Modernism in Iranian Architecture and Various Patterns of Combining Modernity and Past Practices

Jamal-E-Din Mahdi Nejad,
Corresponding Author: Associate Professor in Department of Architecture,
Shahid Rajaee Teacher Training University, (SRTTU), Iran,
Email:mahdinejad@srttu.edu.ir

Ahmadreza Kaboli,
Ph.D. Student in Architecture in Department of Architecture, Bushehr Branch,
Islamic Azad university, Bushehr, Iran.

Ghazal Mosaferzadeh
Master of Architecture, Department of Architecture, Bushehr Branch, Islamic Azad university, Bushehr, Iran.

Abstract
This study examined the history of entering western architectural patterns into Iranian architecture in contemporary era and the rate and method of western architectural influence on traditional Iranian architecture and it also tried to explain why Iranian traditional has transformed in the contemporary period and to reach out to the study objective, we classify the historic periods of Iran contemporary architecture based on the type of government into three periods: 1. Qajar, 2. First Pahlavi and 3. Second Pahlavi and study of Iran architecture and styles used in the periods. However, given the extent of the issue, this study tried to provide useful information as possible but there is still much unsaid things that should be studied in other research.

Keyword: Modernity, modernism, tradition, contemporary, pattern, architecture, West, Iran

Introduction
Our artists, especially architects believed that good imitation is preferable to a bad initiative and without any prejudice they always took advantage of the most advanced techniques in the world from anywhere and from anyone. But it was not so that they accept every phenomenon as it is identically and they sterilized what they knew appropriate for their country. They removed the redundant and added what it required and they trimmed it as if it was always Iranian. But this declined in the modern century and the contemporary Iran could not act like before in the face of quick development of technology and the arrival of new functionality in architecture and it was submitted in front of it. However, good actions were taken in this regard in the final decades of the second Pahlavi era and tried to present Iranian architecture in line with the new technology, which can be said, it was greatly successful. Long and documented history of Iranian architecture itself is a rich heritage through which new forms have emerged. The tradition of creative design can be discovered in real examples surviving from the Achaemenid Empire to the Qajar dynasty in the nineteenth century. We can barely find an art which is linked to people’s lives as architecture. The architecture is the most striking manifestations of the culture of each people and each historical period and it indicates the man's living space. In the past, the art was subject to more or less definite and known principles and it had a firm and unbreakable bond with the social culture and behavioral patterns, thus the architectural style of each period is a reflection of the culture and art of that period and changes in architecture was appropriate to changes in other areas of life and art and any new architectural styles was based on principles, methods and traditions of earlier styles and therefore such a firm relation exists between the diverse styles of architecture that the demarcation between them seems difficult. In general it can be said about traditional architecture that methods and styles that developed Iranian architecture, have humbly linked their presence to previous style, and they never reject or doubt whatever was valid. Following these styles, a process was formed that regardless of the specific time can be called traditional architecture.
(Mahvi Niloufar, 2004) Developments that began since the turn of the century, broke the strong relation between some of the manifestations and aspects of life and social culture and as a result of the trend adapted from the West's civilization and culture and expanded day by day, traditional architecture also stop and in many areas, it was ignored before having the opportunity to adapt to new technology and new condition, and because the information and ideas related to architecture were transferred by heart, with the loss of a generation of architects and those who were familiar with this area, lots of information and theories of Iranian architecture were gradually disappeared. Cultural invasion and ego death as a result of confrontation of Iranian art and architecture with the West is not only persist, but it is wider by the day as well, and the efforts of artists and researchers still have not reached the desired results. Undoubtedly, it can be stated that no architectural experts believe that Iranian architecture in contemporary era can continue as in the past, since it is clear that changes in domestic and international arenas since the contemporary century was in such a way that continuation of Iranian architecture as past and without development in the functional, anatomical and structural fields was not possible; but the important thing is the quality and characteristics of the architectural styles alternative to Iranian architecture. Familiarity of Iranians with the West architecture dates back to about hundred and fifty years ago, i.e. the early reign of the Nasereddin Shah. Since then that the first instances of buildings in which elements of Western architecture was used have appeared in Tehran. Since this time those who went Europe have returned with all sorts of souvenirs and new innovative things to the country. Gravure and pictures of palaces and beautiful buildings in the West included the souvenirs that were always brought into the country and were used as a template by architects. (Qobadian, 2004) We should acknowledge that during the last hundred and fifty years and becoming more engaged with the architecture of the West, our relations to that architecture has always been formal, not conceptual. What was always explicit and clear was shapes, gravers and photographs from western buildings coming to Iran and what was absent, was concepts and principles that these buildings have been shaped by it. (Qobadian, 2004) Iranian architecture and urban planning with an original essence rooted in the culture and religion of Iranians, have passed its ventricular logical evolution trend and the emergence of modernism and ideas of modernism in the West - the late Qajar and early Pahlavi - has affected Iran. It was while the body of Iranian cities like European cities after the Industrial Revolution, didn’t face a variety of problems and environmental pollutions and not only there was no industries and factories in there but also a peaceful atmosphere combined with the comfort and safety that was formed based on physical features and Iranian culture, was prevailing in cities and urban neighborhoods. In this study we classified the Iran contemporary architecture into three periods with respect to our familiarity with Western architecture and the emergence of manifestations of Western architecture in Iran and the architectural styles used in the West: the late Qajar period architecture, the first Pahlavi era architecture and the second Pahlavi era architecture and we study each in a chapter. Because the architecture style in the Safavid, Zand and Qajar era was different, naming Pahlavi style because of its different nature with past styles is reasonable and the architecture in the Pahlavi period is divided into two distinct periods which historically happened during the reign of Reza Shah and Mohammad Reza Shah and naming a style with the first and second Pahlavi era architectural seems principal. Finally at the end of the third chapter, we discuss and argue the architecture after the Islamic revolution and we will then examine some of the differences between the theoretical foundations of Iranian traditional architecture and western architecture.

