

A Comparative Study of the Contrast of Tradition and Modernity in Contemporary Iranian Architecture Turning To the Qajar and Pahlavi Periods

Mahdi sharifi^{1*}, Mirza ali shidane morid²

¹Department of Architecture, Doroud Branch, Islamic Azad University, Doroud, Iran

²Ph.d student of architecture Islamic Azad University in boroujerd

***Corresponding Author:** Mahdi sharifi, Department of Architecture, Doroud Branch, Islamic Azad University, Doroud, Iran

ABSTRACT

Tradition and modernity with the ideology and philosophy have a different look at the human and the different realms of his life. Undoubtedly, architecture has been with humans for a long time, it isn't exception. Section study of Iranian architecture reference to the architecture of the recent hundred years, especially Pahlavi and Qajar architecture showed the change of political, social and cultural conditions in the late Qajar and Pahlavi periods brought about changes in traditional architecture of Iran. The research showed that these changes were made with the arrival of modern western architects and with the agreement of government agents and postgraduate interior modern western architects. Of course, these changes to an intellectual system called modernity were accepted imitate form in Iran, which its infrastructures were based in the West, features of the intellectual system based on carried studies were: humanism (omanism), scientism, rationalism, secularism and etc. In this intellectual system, the reason and empirical science have become their main criteria. Conversely, traditionalists say that reason understands a small part of the world and it is the super hierarchy and is based on the hierarchy of the "absolute reason" of God. This kind set the modernity thought in opposite of the tradition that the thought influenced in the traditional Iranian architecture in the late Qajar era and revealed itself as archeology, military, neoclassic and modern architecture in Iran and swallowed the architectural practices in Iran and is imposed in the form of comparative or eclectic or modern or neoclassic architecture and imitated modernity as exemplified in this research. This research based qualitative and library review and descriptive-analytical and comparative method aimed at "Reaching to the contrast causes of traditional and modern architecture and adapting Qajar and Pahlavi architecture" and with hypothesis "rationalist of modernity era and imitation of western modern architecture is changed the Qajar and Pahlavi architecture. Here, it should be noted that committed architects of this country have attempted to apply the principles of traditional architecture to human dimensions based on ontology, epistemology and anthropology based upon tradition (Prophet Muhammad and the Divine Books), Practically protect and preserve in their works.

Keywords: Tradition, Modernity, Traditional Architecture, Modern Architecture, Qajar, Pahlavi

INTRODUCTION

The clash of Iranian civilization with developed Western civilization of the Qajar era can be seen as the beginning of the struggle between tradition and modernity in Iran. The students' travels to the Europe and the transmission of observations to their compatriots and the emergence of technical and cultural phenomena led to the opening the doors of Iran to modernity. Modernity, like other styles and schools, first emerged in the human sciences, especially the religious sciences in the West, and then emerged in industrial garb and technological expansion in Iran, and led to the design of Qajar-era buildings alongside Iranian

traditions and imported Western elements. Indeed, interior architects partly accepted the new taste and incorporated it into their work. The beginning of Iran's contemporary era is the beginning of vast changes in all fields. During this period of development and progress, new concepts were introduced and new political, economic, social, cultural and new perspectives on architecture exhibited and the new architecture expressed new ideas (Mokhtari, 2011).

However, considering all the above, the number of rich works of contemporary Iranian architecture is small and the increase in architectural universities and architect graduates

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has not been able to significantly influence this declining trend (Hojjat, 2011). Given that contrast between tradition and architecture is one of the controversial topics in Iran and in the first Pahlavi periods with the arrival of modernity in Iran has witnessed the confrontation between traditional architecture and modern architecture.

Research Question

What is the reason for the contrast between tradition and modernity (modern and traditional architecture)?

Purpose

To achieving the causes of the contrast between traditional and modern architecture and to adapt the Qajar and Pahlavi architecture.

Hypothesis

Rationalism in the age of modernity and mere imitation just from the modern western architecture changed the Qajar and Pahlavi architecture.

Research Method

The research is a qualitative research in terms of content is used a descriptive-analytical and comparative library review method. Therefore, it first deals with the literal meaning of tradition and modernity and then examines the viewpoints of the scholars and analyzes the contents and material and compares them. The rationalism of the age of modernity and the imitation just from modern western architecture changed the architecture of the late Qajar and Pahlavi periods

Expression of the Problem

The beginning of the contemporary Iranian period that is more than one hundred years old, the start of many changes and developments in all areas provided. It began in the late Qajar era and continued into the Pahlavi period. Development and progress took on new concepts and expressed new political, economic, social, cultural and perspectives and exhibited the new life styles in architecture and stated new ideas. (Mokhtari, 2011)

The creation of political, economic, social and cultural challenges influenced people's lives and consequently Iranian traditional architecture was influenced by the arrival of Western modernity into the interior and the beginning of modern western architecture in Iran was sustained. Despite the modernity and use of new materials

and tools, and the design and implementation of public and government buildings with various Western styles and sometimes combination with traditional Iranian architecture, until the late Qajar era, the maximum influence of modern architecture on some of the facades of the residential building indicated.

But tradition did not allow the spatial system of traditional monuments to be depleted of content, but gradually in the Pahlavi, with government methods in the social structure emerged the changes and development that the content spatial system also affected the buildings. These changes slowly led to changes in behavioral structures and social relationships. And many of the dignities were broken. And the original Iranian architecture was based on tradition and scriptures overshadowed by these changes.

The purpose of this study is to examine the causes of the contrast between tradition and modernity in the theoretical and part and transitional periods of tradition and modernity and consequently traditional and modern architecture and to show how the era of rationalist western modernity changes architecture The Qajar and Pahlavi and the structure of the behaviors of many people in all fields, especially in the infrastructure and superstructure was covered by their false personalities and deprived of valuable Iranian traditional architecture.

