “romantic” viewpoint, and to clarify how these cross-border interactions—especially with India—impacted the architectural design of government building

façades in Zahedan during the first Pahlavi era.

To further explore the influence of cultural trends and architectural transformations from neighboring countries on the romantic architecture of Zahedan’s government façades, it is important to highlight that, according to Romanticism theory (Kudryashova & Remizova, 2023; Mirinezhad, 2013), the expression of emotional and structural features—both morphological and phenomenological—is especially significant. Alongside the presence of romantic physical traits in the region’s architecture, the role of architects from neighboring countries and the migration of local populations—driven by cultural and political shifts and increased interaction—played a key part in gradually embedding romantic sensibilities into the local culture.

This study adopts an analytical and logical framework to investigate these cultural dynamics and assess their impact on romantic architecture in the region during the first Pahlavi era. The initial focus is on identifying relevant cultural currents and architectural developments in Iran and India, aiming for a clear understanding of these phenomena. The core discussion then addresses how some of these currents shaped the temporal and spatial context of romantic architecture in Zahedan during that period.

Through this thematic analysis, the study seeks to pinpoint the physical and formal elements that arose from this cultural exchange. It aims to clarify how neighboring countries’ cultural trends influenced the form and appearance of Zahedan’s architecture. The approach begins by examining the cultural movements in India during the first Pahlavi era, followed by an investigation of how these influences manifested in the city’s external architectural features, emphasizing the romantic characteristics visible in Zahedan’s buildings.

Research Background

The interactions between Iran and India have been widely explored in numerous studies; however, most of these works either do not focus specifically on the period relevant to this research or emphasize commercial-

economic relations, political issues, and cultural exchanges rather than architectural aspects. This paper provides a concise overview of Romanticism and the cultural and architectural developments in Iran during the first Pahlavi era, alongside the corresponding cultural and architectural changes in India from 1921 to 1951, which overlap with that timeframe (Table 1).

Table 1. Research background. Source: Authors.

Drawing on existing literature, this study seeks to investigate the nature and impact of cultural and architectural transformations in India during the first Pahlavi reign and how these influenced the architecture of southeastern Iran, particularly in Zahedan.

A review of prior research reveals that while some focus on political and social factors behind these changes, they often lack a detailed architectural perspective; others concentrate more specifically on morphological and formal architectural transformations during this period. In terms of understanding the cultural trends linking India and Iran, most previous studies either address exchanges before the Pahlavi era or focus primarily on the broad political and economic relations between the two countries. To date, no comprehensive study has explicitly examined the influence of Indian cultural and architectural movements on the Romantic architecture of Zahedan's government buildings during the first Pahlavi era, especially on modernization and the expression of Romanticism in the city.

Therefore, this research aims to evaluate the extent and manner in which key elements shaped the morphological and architectural developments of buildings in this region, interpreting these through a hierarchical system developed by the authors. This methodological approach represents an innovative contribution that will be further detailed in the following sections.

Theoretical Foundations

During the eighteenth and nineteenth centuries, the world witnessed early reforms and efforts aimed at strengthening societies against future challenges, alongside profound social, political, cultural, and economic changes. This

period was marked by interactions among various schools of thought, each shaped by distinct historical contexts and social conditions, which gave rise to new movements. One such movement was Romanticism—a significant and innovative force of that era—that spread across literature, social sciences, politics, architecture, music, painting, and cinema. It is important to recognize that Romanticism emerged from a turbulent and revolutionary period, laying much of the cultural, social, and political groundwork for the modern age (Khasm Afkan Nezam & Kiani Hashemi, 2023). Building on this premise, the present study explores cultural and architectural transformations in India, traces the origins of Romanticism there, and assesses its influence on the architecture of southeastern Iran.

• Romanticism

The period from 1798 to 1835 is widely recognized as the Romantic era (Payandeh, 1994, 101). Caspar David Friedrich, a leading figure of early German Romanticism, was among the first to apply the term within poetry and literature. Romanticism can be seen as the dawn of a new age; its importance lies in how deeply social, political, cultural, economic, and artistic contexts are intertwined within it. Societal transformations and emerging intellectual currents largely stem from this worldview. The movement originated almost simultaneously in Germany and England during the late eighteenth century—England serving as its initial source—yet it was in Germany that Romanticism evolved into a coherent school with distinct philosophical foundations (Jafari-Jazi, 1999, 220). Key themes and trends in Romanticism encompass: (1) emotions and feelings, (2) individualism, (3) reverence for nature, (4) national and historical motifs, (5) critique of industrialization and modernity, and (6) the celebration of imagination and dreams (Mirinezhad, 2013).

To fully grasp the active Romantic movement in India, it is necessary to consider the intellectual and social developments in Britain following the Enlightenment. During Iran's Pahlavi period, India was concurrently transitioning from its colonial past under British rule. Consequently, the English Romantic school stands out

Table 1. Research background. Source: Authors.

Background of the Study	Title	Type of research	Conclusion	References
Romanticism	Authoritarian Quasi-romanticism of the first Pahlavi government in the city of Bandar Anzali	Article	The Pahlavi cultural discourse in pursuit of a modernist approach through architecture.	Khasm Afkan Nezam & Kiani Hashemi, 2023
	Contemporary architecture of Iran	Book	Typology of first Pahlavi architecture – main national styles: neoclassicism, Islamic revival, and neo-Achaemenid.	Bani-Masoud, 2021
	Theoretical trends and approaches in the architecture of governmental and state buildings during the first and second Pahlavi eras	Article	Backgrounds and factors influencing architectural transformation in the contemporary period– six categories: new functions in architecture, cultural and social contexts, political and historical contexts, technical and technological factors, economic factors, and executive factors	Hagh Jou et al., 2019
	Romanticism in contemporary Iranian architecture (with an emphasis on architecture of the second Pahlavi era after 1953)	Article	An Analysis of the architectural styles of this period – romanticism in Iranian architecture is influenced by western styles – “Quasi-romanticism”	Mirinezhad, 2013
	The influence of the natural environment on the transformation of architectural style, landscape architecture, and art	Article	An examination of the phenomenon of architectural style transformation in the natural environment, with examples and a comparison of romantic objects in two different geographies	Ivashko et al., 2020
	Neo-romanticism in architecture: synagogues in central and eastern Russian provinces	Article	A deep examination of the signs of cultural change. Reflecting broad generalities of laws, social relations, ideas, and collective sentiments through the expressive language of architecture, the relationship between architectural history and ongoing changes in cultural hierarchies	Vera, 2006
	The course of romanticism in Europe	Book	An explanation and analysis of the literary, social, and philosophical dimensions of European Romanticism within its three main schools—namely, German, English, and French.	Jafari-Jazi, 1999
Cultural and architectural transformations of India	Book	An account of cultural, philosophical, linguistic, religious, artistic, and architectural developments in India, <i>an</i> explanation of how Indian culture spread through merchants, students	Satpathy, 2015	

Rest of Table 1.

Background of the Study	Title	Type of research	Conclusion	References
Cultural and architectural transformations of Iran autorenewthumb_upthumb_down			sent abroad, and religious missionaries	
	The socio-cultural and economic history of modern India	Book	A description of India’s social policy and cultural changes, along with an account of cultural developments in other fields.	Nayak, 2019
	Modern Indian architecture in history	Book	How Indian architecture embodies social and cultural changes over the past century.	Server & Srivastava, 2015
	A brief history of modern India	Book	An account of the process of historical and cultural changes in India from the past to the present, demonstrating the social changes and cultural values that have interacted with the political structure and this broader context.	Metcalf & Metcalf, 2006
	A brief history of modern architecture in India	Book	An analysis of architectural developments in India across different periods—categorization—and a study of early modern architecture in India during 1920–1950.	Lang, 2002
	Contemporary history of India from 1947-2010	Book	In India, phenomena such as the continuity of tradition, its modernization, and the simultaneous persistence and change have occurred—the country’s political, cultural, and social structures have retained characteristics from the colonial and British era.	Kumar, 2017
	An evaluation of Iran architecture during first Pahlavi era: A transition from tradition to modernity	Article	An analysis of tradition and modernity in architecture—Examining how contemporary Iranian architecture sought to move from tradition to modernity during the First Pahlavi era.	Eiraji & Fard, 2021
	The Role of Intellectual elites in the cultural policymaking of the first Pahlavi era	Article	A critical analysis of the cultural policies of the First Pahlavi era from the perspective of intellectual and political elites.	Estavar, 2021
	Factors influencing the economic development of the coasts and hinterlands of the Persian gulf and the sea of Oman during the first Pahlavi era	Article	Identifying the factors affecting economic transformations of this period, including the expansion of rail and road transport networks, modernization, and the construction of customs buildings.	Chamankar, 2020

Rest of Ttable 1.

