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**The Autonomous University of Barcelona**

**Department of Art and Musicology**

**Thesis Title: European Architectural Effects in Qajar  
Architecture (19th century in Iran)**

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## **Abstract**

During the rule of the Qajar dynasty, due to Iran's confrontation with the West and the courtiers' desire to experience the modern world, as well as the Western world's desire to know the Eastern world, a kind of traditional and modern dichotomy appeared in many social, cultural and artistic relations.

Following the growing connection with Europe, obvious signs of the influence of Qajar period architecture on the confrontation with modernism and European architectural styles became apparent. The coincidence of Qajar architecture with the industrial and capitalist developments of Europe and the subsequent physical changes in European cities and the Iranians visit of Europe led to a change in Iranian tastes U acceptance and welcoming the west.

The purpose of this study is to investigate the effects of modernism and European architecture on the architecture of the Qajar era (Iran, 19th century). This study examines in detail the historical and social factors influenced by the West and modernism in 19th century of Iran and their impact on the architecture and urban planning of the Qajar period. Traveling to Europe, sending students, arrival of European ambassadors, photography and correspondence are the most significant factors influencing the formation of the integrated architectural style of the Qajar period.

This research is an interdisciplinary research in the field of art history, architecture, decoration and urban planning.

Research method in this research is descriptive-analytical and the method of data collection is library method (based on citing the first category and to some extent the second category) and field studies and imaging has been through taking pictures, reading pictures, reviewing articles and visiting the in question sites.

**Keywords:** Qajar, modernism, architecture, European architecture, urban planning

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## **Chapter One**

### **Introduction**

#### **1.1. Subject Statement**

Iran, as a country with a special geopolitical position and a long history, has always been on the path of communication and exchange. This historical connection has led to plentiful and extensive cultural and artistic exchanges. Iran's relations with Europe began in the late 18th century and stabilized and expanded during the Qajar period. In this period, the motivation of European countries to explore the eastern lands and their interest in researching the history and ancient civilizations can be considered as one of the most important factors in the prosperity of relations with Iran.

The adventurous spirit of the Europeans and the desire to explore the eastern lands led to the formation of the first diplomatic relations of the Europeans with the Safavid dynasty and then the Qajar dynasty. In addition to the fledgling diplomatic relations, many tourists and adventurers came to Iran and promoted knowledge and cultural and historical exchanges between Iranians and Europeans. On one hand, domestic turmoil, geographical tensions, and on the other hand, various wars with neighboring countries, forced the Iranian government to face the consequences of separation from modern Western civilization.

Under these circumstances, Iran also expanded its ties with Europe, first to acquire new military technologies and then it understood the need to train specialists in new fields and technologies.

Due to the desire of Qajar kings and especially Nasser al-Din Shah to travel to European countries and transfer the manifestations of modern civilization to Iran, caused Iran's relationship with Europe to flourish in a short time. At the same time, various cultural and artistic fields were also greatly influenced by European art.

The fields of mutual artistic influence of Iran and Europe in the Qajar period expanded from various directions and these fields were very effective in the development of artistic and cultural relations between Iran and Europe in the Qajar period.

Sending students to Europe, the arrival of military and political advisers to Iran, the evolution of Iranian intellectuals, the court's desire to know the West, the exploitation of modern civilization, the arrival of tourists and adventurers and archeological delegations to Iran, the king and courtiers' trip to Europe, The opening of social space, the arrival of photography and postcards and telegrams, and the construction of European embassies in Tehran are among the most significant factors influencing the entry of Western civilization and modernism into Iran.

Although credible sources and documents of historical, social and cultural transition are available in this period, but dealing with architecture and urban planning and its critique and interpretation based on relations with the West and the impact of modern and civilized manifestations, is a subject that needs careful consideration that has not been considered by historians and architects.

Urban planning, especially in Tehran, where embassies of European countries were built, developed in a short time. The construction of streets, the installation of gas lamps, the construction of banks, embassies, the council building, carriages and locomotives changed the structure of a large part of the city.

Contemporary Iranian architecture has the advantage of being able to study, critique and interpret based on historical documents.

Qajar period architecture (19th century) is an integrated style of traditional Iranian architecture and practical interpretations and inferences of European architecture. From the middle of the Qajar period and especially the era of Nasser al-Din Shah, only palaces, government buildings, public buildings and houses of many government officials and the rich, tourists. Merchants who had traveled to Europe took on a European flavor. These changes first manifested themselves in the decorations and then in the space and designs. The prototypes were based on photographs and postcards and then on the designs of architects who had studied in Europe. Over time, in the last decades of the 19th century, European elements became more colorful, so that in many buildings it was very difficult to find an Iranian element.

This study first examines the effects of the relationship with the West and modernism on the historical, social and cultural conditions of the Qajar period and then examines the architectural impact of this period of European architectural elements.

## **1.2. Research Objectives**

Identifying the effects of European architecture and modernism on the architecture of the Qajar period (19th century in Iran)

- Investigating the Impact of 19th Century Iranian Architecture, in Accordance with Other Historical, Social and Cultural Impacts of the New European Civilization and Modern Cultural Features.
- Identification, registration and evaluation and introduction of works and examples of architecture and urban planning of this period as part of the history of Iranian architecture. The world of architecture, many of which are on the verge of destruction or it is not possible to access and study their details, In addition to the historical development of cultural and artistic relations between Iran and Europe, it can pave the way for a deeper understanding and purposeful evaluation of the relationship between modernism and its reception and exploitation in Iran.
- Investigating the field of urban planning and the characteristics of Tehran's influence on the elements from western urban planning.
- Investigating the field of architecture and the characteristics of the influence of palaces, government buildings, public buildings and residential houses from European architecture.

### **1.3. Importance and Necessity of Conducting Research**

In addition to developing the knowledge of our architects in historical periods, a deeper study and understanding of the history of architecture can pave the way for recognizing and evaluating future needs and making more efficient decisions and plans. Awareness of a part of the history of Iranian architecture that today's

architecture still follows the approach and taste of that period, can lead to a clearer understanding of ourselves and our desires, as well as the roots of our relationship with the West and Western art.

Overcoming ambiguities and relying on documents can develop and improve cultural and artistic ties with Europe in the long run, and provide solutions to current challenges.

#### **1.4. Research Method**

Considering that this research is in the category of art history topics, so this research has been done by descriptive-analytical method and has been done by relying on library resources. The author has identified and reviewed first-hand and sometimes second-hand research sources and documents by descriptive, analytical and historical methods. Also, some visual resources have been provided by the author's field and photography methods.

The author first identifies, takes notes and uses fiche writing method from library documents, and then proceeds to communicate and match information and visual documents.

#### **1.5. Research Limitations**

The limited number of sources related to the architectural works of the Qajar period and also the incoherence of sources and non-compliance with historical

documents has been one of the most obvious limitations of this research. Also, the lack of access and the possibility of photographing and inspecting a number of destroyed, demolished buildings or government buildings such as banks, courthouses, etc., caused a limit to the number of works that could be inspected.

### **1.6. Research Questions**

- 1- What was the impact of European culture and modernism on the historical, social and cultural course of the Qajar period?
- 2- What are the characteristics effects of European urban planning on urban planning in Iran (Case study of Tehran-Capital)?
- 3- What are the features influenced by European architecture on 19th century Iranian architecture?

### **1.7. Hypotheses**

- 1- Expansion of military and political relations, sending students to Europe, Europeans traveling to Iran and in return Iranians traveling to Europe and especially Nasser al-Din Shah to Europe and Russia paved the way for the emergence of modern civilization and many social and cultural changes.
- 2- The construction of embassies, banks, construction of streets and the use of gas lamps and the use of carriages, etc. have been the most obvious examples of changes in the urban planning of Tehran, all of which came to Iran due to their relations with Europeans.

3- The connection with the West led to the formation of a new and integrated style in architecture that developed from the middle of the Qajar period and at the end of this period many palaces and government buildings and even houses were built imitating European styles.

### **1.8. Review and Critique of Sources and References**

Because this research is an interdisciplinary subject, in addition to historical sources, it has also used art and architecture resources and research. For this reason, this thesis used a variety of sources such as documents, serial histories, memoirs and travelogues, publications, historical texts and architecture in English and new research.

The mutual study of Iranian and European architectural art in the time interval mentioned in the thesis caused the author to face limitations in finding sources. One of the most important limitations of this thesis is the lack of comprehensive consideration of the main sources of the historical periods discussed in the art of architecture, which, except for a few main sources that dealt with this issue in detail, other sources did not provide material in this field.

On the other hand, considering that in the field of the mutual influence of Iranian and European architectural art and the study of ways of this mutual influence in the periods under discussion, no research has been done so far and what has been done is more mono lateral (European influence on Iran during the Qajar period). Among European sources, it was very difficult to find sources of European influence, especially in the field of architectural examples in Austria. The author managed to find some sources in this field, through numerous contacts in Austria

and France many of which are among the main and first-hand sources for this thesis, which were published in the eighteenth and nineteenth centuries.

## **1.8.1 Historical and Architectural Texts in Persian**

### **1.8.1.1. Documents**

Documents related to the National Organization of Iran are among the archival sources used in this thesis. These documents in the field of Iran-Austria relations were very limited in the time frame of this research, however, the author managed to use several related documents in this field among them.

The collection of historical documents and correspondence of the Safavid period, and especially the letters and decrees related to the kings of this dynasty with the European kings, collected by Abdolhossein Navai, are other sources that the author has used the documents.

Another piece of research that we will discuss later is an article written by Helmut Slaby that makes extensive use of Vienna documents and archival centers. This research is very important in terms of information about Iran-Austria relations for the time frame of this thesis.

### **1.8.1.2. Press**

- High-ranking government newspaper of Iran



This was the first pictorial newspaper published in the history of Iran, which was published in 1860 in Tehran under the management of Mirza Abolhassan Khan Sani Al-Molk (Ghaffari). This newspaper was published on September 6, 1860, instead of the famous newspaper "Vaqaye Etefaqiyeh", which had been established by Amir Kabir since 1851. Thus, from version 472, the name "Iran's high-ranking newspaper" appeared on the front page of this publication, and it continued to be published until issue 688 in April 1862, after which it was closed.

One of the most important features of this newspaper was that it was pictorial. In this newspaper, pictures of high-ranking Iranian men, courtiers, princes, gardens and mansions built by them were published by Sanie Al-Molk, the director of the newspaper who was also a prominent painter. Thus, this feature made the newspaper of the high-ranking government of Iran a valuable work of art. This newspaper is very important for this research because it describes some of the buildings and mansions built by the king and courtiers and has attached pictures of them too.

- Sharaf newspaper

Sharaf newspaper, under the management of Mohammad Hassan Khan Sani Al-Dowleh (Etemad-ol-Saltaneh), is one of the most important pictorial newspapers of the Nasserite era. The first issue of this newspaper was published in November 1882. In addition to describing the lives of Iranian politicians and Iranian non-Iranian artists, the contents of this newspaper explain some of the buildings of the era of Nasser al-Din Shah and attaches pictures of them, which is therefore important for this research.