Question

What is the contrast between tradition and modernity (traditional and modern architecture)?

Purpose

To achieving causes of the contrast between traditional and modern architecture and to adapting the Qajar era and Pahlavi period architecture.

Hypothesis

The rationalism of the age of modernity and the imitation just from the modern Western architecture changed the Qajar and Pahlavi architecture.

THEORETICAL GROUNDS

Hegel interprets and explains artworks in relation to the key elements of his philosophy, such as 'Absolute', 'Freedom' and 'Conscious' and accordingly divides the history of art development into three symbolic, classical and romantic periods (In wood, 2005). Symbolic art

is a prime example of symbolic architecture, but Hegel also points to classical and romantic architecture that unlike symbolic architecture, they are not independent architecture. Rather, they turn architecture into another kind of artistic service (Burkhardt, 2000).

Hegel's view of architecture is part of his philosophy of art, and since Hegel's philosophy is systematic and holistic, his philosophy understand of art is dependent on an understanding of his entire philosophical system (Capleston, 1367). Hegel considers to meanings the artworks of architecture and they depend on extent and degree of awareness of the creators and the historical context in which these works originated (Hegel, 2010).

Hegel, but, interprets this historical context in terms of his holistic philosophy, in relation to the whole of history and his own conception of history. Also, the meaning and content of the architectural artwork are not necessarily understood by the creators of these works, but rather understood through philosophical reflection (Singer, 2008).

Zmorshidi commented on the impact of the new modern architecture on traditional architecture: "It is a pity, though traditional architecture is very rich and the has a benefit, todays less used, and the traditional image is destroyed by non-traditional buildings.

Importance and Necessity of the Research

Although, one of the fundamental principles of new cities has been the development of metropolises, the development and generalization of housing to different strata of society, But, the creation and development of cities should be based on planning and designing of pre-settlement.

The arrival of Europeans in Iran during the era of Nasser al-Din Shah Qajar and his travel to the West and Europe and the deployment of students abroad and their accomplishments transformed the plans and programs of construction and social interactions, and with the considering to the people resistance, at least the public buildings facade and then the facades of residential buildings facades and even the interior spatial relationships of the home were influenced by modern Western imported architecture, and traditional architecture was largely preserved inside the houses. And people preserved the privacy of the interior spatial patterns of the home, but it wasn't long in the

Pahlavi period even the interior spaces became mythical in addition to the facades of western buildings, so the necessity to study this cultural transformation and development and invasion that shaped itself into the architecture of the buildings that make up cities seems necessary and very important because its role is related to cultural infrastructures.

SUBJECT LITERATURE

The Concept of Tradition

In the Dehkhoda dictionary for the word "tradition" the following definitions are: the way, the law, the ritual, the institution and the institution. The tradition is defined the no change principles without time and place, however they are inspired of oracle, religion and supernatural and fixed, but their physical manifestations are different in the various places and times.

Tradition means giving up, a kind of oral culture that has to be learned. Tradition is something inherited from the past. The tradition is transmitting beliefs, habits and customs from fathers to children without our written works. The tradition is chest to chest transfer (Ghobadian, 2002). Three distinct views have been identified in the writings of the various thinkers and philosophers.

Historial perspective

From this perspective, tradition is defined as the legacy of past generations. Many modern scholars such as Descartes have taken such an attribute of tradition.

Culturalism perspective

In this view, tradition is synonymous with concepts such as way, customs, habits demeanor, taste and style life, etc. and almost the same concept is the culture word. This view applies to the ideologies and beliefs and ways of life that are passed down from one generation to other generation.

Traditionalist or Value Perspective

Such a view can be found in contemporary traditionalist philosophers' thoughts such as Schwan, Gannon, Kumara Suhay, Burkhardt, Nasr, and so on. From Nasr's point of view, the tradition means facts or principles that are of divine origin and are inspired by humankind and indeed the entire cosmic realm by revelation (Ghoddasifar, 2010) (Ghodsifar, 2010). Thus, by examining the views of scholars and studying

the artworks can be considered the following characteristics for tradition.

Characteristics of Tradition

It includes truths originating from the spiritual world, 2- No time, no face or image and no place 3-has generality attribute,4- Avoid conceptualization,5- Attention to esoteric aspects of religion and mysticism,6-individual Supernatural order, 7- God-given (sky or heaven, God, kingdom at the center of the Universe),8- (color) totalitarianism towards religion, 9- the holy tradition believed as the origin and source of tradition, 10- belief in supernatural, 11- modernism, 12- unity in plurality, 13- relation to philosophy, metaphysics, mysticism, mysticism, divinity.

The Meaning of Modernity

Renewal means "newly, renewing, advocating newly, trending new, modernity and beginning the new" (Amid dictionary, 1343). The root of modernity is derived from the Latin word (modernus). It is synonymous with renewal or modernity. Looking at the meaning of the modernity word in various writings thoughts and philosophers can be distinguished two distinct perspectives.

The First: It presents modernity as a particular historical fact that considers the appearance place, the time and, perhaps, the time of its end. Expression the new biological method was originating in Western Europe that mention by definition in the Renaissance or the 17th or 18th century mean that beginning and ending in the 20th century. However, some believed thoughtful schools do not belief to absence its end. Second: The perspective that defines modernity on the basis of its philosophical, ethical, and social characteristics as an approach that proposes certain types of human life.

