

# Determining the Influential Components on the Continuity of 'Iranian Architectural Identity' during the first Pahlavi Era (Case Study: The Selected Buildings in Tehran)

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**ABSTRACT:** Iranian architecture started to develop at the beginning of the Pahlavi era, and a historical gap happened between what was identified as traditional and contemporary architecture. Meanwhile, some efforts were made to establish a connection with the identity of Iranian architecture, which this confrontation has been extended up to now. This study aims to explain the factors affecting the continuity of architectural Identity to reconsider how the Identity of Iranian architecture started to extend and continue during the first Pahlavi era. The qualitative research method, an interpretive-historical type, was adopted for this study, and to deal with the Identity, library resources have been used to analyze the selected buildings in Tehran city as a case study by determining the relevant theoretical framework using the bibliographic research, and both field and visual interpretations. The continuity of Identity in architecture initiates through the objective encounter with the building's physical structure, through its physical characteristics and recognition. Then it will be realized by the audience's vision according to the thought processes and eventually by comprehension and cognition within the life current, events and determining its location. The Identity of Iranian architecture during the first Pahlavi era has been continued by reviving the nationalistic and ancient styles. This has influenced the idea of architecture relying on Iran's historical and cultural memory. Despite their representation in new functions, some of these identical concepts have continued.

**Keywords:** *Identity of Iranian Architecture, Continuation of Identity, Architecture during the first Pahlavi era, Tehran City, Modern Architecture.*

## INTRODUCTION

Human beings have always faced Identity as one of the most complicated concepts in several fields of thought. Despite extensive research done in this field, it is still a controversial issue. The definition of Identity comprises a wide range of fields of epistemology, each representing different answers to it. Irrespective of all the definitions that have been proposed regarding the word structure and concepts of Identity, it can distinguish a person from others through a set of personal characteristics and behavioral manners (Ashraf, 1994, 88), that comprises kind of setting value and determining quality (Pakzad, 2010, 24).

In other words, Identity is something that each person creates continuously in their daily life and supports in their reflective

activities (Giddens, 1999, 81). In the meantime, architectural and urban Identity is also discussed, which is one of the most important dimensions of Identity in a society that its continuity supports the collective Identity (Arjmandi & Yeganeh, 2018).

In architecture, this Identity is placed as a physical-spatial context for human life current in a bilateral interaction with the environment and humans, as its main purpose is to comprehend the conditions of each place. The transmission, continuity, and stability of Identity in the physical structure of architecture and city are significant concerns that are considered along with other issues such as lack of identity and identity crisis in today's life.

In the history of Iranian architecture, the Pahlavi era is known as the origin of development in traditional Iranian architecture

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and urban planning, as an evolutionary road that began during the Qajar time and reached its highest level with the emergence of this power in 1925. Reza Shah, by establishing a modern organization relying on a 'novel army,' 'governmental bureaucracy,' and the 'court support,' could implement the modern ideas of the previous reformists as Abbas Mirza, Amir Kabir, Sepahsalar, Mirza Molkom Khan, and the Democrats of the Constitutional Revolution that their innovative plans had not the opportunity to fully accomplished (Abrahamian, 2018, 169).

Authoritative modernism from above that initiated in the second half of the Qajar reign began to spread expansively with the advent of Reza Khan and thoroughly revolutionized the territory of Iran within a short time. Consequently, the time of the Pahlavi government became the beginning of encountering the issue of Identity from different aspects of theory and practice.

Among the events of this time, the following could merge: Increasing the construction process followed by the power stabilization of the first Pahlavi, the developing the infrastructure measures, the presence of foreign architects in private and public constructions, being influenced by the modern European architectural movements (Mokhtari, 2017, 77), overthrowing the localized neighborhood system, new streets construction, establishing the urban municipal administrative system (Pakzad, 2016, 185) and eventually, the confrontation of the new and old concepts, the novel and traditional, Western and local culture (Habibi, 2011, 24) with its outcome in the space and physical structure of architecture during this time. Therefore, the origin of modern architecture in Iran can be considered from the beginning of the Pahlavi era. All the buildings built in Iran until 1941 are now considered the first architectural evolution happenings in Iran (Bavar, 2009, 59); kind of patterns that come from abroad and had a general rule for the expansion of cities (Pourzargar & Abedini, 2020). These structural evolutions triggered a complete interruption of Iranian architecture from its traditional patterns, which had been formed over the centuries, based on the regional inland patterns and could overcome the fluctuations of historical and cultural events. This traditional architecture was completely overcome in confrontation with this extensive development current. Therefore, those kinds of architecture mixed with foreign and Western patterns from the Qajar time onward completely went out of competition during the first Pahlavi era. Meanwhile, the national identity issue, especially ancient nationalism, which was first raised by the theorists and then by the politicians of that time, was required to be reproduced physically. Because the best way to convey the nationalistic feeling, as one of the obvious goals of the first Pahlavi government in establishing the power base, was a physical representation to create a spatial and nostalgic feeling in the audience. Reza Shah's reign was the first political time during which the government of Iran consciously adopted nationalism

as its ideology (Bani-Massoud, 2020, 41). This was an attempt to legitimize the ruling power by connecting the Iran of ancient times to the contemporary era.

Therefore, the significance of past Iranian architecture was raised again. By understanding the importance of identity values in the ancient architecture of Iran, the novel architecture and architects faced a considerable challenge in representing it in a novel structure with modern applications. At this historical moment, the Identity of Iranian architecture has been extended from tradition to modernity, and a new experience of encountering the original Iranian architecture emerged, which could provide the conditions for other experiences in future terms. This style and current of architecture were formed by the historical-ancient elements, as they could find their position in the structure of Iranian architecture over time. Therefore, this study tries to review and explain the continuation of Identity in Iranian architecture during the first Pahlavi era by studying the concept of architectural Identity. Accordingly, the main research questions are:

1. What components affect the identity continuation of architecture and urban issues, and how might they be explained?
2. Which currents and architectural styles benefited from traditional Iranian architecture's subjective and objective concepts during the first Pahlavi era?
3. How did the Identity of Iranian architecture continue during the first Pahlavi era?