**Late Qajar architecture**

In Iran civilized history, after two main events like the advent of Islam and the Mongol invasion and long domination, tendency to West as the third incident, was maybe the most important historical event in Iran. An event unlike the two previous ones happened away from the collision or the invasion, without signs of war and conquest, with a gradual – capturing process which is a kind of characteristic of modernity era, was generally accepted and welcomed. (Kiani Mostafa, 2004) Along with the transfer of architecture from Zand to the Qajar era, Iranian architecture was entitled to a comprehensive and unexpected change due to the establishment of diplomatic relations between Iran and European countries as well as the ever-increasing communication of Iranians to Tsarist Russia and Europe, especially because since this date, the first political bases like embassies in Iran was emerged and Europeans built their embassies like European
Buildings have a large influence on Iranian architecture. From the end of Qajar that Shahs of Iran travelled to Europe, and became beggars of a centuries-old process of the West, the ground was prepared for intellects and gradually objective symbols, and the modern world found a way to Iran. Since the Iranians without any information entered the manifestations of modern life through a way which was passed to achieve such a transformation, the contradictions and conflicts occurred quickly. As Molana says: (Poor Jafar Mohammad Reza, 2002) You saw its outward and its secret hidden from you/ not having become a master you opened the shop. You saw external of the craft from the master / and then you assumed expertise very joyful (Masnavi Manavi Molavi) Westernization and imitations from West in the arts was common during this period. In this regard Etemadassltaneh wrote in his book: "Architecture of supreme monuments of Iran in this time is combined with geometry, astronomy and the temple of Western buildings and hence, shapes, styles and combinations of mansions and Khans and pavilions have thousands of preferences on buildings and monuments are special to Iran’s former plan and map according to conscience.” (Soltanzadeh Hossein, 2001) As can be seen welcoming the European architecture in Qajar era was to the point that it was preferred to the Persian architecture. Some employers and owners particularly rich peoples and officials demanded building like western samples. Mirza Mehdi Khan Montahenodolleh Shaqaqt was one of the first Iranian architects educated in the West, stated in this regard: "In 1864, because of a history of friendship that my late father had with the late Mirza Mohammad Khan Mjdalmolk, I was introduced to the late Haji Mirza Ali Khan Aminodolleh known as Amin-al-Molk and was the head of government council and then I have personally communicated with him occasionally. I also communicated with the late Mahmoud Khan Nasser-al-Molk who supported industry and science. The late Amin-addoleh repaired an excellent bungalow near Pamenar neighborhood, and the building was almost completed. They were confused about the stairs of the mansion which was related to the upper rooms and several maps were proposed by European engineers and architects and none was approved by the late Mahmoud Khan Nasserolmolk that Aminoddoleh was ordered to build and repair it. Guided by the late Hasan Ali Khan Amir Nezam Garosi, I was invited to draw and present a design similar to the stairs of Buckingham Panetta royal mansion in London. As I saw the great royal palace in London, I draw the map. It was accepted very much and they gave me money for the fees. (Soltanzadeh Hossein, 2001) Qajar princes travels to Europe and the reformist efforts of people like Amir Kabir and Mirza Hassan Rashidiyeh, including the construction of the first new schools like Darolfonoun, caused the familiarity of Iranians with Europe classical architecture, decorative artifacts and western fabrics and in the design of courtier and governmental buildings as well as residential buildings for government officials and people who went abroad and rich businessmen, the use of elements such as large fireplace, stucco with western design, wide lobbies and halls, ceremonial staircases in the middle axis, the use of classic windows instead of sash window, European pilasters and facades decorated with Western paintings became popular and eclectic architecture in this period has emerged. Presence of Western symbols in Qajar architecture began with effects in facades of the buildings and then gradually over several decades, has affected the construction and prior to it, its design. The use of semi-circle and crescent, creating columns aligned with the facade of the building, creating an element of visual emphasis on the vertical axis of the main façade or entrance, eliminating the traditional elements and substituting similar decorative and lending samples, created a new combination of traditional architecture and foreign signs, the architecture which is today known as the architecture of the transition era. (Kiani Mostafa, 2004) The largest building which for the first time had metal structures, was the roof of Tekye Dowlat at the time of Nassereddin Shah, which was built by the French Monsieur Botn. Since the arrival of West architecture to Iran or in other words since the early reign of the Qajar Nassereddin Shah, some of well-known architects of our country tried to make the western souvenir localized. At first, the mid-nineteenth century Europe neoclassical architecture was combined with traditional Iranian architecture. Its best example was Shahsolemar Palace (1867) located in the Golestan Palace in Tehran and plans of Mirza Mahdi Khan Shaqaqi for Firouze palace (1852) and Sepahsalar House (1876-1879). (Qobadian, 2001)
Shamsolemareh, a symbol of modernity and exchange

*Shamsolemareh inspiration source*

Figure 1. Tehran. Shamsolemareh Mansion, 1829, Map of ground floor. Source: Journal (24)

The large building which was regarded a unique building in its kind and in its era was planned by Doost Ali Khan Moayer-al-Mamalek. Shamsolemareh pavilion building was completed in 1867 and was ready for occupancy. The source of inspiration for this building in the schematic plan as well as in details was Iranian and western architecture which is integrated with Iranian architecture. (Qobadian, 2001) Kolah Garangi edifices, watch and height of the building – non-religious – was very similar to European buildings and reminds of the European buildings, but at the same time it is not unlike the highest palace of the Safavid era i.e. Ali Qapu Palace. Height, extraversion and a space for watching the city included the outstanding features of Ali Qapu Palace.

*Type of materials and structure*

Figure 2. Tehran. Shamsolemareh Mansion, 1866. Shamsolemareh was the first five-storey building in Tehran that was built using traditional construction methods. The building which was located in the southeast corner of the citadel, it was completed in 1867. The building despite the fact that had clear Iranian origin and similarities with Ali Qapu Palace in Isfahan, expresses the modern architecture in Europe. Shamsolemareh was among the first European-style palaces that was built by the Qajar kings and courtiers.

Materials used in the construction were conventional materials of that day i.e. mostly mud and brick. The structural system was as load-bearing wall with arches of brick and wood. The frames of doors and windows and some of columns were wooden. (Qobadian, 2001) Foreign materials were exploited in the building.
Slope was used to cover the roof and cast iron was used for the fences and a number of columns. Roof truss was wooden.

**Building style**
The style of this building is a prime example and indicator of combining style of Qajar era. A combination of Iranian traditional architecture and western neoclassical architecture which begun since the reign of Nassereddin Shah and continued until the end of the Qajar period. The late Dr. Pirnia called this type of architecture as Tehrani style. (Qobadian, 2001)

**Effect of this building in changing urban symbols**
Until before Shamsolemarche, the prominent symbols of city were all a reflection of culture and traditional body of Iranians. But now Kolah Farangi edifice and Clock Tower in Shamsolemarche were replaced by minarets and domes of mosques and western symbols were a new model that as the most significant symbols of city were replaced with traditional symbols. (Qobadian, 2001)

