

# Analyzing the Intellectual Evolutions of Architectural Design during the Pahlavi Era

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## 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.

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## 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 Dezfouli. 2014).

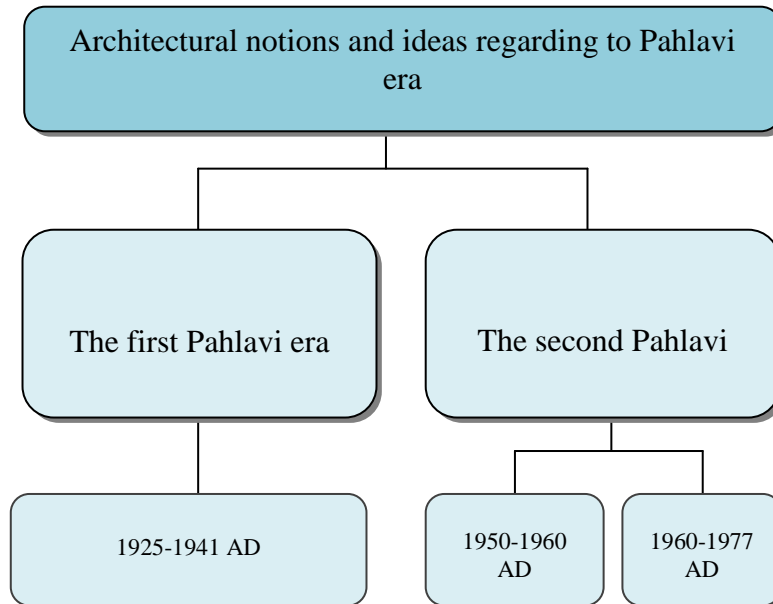


Fig 1. Classifying notions and ideas regarding the architecture design during Pahlavi era. (Source: Authors)

## 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)

#### 3.1.1.1 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 Hodayoun 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 in 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-handed 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)

Architects	Birthdate and location	Living/ study place	Methods, tendencies and approaches	Significant works (Architectural, written and executive )
Mirza Alikhan Mohandes	1918	Tehran and Russia/ Russia	National, Neo Classical, Neo-Palladian with incorporation of French Baroque	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.
Karim Taherzadeh Behzad	1881, Tabriz.	Tabriz, Istanbul, Berlin, Tehran/ Istanbul and Berlin	National, Neoclassic, Viennese modern school of architecture.	Tomb of Ferdowsi, Shahreza Hospital and its administrative building, Shir-o Khorshid theater hall, University of the war, Railroad vocation school and the memorial in the administrative building, Railroad station, Chintzy factory in Behshahr. Authorships: Premiers of art, course of pipelines in the building, Rise of Azerbaijan in the constitutional revolution of Iran, Artistic school of the Reza Shah era/ one of the activists during the constitutional revolution in Tabriz, work in the municipality and private work studio.
Vartan Hovanessian	1903, Tabriz	Tabriz, France, Tehran/ France.	Rationalis Nouveau, Bauhaus, Modern, Art historicism	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.
Heidar Gholikhan ghiabi SHamloo	1922, Tehran	Tehran, France, San Francisco/ Tehran university and the school of Fine arts in Paris.	Modernism, conceptual rendering of the past	Building of the Senna parliament, Railway stations in Mashhad, Tabriz, Cinema Mulan rouge, Esteghlal and Carlton Hotels, Mashhad and Lavizan hospitals, Farahabad palace, Iran-house in Paris, and a number of Villas/ University professor in the fine arts department in