## MATERIAL AND METHODS

This study has adopted a qualitative research method, and its process consists of two main parts. The first part is related to the discussion of Identity in architecture, which uses both a descriptive analysis method and library resources to extract the components and characteristics that affect the continuity of Identity in architecture; according to this view, a theoretical framework has been developed based on the qualitative content analysis. The second part focuses on the architecture of Iran during the Pahlavi era, which, due to its characteristics, has adopted an interpretive-historical research method here. The statistical population includes Tehran city and certain buildings of the first Pahlavi; the selected buildings have had a significant role in continuing the Identity of Iranian architecture and represent its subjective and objective concepts. The target buildings have been analyzed based on the library and documentary resources and also field observation to measure the components related to the continuation of Identity.

## Literature Review and Theoretical Foundations Architecture Identity

The research background of Identity and its relation with two items of architecture and city has a long history, according to qualitative and quantitative data. Various types of research have reviewed and explained the Identity of architecture from different aspects by analyzing and extracting the concepts

depending on the adopted approach. Chris Abel, in his book entitled "Architecture and Identity," states this issue that architecture, despite its alterations, has a single characteristic that is related to the intrinsic part of 'quiddity' and 'subjectivity' of the place; Today, architecture is considered as one of the main descriptions of Identity (Abel, 2008, 265). Christopher Alexander, in his book 'Architecture and the Secret of Immortality,' believes that Identity is the physical embodiment of anonymous qualities that is available in a building; kind of qualities that are considered the basis of every human life, city, building, or nature, which no name can be given on them (Alexander, 2002, 457). Rapaport, in a similar waypoint to Identity, is a feature of the environment that does not go under the changes in different conditions and enables the element to be distinguishable from other elements that differentiate urban elements from each other. Rapaport emphasizes two points in this definition: First, each environmental Identity implies a content that constructs its essence and nature, and second, it has a boundary that separates it from all outside of its entity (Rapaport, 1982, 42).

Moreover, according to 'Walter Bohr', Identity includes the small and big differences that cause the recognition of a place, the legibility of the environment, and the sense of attachment to the environment (Ghotbi, 2008). According to Kevin Lynch in his book 'The Theory of the Image of the City', Identity means the extent to which one can recognize or identify a place as distinct from others so that it can represent a specific, unique, or at least something limited to its personality (Lynch, 2015, 168), which besides other factors such as structure, consistency, transparency, and legibility, has the characteristic to shape the place meaning in the eyes of the audience.

'Jane Jacobs' defines Identity concerning urban life and the related activities and believes that human life and social activities in line with economic life create urban Identity (Jacobs, 1985, 174). 'Edward Relph' in his book "Place and Displace," refers to Identity as an essential feature of the place experience that is influential and, at the same time, influenced by these experiences.

It is not just the Identity of a place that matters, but the Identity that an individual or group represents concerning that place is also important (Relph, 2016, 61). In his book 'Architecture of the City' Aldo Rossi considers the city as the collective memory of its inhabitants, which is connected with things and places similar to memory (Rossi, 2020, 122). Feldman refers to a characteristic of Identity that comprises a place of conscious and unconscious patterns of ideas, feelings, beliefs, attitudes, values, opinions, behavioral tendencies, and skills; he believes it relates an individual's Identity with the Identity of a place that creates a desire for future communication with that place (Feldman, 1990).

According to the Iranian researchers, which is entangled with the contents of ancient Iranian Identity, its semantic aspect has a special appearance. In the article 'From Style to Identity in

Architecture,' 'Taghvaie' points out that architecture, despite the differences available in land and influencing a great impact on its appearance, represents intrinsic, dynamic, and gradual characteristics known as Identity (Taghvaie, 2012). Similarly, Pakzad refers to Identity as a deductive process between existing objectivity and the arising data in mind (Pakzad, 1996). Mehdi Hojjat considers Identity as the result of three elements of geography, history, and beliefs (Hojjat, 2008). According to Mirmoghtadaee, 'physical identity' means qualities and characteristics that distinguish the urban structure from 'outsider' and reveal its resemblance to 'insider.' These characteristics must provide a condition for the urban physical structure that, while keeping time continuity, let the evolution and development as well, ultimately lead to the emergence of a whole (Mirmoghtadaee, 2004). Parviz Piran states that any place or space has its specific context and content that induces dependency; besides this, it can provide a sense of belonging and commitment among the inhabitants of that place (Piran, 2006, 114). Soleimani et al. consider the Identity or the meaning of architectural work as the product of social interaction between the individual and that work, which is formed based on the interaction between the characteristics of the work and the audience's mental image (Soleimani et al., 2016).

Similarly, Mahdavinejad believes that Identity requires understanding two opposite meanings opposed to each other in facing 'dual interactions,' but completing a concept called Identity. These two meanings comprise the similarities and differences, a kind of inter-group similarities despite having exterior differences out of the group (Mahdavinejad et al., 2010). According to what was reviewed about the definitions of architectural Identity, the semantic characteristics of architectural Identity can be extracted according to Figure 1.