### 1.8.1.3. Dynasty Histories

- Alam Araye Abbasi

Eskandar Beig Torkaman (1633-1560), known as the "secretary" is one of the famous historians of Shah Abbas Safavid period. He was originally from the nomadic tribe of the Turkmen of Azerbaijan. After learning the common sciences of Shah Abbas's time as well as the science of arithmetic, he entered government affairs. Initially, he wrote for a time in the Office of Religious Affairs, and when in 1508, Crown Prince Hamzeh Mirza marched into central Iran to suppress the rebels, he served as the court secretary and even fought against the rebels. In 1592, Eskandar Beig, the secretary, entered the court of Shah Abbas I and became one of his secretaries and began to write in the court. Due to Eskandar Beig access to the court archives and the fact that he was a witness or partner in many political events, in 1629, he wrote the history of the reign of Shah Abbas I as "Alam Araye Abbasi " and after the death of Shah Abbas and then until the death of the author In 1632, he recorded the events of Shah Safi's reign. He has divided his book into an introduction, two thesis and a conclusion in three volumes. The introduction of this book is about the lineage and history of Safavid kings and the emergence of Shah Ismail and the events of his rule. In the first treatise he refers to the successors of Shah Ismail and then in the second thesis he deals with the events of the beginning of the reign of Shah Abbas I until the end of his reign. In this book, the author mentions the events in the form of the year counting, which makes it easy to access information about that time. This work is very important for this research because of the explanation about the development of Isfahan and the architectural

constructions of Shah Abbas in this city and Farahabad and Ashraf in the north of the country.

- Alam Araye Naderi

This book was written by Mohammad Kazem, Minister of the State of Marv (born in 1720) and is the most detailed and complete biography of Nader Shah Afshar and the history of the events of the time. He called himself the minister of the capital of Marv and said that he was one of the red-clad soldiers of Marv (Ghezelbash). Therefore, in this book, while referring to the events of Nader Shah's time, he also provides information about the city of Marv, the people of the city, the relations between them and the events of this region. In addition to the story of Nader Shah Afshar's wars and campaigns, this work talks about some of his civil works, especially in holy places and pilgrimages in Iraq. In addition, one of the most important discussions in this book is the relations between Iran and Austria, which is important for this research in terms of the history of political relations between the two countries in this century.

- History of Giti Gosh

The history of Giti Gosha is one of the most important and authoritative historical books of Zandieh era. This book was written by Mirza Mohammad Sadegh Mousavi Esfahani (died in 1789). He was a poet and writer and his title in the poem world was "Nami". Mirza Mohammad Sadegh, who was the chronicler of Karim Khan Zand, became responsible for writing the history of the Zandi dynasty on behalf of him and his nephew. In this book, the author wrote the events of his time until November 1785 and described many of the facts he witnessed without any

censorship. This book is a collection of three works including the history of Giti Gosh and two subtitles, each of which has a separate author. The first subtitle of this book was by Mirza Abdul Karim Ben Reza Al-Sharif Shirazi which was added to Mirza Mohammad Sadegh writing. It was about events happened until the middle of the reign of Lotfali Khan Zand, but for some unknown reasons he did not finish it. The second subtitle was added by Mirza Mohammad Shirazi to this work, which includes the end of the history of Lotfali Khan Zand and the extinction of this dynasty by the Qajar dynasty.

The importance of this work and its subtitles for this research is that it provides valuable information about how Shiraz was chosen as the capital of Karim Khan Zand and his civil works in this city and the looting of Karim Khan Buildings by Agha Mohammad Khan Qajar.

- Al-Maser.Alasar

Mohammad Hassan Khan Sani al-Dawlah (1895-1843) nicknamed "Etemad-ol-Saltaneh" was one of the famous high officials of the Qajar period, especially the Nasserite period. Etemad-ol-Saltaneh lived with Nasser al-Din Shah from 1867 until the end of his life and was his newspaper reader, companion and travel mate. Due to his knowledge and proficiency in foreign languages (French and English), he was appointed by Nasser al-Din Shah as his majesty translator and head of the his majesty Translation Agency, as well as the Minister of Publications. During this period, Etemad-ol-Saltaneh succeeded in writing many works in various fields, all of which are very important in terms of informing about the political, social and other aspects of the Qajar period, especially the Nasiri era.

This book is one of his most important works in which he has written about forty years of the history of the reign of Nasser al-Din Shah in full detail. The book has 16 sections and talks about various topics such as the characteristics of Naser al-Din Shah, his wives, political officials, the biography of clerics, writers and others. In the seventh part of this book, he (Etemad Al-Saltaneh) talks about the architecture and buildings that were constructed by the Shah. In addition, in this section, he refers to new goods and other industrial elements that have been imported to Iran for the first time from Europe. Therefore, this work is one of the most important sources for this research due to having valuable information about Iran's influence from Europe in the Nasserite period.

- Marah-Albalada

This book is another work of Mohammad Hassan Khan Sani Al-Molk (Etemad-ol- Saltaneh) which is written in four volumes. As the name of the book shows, this work is about the cities and villages of Iran and is based on the geographical books of ancient authors and travelogues of tourists. In the first and third volumes of this book, the author provides information about the geography of Iran and in the second and third volumes, he describes the thirty years of Nasreddin Shah's reign. Therefore, this book is very important because it has information about the development of Tehran during the reign of Nasser al-Din Shah, the buildings and palaces created by him in this city, as well as the description of the Shah's travels to Europe.

#### **1.8.1.4. Memoirs and Travelogues**

In this research, memoirs and travelogues as one of the ways to be effective and influential in the period under discussion, are introduced and described in the main text of the thesis. Therefore, we will discuss and evaluate them in future chapters, and I will avoid talking about them here. Due to the importance of the subject, only the names of some of the travelogues used in this research are mentioned: Travelogues of Delavalle, Tavernier, Chardon, Swanson, Jobber, Flandin, Curzon, Diolafoa, Memoirs of Nasser al-Din Shah's Travels to Europe, Examiner's Memoirs Al-Dowleh, Amin Al-Dowleh Embassy, Mirza Saleh Shirazi, etc.

#### **1.8.1.5. New Research**

One of the most important sources used in this research is new research, including books and articles on history and the art of architecture, the most important of which were mentioned in the discussion of research history, and were reviewed there as well. Here are some other research sources:

In his work, Zaka (1970) provides a history of the buildings of the Royal Citadel of Tehran and a guide to the collection of Golestan palaces. This work, while referring to the date of construction of this mansion, deals with the process of their transformation after the Nasserite era, especially in the Pahlavi period. Therefore, this work provides valuable information about the buildings and palaces of the Qajar era, as well as the course of their developments in later periods, which is useful for this research.

Najmi (1984), in his work, tells the history of old Tehran, especially the situation of this city in the Nasserite era. In his book, he points out that because most of the

new changes and developments that have taken place in Tehran in the past were in the Nasserite era, so the name of this book has been chosen "Tehran of the Nasserite era." What is important in this book is to deal with the new area of Tehran that was drawn in the era of Nasser al-Din Shah, mentioning the buildings and palaces that were built during this period and the social status and customs of the people in Tehran in the thirteenth century AH.

Shahri (1999) wrote the history of Tehran based on what he saw, heard and archived and tangible things, and in this regard his book is a significant source in the field of Tehran history. While This book deals with the social history of Tehran in the 13th century AH, provides valuable information about the old context of Tehran and its buildings and structures in the Qajar period and is very useful for this research.

Rai (1994) wrote a book about Austria under the monitoring of the Iranian Ministry of Foreign Affairs that later was published by this Ministry. One of the strengths of this work is the use of reports from the Iranian embassy in Vienna. In this work, he has studied the natural and human geography as well as the social and cultural situation of Austria and in a separate chapter, he has dealt with Austria's foreign relations with Iran. This work is important for this research due to the use of reports and documents related to this center (Ministry of Foreign Affairs) and in terms of political, commercial and cultural relations between Iran and Austria in the Safavid and Qajar periods.

Hakim (2005) in a study expresses the situation of modern Iranian architecture based on modern architectural patterns and his intention is to answer the question of whether what Iranian architects and especially contemporary architects have

copied from modern patterns is a "naive assembly " or "a clever adaption". He studied this situation with the successful and unsuccessful modeling of the architects of the Zakhrel factory from Iranian architecture in Austria and then studied it briefly in the architecture of other countries. Considering that this research deals with one of the examples of the influence of Iranian architecture on Austria, namely the Zakhrel factory, and provides valuable information in this regard is very important. But in that regard that in this study, she does not point out which Austrian architects were inspired by the pattern of which Iranian building in the factory design and in what ways they became acquainted with Iranian architecture, it is worth criticizing.

Azhand (2006) examines the political, social and economic situation of Isfahan in the Safavid era, and studies the Isfahan School of Painting and its prominent figures. He also spoke about the impact of European painting on Iran and the artists who modeled on the themes of European painting style and popularized the style of Europeanization in the Isfahan School of Painting. By bringing pictures and their works as an example, it provides a clear picture of the situation of Isfahan School of Painting.

Addressing some of the ways of transmitting European painting to Iran, referring to the murals of Safavid mansions, especially the Chehelston Palace as an example of these influences and examining the artists who worked in the European style during this period, are the most important information and Related to this work is for this research.

Mohammadi Hajiabadi et al. (2013) in a study comparatively studied the decorative arts inside the Saheboghrahanieh Palace and the Kremlin complex of Russia in 18th



and 19th century. While briefly examining Russian architecture and its impact on European architecture, they point to the relations between Iran and Russia in the era of Nasser al-Din Shah without discussing the ways of transferring and influencing Iranian architecture (especially the architecture of Saheboghrañieh Palace) from Russia, they express the similarities that Saheboghrañieh Palace in Tehran has in the field of interior decoration (design and composition, molding, painting, mirror work, stone decorations and colorful glass) with some of the halls of the Kremlin in Russia. Therefore, this study is important in terms of comparative study of some of the decorative similarities of Saheboghrañieh Palace as one of the examples of the influence of Russian architecture, but it is negligible because it does not address the way of this influence transmission, this can be criticized.

### **1.8.2. Historical and Architectural Texts in English**

- A plan of civil and historical architecture

The book was written in German by Johann Bernhard Fischer von Erlach, a seventeenth-century Habsburg court architect on the history of architecture, and was translated into English in 1730 by Thomas Ledyard in London. Fischer von Erlach compiled his book in five sections, in which he referred to the architectural methods of different nations of the East and the West. He had pictures of the some buildings of each land and while combining them, he proceeded to draw his own designs. Therefore, this book, which due to its historical antiquity is in fact a manuscript version for this research, it is very important in terms of referring to Iranian architecture and using it in the designs of Austrian mansions and buildings.

- European visitors to the savafid courts

This article was written by Roger Stones in 1974. In his research, he deals with the tourists who came to the Safavid court in the 17th century, and while naming and referring to them gives a part of the descriptions of their travelogues about Safavid Iran. This study is in fact a report on the introduction of European tourists who came to Iran and is important in terms of oriental studies and familiarity with Safavid Iran.

- Displaying the orient architecture of Islam at nineteen century world' fairs

This book, which deals with the Islamic architecture of Eastern countries, was written by Zeinab Selik and published in 1992 at the University of California. In his work, she showed Islamic architecture in the 19th century world exhibitions, in which the architectures from Islamic countries such as Egypt, Ottoman, Morocco, Iran, etc., participated in this exhibition and presented examples of their buildings as a model of their traditional architecture. This book is very important in terms of dealing with the exhibition as one of the ways of this research and especially the Iranian mansions displayed in them.

- The Persian -European dialogue in seventeenth century art & contemporary art from Tehran

In 2013, Axel Langer compiled a collection of articles on the artistic discourse of Iran and Europe from the 17th century onwards. While referring to the relations between Iran and Europe in the Safavid era, the content of this book also briefly deals with contemporary Tehran. In this book, he points out that in the seventeenth century, with the arrival of political delegations, businessmen, tourists to Iran, the

scope of European awareness of Iran increased. In general, this book seems to be important in that travelogues introduce the arrival of political and commercial delegations to Iran in Safavid era as one of the most important ways of awareness and influence of Iran and Europe. But in that he goes to contemporary Tehran artists without addressing other historical periods such as Afsharian, Zandieh, Qajar and Pahlavi, so this book has an emotional deficiency.