					the University of Tehran, Royal architect and the architectural counselor of Muhammad Reza Shah.
Gabriel Goorkian	1893, Istanbul.	Tehran, France, United Vienna	Vienna, England, States/	International Modernism	Palace of the justice hall, Buildings of the ministries of foreign relations and industry, Club of the army officers, Aslani, Panahi, Siasi, Saravani, Nezam mafi, Firooz vilas/ Head Manager of the architecture and urbanization center in Tehran, co-founder of the Siam congress, University professor in the Alabama technical university and the Illinois architecture department .
Mohsen Foroughi	1900, Tehran.	Tehran, Paris school of arts	France/ Paris school of Fine arts	Modernism, Conceptualist rendering of the past	University of Law and the literature of Tehran University, Tombs of Saadi, Baba Taher, branches of Keshavarzi bank, Maskan bank and Melli 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, Minister of arts and culture between 1966 and 1978, cognoscente.
Paul Abkar	1901, Tehran.	Tehran, France, Saint university Brussels.	France/ Saint Lock in	Modernism, Conceptualist rendering of the past	Niagara Cinema, building of the radio, Catholic Christian church, Baghcheban school, Buildings of the state agents and the building of the Economy and wealth ministry in all provinces, Customs building/ Head of the technical offices in the customs, head of the technical office of the economy ministratation, Manager of the technical office of the head municipality in Tehran.
Roland Marcel Dubrulle	1907, France	France, Suria/ Paris school of fine arts.	Tehran, Paris school of fine arts.	Modernism, structuralism	Municipality of Gorgan, Melli bank in Sari, Isfahan vocational school, brigade schools in Fariman, design of the fine arts faculty in the University of Tehran, Amjadieh stadium, Ferdowsi elementary school, Ghomash building, Club of the Tehran University.
Andre Godard	1881, France	France/ Tehran/ Paris school of fine arts.	Tehran/ Paris school of fine arts.	Modernism, traditionalism, environmentalism and archeology	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.
Nikolai Markov	1882, Tbilisi, Gorgia.	Russia and Tehran/ St. Petersburg school of Fine arts, and the Iranology department of the St. Petersburg university.	Tehran/ St. Petersburg school of Fine arts, and the Iranology department of the St. Petersburg university.	Islamic and Iranian tendencies	Alborz, Anoushiravan-e Dadgar schools, Post building, Amjadieh stadium, Ghasr prison/ Army general, an employee of the Tehran municipality
maxim Sirou	1907, Paris, France.	France, Tehran/ Fine arts university in France.	Tehran/ Fine arts university in France.	Modernism and Iranian architectural traditions	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.
Aliakbar Sadegh	1908, Tehran, Iran.	Tehran, Brussels/ Gun university and the fine arts university in Brussels	Brussels/ Gun university and the fine arts university in Brussels	Use of the Iranian traditional architectural elements, promoting affordable housings	Tomb of Reza Shah and Sadi and the apartments of Charsad dastgah in Farahabad, Rahni Bank, Iranian pavilion in Brussels, Tabriz museum, Villas and houses/ Vice president and eventually the head of Iranian architects' society
Keighobad Zafar Bakhtiar	1910, Bakhtiari, Iran.	Tehran, London	Tehran, London/ London/	Modernism, influenced by Vartan	Tomb of Reza Shah, the building of the roads ministry, Melli bank in Gorgan and Abadan, Hotwater guesthouse in Larijan, a vila in Fisherabad.

### *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 Bavar: 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 Jomhuri 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 reformations 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)

