



FROM IRAN: Attack on Cultural Heritage – What’s Visible on the Ground

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Dimitri Lascaris (DL): Good day, this is Dimitri Lascaris coming to you from the island of Crete in the south of Greece for Reason2Resist on April 4th, 2026. You're about to watch my final report from Iran, and I thought it only fitting that I begin my final Report on the Greek island of Crete across the water from the Souda Bay Naval base of the American aggressor. Behind me you can see parts of the Souda Bay Naval base, including the French nuclear aircraft carrier Charles de Gaulle. The Charles de Gaulle is France's only aircraft carrier. It arrived here two days ago and is expected to remain here until April 7th before departing for operations in the Eastern Mediterranean. There, this obsolete military industrial boondoggle will likely engage in pointless Kabuki theatre. Whatever the Charles de Gaulle might do in the eastern Mediterranean, I assure you that it will not affect one iota the trajectory of this war of aggression, which the United States and Israel have already lost. Here's a closer look at the Charles de Gaulle.

Now this brings me to the crimes of the US and its Western vassals against Iran. During our two days in Tehran, I and my fellow journalists visited important museums that have been damaged by the aggressors bombardments. In this video report that you're about to see, we'll show you damage to a key historical site in northern Tehran. It's called the Sa'dabad complex. It consists of 80 hectares and was built in part by the Pahlavi monarchs. So yes, as you'll see, the Israelis and Americans have caused significant damage to the heritage of their puppet Reza Pahlavi. And like a good puppet, Pahlavi has shut his mouth about this crime against Iranian history and culture. Today the official residence of the President of Iran is located adjacent to the complex. The complex includes natural forest, as we'll see along with galleries, palaces and museums. So, with no further redo, here's our final report from Iran.

Now, I'm told that the museum complex was not apparently the primary target. Something that was deemed to be of value to the US and Israeli military forces was struck and the museum was collateral damage.

DL: You see up in the distance there, there are mountains, snow-capped mountains. It's really quite a beautiful place. I can imagine, but I have no information either way that there are some militarily valuable targets up in those mountains. But then again, who knows? One can never make such assumptions when one is dealing with the militaries of the United States and Israel. I'm told that we will not be able to see what the authorities here believe to have been the primary target. Apparently, that is a sensitive site from their perspective. Walking around this extraordinary nation, you get to quickly develop an idea of why the Western imperial elite wants to get its grubby paws on this country. It's such an extraordinarily beautiful, resource-rich, and strategically valuable piece of real estate from their perspective. No, I'm filming you if you're okay with that. Yeah, go ahead.

Ahmad Saadaldin (AS): So this is known as the Green Palace, and this belonged to the Shah's father. And it was damaged, as you can see, the windows are blown out, there's glass all over the floor. And actually, we were told that on CCTV, the explosion was so great that the roof lifted and came back down because of a major explosion nearby. If you're a monarchist, this is literally an attack on you and the monarchy. This is the monarch's house, for God's sake. And Trump and Israel bombed the complex where all of the Shah's history is. This is literally where he lived. This is your history as an Iranian, as a Persian. It's just absurd. So at a certain point, I think the monarchists really got to wake up and understand they're not trying to liberate you, they want to annihilate you and everything that you stand for so they can extract all of your wealth and make you the goyim slaves of the Jewish supremacists who want to colonise, genocide, rape, and destroy the entire region. So wake the fuck up.

AS: Can we go inside?

DL: We'd like to get closer. Can we just get closer, please, for one moment? Look up my friend. Look at the ceiling. Look up the ceiling!

AS: How's your look inside?

DL: [00:09:11] It's a mess, you should have a look.

DL: This should give you a sense of the opulence in which the corrupt, brutal tyrant Shah Pahlavi lived during his reign. And one can imagine, given the beauty of this place, and its proximity to Tehran and the wonderful view of the capital from this height that Donald Trump would love to develop this into some sort of gaudy casino complex. I think we can safely say at this stage that if he does harbor such an ambition, it's a pipe dream. This is the grandfather of Reza Pahlavi. What was the grandfather's name?

Guide: Reza Khan.

DL: Do you know approximately when he ruled? What year is that? Was that the 1800s or was it around the First World War?

Guide: I don't know exactly. But even now, staying here is dangerous. And that means that they are evacuating bodies still now from the mountains.

DL: Has this area been struck repeatedly then?

Guide: Yes.

DL: I'd be guessing, but I think probably the US and Israeli militaries think there's air defence systems in these mountains.