## **Chapter Two**

### **Historical and Social Conditions of The Qajar Era**

## Introduction

After the Safaviehs<sup>1</sup> Dynasty (880-1101Hijri, 1501-1722 AD), which were highly respected for determination the Shiite religion as the official religion of the majority of Iranian people and the state, as well as for their cultural, political, social, and economic achievements, The Qajars<sup>2</sup> were the first major monarchies to reunify and rule Iran. After the fall of the Safavieh<sup>3</sup> dynasty (1101 gegira 1722 AD) by a group of Afghans, numerous civil and tribal wars occurred. Russians and Ottomans also invaded and infiltrated Iranian borders. Finally, Nader Shah Afshar's <sup>4</sup>rule began in Iran (115-1146 Hegira, 1736-1747 AD) and he ended all wars and invasions. Following Nader Shah, Zandieh's shorter and more humane rule (1129-1156 Hijri, 1750-1777 AD), in particular Karim Khan, who claimed to be the only deputy of the Safaviehs, started.

Following the tribal wars that followed the death of Karim Khan, the great and important Qajar tribe leader, Aqa Muhammad Khan, emerged as the dominant force in the decade 1160 Hegira, 1780 AD. He seized control of the northern tribes, formed an efficient army, built the northern city of Tehran as its capital city, and then seized Isfahan and Shiraz, and in the mid-1790s (1170 hegira) reunified Iran; and then in 1796 (1175 Hegira) he crowned as king of Iran.

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<sup>1</sup> The Safavieh were an Iranian and Shiite dynasty who ruled Iran for about 221 years during the period from 1501 to 1736 AD.

<sup>2</sup> Was an Iranian royal dynasty of Turkic origin, specifically from the Qajar tribe, ruling over Iran from 1789 to 1925

<sup>3</sup> Was an Iranian dynasty of Lak a branch of Lurs origin founded by Karim Khan Zand that initially ruled southern and central Iran in the 18th century.

<sup>4</sup> It was an Iranian dynasty that ruled Iran in the middle of the eighteenth century. The dynasty was founded in 1736 AD by Nader Shah Afshar and the last king of the Safavids was deposed.

The reign of the Qajar dynasty (1925 – 1796 AD = 1304 – 1175 Hegira) saw significant changes in Iran, especially as a stable central government was restored, but powerful European powers invaded Iran as well. This late nineteenth century saw either its initial reforms or reinforcement against future threats, or social and economic changes, including to some extent modernization and various types of unrest and turmoil. Despite the great variety of internal developments over time, it may be possible to obtain new information on the structures and regressions and internal developments of the Qajar era, some of which were rooted in earlier periods and some were new.

### **2.1. A brief Information About Qajar Tribe**

People of the Qajar tribe who are rooted in the Mongol race, were divided into two important groups: Quanloo and Daunloo. Because Shah Abbas the Great feared this tribe, so he divided them into three geographical groups. He sent a group of these tribes to Esther Abad, and these people were divided into two groups under the rule of King Tahmasb II called Yukaribash and Oshaqbash. The head of the Quanloo tribe was a man named Fatah Ali Khan. Fatah Ali Khan, the head of the Qajar tribe, played an important role in expelling Afghans from Iran, Nader Shah also killed him because he considered this person a dangerous competitor. Fatah Ali Khan's son, Muhammad Hassan Khan was the father of Aqa (eunuch) Muhammad Khan the Qajar<sup>5</sup>. After his father's death, Aqa (eunuch) Mohammad Khan was arrested and then castrated. After that, he was held in captive by Karim Khan for fifteen years but eventually escaped and returned to his tribe; and did two important things

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<sup>5</sup> Aqa Mohammad Khan Qajar , The first king of the Qajar dynasty

from the beginning: 1. overcoming the claimants of power in the Qajar tribe, 2. considering to create a strong army.

The Qajar dynasty began its reign when Iran was in a very bad economic and political situation; Iran experienced three Afghans, Afshar and Zanddieh dynasties within seventy years following the end of the Safavieh dynasty. Therefore, the integration of Iran, as seen today, first came about with the reign of Aqa Mohammad Khan the Qajar, This means that the period of instability in Iran caused by the civil war got over, And although some parts of Iran were separated from the main land at the time of Aqa Mohammad Khan's successors, but the integrity of the land remained united as a state (Ahmad Mirza 1976:26).

## **2.2. The Qajar Rule Can Be Divided into Three Periods**

### **2.2.1. Period 1: Attempts to stabilize government and internal stability**

The first period of government included efforts to stabilize the government and restore internal stability to control the entire country by Aqa Mohammad Khan Qajar, Rebuilding the Iranian Army Using Practices, Equipping the Army with Modern European Weapons, and Developing Iranian Relations with Foreign Governments by Fatah Ali Khan Qajar<sup>6</sup> and an attempt to stabilize domestic conditions and regulate foreign relations by Mohammad Shah <sup>7</sup>( Ahmad Mirza, 2001:52).

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<sup>6</sup> Fatah Ali Khan, the second king of Qajar Dynasty

<sup>7</sup> Mohammad Shah, the third king of Qajar Dynasty

### **2.2.2. Second period: The consolidation and stability phase of the Qajar government**

After the death of Aqa Mohammad Khan, his nephew, Baba Khan (Fatah Ali Shah), succeeded him. This king not only retained the territory of the Qajar dynasty but also consolidated and strengthened the Qajar dynasty by the actions and activities he carried out during his thirty seven years of rule. The period of Fatah Ali Shah's reign in Iran is one of the most important periods of Qajar rule. This period is one of the most adventure prone and controversial period in the Qajar regime. The whole period of the Shah's rule during this period was spent fighting with foreign enemies and claimants. But in spite of the long struggles and conflicts during this period, there were changes and evolutions that greatly influenced the structure and constitution of the government (Azdodoleh, 1925:32).

The next step is the rule of Muhammad Shah Qajar, one of the most important of his reign is Supreme Chancellor Position tenure by Mirza Abulqasim Farahani and signing of Erzurum Treaty.

The next phase is the reign of Nasser al-Din Shah, the longest and most influential period in Qajar rule. The fifty years rule of Nasser al-Din Shah is full of important events in the history of the Qajar dynasty. During this period, very bad results from the disgraceful conventions of Golestan Chai and Turkmen Chai as well as the consequences of the long wars of Ali Shah era emerge. During this period, the UK expanded its economic and political relations with Iran, And just like Russia, through which the two disgraceful treaties succeeded in gaining many concessions from Iran, The United Kingdom also won the lucrative concessions from Nasser al-Din Shah. During this period, the amount of foreign and political influence of foreign

countries in Iran reached its maximum, and as a result, the independence and economic life of the Iranian people are more and more shaky and fragile. The Qajar king is overly optimistic about the foreigners and their actions and thus loses much of the national interest in favor of foreigners. At the end of the reign of Nasser al-Din Shah, revolutionary ideas and freedom-seeking ideas of people began to emerge and the groundwork of constitutional revolution began to be provided (Etemadolsaltaneh, 1984:458).

The concessions gained by the British government during the reign of Nasser al-Din Shah, the political influence of the country after the Paris Treaty, became a tool for this country to gain much greater concessions in the future. So that in 1039 AH, the government of Nasser Aldin Shah conferred the privilege of selling Iranian tobacco to one of the British nationals, this caused a great dissatisfaction among the Iranian people as the Shah was forced to abolish this privilege, but in the future the United Kingdom succeeded in obtaining a greater privilege. (Etemadolsaltaneh, 1984:526).

### 2.2.3. Third Period: The rule of Muzaffar al-Din Shah Qajar

During this period, on one hand the reaction of Nasser al-Din Shah's tyrannical rule, the evil British policy and the rough and tumble policy of the Russian government, And, on the other hand, granting unreasonable privileges to foreigners and borrowing from foreign countries, as well as disseminating and expanding the thoughts of Sayyid Jamal aldin Asad Abadi among people and his free-thinking followers, provided the basis for the political and intellectual movement in Iranian society. During this period of four years, Qajar's authoritarian rule became a constitutional parliamentary monarchy. During this period, many concessions were given to foreign governments because of the weak and drunken king , Also, Amin



al-Sultan's treacherous policies caused borrowing harmful loans from the Russian and British governments(Zarin Koub, 2010,:115).

The short time reign of Muhammad Ali Shah was accompanied by ominous events for freedom fighters. During his father's reign, the monarch appeared in favor of the constitutionalists, but when he came to the throne he began to oppose them. This monarch was generally influenced by the Russians and regarded them as supporters of his rule. The Russians, who opposed the constitutionalists, also supported the new Shah in opposition to the parliament and the constitutionalists. For this reason, Muhammad Ali Shah, his resigned the constitutionalist chancellor from his post, and granted Amin al-Sultan the position of chancellor just because of his tendency to foreigners. The king and his new chancellor did not care about parliament's recommendations at all. The king's hatred and enmity with constitutionalists and freedom-seekers went as far as he ordered a group of Russian soldiers and officers to close the Iranian parliament with a cannon, triggering a bloody revolt. After the repression of the first parliament, he arrested many freedom seekers and exiled many others. But the brave resistance of the people to the tyranny of Muhammad Ali Shah and the brave liberation uprisings again toppled tyrannical rule and established a constitutional government. Freedom-seeking victory in second constitution and repression of authoritarian regime led to the overthrow of Muhammad Ali Shah and his expulsion to Russia (Hama, 2010:122).

The reign of Ahmad Shah Qajar in Iran is one of the most critical periods in the history of Qajar era. During this period, because of Ahmad Shah 's youth and the turbulent post - Mohammed Ali reign, social and political inequality dominated

over Iran society. Divisions between parliamentarians, political turmoil and covert assassinations, the vacant Treasury and the financial crisis were of the major problems of Ahmad Shah Qajar's reign. This period is also reflective due to international crises. The outbreak of World War I and the Russian October Revolution practically had a profound effect on Iran's internal turmoil. What is remarkable in this period is the widespread influence of Russia and Britain on Iran because, in fact, after the 1907 treaty, Iran was practically controlled by Russia and the United Kingdom. Although there was a parliamentary government (National Assembly) in the country, many deputies' dependence on foreign governments and the shah's reluctance prevented the deputies from doing anything. We will see a clear example of this disorder in Morgan Shuster the American crisis (Zargari Nejad, 2000: 175).

### **2.3. The Situation of The People in The Constitutional Era**

The constitutional government did not have a great impact on the ordinary people of the society and the peasantries. Because the gruesome events of the reign of Nasser-al Din Shah and Muzaffar al- Din Shah had such a profound effect on the morale and social property of the Iranian people that it would not be possible to eliminate the effects only by changing the political regime. At this time, Iran was groaning under the brutal debt and political and economic constraints of colonial governments, at that time, only a sovereign, public-minded government could, in addition to reforming domestic affairs, regulate foreign policy and remove political and economic constraints from Iranian people. In the case of the Iranian constitutional government, though the main pillar of the government, the National

Assembly, consisted of passionate, patriotic and faithful representatives, but it did not have the advantage over the previous governments to handle such reforms. In fact, apart from the legislative aspect, there has been no fundamental change in the nature of the Iranian government since the tyranny period and in the nature of the constituent elements in relation to those in charge of the tyranny era (Zargari Nejad, 2001:189).

#### **2.4. Economic Conditions in The Qajar Period**

The beginning of the Qajar regime was actually the beginning of Iran's economic dependence on foreign countries and caused other governments to interfere in Iran's internal affairs. These interventions were a major obstacle to Iran's economic growth. During this period, government corruption, embezzlement and bribery had infiltrated all levels of government. The Qajar kings accumulated a large portion of Iran's wealth in their treasuries, thus inflicting a terrible blow on the country's economy.