Architects	Birthdate and location	Birthdate and location	Methods, tendencies and approaches	Significant works (Architectural, written and executive)
Houshang, Seyhoun	1921, Tehran	Tehran, France, Canada/ Department of Fine arts in Tehran and France	Historicist modernism, Memorial architecture, Sketch and Rando.	His own office, tombs of Bouali, Nader, Khayyam and Kamalolmolk, Imaging organization of Iran, Canada dry factory, Azadi, Valiasr, Jomhour streets, Asia, Central cinemas. His own house and the house of Dowlatabadi / An overview of Iran: a collection of sketches, a book entitled half a century of architecture and painting/ Manager and professor in the fine arts faculty at Tehran University.
Abdolaziz Farmanfarm aian	1921, Tehran	Tehran, France, Spain/ Fine arts faculty in France	Modernism, Bauhaus, International school, construction technology	Building of the ministry of Roads, Post, telegraph and telephone, Kar bank, Azadi Stadium, Mehrabad airport, Shabestan towers, Saman 1 tower, Carpet museum, Iranian pavilion in the Montreal international exhibition, Mosque of the Tehran university/ employee of the technical office and professor of Tehran University, founder of the first consultant engineers office in Tehran.
Yousef Shariatzade h	1930, Tabriz	Tabriz, Tehran, Faculty of Fine arts in the university of Tehran.	Modernist Iranian and local architecture, use of the world's leading technology	Shahid Beheshti university complex in Kerman, Buildings of the Elm-o Sanat university, Food industry buildings in Neyshabur and Golpayegan and Garmsar, Cash printing building in Tehran's central bank, building no.2 of the ministry of oil in Tehran, Vagon industrial complex in Arak, Karshenasan central industrial complex in Tabriz, Tandis residential complex in Africa highway (Tehran). Home of the state airplanes in Mehrabad airport, Tehran and national library of Iran.
Kamran Tabatabaie Diba	1936, Tehran	Iran, United states, Spain/ United States	Historicism modernism and nostalgic historicism, artistic orientations, Humane architecture, ecological	Farahzad blvd shopping centers, Shafagh and Niavaran Cultural centers, Jondi Shapour university, Shooshtar-e no university, museum of the contemporary arts. / book of Kamran Dibas buildings and projects/ member of the urban design in Columbia, Founder member of the contemporary museum of arts in Tehran and the founder and member of Daz, Zak and north companies together with Arlington and painting exhibitions
Nader Khalili	1936, Tehran	Tehran, Istanbul, United states/ Polytechnic university of Istanbul	Combining the tradition with the technology	Geltaftan (sandbags), Javadabad School, Koochgah, Clay dome in the New Kayama, Recommended plan of residential buildings on the moon/ running alone; clay houses: how to build your own houses; walking on the moon; Rumi, Fountain and fire; dance of the fire/ founder of the institution of art and architecture of Khak in California, professor of architecture in the University of south-California
Nader	1939, Tehran	Tehran, United states/	Traditional	Center of research of Harvard school (School of

Ardalan		United states	architecture, nature culture, Islamic spiritualism, development of local spaces.	Imam Sadegh), center of music in Iran, Main building of Behshahr industrial group/ Sense of unity/ manager of architecture in the Oil national company in Masjid Soleyman, supreme designer of the Abdolaziz Farmanfarmaian architectural group, professor of the fine arts department in the University of Tehran, a number of international architectural conferences in Tehran.
Hossein Amanat	1943, Tehran	Tehran, Canada/ Fine arts faculty of Tehran university.	Traditional architecture, nature culture, Organic architecture	Azadi memorial, Sanati Sharif university, National heritage building, the Iranian embassy in Beijing.



#### 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)

Period	Architects	Birthdate and place	Methods, orientation and approaches	Indexical works	Image	Influential architect	Methods, orientations and approaches	Indexical works	Image
First	Mohandes Alikhan	Tehran and Russia	National, Neoclassic, New Paladine with incorporation of Baroque and French schools	Kakh-e Shahrbanu Palace		-	Influenced by the Persian methods	Apadana Palace	

	Mohandes Alikhan			Palace of Post and Telegraph		-	Influenced by the facade of the Renaissance period in Italy	San Peter church and Vatican - Italy.	
First	Karim Taherzadeh Behzad	1888, Tabriz	Nationalist, Neoclassicist, Modern architecture of Vienna	Tombs of Ferdowsi		-	Influenced by the Persian methods	Tombs of Kourosh	
		Tabriz, Istanbul, Berlin Tehran/Istanbul and Berlin		Shah Reza Building and the administrative building		-	Influenced by the 19th century European painting	Building of the central building of Goldman and Zalach-	-
First	Vartan Hovanesian	1895, Tabriz.	Modernist, Rationalist, Art Nouveau, Bauhaus School, Modernism and Historicism.	Darbar Hotel		Adolf Loos			
		Tabriz, France, Tehran/France		Sepa Bank Tehran and most the other states			Influenced by the Architecture of Bauhaus school	Bauhaus School	
First	Heidar Gholi Khan Ghiabi Shamlou	1922, Tehran	Modernism, conceptual rendering of the past.	Build of the Senate		-	Influenced by the		
		Tehran, France, San Francisco/ Tehran university and Beauxart School of Fine Arts in Paris.		Esteghlal Hotel			Influenced by the architecture of Stalin era		



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.

