Analyzing the Intellectual Evolutions of Architectural Design during the Pahlavi Era

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Received: 28 October 2018 - Accepted: 18 March 2019

Abstract

Glancing through the contemporary architecture of Iran and its different generations during the Pahlavi era, it seems that there have been notions and ideas regarding the architecture which can be considered as a specific current in the architecture of Iran based on different elements of architecture criticism; then the aim of this study is to scrutinize those notions and ideas and their transformation process. The following research, in terms of goals, is a development-research project and it is an exploratory research in the terms of essence and quality. The data collection method is library and field research. This research aims to identify the tendencies and approaches of the different generations of contemporary architecture base on the case study method and analyzing the notions and intellectual currents of the architects in the context of their works and answer these questions: What are the concepts and thoughts that have been employed by the architects in this era? Are there any meaningful transformations in these concepts and thoughts? And finally, how have these transformation been? It is presumed that defining the tendencies of the contemporary architects during the Pahlavi era, from Iranian modernism to nationalism, renaissance like or market-related classicism can evaluate the value of each work in relation to the historical context of the country, in addition, by defining reliable roots and indexes, the existing theoretical current in contemporary history of the architecture of Iran will be recognized. According to the achieved results from the analysis of architectural works in this era, and also by referring to the descriptions of experts, it seems that the ideas and notions in the contemporary architecture can be categorized into three eras and in the framework of different subjects like structure-forming ideas, stylistic references, etc.

Keywords: Contemporary architecture of Iran, the Pahlavi era, intellectual foundations, Modernism, criticism.

1. Introduction

The work of an architect indicates his or her active presence in the society where he or she lives in. To evolve the architecture of land, the theory should be upgraded there. Intellectual backgrounds and the thinking power of a designer during the design process are some of the subjects which are proposed under the influence of cognitive psychology (Mahmoudi, 2014). Different types of thinking and approaches adopted by the designer have a direct impact on the process of thinking from the question to the answer and its results are evident in the product of the design. Dr. Edward de Bono (one of the firstgrade writers and one of the best experts in the field of creativity and thinking) believes that design has true roots in the thinking pattern (Feizi, Khakzand, 2015). The design includes the problem solving, developing new subjects and transferring the less desired situations to the more preferred situations; to do so, designers should know “how” the “things” work and “why” which is the main goal of the theory (Friedman, 2003)

Knowing theories and their employing methods in the process of their design, requires their thinking roots. In other words, in order to realize the design though necessitates recognition of the intellectual foundations of thought on the design in the form of fundamental logical argumentation that human beings used them for solving problems in the unknown and unfamiliar conditions, “what” and “how” lead to “results”. This seemingly simple argument, help the human being to anticipate the results. Therefore knowing laws dominating the relationships makes the result predictable. What cause unpredictability is the lack of knowledge about the two "How" and "Principles" issues. This argumentative framework is the main core of discovery in different sciences and it forms the hypotheses and finally, they turn into subjects for the critical test.

Researching ideas in the written heritage of our culture, and our ancient history of art, was never able to describe the concept and to contemplate in the spirit of the age and defining the approaches and the reasons and quality of the creations of the works in any of the contexts, except for the case of literature in the shade of metaphor, ambiguity, and innuendo; it even has a dominant explanation of the form and the framework on describing what has been created. It is strange that people with their interleaved arts and their surrounding environment linked with their existence is addressed in an abstract way, and the point

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which is still ignored is that the nature of the era and a 
psychological perception to illustrate different humans of 
this land, correctly and truly in their container and 
contained forms.

This research has a focus on classification of the 
architects' tendencies and approaches during the Pahlavi 
era based on the intellectual currents and interpreting the 
signs, symbols, and design elements in their works. As an 
instance, analyzing a large number of contemporary 
Iranian works shows that although these works are not 
symmetric in their formation, a type of certain 
geometrical order can be traced through them. (Shayan, 
Memar Dezfooli. 2014).