Features or Characteristics of Modernity

1- Humanism, 2- Intellectualism (mere wisdom totalitarianism), 3- Scientifics, 4- Negation of Culture and Religion (Religion), 5- Negation of History, 6- Age of Ideological-Creation,7- Secularism,8- Renewals,9- Globalization, 10- Liberalism,11- technology age, 12- Equality,13- dominating the language of co-rein with dominance over nature,14- The emergence of the government-nation (the emergence of democracy), 15- The idea of modern urban ideal,16- Creating the concept of humanity (Le Corbusier, 1977) (Judet, 1977).

RESEARCH BACKGROUND

Theoretical Grounds of Traditionalism

It consists of three parts, namely ontology, epistemology and anthropology. Ontology and anthropology are two parts of knowledge, so the two are related to the principle of knowledge and the way of knowing human. In other words, these two aspects are derived from the horizon of its knowledge, and the knowledge of each school corresponds to its knowledge of Adam and the world. Therefore, there is an appropriate balance between these three

Ontology

Traditionalists ontologically believe that there are two hierarchies in the universe, that is to say that the ontological system of the universe consists of a hierarchy that God is capable, worldly, eternity, vast, perfect, absolute in head of the existence pyramid. He is omnipotent, that is, his power is infinite, he is eternal, because he is present, and his presence is unlimited, he is vast, his unity is inviolable and he does not accept any soul, he is perfect, meaning he is unconditional (Genon,2007).From a cosmological point of view, the empyrean represents supernatural manifestation and the seat of the subtle external world, while the empyrean or heaven is merely the realm of divine mercy, the seat in facing the divine allegory, with this duality is expressing both anger and mercy of God. But in the so-called Qur'an, the order which has the least benefit from the presence of God is land. (Mahdieh, 2003).

Epistemology

Knowledge has most influence from the way of being and existence of the universe. being and existence cannot be recognized apart from being universal and cognitive. In other words, epistemology is the way we look at the world and our ontology. Undoubtedly, as long as the eternal God almighty is at the center of our ontology, the way of knowing the universe will only be within the limits of reasoning reason and the method of observation and divine tradition.

Traditionalists, like other Islamic philosophers are recognized the sense, imagination, wisdom and reason, and revelation as interconnected sources of knowledge, and do not confine themselves to sense and reason and wisdom. At the top of their being, God is eternal. The mind understands a little awareness of the world.

Much of the information beyond this material world is acquired through tradition, believing that in order to understand the universe, reason must be taken alongside tradition (which has come to man through revelation). (Malekian, 1999). In his book "Knowledge and Spirituality, Dr. Nasr divides knowledge into two categories: traditional knowledge and modern knowledge, which he has no common ground it, modernist knowledge is no perfect imitation of original knowledge. The reason is the obvious difference between modernist science and traditional science; in traditional science, knowledge of spirituality is inseparable and knowledge is through God.

Science is light in spirituality that God shines upon the hearts of servants, and this light has been lost in the modernist period of European philosophy. (Hekmat Javidan, 2001). Wisdom is linked to divine grace, and the collapse of the relation of knowledge and the sacred to the new world has caused the phenomenon of secularism. Theologians or modernists of knowledge doing de-sanctified and confined it to the realm of human wisdom. (Nasr, 2001).

Anthropology

From the ontology and the metaphysical system desired by the traditionalists, one can find their anthropological angle. The Microcosm is the perfect mirror of the Macrocosm, that is, man represents the world. The universe has four major levels in the 'self', man also has four existential realms, or more precisely, the recognizable existential order: 1-body, 2-mind, mean that consciousness fluid, 3-breath; It safeguards the unity and individual identity of every human being and remains in the mind for a lifetime, 4 - The soul, the area where the human being crosses the boundary and enclosure of his or her individual identity and unites with God. The spirit is the divine form of man. Intuition and intuitive wisdom and reason belong to the level of the soul, and reasoning and argumentative reason is to the level of the mind.

Metaphysics is fundamentally intrinsic in nature and does not affect human characteristics. (Malekian, 2003) Traditional man is the caliphate ... on earth. Man lives in a world that has both a universal origin and a universal center, the universal origin of the fullness of the human being in which he lives to re-educate himself with his original purity and wholeness and complete himself in being Okay. Human

Caliphate ... reflects the universal center of existence on the circular environment of existence and the echo of the universal origin in later periods of time and generations of history. Man is, in the Islamic sense, the successor of God (Caliphate) on earth. He is responsible for his deeds near to God and is the guardian of the earth.

Provided that he lives in this world as a divine personality but is created for eternity. And it has to be faithful. Man has both a spiritual and a material nature and the purpose of his creation is to reflect the light of the "divine burden" within the universe and to unveil it through its propagation, the keeper of harmony in the world.

Man has an esoteric other than appearance self that is the mirror and reflection of "Supreme Self", that is, the "facts of truths" which can be thought of as both "pure subject" and "pure object", because to the extent of its essence beyond all duality, neither subject nor object. (Ex, 2001).

Contrast between Tradition and Modernity

From the perspective of Allen Thorn, since the beginning modernity was science of contradictions, and one of the contradictions found in modern vocabulary culture is the contrast between tradition and modernity ... (Thoren, 2000). In contrast to, people like Giddens emphasizing the balance between tradition and modernity accept the modern world: and "(Giddens) regards today's world as a" post-traditional world to the extent that many traditions, beliefs and customs are intertwined" (Azad Armaki, 2006).

Point of view thoughts such as Darush Ashouri, DavariArdakani and Ghaninezhad in the contrast between tradition and modernity can be seen in the present periods of returning to the lost supreme heaven in the tradition is impossible and incorrect ... Such an approach "gives a cozy to both tradition and modernity and blends them together in an ambiguity space together that unfortunately it tightens the think chance ..." (Ganji, 1996).