### The Components and Characteristics of Architectural Identity

Architecture has always represented and visualized the values and paradigms that govern society (Shahbazi Chegini et al., 2014). Therefore, the architectural Identity is realized and finds a multilayered nature through objective and subjective concepts represented in a society's physical structure. Therefore, its transmission and continuity can be considered as a process that, by passing through the various components, visualizes the ultimate image in the context where individuals are being encountered. Iranian architecture can be recognized by contents such as building system, equipment foundation, applied basis, conceptual foundation, and environmental connections (Falamaki, 2012, 561), which comprises a range of context, mental concepts, objective structure, and environmental communication. According to this, architectural Identity comprises a two-way connection between humans and the built environment, consisting of three factors of 'human', 'built environment' and 'society' in establishing different architectural identity concepts (Damyar,

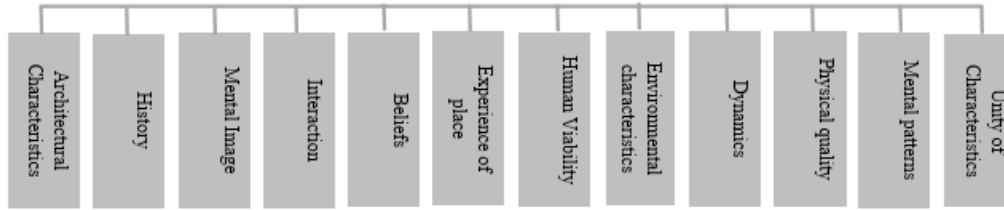


Fig. 1: Semantic Characteristics of architectural Identity

2014). Identity is a flowing concept in environmental relations through which it would find a way to be transferred to the works in a process involving various steps that covers a wide range of 'environmental factors to the 'realization of meaning' in current human life. Given the significance of Identity in the semantic and content structure of both architecture and city, its continuity process is composed of various factors and causes that result from various exposure at different levels. Table 1 presents a summary of the research activities performed on the components and indicators influencing the formation, transmission, and continuity of Identity in architecture. Based on these experiences, it can be explained that in the identity continuity process, an objective confrontation takes place at the initial step. This encounter results from observing and

recognizing the physical identities of the existing building. The physical elements, relying on the objective signs they contain, provide the initial context for the continuation of Identity. This is followed by the individual perception of each person resulting from adapting content signs to mental concepts, which provides the basis for establishing the concept of Identity in the audience's mind. Following the establishing of concept in the mind of the audience, the continuation of Identity occurs with the entry of this set of conceptions into each person's life current and spatial experience. This stage is associated with concepts such as the memory-making process, which eventually enters the collective cognition and perception process. So the desired Identity continues into the physical-social structure. This continuous flow is shown in Figure 2.

Table 1: The Characteristics and components of identity manifestation in architecture.

Source	Characteristics		Field of Review
Pourjafar <i>et al.</i> (2011)	Individual Identity. Memory. Spatial order.	Physical structure and visual appearance. Occurrence.	The constituting factors of place Identity
Vaezi & Alimardani (2018)	Semantic dimension. Physical representation: built and Natural.	Content representation: human and environment.	The components and dimensions of urban Identity
Razavipour & Zakeri (2017)	The figurative characteristics: characteristics related to the form and appearance of Iranian buildings (structural, physical, or decorative factors). Pattern characteristics: An abstract inference from an architectural reality. Conceptual characteristics: Continuity and repetition of concepts independent of a particular form or pattern.		The Characteristics of applying the Iranian-Islamic architecture
Mahdavinejad <i>et al.</i> (2010)	Familiarity with existing technologies.	Recognition of material and spiritual needs. Recognition of the environment based on climatic and environmental characteristics.	Reviving the architectural Identity in the contemporary era
Ghotbi (2008)	The uncovered concepts of environment.	The combination of the appearance and physical characteristics of the facades. Observable functions and activities.	Influencing factors on the identity formation in the environment
Mahdavinejad, & Talib-hashemi (2017)	Proper execution of building façade. Material and considering the context.	Design integrity (unity). Durable structure.	Physical characteristics affecting Identity
Soleiman <i>et al.</i> (2016)	Compatibility of form and function (clarity). Adaptable to human needs. Compatible with local/indigenous material and technology. Flexibility (the ability of personalization).	Unity, continuity, creativity, and innovation, are the spirit of the times. Compatible with culture. Compatibility with climate. Compatible with texture and context (legibility).	Constituting a basis for Identity in Architecture

Continue of Table 1: The Characteristics and components of identity manifestation in architecture.

Source	Characteristics		Field of Review
Yaran & Behro (2016)	Façade Color and material	The iconic buildings and urban landmarks	The Identity of the built environment
Atashinbar (2009)	Integration of mental and formal content	The contrast between dynamism and static	Identity Characteristics in Architecture
Khoddami Poor et al., 2019	Cultural	Historical-Physical structure Social-religious	The components making Identity
Shahivandi, & Talebi (2017)	Conceptual Functional	Environmental Physical	Dimension of Identity
Akbari et al. (2017)	Visual aspect: building retreat, direction, rhythm, proportion, building material, color, scale, and other details.	Spatial aspect: volumetric dimension, location, and height	Contextual characteristics in architecture
Ziyace (2018)	Conceptual signs Building space Proportions	Scale Multiplicity Permeability Spatial order	The position of form in spatial Identity
Ali Mohammadi, & abdollahi (2018)	Cultural factors: local culture and sustainable patterns - beauty, mode, and priorities - innovation and creativity. Environmental factors: climate, natural environment, built-environment.	Functional factors: behavioral patterns and spatial characteristics of activities, technology, and living tools. Material factors: material knowledge and construction technique-economic aspect.	Effective factors in shaping the appearance of architectural spaces
Nasr (2017)	Historical, physical, point-linear indicators. Single landmark urban buildings. Domain, areas, and key urban spaces.	General landscape. Specific point -structural elements. Current and point urban indicators.	Identity components of built-environment
Kaboli et al. (2021)	Plan: making a connection between historical experiences, and modern encounters with the building plan	Building Façade: applying the historical and decorative features in façade decoration	Identity indicators in historical-based architecture
Hanaei et al. (2021)	The connection of historical and cultural Identity with the current buildings. The effect of Identity on building acceptance	Spatial and personal Identity. Historical Identity as a part of social Identity.	The relationship between Identity and conceptual perception
Alzahrani (2022)	The technology of construction. Design concept.	Communication with the environment. Shape/ physical appearance and form. Application of materials.	Characteristics of applying identity components in the architecture
Abedini & Ayzazian (2022)	Uniformity of components	Sequence of events	Giving Identity to the public space