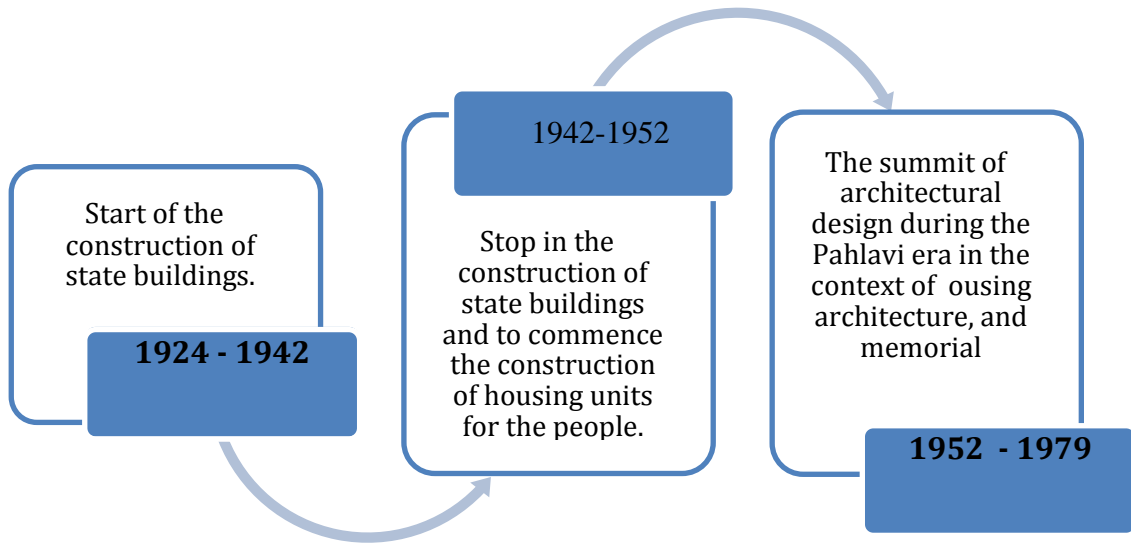
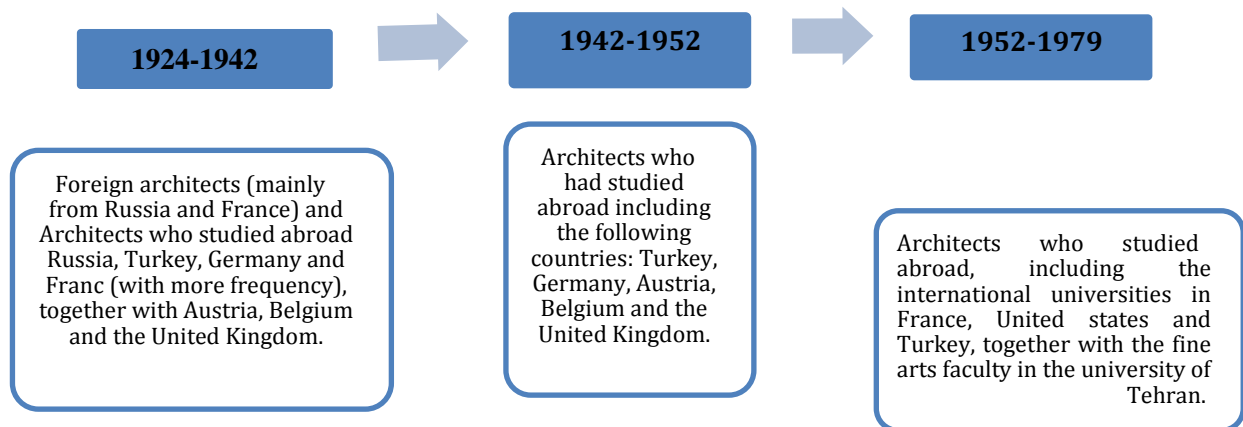


Fig. 2. Evaluating the extent and the quality of construction activities in each period of architectural design during the Pahlavi era based on the ideas and viewpoints. (Source: Authors)



Fi. 3. Evaluating the architects in each period during the Pahlavi era based on the ideas and viewpoints in the context of architectural design (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.