Background of the Study	Title	Type of research	Conclusion	References
	A look at the socio-political circumstances of Saravan in the contemporary period	Article	Examines the significance of Saravan's position in light of European powers' strategies for dominance over India, and its regional importance due to proximity to the Indian subcontinent for both the British government and the Qajar and Pahlavi administrations.	Alavi, 2020
	Discursive foundation in the cultural policy of the first Pahlavi era (1925–1941)	Article	Securing the legitimacy of the First Pahlavi regime through discursive groundwork and the creation of a context for cultural transformation.	Ohadi & Hajirajabali, 2015
	Landownership and property transformations in Sistan during the first Pahlavi era.	Article	Most of the region's social, economic, political, and cultural issues originate from the subject of land.	Ali-Soufi & Oveysi, 2012
	The impact of nationalist discourse on social and cultural transformations during the first Pahlavi era	Article	A discussion of the totality of cultural and social changes implemented in pursuit of Reza Shah's overarching objectives.	Alizadeh & Tarafdari, 2010
	The economic and political role of the Zoroastrian community of Iran in transformations from the constitutional revolution to the first Pahlavi era	Article	Examines the role of the Zoroastrian community and its leaders in Iran's political, social, intellectual, and cultural transformations, with an emphasis on ancient-oriented nationalism.	Alizadeh & Tarafdari, 2010
	A historical study of immigration phenomenon in undeveloped societies: study of economic reasons of immigration during Pahlavi I period in Zahedan	Article	The strategic status of Zahedan served as a factor for the initial development of foundational institutions such as the railway, contributing to the city's economic growth and the migration of a small group of Hindus who were employed in the region.	Yousefifar & Riahi, 2017
	Reflections of Pahlavi policies in Sistan and Baluchestan: A review of sixteen essays	Book	An examination of the transformations in Sistan and Baluchestan during the first and second Pahlavi eras.	Sepahi, 2014

as the most influential force shaping India’s cultural and architectural transformations. For a clearer understanding, the major developments of this school in England can be summarized as [Table 2](#).

• Romanticism and architecture

The rise of Romanticism in architecture, which began in the early nineteenth century and gradually spread across Europe, inspired architects to revive historical styles and merge them with new Romantic ideas. This movement brought fresh elements to architecture, successfully redefining it as a means to express emotions, history, and organic beauty. Its impact is particularly noticeable in the design of public buildings, religious sites, and monuments—many of which still showcase Romantic influences today ([Duggett, 2016](#)). Romantic architecture can be understood through a threefold framework: morphological, semantic, and phenomenological. The morphological aspect concerns the physical form and structure of buildings, focusing on analyzing and reinterpreting external shapes and geometry. The semantic

dimension explores the deeper meanings and themes embedded within architectural design. Meanwhile, the phenomenological component examines how people experience and perceive architectural spaces, highlighting how environments evoke emotional and cognitive responses, shaping human feelings and interactions with the place ([Kudryashova & Remizova, 2023](#)). Moreover, Romantic architecture mirrors the complexities of cultural identity. Considering these perspectives, the architectural language born of Romanticism continues to exert a significant and lasting influence on contemporary design ([Fig. 1](#)).

• Romanticism in India

The emergence of Romanticism in India can be traced back to the period between 1820 and 1850, coinciding with broad cultural and social transformations throughout the nineteenth and early twentieth centuries. During this time, India was under British colonial rule and underwent significant changes in various fields, including art and architecture. In the early stages of Romanticism’s

Table 2. Identifying characteristics of romanticism in England based on the views of thinkers. Source: Authors.

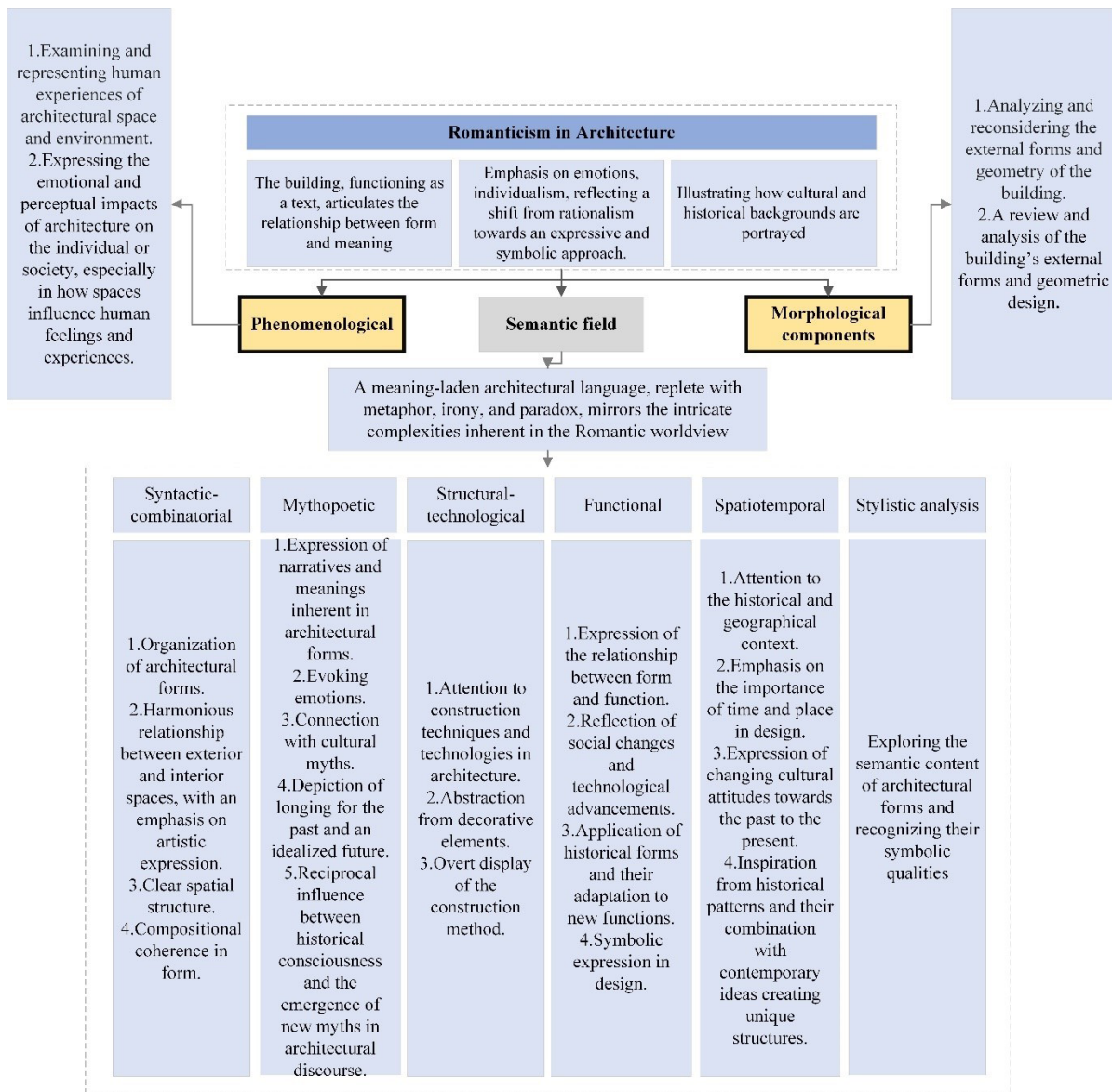
Features	English Romanticism		
	Philosophers and Artists	Trend	Movement
Emphasis on: Emotions and Individuality - Attention to Nature as a Source of Inspiration - Equality with the Nature of Emotions - Beauty of Nature - Human Experiences (Hall, 2016).	William Wordsworth, Samuel Taylor Coleridge, and Sidney Herbert	Naturalists, Political and Social Romanticism	Early Romanticism (c. 1780-1800)
Emphasis on: Epic and Poetic Tales with Themes of History and Nationalism (Ramsey, 2012)	Lord Byron, Percy Bysshe Shelley	Political and Social Romanticism	Epic Romanticism (1800-1825)
Emphasis on: Deep Emotions and Inner, Emotional Experiences - Social Critique - Emphasis on Beauty and Existential Reflections - Freedom and Social Justice (Klancher, 2013)	John Keats, Percy Bysshe Shelley	Political and Social Romanticism	Middle Romanticism (1800-1830)
Emphasis on: Attention to Historical and Social Contexts - Use of Symbolism - Focus on Beauty and Profound Human Life (Michael, 2016)	George Eliot, Charles Dickens, John Keats		Late Romanticism (1830-1850)
Emphasis on: Integration with Realism and Attention to the Latest Social and Human Issues - Attention to Scientific and Philosophical Matters - Aesthetic Reflections - Creation of New Spaces (Michael, 2016)	Thomas Hardy, Mercè Rodoreda, Lawrence Durrell		Spatial and Artistic Romanticism after 1850
Emphasis on: Integration of Romanticism and Realism - Focus on Philosophy and Human Experiences - Attention to New Social and Philosophical Issues (Klancher, 2013)	Charles Dickens, Lawrence Durrell		Modern Romanticism after 1850