2. Research Method

For this research, a mixed-method was employed 
including library research, interview, and content analysis 
using the approach of design thinking. Also, in order to 
reach more accurate results, an analysis of the everlasting 
works during the contemporary era of Iran from 1923 to 
1979 was required which demanded a survey research 
method. Therefore, this research is a developmental type 
and is qualitative and exploratory in terms of the entity, 
and the data collection method is a library research one. It 
aims to recognize the different approaches and 
orientations of the different generation of contemporary 
architects by using the case-study method.

3. Theoretical Foundations

3.1 Literature Review

3.1.1 Classifying the architecture of the Pahlavi era based 
on the viewpoints and ideas in the architectural design

We can classify the architecture of the Pahlavi era based 
on the viewpoints and ideas in the architectural design 
between 1923 and 1978 in three different periods. The 
first period is between 1923 and 1941, the second from 
1940 to 1951 to and the third from 1951 to 1978. Each of 
these periods coincided with political, cultural and social 
changes (Kiani, 2014: 16)

3.1.1 First period

The year 1925 is considered as the start of the renovations 
in Iran or the year of formation of “Modern Iran”. Maybe 
the best explanation of the renovations in Iran which we 
will refer to it as the “Pseudo-Modernism,” is proposed 
by Homayoun Katouzian. He believes that the emergence 
of such a modernist movement in Iran was based on two 
pillars: The first was to disregard all of the Iranian 
traditions, institutions, and values which were behindhand 
and considered as the source of national scorn, and second 
was the enthusiasm and emotions of a small, however, 
developing group of the urban society (Katouzian, 2016: 
150).

Since Reza Shah throned by using the military force, he 
started to create classic works. The reason behind the 
tendency to the classic style in that era was to ignite the 
sense of nostalgia in the populace. Therefore, by 
employing French and American forces and discovery of 
national heritages of Iran, especially Takht-e Jamshid and 
by using its architectural elements, he focused on 
constructing important buildings, specifically in Tehran 
and, we can clearly realize the impact of policy and power 
in the formation of these constructions. Thus, on one 
hand, notions and ideas were impacted by the politics and 
on the other hand, they were influenced by the Russian 
intellectual manner, as well as, the western ideas that were
impacting the formation of the inner and outer spaces by the Iranian scholars abroad. It can be observed a similar opposition of ideas and notions in the early European modernist in 18th and 19th century, When Europe and the west were after possessing various architectural styles; we can also see how Iran was also influenced by the different notions regarding the formation of different architectural styles, which were sometimes historical, and sometimes looked like historical buildings (Shahrbani Palace) and some other times modern irrelevant to an Iranian citizen. According to the political changes of this era and the proceedings of Reza Shah, construction of new state buildings, urban and cross-city buildings like ministries, roads, ports, railways, stations, banks, schools and universities started from 1925 which lasted until 1941.

In the early 1920s, more than 90% to 95% of the people were not even able to read or write, therefore they used the knowledge of the foreign engineers and afterward the Iranian engineers educated in the European countries (especially France) were employed. These architects had construction activities in the governmental spaces. They became familiar with the architectural tendencies and currents of the west first-hand and had a bold effort to implement the objectives and concepts of western architecture in Iran during the first Pahlavi era (Same, 2011: 230). They tried to adapt their studies with the social and climatic conditions of Iran. During that era, Europe, especially France was the center of art and architecture. Most of the Iranian educated individuals and most of the foreign engineers who were coming to Iran had a French manner. In that era, even the United States took the help of a French specialist in constructing their buildings, Thomas Jefferson was an architect who traveled to Europe and modeled and constructed the white palace by observing European architecture (Kiani, 1393: 2014: 16).

One of the side effects of constructing state buildings was the widespread increase in the use of a variety of construction materials. New materials, especially the concrete, steel and glass, and innovative construction methods replaced the older ones. The most significant change was the use of concrete. It was used in the state buildings at first (Bani Masoud, 2011: 203). Accepting this material by the architects developed an unprecedented capability in terms of structure and aesthetics. On the other hand, the emergence of new materials implicated the formation of a new type of engineering.