**First Pahlavi era**
In the period of first Pahlavi dynasty 1925-1941, important fundamental changes took place in the architecture of the country. It is suggested that this period is a turning point in the country architecture and since then the traditional architecture was gradually marginalized either in form or in terms of performance, type of material and inspiration source and instead, new ways of building and design that has its origins in western countries, were replaced with methods and practices of the past thousand years. In terms of meaning, concept and inspiration source, the modern European architecture which was formed based on modern technology and Iran's pre-Islamic architecture which was a forgotten style, it was a model for many important buildings. In the process of modernization of Iran, Reza Shah Pahlavi can be considered as the most powerful individual such as Peter the Great who wanted to open a window to Europe, a Europe which was the cradle of modernity. Architectural and Civil activities that was done in the reign of Reza Shah and under his direct supervision indicate his effort in modernizing the society technologically. Thus, by employing foreign architects, using common architectural patterns of world and given the Iran national values before Islam, architecture of first Pahlavi was shaped (like the police force building, national central banks, Alborz College, Anoushirvan Dadgar School, Museum of ancient Iran). In architecture of monuments of Pahlavi era before World War II, two features of Reza Shah's attempts to modernize Iran can be seen. One of these features was his attention to Iran's ancient history that must inspire the generation to obtain new glory; another feature was his willingness to adopt aspects of Western civilization so that Iran becomes aligned with West. Two major social factors in progressing programs of Reza Shah had a decisive role in the field of architecture and accelerated fruition of these programs. One of these factors was nationalist fervor and desire to modernize and reorganize Iranian society that was created with the democratic movement and creating a new parliamentary system, and another factor was trends of the twentieth century, with all its properties, to construct new, magnificent and monumental buildings, industrial facilities and urban development. (Akrami Khatere, 2003) When the "nationalism" with its new form called "modern nationalism" find a political nature - not for Iran but throughout the region --and the emergence of archaism phenomena and trend and hope to survive the era of ancient Iran and its civilizations of that period was achieved, it was natural to see works inspired by that era in the architecture. When the natural and global phenomenon of "modernization" come to Iran unusually called "modernism" or "West-orientation" and suddenly changed the face of the city and the lives of citizens, it was evident that building across the street of Reza Shah and South Saadi and Shah and monuments such as buildings of Tehran University and railways were established. Also, when new functions were emerged in the context of modern life and due to the scientific and technical developments and rapidly grown and showed their presence as unavoidable phenomena beyond the territory of the West it was clear that new places called bank, clubs, universities, high schools, hotels, airports and the like were formed. New phenomena that previously had no history in this land. (Kiani Mostafa, 2002) When Iranian architecture was not familiar with the performance of many new buildings and may not be able to quickly use long traditions to serve forms appropriate for describing the nationalistic state that was desired by Reza Shah. For the first time foreign architects were systematically invited to build offices, ministries, schools, universities, banks and museums. They came from different countries such as Germany, Switzerland, Scandinavia, Italy, America,
France and Austria who worked independently or through specific companies and even multinational consortium. Some foreigners who stayed in Iran for continuing their work, previously participated in archaeological discoveries in Iran, therefore they were aware of the traditions of Iranian architecture.

**Spatial and structural developments in the architecture of the first Pahlavi era**

The first Pahlavi period was the peak of spatial and constructional developments raising from new functions like shops, businesses, and the residential houses adjacent to market became warehouses or changed into workshop or schools to produce manual or industrial products and all streets changed at least one house into office or technical or commercial office, but later, mainly by a government program and government support, inns and architectural complexes for urban rail stations, hospitals and universities and great service and administrative centers should be constructed in line with population growth, multi-dimensional development of the capital and provincial capitals quickly and what was related to architecture was summarized in innovation of architectural design that has no history in the country. Architectural development and changes during this period is most in form and function than technology and building materials. (Sabahi Maryam, 2003) Since Iran's social system after constitutional and coup was not relied on an inter-developed traditional system. The architecture of this social system that must be the result of many social aspects of the new system, was no longer able to rely on inter-developed traditions and answer undeveloped needs. In the past, the necessities of life was slow and the slowness created such an opportunity to resolve it with no conflict and relying on oneself and tailored to the demands. In other words, the disruption of time in the social changes, also changed the time of architectural developments and since the traditional architecture was not fit with fast steps, inevitably accepted the architecture that has accepted its social change and realized the architecture that was not developed affected by its time and culture. (Kiani Mostafa, 2004)

**New performance, new architecture**

![Figure 3. National Consultative Assembly (www.ketabeavval.com)](http://www.ketabeavval.com)

The National Council was the first building that its plan was based on no physical background in Iranian architecture and is done only based on western samples and took its body completely from the West in terms of importing structure - and its popularity – behavior and performance. In other words, the date of inauguration of the first National Assembly was the beginning for the adoption of the West architecture in Iran. (Kiani Mostafa, 2004)

**Entering the first Pahlavi era in industrial architecture**

During the tenure of Mirza Taqi Khan Amir Kabir, first grounds for entry of industrial equipment to Iran and followed by it, some machineries such as textile machine were imported from Europe to Iran. But the beginning of the industrial age in Iran coincided with the reign of Reza Khan. (Bahrami, Ali Reza, 2001) The industrial age and phenomenon of transferring industry from Europe to Iran brought a new international form of architecture called industrial architecture that its starting point was the successive establishment of large and small industrial factories. In the construction of the plant and industrial centers, pattern, design,
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implementation and monitoring all were done by foreigners, especially German experts and in the meantime the only role of past architecture or traditional architecture was comparison and harmony of these large, rough and metal objects with the environment and Iranian architecture by building facade and using brick and sometimes tiling in its facade and entrance. (Kiani Mostafa, 2004) For example, Peter Behrens and Shonmal are two German architect who were attributed to design industrial factories in Isfahan. In terms of architecture, the plants have unique characteristics that were the result of neo-classical architecture and Iran traditional architecture. Strong geometric design combined with inducing the effect of a sense of elegance is reminiscent of the classical approach to construct massive buildings. The year of constructing the building was in 1933 - 1939 coinciding with the peak of the modern movement in Europe. Tendency to net objects and combining them together using traditional materials such as brick, stucco and new materials of steel beams as well as proper positioning in the Safavid gardens are the features of the buildings. (Sabahi Maryam, 2003)

Division of architects of the first Pahlavi era
According to examining the educational style of architects in this period, we can consider the following triple division for architects in the first Pahlavi era: (Kiani Mostafa, 2004)

1. The traditional architects (Hossein Lorzadeh (the tomb of Ferdowsi - Bank of Iran and England), Haj Abbas Ali architect (Museum of Ancient Iran)
2. The foreign architects (Godard (Ancient Iran Museum, the tomb of Ferdowsi, the National Library))
3. Iranian architects (Gone West) (Foroughi (Mashhad railway stations in cooperation with Butz), Taherzadeh Behzad (Shah Reza Hospital in Mashhad))

The role of traditional architects in designing buildings of this period
In the meantime, traditional architects partly continued their work, but their presence is less significant in public buildings with the exception of architects such as Lorzadeh who was also involved in the governmental constructions.

Foreign architects: Markov, Godard, Siro
In the meantime, the foreign architects like Andre Godard, Markov, and Maxim Siro had proper information about Iranian architecture and used Persian symbols somehow in their designs and also left valuable works.