introduction to India, both Indian and European architects began to blend Romantic elements with local traditions, leading to two distinct phases in which Romantic features appeared in Indian architecture (Wood, 2012). The influence of Romanticism became especially pronounced between 1921 and 1951, incorporating many elements characteristic of contemporary Western architecture (Fig. 2) (Frank, 2004). This Romantic style played a crucial role in reshaping national identity and expressions of nationalism through architectural design (Rani & Anushruti, 2024).

- Cultural-architectural developments in India (1921–1951)

Between 1921 and 1951, India underwent significant cultural transformations closely linked to political and social movements, particularly the nationalist struggle for independence from British colonial rule. Alongside these cultural changes, architectural developments became increasingly evident. During this period, nationalist movements actively challenged British dominance (Bayly, 2004). Colonial-era architecture, heavily influenced by British styles, continued to dominate,

Fig. 1. Domains of romanticism in architecture. Source: Kudryashova & Remizova, 2023.



1. Examining and representing human experiences of architectural space and environment.
2. Expressing the emotional and perceptual impacts of architecture on the individual or society, especially in how spaces influence human feelings and experiences.

1. Analyzing and reconsidering the external forms and geometry of the building.
2. A review and analysis of the building's external forms and geometric design.

reflecting the strong impact of English Romanticism in India. Key Romantic elements and motifs derived from English Romanticism were especially prominent in administrative buildings, railway stations, and other public infrastructures, as detailed in Table 3. In summary, the architectural style of this era has been described by Gast (2007) as “Indo-English Semi-Romanticism.” Table 3 presents a summary of the Romantic architectural features observed in Indian government buildings.

• **Cultural interactions between southeast Iran and India**

The cultural connections between India and Iran are deeply rooted in ethnic and historical ties, fostering sustained interactions from ancient times to the present. This reciprocal exchange was especially active during the Pahlavi I era, facilitated by Iranian traders, particularly in southeastern Iran’s geographical-cultural zone of Sistan and Baluchestan (Piri & Askarani, 2018). Iran’s architectural history reflects a longstanding tradition of cultural dialogue and exchange with great civilizations such as India.

Between 1921 and 1951, coinciding with the Pahlavi

I period, India witnessed the rise of cultural currents driven by nationalist and independence movements aimed at reclaiming its identity from British colonial rule. Simultaneously, Iran embarked on a parallel path to construct a distinct national identity emphasizing themes of unity, antiquity, patriotism, monarchical continuity, and the Shah’s central role in consolidating government authority and centralizing power within its territorial boundaries (Nazari, 2007). The simultaneity of these cultural and political movements in both regions created fertile ground for reciprocal influences across cultural, political, and economic spheres. During the Pahlavi I era, exchanges between India and southeastern Iran encompassed cultural, commercial, and social dimensions, with significant impacts on areas such as Sistan and Baluchestan province. Key domains of interaction included trade and economic relations, cultural and social exchanges, and architectural and urban planning influences. Migration alongside commercial and labor movements further facilitated cultural interactions between the peoples of India and southeastern Iran. In architecture and urban planning, engagement with

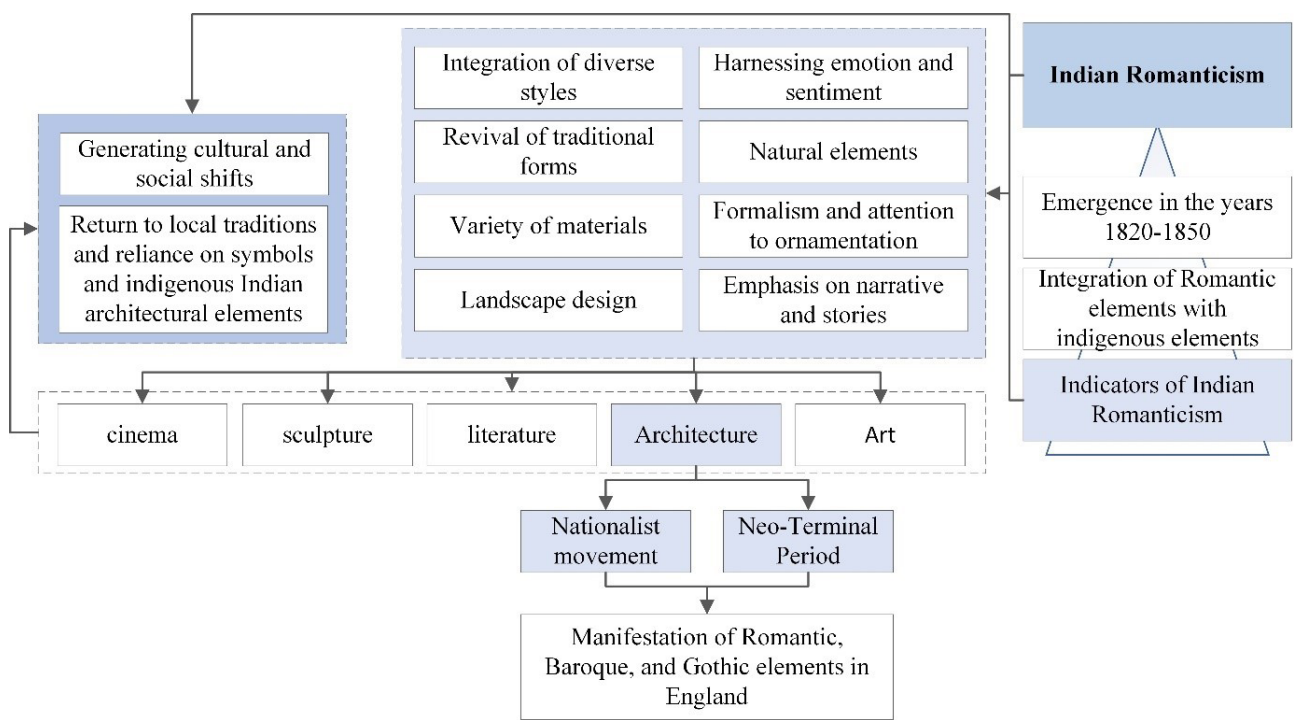




Fig. 2. Diagram of the trajectory of romanticism in India from 1921-1951. Source: Wood, 2012; Frank, 2004.

Table 3. Architectural elements of romanticism in Indian government buildings, 1921-1951. Source: Authors.