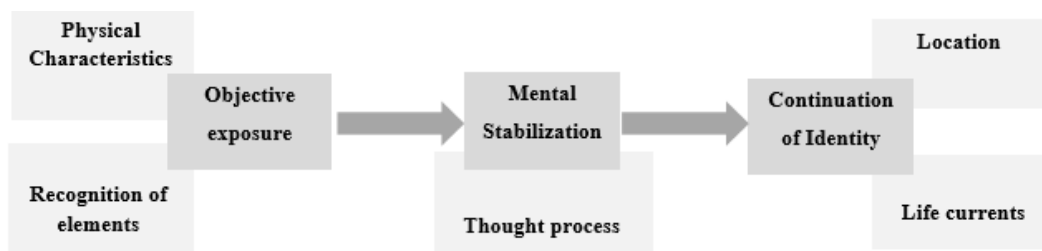


Fig. 2: The Components affecting the continuity of Identity



### Theoretical Framework

Based on the research studies on the subject of Identity and the related analysis to extract the components, features, and characteristics, the theoretical framework of this research has been explained following the proposed objectives according to Figure 3. The objective encounter occurs through physical characteristics such as formal, structural, decorative, and functional elements, as by recognizing these elements through semantic and physical characteristics such as physical manifestation, legibility, clarity, design consistency, compatibility, and spirit of the time, creativity and local technology. At the level of mental stabilization, the mental processes provide the condition for the entry of perceived concepts, in physical exposure, to the perception and cognition field of the audience through the following characteristics: differentiation, personalization, semantics, and mental image. Ultimately, this process leads to the realization of identity continuation, relying on three components of location, event, and life current, which is considered a level of cognition and local identity.

## RESULTS AND DISCUSSION

### Sampling Method

The architectural works formed during the first Pahlavi era include various styles and functions; most of these works appeared for the first time in the history of Iranian architecture. Therefore, in this study, the samples have been selected from the works that had the Identity of Iranian architectural history in their physical characteristics and concept, according to the research purpose, to address the identity continuation of Iranian architecture. According to the research analysis in this study, the target buildings can be represented in three categories: 1. the renewal of Islamic architecture, 2. the archaic-reactionary style, 3. The archaic-ancient style.

Furthermore, the city of Tehran was adopted as the first center of evolution during the Pahlavi era and as a central point for ruling power during this era, a basis for studying the target buildings; on the other hand, it is possible to evaluate this kind of buildings, which have been formed in a common evolutionary process and have influenced their subsequent streams that have completely developed in Tehran in various samples; the result has been presented in Table 2.

### Studying the Components of Identity Continuation in Case Samples

According to what has been mentioned, physical encounter with buildings is considered the initial and fundamental stage in the continuation of architectural Identity. Before these elements can be identified and analyzed, it is required to extract them according to the analytical and historical sources concerning the physical and objective aspects of the selected buildings and to classify them according to the characteristics of this research. This data classification is considered the basis for recognizing the physical elements according to the research's theoretical framework and provides a proper understanding of the way identity continues in the architecture field.

### Data Analysis

The analysis of physical exposure: According to the physical identities of the target buildings in Table 3, the recognition of these elements in case of an objective encounter with the concepts and identical components of these buildings has been examined. This recognition is based on the characteristics mentioned in the theoretical framework of this research. It has been prepared according to the physical characteristics of each building, which have been presented in Table 4. In this analysis, the purpose of concepts are described accordingly; 1. design consistency: "the coordination between elements used in the building within various times," 2. physical