A. Nikolai Markov (1957-1882)
Nikolai Markov, born in 1882 in Tbilisi, Georgia, studied in the Department of Architecture Faculty of Fine Arts in St. Petersburg Royal Academy and was graduated in painting - architecture in 1910. Four years later, he was graduated from the Persian department of Eastern Language Academy in St. Petersburg. Markov built several ministries, municipal buildings, factories, palaces and prisons, stadiums, schools, churches and mosques, shops and homes. Among the buildings in harmony with Iranian culture built by Markov, we can refer to the old building of Town Hall, Alborz high school, Zhandrak School, Varamin and Karaj sugar factories. He also built the Embassy of Italy and the Singer Building in Sa’adi Street in classic European style and for the first time, windows with large glasses were used in Iran.

B. Andre Godard (1965-1881)
Andre Godard, a graduate of the Higher School of Fine Arts, worked as an archaeologist in Baghdad in 1910 and later Egypt and Afghanistan and when Reza Shah abolished the monopoly of the French archaeological excavations, and instead founded a museum of antiquities that a French person was appointed to manage it, Godard was selected for this position.
One of the successes of Andre Godard is the sympathetic interpretation in the tomb of Hafez in Shiraz that was built in 1939.

C. Maxim Siro (1975-1907)
Maxim Siro entered Iran in the early 1931 as archaeologist and was quickly employed in the reconstruction programs of Shah. Siro had a passion for the traditions of Iranian architecture, and increased his awareness with multiple trips and study. He was directly involved in some reconstruction projects including rebuilding mosques in Qom and Yazd. He designed many modern buildings which offered his interpretation of traditional architecture. His architecture feature can be most prominently seen in schools that were built in different cities. His architectural works include: Medical School and several faculties of Tehran University, the National Library, Section annexed to the Museum of Ancient Iran, several Memorial Stadium and factories, hospitals, schools and hotels.

Iranian architects: Foroughi, Vardan, Guevrekian
Since there was no formal school of architecture until the end of the first Pahlavi era in Iran, Iranian architects all educated in Europe, and did their architecture studies based on the architecture of the late 19th and 20th century in Europe. Thus, the design of them was a lot like their foreign colleagues.

A. Mohsen Foroughi (1907-1982)
Mohsen Foroughi was the most famous architect of his generation, he was the first Iranian architect who has participated in building programs of Reza Shah. His most important buildings include: Law School of Tehran University in collaboration with Siro, the Ministry of Finance. The method of Foroughi in designing a building was essentially modern, but tribute to the country's past in buildings with elegance. National Bank building in Bazar among the public buildings built by him best represents his style. The wisdom in use of the shadow elements and porches, is especially seen in the south side of the building that 24-columns porch is built on it. Decorating some surfaces with tiling reconfirms the facades and main entrances of buildings. Foroughi also built many residential building but the buildings are so obviously modern.
B. Vardan Avanessian (1896-1982)
Vardan Avanessian, Armenians from Tabriz, who was known as Vardan among the professionals. He was a passionate modernist and fierce critic of historicism and eclecticism that strongly objected the use of lion and cow sculptures in buildings that in his words, gradually changed Tehran into zoo, and felt the need to adapt modern forms to cultural and geographic needs of Iran. In his designs, the principles of creating canopy and division of spaces in a way familiar to Iranian are interwoven.

C. Gabriel Guevrekian (1900-1970)
In 1921, he was graduated from the School of Architecture affiliated to the Academy of Fine Arts Vienna. With his international reputation, he was able to link the development of architecture in Iran with modernism movement in Europe. His relation with architectural leadership in Europe and his position in Iran led to be the role model of many young architects in Iran.

![Figure 5](image-url)

**Figure 5.** The building, like the State Department building was designed by Guevrekian in which modern architecture was combined with neoclassic. Use of the Achaemenid motifs on the facade of the building was a continuation of a trend that was launched with the building of the National Bank and other government agencies to use new archeological discoveries in Persepolis and Susa.

The effect of opening university in the first Pahlavi era architecture
With opening Tehran University and beginning higher education in the country as well as transition of findings and information of archeology in Iran to scientific and research authorities, scientific history was gradually replaced with mythological history. Understanding and exploring the history of Iran and scientifically documenting it by Western scholars and sometimes Iranians was continued more extensively than ever. Therefore, in addition to continuing traditional – Islamic architecture and the beginning of the early modern architecture in Iran, a third method which was called national style - or Iranian historicism, is discussed and considered at this time. In this style, the pre-Islamic Iranian architecture, especially the Achaemenid and Sassanid architecture, was the inspiration for architects. (Qobadian, 2002)

In this university, Godard with the help of Mohsen Foroughi developed the curriculum of architecture based on the programs of French Higher School of Fine Arts. Projects and issues related to them was translated from common architecture curriculum in Paris Higher School of Fine Arts (Bozar) and was presented to the students in the same way. New training curriculum was replaced by internships and the "work and experience" system of architects was replaced by the system of vocational education.
**Intrusion of modern nationalism in Iran**

Nationalist architecture or archaism in the architecture is a new term in the dictionary and a new application in architectural stylistics of the last period that with the fundamental study, we can find its roots in the new term “modern nationalism” that is derived from the contemporary political culture. (Kiani Mostafa, 2004) At the dawn of the twentieth century, the new nationalism that had a global definition came seriously to the scene, Iranian nationalism was well aware of the importance of the historical awareness and knew that how historical background can promote nationalist sentiments. Reza Shah also used national unity to reach his objectives. One of the tricks was ancient-oriented architecture style. (Kiani Mostafa, 2004) Shah and his advisers while denying the recent past, were planning to link a pre-Islamic ancient heritage to a future based on European model and it seems that the generation that became old in his era, was obedient to the conflict. A future of cultural and ethnic nationalism, and enthusiasm for any foreign new thing. (Kiani Mostafa, 2004) In the architecture of this period and with the ancient-oriented tendency in the appearance of monuments, columns, pier columns, carved motifs etc., were used, but modern Western architectural maps and spaces lye behind the historical shell. Rajabi about the architecture of this period, says: undoubtedly in no period of history of Iranian architecture, no style [architecture and Reza Shah styles] were created with this speed and in any period of Iranian history, Iranian architecture didn’t build a bridge to this magnitude. A magnificent bridge with two large arches linked ancient Iran to its time and the West of his time and a bridge that all its three columns are based on the logical foundations. Two logical pillars in ancient Iran and in modern Iran and a logical base column in the West. (Kiani Mostafa, 2004) Although architects in this era were affected by archaism political climate, with a variety of built buildings, diversified the archaism architecture climate. In the analysis of monuments of this period, we can observe significant divisions in the buildings that were affected by archaism: First, buildings that crucially used the ancient elements and signs. Police Force Building, Darband Municipal Building, National Bank Firouz Bahram and Anoushirvan Schools and Farsh Buildings were designed and implemented by architects that for them - and others - discovering the ancient monuments was something new that no dealing these phenomena in the establishment of new buildings was not possible for various reasons.

![Figure 6](image)

**Figure 6.** Bank Melli Iran. Tehran, Ferdowsi Street that was designed by German Heinrich. In this work, the ancient-oriented symbols are extremely and directly used.