During the Qajar rule, the economy based on agricultural products and commodities was replaced with the economy based on the trade and export of raw materials and imported artifacts. During this time, the Iranian tribal and rural society, which was caught up in its old productive, social and cultural practices, became poorer every day due to lack of innovation and creativity. On the other hand, the urban society, heavily influenced by the influx of capital and foreign goods and external conditions, found itself in a state of disintegration of the old ways of life and production style, without having any role to play in this collapse (Barir, 1983: 59-54).

In the context of the security and prosperity that existed during the Qajar era, and despite the wars of Iran and Russia, the cities of Iran developed; This urban growth was due to the economic boom of that era, and especially to the business boom; This trade, which included extensive intercity and international trade, had declined since the time of the Safavieh dynasty, but prospered again during this period (Lamton, 2008:433).

In the first thirty years of the Qajar dynasty, trade improved slightly (Charles Isavi, 2008: 494), and the result of this improvement in trade was the emergence of urban life boom. At the time of Qajar, cities were centers of trade for goods and services. This flourishing peaked after the golden age of trade during the Safavieh dynasty and its decline in the second half of the 18th century (Kinner, 1813:64-110).

Although during the reign of the first two kings of Qajar (1786-1835 AD), we see relative remedies of the anomalies of the century before them, but two humiliating and short-lived wars with the Russians (1228 and 1228 Hijri) led to the separation of highly fertile areas in the north of the Aras River from Iran. The loss of these fertile areas increased the financial pressure on the government. The defeat in these two wars with the Russians not only spread corruption, embezzlement and bribery at all levels and administrative levels, but also encouraged the Shah and government officials to resort to brutal and inhumane methods to collect taxes. James Murray, the British ambassador to Iran, has repeatedly referred to villagers fleeing and leaving their homes for fear of cruel government agents. During this time, the collection of taxes was along with completely violent and cruel ways (freezer, narrated from lamton, 1983:88).

As it has been said, Eighty percent of Iran's GDP at that time was agricultural products and the remaining 20 percent was industry, mining and services (Ktouzian 1998: 88).

During this period, Iran's major industry included a number of textile workshops that failed in the first serious competition with foreign industries. This was the horizon previously envisioned by Ghem Magham Farahani the chancellor for the Iranian economy; the Chancellor sharply avoided a one-way trade that was favorable to the Russians and the British, because he believed that such trade generally would ultimately destroy Iran (Mandel, 1980: 41).

One of the remarkable features of the reign of the second and third kings of Qajar was the rapid growth of international trade that resulted from the two factors; The first was the signing of treaties such as the Aghim treaty with the British Government in 1216 Hegira and the Golestan and Turkmen Chai treaties with Russia in the years 1228 and 1244 hegira and the third was the trade treaty with the British state in 1257 Hegira , that opened the gates of Iran to foreign trade(Isavi , 1982: 24).

According to the estimates of Sir John Malcom, a British diplomat (1800-1810), most of Iran's trading partners during this period were Afghanistan, Central Asian Emirates, Turkey and India (Olivier, 1991:178). In fact, English merchants did not show much interest in direct trade with the Iranians until the 1980s; at this time, Iran's trade relations with the British were mostly through the East India Company, which included the exchange of Indian goods with Iranian goods in the ports located in Persian Gulf. Following the communication network of that era, British manufactured goods entered the Tabriz market through the cities of Istanbul and

Trabzon (Ashraf, 1980: 53). At that time, English goods sold to Iran included weapons like rifles to Iran government but later importing cloth from Manchester and exporting Gilan silk were added to this trade (Olivier, 1992: 180).

Mandel writes about the quality of East-West trade during this period: "The industrial revolution in the West changed the nature of East-West commerce; at this time, Western Europe did not lose precious metals to pay for goods but instead exports its ready to use goods. In contrast, Eastern countries export their precious metal sources (Mandel, 1980: 109).

However, in the year 1801, Sir John Malcolm entered into an agreement with the Iranian government, granting English traders the right to reside in all parts of Iran. Under this agreement, English merchants could travel, without interruption, to all parts of Iran, collecting debts, selling and contracting for rent, but the winning card was still in the hands of the Russians; the two winning cards were the Turkman Chai and the Golestan Chai. In addition to imposing a heavy burden on the Iranian nation, the Turkman Chai Treaty also brought many concessions to Russian nationals in Iran. These concessions included immunity in the event of a dispute and the creation of a commercial framework for them. Under the treaty, consular officials and merchants of both countries could freely move in both countries and pay up to five percent of the price of the goods as customs duties when exporting and importing goods (Isavi, 1984: 110).

Following this treaty, the United Kingdom also decided to make similar concessions, and thus achieved its goal in year 1841 after long negotiations during the reign of Muhammad Shah. Following these contracts, other countries, such as France and the US, also demanded similar contracts with the Iranian government, one of which

was the 1852 contract with these two countries which was made at the beginning of Nasser Al-Din Shah's reign. In such a situation, the burden of road tax was imposed on the Iranian businessmen because foreign traders were exempt from this tax and thus the Iranian businessmen went into misery (Isavi, 1984: 111). This double pressure not only led to misery and the migration of many villagers, but in spite of the significant expansion of international trade, the handicrafts were severely damaged and this type of trade became a new obstacle to the growth of industrial capitalism in Iran (Pakzad, 1980: 83).

Until the advent of capitalism in the world, crises caused by natural or social disasters such as droughts, floods, earthquakes, wars, plagues and other contagious diseases that destroy the productive forces of society cause famine and decline of population. All of these were generally non-economic factors; But with the rise of capitalism, factors rooted in production itself, were replaced with non-economic factors.

In general, the internal obstacles to the growth of capitalism during the Qajar era stemmed from the fundamental and economic features of Iran.

According to Ashraf, James Frazer, who visited Iran early in the Qajar era, says: "The main obstacle to improvement and prosperity in Iran is insecurity for the lives, property and honor of its people that comes from the nature of the government as well as the revolutions that such a government is constantly exposed to. This situation has always prevented people from trying to produce industrial products because no one produces any goods that would be stolen an hour after" (Ashraf, 1980: 39). Therefore, it is very obvious that the import of machinery required by an industry known as capital goods, remain negligible. In this case, Bagheri believes

that during this period, less than one percent of imports could be classified as capital goods and that the machines were light enough to be carried by animals (Bagheri, 1992:81).

Although at the beginning of the reign of Fath Ali Shah (1800 AD), Iran was almost out of the world market, but a hundred years later, at the beginning of the 20th century, it was fully on the path to integration with the world economy. Improvements in transportation facilities between 1890 and 1914 were of the factors that brought Iran closer to the world economy.

The Iranian Constitutional Revolution coincided with the emergence of new European powers, and particularly united Germany; and the demand for a redistribution of world markets between these powers; the hostile divide between Britain and France over the rule of Sudan. Egypt (Nile River), French-German Conflict over Tropical Africa and Morocco, Russian-Japanese Conflict over Manchuria Ending War in 1905, German-British Conflict over Division of Ottoman Turkey and Middle East Countries, Russian Conflict and Austrian Empire - Hungary over the division of the Balkans, and finally the Russian-British conflict over Iran and Afghanistan are examples of this show of power and regional wars (Isavi, 1983:24).

The Iranian banking system was still in its infancy. Although trade was slightly up, its growth was still lower than those of Egypt, Lebanon, Syria, and lower than Turkey and Iraq (Isavi, 1983: 24).

On the one hand, bad product and cholera outbreaks in 1322 Hijri in the country, and on the other hand, decline in northern trade due to the war between Japan and Russia in 1904-0905, That led to a failed revolution in Russia, causing a severe



inflation in Iran, somehow prices raised to 90% and sugar and sugar cube prices raised 33%. Inflation, of course, also became one of the causes of discontent and uprising, which, in combination with other factors, led to a constitutional revolution (Pakzad, 2016: 132). At the same time, the British government was deeply concerned about Germany's growing military-economic power and its share-seeking from the world economy, decided to settle its old disputes with Russia throughout Asia. For this reason, a secret treaty was concluded between the two colonial governments, according which Iran was divided into three regions; According to the treaty, from north regions of the country to Isfahan was determined under influence of Russia, Southwest, Kerman, Sistan and Baluchistan were defined under British influence and the rest of the country was considered neutral territory. This division effectively cut off government control over most of the country's productive areas. The two Russian and British governments had agreed to gain points in their influenced areas. As a result, the Customs Administration remained in control of Belgian officials (as neutral country agents), and from the customs revenue, the former debts of the Iranian government were paid to the Russian and British governments (Pakzad, 2016:143).

The Iranian government has been in dire financial shape since 1908, somehow it was forced to borrow money from the Russian and British governments. Despite the fact that revenues are not commensurate with costs, the government of the time was able to get through the crisis of the years 1911 to 1913 by getting a loan from the Shahi Bank of England. At that time, revenue from northern customs plus fishing and caviar production was paid to Russia, in addition, South Customs revenue and telegraph revenue also contributed to the British government. In 1908, the first Iranian oil well was exploited by the British and the company quickly

became an Iranian-British oil company. In the year 1912 and 1913, the first payment of Iran's share of these oil wells was paid to the Iranian government (Pakzad, 2016:183). The constitutional government identified that, the only way to deal with financial problems is to increase government revenue, especially property taxes. But the "owners of interest" opposed the decision by creating obstacles. Mostofis<sup>8</sup> were willing to maintain the former conditions, landowners with direct opposition to the rulers of towns and villages, tribal chiefs and tribesmen to maintain their territory and area of influence, all and all opposed paying tax due to such reasons (Isavi, 1983:30).

In the first term of the Iranian parliament, the rent of agricultural land with the right of getting tax was forbidden. Also, the ownership of government properties was granted to ministry of economy and finance and it was authorized to monitor over all provinces mostofi too. Additionally, the amount of kingdom court decreased as well. On other hand these measures caused some protests and problems for constitutionalist government. In spite of present problems, constitutionalist government did a lot of reforms in the case of administrative affairs, other cases, taking advantage of American and Belgian experts leading trading growth (Pakzad, 2019:200).

The government's financial bottlenecks and troubles led local influencers not only maintain their power but also expand it. The construction of the Abadan Refinery is an interesting example of the power of these people. For example, Sheikh Khazal gave Abadan city to British Oil Company, with the annual rent of 1500 pound and the equivalent of 6500 pound of royal gold. It is noteworthy that this transaction

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<sup>8</sup> Taxation agents

was made without the knowledge of the central government. In addition, the Bakhtiari big Khans<sup>9</sup> pledged to protect the oil facilities in their areas of influence by receiving a specified annual amount of money as well as a three percent stake in the oil company. An agreement between the British and Bakhtiari chiefs was also reached without the knowledge of the Iranian central government. In the First World War, the Iranian government declared neutrality but was occupied by the Russian and British governments, and in addition, the neutral territory of Iran was given to the British government through a secret contract. During World War I, Russia accounted for about seven percent of Iran's exports and fifty percent of Iran's imports, accounting for nearly two-thirds of Iran's total trade. But Britain's share was less than twenty-five percent of imports and twelve percent of exports and twenty percent of Iran's total trade, showing a declining trend and half of Iran's trade with Britain was through India. Turkey had the third position in trade with Iran, accounting for about five percent of Iran's total trade (Isavi, 1983: 109).