Guide: Maybe. And maybe munitions.

DL: These mountains are really something. Do you know how high this mountain range is at its highest peak?

DL: Do you have any idea what the peak, the height is of the peak? Which is obviously, you can't see it, it's up in the clouds there.

DL: And by the way, guys, this blue mark, it was here, which is trying to show that this is a historical and cultural location. It shouldn't be affected. But although there was a sign, a blue mark here, it was heavily impacted. This is an international mark for cultural and historical places. They put this one. Also for Isfahan's Chehel Sotoun, there was a blue mark but they targeted that one.

Journalist: All these trees are 100 years old.

DL: That is the power of shrapnel.

Guide: And these trees are 150 years old.

DL: So they were probably planted under the reign of the Shah's grandfather around the time.

Guide: And that building is also 150 years old.

DL: The building behind us, is this, this is called the Green Palace?

Guide: Yes, Green Palace.

DL: What is it in Farsi?

Guide: Kakh sabz.

DL: Kakh sabz?

Guide: Kakh sabz. Sabz is green, Kakh is palace.

Journalist: Ali, Ali, these trees, is it from the explosion? Is it from the explosion?

Ali: From the explosion, yes.

DL: Good day, this is Dimitri Lascaris coming to you for Reason2Resist from northern Tehran on March 22nd, 2026. We are at the complex of the Sa'dabad Palace, which is a large museum complex, which we are told by the curator here is second to none in Iran, the most important museum complex historically and culturally for the Islamic Republic. This was at one point in time a palace of the Shah Pahlavi, and his son may be distressed to know, or maybe not, that the museum complex has been extensively damaged by the criminal Epstein regime due to various strikes in the area. We have to leave now. We've only been permitted to be here for 15 minutes because apparently there have been airstrikes over that mountain range behind me. I don't know why I wasn't able to get any information in that regard, but they feel that it's very dangerous for us to remain here. I'll show you what we were able to see in our brief visit from the interior. You'll see the damage is quite extensive.

So here again is the symbol, the internationally recognised symbol in times of conflict that this site is a heritage, a historical site having a cultural and historical value, it's plainly visible from the sky. But if any precautions were taken to protect this from the consequences of the strikes on targets in the area, clearly those measures were grossly inadequate.

Alireza Akbari (AA): If you want to record the wreckage and the destruction...

AA: These are the things that after those six bombings, a bunch of busters, that they told me that these impacted all hundred buildings here. The rest of the hundred buildings had minor impacts, but the three main palaces that you visited, they had the greatest impacts.

Journalist: Ali, these are shrapnels from the missile?

Ali: From the missile, yes.

DL: Sorry, you're saying missiles, but these are bunker buster bombs or were there also missiles fired?

AA: He says from the gravity and from their material and the weight they have, it is possible that it is from missiles. This might be part of the building, not shrapnel, but these are from the missiles.

Journalist: Where did you find it?

AA: These are from those three palaces in the top in the north they collected from there. Dimitri, they say that for some two kilometres they still found these parts of missiles.

DL: How far away are we approximately from the blast site?

AA: Some 700 metres away from the explosion.

DL: Just again recount the impact that this had. There were six 2000 pound bunker busters and they had a seismic impact, a measurable seismic impact which was what?

AA: According to the information that I got from the person here there were six bunker busters some 700 metres away from the place that we are standing right in front of the White Palace and according to the formation that I got, the three main buildings and palaces in the top they were heavily impacted but the other 100 buildings here, all of them were impacted, but a minor impact, not a heavy impact. But those three were heavily impacted. And they told me that the remains of these missiles were thrown away for some two kilometres, even for some two kilometres away from the explosion. He says for some two kilometres away from this cultural building.

DL: But I think I heard you say that on the Richter scale the impact was six.

AA: He says each of those bunker busters, they made some earth magnitude earthquake. Each of them!

DL: It was the equivalent of a six magnitude earthquake on a Richter scale.

Journalist: Can you say all of this again, like, can you just explain again what this is, where you found it, about the magnitude, all of this together?

AA: Is it okay? I can say it again?

DL: Well, I've got it. I'm going to go do something else.

Now, we're about to hear from our comrade Ahmad of Propaganda & Co. the history of this place. Before we do that, I just want to point out again, here's the internationally recognised symbol to alert military forces, hostile military forces that this is a site of cultural and historical value. Please share with us the background of this important place.

