

DOI: 10.7596/taksad.v6i3.1011

Citation: Chavardi, J., Bigdeli, A., Alisoufi, A., & Jahanbakhsh, H. (2017). Western Architecture during the First Pahlavi Dynasty and Its Effects on the Lifestyle of Iranian Women. *Journal of History Culture and Art Research*, 6(3), 1407-1420. doi:<http://dx.doi.org/10.7596/taksad.v6i3.1011>

Western Architecture during the First Pahlavi Dynasty and Its Effects on the Lifestyle of Iranian Women

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Abstract

This study investigates the effects of modern western architecture on the culture and lifestyle of Iranian women during the first Pahlavi dynasty. For this purpose, the problem is confronted with a historical look. The widespread relationship of Iran with western countries during modern times has influenced Iranian architecture as well as other cultural areas. Thus, during this period, the traditional lifestyle and the culture of Iranian women have dramatically resembled a western style. However, this change has led to some paradoxes because of incongruency of Iranian culture and the Islamic traditions with western culture in some cases in Iran. This dissonance has become more apparent during the recent decades and criticized by many intellectuals. The changes of this period shows that some places such as Tehran University, squares, schools, streets and others are not simply a place for studying, shopping, or entertainment any more, but they are a place for public movement and protests of women and men.

Keywords: Western architecture, Pahlavi dynasty, Women, Lifestyle, Iran.

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Introduction

Starting *Iran's extensive relations with the west* in Qajar dynasty (1796-1925) and more familiarity of Iranians with west civilized world and awareness of the difference between the East and the West, gradually the ideas of progress and the rule of law and the need for modernization of the country and creating new institutions of civilization were formed in Iranian society. During this period, gradually new institutions such as ministries, postage, telegraph, newspapers and press, printing and publishing, academic and modern education, parliament, railway, new means of transportation and etc., one after another, had entered into Iranian society. Meanwhile, increasing population required larger venues, and the need for change traditional context of Qajar city. Gradually, over several stages, the walls of old town collapsed, and new places were created. During this period, slowly, western architecture entered the country, and the song of change of Iranian-Islamic architecture was played. But architectural changes in the period were not very extensive and still Iranian background prevailed.

Important point for architectural transformations in this period and even after that period was that architectural changes have gone along with political, social, economic developments, and in fact, it was a type of need that creates changes in the architecture. Lack of sufficient funds in the hands of the government was an important reason which caused changes were made slowly in architecture and urban planning in Qajar and its traditional structure was maintained. But gradually, after the Constitutional Revolution, and especially since 1920, when the coup occurred and after the beginning of the reign of Reza Shah *Mirpanj*, the grounds were provided to establish an absolute government. Due to insecurity and chaos created after the Constitutional Revolution, intellectuals and people were looking a savior who will save the country from the danger of collapse. So in search of savior, majority finally agreed to Reza Khan. Reza Khan, to consolidate his autocracy relying on efficient army quickly improved the country's chaotic situation and turned to the modernization of the country for creating new institutions of civilization.

Reza Shah believed that a new country must also have the new physical appearance. Therefore, in this period and according to the order of Reza Shah, the country's architecture was transformed, especially the capital. Therefore, since, Iranian Islamic architecture was changed in this period, in this study, we are looking for this issue that, what is the influence of Western architecture on the architecture of the first Pahlavi era, and what was the impact of the new institutions of civilization on life and Iranian women's life style? Because the changes that happened in this period, in addition to change in the appearance and atmosphere of the

traditional and old town, led to many changes in popular culture and Iranian ancient way of life. These changes bear both positive and negative stances regarding Islamic-Iranian culture. Since architectural changes in this period are in direct contact with the new requirements, political, and social developments, studying the issue and its consequences is important. Because of its importance, the impact of west architecture on the lives of women and Iranian families in this period and its consequences should be examined with a cross-disciplinary study including historical, sociological, and theological perspectives. Therefore, we are looking for a result that has a historical background, which its positive or negative aspects can be used in the best manner. To put it more clearly, the conclusions reached at the end of the study can be used to reduce the contradictions of modernity with the local and traditional culture of women and Iranian families.