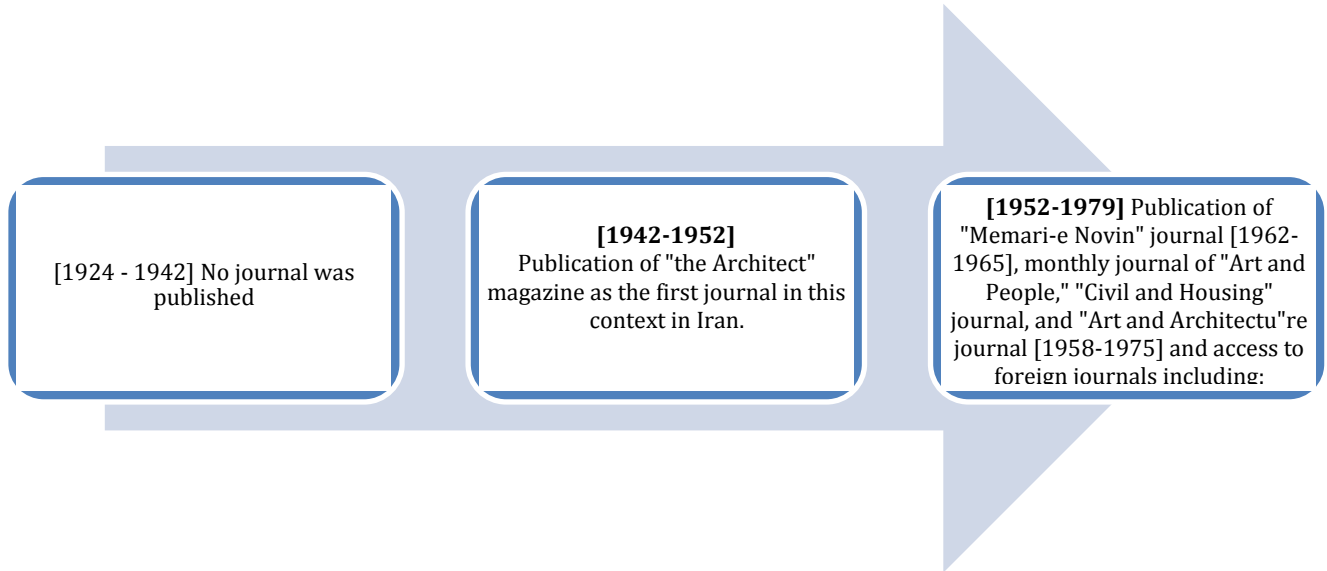


Fig. 4. Evaluating the amount and the type of access to the architectural journals in each period classes of the Pahlavi architecture based on the theories and ideas on the context of architectural design (Source: Authors)