"It is now more about the traditional symbols than the attitudes and worldviews existed in the traditional world. From Shayegan's point of view, "against the contemporary world, the characteristic is the dynamics of thought, in the traditional society ethnic memory is dominant... in his view, Iran is in transition (Athari, 2010).

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In conclusion, Dr. Pai's perspective on the contrast between tradition and modernity can be found. From his perspective, in the last hundred and fifty years in Iran, four groups can be identified in the context of the contrast between tradition and modernity. 1- The first group believed that there was a fundamental distinction between tradition and modernity, and phenomenal modernity was essentially Western. The only way to modernize Iran is to accept the whole and all Western culture. 2- They believed the fundamental distinction between tradition and modernity and modernity that this group had fiercely defended the tradition. 3- They believed the compatibility between religious tradition and instruction of the modern age. 4- The Simulacram approach: Simulacram is something that merely has the appearance characteristic of something else without the essence or main qualities (Paya, 2008).

Traditional Architecture

Traditional Architecture is an art for ordering space and sacred architecture to help the different architectural techniques, its primary purpose being to put man in the presence of God through sanctifying the space he creates and ordering and weighing. Builds Realize (Nasr, 2001). In this view, architecture clearly constitutes ontology, its values and identity become the culture to which the architect belongs (Naqizadeh, 2005). "In the traditional attribution" they do not see architecture in its body but as a manifestation of mysterious meanings (Architects, 2005).

Characteristics of Traditional Architecture

In a general summary and by studying the perspective of Iranian architects can list the features and characteristics of traditional and Islamic architecture.

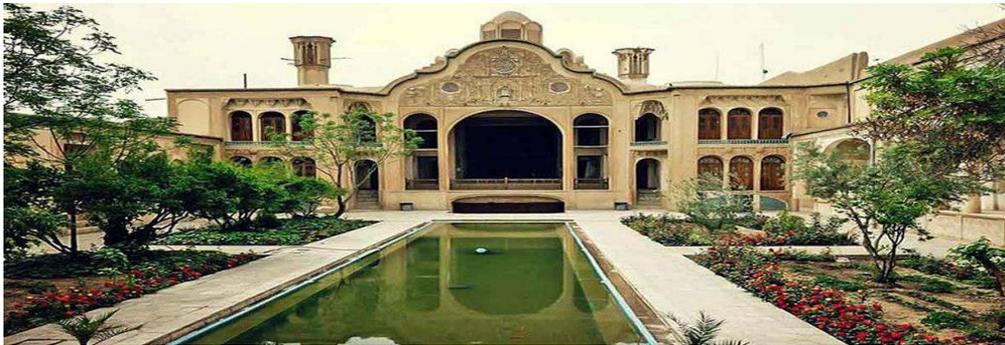


Figure1. Traditional house of Borujerds

Table1. Characteristics of traditional architecture of traditionalist authorities' perspective

characteristics of traditional architecture of traditionalist authorities' perspective	
Naghizadeh	1- Popularity, avoidance of futility, desire, Self-Sufficiency, Introversion for Iranian Architecture (Pirnia, 2008). 2- "Balance, Perfection and Unity" 3- "clarity, brightly, moderation and moderation" and "unity and comprehensiveness" and "advanced and balance" architecture and urbanism of Muslim which Iranians artworks are also part. 4- Symbolism and cryptography in the spiritual sense to everything and every object (Naqizadeh, 2000). 5- having traits of inactivity and inability 6- Derived from a worldview and thinking based on human spiritual life, without neglecting the needs and necessities of the material aspect in the life 7- Modernism means that the architect sought to better and more complete of the expression facts that people were familiar with.
Hojat	1- The emphasis on past architecture on human dignity 2- Efficiency, reliability and beauty to honor human dignity 3- Architecture was the only axis that architects moved along and around, and the buildings were more evolved with a combination of past architectural values than those created by the architect. 4- At the time, they believed that innovation was a gradual completion. 5- The architect adds to the architectural values as much as his/her architecture and does not claim to be a creator of architecture (MahdaviNejad, 2010, quoted by Hojjat, 2003).
MahdaviNejad	"Pre-modern architecture" is interpreted as "our architecture" (MahdaviNejad, 2010 quoted

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	by Ardalan et al., 2001).
Nader Ardalan	Traditional architecture has a mystery and expresses spiritual and semantic messages. Its fundamental assumption is that there is a hidden meaning in everything. Everything has an external and internal meaning (Nader Ardalan, 2000).
Hussein Nasr	one of the characteristics of Islamic architecture using geometry; geometry is not limited to more or less aspects but it has a qualitative aspect. "The special allegory of the various geometric shapes used in Islamic architecture should also be considered, which associate external forms with intrinsic meaning, and utility in the field of architecture with spiritual contexts (Nasr, 2010).
Stirlen	"one of the characteristics of Islamic architecture is the use of symbols." The fact is that its meaning (engraving in the space of the Iranian mosque) is not limited to the only aesthetic and visual aspect. Rather, it has a symbolic aspect that has transcended material forms (Henry Stirlen, 1998).



Figure2. Location of Boroujerdes House in Kashan Traditional Urban Site

The Impact of Modernism on Architecture

With the advent of the Industrial Revolution, industrial construction was introduced in all industries. The construction industry was also affected by this event. The modern architecture influenced by Industrial Revolution to industrial construction, standardization, and mass production. The construction of similar monuments around the world, regardless of cultural factors is a proof of this. Thus, since modernization relying on mere rationality and

intellectual rationality, the emotional and spiritual needs of man have been neglected, and the reflection of this view in architecture has led to pragmatism and brought to a standstill (MahdaviNejad, 2010) (Ahmadi, 1993). As Dr. Naqizadeh points out, "During this period the material aspect of everything, including architecture, became the main goal of the plans and plans, and the art of architecture was reduced to an object and to a building (Naqizadeh, 2000).