Sample building in India	Materials and elements	Features	Samples
 <p>New India assurance building (1950)</p>		<p>Placement of the building on an elevation/platform; Building placed atop a raised platform/podium.</p> <p>Voluminous/Massive buildings; Large buildings; Substantial buildings.</p> <p>Emphasis on vertical lines: Vertical design with a bright background to display the building's luminosity at night as much as during the day; Accentuation of vertical lines: Vertical design combined with a light backdrop to ensure the building appears as luminous at night as it does during daylight.</p> <p>Presence of large interior spaces with grand halls; Existence of spacious interiors with expansive corridors/lobbies.</p> <p>Wall paintings; Mural paintings; Frescoes.</p> <p>Utilization of ornamentation; Employment of embellishments; Application of decorative features.</p> <p>Simple rectangular plans with two courtyards surrounded by columns; Straightforward rectangular layouts featuring dual courtyards bordered by colonnades.</p>	Government buildings
 <p>Metro cinema building (1938)</p>	<p>Brick</p> <p>Glass</p> <p>Metal</p> <p>Marble Etched glass</p>	<p>Presence of central fountains in the courtyards; Central water features in the courtyards.</p> <p>Interior spaces with curved forms and bright colors; Internal areas characterized by curvilinear shapes and vibrant hues.</p> <p>Use of vertical elements to express the building's grandeur and make it appear larger than it is; Application of vertical features to convey the structure's magnitude and create an illusion of increased size.</p> <p>Use of symbolic sculptures of myths (Return to native roots); Employment of iconic sculptures representing myths (Reversion to indigenous origins).</p> <p>Zigzag and recessed patterns above the building's entrance; Recessed and zigzag patterns above the building's portal/entryway.</p> <p>Use of the eagle sculpture as the national bird; Embellishing the building with national eagle sculptures.</p> <p>Use of ornamentation in architecture to express the spiritual identity of India and preserve cultural roots; Application of ornamentation in architecture to articulate India's spiritual identity and uphold its cultural heritage.</p> <p>Prominent portico at the entrance and a row of entrance steps; A projecting portico at the entrance and row of steps to the entrance</p> <p>Vertical sliding windows to emphasize the linear and vertical nature of the building (Pai, 2020; Gast, 2007); Vertically elongated sliding windows to accentuate the building's linearity and verticality (ibid.).</p>	

India led to the exchange of architectural elements and construction techniques, enriching the built environment of the region (Dadbakhsh & Salimi, 2019).

• Case study analysis

Theoretical framework and sample selection process
To control research variables, the samples were carefully selected from a well-defined context—the city of Zahedan. Consistent with the study's objective of producing practical and applicable findings, the buildings chosen date specifically from the First Pahlavi era (1921–1941). To maintain a focused scope and avoid broad or redundant analysis, only governmental buildings were included. Priority was given to structures with comprehensive visual documentation and those that have preserved their original structural integrity without significant later

alterations. This selection strategy enables a precise examination of cultural and architectural influences from India, highlighting how interactions with neighboring countries shaped Zahedan's architectural identity during the First Pahlavi period. Table 4 categorizes Indian Romanticism indicators according to fundamental Romanticism criteria, which are subsequently applied to the external forms of the case study buildings, as detailed in Tables 5 & 6.

- Analysis structure of the samples

Initially, each architectural indicator of Indian Romanticism, contemporaneous with the First Pahlavi era in Iran, was categorized into three analytical domains of Romanticism: morphological, semantic, and phenomenological. Due to the tangible nature of physical

characteristics, this study focused primarily on identifying and analyzing morphological and phenomenological indicators, which were concurrently compared with corresponding Indo-British indicators (Table 4). The subsequent phase involved applying these indicators to analyze the external forms of governmental buildings in Zahedan (Tables 5 & 6). By evaluating the presence and extent of these indicators in the selected buildings, the study identified key factors influencing Zahedan's architecture and unveiled its integration with Indian architectural features, shaped by cultural and architectural transformations during the First Pahlavi era (Table 7). Each building exhibits unique characteristics that align with the "Comparative Romanticism Criteria" described Table 4. Through comparison with shared indicators of Indo-British quasi-Romanticism, common themes emerge, clearly highlighting the architectural affinities between Zahedan's buildings and Indian Romantic architecture.

• Governmental buildings in Zahedan during the first Pahlavi era

Reform programs, modernization efforts, and widespread construction under the new regime prioritized urban development and restoration, thereby legitimizing the construction of "government buildings." Consequently, the form of public and governmental buildings became a defining feature of architecture during this period. The quantity and variety of these structures reveal that this architectural typology, in its initial historical emergence in Iran, left significant imprints and valuable lessons (Kiani, 2004, 266).

Governmental buildings in Zahedan display a diversity of components and forms, resulting in façades and structures of multiple types. Although many buildings feature complex façades oriented in various directions and exhibit diverse interior and exterior forms, this study focuses exclusively on the exterior façades. Most governmental buildings from the First Pahlavi period incorporate a semi-open, columned space known as an iwan or porch, formed by single or paired columns facing inward. These are often adorned with ornamental arches and topped

by pediments clad in brick, local brick, or stone. While the main façades reflect the spatial organization of the interiors, they also produce symmetrical and proportionate compositions enriched with varied decorative details. Certain exterior elements, such as iwans or staircases, frequently project outward from the main structure. This study examines architectural elements found on both the exterior and interior layers of the buildings' outer shells. Table 5 presents and compares these outer and inner façade elements of the case studies against Romanticism criteria. Figs. 6 & 7 illustrate the process of identifying these physical elements and their correspondence with Indian Romantic architectural features.

Research Method

This study employed two main methods to gather relevant information: a selective review of library resources and field data on the photography of buildings. The research adopted a historical-interpretive approach, which is well-suited for analyzing and evaluating data, as it aims to reveal the hidden and subtle layers of meaning from the Pahlavi I era, manifesting externally in architectural forms and appearances. The goal is to identify cultural currents in India and their impact on the romantic architecture of Zahedan during this period. Influenced by the transformations of the Pahlavi I era, and based on an in-depth examination of cultural movements, the study seeks to establish causal links among these phenomena. It also adopts a structured, systematic paradigm built on dialogues, interviews, and written sources. Here, history is not seen merely as a static collection of documents but as a dynamic tool for interpreting and validating written records.

The study aims to support oral history by incorporating descriptive and interpretive imagery drawn from collective memory, culture, and society within the study region, aligning closely with the research objectives. To better understand the connections between cultural and architectural changes in India and the romantic architecture of Zahedan during the Pahlavi I era, the study began by redefining Romanticism and identifying

Table 4. Classification and Matching of Romanticism Hallmarks with Indian-English Quasi-Romanticism. Source: Authors.

Architectural indicators of Indian-English Quasi-Romanticism in Indian public and government buildings	Criteria of Romanticism	Domains of Romanticism architecture
Massive buildings Use of ornamentation Prominent portico at the entrance and a row of entrance steps Zigzag and recessed patterns above the entrance portal Use of brick / glass / metal / marble / etched glass Bright and illuminated signboards	Physical	Morphology
Building placement on an elevation or platform: evoking grandeur Vertical design with a bright backdrop to showcase the building's luminosity at night as much as during the day	Structural	
Mural Paintings Content-based: Displaying the building as larger than it actually is Utilization of statues on either side of building entrances to signify the customs of welcoming upon entry in Indian architecture ² Vertical sliding windows to emphasize the linearity and verticality of the building	Mental Conceptual	Semantic
Use of water features in the central courtyard Incorporation of the courtyard as an environmental architectural element in the building	environmental	Phenomenological
Rows of extensive and horizontal openings and abundant daylight in interior spaces symbolize an ideal and bright future Use of the eagle sculpture as the national bird Utilization of national-mythological symbols	Social	

its key elements.

It then extracted indicators of romanticism in Indian architecture and explored the cultural currents prevailing in India and Iran at that time. Alongside this, the research detailed the architectural transformations occurring in both countries during the same period. Ultimately, it investigated the shared influential features reflected in Zahedan's romantic architecture, especially during the Pahlavi I era, while also highlighting the region's local characteristics.

These indicators were analyzed and weighted to determine the most significant and effective traits for contemporary adaptation. The focus of the study was on eight building samples from Zahedan, constructed during the Pahlavi I period, which were examined by matching the cultural and architectural romanticism indicators found in Indian architecture, aiming to clarify the influence of relations with the neighboring country on Zahedan's built environment.