Since 1917, The trade balance of Iran fell anomalies, as the prices of Iranian export products decreased and the prices of imported products increased, as well as trade interruptions caused Iranian businessmen to go bankrupt. The export goods production was prevented and the country's currency was sent to foreign countries, resulting in public poverty (Palovic,1987:188). Under these circumstances, the government was trying to fill up its treasury and thus began selling government property (Ivanov, 1978: 20).

After World War I, the Tsarist government disappeared from the political arena, so the British government saw itself as the only power in the region, and in 1919

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<sup>9</sup> Khan= head and chief of Bakhtiari tribes

imposed a contract on Iran that was worse than the Turkmen Chai and Reuter's treaties. Under this treaty, the British government was granted the exclusive right to help Iran build railways, fight hunger, enter the international community and receive compensation for World War I. according to this contrast, the British government provided Iran with a loan of two million pounds (Isavi, 1983:63).

Unlike the European countries where capitalism grew rapidly, there were no land-based workers in Iran who migrated from region to region. In Iran, wherever capitalism grew with very complex requirements, the demand for labor was slower than necessary. During this time, poor farmers who could not find a job in the villages migrated to economically active areas to find work. At that time, the demand for labor in the southern oil industry, fishing in the Caspian Sea, and building of roads, bridges, harbors and irrigation increased (Pakzad, 2016:131).

During this period, besides the spread of contagious diseases such as plague, typhoid and cholera, other negative growth factors of the Iranian population in the late 12th century AH, the loss of fertile lands can be named. These prosperous, climate-friendly lands, with a population density of one million, were handed over to Russia; in 1871 and 1895, Most of the territory of Balochistan was transferred to Afghanistan; in 1857, Iran lost Harat; The drought and the number of dry and waterless seasons, the lack of adequate communication facilities and hoarding public aliment and needed goods by businessmen were also considered factors in the decline of the Iranian population.

The bad economic situation caused many to migrate abroad, most of them to Russia and to find work (Bagheri, 1991:371).

In the late nineteenth and early twentieth centuries, and with the deteriorating economic conditions in Iran, and better job opportunities in the South Caucasus and Turkistan, tens of thousands of Iranian workers were encouraged to find work in these areas. These workers wanted to find jobs in the agricultural, industrial, building, rail road, and oil sectors. In 1911, Thousands of Iranians emigrated to Russia. Of course, the number of workers mentioned can be accepted because the number of Iranian workers who crossed the Russian border in 1905 was not less than 30,000 (Isavi, 1983: 76). Thousands of poor Iranians were looking for work in Tbilisi, Batumi, Ganja, and other cities and ports across the Caucasus. In Tbilisi, Georgia, for example, the number of unskilled Iranian workers were no more than five to six thousand (Isavi, 1983:72).

The Qajars inherited a country that, from the past, had an economy based on real estate, animal husbandry, traditional farming, handicrafts, carpet weaving, limited international trade and livestock trade and livestock products. Although these economic activities could partially provide the government with financial sources, but during the Qajar dynasty due to the changing economic face of the world and the economic and capitalism growth of Western trade and the emergence of this progress in Iran as a commodity and capital. Traditional economies no longer function as they used to, and as the world economy evolved, they either declined or grew in a false method.

## **2.5. Social Conditions in The Qajar Period**

At the beginning of the nineteenth century and by the fourth decade of this century Iran had a population of between five and six million; of these, between half or

one-third were in the form of tens of large and small nomad tribes settling in the north, west and Southwestern Iran. The rest of Iran's population lived in twenty thousand villages with an average of four hundred people in each village and several large and small towns (Barir, 1984:4). Hambley estimated the population of the six major Iranian cities to be 500,000 and the total population of Iran's population living in the cities to be 800,000(Isavi, 1984: 37).

Considering the total population of Iran's population of five million, it is easy to see that approximately one-seventh of Iran's population (16%) lived in cities. The figures presented by Thomson in his report show that, in the first half of the 19th century, there was no significant change in the entire population or even in the Iranian urban population. Of course, these estimates are unreliable and no definitive conclusions can be drawn from them (Isavi, 1984:38).

Thus, these figures show that sixteen to twenty percent of Iranian cities at the time were nothing more than a large village. Although one-third to fifty percent of the population of Iran were nomadic tribes at that time, the prevailing mentality of the peasants and urbanites was also tribal. In other words, the whole population of Iran, whether tribal or inhabited, had a tribal structure and followed the path of the tribes. From the king's court to the bazaar and the businessmen have all been influenced by tribal culture (Pakzad, 2016:89).

The tribal chiefs constituted a major part of the aristocracy of the traditional Iranian system. The Qajar kings tried to subjugate the tribal chiefs to their appointed rulers, but the tribal chiefs' submission to the king's rulers was only apparent. The tribal chiefs continued to do their tribal affairs personally, paying tribute to the rulers appointed by the court (Ashraf and Beno Azizi, 2009:48).

During this period, there was little or no difference between the military commanders and the tribal chiefs, the traditional Qajar military forces, consisting of a non-coherent mix of large groups of irregular cavalry commanded by tribal chiefs. The irregular tribal cavalry system and the infantry, which were mostly volunteer musketeer guerrillas who made a small but permanent army (Shamim, 1996:366).

Karzen, in the late nineteenth century, briefly describes the quality and quantity of the tribes of his time as follows: The Iranian tribes can be divided into four groups; Turks, Arabian, Balooches and those who support their Iranian roots, called Lak tribes (Karzen, 1983:323).

However, differences in type of residence also affect the perception and mentality of these two social groups; for example, this mentality makes the farmer more prudent than the livestock keeper, but these differences played a minor role in the onset of global capitalism, and on the contrary, the common traits of the two groups constitute a more significant obstacle to form an industrial society (Karzen, 1983:324).

In addition to the type of housing, distance is another obstacle to an industrial society; in the first half of the 19th century, all Iranian roads were only suitable for livestock crossing. On these roads, the trip to the two points was difficult and time consuming. According to Abrahamian, the state of the roads in Iran was such that even using the best means of transportation it was only possible to travel forty kilometers a day. If two were traveling from Tehran to Khorramshahr, one would go straight to Tehran and the other would go around Saudi Arabia, And, after

crossing the Nile and the Mediterranean Sea, he would come to Tehran, the latter would reach Tehran sooner than the former (Abrahamian,2012:13).

According to Barber, the country's literate population comprised only 15 percent of the city's population, in other words, in a country of five million people, there were only 120000 individuals, or 2.4 % of the country's population were literate. During this time, the ability of reading and writing was in the monopoly of three groups: courtiers, clerics and marketers. At the beginning of the 19th century, there were no new elementary schools in Iran (Barir, 1974:12).

Unhealthy general conditions, severe shortages of safe drinking water supplies, and poverty and lack of public knowledge all played an important role in the emergence and prevalence of communicable infectious diseases in nineteenth century and even in the first decade of the twentieth century. The first cholera started in Bushehr in the year 1821, the disease then reached Khuzestan, Shiraz, Abadeh in Fars County, Isfahan, and the central parts of Iran and after two years reached Russia via the Caspian Sea. According to Dr. Ernest Klouke, a French physician, Nasser al-Din Qajar, during the cholera outbreak, nearly ten percent of the population of Tehran, which numbered 12,000 died, and the Tabriz population death was 120 people per day.

In this period of time, the daily life of the people in Iran was formed in a relatively small, self-sustaining context, face-to-face in the context of urban neighborhoods and tribal and rural populations. They were brought together by tendencies that would mentally reduce the gap between rich and poor people. However, archaic tribal - rural - urban divisions, as the dominant feature of the structure of Iranian society at this time, faced important differences (Orcel, 1974:245)



The traditional rural community, which still made up half of Iran's population, was a major economic and cultural unit during this period. This community was greatly affected by the devastating internal and external capital. With the expansion of the domestic market and the export of raw materials, many villages gradually lost their self-sufficiency, becoming dependent on the city, the nation, and the outside world; rural industries, such as weaving, spinning, ceramics, brass tool making, oil extraction, plants dyeing material production, etc., were destroyed in many villages and only the production of carpet and agricultural products needed by the global market grew. Every day, the village's dependence on foreign industrial goods such as metal consumables, oil, sugar, textiles and artificial dyes increased. However, despite the rapid expansion of the domestic market, there were still many villages, especially in remote areas, which based on their natural economy, had no relation to the outside world, and with paying ownership interest to property owners or to tax collecting agents, establish a connection with the world outside of their closed societies. Many of these villages still were unknown for local officials and had no important role in country economy (Pakzad, 2016:48).

The situation of the nomads was also no better than that of the villagers. Some of these tribes abandoned the tradition of moving and settled in one place; In contrast, some villagers had to migrate seasonally because of the abnormal conditions of the time. Prior to the Constitutional Revolution, the tribesmen were members of a large family whose tribal head owned the route of their migration and their area of activity. After the Constitutional Revolution, the only difference was that these laws prevailed in the public arena. This change of ownership in the short term had no effect on the social relations of the clan, and life continued in its traditional way. Although the social structure of the nomads did not change, but in

the national and political and economic worlds, the nomads' bosses became cat's-paw for foreign forces, and they were mostly working to escape centralization and non-compliance with the central government, and national unity was of no value to them. Instead of giving their capabilities to a national sovereignty, the local tribal chiefs were in opposition direction with respect to the constitutional government. For example, the Qashqai tribe, aware of the national and institutional bottlenecks of the constitutional government, had taken trade routes from the Fars county to the Persian Gulf. Tribal khanas along the Persian Gulf were also autonomous in practice. Qawam al-Molk, the head of the Khamseh tribe, had taken over Shiraz. The Khan appointed by Sheikh Khazal, the chief of the Ka'b tribe, in addition to Khuzestan, had seized the Kohkiluyu tribes, had infiltrated the Bakhtiari area and had contracted with British forces and their oil company. Also, The Bakhtiari tribe chiefs, had taken over the protection of oil installations in their areas of influence in return of receiving wages, salaries and shares of Oil Company. Also, Shahsuns in Ardebil and Sarab, Turkmens and Kurds in their areas of influence Invade (Takmil Homayoun, 1998:64).

Other social developments of this period include the emergence of a new educated group of people in the late nineteenth century that created a divide between religious and non-religious intellectuals. The return of students from Europe, the creation of new schools in Iran, travelling abroad, and the presence of Europeans in major cities, made many Iranians familiar with European ideas and values. Foreign and Dar al-Fonun schools Graduates, and School of Political Science graduates, founded in 1901, formed the core of a modern class of bureaucrats and experts in Iran. They played an important role in modernizing the state

administration and army forces in the second half of the nineteenth century and became constitutional revolutionary theorists (Takmil Homayoun, 1998:77).

Changes in the social structure of the city took place faster than in the village's structure. The proliferation of imported and low-cost goods and the impossibility of competing with them made the craftsmanship to lose its importance more than ever before (Pakzad, 2016:121) .

Another change that began in the period of Nasser al-Din Shah and continued during this period was the change of the craftsmanship structure in Iran. Most of the jobs that could have constituted the early stages of industrial development were abandoned in favor of service and repair jobs, and only jobs whose productions were still unrivaled, despite their primitive and indecisive nature could survive. In fact, these products were produced not because of the favorable supply, but because of the high demand and the need for the buyer to consume them. Following the increasing integration of Iran into the world capitalist markets at the beginning of the 20th century, the number of large Iranian businessmen among the various world capitalists increased markedly. During this trend, specialization among businessmen became very important (Pakzad, 2016:94).