Characteristics of modern architecture from the authorities' perspective	
Ghobadian	1-Using the modern building materials such as concrete and glass on a large scale 2-Using the technology (energy, electricity, central installations, elevators) 3- No use of any kind of historicism or decoration (no imitation of past styles) 4- High-rise buildings with metal (steel) skeleton 5-Inventing new forms 6-Functionalism Using wide windows that cover the entire span between columns (Ghobadian, 1997).
Ganzez	1-Explicitly, 2-Simplicity, 3-Isotope Space (Multipurpose), 4-Abstract Form, 5-Purities, 6-Unrestrained no number, 7-Machine and Logic Beauty, 8-Anti-Decoration, 9-Anti-sign, 10-Anti-Allegory, 11-Anti- Symbol, 12-Anti-Dating, 13-Anti-Humor term of design ideas: City in the Park, Functional Separation of Building parts, Skin and Bone, social of Arts, Volume and Nine Mass, Tiling and Towers, Transparency, Non-Greenness and Order, homologue Coherent

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(Aghkar, 2010)	
Features of residential homes map in Qajar era (Traditional)	
<p>1-A plan drawn along the building 2-Creating a wide window view 3-Creating the basement with beautiful design 4-Installation of square-rectangular house pool 5-Frequency of loaders for cooling air 6-Creating the head of columns at the entrances 7-Long porches 8-Creating a bridge on both sides of the main axis of the building 9-Converting three doors into two doors and entering the direct light into the building 10-Diversity and lightness and the opening up of more blended spaces of Iranian and European architecture. 11-locating entrance in a non-neighborhood direction and is limited to the passageway. 12-Creating the house pool, porch along the main axis of the building 13-Three doors alongside axis 14-Shape of geometric and symmetrical entrances</p>	<p>15- Outer and inner courtyard 16- Central courtyard and introversion 17-Curvature 18-Using the biomaterials in demolition-building 19-Going into the building in heart of the earth for thermal climate comfort 20-Using quadrupeds 21-Creating basement and brick formwork 22 -regarding hierarchy 23-Horno (referred to above the ceiling). 24-locating entrance relative to the importance of confidentiality of interiors on the main and sub-sides (Bonnie Massoud, 2004) (Jalili, 2006) (Maryam Tabrizi)</p>

Feathers of residential houses in Pahlavi (modern)	
Architecture type	feathers
Archeologic	Architecture of Sassanid and Achaemenian, Specific Sasanian Elements: Buildings, Columns, Head-columns, Columns piles, Windows, Stairs, Entrances, Arches and Spans, Elements of Achaemenid Architectural Decorative Elements: embroidered motifs engravings, sculpture, roofing anchorage, public- educational, industrial buildings
militarization	The facades of the buildings became militarily with strong and sturdy by the Germans
Modernism	Modernism was designed and built by graduates backed from Europe to Iran. Modern architectural movement. Some buildings are located on Tehran's Enghelab Sq. between Enghelab and Ferdowsi Squares.
Industrial	The peak of the industrial periods in Europe and the beginning of industry in Iran. Design and build a series of industrial factories in old and traditional textures and demolishing the old valuable buildings.
Pahlavi-extravagant architecture	Windows all across the street and alley- tall walls shorted- broad and wide street- confidentiality reduced in buildings and urban design- extravagant plans following western architecture- symbols and facades in the Isfahan style- slopping roofs with wooden truss- wooden or metal beams and columns and fences- facades of brick, stone, cement buildings- columns and decorations and ornaments of classical and Roman era; vertical division in façade- symmetrical plans relation to the vertical axis of the building- wide porches and wide stairs in Entrance- facades with the new height and inspiration of the palaces - No use of decorating with historical symbols - Simple on facade and plan.



Figure3. Modern industrial architecture



Figure4. *Modernism architecture-singer*



Figure5. *Military architecture*



Figure6. *Modern architecture of Archeologic-palace*

FINDINGS AND DISCUSSION

A Comparative Study of Tradition and Modernity in Iran

Many countries have been traversed the government and making-nation process of its lifetime ... (Amui, 2012). "Western countries have been traversed the government and making-nation process for a longtime period and

naturally and then spread it to other points and anywhere of the world, especially with their colonial policy. In non-Arab countries, which inevitably went into the government and making-nation process, the process was traversed in short time and would not be possible unless "government interference with planning and policymaking for the transition from traditional to modern (same)." Iran was

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among those countries that made the same reforms. During this period in Iran, Reza Shah saw the stairs of power in the light quickly. And the solution was to embark on rapid acquire modernization to imitate of the West as the only available model and pattern. in this regard, Reforms for modernization and development were undertaken from above. Development and modernization for the transition of traditional societies to modern societies, the "conservative" or "dictatorship of development" approach was used.

Iran in the process of modernization

Iran did not become a Western colony (Azad, Armaki, 2011). 2- The primary driver of modernization in Iran was external (Azad, Armaki, 2011). 3- Iran had a pre-established state as well as a rich traditional culture, including religious beliefs, national rituals and

historic and honorable identities (Azad, Armaki, 2011). 4- The transfer of political power to modern forces took several years, and this transfer took place under the guidance and leadership of elite who had a history of brokerage in pre-modern government (Azad, Armaki, 2011). "In this way, authoritarianism, reforms from above, modernist rationality, nationalism, political centrality, cultural modernism, secularism and industrial development are emphasized". Absolute power seeks to move society and the economy from a traditional and pre-capitalist form to a modern and capitalist one, and so performs some of the underlying features of economic and social renewal ... in this way, tradition, religion, ethnicity, tribes, and traditional groups must be dismissed from the realm of power ... (Amoi, 2012 Quoted in Bashiriyeh, 2003).