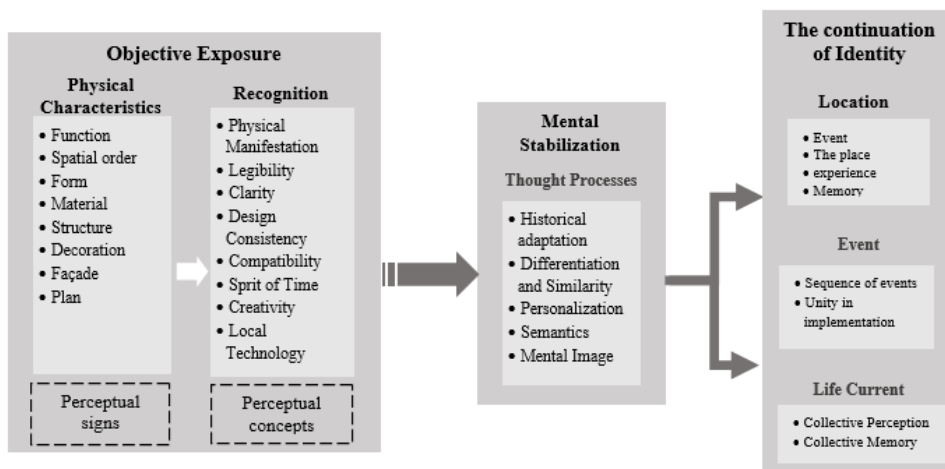

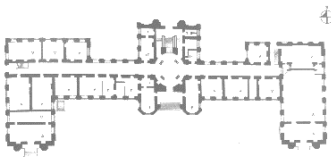

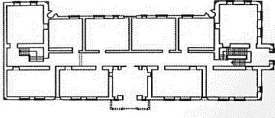

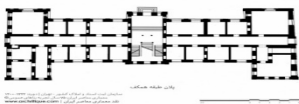

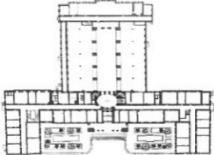

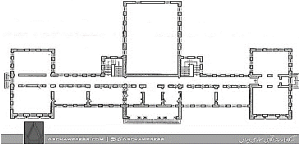

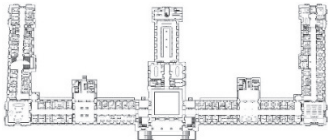


Fig. 3: The theoretical research framework



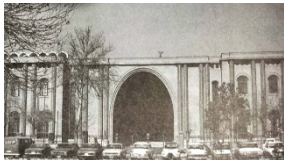
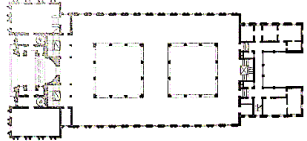
Table 2: The selected buildings belong to the first Pahlavi era in Tehran, based on the characteristics of Iranian architecture.

Building	Year	Architect	Image	Plan
Alborz College	1925	Nikolai Markov		
			Source: (Bani-Masoud, 2020)	Source: (Etessam, & Mirmiran, 2009)
Firooz Bahram High School	1932	Nikolai Markov		
			Source: (Etessam, & Mirmiran, 2009)	Source: (Etessam, & Mirmiran, 2009)
Real Estate Registration Organization of Iran	1925	Mirza Ali Khan-e Mohandes		
			Source: (Bani-Masoud, 2020)	Source: ir_archritique (2019).
Bank Melli Iran (National Bank of Iran)	1932	Heinrich		
			Source: (Shahrefarang (2012)	Source: (Etessam, & Mirmiran, 2009)
Anoushiravan Dadgar High School	1936	Nikolai Markov		
			Source: (Safarpour (2019).	Source: (Safarpour (2019).
Shahr bani Palace the National Police/ Nazmīyeh	1937	Mirza Ali Khan-e Mohandes		
			Source: (Emaratkhorshid (2018).	Source: (Emaratkhorshid (2018).

The Renewal of Islamic Architecture

Archaic (Reactionary)

Continue of Table 2: The selected buildings belong to the first Pahlavi era in Tehran, based on the characteristics of Iranian architecture.

Building	Year	Architect	image	plan	Archaic (Ancient oriented)
The Post Office	1934	Nikolai Markov			
National Museum of Iran	1934	André Godard			

Source: (Shahrefarang (2016).

Source: (Daniel, et al., 2003)

(Source: (Bani-Masoud, 2020

Source: (Etesam, & Mirmiran, 2009)

Table 3: The Physical characteristics and features of selected buildings belong to the first Pahlavi era.

The Physical Characteristics	Building
<p><b>Decorations:</b> Using past elements: dome, porch, Muqarnas, Merlons on roof edge, four arches (Etesam &amp; Mirmiran, 2009), porch, Karband, brickwork, and tiling (Daniel et al. 2003).</p> <p><b>Facade:</b> Combination of modular elements with geometric and symmetrical structures (Etesam &amp; Mirmiran, 2009) and arched diagonal ribs (ribbed vault) (Ghobadian, 2014).</p> <p><b>Plan:</b> Rectangular shape with two wings at the end (Ghobadian, 2014).</p>	<p><b>Function:</b> Education-College of American</p> <p><b>Spatial organization:</b> Linear and symmetrical organization of spaces (Etesam &amp; Mirmiran, 2009).</p> <p><b>Form:</b> A combination of several cubes and rectangles (Etesam &amp; Mirmiran, 2009) Extended shape in line with a symmetrical appearance ended with two wings (Daniel et al. 2003).</p> <p><b>Materials:</b> Bricks and tiles for facade decorations (Ghobadian, 2014)</p> <p><b>Structure:</b> Brick-bearing wall (Etesam &amp; Mirmiran, 2009).</p> <p>Alborz College</p>
<p><b>Structure:</b> monolithic stone and brick walls, load-bearing columns (Bani-Massoud, 2020).</p> <p><b>Decorations:</b> Islamic style, Achaemenid motifs (Bani-Masoud, 2020).</p> <p><b>Facade:</b> Combination of stone half-columns with capitals inspired by Persepolis (Haghir &amp; Kamelnia, 2020).</p> <p><b>Plan:</b> neoclassical, symmetrical, and three-part (Bani-Massoud, 2020).</p>	<p><b>Function:</b> The Central Post Office of Tehran</p> <p><b>Spatial organization:</b> high height, symmetry, and harmony (Daniel et al., 2003). Expansion and spatial separation at the entrance (Haghir &amp; Kamelnia, 2020)</p> <p><b>Shape:</b> Creating divisions at the main entrance, in the middle area and at the end of the building (Haghir &amp; Kamelnia, 2020) Long volumetric dimension and elongated façade (Daniel et al., 2003).</p> <p><b>Materials:</b> Brick and stone (Daniel et al., 2003).</p> <p>The Post Office</p>
<p><b>Decorations:</b> red brick and wooden windows with a repeated rhythm (Etesam &amp; Mirmiran, 2009).</p> <p><b>Facade:</b> symmetrical form made of red brick, divided into three parts. Influenced by the pre- and post-Islamic architecture (Bani-Masoud, 2020)</p> <p><b>Plan:</b> consisted of several enclosed spaces and courtyards (Bani-Masoud, 2020). An axis with north and south symmetry (Haghir &amp; Kamelnia, 2020)</p>	<p><b>Function:</b> General-Museum</p> <p><b>Spatial organization:</b> Symmetrical, extroverted, linear from South to North (Etesam &amp; Mirmiran, 2009)</p> <p><b>Shape:</b> rectangular cube, including three parts: entrance space, a space for representing objects, and office space (Shirazi &amp; Younesi, 2011)</p> <p><b>Materials:</b> Bricks, carved white stone</p> <p><b>Structure:</b> load-bearing brick walls, huge entrance arch (Haghir &amp; Kamelnia, 2020)</p> <p>National Museum of Iran</p>



Continue of Table 3: The Physical characteristics and features of selected buildings belong to the first Pahlavi era.