Statement of problem

With starting the Pahlavi regime activity in 1925, fundamental changes were made in many social, economic, political, cultural, aspects etc. In this period, which is known as the renewal period, starting social changes, urban structures and civil societies were faced with massive changes. Architecture was one of the cases which were changes as a result of political developments and was put in the process of modernization. From the distant past, the architectural changes in Iran have been made slowly, but from the middle of Qajar dynasty, according to starting relations with the West, the process of changing the architecture was done more quickly. Similarly, in the first Pahlavi period, according to government policy based on Iran's modernization and progress, this trend continued, and widespread and fundamental changes happened. In addition to the renovation of thought, it was felt that in this period, the country in terms of physical appearance was changed, and its architecture was become new and European.

Therefore, the first Pahlavi regime in order to show its authority, in addition to changes in political, social, economic, and cultural structures, changed Iranian architecture and began an extensive modernization in the country, especially the capital. In this period, Iranian architecture that had shaped over many centuries, changed at once, and despite the government's efforts to link it with Iranian ancient past, architect of the period was changed. The changes that began in the middle of Qajar dynasty, and had gone with the gradual trend in this period, continued with high speed on their way and was not consistent with Iranian life and culture, which was still in the traditional form, in many cases, led to contradictions in Iranian society, and finally influenced the Iranian culture, and lifestyle. For this reason, and

given the importance of the issue, the first Pahlavi was chosen as the topic of this article, because in no period, we have not seen such extensive changes at this level.

In this study, we sought to evaluate the impact of the West modern architecture on the lifestyle and lifestyle of Iranian women in this period. Since, historical developments and events happen in the context of place, so with a historical perspective, we sought to examine physical changes, i.e. architecture in relation to political, social and cultural changes. Due to this, the question is that what is the effect of modernization and entry of Western architecture on the architecture and physical spaces and what are the effects of this change in popular culture and the lives of women in Iranian society, and whether this was significant or not? To put it more clearly, from the perspective of a historian and a historical look, the architecture of this period will be discussed, and not through the eyes of an architect or based on architectural hard techniques and tools. So, we first detect these changes and express the reason for these changes and the entry of modern new institutions, then, the effect of those changes on women's lives and way of life and culture is investigated. Due to the extensive architectural works of this period, and since, the capital of the country was center of gravity changes, specifically the architecture of the Tehran as Iran capital, has been studied, and in the meantime, to prevent the spread of the issue, public and governmental buildings, which are widely used, have been studied.

The purpose of study

The study was carried out in order to achieve both short-term and long-term goal. In the short-term goal, we seek to find and discover answers to the main questions, analyze and assess the impact of modern architecture on the lifestyle of the women, and the long-term goal is that, the conclusions made in the end of the study can be used to reduce conflicts combining modernity with the local and traditional culture of Iranian women and families.

Some of the practical purposes of this study include its use in organizations, such as cultural heritage organization, tourism agencies, institutes affiliated to the Ministry of Housing and Urban Development, municipalities, particularly in the design of new buildings, academic institutions such as universities and colleges of art and architecture.

Research Questions

This study is designed to answer several questions: First, what was the effect of western modern architecture on the first Pahlavi dynasty architecture? Second, what were the effects

of changing Iranian architecture which were carried out in relation with Western architecture on the life, culture and lifestyle of Iranian women?

Research Hypothesis

Starting Iran's extensive relations with the west, the architectural art was also influenced, and had significant effects on the traditional Iranian architecture, so that, Iranian architecture was developed redeploing western art toward modernism. Also, due to the spread of European architecture in this period, inevitably ancient way of life and culture of Iranian women also changed, and western aspects were created. In some cases, the incompatibility between Iranian and Western culture has led to conflicts.

Background research

So far there is no study on the subject of current research. But contemporary architecture is mentioned sporadically in some works. Iranian contemporary architecture books (Amir Bani Masoud), Iranian architecture (Mohammad Yousef Kiani), Iranian architecture in Pahlavi dynasty written by Parviz Rajabi, the first Pahlavi dynasty architecture of Mustafa Kayani, Nikolai Makarov architecture written by Victor Daniel, Iranian architecture written by Arthur Pope, from village to the city (Mohsen Habibi), Ayinneh Khial (Morteza Goudarzi), the role of architecture in the establishment of Tehran (M. Jennifer Askrs), Karim Pirnia in familiarity with Iran's Islamic architecture, works of Naser Takmil Homayoun about city of Tehran, the works of Yahya Zaka, A. Sahab and Hussain Sultan Zadeh, have discussed the architecture of the first Pahlavi dynasty. Also, some thesis took necessary measures to understand the homes in Tehran early step in the early twentieth century (Shima Beka), typology of homes of Mashhad in late Qajar and Pahlavi dynasty (Morteza Mahmoodi).