AS: I find this character right here, this statue behind me to be very interesting. This is Arash the Archer. He is a famous hero in Persian mythology. So I don't know if he's a real historical figure that inspired mythology or if he is just a made up character, but essentially he saved Iran in this great battle, this great war with a kingdom that they were at war with. And he sacrificed his life placing his soul into the arrow that he launched and the arrow travelled days and days and in the process of firing that arrow defeated their enemy and established a boundary between them. When I learned this history or this mythology I thought it was very interesting and fascinating because it is kind of related to what's happening today. Iran is launching their modern arrows, their ballistic missiles that are travelling great distances to defeat an enemy and establish a boundary between them. Once and for all, this is Iran, leave it alone. It's been here for thousands of years. It's going to continue to be here for thousands of years. So respect your enemy instead of trying to constantly go to war with them. So I thought that was interesting and I think people should know that.

DL: And so can you tell us a little bit about the history of this particular place? This is Mellat Palace, and does that mean White Palace?

AS: I actually don't know what Mellat means, forgive me, because I don't really speak Farsi, but yeah, this was the Shah's home. That was the Green Palace, the green museum we went to. This was his palace. Obviously he had to one up his dad. He made it a lot larger. I've been inside here before last summer. Beautiful place. Inside a massive hall and on the ceiling, there's paintings of Arash and other Persian mythological characters. You see the queen's room. Her portraits are in there, it's very well preserved, which is also interesting because the Islamic Revolution overthrew these people, but decided to preserve their history.

DL: As far as you know, Ahmad, has the Lilliputian Reza Pahlavi expressed any concern about the fact that the heritage of his dynasty has been degraded by his so-called allies?

AS: You know, I think he did put out a statement thanking them, that he said it needed major renovations anyway, and that just like on 9/11 with the controlled demolition of Building 7 or whatever the story is there, he is hoping that they can do the same thing here to all of this property, to all of Iran, really.

DL: Long live the Clown Prince!

AS: Long live the Clown Prince...

DL: Thank you very much for that explanation.

We are now standing in the courtyard of an important historical site here in Tehran called the Golestan Palace. In a moment our guide will explain to you the importance historically of this particular site but before I show you the grounds of the Golestan Palace where I'm currently standing I wanted you to get a clear view of what apparently was the principal target in the strike that damaged the Golestan Palace and that is the building behind me which as you can see has suffered a catastrophic damage. I doubt that that is salvageable, that building. But in any case, the building was housing the judiciary in Tehran. They called it the Judiciary Building. I'm not aware, nor have I seen any evidence that this was being used for any military purposes. It appears to have been purely a civilian facility involved in the administration of justice and the enforcement of the laws of Tehran. I cannot imagine a justification in international law for striking that building, if in fact its purpose was judicial. In any case, the damage to this building was so great, the one behind me, that the Golestan Palace also tragically suffered quite significant damage, which we're going to show to you. And you'll hear from Alireza Akbari, one of our guides, he works for Press TV. He's going to explain to us in a moment why the Golestan Palace is important historically and how difficult it's going to be to repair the damage that was done to it. So let's go have a closer look at the Golestan Palace.

DL: So this is the tomb of the King Naser al-Din, is that correct? And this was destroyed somehow by the blast.

AS: You see the shards in the top corner, right? That's what's left of it. It should look like this. It should be like this right here, but you can see just a thin layer left at the top. It's a real shame.

DL: So we are looking, Alireza, as I understand it, at the marble throne of King Naser al-Din, which in this palace, Golestan Palace was, as you mentioned, constructed approximately 150 years ago.

AA: Yeah, yeah.

DL: And can you tell us a little bit about this room, this throne and the palace.

AA: As I told you this the palace that you see here it is made of marble right in front of us and there is a platform below this seat and it was used to the King sitting there and talking to people about the glasses and the things that you see they are broken, they are not just normal glasses and a simple one in our history art and architecture. We call them Khatam. It is a very valuable and old Iranian tradition and art and they are not just simple pieces of wood and if I tell you that they were made some 150 years ago without any machinery so you can understand and grasp the importance of how they were made by hand. Right in the left if you can see that window is totally broken. It is not a normal wood. If you want to make it these days, it is okay with machinery, but they were made some 150 years ago.

DL: By hand?

AA: By hand.

DL: Right. And over here that's the stained glass windows that was entirely covered with stained glass before the airstrip.

AA: All those small pieces by hand. This is why it makes it valuable. They were made by hand, and in the roof, if you take a look, windows are broken. Some parts are heavily impacted.

END

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