Second, buildings that were built inspired by and derived from ancient monuments without directly imitating the forms or architectural elements of Achaemenid, Parthian and Sasanian. In this category of buildings, architects passed repetition and uniform imitation, designed works that can introduce the architectural characters of their time, although there was signs of archaism in designing. Several monuments, including the most prominent of them, Foreign Ministry and Ancient Iran Museum, and several buildings in the northern provinces of Iran could depict this adaptation in a way that indicates the atmosphere of ancient architecture. (Kiani Mostafa, 2004)
Eclecticism in West and its influence on Iranian architecture

Before that the early modern architecture displays its relative emergence in Europe and speaks about new ideas and new developments in architecture, it introduced eclecticism as an architectural style. Eclectic style in Europe was based on the idea that architecture should not fully accept a defined and exclusive style from the past, but can use the signs and elements of past arbitrarily and create a new work in a new combination that was taken from the past and is placed together in different ways according to the architect. (Kiani Mostafa, 2003)

According to the nineteenth-century French philosopher Victor Cousin "eclecticism can never create new art, but can act as a transfer method and transition period", in architecture, the transition state can be well expressed. Eclecticism style is an intermediate period between the past (the period of using historical styles) and future (modernism era). (Kiani Mostafa, 2003)

But how this issue has happened simultaneously (i.e. with conventional delay) in contemporary Iran? The period of historical stylistic perceptions is rooted in the Qajar period but it had an active decade in the Pahlavi era architecture. The period like this was the period of perceiving historical styles (neo-classical and neo-Gothic) in the West. Due to archaism and nationalist political views in contemporary Iran, impressive and widespread look was appeared in the architecture of Achaemenid and Sassanid styles and pre-Islamic era. As already happened in the West, the neo styles are all perceptions of ancient Greek and Roman architectural styles. The ancient-oriented decade in Iran was followed by the creation of many works, especially in Tehran which resulted in buildings like the Police Force House, the National Bank, Farsh building and so on. Even imitation attitude (not adoption) in the period was just a copy of imitating the West from its past architecture (Greek and Rome), which moved exactly to Iran contemporary architecture. But the attitude of eclecticism in Iran contemporary architecture can be seen well during this decade or shortly thereafter; free perceptions of past styles of ancient Iran, the Islamic Iran or even Western architecture that has been imitated at different scales. Post building, Alborz High School and so on include the architectural works of the period that the above styles are clearly observed in the facade and its plan.

First building with national style in the first Pahlavi era

During the reign of Reza Shah, the first building on which the pre-Islamic symbols were designed, was post building in 1928-1936 at the beginning of Sepah Street (Imam Khomeini). The building was designed and constructed by Nikolai Markov, a Russian-born Georgian architect and friend of Reza Khan in Kazakh force. Post office building is a completely eclectic building, because in its façade there are the Achaemenid columns and ogee arch of Islamic period. But its plan and section was designed like the Basilica of the Catholic Church. (Qobadian, 2002)

- The best and most obvious manifestation of Sassanid architecture in the period can be designed in the ancient Iran museum in 1933-1936 by Andre Godard, the French archaeologist and architect. The main facade of the building was built inspired by the Kasra palaces in Ctesiphon. (Qobadian, 2002)
Review of eclectic architecture in Iran

Vardan Hovhannisyan that later the capital and its streets were dominated by the modern architecture by applying the modern architecture, spoke about the historical and eclectic styles: "Common sense shouted hold on, do you want to make Tehran an unusual zoo, what are these lion and cattle statues good for? Imitation from past was progressed under the national bias in the early Pahlavi and in Tehran, several buildings were built by ancient style, but it must be admitted that no good result was obtained from this experience and it was proved that not only we must ignore imitating the past fashions (copies of historical styles), but also we should forget modernizing the ancient methods (eclecticism)." (Kiani Mostafa, 2003)

Another point is that exact proportions of columns and Achaemenid and Sassanid facades in this style were not significant and the designer or architect optionally or based on requirements of the façade design, performed any proportionality he wanted on the columns, capitals, and other elements of facade. But in Europe, the exact implementation of architectural proportions of ancient Greek and Rome was very essential in the neoclassical architecture of the eighteenth and nineteenth centuries. It must be acknowledged that Vardan sayings and statements of Iranian architect association was an ending point for mimetic architecture, as well as the emergence of modernism in Iran. (Kiani Mostafa, 2003)

New structural details of the first Pahlavi era architecture

However, during this period, most buildings, especially residential ones were constructed with traditional materials and methods, but gradually in a few important government and urban buildings, the use of modern methods and materials was started. Thus the way was opened to expand and replace the materials and methods instead of traditional methods. (Qobadian, 2002) American College of Tehran which was renamed to Alborz High School due to the rise of nationalist sentiments, had a significant effect on contemporary buildings. In 1930s, Dr. Samuel Jordan, active head of the school, opened Moore scientific forum. Architectural style of this building was Persian Saracenic showcasing the elements such as the entrance porch with curved windows and decorative tile work. But its effect on contemporary buildings
was due to its brick buildings that western standard bricks had. Dimensions of this type of brick was 20 x 7.5 x 10 cm. Until then, the proportions of a brick used in Iran was 24 x 24 x 4 cm that was used on both sides of the building and inside the walls was filled with soil. (Akrami Khatere, 2003)

While in Europe or America, the use of metal, concrete and structural modern systems was used, buildings of this period in Iran have been constructed with traditional methods and with adobe and brick. Beams was the first and perhaps the only material used in the first Pahlavi era which was used only to cover roofs and it can be said that the steel structure until 1941 was used in few buildings of the first Pahlavi era and concrete could be used in buildings of last years of the first Pahlavi era.

**Factors and external phenomena in architecture of the first Pahlavi** (conclusion)
- Modern archaeology as an external phenomenon with all science, exploration and its foreign stakeholders was a non-internal factor which affected the architecture.
- Archaism thought was also a phenomenon that was not the result of the historical nationalism of this land but it was aroused from a modern nationalism defined in the West.
- The phenomenon of new functions and new factor and modernization are among the western achievements that had tremendous effects on social movement, and finally architecture and urban planning in this period.
- Among the three groups of architects in the period, foreign architects with their physical and intellectual presence, were more involved than others in architecture of the period. (Kiani Mostafa, 2004)

**Architecture in the second Pahlavi era**

Architecture in second Pahlavi, was a thoroughly modern architecture, with respect to the same principles that were observed in the West. Architects paid to architecture freely. In line with the modern architecture, a series of measures was taken inspired by the traditional architecture of Iran that had special content (such as works by Ardalan, Diba and Amanat).