Proceedings of Mansoureh Ettehadieh on Tehran, what happened for Iranian traditional architecture (Iran building magazine) by H. Sanei, architectural space and urban cultural history of constitutional era to today (Zohreh Dodangeh), Tehran Historical Art (Mokhtari Taleghani) in the Proceedings of the second Congress on history of architecture and urban planning, street architecture and urban landscape identity in Iran in the Danesh journal (Kamran Zekavat), investigation of modernism in Iranian contemporary architecture written by Mozayyen Dehbashi Sharif in the Journal of Architecture and Urban Planning, the process of forming architecture in the first Pahlavi dynasty (Baqer Ayatollah Zadeh Shirazi), in Proceedings of the First Congress on Architectural and Urban Planning History of Iran, have

discussed the influence of Western architecture on the Iranian architecture, but women's issues have not been discussed there.

The research method

Depending on the type of issue, method of data collection in this study was mainly library. In addition, direct observation and field method of works have been used.

Data analysis method

Due to the nature of the subject, the research methodology in this research is based on descriptive-analytical method, the researcher tries to describe the causes of changes in architectural art and the effects and consequences of this change.

Study Scope (time, location, subject)

The time scope ranged from a few years after the Constitution revolution (1906) until 1941, the end of the first Pahlavi dynasty, and location is related to Tehran.

Discussion

Reza Shah after obtaining supremacy, started social reforms. Although Reza Shah did not provide a plan for renovation or modernization of the country, he performed some reforms, which was not systematic. He reduced the influence of clergymen, tribal insurgency and ethnic conflicts. Meanwhile, he founded educational institutions in European style, encouraged women to work outside of home, and established a new economic structure with state factories, communication networks, investment banks and department stores. His long-term goal was reconstruction of Iran. He means to achieve this ultimate goal by forming secularization, the abolition of tribalism, nationalism, educational development, and state capitalism. At this time, Iran's foreign relations in the trade and industrial fields were expanded with progressive governments, and civil and industrial activities in the public sector, especially in the years 1928 and 1932 to 1935 (Abrahamian, 2005: 128-127; Daniel, 2003: 22).

Squares, schools and women's political activity

Women activity had begun a few years earlier than the Reza Shah's rule. Participating in political activities is one of the main examples of the efforts of Iranian women for

participation in society. In this period of new western architecture, places were provided for women, who could have political activity. Squares and schools are among these places.

Baharestan Square is one of the most remarkable places in the aftermath of the constitutional decree and the formation of the parliament, which by placing the institution of parliament in its vicinity, has entered the arena of social conflicts, and since then, over the years, it became the symbolic element in social protests. It can be said that this square was the only place which placed different classes ranging from clergymen and scholars, merchants and shopkeepers, intellectuals and educated people, the masses of the people and the underclass, marginalized groups (such as women). This square hosted various events ranging from protests and sit-ins, rallies and political debates to holding national celebrations and even execution of constitutional enemies (Noorbakhsh, 2007: 56).

One of the most important achievements of the constitutional movement is the formation of parties and the forums which were called association. Before the establishment of the parliament, since the associations' activity was secret, there was no specific place for the formation of them and their meetings were held as hidden and mobile in homes of their members. Malekzade in his book has mentioned three houses from the national association places: Mirza Soleyman Khan Meykadeh's house, located in Gomrok Street, the house of Haji Sharif Sheikh Mehdi Kashani, in one of the remote districts of the city, and Malekol Motekalemin House. He named Hakimol Molk house located in Post Khaneh Street as the location of the secret revolutionary committee (the core of the National Association). After issuing constitutional decree, activities of more associations were held public, although some associations preferred to keep their service in secret. At the same time, some organizations that were created by women, were held in schools that have recently been established. Other examples of urban planning in constitutional era can be seen Shah-Abad Street.

Extraversion in architecture

In shaping the architecture of this period, both internal and external factors are involved. Internal factors are related to the former Iranian traditional architecture, especially the Safavid dynasty. This influence can be seen in residential houses, religious buildings, including mosques, Takaya, Hosseinieh, Imāmzādeh and also in coffee house buildings (Kamali, 2009: 48). Introspective architecture is one of the special features of the Qajar period, which, as noted, it is mentioned after the traditional architecture of Iran. Qajar traditional architecture is raised as "School of Isfahan⁵". The presence of space agency despite all plunders in 12th

⁵ It was an artistic school that was common in Iran during 16-17th century AD.

century AH (18th) - when forming the Qajar state, causes the government monitors the construction according to ancient methods and also according to tradition, most of the actions take place in a city that has been chosen as the capital (Habibi, 2005: 128).