Table 1
Life, works, tendencies and approaches of the most important architects during the first Pahlavi era . (Source: Authors)

<table>
<thead>
<tr>
<th>Architects</th>
<th>Birthdate and location</th>
<th>Living/ study place</th>
<th>Methods, tendencies and approaches</th>
<th>Significant works (Architectural, written and executive)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mirza Alikhan Mohandes</td>
<td>1918</td>
<td>Tehran and Russia/ Russia</td>
<td>National, Neo Classical, Neo-Palladian with incorporation of French Baroque</td>
<td>Children Hospital, Iran’s product exhibition, Building of the municipality palace, Adlieh stopping place (now “Ebrat museum”), Ministry of documents and registrations of the estates, Hasan Abad square, Post and Telegraph building, Ministry of property and assets building, working as the employee in the municipality.</td>
</tr>
<tr>
<td>Vartan Hovanessian</td>
<td>1903, Tabriz</td>
<td>Tabriz, France, Tehran/ France.</td>
<td>Rationalis Modern, Art Nouveau, Bauhaus, Modernist historicism</td>
<td>Vocational school for the girls, completion of the officers’ club, Darband Hotel, dedicated palace of Shahnaz Pahlavi, Metropol and Diana Cinemas, Guesthouse of the railway station, Ferdowsi hotel, Sepah bank in Tehran and in most of the other provinces of Iran, Jeep building, Shahreza residential apartments/ working in the municipality, founding member of the Iranian architects society, member of the architect journal’s editors team, owner and manager of the Memari-e Novin journal.</td>
</tr>
<tr>
<td>Name</td>
<td>Year, Location</td>
<td>Education/Positions</td>
<td></td>
<td></td>
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<td>-----------------------</td>
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<td>-------------------------------------------------------------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gabriel Goorkian</td>
<td>1893, Istanbul</td>
<td>University of Tehran, Royal architect and the architectural counselor of Muhammad Reza Shah.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mohsen Foroughi</td>
<td>1900, Tehran</td>
<td>University of Law and the literature of Tehran University, Tomb of Saadi, Baba Taher, branches of Keshavarzi bank, Maskan bank and Meli in Tehran, Isfahan, Shiraz and Tabriz. Dormitory of the students in France, and residential buildings/ Founder and professor and the vice president and the head of the architecture and fine arts department in the University of Tehran. Minster of arts and culture between 1966 and 1978.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paul Abkar</td>
<td>1901, Tehran</td>
<td>University of Law and the literature of Tehran University, Tomb of Saadi, Baba Taher, branches of Keshavarzi bank, Maskan bank and Meli in Tehran, Isfahan, Shiraz and Tabriz. Dormitory of the students in France, and residential buildings/ Founder and professor and the vice president and the head of the architecture and fine arts department in the University of Tehran. Minster of arts and culture between 1966 and 1978.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Roland Marcel Dubrulle</td>
<td>1907, France</td>
<td>First building of Iran’s national library, public map of Tehran University and some other universities along with their halls, Tomb of Hafiz, Iran-e-Bastan museum/ Publication of archaeology, Free French, Works of Iran. Art in Iran/ manager of the institution of relics, founder of the fine arts faculty in the university of Tehran and working as the head and professor of the same department.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Andre Godard</td>
<td>1881, France</td>
<td>Russia and Tehran/ St. Petersburg school of Fine arts, and the Iranology department of the St. Petersburg university.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nikolai Markov</td>
<td>1882, Tbilisi, Gorgia</td>
<td>Islamic and Iranian tendencies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maxim Sirou</td>
<td>1907, Paris, France</td>
<td>The campus of the medical department complex and many other departments of Tehran University, National library, additional sections of Iran-e-Bastan museum/ Professor of the fine arts department in the University of Tehran.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aliakbar Sadegh</td>
<td>1908, Tehran, Iran</td>
<td>Tomb of Reza Shah and Sadi and the apartments of Charsad diastagah in Farahabad, Rams Bank, Iranian pavilion in Brussels, Tabriz museum, Villas and houses/ Vice president and eventually the head of Iranian architects’ society</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Keighobad Zafar Bakhtiar</td>
<td>1910, Bakhhtiari, Iran</td>
<td>Tomb of Reza Shah, the building of the roads ministry, Meli bank in Gorgan and Abadan, Hotwater guesthouse in Larijan, a vila in Fisherabad.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
3.1.1.2 Second period