**Intrusion of modernity in Iran**

*Concept of modernity and modernism*

In line with the concept of modernity and modernism (modernization - renovation), Jamshid Behnam states previous terms with similar terms as follows:

Modernization [modernism] is a process that gave rise to new forms of production relations and economic, social and political structures and it also results in new behaviors, thoughts, and demands. It results in a position and state that is called modernity, thus modernity is a state and modernization is a move. Modernity is a new way of thinking and approach to the world that is endogenous and dynamics within societies, and with the awareness of the development of science and nature of other cultures can be achieved. While definition of modernization in today developing countries is the transfer of Western modernity to other countries that is sometimes called Westernism. (Kiani Mostafa, 2004)

*Influence of modern architecture in Iran*

If the modernization is raised from two aspects of modernity as a social change and modernism as an ideology, it is natural that the effects of modernization on architecture should be studied from two aspects of modernity (meaning anything new and developed derived from the West) and modernism (a school of modern architecture). In other words, as in Europe the architecture is divided into two pre-modern and modern periods, if the new architecture in Iran is divided, the architectural works of the twenty-years of the first Pahlavi period (affected by the West) are attributed to the pre-modern period, and architectural works of second Pahlavi are attributed to modern times. (Kiani Mostafa, 2004) In fact, in modern architecture of Iran, complete transition was done when the first Pahlavi era was over and in fact the victory of the effects of modernization on traditional archaism was done through twenty years since the twenties. A period that Tehran was in control of architects like Vardan Hovhannisyan, Gabriel Guevrekian, Paul Apcar, Mohsen Foroughi and so on. (Kiani Mostafa, 2004) So the works of modern architecture in Iran should be seen more in years after 1941. The reason for this may be first the positions of its leaders in Iran and then due to the archaism architecture or architecture imitated by contemporary West works in particular Germany in the two decades of first Pahlavi. On the other hand the development and modernization and reform and change
in different social, cultural, political, and economic pillars as well as the new conditions of association with the West, necessitates the acceptance of new technologies of Europe. The idea of development and transformation process is in such a way that access and use and exploitation of technology and engineering and structural facilities of West seems necessary. Thus, all the various fields was provided for the acceptance of this style and it seems that governmental thinking as well as the presence of graduates of engineering and architecture was in a circle that accepted modern architecture as a non-historical and cutting from the past, non-nationalist, non-traditional and global style. A pioneer of modern architecture movement in Iran was Vardan Hovhannisyan who is a distinctive and well-known figure. With the idea that:

Should we imitate from the past and experience the old priceless works?
Or should we look to the future and adapt the architecture to the new way of life?
Vardan was the first who attacked the archaism movement in the first Pahlavi era. Most of the works of this style were built by him so that thought and elements of modern architecture prominently and sometimes with cultural and geographic combinations of Iran became a special style which is called Vardan style.
By establishing the Association of Graduated Architects of Iran in 1944 by Keyghobad Zafar, Mohsen Foroughi, Ali Sadeghi, Manouchehr Khorsand, Vardan Hovhannisyan, Abbas Ajdari, Nasser Badie and Iraj Moshiri, the idea of modern architecture intrude the levels of residential and governmental buildings in a highly training context and the distance between people taste and what was built with the methods of architects was increasing daily. (Mal Azizi Mehrdad, 2002)

The effect of modern architecture on the buildings of the second Pahlavi era
Materials during the first Pahlavi era which was alternately brick and then stone or a combination of the two, often became simple and cement materials with the advent of modern architecture in the facade. The simplicity of building and lack of decorative elements that were characteristic of modern architecture, had increased sharply. Already during the first Pahlavi era, looking to the past and the use of decoration was adapted in the new form in public and private buildings but brick decorations that were characteristics of the two decades of first Pahlavi architecture (especially in the first decade), were excluded. (Kiani Mostafa, 2003) Plan which earlier was also least adapted to the traditional architecture of Iran, with the advent and development of modern schools, found special, simple and performance-oriented shape. Then less large and useless spaces with wide and classic aristocratic stairs could be seen and in fact, plan that had more symmetric and almost big and dramatic spaces, defined spaces that were often designed based on availability and circulation required in space and extremely performance-oriented. Terraces facing the street, row windows, unique oblongs in the corners, cubic and cylindrical protrusions on the facade and the use of cementitious materials in facades are the characteristics of contemporary modern architecture movement in the years which samples can be seen particularly in the Shah Reza Street (Enghelab). (Kiani Mostafa, 2003)

Establishment of colleges of Fine Arts and its effect on Iranian architecture
Faculty of Fine Arts was first build in 1940 as the architecture art studio headed by Monsieur Andre Godard. The chairmanship of this college were engineer Godard, Mohsen Foroughi, Dubrol, Siro and Aftandilian.

Figure 10. Faculty of Fine Arts (1940)
Founding the first School of Architecture had a significant effect on the development of Iran contemporary architecture in the first decade of the second Pahlavi era. Graduates of the School of Fine Arts since studied under the supervision of the French instructors, most of their works were influenced by the modern architecture after war in Europe, especially France. Since the heads of Faculty of Fine Arts like Mr. Godard and Mr. Mohsen Foroughi, were the head of the Department of preserving historical monuments, in addition to the consideration of Western contemporary architecture, a kind of historenism was popularized among the students of architecture and both Mr. Foroughi and Seihoun had a desire to achieve a kind of modern architecture which indicates characteristics and long history and identity of the architecture of this country. (Tahaei Seyyed Ataullah, 2004) Houshang Seihoun says about the effect of Faculty of Fine Arts on the intellectual trend of architects in the second Pahlavi era: "The presence of fine arts faculty made me acquainted with Iran's great architectural heritage, in fact, Andre Goddard was president of the Faculty of Fine Arts at that time and showed us love for Iran, Iranian architecture and Iran studies and injected me to love Iran through architecture and made more to walk in this way. He introduced us with a wealth of architectural masterpieces of Iran. Masterpieces that unfortunately were highly ignored. (Qari Pour Mohammad, 2005) In the second Pahlavi era i.e. 1941-1978, a team of architects, both educated and experimental architects tried to find a combination between modernity and tradition in architecture so that in this way, the space will have an Iranian identity.