Since 1880, In Iran, the first national and united businessmen investment in domestic and foreign trade was made. The emergence of commercial and banking companies and commercial complexes was no an accident; they were established even in small towns. In parallel with these actions, the Iranian businessmen formed unions to defend their market interests. During World War I, the Alliance of Merchants Committee was headed by the famous Haj Amin al-Darb and was very active as well. At this time, the capital of Iranian merchants no longer had the role

of a simple intermediary, rather, small-scale producers traded their production goods, and assisted the landowners in the production of the products to which they were assigned. Iranian businessmen increasingly bought and sold goods manufactured by small-scale producers (Isavi, 1983-1986:67).

Other important social events of this period include the large role played by middle class marketers in the tobacco revolt (1890-1891) and the constitutional revolution (1905-1911); Whereas, the political importance of their participation in the constitutional party in the electoral code of the year 1906 was highlighted that the businessmen and business associations were regarded as two groups of six that had the right to elect their own special representatives for parliament. Out of 161 elected representatives, 28 of them were elected by businessmen and 29 from craftsmen. Market representatives were actively involved in important parliamentary discussions and decisions, such as the accountability of government members to parliament, government revenues and expenses, and the establishment of the National Bank (Ashraf and Beno Azizi, 2009).

If the number of workers in the first half of the nineteenth century was negligible due to the lack of industry, by the early 20th century their population increased. At the same time, women and children also made up a significant portion of the wage-labor force in Iran (Adamiyat, 1983:430).

Another major force living in the cities was clergy and students studying the religious sciences. Mojtahedin<sup>10</sup>, religious scholars and Sadats<sup>11</sup> were almost

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<sup>10</sup> Mojtahedin are religious scholars who have attained the highest level of knowledge in the field of religion and can rule on religious beliefs, and the people follow their religious practices.

<sup>11</sup> Sadat are a group of Muslims who believe that they are descendants of the Prophet of Islam. These people have special respect in their community.

respected throughout society. Mojtabehin are the spiritual leader of the community, and they have a great influence on their work. For this reason, everywhere these people are referred to as "sir". Sadat, or the remnants of the Prophet of Islam, are highly respected, even if they are not religious scientists. At that time, some religious scholars had become wealthy because of the vows and 20% of the Muslims' properties to be paid according to religious rules and also the property they had because of the mosques and the schools (Zarrin Koub, 2005:847).

After the Constitutional Revolution, the landowners, the village owners, maintained their privileged social status. The claim is that in the first five rounds of parliament until the end of the Qajar dynasty, all parliamentarians were large landowners easily controlled it. The ratio of the number of large landowners in parliament respectively 21% (1906- 1908) in the first round, 30% (1909-1911) in the second round, and 49 % (1924 – 1926) in third round (Ashraf and Beno Azizi, 2010:54).

By this time, Iranian society was experiencing some kind of duality of personality and moral weakness from top to bottom. The first person in the country, Mozaffar al-Din Qajar, was an old, sick man from the beginning of his reign. It is said that: Unlike his brothers Kamran Mirza and Dahl al-Sultan, who were powerful, authoritarian, and principled, Muzaffar al-Din Shah was a person with little intelligence, memory and a little dumb. The king lacked the qualities needed to run a country. Religiously, this king had a naive fanaticism. The arrival of the Shah from Tabriz to Tehran, was with the disapproval of the people, without honor and respect (Zarrin Koub, 2005:52).

Like his father, he also had a dual personality. On one hand, he was drowned in sensual lusts, his private gatherings always were full of dancers and possibly prostitutes in the city. On the other hand, he was very serious about keeping the principles of religion and prayer even when traveling (Zarrin Koub, 2003:825). On the contrary, Muhammad Ali Shah, who was trying to use his grandparent's ways to continue his rule, failed to rule for more than three years and was forced to flee to Russia in the face of the constitutional flood. Although Muhammad Ali Shah was not lusty like his father and was not captive to the sensual, he was instead stubborn and vengeful. He believed in the superstitions and illusions of his time. Ahmad Shah, the son of Mohammad Ali Shah, who succeeded to the kingdom of Iran after his father was overthrown, was too young to play a role in the monarchy, and his reign coincided with the onset of World War I and Russian-British complicity against Iran. Although Ahmad Shah, a young man, was very money-loving, fun-loving and disinterested in running the country. One example of his money loving is that, during the great famine in Iran that killed millions, He never agreed to sell his grain to the government and nation at a cheaper price than the black market (Pakzad, 2016:93).

The acceptance of the tyranny and the despotism of the rulers was rooted in a history of 2400 years. Still, a quarter of the people lived in open tribal conditions and considered their commands and commandments to be binding. If the tribe had a kind Khan, the people considered him weak, and on the contrary, if he was merciless, the people considered him strong, managerial, and necessary for their peace. The participation of some tribal leaders in the constitutional revolution was not due to libertarianism or egalitarianism, but to personal revenge by government officials or to a greater share of the power hierarchy. Tribal members participated

in the Constitutional Revolution was either for the sake of Khan or on his orders. The rural population, which in turn made up half of the country's population, though not as highly nomadic, varied greatly as they did. Also in rural communities, patriarchy was very prevalent due to the harsh living conditions. Just like the nomads, the villagers only obeyed their village chiefs and expected him to be a decent man. For the villagers, competence meant proficiency, and proficiency meant "complete mastery over situation". For this reason, the participation of the peasants in the Constitutional Revolution was very subtle and remained dim (Abrahamian, 2012:56-60).

In the meantime, there were only two other urban groups left, which, despite their small numbers, had a high social burden, clergies and intellectuals.

That part of the clergies who were paid by the court or were so-called court clergies, on one hand these people, , were terrified by the trend of events and the increasing influence of foreign powers and foreign achievements, and were concerned about the loss of religion and the Islamic identity of their believers and disciples, and on the other hand, they were worried about losing in their longstanding dispute with the government over judicial affairs and endowments. The power of the clergy became weaker every day due to the creation of semi-modern institutions, every day, with and without intermediate interaction and conversation with people and their complaint and protest about those days conditions, it made the clerics the vanguard of the struggle against the threat of authoritarian rule. The clerics sought a system and laws that could control the Shah and his tyranny and does not disobey the religious rules and laws. The spiritual influence of the clergy on the contented and dissatisfied people of the city and the

countryside provided the reasonable spiritual and financial force needed for the constitutional revolution (Kasravi, 1984:361).

On the other hand, communication with Europe, especially through modern education and traveling abroad, created a new segment of society so-called intellectuals. Although the number of these individuals did not reach more than 3,000 to 4,000, they became one of the most important pillars of the revolution scientifically and theoretically. Although the establishment of new schools and educational establishments had begun since the reign of Nasser al-Din Qajar, no other school was built during that long period, except for Dar al-Founon School and several other schools that were considered a kind of college. The process of building new schools during the reign of Muzaffar al-Din Shah was more accelerated. Mozaffar al-Din, who was eager to disseminate new science and educate young people, encouraged government officials to set up new schools. For this reason, several government and court men set up new schools. The newly launched Ministry of Science also made a large contribution to these people. Examples of such actions are the establishment of schools such as Roshdiyeh and Falahat, which were opened by the government (Adamiyyat, 1972:125).

Examples of such actions are the establishment of schools such as Raffles, Growth and Charity, which were opened by the government. These schools were completely new, and modern education took on a new stratum of society, and their understanding was through the outside world, not through traditional literary-political instruction, but through enlightenment of the French kind. The French Enlightenment not only saw individual authority as an impediment to the sovereignty of the people, but also equality, a brotherhood of professional human



rights. It called for a radical change in the prevailing political and economic conditions in society. The prevailing view was that the backwardness of Iranian society towards the Europeans was due to lawlessness and political tyranny and, therefore, with a passionate and emotional outlook, they were writing material to replace the traditional relationships with institutions and effects of civilization.

In the Hambley and Disease Assessments, the population of Iran in 1274 hegira, It was not much different from the population of Iran in 1254 hegira, and it was about 5 million people. This number was fixed until 1286 hegira, and until 1311 hegira or two years before Nasser Aldin shah assassination, the population of iran increased to 7.5 millions (Isavi, 1983:29). During this time, some cities, such as Tehran and Tabriz, grew rapidly due to high migration. While other cities were declining, overall urbanization seems to have grown during this period. Moreover, during this period, the proportion of nomads fell from 50% of the population of Iran to 20% of the total population (Isavi, 1983:29-30). It was a difficult task to record the number of Iranian population, for reasons such as fanaticism, respect for the dignity of home and family, and the reluctance of government agencies to register deaths, even the attempted public census in the year 1276 hegira failed (Isavi:47).

Also, R. J. Watson recalls that "in the lands under the influence of Nasser al-Din Shah, there is a population estimated between five to ten million people. Since in Iran, the population has never been counted, it is not possible to obtain accurate information "(R.J.Watson, 1969:4).

R. J. Watson writes about Iranian population diversity in the 1960s: "Iran has a diverse population. Most of the Iranian population is made up of nomadic nomads. These included many families who spent part of the year in the mountains. The

heads of these tribes have a great deal of control over the tribesmen, and all communication between the government and the tribe is done through their heads, and all taxes are paid in kind or in cash by the tribal chief, and the soldiers who are to be brought into the army are trained by the tribal chiefs. The head position of the tribe is hereditary. "(R. J. Watson, 1969: 81).

The era of Nasser al-Din Shah was a period of decisive influence on the way the lands and property was governed and a radical change took place. In earlier centuries, when central government was strong, ownership and control of land was in the hands of the government, but when the state was weak, landowners tried to take possession of it. However, during this period, the conflict between the landowner and the villagers remained unchanged despite the diversity, In other words, unlike the Western tradition, the relationship between the owner and the farmer was between two individuals, The relationship of the Iranian owner with his property, was a relationship of one owner with the whole village and his Transaction side was the chief village (Abrahamian, 2012:43).

In the late Nasser al-Din Shah's rule, Iran had ten thousand villages, all or part of which belonged to absentee landowners, monarchs, royal families, endowments, tribal chiefs, government mostofi, wealthy businessmen, and ordinary landowners. Called master, the owner and the main owner. The farmers who owned the land lived mostly in the mountainous valleys and rainy villages (Abrahamian, 2012:55).

In most places, the annual crop was usually divided into five equal portions of labor, land, cattle, seeds, water, that is, it was divided into five equal parts, and according to tradition, and the villagers had the right to cultivate certain parts of the land. Those farmers who provided the seeds and cows themselves (for plowing) received

three-quarters of the crop. In villages through that irrigation was through aqueduct, the landowner received a fifth of the crop for water supply. Except for villages which were close to the cities, most of the villages remained geographically, economically and culturally isolated, somehow, tourists were surprised to find this isolation in the late 19th century. The villagers were producing their own basic food, clothing, and even utensils, new consumer goods such as tea, sugar and textiles had not yet arrived, and they bought only salt, pepper and tobacco from outside the village (Abrahamian, 2012:58).

In the villages, village chief managed the village affairs with the help of the old men of the village and their assistants and agricultural water control officials. Mediation in disputes, making collective decisions and executing decisions with of his duties and functions.in the outside world of the village, especially from masters, tribe's bosses and government officials view, chief village was considered as representative of the village. Maintaining the mutual lands, public bath, mosques and the most important the fence of the village was of his daily works. Monitoring the annual turnover of some agricultural land to ensure that rural families have fair access to fertile land was also one of the village chief's tasks. He even assisted local tax collectors, although the amount of payments to each village was determined by government mostofi, but it was also his responsibility to determine the share of each household.in brief, chief village was jack of all trades, he was a judge policeman, political agent, tax agent. At that time, the towns lived in 26 cities, each with a different size, the two cities of Tehran and Tabriz with a population of over 100,000. The rest of the cities had a population of between twenty and eighty thousand and the rest were less than twenty thousand. Provincial capitals were governed by governors, and cities were governed by rulers. Each city was divided

into several neighborhoods, and these neighborhoods maintained their homogeneous structure. There was a chief in each neighborhood whose duties were just like the village chieftains and tribal bosses; this chairman represented the neighborhood in external communications. Neighborhoods were also divided into "Heidari" and "Nemati"<sup>12</sup> sectarian zones, and there were challenges between these two, especially in the days of Muharram <sup>13</sup>(Tajbakhsh, 1998:423).