Traditional architecture, with its unique features such as introspection, centralization, and harmonic balance is result of social and cultural conditions that in anyway is trying to accommodate these conditions in its body, so that the needs of people can be met. For example, Iran due to strategic position and its role has always been under assault and the fear of annihilation, which in turn has influenced the introspection of architecture of structure. Nested houses with hidden rooms and enclosed in the winding streets, in addition to reducing the risks of climate shows the spirit of secrecy and defensiveness. So, people-orientation is one of traditional architecture main topics that this has been raised in the Qajar period (Ansari, 2009: 71). In the field of residential architecture in Iran under the first Pahlavi, due to the breadth and the different aspects of living in Iran, also different social classes, such as princes, officials, intellectuals and educated people from abroad, and rich merchants, employees, the general class and artisans, widely distributed in the type of architecture can be seen. For this reason, the measures were changed by the community, what people were expecting from their architecture, changed, and architecture must meet new demands and needs. Thus, with cultural changes, necessary condition to change was provided, with extraversion, and removal of the culture of privacy, arrangements were made for housing modernist architects activity to create modern architecture in Tehran that not existed previously (Sohrabi, 2007: 7; Zarkesh, 2009: 20).

For a long time, introversion, the main feature of the Iranian architecture, and lifestyle affected people, and this led to the formation of private and public spaces, and how to socialize under supervision. But over time, starting with the first Pahlavi, introversion was replaced with extroversion, and the appearance of buildings have changed, and decoration in the exterior increased, but it should be noted that, extensive changes in people's lifestyle was formed and interests and identity of people also changed. At once, and regardless of their lifestyle and desires, extroversion emerged. The way of life of people with different speeds was adopted according to the architecture of its time, speed of co-ordination in the city was higher than in rural areas and among the poor classes and Iranian lifestyles followed a new and different approach. The purpose of these changes was imitating the West and largely indigenous culture and traditional way of Iranian life was ignored (Hossein Yazdi, 2013: 4). Following the modernization of government policy, which was observed following the intensification of the influx of Western culture and deal with religion, in addition to the construction of new centers of fun with Western color and shape, Iranian introspective

architect became into the western quite extrovert. Consequently, the nobility was exacerbated and confidentiality was shaken (Bemianian, 2006: 7). In general we can say that in this period, Iranian architecture modesty vanished and homes that have formed on the basis of confidentiality, and modesty is evident in it was changed, and almost nobody did not experience in the sense of privacy. As in a matter of Kashf-e hijab⁶, confidentiality vanished, it also has occurred in architecture and architectural nudity was obtained. West architecture prevalent during this period, in addition to governmental places and institutions, created new public spaces, which was not introduced earlier in Iranian architecture. Places where the new government in order to modernize and promote Western culture began to build them. New entertainment venues, such as parks, cinemas, nightclubs and bars, modern restaurants, and etc. were formed, which was the place for fun and recreation, and thus, the field was provided for the presence of more women in public places.

Street

Tehran from the north was limited to Shahreza Street and from the south to the railway station and from the East to the new power plant site and from the West, to Baghshah. Tehran area at this time was about 25 million square meters. Tehran while widening streets buried beneath the horse tram lines. Tehran's appearance gradually changed. In 1931, for the first time, Toopkhaneh square and the Laleh Zar Street were paved. The street was a place where segments of society had met western people, and encouraged people to walk in the street. Circulating in the streets encourage their buy luxury goods.

Demolition of ancient monuments, mainly were for the development of new streets (which is now as European-style entirely). Construction of European streets, in addition to changes in the architecture, and the creation of new buildings on its sides, and a place the passage of vehicles, and population growth that needed a wider, more open place for his passage, can change public culture, including both men and women. In addition, like square which was a place for protests and demonstrations, as well as the social and women movements, streets became a place for gathering for social and political rights (Habibi, 2005: 163-162). From this period onwards, luxury, comfort, and well-being have entered Iranian life and architecture has been designed with the goal of social welfare. Thus we can say that, on the contrary Qajar, at this period, rational, selective, and critical perspectives were formed in architecture. So that, in Reza Shah Rule (Qajar), urban space was changed and conscious design, rational and utilitarian aspects of modernity appeared in the city.