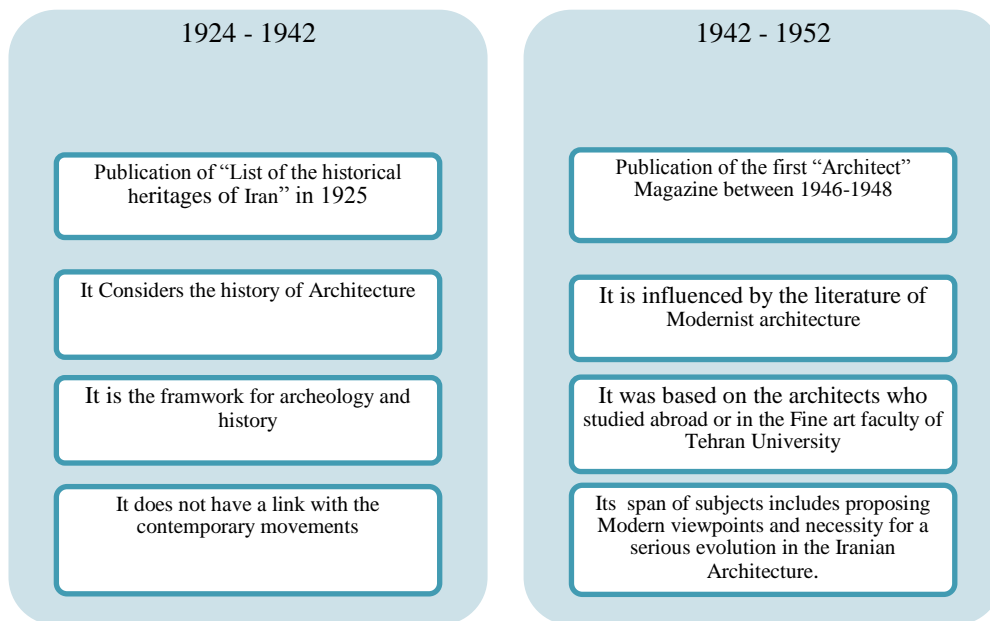


Fig. 5. Evaluating the most influential architectural publications in the first Pahlavi era on the intellectual foundations of contemporary architectural design of Iran (Source: Authors)

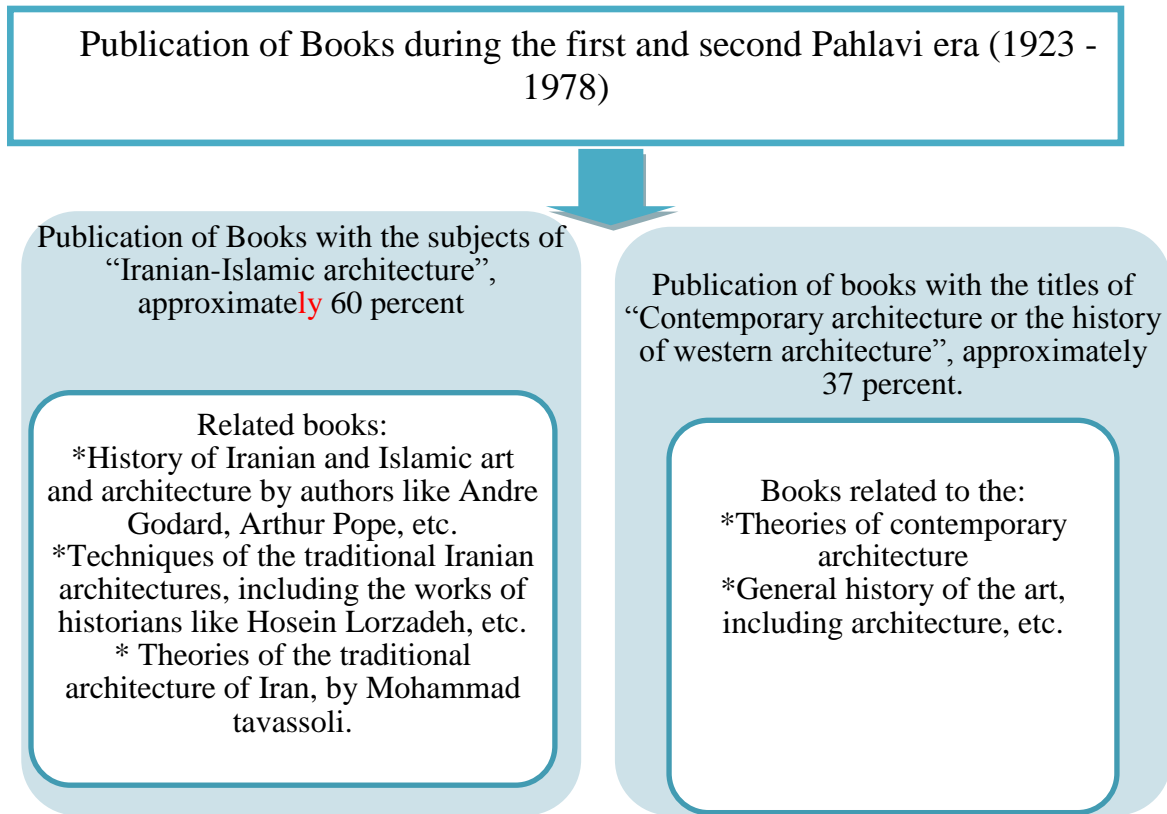


Fig. 6. Analysing the written works in the first and second Pahlavi era and its impact on the intellectual foundations of the contemporary architecture of Iran (Source: Authors)