Table2. A Comparative Studies of Modernization Factors in Iran- Qajar and Pahlavi

Modernization factors in Iran	Modernization (Qajar and Pahlavi)
1-Differences in the Background of Modern Institutions at the beginning time of the modernization	In the Qajar era, Iran was a bankrupt country with primitive economic institutions and a completely peasant society
2 -Ethnic, group, tribal and tribal proliferation	1- In the early twentieth century, the Iranian tribal population was about a quarter of the total population. 2- -since the eleventh century AD, in the absence of feudal powers, the central government was always composed of tribes and tribes. 3- Reza Shah, in order to form a modern nation-state in Iran had to fight against the insurgent forces that led to a lack of nationalistic morale in Iran.
3-The Religious Institution and its relation to the State (One of the most important reasons for contrast of tradition and modernity)	1- The religious institution in Iran, after World War I was highly legitimacy and prevented Reza Shah's republicanism in Iran. 2 -In the second half of his government, Reza Shah pursued extremely radical policies against the clergy and the religious institution.
4 -Economics and access to petroleum revenues	3-The peak in oil revenues during the reign of Reza Shah led to disregard for economic infrastructures such as agriculture. One of the historical obstacles to the commercialization of Iranian agriculture was the lack of communication networks (such as railways, etc.).

Table2. Reforms by Reza Shah (Pahlavi)

performed measures reforms	Iran-Pahlavi
Changing the government	1- Kingdom government (gradually becoming a dictatorship).
Implementing transversal actions and changing the traditional political structure transversal	because of authoritarian rule, Reza Shah departed from his original social base and didn't left to the community or its supporters to exercise rationality, critical reasoning and individualism. Reza Shah's did not succeed in establishing a republic.
Religion (irreligious)	offensive against the clergy in Iran was carried out in the following several ways: 1- Violence associated with the killing, deportation and imprisonment of

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	<p style="text-align: center;">militant scholars</p> <p style="text-align: center;">2- Shortening their hands from endowments and judicial affairs</p> <p style="text-align: center;">3- Covering part of the clergy during a long-term program at the reasonable and rational College</p> <p style="text-align: center;">4- training court and governmental clerics</p> <p style="text-align: center;">5- Stripping away the popular support of the clergy through programs such as the discovery of the veil, the banning of mourning and...</p> <p style="text-align: center;">6- Humiliating the clergy through destructive propaganda and supporting deviant religious currents</p>
Nationalism	<p style="text-align: center;">1-strong patriotic attachment of Reza Shahto ancient history and past honors and glory</p> <p style="text-align: center;">2-Compulsory Persian as the educational language in all schools, even foreign schools in Iran</p>
Legal actions	<p style="text-align: center;">1- Capitulation alphabet</p> <p style="text-align: center;">1- Drafting the new law</p> <p style="text-align: center;">2- Creating a new legal-judicial system</p> <p style="text-align: center;">3- Removing clerics from social justice jobs</p>
Education	<p style="text-align: center;">1-Adopt a law that compels the Ministry of Education to provide education and education to the entire nation.</p> <p style="text-align: center;">2-Iran's modern education started from nothing.</p> <p style="text-align: center;">3-Attention to the education of women.</p> <p style="text-align: center;">4-Paying attention to education in elementary-secondary degrees.</p> <p style="text-align: center;">5-Establishment of University of Tehran.</p> <p style="text-align: center;">6-Paying attention to women's education in Tehran university.</p> <p style="text-align: center;">7-Training to the tribe children and their literate.</p> <p style="text-align: center;">8-Establishment of mixed schools.</p> <p style="text-align: center;">9-Pay attention to adult training.</p>
Coverage	<p style="text-align: center;">1-The law on the uniform of Iranian nationals abroad.</p> <p style="text-align: center;">2-The order to unveil that was the Bolshevik method in Central Asia.</p>
Settlement of the tribes	<p style="text-align: center;">In order to maintain the territorial integrity, producing of security and developing the power of the central government, the settlement of the tribes was essential and was carried out in two stages.</p>

The Various Periods of Contemporary Architecture of Iran in Qajar and Pahlavi and Up To Now:

- Nasserian period (second half of Qajar era) (1925-1979)

- The first Pahlavi Period (1925 to 1941)
- The Second Pahlavi Period (1941 to 1978)
- The Post-Revolution Period (Since 1978 up to now) (Bonnie Massoud, 2009).

Table3 Characteristics of Qajar and first Pahlavi architectural styles and study of their contrast or interaction of tradition and modernity in them

Style name	Characteristics and influence of each of them on the tradition and modernity	contrast or interaction of the tradition and modernity	Prominent buildings in Tehran		
			Building name	Architecture name	Construction age
		(contrast to modernity) as tradition predominately	Alborz High School	Nikolai Markov	1303-1304
			Najmia Hospital	-	1306