⁶ Forcefully change of traditional Islamic-style clothing of Iranian men and women to European style.

Construction of new centers

Free primary schools across the country, which was adopted in 1933, was an important action of the government in the field of public education. In the same year, the National Association of Physical Education, which had been formed previously, was formalized by the supreme chairman by creating gymnasiums, swimming pools and the competition and awarding by the king (Sediq, 1977: 17). Thus, with construction of new buildings, such as stadiums and halls, clubs, and sport classes with new architecture, women and girls were able to do sporting activities with men, and social relations between men and women widened, gradually, the idea of equality with men shaped among women.

One of the manifestations of the new architecture, which promoted the Iranian modernism, was to build schools for girls. Previously, there was no girls' schools, and consequently school architecture was special for men. The first girls' school in Kerman was established in 1897 (Yazdani, 1998, 13-12). New primary and secondary schools gradually increased especially in important towns and cities. Most of them, provided the possibility of studying for urban lower classes, but only for children who were forced to work for their living, especially if they had passed the age 10-12. Modern urban middle classes, almost without exception, began to send their daughters to school and some of them also have followed the more traditional classes. But the rural community stayed almost away from the process. The major drawback was that more or less all public investment in scientific education was costly and nothing was done to develop literacy (Homayoun Katouzian, 2010: 442). The architecture of girl schools drew a lot of attention so far that in 1935, a girl conservatory was declared. The building was one of the Iran's first modern buildings, which was designed and built by the Iranians. It was in the international scale in terms of importance and beauty (Lux and Narsisianus, 2009: 7).

Although, in the field of higher education, sending students abroad was initiated during the Qajar period, the Pahlavi era had more progress. Students, mostly were dispatched to France, Britain, Germany, Switzerland and Belgium, had a profound effect on social and cultural traditions (Dashti and Abtahi, 2010: 345). In 1928, after sending 100 Iranian students to Europe, Reza Shah, expressed his views on public education. In response to the question why the country's best youth are sent to study in Europe, he said: "We are in need specialists in all fields ... The point is that, each of the country's people becomes the best Iranians, and we do not need to copy from Europe. Students have special culture and traditions behind themselves... I want that each of them learns values, in which case, will be independent in mind and action." According to some sources, it is important to note that among the students dispatched, there were a number of Iranian girls (Yazdani, 1998: 14). The most important new institution of this course was Tehran University, which was established in 1934. The

university was one of the first places that boys and girls were together in a classroom in the European-style.

Kashf-e hijab and new architecture

One of the most controversial of Reza Shah's measures was the issue of Kashf-e hijab, which implemented in 1935. The Kashf-e hijab, removal of the hijab, is considered as freedom of Iranian women by some intellectuals. At this time, the issue of Kashf-e hijab was not limited to women but also encompassed men. Because, the issue of Kashf-e hijab must first took place in the administrative apparatus of the country, the government had to allocate funds to help employees to buy new clothes for themselves and their families out. Since 1941 and Reza Shah's abdication, more middle-class women who kept their European coverage and other classes wore again hijab.

Hovansiyani Vartan (born 1896, Tabriz) one of famous Iranian architects who were devoted to modern architecture. He was fascinated by Reza Shah and was among the first group of Iranian architects, who had significant presence in Reza Shah's authoritarian modernization. In his notes and papers, modern architecture was considered as an event like Kashf-e hijab, and was of the view that, Reza Shah led to Kashf-e hijab of the women, modern architecture as well as played similar role about buildings in the Qajar era. Of course, later decades raised the idea that modern architecture must have Iranian style, and tried to reconcile modern architecture with Iranian architecture (Bani Masoud, 2011: 194-193). Vartan was the first person to attack the archaism movement in Pahlavi period.

The issue of Kashf-e-hijab has provided many problems for women. For example, since in that period, there was no baths at homes, and the use of public baths were common, women feared government agents and had to go to bathroom in the night from the roof of the houses that are linked together. Another point was the use of foreign fabric which was not consistent with the teachings of Islam.