The inhabitants of that city in those days were the king and courtiers, the military, the civil servants, the merchants, and the clergy who lived in the capital, and the local lords, khans<sup>14</sup>, the masters, the businessmen and the clergy, and the soldiers who lived in other cities (Ashraf, 2009:55).

Government employees were divided into two main groups: "Mirza"<sup>15</sup> and "Mostofi"<sup>16</sup>; The Mirzas were staff of ministries who had inherited this occupation from the time of the Safavieh kings. Since the Mirzas did not receive the king's regular salaries, they considered their jobs to be marketable. Mirzas also claimed government documents as their own. Note that, the term "mirza" or "pen people" was used against three other classes, namely swordsmen people, business people, and agriculture people (Orcel, 1973:240).

With the formation of the Kazakh Brigade, which was formed in 1879 under the command of Russian officers, a permanent, new and important military force was formed in the country (Ashraf and Beno Azizi, 2009:50).

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<sup>12</sup> Two groups of people in the same neighborhood who disagreed on some issues

<sup>13</sup> Muharram is one of the Arab lunar months in which one of the grandsons of the Prophet of Islam was killed during the war and Shiites of the world mourn in this month.

<sup>14</sup> Khans were the tribal chiefs

<sup>15</sup> Office staff

<sup>16</sup> Taxation agents

The number of Iranian military personnel in the documents was 200,000, but the only apparently disciplined force in practice was less than 8,000(Pakzad, 2016:122).

The group known as the bazaar people consisted of two groups of merchants and craftsmen. Urban craftsmen, who can be considered traditional Iranian craftsmen, increasingly became weaker and smaller in number. At that time, production of silk, velvet and embroidery in Kashan, Isfahan, Rasht, and Yazd, were common, In Shiraz and Kerman guns were produced and knitwear was produced in all cities. Copper dishes made in Iran had many buyers in Asia. But by the end of the century, virtually none of these goods could compete with foreign goods, so they gradually declined. The only product that could consolidate and even grow its position was the carpet weaving industry that found its buyers in Europe and thrived; it is noteworthy that at that time, most carpet weavers lived in the countryside and the number of carpet looms in the cities was not as high as in the countryside (Motazed, 1988:499).

Factory establishment, even of commodity production, requires economic and political stability of the country, government funding, supply of raw materials, affordable energy, skilled labor, and ultimately complex management, in order to be profitable in the long run. but, at that time, owning farming lands and shifting from cultivating food crops to world needed crops would have more profitable in the span of one to two years. In addition, industrial goods had to compete with similar foreign goods, but agricultural products were sufficiently demanded worldwide. However, changing the periodic fluctuations of the world market not only minimized the cultivation of cereals, but also the periodic drought and saturation of the world market, causing many famines and deaths, eventually

leading to enhancement of the poor and the usurious and hoarders (Isavi, 1988:136).

Customs duties and tax exemptions involving foreign merchants gradually led many Iranian businessmen who sold goods to foreign merchandise, thinking that they would either become agents of the foreign company or only act as goods brokers. For one to be a broker, it is not necessary to invest heavily, not to have large property, but it is important to have a connection and to break the laws as much as possible. Because, in this case, there is no money to be looted and no punishment for expensive selling. In dealer activities, there is no financial incentive for tax agents, and there is no need for laws to discipline activities. As such, a sick economy has emerged, which has survived up to this day (Razzaghi, 1989:29).

In such a situation, the major businessmen with the accumulation of capital played a very important role in the economic life of the Iranian cities, so that if in 1880, there were only a few millionaires and big land owners, within twenty years, their number reached to hundreds; The clearest examples of this category are the family of Haji Amin al-zarb; This family was in currency business and invested in foreign industries and transactions. This person's agents were dealing in all cities of Iran, trading goods, usury and money transferring and other banking activities (Isavi, 1983:62-64).

Among the few industries of this period in Iran can be knitting, leather making, embroidery, simple metal industries, wood related industries, the fine industries, minerals, rural industries, food industries and herbal remedies are noted. Alongside these traditional industries, this period saw the development of simple and elementary forms of industries that almost all were state-owned; among of them ,

mitage, weapons, crystallization, and porcelain factories can be noted which were founded by Mirza Taghi Khan Amir Kabir, the modernist chancellor of Nasser al-Din Shah(Isavi, 1983:69).

## **2.6. Cultural Conditions in The Qajar Period**

With the onset of the Industrial Revolution, as the West progressed rapidly, Iran was unaware of the world by repeating tyranny and succumbing to irresponsible leadership; any change was also seen as a form of heresy and a rebellion in religion. During this period, Iranian society not only remained mentally stable, but in many cases lagged behind. The intellectual backwardness and lack of social intelligence at that time made the administration of the country more complex and difficult in the face of constant competition between France, Britain and Russia. Although the Shah and the courtiers had realized the military and industrial superiority of the West, they had never thought of finding a way to get rid of this backwardness for the sake of their personal interests and political despotism, And, with the exception of a few limited efforts to advance in military affairs, they showed no interest to make reformation (Zarrin Koub, 1995:273).

Iran's entry into modernity can be divided into objective and subjective sections; In the objective part, the expansion of commerce and urbanization and their signifiers provided this context. The idea of creating transformations through reason, the introduction of which was to compile and translate and to create consultations, discussions meetings as civic bodies (Pakzad, 2016:142).

One of the most important features of this set of intellectual developments was the concern to reform the relationship between worldly and spiritual institutions,

or in other words, the relationship between religion and politics. It may be that the "State Council" instruction, which began after the deposition of Aga Khan Nouri, on the order of Nasser al-Din Shah in 1858, may be the first official declaration of separation of religion and politics; because in this instruction there was no reference to the law of the Shari'ah and its logic and practice were customary, not religious. In addition, there were no clerics among the twenty-five members appointed by the Shah for the Expediency House. During the reign of Nasser al-Din Shah, there were secret associations called the "House of Forgetfulness", imitating the European Freemasonry without any affiliation to them. Members of these associations declared their attitude humanitarian and their goal rationality, law enforcement, security and observance of social rights (Alger, 1990:61).

At the beginning of the reign of Nasser al-Din Qajar, Chancellor Amir Kabir founded an institution called the Dar al-Fonoon Educational Institute using foreign teachers and programs. Built on the grounds of the citadel, the school had several single-story buildings built in a garden-like courtyard. It had a decent library and a concert hall or theater that had been abandoned because of clerical intervention. There were introductory courses in Farsi and Arabic taught by local teachers, and higher education were accompanied by learning French, Russian, German, and medicine and chemistry, drawing and painting, mineralogy, geography, music and military lessons. In addition, there was a school such as Dar al-Fonoon in Tabriz that was unsatisfactory because it was not under the Shah's control in which there was no specific activity. Also Zal al-Sultan built another school in Isfahan, headed by an Iranian officer (Karson, 1983: v 1:638-640).



In addition, in order to improve the country's cultural and scientific conditions, Amir Kabir sent a number of students abroad annually. In fact, the quest for European science and learning their language had become a necessity at this time; Thus, one of the programs of the government in the Nasserian era was to receive the "mainstream science in Europe", as it was considered a state-run tool and they believed that because the sciences had moved from Iran abroad, they must return to their original realms (Zarrin Koub, 2005, 857).

Also, Mirza Hassan Khan Sepah Salar found the solution of Iran's social and political reforms by making Nasser al-Din Shah familiar with the socio-economic developments of the West. so in 1873 arranged a trip and took the king to Europe. Observing the west society and economy progress, made the king to think about doing some reforms. Following such an idea, in 1876, He asked the German political representative in Iran to send a number of German specialists and experts to Iran for administrative and military reforms. Also, during his third trip to Europe in 1888 in Munich, He, who saw the drafting of the law as a solution to the problems of the country, met Sayed Jamaluddin Asad Abadi and asked him to come to Iran to draft the law, But a year after Sayyed's arrival in Iran, he could not tolerate his presence and ordered him to be expelled from the country (Soltani Zadeh, 2011:146).

In the late nineteenth century, the government established four schools in Tehran, Tabriz, Esfahan, and five colleges affiliated with the Dar al-Fonoon Institute, the Military College and the School of Agriculture, Political Science, and Foreign Languages. Foreign language education schools, in collaboration with the State Department of Printing and Publishing, published more than 160 books. These were books, on medical, military and foreign language books, travelogue including

Nasser al-Din Shah's European trips, ten translations summarized from Western classic novels such as Robinson Crusoe (Danny Duff), The Three Musketeers (Alexander Dumas), Around The World in Eighty Days (Jules Verne), Descartes' Speeches, Newton's Principles, The Origin of Darwin's Varieties, Twenty Biographies of Famous Figures and Characters including Louis XIV, Napoleon, Peter the Great, Nicolai the First, Frederick the Great, Wilhelm the First and more important , ten titles in Iranian history, like pre-Islamic Iran history ,which were mostly written by European writers. As a result, the Iranians began to look at their past as well as the history of the world from the strangers' point of view of (Abrahamian, 2012, B: 82-83).

Thus, the Nasserian period was the beginning of fundamental changes in the culture of Iranian society. On the one hand, the cold and tense relationship between some clerics and the government, and on the other hand, the hostility and struggle of businessmen and intellectuals with the government that resulted from the despotism and corruption of the state administrative system, It made more clergymen closer to the merchants and intellectuals, while the Qajar kings struggled to break the bond between them and legitimize their monarchy (Soltan Zadeh, 2011:143).

## **2.7. The Transition from Tradition to Modernity in the Qajar Period - Modernity's Priority to Modernization**

From the very beginning of the intellectual establishment in Iran, there have been intellectuals who have consciously and unconsciously recognized the global dominance of Western modernity with the awareness of Iran's backwardness to

Western progress, Consciously and unconsciously, they embraced the global dominance of Western modernity, and saw the establishment of modernity as the new philosophical vision of the only way to save Iran from backwardness.

The first intellectual to deal with the problem of backwardness in Iran was Mirza Fathali Akhundzadeh. Malkum Khan, theoretically, mainly with a tendency to westernize Iran's political- economic situation, and in the practical phase, it began with a reform program from above. Particularly during the second period of his political career, he tended to the process of social-political renewal, and this was achieved through the reform program from the bottom. In the third period of his political career, he was again directed to the reform agenda from above, He thus continued the process of renovation until the end of his life. Even as he embarked on a reform agenda from his second term in office, he went so far as to invite the people to overthrow the Qajar government and remain a radical reformer. When he confronted the Qajar dynasty, his political goal in terms of the kind of government he wanted for Iran was "constitutional parliamentary monarchy." From his first political paper, the Office of Configuration, he sought to share what he had learned mainly from Western political theory and political developments, as well as his lessons from the reform process in non-Western countries, especially the Ottomans. Integrate Iran's specific conditions and, from this integration, formulate and theorize Iran's modernization strategy at every stage of renovation from above or from below (Adamiyat, 1961:41).