The research is framed by a conceptual model (Fig. 3) illustrating the overall discourse on the cultural and architectural exchange between India and Zahedan during the Pahlavi I era, grounded in both written and

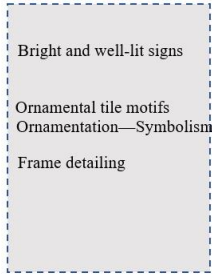

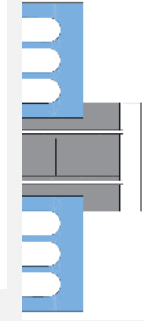
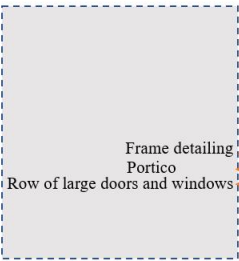


oral historical sources. This framework demonstrates how architects of the time engaged, both directly and indirectly, in borrowing and reinterpretation through these cultural interactions.

In conclusion, the study acknowledges its exploration of architectural continuity by showing how local traditions from various regions were integrated with innovative elements of contemporary architecture. The primary objective is to identify the physical characteristics of Romanticism in Indian architecture and their role in Zahedan's historical buildings from the Pahlavi I era. Beyond examining the indigenous architectural features of southeastern Iran—which have been only partially covered in prior research—the study also investigates imported architectural elements in the region. The ultimate aim is to find practical ways to incorporate these features into modern governmental building designs, ensuring harmony with the local context.

Discussion and Conclusion

The continuity of architecture through the fusion and intertwining of diverse architectural traditions and experiences across different environments and


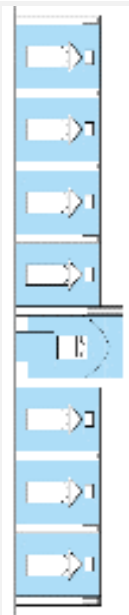

Table 5. Classification and differentiation of Physical elements for comparison with elements of Indian Romantic architecture. Source: Authors.

Elements and details within the structures Interior Layer (gray)/ Exterior Layer (blue)		Title
		 <p>Meli Bank</p>
<ul style="list-style-type: none"> ▪ Projection of the entrance <i>iwan</i> – Entrance stairway – Monumentality of the building – Platform – Columns emphasizing the building’s vertical lines – Roof edge – Framing – Tilework panels above the entrance = Formalism and attention to ornamentation, material diversity, and emotional resonance = Morphological criteria ▪ Extroversion – Row of large horizontal openings = Naturalism = Phenomenological criterion ▪ Stone and tile materials = Utilization of new technologies and modern materials = Emphasis on material diversity in Romanticism = Morphological criterion ▪ The ancient motif of the battle between the sovereign and the lion (transformed into the symbol of the Islamic Republic) = Archaism, mythological and legendary symbolism = Focus on narrative and storytelling, expression of emotions and human experience = Phenomenological criterion. 		
		 <p>Indian Consulate</p>
<ul style="list-style-type: none"> ▪ Projection of the entrance <i>iwan</i> – Entrance staircase – Monumentality of the building – Platform – Columns and column bases emphasizing the building’s vertical lines – Roof edge – Framing = Formalism and attention to ornamentation, material diversity, and emotional resonance = Morphological criteria ▪ Extroversion – Row of large horizontal openings = Naturalism = Phenomenological criterion ▪ Stone, brick, and tile materials = Utilizations of new technologies and modern materials = Emphasis on material diversity in Romanticism = Morphological criterion ▪ Motif above the entrance door = Archaism, mythological and legendary symbolism = Emphasis on narrative and storytelling, and the expression of emotions and human experience = Phenomenological criterion 		


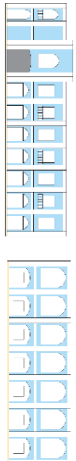
geographies—employing these insights innovatively in contemporary design—has long been celebrated by experts. This study aims to identify the morphological indicators of Romanticism originating from Indian geography

and examine their influence on historical governmental buildings from the First Pahlavi era in Zahedan. In doing so, it reveals both local architectural features and imported traits that shaped the region’s built environment. This

Rest of table 5.

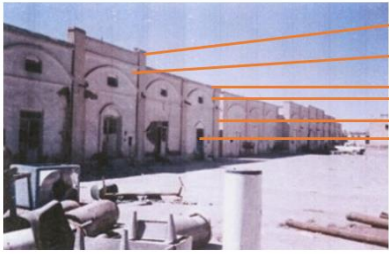


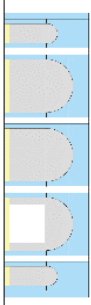
Elements and details within the structures Interior Layer (gray)/ Exterior Layer (blue)		Title
	<ul style="list-style-type: none"> Cornice brick ornamentation at the roofline Framing ornamentation of the façade Large windows and their ornamentation as expressions of identity and cultural roots Mid-level brick cornice Dado and Stage Utilizing vertical elements to enhance the perceived scale of the building 	 <p>Post and telegraph office</p>
	<ul style="list-style-type: none"> Murals depicting ancient mythological figures Ornamentation on the façade as an expression of identity and cultural roots — Symbolism Projecting entrance <u>iwan</u> 	

- Entrance iwan, monumentality of the building, two columns flanking the entrance with columns and downspouts emphasizing vertical lines, brick cornice at the roof edge, intermediate wall ornamentation, framing = Formalism and emphasis on ornamentation, material diversity, and emotional resonance=Morphological criteria
- Extroversion, row of horizontal openings and arches/openings on the main façade, central courtyard = Naturalism =Phenomenological Criteria
- Brick, cement, and stone materials = Utilization of new technologies and modern materials = Emphasis on material diversity in Romanticism=Morphological Criteria

	<ul style="list-style-type: none"> Towering columns framing the entrance Large windows with wooden ornamentation Tile edging at the roof's edge Over-window ornamentation Elevation columns Intermediate brick cornice Brick ornamentation A series of openings facing outwards 	 <p>Department of justice</p>
<ul style="list-style-type: none"> Balcony Central courtyard 	<ul style="list-style-type: none"> Rainwater channels 	

- Entrance iwan – Entrance staircase – Monumentality of the building – Platform – Two columns flanking the entrance, columns and downspouts on the façade emphasizing vertical lines – Brick cornice at the roof edge – Intermediate wall ornamentation – Framing = Formalism and emphasis on ornamentation, material diversity, and emotional resonance = Morphological criteria
- Extroversion – Row of large horizontal openings and projecting balconies = Naturalism = Phenomenological criterion
- Brick, cement, and stone materials = Utilization of new technologies and modern materials = Emphasis on material diversity in Romanticism = Morphological criterion







Rest of table 5.

Elements and details within the structures Interior Layer (gray)/ Exterior Layer (blue)		Title
	<ul style="list-style-type: none"> Columns flanking the entrance Roof edge Framing Intermediate brick ornamentation Engaged columns on the façade Row of openings in the wall 	 <p>Customs office</p>
<ul style="list-style-type: none"> ▪ Prominent entrance, monumentality of the building, two columns flanking the entrance, columns and downspouts on the façade emphasizing the building’s vertical lines, brick cornice at the roof edge, intermediate wall ornamentation, framing = Formalism and emphasis on ornamentation, material diversity, and emotional resonance = Morphological criteria ▪ Extroversion, row of horizontal openings and arches/openings on the main façade = Naturalism = Phenomenological criteria ▪ Brick, cement, and stone materials = Utilization of new technologies and modern materials = Emphasis on material diversity in Romanticism = Morphological Criteria 		
	<ul style="list-style-type: none"> Eaves architrave Arch Intercolumniation Coupled columns Stage 	 <p>Ministry court quarter (currently functioning as a bazaar)</p>
<ul style="list-style-type: none"> ▪ Entrance <i>iwān</i> – Entrance staircase – Monumentality of the building – Platform – Two columns flanking the entrance, columns and downspouts on the façade emphasizing vertical lines – Brick cornice at the roof edge – Intermediate wall ornamentation – Framing = Formalism and emphasis on ornamentation, material diversity and emotional resonance = Morphological criteria ▪ Extroversion – Row of large horizontal openings, arches and apertures on the main façade = Naturalism = Phenomenological criterion ▪ Brick, cement, and stone materials = Utilization of new technologies and modern materials = Emphasis on material diversity in Romanticism = Morphological criterion 		

foundation further supports the practical application of these insights in designing modern governmental buildings that harmonize with both the old and new urban fabric. To address the research question, after reviewing relevant literature and selecting governmental buildings in Zahedan, the study first identified the Indian Romanticism indicators contemporaneous with Iran’s First Pahlavi era. It then investigated the presence of these indicators by analyzing the external details and components of the selected buildings. According to Table 7, the Bank Melli building ranks highest in terms of morphological and phenomenological sub-indicators of Romanticism identified in this research. Following it are the Indian Consulate building, the Ministry of the Court, and the Judiciary Office, which share second place; the Post and