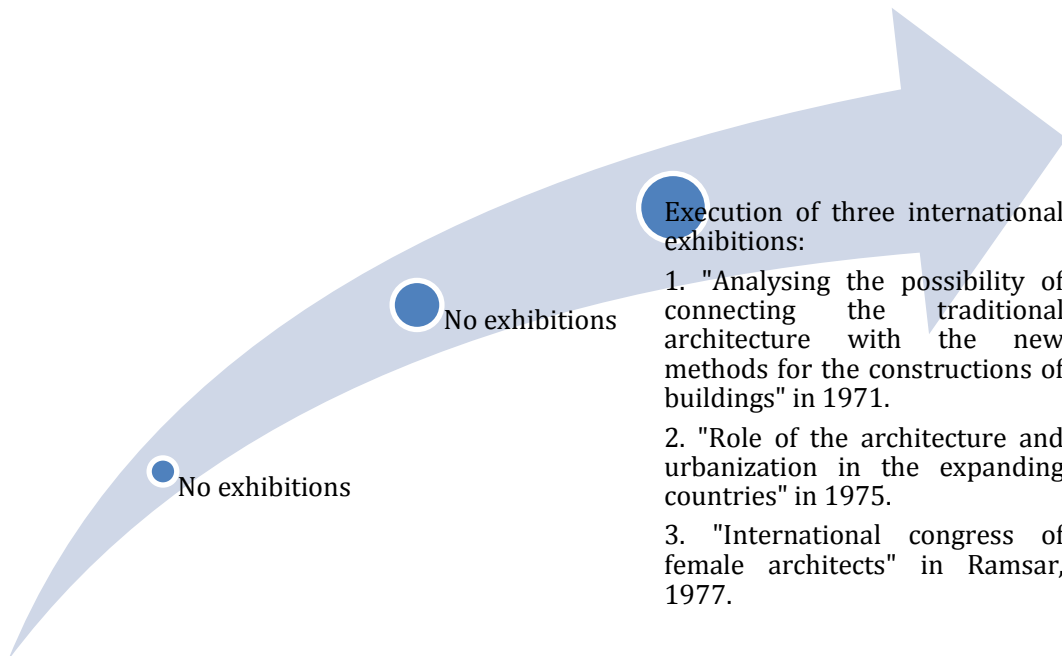


Fig. 7. Evaluating the frequency of the execution of exhibitions in each period in the course of the history of the architecture based on the notions and ideas of architectural design. (Source: Authors)

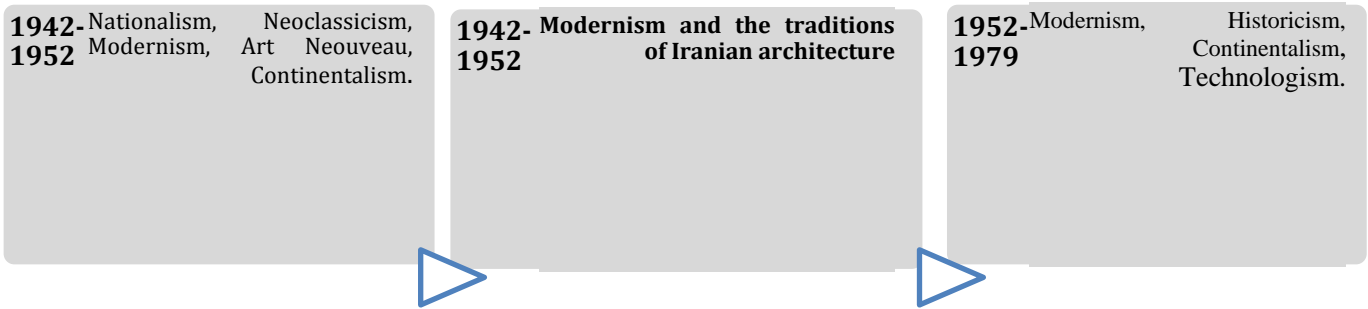


Fig. 6. Corresponding approaches, tendencies and ideas for each of the historical divisions in the terms of differences and variations in the ideas and notions in architectural design during the Pahlavi era. (Source: Authors)

## 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.

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