**Architecture formed in the first three decades of the second Pahlavi**

In the first three decades of the second Pahlavi era i.e. 1941-1971, we witnessed the formation of two different types of architecture. First architectures that are formed based on imitation and copying Western modern architecture and the international style in this land. In this context, we can refer to public buildings and private houses, including ministries, universities, schools, hospitals, business, administrative, cultural units and hotels. Building of Ministry of Finance and Ministry of Labour were formed on the basis of modern style and using simple cubes or row windows and window blinds in front of facades. Of course some of these modern buildings such as the Ministry of Finance and Plasco buildings were simple and some buildings such as lottery building of Dr. Moayed Ahd has attractive formal features in the facade. The second category, historical buildings that have borrowed the historical forms and created a kind of eclectic architecture. This architecture has several parts and depending on the imitation of buildings and historical forms and percent of presence of modern architecture in the form of presence can be of three types named the first Iranian neoclassical architecture, modern building, three types of it can be named: Iranian neoclassic architecture, modern or Iranian primary modern architecture and historic modern architecture. (Tahaei Seyyed Ataullah, 2004) In 1951 to 1961, constructing buildings with steel or concrete profile or facades with frames of the glass and metal was influenced by international modernism that in this case we can refer to the building of the Ministry of Oil and Ministry of Finance. (Dehboz Moazaiyan, 2001) With the arrival of modern technology and modern architecture in Pahlavi era in Iran, combination of West architecture with Iranian traditional architectural decorations, especially Iranian tile work can be seen in the works of Mohsen Foroughi. National Bank branches in different cities of Iran, Palaces of second Pahlavi in Niyavaran (1958-1963) and Tehran University’s mosque (1966) are evident examples of this issue. One prominent era of combination of Western and Iranian architecture was since the thirties and mainly forties and fifties during the reign of Pahlavi II. The number of leading architects in this time such as Houshang Seihoun, Nader Ardalan, Kamran Diba, Hossein Amanat, Korosh Faramarzi, Ali Sardar Afkhami, GholamReza Farzanmehr designed important and valuable buildings in which combination of the two architectures were done completely different in a new way. The avant-garde form in architecture in the era is described by Houshang Seihoun - graduated from the Faculty of Fine Arts of Tehran and Bozar of Paris Fac and third president of the Faculty of Fine Art - "we tried to have modern architecture in Iran, yet a modern with Iran past moods." He previously said that architecture of the era of Vardan Hovhannisyan, Mohsen Foroughi, and their contemporaries, is the architecture of before global war and argued that after World War with the arrival of Iranian architecture from abroad to Iran and due to developments that arose in relation with other countries, the architecture was evolved and Iran architectural problems arose in this situation and undoubtedly the high speed of these changes made the community fail to understand it. (Qari
Thus, even before the expansion of post-modern architecture in the West and eventually in other countries, a kind of Iranian modern architecture which considered civilization, culture and history of Iran, developed in our country. (Qobadian, 2004) In this regard, Dr. Vahid Qobadian in a study titled “Iranian modernist architecture”, has chosen the name “Iranian modernist architecture” for this style that on the one hand, the modernism of modern era can be seen in the buildings of this style and on the other hand continuation of the Iran tradition of architecture is considered clearly in the physical form of the building.

The combination of modern and traditional architecture in the second Pahlavi era
In this period, the last Iranian traditional architectural forms were not used as an ornament for modern buildings, but architect from the beginning of the project tried to integrate and display both aspects of Iranian culture and universal features of the modern era in the physical body. Some of the architects of this period were connected to the office of Farah Pahlavi. In cooperation with the architects and support of the office of Farah Pahlavi in September 1970, the first international congress on architects was held in Isfahan, entitled "the possibility of linking traditional architecture with modern methods of construction". In this conference, eighteen of the most famous architects in the world from that time such as Louis Kahn, Paul Rudolph, Buckminster Fuller and Georges Candilis were participated. Walter Gropius, Mies van der Rohe and Richard Neutra had accepted the invitation to attend the Congress, but due to their death in the same year, the congress began without them. From Iran the most known architects including Mohsen Foroughi, Nader Ardalan, Houshang Seihoun, Kamran Diba and Ali Sardar Afkhami were present. (Qobadian, 2004) Engineer Ardalan in this congress defined tradition in his speech as: "a traditional society acts in a spiritual system that both qualitatively and quantitatively seeks harmony and perfect fit. Its creations like architecture originates from the total and complete world view which creates human creativity. It leads it to an end and yet unifies society as a whole." (Qobadian, 2004) At the end of congress, Louis Kahn concluded that "the most important duty of a good architect is to be inspired by natural resources like lightning, wind, water, sun, movement and material in building. Human structures can be best stated by the mix of art and science that traditional societies have earned it, and people today should be looking for it." (Qobadian, 2004) International congress of architects was held again four years later, in 1974, in Persepolis with the presence of most famous architects in the world and Iran at the time like Kenzo Tange, Hans Hulin and Moshe Safdie. (Qobadian, 2004)

Iranian modernist architecture

![Image](image_url)

**Figure 11.** The tomb of Avicenna in Hamedan, by Houshang Seihoun. Adapted from Gonbad-e Qabus in Gorgan

The best example of Iranina modernist architectural buildings can be seen in the tombs designed by Houshang Seihoun such as the tomb of Avicenna (1947-1951), tomb of Nader Shah Afshar (1959), the tomb of Hakim Omar Khayyam (1962) and the tomb of Professor Kamal al-Molk (1963). The Higher School of Management (current Imam Sadiq University) and the University of Bu-Ali Sina by Nader Ardalan, Shafaq Park (1966-1969), Museum of Contemporary Arts (1997-1976) and Shushtar No (1973-1977) by Kamran Diba, Shahyad Tower and SSquare (1971-1976) and the building of cultural heritage by
Hossein Amanat, entrance of Tehran University (1966) by Korosh Faraharzi, the city theater building by Ali Sardar Afkhami and Maqbara Alshoara (1972-1977) in Tabriz by Gholamreza Farzanmehr are prominent samples of this architectural style. (Qobadian, 2004) Houshang Seihoun should be considered as the founder, leader and precursor of the movement. His plan for the tomb of Avicenna in Hamedan was the starting point of the genre.

Outstanding works of engineer Seihoun were a series of memorial and tomb buildings, such as the tomb of Avicenna in Hamedan which was formed inspired by the Gonbad Qabous and his another work was Khayyam's tomb in Nishapur, engineer Seihoun didn’t do the same reconstruction in the design of these buildings, but inspired by lines of monument and sterilizing the and the use of modern technology, has built the buildings. He says about his work and influence of the acceptance of Islamic architecture: "I do not see the post-Islamic Iran as a certain period, our history is not a shear history, but it has a continuation. Islamic architecture follows Sassanid architecture, so although I did a modern work in my works like Khayyam's tomb, but I was trying to follow Iranian architecture. In my opinion, we can do a new and completely Iranian work according to the cultural facilities and society. Today human has an intellectual, practical and specific progress, and the facilities are in our hands. "(Qari Pour Mohammad, 2005) Nader Ardalan can be considered as the theorist of this style. He is a US-educated and currently resides in the United States. In 1973, he together with his wife, Laleh Bakhtiar published a book called "a sense of unity". In this book, he interpreted the Iranian traditional architecture and concepts lying in it from the perspective of Sufism. (Qobadian, 2004) But Seihoun perspective of this book is: "I think a certain thought is expressed in this book which is not so influential in architectural work, I saw our architecture much broader than going to search a Sufism perspective which may affect some things, but more general effects leaves it."