<p><b>Decorations:</b> the Faravahar symbol and Achaemenid carvings (Ghobadian, 2014). Achaemenid columns and soldiers, the eight and twelve petal flowers of Achaemenid repeated inside and outside the building (Bani- Masoud, 2015)</p> <p><b>Facade:</b> has prominent national style features. Fully symmetrical with high Achaemenid columns; a balcony located above the entrance space (Ghobadian, 2014)</p> <p><b>Plan:</b> Symmetrical (Haghir &amp; Kamelnia, 2020) T-shaped, and a combination of square and rectangular elements (Etesam &amp; Mirmiran, 2009)</p> <p><b>Structure:</b> brick load-bearing wall</p>	<p><b>Function:</b> Administrative-Bank</p> <p><b>Spatial organization:</b> geometric structure, regular and modular shape, linearly extended along with two perpendicular axes, with a two-sided pattern (Etesam &amp; Mirmiran, 2009)</p> <p><b>Shape:</b> three floors, elongated and horizontal shape, high porch and wide stairs in the entrance space, with tall and elongated columns (Bavar, 2009)</p> <p><b>Materials:</b> the main structure is constituted of stone, and the inner courtyards are made of brick (Etesam &amp; Mirmiran, 2009)</p> <p><b>Structure:</b> A concrete skeleton structure (Haghir &amp; Kamelnia, 2020)</p>	Bank Melli Iran
<p><b>Decorations:</b> Seven-color (Haft Rang) tiles around the 'awning windows,' brickwork on the "roof shelter," window sills, and the symbol of Farvahar</p> <p><b>Facade:</b> symmetrical, emphasizing vertical proportions, arched vault, tiling, pre-cut brick, turnery, and molding (Etesam &amp; Mirmiran, 2009)</p>	<p><b>Function:</b> Educational-School</p> <p><b>Spatial organization:</b> symmetrical and linear along the east-west axis, emphasizing geometric and extroverted divisions (Etesam &amp; Mirmiran, 2009).</p> <p><b>Form:</b> A rectangular cubic shape with two floors, a brick entrance, and the protrusion of the building with hierarchy in space (Etesam &amp; Mirmiran, 2009).</p> <p><b>Materials:</b> Bricks are the dominant material, and stone is used for material separation (Etesam &amp; Mirmiran, 2009).</p>	Firooz Bahram High School
<p><b>Decorations:</b> Farvahar, Lotus, Achaemenid soldiers, cow heads half-columns, pointed windows, large roof-shelter, and brickwork (Bani Massoud, 2020).</p> <p><b>Facade:</b> The main facade is built of cement, brick, and stone; the decorations and painting are inspired by Achaemenid, Persepolis motifs, and iconography of Islamic art (Bani- Masoud, 2020).</p> <p><b>Plan:</b> E-shaped plan consisting of three wings and a courtyard</p>	<p><b>Function:</b> government-administrative</p> <p><b>Spatial Organization:</b> Symmetrical, E-shaped structure along the east-west axis</p> <p><b>Shape:</b> symmetrical, with three floors, two large stairs similar to the Achaemenian style of architecture (Persepolis), and a large porch with four Achaemenid columns in the center (Bani-Massoud, 2020).</p> <p><b>Materials:</b> Brick, Iron, and Concrete (Bani- Masoud, 2020).</p> <p><b>Structure:</b> arched vault and beam (Bani-Massoud, 2020).</p>	Shahr bani Palace the National Police/ Nazmiyeh
<p><b>Decorations:</b> semicircular and arched vault (Etesam &amp; Mirmiran, 2009), masonry brickwork, tiling (Bani Massoud, 2020)</p> <p><b>Facade:</b> symmetrical, with a row of built-in columns, emphasizing vertical proportions and various dimensions and building protrusions (Etesam &amp; Mirmiran, 2009). Cream bricks (Bani Massoud, 2020)</p> <p><b>Plan:</b> Classic, geometric and H-shaped plan with symmetrical organization, considering the function</p>	<p><b>Function:</b> Administrative</p> <p><b>Spatial organization:</b> linear and symmetrical form, along the perpendicular axis; distribution of functions in three floors and extroverted style (Etesam &amp; Mirmiran, 2009).</p> <p><b>Shape:</b> A combination of three volumes of rectangular cubes in an H-shaped structure (Etesam &amp; Mirmiran, 2009).</p> <p><b>Materials:</b> Bricks, stones, and tiles (Etesam &amp; Mirmiran, 2009).</p> <p><b>Structure:</b> A brick-bearing wall (Etesam &amp; Mirmiran, 2009).</p>	Real Estate Registration Organization of Iran
<p><b>Decorations:</b> Farvahar symbol on the main porch, tiling between the window façade and Persepolitan columns (Haghir &amp; Kamelnia, 2020).</p> <p><b>Facade:</b> five-part, decorated with articulated brickwork of Neo-Achaemenid columns with cow head columns, castle roof shelters (Bani Massoud, 2020)</p> <p><b>Plan:</b> Full symmetry, with a regular and repeated design on both sides of the axis (Haghir &amp; Kamelnia, 2020).</p>	<p><b>Function:</b> Educational</p> <p><b>Spatial Organization:</b> T-shaped form (Bani Massoud, 2020) built on two floors</p> <p><b>Shape and form:</b> Inspired by Persepolis motifs and adapted from neoclassical architecture (Bani Massoud, 2015).</p> <p><b>Materials:</b> Bricks, stones, and tiles (Haghir &amp; Kamelnia, 2020).</p> <p><b>Structure:</b> Concrete (Haghir &amp; Kamelnia, 2020).</p>	Anoushiravan Dadgar High School

manifestation: "the representation of historical and past concepts in different structural aspects of the building," 3. legibility: "the coordination between elements of form and function with context and neighbor texture," 4. the spirit of the time: "the use of new elements, structures, and concepts," 5. creativity": originality in dealing with historical elements, instead of mere imitation," 6. local technology: the complete

use of local materials and structures in constituting building," and 7. Clarity: "the adaptation between form and function.