Telegraph Office ranks third; and the Customs building ranks fourth in terms of adopting Romanticism patterns. To further validate the influence of Indian architecture on southeastern Iranian architecture, the most frequently occurring indicators on the façades of the case study buildings were extracted and presented as thematic titles and frequency charts. Collectively, these influential components shaping the façades of Zahedan’s governmental buildings—drawn from Indian Romanticism—can serve as a contemporary model for designing and constructing modern governmental architecture. As shown in Table 8 and Figs. 4 & 5, the most prominent Romanticism criteria observed in the façades of Zahedan’s governmental buildings during the First Pahlavi period include formalism and attention to ornamentation, material

Table 6. Physical Components and Elements of Buildings Corresponding to the Criteria of Romanticism. Source: Authors.

Specifications, components, and exterior physical elements of buildings				Figure	Title
Phenomenological		Morphology			
Social	Environmental	Structural	Physical		
<p>Rows of horizontal windows and abundant interior light as symbols of clarity, an ideal future, and spatial expansiveness</p> <p>Utilization of the sovereign-versus-lion motif at the center of the logo—a motif that, in its current altered form, represents the Islamic Republic, signifying chivalric values and indigenous roots evocative of romantic elements in India</p>	<p>Outward-oriented structural design to evoke respect and connection with the environment</p> <p>Recessed entrance</p>	<p>Large and lofty rooms</p> <p>Rows of large windows with high light penetration (creating well-lit spaces)</p> <p>Entrance staircase and building placed on a platform as a symbol of grandeur and to evoke a sense of dignity and respect</p> <p>Two tall columns flanking the entrance</p> <p>Depiction of the battle between the sovereign and the lion—an expression of antiquity, legend, and myth</p>	<p>Massive building (rectangular cuboid form)</p> <p>Stone/brick materials</p> <p>Use of ornamentation on the facade and facade enrichment: projecting roof edge, brick latticework around the entrance</p> <p>Brightly illuminated signboard above the building entrance</p>		Melli Bank
<p>Rows of horizontal windows and an abundance of natural light in the interior serve as symbols of clarity, an ideal future, and spatial expansiveness</p>	<p>Outward-oriented structural design to promote respect and connection with the environment</p> <p>Creation of green spaces and garden plots within the premises</p>	<p>Large and lofty rooms</p> <p>Rows of large windows with high light penetration (creating a luminous space)</p> <p>Entrance staircase and building placed on a platform, symbolizing grandeur and evoking a sense of dignity and respect</p> <p>Arcades surrounding the building (rhythm and repetition)</p>	<p>Massive building (rectangular cuboid form)</p> <p>Local stone/brick materials</p> <p>Utilization of ornamentation and enrichment of the facade</p> <p>Framing</p>		Indian consulate
<p>Rows of horizontal windows and abundant natural light in the interior serve as symbols of clarity, an ideal future, and spatial expansiveness</p>	<p>Inward-oriented structural design</p> <p>Presence of a central courtyard within the building to facilitate connection with the environment</p> <p>Incorporation of vegetation/planting in the courtyard</p> <p>Water feature (fountain or pool) in the courtyard</p>	<p>Large and lofty rooms</p> <p>Rows of large arched windows with pedimented frames, allowing abundant light penetration (creating a luminous space)</p> <p>Presence of a grand entrance portal with a tall traditional arch and two columns flanking the main doorway</p>	<p>Massive building (rectangular cuboid form)</p> <p>Earthen brick or fired brick materials</p> <p>Utilization of ornamentation on the facade and roof edge, enriching the architectural frontage</p>		Post and telegraph office
<p>Rows of horizontal windows and an abundance of natural light in the interior serve as symbols of clarity, an ideal future, and spatial expansiveness</p>	<p>Inward-oriented structural configuration</p> <p>Presence of a central courtyard to facilitate connection with the environment</p> <p>Incorporation of vegetation within the courtyard</p>	<p>Large and lofty rooms</p> <p>Rows of large arched windows, allowing abundant light penetration (creating a luminous space)</p> <p>A prominent entrance portal featuring a tall arch and two columns flanking the doorway</p>	<p>Massive building (rectangular cuboid form)</p> <p>Adobe or brick materials</p> <p>Utilization of ornamentation on the facade and roof edge</p> <p>Two rows of entrance steps</p>		Department of justice
<p>Rows of horizontal windows and an abundance of natural light in the interior symbolize clarity, an ideal future, and spatial expansiveness</p>	<p>Outward-oriented structural configuration</p> <p>Presence of peripheral courtyards to facilitate connection with the environment</p> <p>Incorporation of vegetation within the courtyards</p>	<p>Large and lofty rooms</p> <p>Rows of large arched windows with high light penetration (creating a luminous interior space)</p> <p>A grand entrance portal featuring a tall arch and two columns flanking the main doorway</p>	<p>Massive building (rectangular cuboid form)</p> <p>Adobe or brick construction materials</p> <p>Application of ornamentation on the facade and roof edge: corbelled cornice</p> <p>Framing (architectural articulation of facade bays or panels)</p>		Customs office
<p>Row of horizontal windows</p>	<p>Inward-oriented structural configuration</p> <p>Presence of a central courtyard in the building to facilitate connection with the environment</p> <p>Incorporation of vegetation within the courtyard</p>	<p>Large rooms</p> <p>A prominent entrance portal featuring an arched vault and two columns flanking the doorway</p>	<p>Massive building (rectangular cuboid form)</p> <p>Brick, cement, and glass construction materials</p> <p>Application of ornamentation on the facade and roof edge, enriching the architectural frontage</p>		Ministry court quarter (currently functioning as a bazaar)