(Qari Pour Mohammad, 2005) In designing High School of Management – current Imam Sadeq University - Ardalan was inspired by the plan of Qom seminaries that was as a central courtyard. So the School of Management was designed as a large central courtyard surrounded by rooms for students and faculties of this school. And a library was located in the entrance of the courtyard, instead of alter. The application of historical and nativism forms inspired by the ideas of Louis Kahn -leading Western architect and scholar- is visible among modern architects of third generation of Iran i.e. Kamran Diba and Nader Ardalan, Hossein Amanat. (Tahaei Seyyed Seyyed Ataullah, 2004)
Kamran Diba was another leading architect of this group. In the design of Museum of Contemporary Art in Tehran, he showed the execution and combination of concrete and stone more beautifully than other Iranian architects. Undoubtedly, it can be concluded that his work is comparable to the work of Le Corbusier, Luis Kahn and Tadao Ando in terms of performance, working and representation of concrete. On the top of the museum building, one-sided wind-towers of the desert cities have a beautiful and harmonious effect. But here wind-tower operates the role of skylight, the sun light directly enters the halls of the museum instead of wind, the idea of a sunken garden and water fountain is displayed in the middle of the building abstractly. Entrance of Tehran University is the design of Korosh Faramarzi, another prominent building of the style that simply shows the two underlying principles i.e. time and place. In this building, one of the most prominent modern materials, i.e. concrete was exponentially implemented. At the same time in façade form, one of the most significant symbols of traditional architecture of this land, i.e. ogee arch is displayed as the replication of four ogee arches that is seen different from different angles. Perhaps the best symbol of this style is Shahyad Tower.

In Shushtar No desing, its positioning along the spine of the old town and strengthening this path by creating a dynamic axis in the heart of the complex shows the mastery of the designer (Kamran Diba) on vernacular architecture and trying to modernize it. In the project design, it excels its special aesthetics. Net matters using a variety of shades, unity in multiplicity, coordination in contradiciton of components re the methods of achieving the noble and timeless architecture. Among the project features are multi-functional capabilities of traditional versus modern spaces, as Diba says: "Western view to the house as a place of aggregation living, dining and sleeping is obsolete in Shushtar. So we focused on a traditional idea that the room is considered as a flexible unit that formed large spaces with multiple uses and with the ability of being divided." (Shayan Mohammad Reza, 2001)
Conclusions
Buildings in the late decade of the second Pahlavi era, since 1971 to 1979, including works by Kamran Diba, Nader Ardalan, engineer Esalat, engineer Amanat and Pirnia was influenced by view of Louis Kahn and the structuralism and nativism movement in seventies. But the result of their work was a kind of modern regional architecture. Traditional and local features can be seen in them but methods and techniques of these designers in using the historical and nativism elements was unlike the technique of post-modern architects and their work contrary to the architectural works full of contradiction of post-modern architects was more coherent and away from any disparate mixing. Therefore, in analyzing examples of architecture of second Pahlavi era, it can be concluded that the echoes of historicism and nativism were listened by the architects and graduates fascinated by modern architecture in Iran however, post-modern architectural techniques was superficially occurred after the advent of revolution in Iranian buildings. (Tahaei Seyyed Ataullah, 2004) In February 1978, the Architecture d’Aujourd’hui magazine assigned a number to the Iranian architecture. Marc Emery in the editorial speaks about the failure of the international style in some countries such as Brazil, Japan and Spain which were managed to have robust architecture with climatic and cultural characteristics specific to them, and considers the experience of Iran despite the limited works alongside the architecture of the countries and says; this architecture is a reaction against imperialism imported technology. He says Iranian architects were able to make Iran valuable architectural heritage to keep pace with the cultural and economic changes and transformations and riding on the contradiction of the society to supply works that are not suffered from nativism romanticism and at the same time their belonging to a tradition and a land is clear. (Faqih Nasrin, 2004) After the Islamic Revolution, reviving religion as the main part of Iranian social life was the main issue and religious approach in all aspects of life was considered. Although religion as an accepted principle in society after the revolution never sought to differentiate between different people and always the motto of equality of human beings and respect for the ideas was raised, but it is no secret that extremist and totalitarian approaches that use religion as an instrument to take over all areas in the country, cause the appearance of very deep gaps between different people with different religious beliefs and it leads to isolation or migration of part of Iranian society who were not in line with the currents of thought in society and as a result, affiliation to the other aspects of social and civic life is gradually diminishing. As a result of this, identity was associated with religion inseparably, and they tasted the forbidden fruit and were accused of lack of identity. Religious architecture in these years focused more on religious places and had mainly a decorative approach using religious motifs in the past. The use of arches, dome and tile work had an inseparable relation with the issue, as if religious identity of place make sense only with these elements. (Kamelnia Hamed, 2005) After the Islamic revolution with religious ideas in different spheres of social life, addressing the issue of nationality and nationalism was less. In the meantime, sometimes nationalism was considered as being anti-religious and on the contrary by some intellectuals, being religious was considered as a breach of national aspirations. This paradox which was specific to the mid-90s, in the political, social contexts of the country led this trend to have less opportunity to attend the social thought and it was not emerged in architecture as well. Probably the most dealing with national motifs is in the neocolonial approach that its peak in the 90s has emerged in the facade or interior decoration of nouveau riche aristocracy by using elements from the Achaemenid era architecture etc. (Kamelnia Hamed, 2005) What is now required to be considered is scrutinizing the concept of modernism, we may now need to look at the achievements of Western civilization not as a model but as a human heritage and use the achievements of globalization. This means to be global not Western and be in line with our contemporary people. But it should also be noted that we have great veterans who have created great works as Persepolis in Shiraz and Naqsh-e-Jahan in Isfahan and its four major factors (Shah Mosque (Iman), Sheikh Lotfollah Mosque, Ali Qapu Palace and Bazar) we should do some works in order not to be ashamed in front of them. If we consider this principle, our architecture should be a fascinating architecture. Some theoretical foundations in architectural design in which there are differences between traditional Iranian architecture and Western architecture, will be described in this section. As far as architecture is concerned, architecture is first and foremost a process of creation that is the expression of a design, idea or intellect that an architect has in his brain and together with the effects and emotions he wants to displays it as a building. His destination is not profiteering, but endeavors to express the concept and
meaning greater than humanity which is called architecture. Of course, in this context, his success or failure is not fundamental condition, in other words, architecture for architect is a subjective issue which is based on his intent and purpose. Hence “intention” must find its way in the definition of architecture. (Pierre von Mais, 2005) In order for call a building as an architectural work, it must include some properties. Except for the correct and technical proportions and appearance, which is the quantity or form of building, it should also have spiritual features and attractions in itself and quality or spirit result from it. (Pierre von Mais, 2005) In this context, it may be better to say a building is made of colors and shapes, light and darkness, structures and its fabric and finally human effects that can affect the observer’s feelings and consciousness, and clarifies the architect’s intention - tailored to the viewer perceptions. (Pierre von Mais, 2005)

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