Talinn Grigor. Building Iran: Modernism, Architecture, and National Heritage under the Pahlavi Monarchs

Cyrus Schayegh

Electronic version

URL: <http://journals.openedition.org/abstractairanica/40769>

DOI: 10.4000/abstractairanica.40769

ISSN: 1961-960X

Publisher:

CNRS (UMR 7528 Mondes iraniens et indiens), Éditions de l'IFRI

Printed version

Date of publication: 1 December 2013

ISSN: 0240-8910

Electronic reference

Cyrus Schayegh, « Talinn Grigor. Building Iran: Modernism, Architecture, and National Heritage under the Pahlavi Monarchs », *Abstracta Iranica* [Online], Volume 32-33 | 2013, document 289, Online since 01 July 2016, connection on 26 September 2020. URL : <http://journals.openedition.org/abstractairanica/40769> ; DOI : <https://doi.org/10.4000/abstractairanica.40769>

This text was automatically generated on 26 September 2020.

Tous droits réservés

Talinn Grigor. Building Iran: Modernism, Architecture, and National Heritage under the Pahlavi Monarchs

Cyrus Schayegh

REFERENCES

Talinn Grigor. Building Iran: Modernism, Architecture, and National Heritage under the Pahlavi Monarchs. New York, Periscope Publishing, distributed by Prestel, 2009, 237 p.

- 1 Grigor studies “the political underpinnings, pedagogical aims, racial schemas, and aesthetic ends of propaganda architecture” (p. 9) of the Society for National Heritage (1922-1979). The SNH decided which structures were worth preserving, built mausoleums to lionize and nationalize great men (such as Ferdowsī or Hāfeẓ), and ran museums and educational projects. Grigor argues that heritage was a key idea since “political struggles aimed at radical secular reforms, territorial integrity, and national unity. ... [It] was modern Iran’s political *raison d’être*” (p. 9). Sociologically, she also shows that the SNH started as a forum for the politically influential, modern educated elite in the 1920s, but became a larger apparatus in the 1960s and 1970s, with Farah Diba assuming a key role. Each of the six chapters analyzes one mausoleum from the perspective of art history; we thus detect the changing political, aesthetic ends pursued by the SNH. The author maintains that “when translated into architecture, modernization was characterized by the tension between destruction [of a site’s traditional character] and construction” (p. 106).

AUTHORS

CYRUS SCHAYEGH

University of Princeton