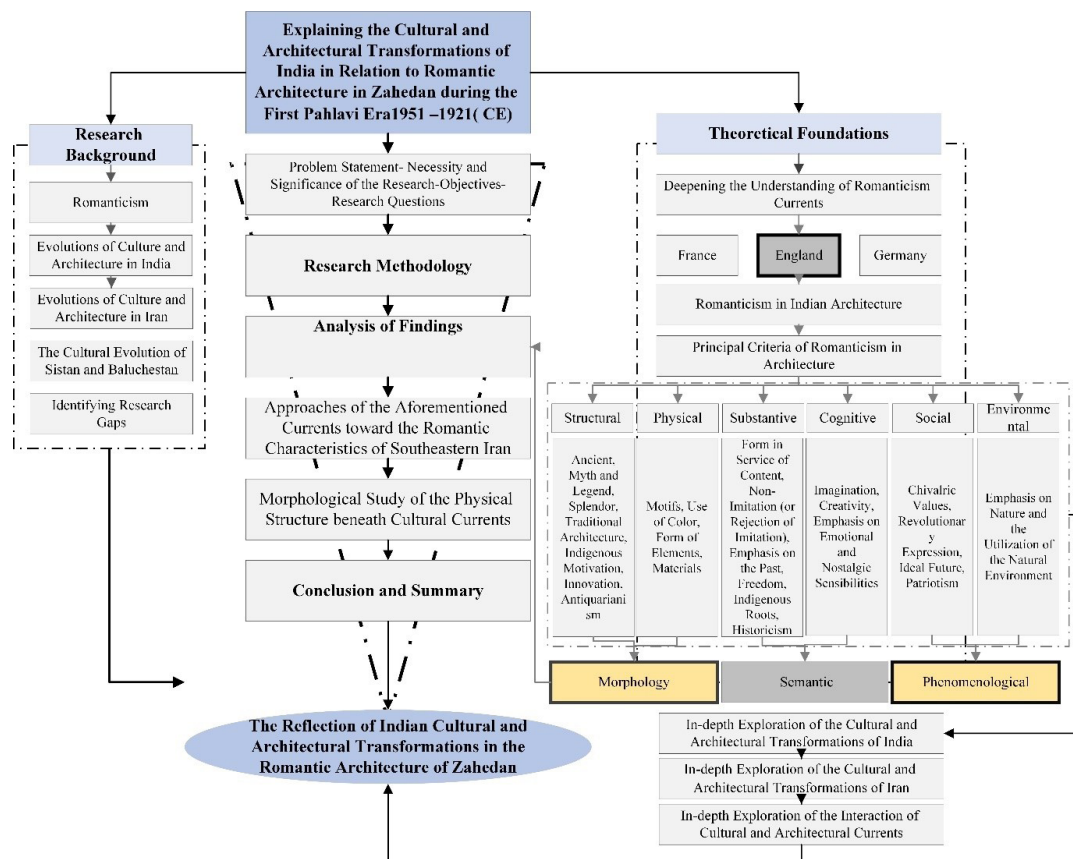


Fig. 3. Research structure. Source: Authors.

variety, emphasis on emotions, naturalism, focus on natural elements, storytelling and narrative, antiquarianism, idealism, and innovation. Central to Romanticism is the emphasis on human emotions and feelings, which architecture conveys through spaces designed to evoke grandeur and magnificence. Prominent iwans and entrance staircases act as inviting elements that welcome visitors. The use of large, massive forms expresses power and grandeur, symbolizing strength and stability. Similarly, the monumentality of these buildings reinforces feelings of power and greatness, qualities the First Pahlavi government sought to project through the acceptance and integration of Indian Romanticism features in Zahedan's architecture. Within the sample buildings, formalism and decorative detailing were deliberately employed to express human emotions. This focus is evident in architectural elements such as cornices along roof edges, mid-level cornices, framed façades, and the design of iwans and entrance staircases—all symbolizing magnificence and grandeur.

The diversity of materials adds a sense of variety and dynamism, enhancing emotional expression and providing varied sensory experiences for observers. Naturalism and attention to natural elements—fundamental to Romanticism—are distinctly reflected in the forms of these buildings. The movement calls for a return to nature-inspired architectural designs that harmonize with the surrounding environment. Expansive horizontal rows of openings facilitate both visual and physical connections with nature, imparting a sense of freedom and openness to the architectural composition. Moreover, the façades prominently feature storytelling, antiquarianism, and idealism through national motifs, symbolizing cultural and historical identity while conveying human emotions and experiences. Innovation, another key Romanticism criterion, is evident in the incorporation of new technologies and modern materials such as glass, brick, cement, and stone. This reflects a commitment to progress and a conscious departure

Table 7. Comparison of physical components and elements of buildings with the morphological and phenomenological criteria of Indian Romanticism. Source: Authors.

Phenomenological factors	Ministry court quarter (currently functioning as a bazaar)	Customs office	Department of justice	Post and telegraph office	Indian consulate	Melli Bank	Morphological factors		
Courtyard within the building	*	*	*	*	*	*	Massive building		
Rows of large horizontal windows	-	*	*	*	*	*	Formalism and ornamentation		
Incorporation of iconography and indigenous-national elements	-	*	-	*	*	*	Projecting entrance porch		
Utilization of plant cover in the courtyard	*	*	*	-	*	*	Entry staircase		
Fountain in the courtyard	*	*	*	*	*	*	Decorative elements and zigzag motifs above the entryway and eaves		
Depth and setback of the entrance	*	*	*	-	*	*	Building structure raised on a plinth		
Outward facing	*	*	*	-	*	*	Materials used: brick, adobe, glass, metal, and etched glass		
Inward-facing design	*	*	*	*	*	*	Emphasis on the vertical lines of the facade		
Indicator frequency	6	8	5	5	6	8	7	8	-
Indicator sum	14	10	14	12	14	15	-		

Table 8. Recurrent features in the exterior form of government buildings from the first Pahlavi era in the city of Zahedan. Source: Authors.

Corresponding and principal criteria of Indian romanticism	Romantic elements in selected buildings of Zahedan	Categorization of romanticism criteria
Formalism with an emphasis on decorative detail, diversity in construction materials, and a focus on emotional expressiveness	Massive building, prominent portico, materials, and ornamentation	Physical
	Building elevated on a platform, emphasis on vertical lines in the structure, emphasis on vertical lines of the facade, formalism, and ornamentation	Structural
Naturalism, attention to natural elements, emphasis on narratives and storytelling, antiquarianism, idealism, attention to innovation	Extroversion and connection with nature, water feature, entrance depth, incorporation of vegetation, courtyard, introversion	Environmental
	Row of large horizontal openings, utilization of motifs, and indigenous-national elements	Social

from traditions, fostering the creation of novel architectural forms. In summary, Indian Romanticism criteria—including naturalism, emotional emphasis, storytelling, antiquarianism, idealism, and innovation—stand out as the most salient features manifest in the façades of Zahedan’s governmental buildings.

The thoughtful application of these themes in First Pahlavi-era architecture reflects direct or indirect cultural exchanges with neighboring countries. Through these exchanges, cultural and architectural transformations permeated Iranian urban architecture, with their influence remaining visible today.

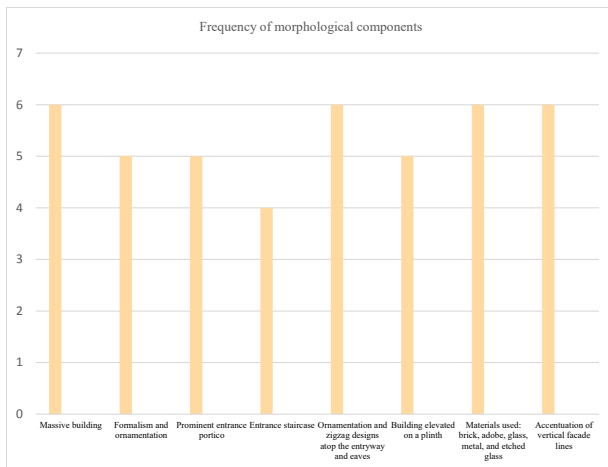


Fig. 4. Frequency of morphological components in the facades of government buildings from the First Pahlavi era in the city of Zahedan. Source: Authors.

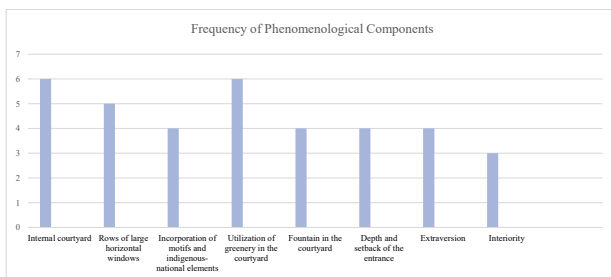


Fig. 5. Frequency of phenomenological components in the facades of government buildings from the first Pahlavi era in the city of Zahedan. Source: Authors.

Endnotes

1. These two countries were geographically neighboring during the First Pahlavi period.
2. The engraved/sculpted statues flanking the entrance serve a cultural function; this is a grand and prevalent tradition in India for welcoming guests and visitors (Pai, 2020).

References List

- Alavi, N. K. (2020). A glimpse of socio-political situation of Saravan in contemporary times. *Research Journal of Iran Local Histories*, 8(15), 123-144. <https://doi.org/10.30473/lhst.2020.34347.1924>
- Ali-Soufi, A., & Oveisi, A. (2012). Changes of land ownership in Sistan province during Pahlavi I. *Research Journal of Iran Local Histories*, (1), 86-105. <https://www.magiran.com/p1167585>
- Alizadeh, M. A., & Tarafdari, A. M. (2010). The effects of Nationalism discourse on cultural and sociological changes during the Reign of Pahlavi I. *Scientific Journal of History Research*, 19(5), 1-24. <https://www.magiran.com/p1051178>
- Bani-Masoud, A. (2021). *Iranian contemporary architecture*.