The early 1940s was the change point from the first Pahlavi to its second era in terms of politics. The reign of Reza Shah ceased, World War II was transmitted to Iran and the state changed, therefore the architecture changed too. With fundamental changes and the arrival of the second Pahlavi era, the activity of state buildings has also removed and the half-constructed buildings were also left, including Babolsar hotel, Lahijan warm water hotel and different projects which were considered for the ministry of roads. Then the architects started to build houses for people (Azadi, quoting from Sirous Bayar: 2010: 67). From 1925 to 1941, the population growth and the movement of people from rural spaces to the cities caused the issue of the housing shortage in the cities. The scarcity of housing during the 1940s leads to the construction of more houses while modern and artistic houses were constructed during the 1950s. As an instance, we can refer to a series of house constructions between 1941 and 1951, in which all of the houses from the Jomhouri street (formerly the Shah Street) to the northern sides were constructed with the use of I-beams and Kazakh bricks. Maybe the most impactful and prolific architect of this era in the field of housing design is Vartan Hovanessian. All of his houses include unique attributes that make them very successful in the terms of beauty and function. He entered circular forms, cantilever arch windows, arc balconies and his experiences of working with the French architect Henry Sovoyage and the most important aspects of Art Nouveau, which was famous in the works of Henry Sovoyage into the design of housing units and commercial-residential apartments.

One of the most impactful architects of this era was Aliakbar Sadeghi. One of his most important proceedings at the time was the promotion of the construction of low price housings. His and his colleagues’ plan for the Charsad Dastgah (construction started in 1946 and finished in 1951) became a stepping stone for the construction of state-housings in the terms of the plan and employed the material. In this complex, four types of buildings were designed and the elements of Iran’s traditional architecture including patios, courtyards, and spring-yards were employed (Bani Masoud, 2011: 279). In this era, the society of Iranian architects established in which Vartan Hovanessian was the founder member. Publishing “The Architect,” the first Iranian architectural journal, from 1946 to 1949 was another proceeding. This journal was published in six issues under Iraj Moshiri ownership, the Iranian architect and urban planner, in Tehran. It was affiliated with the society of Iranian graduated architects. Faculty of the fine arts was established in 1940 where architecture was thought, however, we can face graduated students of fine arts faculty of Tehran University in the field of architecture from 1951.

3.1.1.3 Third period

Early 1950’s, the architecture faced more variations. The political changes in this era include the nationalization of the oil supplies and the rise of National Front and Dr. Mosaddegh which lasted from 1950 to 1953. The process of renovations in a western way which was developed during the Reza Shah era and started in some fields went on during this era as it left numerous major changes in the social, cultural areas of the society. With the expansion of those renovations and industrialization of the country, the structure of the population faced changes which resulted in cultural upheavals. Traditional strata started to cease and new social stratum entered the scene by relying on different aspects of Modernism. Political and cultural lives of people were constructed based on the non-traditional points of view and the main process of cultural activity of these strata gained a tendency to the secular modernism. The growth of a new middle-class is another consequence of the process of renovation by Mohammad Reza Shah. Increasing the urban dwelling population and the growth of higher education was one of the most important factors of the rise in the middle-class stratum. Development of state bureaucracy, centralization of the executive decisions in the cities more than ever, increase in the incomes and consumption in cities and the decay of agriculture and living in rural areas and tribal gypsies led to the group immigration of villagers to the cities (Homayoun Katouzian, 2016: 322). On the other hand, increasing the centers for higher education was a proper substrate for the growth of the middle-class citizens.