What is extracted from the table is the significance of how buildings deal with the physical concepts; According to this, the form and content act in a mutual interaction following the transmission and continuation of Identity, as the physical structure of the building provides the condition for recognizing

Table 4: The Recognition of selected physical elements based on the data analysis.

Building Name	Local Technology	Creativity	The spirit of the time	Adaptation	Design consistency	Legibility	Clarity	Physical Manifestation	Total
Alborz College	*	-	-	*	*	*	*	*	6
Firooz Bahram High School	*	-	-	*	*	*	*	*	6
Real Estate Registration Organization of Iran	*	-	-	*	*	*	*	*	6
(Bank Melli Iran (National Bank of Iran	-	-	*	*	*	-	*	*	5
Anoushiravan Dadgar High School	-	-	*	*	-	-	*	*	4
The Post Office	*	*	-	*	*	*	*	*	7
National Museum of Iran	*	*	-	*	*	*	*	*	7

the historical concepts of Iranian architecture. According to the data gathered, the two specific buildings of the 'Post Office' and the 'National Museum' of Iran have the highest characteristics of recognizing the physical elements of Iranian architecture and are a good representation of it. Considering the criteria for adopting the case samples, it can be said that these two buildings, due to their characteristics to localize the concepts of ancient Iranian architecture, as an example of Archaic (Ancient oriented) style, represent a direct relationship between the physical encounter that affects the realization of the historical Identity of Iranian architecture and this pattern of localizing the Iranian architectural concepts (Figure 4).

**Mental Stabilization:** In creating meaning and retrieving the concepts of architecture and the city, the object and the subject form a unique entity and create the cosmopolitan mind that conceives in the process of perception (Moghadasi & Yeganeh, 2019). At the conceptual level, the experience of a current audience in confronting a construct in the past passes through a process beyond the outer and objective information, which

enters a conceptual perception and stabilization. By going through this process, a current understanding of the historical Identity of that specific construct will be constituted in their mind, which connects them with its past and cultural origins; so following the physical encounter with a building and recognizing the associated elements through related concepts, these outcomes enter the mindset of each person that is relying on the individual thought process leads to the imagination of building and the formation of a mentality based on its specific Identity. In this process, a person relying on historical concepts differentiates between what is called Iranian and non-Iranian architecture and finds a personalized interpretation of buildings with one's insight and approach, which is very much influenced by the receiving physical concepts.

After that, a special meaning and concept are formed based on their thought process, resulting in a complete inner and perceptual outcome.

Therefore, in a present encounter of an audience with this kind of historical buildings of the first Pahlavi era, the process



Fig. 4: The representation of localizing the physical concepts of Iranian historical architecture in the course of transmission of Identity.

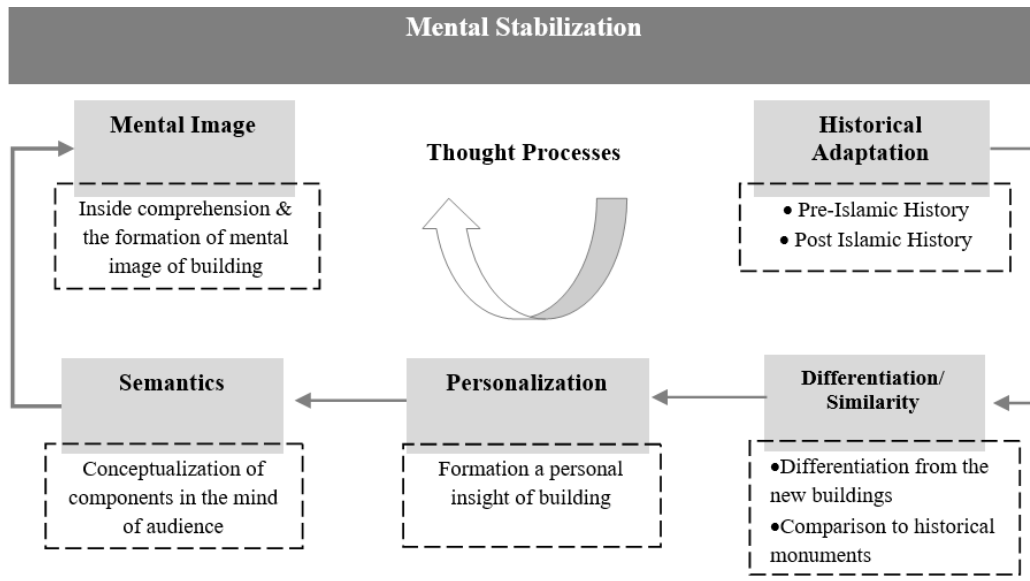


Fig. 5: The realization process of the concept's mental stabilization considering the continuation of Identity