Iranian Architect.

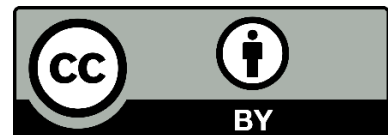
- Bayly, S. (2004). Imagining 'greater India': French and Indian visions of colonialism in the Indic mode. *Modern Asian Studies*, 38(3), 703-744. <https://doi.org/10.1017/S0026749X04001246>
- Chamankar, M. J. (2020). Factors affecting the economic development of the coasts and post-coasts of the Persian gulf and the sea of Oman in the first Pahlavi Period. *History of Islam and Iran*, 30(46), 59-86. <https://doi.org/10.22051/hii.2020.24197.1897>
- Dadbakhsh, M., & Salimi, H. (2019). کوشش برای باسازی ساختار اقتصادی ایران در دوره رضاشاه (با تکیه بر تئوری اقتصاد ملی فردریک لیست [Efforts to reconstruct Iran's economic structure during the Reza Shah era (based on Friedrich list's national economics theory)]. *Economic History Studies of Iran*, 2(8), 85-106. [in Persian]. <https://civilica.com/doc/1124203/>
- Duggett, T. (2016). *Gothic forms of time: architecture, romanticism, medievalism*. Romantic Gothic: An Edinburgh Companion, 339-360.
- Eiraji, J., & Fard, S. A. R. Y. (2021). An evaluation of Iran architecture during first Pahlavi era: A transition from tradition to modernity. *Journal of Design for Resilience in Architecture and Planning*, 2(2), 222-233. <https://doi.org/10.47818/DRArch.2021.v2i2021>
- Estavar, M. (2021). نقش نخبگان فکری در سیاست‌گذاری فرهنگی پهلوی اول [The role of intellectual elites in the cultural policymaking of the First Pahlavi era]. *Intercultural Studies Journal*, 16(46), 39-48. [in Persian]
- Frank, M. (2004). *The philosophical foundations of early German romanticism*. SUNY Press.
- Gast, K. P. (2007). *Moderne Traditionen: Zeitgenössische Architektur in Indien*. Birkhäuser Basel.
- Hagh Jou, A., Soltan Zadeh, H., Tehrani, F., & Ayvazian, S. (2019). The trends and theoretical approaches of public and government buildings' Architecture on the first and second Pahlavi era. *Islamic Art Studies*, 15(34), 154-170. <https://doi.org/10.22034/ias.2019.95820>
- Hall, D. W. (2016). *Romantic naturalists, early environmentalists: An ecocritical study, 1789-1912*. Routledge.
- Ivashko, Y., Kuzmenko, T. Li. S., & Chang, P. (2020). The influence of the natural environment on the transformation of architectural style. *Landscape Architecture and Art*, 15(15), 98-105. <https://doi.org/10.22616/j.landarchart.2019.15.11>
- Jafari-Jazi, M. (1999). سررمانتیسیم در اروپا [The Secret of Romanticism in Europe]. Nashr-e Markaz. [in Persian]
- Khasm Afkan Nezam, E., & Kiani Hashemi, M. (2023). The dictatorial quasi-romanticism of the first Pahlavi government in the city of Bandar Anzali. *Interdisciplinary Studies in Architecture and Urbanism Development*, 2(1), 217-250. <https://doi.org/10.30495/jisaud.2023.1977504.1038>
- Kiani, M. (2004). معماری دوره پهلوی اول: دگرگونی اندیشه‌ها، پیدایش و شکل‌گیری [Architecture of the first Pahlavi period: Transformation of ideas, emergence, and

formation of the architecture of Iran's contemporary twenty-year period 1320-1299]. Institute for Contemporary Iranian History Studies. [in Persian]

- Klancher, J. (2013). *English Romanticism and cultural production*. In *The new historicism*. Routledge.
- Kudryashova, I., & Remizova, O. (2023). *Semantic field of European romanticism architecture*. AIP Conference Proceedings.
- Kumar, M. (2017). *Contemporary history of India from 1947-2010*. Publications Pvt.
- Lang, J. (2002). *Early modern architecture in India: 1920 to 1950*. Essay. In *A Concise History of Modern*.
- Metcalf, B., & Metcalf, TH. (2006). *A concise history of modern India*. Cambridge University Press.
- Michael, T. (2016). *British romanticism and the critique of political reason*. JHU Press.
- Mirinezhad, S. (2013). Romanticism in Iranian contemporary architecture. *Journal of Fine Arts: Architecture & Urban Planning*, 18(1), 91-102. <https://doi.org/10.22059/jfaup.2013.36360>
- Nayak, G. (2019). *Socio-cultural and economic history of modern India*. Skcg College Paralakhemundi.
- Nazari, A. A. (2007). Nationalism and Iranian identity: a case study of the First Pahlavi Period. *Journal of Law and Politics*, 9(22), 141-172.
- Ohadi, P., & Hajirajabali, K. (2015). Dialogue contextualization in cultural policies of the 1st Pahlavi. *Political Quarterly*, 45(4), 859-876. <https://doi.org/10.22059/jpq.2015.55948>
- Pai, D. (2020). *Decomania: a comparative visual analysis of art deco architecture in Chicago and Mumbai (1920-1940)* [Ph. D thesis, School of the Art Institute of Chicago].
- Payandeh, H. (1994). *The historical and social roots of romanticism*. Arghanoon, 101-108.
- Piri, M., & Askarani, M. R. (2018). داصتقار-تأثير روابط تجارى ايران با هند و توليدات داخلى ايران [The Impact of Iran's Trade Relations with India on Iran's Economy and Domestic Production]. *Nashriyeh-ye Ganjineh-ye Asnad*, 28(2), 6-33. [in Persian]. <https://www.doi.org/10.22034/ganj.2018.2285>
- Ramsey, R. (2012). Building romanticism: literature and architecture in nineteenth-century Britain. *Eighteenth-Century Fiction*, 25(1), 283-285. <https://doi.org/10.1353/ecf.2012.0041>
- Rani, M., & Anushruti, D. (2024). Exploring romanticism in Indian English poetic tradition. *International Journal of Emerging Technologies and Innovative Research (IJETIR)*, 1(4).
- Satpathy, B. B. (2015). Indian culture and heritage. *Culture*, 2, 25.
- Sriver, P., & Srivastava, A. (2015). *India: modern architectures in history*. Reaktion Books.
- Sepahi, A. (2014). بازتاب سياست پهلوى ها در سيستان و بلوچستان: نگاهى به شانزده مقاله [Reflection of the Pahlavi policies in Sistan and Baluchestan: A look at the collection of sixteen articles]. *Journal of Book Review of History*, (1 & 2), 21-32. [in Persian]
- Vera, K. (2006). Neo-romanticism in architecture: synagogues in central and eastern Russian provinces. *News of the Kazan State University of Architecture and Civil Engineering*, 2(6), 20-22.
- Wood, J. L. (2012). *From Romanticism to empire: Changing British perceptions of Indian architecture throughout the long nineteenth century* [Master's thesis, College of Charleston].
- Yousefifar, S., & Riahi, A. (2017). A Historical Study of Immigration Phenomenon in Undeveloped Societies: Study of Economic Reasons of Immigration during Pahlavi I Period in Zahedan. *Journal of History Culture and Art Research*, 6(2), 169-186. <https://doi.org/10.7596/taksad.v6i2.654>

COPYRIGHTS

Copyright for this article is retained by the author (s), with publication rights granted to the journal of art & civilization of the orient. This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution License (<https://creativecommons.org/licenses/by/4.0/>).



HOW TO CITE THIS ARTICLE

Shahraki Moghadam, Gh.; Soheili, J. & Armaghan, M. (2025). Explaining the Role of Cultural and Architectural Changes in India on the Development of Romantic Architecture in the Facades of Government Buildings in Zahedan (Pahlavi I Period). *Journal of Art & Civilization of the Orient*, 13(49), 16-35.

DOI: [10.22034/jaco.2025.499522.1443](https://doi.org/10.22034/jaco.2025.499522.1443)

URL: https://www.jaco-sj.com/article_225662.html?lang=en