The period between 1963 and 1977 was the era of the authoritative kingdom of Mohammad Reza Shah. This fundamental change became possible with two main factors. Territorial reformation eliminated the landowners as an independent social class and transferred their socio-political power to the state. Simultaneously, the confrontation of the government with the religious adversaries and their defeat helped to decrease in their independent influence of that group in the socio-political matters. The increasing incomes of the oil which were directly deposited into the treasury of the government used to put significant financial resources out of the economic system in the hands of the king. This could enable the government to fund the financial projects, increase the military network and increase their supporters among the technocrats and intellectuals (Azghandi, 2004: 161-165). This way, the king who was in fact government himself and was becoming independent from the society and economy of the country, while the society and economy were becoming dependent on him and his decisions more than ever.

The cultural program of the king consisted of two distinct factors: on one hand, reviving the ancient Iranian culture and the multi-sided effort on magnifying it in the previous eras of Iran (Sattari, 1998, 236) and on the other hand the
tendency of the executors in propagating the western symbols and appearances. In other words, supporters of the government opposed the culture of Iranian society in two different subjective and objective aspects in which the religion was the most manifested and the general aspect of it, and the alienation the government and people reached its highest amount (Eslami Nodoushan, 1978). On one other hand, celebrating different ceremonies with different occasions relevant to the king and the kingdom was a try to revive the glory of ancient Iran, once again. Faculty of the fine arts was established in 1940 where architecture was thought and we can face Iranian engineers who were graduated from the fine arts faculty in the field of architecture from 1951. In this era, we had a scientific architectural movement in Iran.

Table 2
Live, Works, tendencies and approaches of the most important architects in the third period. (Source: Authors)

<table>
<thead>
<tr>
<th>Architects</th>
<th>Birthdate and location</th>
<th>Methods, tendencies and approaches</th>
<th>Significant works (Architectural, written and executive)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Houshang Seyhoun</td>
<td>1921, Tehran</td>
<td>Tehran, France, Canada/ Department of Fine arts in Tehran and France</td>
<td>Historicist modernism, Memorial architecture, Sketch and Rando.</td>
</tr>
<tr>
<td>Kamran Tabatabaie Diba</td>
<td>1936, Tehran</td>
<td>Iran, United states, Spain/ United States</td>
<td>Historicism modernism and nostalgic historicism, artistic orientations, Humane architecture, ecological</td>
</tr>
<tr>
<td>Nader Khalili</td>
<td>1936, Tehran</td>
<td>Tehran, Istanbul, United states/ Polytechnic university of Istanbul</td>
<td>Combining the tradition with the technology</td>
</tr>
<tr>
<td>Nader</td>
<td>1939, Tehran</td>
<td>Tehran, United states/</td>
<td>Traditional</td>
</tr>
</tbody>
</table>
4. Analysis of the Findings

What is expressed from the results of the construction of architectural works during the contemporary era of Iran indicates that our contemporary architecture lacks a “theory”. However, based on the mentioned subject, this statement does not look correct and it seems that factors, including lack of comprehensive research, lack of attention to the theory in architecture in our written culture, lack of search and evaluation of probable theories in the works of Iranian architecture have reinforced these suspicions. Also, Mansour Falamaki believes that the current architecture of Iran does not lack theory and he believes that there are no documented texts for the architecture of Qajar and the First Pahlavi Era which is known to be having a theory. On the other hand, everlasting works of Iranian architecture certainly possess strong and argumentative powers, as it is impossible to investigate works without think and ponder about them. During the recent decades, new currents of the design process models based on the Contemporary-Iranian ideas are formed which their didactic bases and foundations are attainable through the analysis and evaluation of the work with the design thinking approach and it is able to make evolution in the didactic method of the architectural design process. Also, with the duplicity of arrays and notions which is one of the specifications of the postmodernist world, it will need separate and detailed research, therefore in the following research due to the limitation in the contents of the article; we will analyze a number of works and ideas of the architects.