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Traditionalism	<p>1-facades are the dominant symbols of building in Isfahan style (tradition). 2-Plans are often extroversion following to neoclassic and modern Western buildings (modernity). 3-implaning the body of the building, vaults, arches and facades using brick (tradition). 4-Using turquoise glazed tiles with Islamic and Khattae motifs for building decoration (modernity). 5-Roof of buildings mainly sloping with wooden or metal trusses and gable (combination of tradition and modernity (metal presence)) 6-Structures of buildings using barrier walls and sometimes beams and columns (tradition and sometimes modernity) 7-Beams, columns and fences using wooden or metal materials (tradition and sometimes with the presence of modernity metal).</p>		Iran-British Oil Company-Eastern Building	Marka Galstians-Hossein Lorzadeh	1307
			Qasr Prison	Nikolai Markov Hossein Lorzadeh	1307-1308
			Reconstruction of Darolphenon School	Nikolai Markov	1307-13014
			Teachers office (high teachers college)	Nikolai Markov	1307-1315
			Primary Teachers colleges of Tehran	Nikolai Markov	1313-1314
Combinated style	<p>1-combination of Isfahan, Persion and Neoclassic, Neobarok, romantic, Art Deco styles (interaction) 2-Extravagant plan based on neoclassical and modern architectural plan in the west (modernity)</p>	Interaction of tradition and modernity	Reconstruction of the national consultative assembly-constitutional assembly	Jafar Khan Kashi, Leon, Booris, KarimTahezadeh, Behzad	1303-1314
			Green Palace-Shahvand Palace	Jafar Khan Kashi	1304-1308

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	3-Sloping roof with wooden or metal truss and gable covering (tradition and modernity) 4-Building facade in brick, stone or cement (combining the tradition and modernity) 5-Barrier walls for the body of the building, brick vaults or wooden beams		Stone head door of marble palace	Leon Tateosian	-
			marble palace	HosseinLorzadeh, JafarKashani	1304-1316
			FirouzBahram high school	Jafar Khan Kashi	1309-1311
			Professor Adl house	Nikolai Markov	1310-1312
			Shir and Khorshid Population building		
			of Iran red- 13 Aban Museum	-	1310-1313
			Imperial bank-commerce- business	ArchpaldEskat-HosseinLorzade-Imam Khomeini Sq. branch	1312
			document and property registration organization building of the country	Engineer Ali-Khan	1313-1314
			AnooshirvanDadgar school	Nikolai Markov	1313-1315
			mperial bank- library-business	British engineers	1315
			KooshkMondellabuiling	HosseinShaghagi	1316
Neoclassic style	1-Axis symmetric in plan and façade (modernity) 2-Triangular of facade and plan-stairs and entrance section in the middle and two wings on its sides (modernity) 3-Brick and plaster facade display with classifications and dimensions of stone facade (modernity) 4-The columns and ornaments of classical Greek and Ancient Roman times (modernity)	(Modernity characteristic s highly) contrast of tradition and modernity	Telegraph house	Engineer Ali Khan	1305
			Body of Hassanabad Sq.	Engineer Ali Khan	1308-1313
			South facade of the National Council Assembly	-	1313
		New head door of National Council	British engineers	1315	
		Place of worship Marry	Nikolai Markov	1317-1324	
		Railway Station	Executive of Kompsax Co.	1306-1316	

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	<p>5-Vertical divisions in facade (modernity) 6-Extended and Vertical Pop-ups (Modernity) 7-Roofs in dome or sloping roof with gable (European tradition and architecture (Integrated or combination)) 8-Occasionally dome covered with gable (modernity) 9-Fences in the form of decanter (modernity) 10-Arches in a semicircular or arched (influenced by European classical architecture)</p>				
	<p>1- Plans and facades symmetrical with to the entrance axis of the building (modernity) 2- Triple facade and plan, stair and entrance section in the middle and two wings on its sides (modernity) 3- Induction of greatness, order and immortality (tradition) 4- Emphasis on segmentation and vertical lines in facade (modernity)</p>	<p>modernity (features of very prominent modernity) contrast of the tradition and modernity</p>	White house	Khorsand-	1310-1315
			or Saadabad	Manouchehr	
			Officers Club	Gabriel Gorkian	1310-1316
			Medicine faculty	Andrei Godard, Maxim Siro, Mohsen Foroughi	1313-1319
			Central Tobacco Building of Iran	fisher (German Company)	1315-1316
			Singer building	Nikolai Markov	-
			Palace of Justice	Gabriel Gorkian Roland Dobrol	1316-1317
			Wireless building of Pahlavi-radio	AbKar bridge	1317-1319
			Law faculty	Mohsen Foroughi-Maxim Siro	1317-1319
			Administrative building of rail station	KarimTaherZadeh	1319-1325
		Technical faculty	AndrehGodar, Maxim Siro	1320	
	<p>5- High altitude of interiors, especially on the ground floor (modernity) 6- vast and wide stairs on the main axes of the building (modernity) 7- No decoration or at least use of it</p>		Melli Bank of market branch	Mohsen Foroughi	1320-1329

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	(modernity) 8- Sloping roof with gable (modernity) 9- Flat roof with bitumen and asphalt coating (modernity)				
National style, combined national	1- High attitude facades and inspiration of palaces and symbols of Achaemenid and Sassanid era; Persian style and party (tradition) 2- Extravagant plans for neoclassical and modern buildings in the West (modernity) 3- Symmetry in the plan and facade, entrance in the middle of the building (modernity) 4- Spacious verandas, high columns, wide eyelids at the entrance entrance of the building and large and high openings (pre-Islamic and Iranian architectural tradition) 5- The use of Achaemenid and Sassanid sculptures and carvings in the facades of the building (tradition). 6- facades depict the glory of Iranian civilization (tradition) 7- Paragliding (parabolic) and semicircular arcs (tradition of the puzzle) 8- Use of congresses on the edges of roofs, verandas and stairs (tradition) 9- implantation of	Contrast of tradition and modernity	Police palace	QelichBaghlian-technical-engineer comments of Mirza Ali Khan	1311-1315
			Melli Bank of Iran-central branch		1312-1315
			Reconstruction of the north façade of the national Assembly	KarimTaherzadehBehzad	1313-1316
			Ancient museum of Iran	AndrehGodar Maxim Siro	1313-1316
			Darband police station	H. Hainvish- engineer Mirza Ali Khan	1315
			National library	AndrehGodar Maxim Siro	1316-1318
			Carpet building- Ferdosi Sq.	H. Hainvish- implantation of Mohammad Moshiroal- Doleh	1312-1315
			Post office building	Nikola Markof- MarkarGalostians	1307-1313
			Ministry of foreign palace	GaberGoorkian	1312-1318
			AnooshirvanDadgar high school	Nikola Markof-	1313-1315