Transparent walls (balustrade) and the issue of confidentiality (mahram and non-mahram)

Perhaps one of the most prominent buildings specific to the constitutional period was the National Assembly and its entrance. The building, in fact, continues the tradition that began at the beginning of the Qajar era and was by Western thought, and in the end, the flow led to the formation of the National Assembly, with the same decorations and new concepts which was supposed to pass through the Iranian style. For example, "transparent wall" (balustrade) which before the Constitutional, there was not similar wall in gardens and urban spaces, almost for the first time was used in the space around the National Assembly. A "transparent wall"

(balustrade) separates a space from another by the fences, and has the entrance. Perhaps this phenomenon was seen a lot in France, but had no experience in Iran (Beheshti, 2011: 46). Thus, starting new construction, creating a transparent wall in residential homes architecture was developed, so that passers-by the street could see inside residential homes. High walls of such houses before it had been reserved the women in the house from the eyes of passers. This meant that women reduce their daily activities in their backyard and had less traffic in their backyard.

Apartment life

In this period, as well as using materials, construction techniques and new equipment, building and construction of large buildings and high rises have been commonplace, and as a result, suitable context for vertical growth and spread of the phenomenon of apartment life as a new form of urban housing was provided. On the other hand, with the development of streets and open spaces, spontaneously and without coordination, the use of street furniture such as lighting equipment, table building, green spaces, signs of shops, trade, advertising, was developed and significant differences were created between the old and new passageways. Thus, adjacent to the old neighborhoods with architectural texture and traditional, new urban spaces emerged with a completely new aspect, and it gave multiple and varied appearance and sometimes inconsistent to them (Mahdizadeh, 2002: 22). With the construction of new houses, windows opened to the street, which up to this time they opened to the yard. In Islamic architecture, there were two type slots on the door only special for men and women, but in this period, so that using slots, so that people were in the house noticed that who knocks on the door, a man or a woman. But, in this period, there are not any slots, in the architecture of the period before Pahlavi, the entrances was opened to a corridor, and then guests guided to the central courtyard, but at this time with the diffusion of Western architecture, and building a house with an open courtyard in the house, the yard was directly visible to guests. The spread of apartment life threatened safety of houses, and the overlooking the apartments, and walking through the common stairs in apartment faded out the confidentiality issue.

Conclusion

Starting Iran's extensive relations with the west, architectural art was influenced by this relationship, and had significant effects on traditional Iranian architecture. So that, Iranian architecture redeploing Western art moved towards modernity, and modernity began in architecture widely in Iran, and appearance of the Iranian city become completely different compared to earlier periods. Creating new civilization institutions, such as entertainment places (cinemas, theaters, clubs and stadiums, etc.), universities, new schools, etc., which

formed the modernization infrastructures and modernity in Iran, required a need for change in architecture.

As the most important architectural monuments of the first Pahlavi era, we can note the palaces, buildings, ministries, universities, new civilization institutions like banks, cinemas, railway, etc., that extended according to the needs of the country in most social, political and cultural areas. It seems that "need", has been the main factor creating new institutions. A factor that has not been recognized previously due simple traditional lifestyle. But with the expansion of knowledge in this period, establishment of new institutions was considered necessary for the country's progress.

This research shows that by promoting various forms of architecture such as new schools, universities, squares, boulevards, new shops, popular luxury goods, and short outer walls of the houses, alongside developing and advancing transparent walls (balustrade), spread of apartment living, constructing clubs and stadiums which promoted sports among women, establishing public institutions and places and recreational centers such as cinema, restaurant, theater, and so on, the women were also encouraged to use these mixed places and in some cases, the women, themselves wanted equality with men in the use of the new facilities that had entered to Iran following the West, and had already changed the Iranian traditional architecture. Thus, Iranian women supported by the government, voluntarily and in some cases by force, made their lifestyle compatible with the concept of urbanization and western new urbanism. Also, the interaction between *Mahram* and *Non-Mahram* (confidentiality) in public places and new buildings gradually started to be overlooked. This westernization, at first, appeared and developed more among wealthy people, bureaucrats, and the middle class, and gradually extended to other classes of women. Hence, during that period, the Iranian women' old life style and culture changed and turned out to be more similar to western culture. Since the Islamic traditions were deeply rooted in the Iranian society and due to inconsistencies between western and Iranian cultures, the process of westernization led to conflicts the consequence of which became more evident in the subsequent decades so that the westernization was criticized by some intellectuals. This development changed the usual function of the places such as Tehran University, squares, schools, streets, etc., for example the street was no longer a mere spot for strolling and shopping, but also a place for social movements and public protests carried out by female and male groups. In this sense, the common western architecture in that era can be called an event-place. The conflict also continued in the second half of the Pahlavi era, and as a result, the revolution in 1978 led to a return to Islamic traditions in most areas, especially in architecture and authentic Islamic Iranian lifestyle.

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