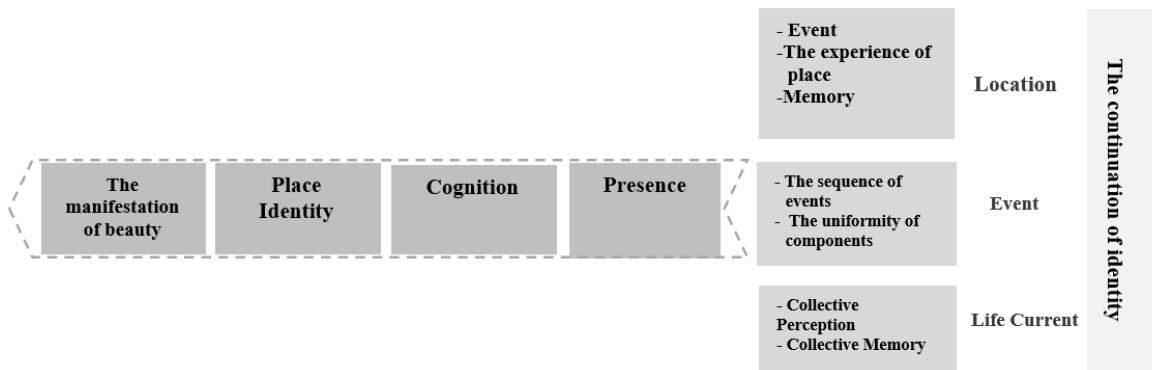


Fig. 6: The perceived meaning through the process of continuation of Identity in architecture.

of conceptual stabilization can be perceived as shown in a diagram (Figure 5)

The Continuation of Identity: One of the influential aspects of identity continuation in the realm of thought is its entry into the significant part of personal cognition, which can be studied from three aspects of "Location," "Event," and "Life current." In other words, following the representation of identity concepts in the physical and objective structure of the building and the individual's perceptual encounter with it, the relevant data enters into the flow of individual internal cognition, comprehension, and mental concepts. Accordingly, a person relying on their presence and knowledge provides the condition for the continuation of Identity in the 'spatial-temporal' aspect of a building (s), which eventually results in the sensory

formation of spatial Identity with related concepts as a sense of "belonging" and "place," and finally the realization of an aesthetics sense. Therefore, the success or failure of a building in representing a particular identity and its continuation can be considered relevant to 1. How these concepts are internalized by various people, and 2. The achievement of cognition with an aesthetic sense especially manifests itself. (Figure 6)

### CONCLUSION

The nature of identity continuation in architecture arises from the evolutionary process initiated from an 'objective encounter with physical elements and characteristics' that provides the basis for their recognition. This process continues by stabilizing its concepts through the personal perception of the building and

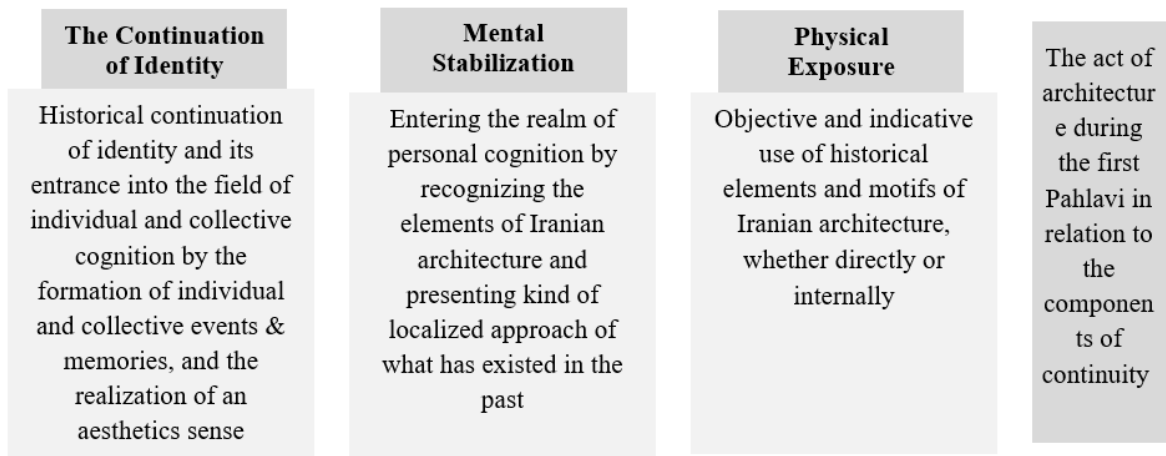


Fig. 7: Comparative of the first Pahlavi architectural act and the components of continuity of Identity.

based on the thought processes.

By historically comparing the past and the present situation, one can discriminate between them to achieve an inner image of it through personalization and semantic process. Finally, by stabilizing the concepts of architectural Identity, relying on the localized events, the memories and experiences continue in an individual and collective nature, which ends in the continuation of the desired main and internal concepts as the main mission of a building undertaken. The outcome of this process is to reach a level of spatial Identity and aesthetic perception of the building.

Architecture during the first Pahlavi era, as a historical passage between traditional and modern architecture, has been trying to revive the past values that, in addition to the political and social goals arising from the temporal and spatial context, continue through the context and memory, to revive and continue the Iranian architectural Identity.

By adopting the components of identity continuation to the target building samples, it can be stated that architecture during the first Pahlavi era, despite its new demanding, novel uses and the pervasive influence of Western architecture, was trying to trace and represent the past identities, through physical elements, especially by the ancient and Islamic motifs, whether in neoclassical architecture or an early modern one. The outcome is the kind of buildings that, while responding to the novel spatial and functional needs, have formed a new emergence of Iranian architecture by addressing mostly the objective and relatively subjective concepts of the traditional kind of Iranian architecture that subsequently presented a successful example of continued Identity.

Therefore, what might be considered the architectural Identity of Iran in the new style is its continuation process to revive the architectural Identity following the current conditions (Figure 7).

## AUTHORS CONTRIBUTIONS

M. Riyahizadeh performed the literature review, analyzed the data, and wrote the article's content. M. Falamaki performed control and management of results, and M. Pourzargar contributed to the methodology and idea of the article.

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## CONFLICT OF INTEREST

The authors declare no potential conflict of interest regarding the publication of this work. In addition, the ethical issues, including plagiarism, informed consent, misconduct, data fabrication and, or falsification, double publication and, or submission, and redundancy, have been completely witnessed by the authors.

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