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	<p>façade and building body by using stone or brick; rarely cement (tradition)</p> <p>10-Sloping roof with wooden truss and gable (modern)</p> <p>11-Building structure by using barrier walls and sometimes beams and columns (tradition and sometimes modernity)</p> <p>12-Beams, columns and fences by using wooden or metal materials (tradition and sometimes modernity)</p> <p>13-In the combined national style, the national style symbols have been incorporated in either the Isfahan or neoclassic style</p>				
Art Deco style	<p>1- No return to history and past (modernity)</p> <p>2- Using the modern materials and technology (modernity)</p> <p>3- Using the straight lines and streamlines (modernity)</p> <p>4- Using the emerge and industrial decorations (modernity)</p> <p>5- Applying the symmetrical and asymmetric plans and facades (modernity)</p> <p>6- Top of the towers in stairs (modernity)</p>	Presence of the modernity characteristics (contrast of the tradition and modernity)	Iran and British oil Co.- building 3 in ministry of foreign	MarkarGalostians	1307
			Amjadiyeh stadium towers	GabrilGoorkian-Vartanhavatsian	1312-1318
			Big gatehouse of Darband	Vartanhavatsian	1314-1317
			SaadAbad, Shahnaz palaces	Vartanhavatsian	
			Ferdousi primary school	Ronald Dobrol, yogini (ojen) Aftatdlian	1317
			Stadium of Tehran university	Ronald Dobrol, Maxim siro	1317-1320
			Lister building-Lovantoor Co.	-	1310 _s
International style	1- Simplicity in plan and façade (modernity)	Presence of modernity features (contrast of the tradition and modernity)	girls' conservatory	Vartanhavatsian	1314-1317

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2- Using the steel or concrete skeleton in the middle part or in the whole building (modernity) 3- No using of decorations and historical symbols (modernity) 4- Emphasis on the throughout horizontal lines (modernity) 5- Horizontal throughout windows (modernity) 6- Coverings the facades with plaque stone or cement (modernity) 7- Flat or sloping roofs (modernity)	Ministry of Industry	GabrilGoorkian	1315
	East section in ministry of finance palace	Ronald Dobrol, Mohsen Froughi	1316-1338
	Gomash building	Ronald Dobrol	1318
	Gatehouse of rail station	Vartanhavatsian	1319
	Rail conservator	KarimTaherzadehBehzad	1319-1320
	Atelier of fine art faculty	Ronald Dobrol, Maxim siro	1319-1331

RESULTS

By studying and studying the political, cultural and social conditions, especially in the late Qajar and early Pahlavi era, government leaders were trying to transform traditional society into a modern one, and the country was undergoing changes and changes. It has become remarkable in the political, cultural and social spheres. These traditional architectural developments were influenced by Western imitated modern architecture and are evident in the urbanization and modernization architecture in the formation of Tehran as the capital of Iran.

Modern buildings for new functions and organizations appear in the vicinity of the former buildings. Architecture has taken on many styles in the two historical periods due to the confrontation of tradition and modernity and the presence of European (especially German) architects.

Sometimes it was a long way from traditional and ancient architecture. Sometimes it is a combination of traditional architecture and modern architecture. One of the most famous styles of national style in this style is a combination of modern architecture and magnificent traditional architecture and many buildings of this era in national style designed

and executed in the country. Further, the results of this study revealed that the main cause of their confrontation and modernity is their view of the universe and the human.

The theorists of modernity believe in rationalism for human beings, and whatever reason says it and what can be seen and experienced in the laboratory and accepted in the laboratory is acceptable to humanity. Happiness is necessary and sufficient in his court. He does not accept what he does not see and is not of moderate spirituality.

He views the end of life as death. Man knows modernity about consumerism and nature and everything in it. Man of modernity is an ambitious, authoritarian pursuit of worldly pleasures. And that is why he may reach absurdity and commit suicide. Whereas based on the results of studies by traditional theorists such as Dr Nasr, Malekian, RenGenon and others.

The foundations of the traditional system of thought are based on 1- ontology 2- epistemology 3- anthropology. The traditional system of thought holds that the human system is of transcendent value for human cultivation. He believes that reason is linked to divine grace and that reason alone understands only a little

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awareness of the universe and that much of the information beyond this material world is acquired through tradition. He believes that reason is the discoverer and that absolute truth is behind the veil of this world and is with God. Tradition holds that man was created for eternity, and that this world is the ground for the gathering of the eternal world and its upbringing. Given the views of modernity and tradition and the distinct contrast between these two opposing views of the world of existence, the transformations of society from tradition (Qajar) to modernity (late Qajar and Pahlavi) on the basis of the Western world as imitated and imported into Iran, these developments are objectively evident in the architectural design and construction of buildings during these two periods.

In the western world, though modernity was formed on the basis of their historical records, they were imported and imitated in Iran without regard to the valuable historical, political, cultural, ideological and popular beliefs of the time and elite rulers, and the traditional architectural value of Iran's land. It invaded and brought about major changes in all aspects of the educated people of this land, including architecture. Imitation of modern Western architecture has influenced westernization of Iran and influenced social, cultural, political, and especially family foundations. It violated human spiritual values and attacked the traditional society and noble human beings of this land. Cultural nudity and nudity can be seen in various dimensions in the architectural spaces of Western-built buildings in Iran, especially in Tehran.

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