Table3
Evaluation and comparative analysis of lives, works, orientations and approaches of some of the architects in each of three periods
(Source: Authors)

<table>
<thead>
<tr>
<th>Period</th>
<th>Architects</th>
<th>Birthdate and place</th>
<th>Methods, orientation and approaches</th>
<th>Indexical works</th>
<th>Image</th>
<th>Influential architect</th>
<th>Methods, orientations and approaches</th>
<th>Indexical works</th>
<th>Image</th>
</tr>
</thead>
<tbody>
<tr>
<td>First</td>
<td>Mohandes Alikhan</td>
<td>Tehran and Russia</td>
<td>National, Neoclassic, New Paladine with incorporation of Baroque and French schools</td>
<td>Kakh-e Shahrban Palace</td>
<td>-</td>
<td>Influence by the Persi methods</td>
<td>Apadana Palace</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>Mohandes Alikhan</th>
<th>Palace of Post and Telegraph</th>
<th>- Influeced by the facade of the Renaissance period in Italy</th>
<th>San Pedro church and Vatican - Italy.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Karim Taherzadeh Behzad</td>
<td>Nationalist, Neoclassicist, Modern architecture of Vienna</td>
<td>- Influeced by the Persi methods</td>
<td>Tombs of Kourosh</td>
</tr>
<tr>
<td>First</td>
<td>Tombs of Ferdowsi</td>
<td>Shah Reza Building and the administrative building</td>
<td>Building of the central building of Goldman and Zalach-</td>
</tr>
<tr>
<td>Vartan Hovanesian</td>
<td>Modernist, Rationalist, Art Nouveau, Bauhaus School, Modernism and Historicism.</td>
<td>Darband Hotel</td>
<td>Adolf Loos</td>
</tr>
<tr>
<td>First</td>
<td></td>
<td>Sepa Bank Tehran and most of the other states</td>
<td>Bauhaus School</td>
</tr>
<tr>
<td>Heidar Gholi Khan Ghiabi Shamlloo</td>
<td>Modernism, conceptual rendering of the past.</td>
<td>Building of the Senate court</td>
<td>- Influeced by the</td>
</tr>
<tr>
<td>First</td>
<td></td>
<td>Estehgal Hotel</td>
<td></td>
</tr>
</tbody>
</table>

60
Theorizing the native architecture has about 60 years’ background which is presented into the form of serious study subjects in some of the European universities. Theorizing in the field of architecture is indeed an effort to find a scientific definition for the architecture, in which an author can provide new definitions of architecture. The offered works between the 20’s and 60’s or 70’s include a different narrative of the emerging ideas and notions of the Iranian architect authors, such fine works of architecture are scarce in number and unknown, rather lost in the rush of the works which have no identity in the chaotic cities of Iran.

Fig. 2. Evaluating the extent and the quality of construction activities in each period of architectural design during the Pahlavi era based on the ideas and viewpoints. (Source: Authors)

The obvious point is that the “theory” is undoubtedly a modern concept. Although we can refer to ten books on the virtuous architecture which were written in the 1st century B.C. as the very first theoretical discussion that include the trilogy of stability, beauty and welfare, in a way that they become rooted in the literature of architecture after them that was never able to free itself from these three factors according to the viewpoint of some theoreticians of the history of architecture, however, it seems that the emergence of theories was concurrent.
with the emergence of author architects. Author architect, who has different and separate authorship, in a way that his sign is instantly readable inside the work, is a modernist, subject-oriented and individualist notion and the author architect has his or her own authorship and this authorship will not be resulted without paying attention to the specific fundamental basis. Looking to the literature of architecture of the renaissance in the west makes it totally clear that architects and critics have described and developed the theory in the form of speech, articles, treatises, and even croquis and this matter is still in action.

![Fig. 4. Evaluating the amount and the type of access to the architectural journals in each period classes of the Pahlavi architecture based on the theories and ideas on the context of architectural design (Source: Authors)](image)

![Fig. 5. Evaluating the most influential architectural publications in the first Pahlavi era on the intellectual foundations of contemporary architectural design of Iran (Source: Authors)](image)

1924 - 1942

- Publication of “List of the historical heritages of Iran” in 1925
- It Considers the history of Architecture
- It is the framework for archeology and history
- It does not have a link with the contemporary movements

1942 - 1952

- Publication of the first “Architect” magazine between 1946-1948
- It is influenced by the literature of Modernist architecture
- It was based on the architects who studied abroad or in the Fine art faculty of Tehran University
- Its span of subjects includes proposing Modern viewpoints and necessity for a serious evolution in the Iranian Architecture.

[1924 - 1942] No journal was published

[1942-1952] Publication of “the Architect” magazine as the first journal in this context in Iran.

[1952-1979] Publication of “Memari-e Novin” journal [1962-1965], monthly journal of “Art and People,” “Civil and Housing” journal, and “Art and Architecture” journal [1958-1975] and access to foreign journals including:
Fig. 6. Analysing the written works in the first and second Pahlavi era and its impact on the intellectual foundations of the contemporary architecture of Iran (Source: Authors)

- Publication of Books during the first and second Pahlavi era (1923 - 1978)

Publication of Books with the subjects of “Iranian-Islamic architecture”, approximately 60 percent

Related books:
- *History of Iranian and Islamic art and architecture by authors like Andre Godard, Arthur Pope, etc.
- *Techniques of the traditional Iranian architectures, including the works of historians like Hosein Lorzadeh, etc.
- * Theories of the traditional architecture of Iran, by Mohammad tavassoli.

Publication of books with the titles of “Contemporary architecture or the history of western architecture”, approximately 37 percent.

Books related to the:
- *Theories of contemporary architecture
- *General history of the art, including architecture, etc.

Fig. 7. Evaluating the frequency of the execution of exhibitions in each period in the course of the history of the architecture based on the notions and ideas of architectural design. (Source: Authors)

Execution of three international exhibitions:
1. "Analysing the possibility of connecting the traditional architecture with the new methods for the constructions of buildings" in 1971.
2. "Role of the architecture and urbanization in the expanding countries" in 1975.
5. Conclusion

As it was mentioned, we can categorize the architecture of the Pahlavi era based on the alterations in the ideas and viewpoints in the field of architectural design between 1923 and 1978 into three different classes. The first one includes a period between 1923 and 1941, the second one from 1941 to 1961 and the third one includes 1961 to 1978. Each of these periods of time included numerous political, cultural and social changes. Architecture is also changed aligned with these changes as we witnessed a different sets of ideas and approaches for each period and by considering published works between 1923 and 1978 it can be concluded that the theoretical works during the second Pahlavi era are more remarkable than the first one in the term of quantity and their tendency was to study and investigate the west contemporary architecture rather than Iranian-Islamic architecture. Therefore it seems normal that the creation of architectural works in western style was more preferred then especially among author architects. It is considered that Iranian-Islamic Architecture in the first Pahlavi era clearly replaced by western style in the second one. As it is obvious in contemporary architecture and construction, the literature and theoretical works in this era were in a way to confirm the western architecture in Iran, as well. At the same time, these periods came along each other and have shaped an evolutionary pathway along with each other in a way that we have witnessed the peak of the blooming in the contemporary architecture or Iran during the Pahlavi era. By paying attention to the data from the tables, it is perceived that the majority of the changes and evolutions have taken place based on the forming ideas. In other words, the general governing idea on the Iranian architecture - the link between Iranian identity and its universal sense - is manifested in the form of different styles, forms and construction materials. It may be stated that to achieve an indigenous architecture that can represent the current Iranian civilization, a hardworking current is needed. Also Statistics show the architectural tendencies in the first Pahlavi era were to create Iranian-Islamic notions, afterward tendencies to western style developed remarkably during the second Pahlavi and they have continued up to now. Results show that due to emersion of the Author Architect notion, a specific architectural style is not recognizable in Iran, as in the post modern world dominated by this current due to dissent.

Acknowledgment:

This research as Samaneh Soltanzadeh Ph.D. Thesis has been developed under the supervision and guidance of Professors, Dr Masoud Yousefi Tazkor, Dr. Iman Raeisi and Dr. Mostafa Kiani Hashemi in Ardabil Azad University.

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