From the reign of Muhammad Shah and Nasser al-Din Shah Qajar, whose economic and cultural relations with neighboring western and non-western countries expanded, this expansion corresponded to the expansion of various petty-

bourgeois strata. In essence, it should be said that the Western capitalist invasion of non-Western countries does not lead to the strengthening of the indigenous bourgeoisie, but to the development of various petty bourgeois strata. (Later, as the Iranian economy relied on oil, the expansion of the stratified bourgeoisie continued at a faster pace.) Iran, which did not have a meaningful formation during Nasser al-Din Shah, Mozaffar al-Din Shah, expanded to the middle classes, which experienced these strata. At a certain point in time, they came to some sort of spontaneity against the Qajar government. It may even be noted that at some point elements of the "aristocracy" and the court also joined the revolution, and this led them to practically tend to the bourgeoisie's approach. It is even noteworthy to note that, even if some non-productive bourgeois forces, such as the great owners, were thinking of securing their class interests by joining the revolution, at first they did not have a significant weight in the revolution, and secondly their presence, represented the confluence of the interests of the different classes in this revolution (Kasravi, 1958:66).

This distinction between the transition of Western and non-Western societies, which in the western societies was the major transitional force of the bourgeoisie, and in non-Western societies including Iran, are the major forces of transition to the modern society of the middle classes, have a significant impact on how the transition process in these societies. It can be said that if at some point the middle classes play a decisive role in advancing the modernization process, but because of their class nature they can play a very destructive role in the modernization process too. The First Assembly gradually became the scene of conflicting interests and tendencies. It was this failure of the coalitions and the dream of heterogeneous interests that influenced the speeding up of the Qajar reactionary invasion to

constitution. Even after the collapse of minor tyranny, the breakup of fragile coalitions between the different factions of the middle class, and its breakup, happened very rapidly with the class interference that fought the Qajar reaction. (Beiragh, 2000:73).

Such a situation in the process of transition from the traditional society to the modern society, created crises that could not be relieved of these crises and would eventually lead to a transitional period, except through the choice of a genuine and comprehensive modernization process appropriate to the conditions of today's Iran. But to embark on a genuine and inclusive renovation process, first of all we need to theorize the renovation process to suit the current conditions of our society and global conditions (Beiragh, 2000:77).

With the process of democratization and democratization, there should be no purely statistical approach. Probably, elements of modernization that go through a process similar to modernization. For example, urban development is one of the components of the modernization process of transition from traditional to modern society (Farasat Khah, 1994: 311).

Western modernity, especially since the beginning of world history, which became a globalized way of life, consolidated itself with its own / another's contradiction. For example, the growth of urbanization, one of the components of the modernization process in the transition from traditional to modern society. But if urbanization is coupled with irregular migration from the countryside to the countryside and destroys the countryside and agricultural production, and urban margins grow to create social anomalies, the emphasis on urbanization may not be a measure of the progress of the renovation process.

Modernity since its emergence in 1786, which coincides almost concurrently with the central formation of the Qajars in 1165 hegira-solar, has had an impact on Iran's urbanization process since then. Thus, in the Qajar era, the first major change in culture, followed by art, architecture and urban planning, was achieved and Iranian artists experienced another type of architecture, urbanism, painting and even music. The origin of these developments dates back to the era of Nasser al-Din Shah, due to the direct observation of the western features by the kings and courtiers. If the 50 years shows that Tehran has seen significant growth. It is famous for contemporary urban planning (50 years of Nasser al-Din Shah's rule). According to Jacob Pollock's writings, in ancient Tehran before Nasser al-Din Shah, there is nothing to remind the viewer of a large city, and the city lacks access roads, large buildings, cleanliness and sanitation. It was only in the Nasserian period that the city of Tehran faced radical changes with the actions of Amir Kabir. After Nasser al-Din Shah, following the constitutional revolution and political unrest and lack of security and peace, there were no significant developments in the city during the time of Muzaffar al-Din Shah and Muhammad Ali Shah and Ahmad Shah (Saeed Niya, 2007:330 and 19).

In general, Iran's confrontation with the phenomenon of modernity occurred in four areas:

- **Politics:** In this area, the Qajar government was confronted with the military and weapons form of the new civilization, and after the defeat against the modern European armies, it chose the path of modernization.
- **Economics:** The entry of Western goods and the promotion of the consumption of unprecedented goods in Iranian civilization, On the one

hand, it led to the forced modernization of the economy in reverse, that is, from the last link in the production (consumption) chain, and on the other hand, it led to the failure of domestic producers.

- **Area of Society:** With the arrival of new elements of Western civilization, the face of Iranian society was exposed to a great change and conversion. This transformation is the beginning of a dichotomy in Iranian society. With the institutionalization of change, structural dichotomy was institutionalized in Iran. The meaning of this dichotomy is, on the one hand, imitation of tradition and, on the other hand, imitation of modernism.
- **The field of culture:** The field of culture encountered modernism in several aspects: First, in terms of the practical or value that confronted with modern values, Second, ideas that were unprecedented in Iranian culture and emerged to interpret and promote modernism; Thus, these four domains can be classified into two general categories in terms of gender and nature: first, the domain of politics, economics, and society, and second, the domain of culture (Mansour Bakht, 2006).

According to the surviving documents of that period, Abbas Mirza can be named as the first person who sought to reform and modernize his society, government and army. Abbas Mirza was the son and crown prince of Fath Ali Shah Qajar and was the commander of the Iranian army. Seeing Iran's successive defeats against the Russians, he pondered the causes of these defeats and said that the main reason was the existence of new military ideas and the existence of technology in the Russian army, and that Iran needed a great change in its military structure. To create such a force, he asked France for help in creating this new system. He knew that the new system needed weapons, and that basic knowledge was needed to

create such an industry. In this way, he sent the first group of Iranian students to Europe to learn new sciences and technologies. He also published the first Iranian newspaper, paper of news, but after a while a group of princes and a group of religious people opposed him, believing that Abbas Mirza was a foreigner who spread Christian customs. This can be considered as the first page of the confrontation between tradition and modernity in this period. During this period, we witnessed the emergence of another phenomenon called enlightenment thought, which belonged to special cultural conditions. In fact, enlightenment is a nickname given to educated people and those who returned from Europe during the Qajar era. In fact, enlightened people sought to create a situation similar to that in Europe. Enlightened people saw tradition and religion in opposition to modernity, and therefore religion cannot be in line with enlightenment. Mirza Abolhassan Khan Ilchi, Hossein Ali Agha and Mirza Mohammad Saleh Shirazi were the first to introduce enlightenment ideas in nineteenth-century to Iran.

## **2.8. Nasserite era**

Disintegration and fragmentation is perhaps the most important social and political feature of the Nasserite era in Iran. The natural features of Iran (the existence of vast deserts and four huge mountain ranges) caused the dispersal of populations in villages and remote cities. Less than 20 percent of Iran's population lived in 80 cities, although only 11 cities had a population of more than 250,000. Most of these villages and towns were completely isolated islands, producing and consuming most of the handicrafts and foodstuffs themselves. Communications were extremely poor, damaged roads, rugged terrain, long distances between other



villages and cities, lack of navigable rivers, and incessant tribal uprisings were the problems that transportation faced it (Bendar and others, 2013: 66).

Iran's political situation during this period had its own complexities. The Shah claimed a monopoly on all government instruments. His words were considered law. Dismissal, installation, awarding, and taking back titles were unique to the Shah. The king considered the whole country his personal property and could claim all the property, but in practice this power was severely limited due to the lack of a regular bureaucracy and a stable army. The Shah had real power only in the capital, and his authority in other provinces did not have much influence without the support of local influential people. In fact, the Shah had no power as a governing framework and relied solely on local enforcers to run affairs (Ghobadian, 2003:21).

From the time of Fath Ali Shah onwards, the economic and political relations between Iran and European countries developed and the relations of Iranians with European civilization increased. During the reign of Mohammad Shah, two of the first new European-style schools were established in Iran by American and French priests, paving the way for the influence of European education in Iran. On the other hand, the 50-year reign of Nasser al-Din Shah coincided with the period of rapid scientific and industrial progress in Europe, the fertilization of the Industrial Revolution, revolutions and national emotions, the formation of young European governments and the expansion of Western European colonial policy. In fact, 50 years created an opportunity for countries like Iran to establish themselves exactly like the civilized countries of Europe. During this period, Dar-Al-Fonoun Institute was founded by Amir Kabir, so that instead of sending students abroad, volunteers

could learn science inside the country. Of course, after the establishment of Dar-Al-Fonoun, other schools emerged in which the influence of European civilization and education were not ineffective (mohamadi,1995:41).

In the first year of his premiership, Mirza Hossein Khan Mushir al-Dawla, Prime Minister of Nasser al-Din Shah, sought to acquaint the Shah with the manifestations of European civilization and to create suitable conditions for the implementation of his plans in Iran. In 1911, Nasser al-Din Shah set out for Europe. The Shah's entourage sought to show the Shah the progress of European countries and to expose Iran's weakness to him. After several times traveling to Europe, Nasser al-Din Shah finally agreed to make changes in the country's political-administrative system, especially by imitating some of the manifestations of the new European life, but given that fundamental changes required reducing the king's personal power, and there was no precise plan for reform, and his actions did not yield much results. The more fascinated the Shah was, the more he viewed the nature and people of Iran as degrading. In general, the expansion of relations with Europe had two different consequences for the country:

- Since the opening of the country's doors to foreigners was not planned, the ground was prepared for the political and economic influence of foreigners in Iran and the interests of the country were endangered.
- Communication with other societies, especially Europe, increased the awareness of the Iranian people and their desire to bring about changes in the political and administrative situation of the country; So that at the end of Nasser al-Din Shah's rule, the people opposed the wrong decisions of the government and expressed their dissatisfaction by the people in various ways.

During his time, the economic influence of foreigners weakened domestic producers, and on the other hand, agricultural products, which until then had been consumed by themselves, farmers had to produce products that could be sold in domestic and foreign markets. And so, the nobility and the royal family lost ownership and monopoly, and these changes led to more poverty. In fact, the connection with the West and the understanding of backwardness started from the time of Abbas Mirza and these contacts and interactions reached their peak during the time of Nasser al-Din Shah (Bani Massoud, 2009:29).

Also, in this period, we are witnessing the construction of the first primary school by Haj Mirza Hassan Rushdieh. Haj Mirza Hassan went to Beirut at a young age and saw the primary schools there and learned their teaching methods and when he returned to Tabriz, He decided to establish a Lebanese-style primary school. It was in 1888 that he carried out his intention. In this way, like the traditional classes, he considered a mosque in Sheshkalan and in the same way, he asked the disciples to sit on the ground (Kasravi, 1977).

In the time of Nasser al-Din Shah, women's hijab was not very serious, and this intelligent and delicate nation, which finds a solution to every problem had coped well with the position of hijab and in public promenades, gardens, shrines and funerals, women and Men see each other almost well (Parsa, 1999:78). In general, attention to the European way of life and European clothing began almost in the middle of Nasser al-Din Shah's reign, and many of the officials' wives who socialized with foreign women living in Tehran imitated the way they behave and the way they wore clothes and shoes. Sometimes, when women's clothing was brought to them from Russia, France, and other countries as a gift, they wore it, and others

wanted to wear such clothes, and in this way, Iranian women gradually became acquainted with the European style of clothing and made changes in their clothing, and this imitation and gradual change continued until the early days of the constitution (Azad, 1999: 321).

After the Safavids, the path of conscious or unconscious imitation of European art was opened due to the political, social and economic situation and the weakening of cultural support and lack of clear orientation. During the Qajar period, the arts were not like the arts before them, they displayed a kind of separation of Iranian culture from the Islamic tradition, and its glory and grandeur were reduced compared to the past. During the reign of Fath Ali, the second Qajar king, Iranian art was influenced by Safavid art and was somewhat influenced by the West and in the reign of this king, we are witnessing a return to tradition by making some outstanding images of Fath Ali. In this period, unlike the previous Qajar kings, we see the peak of the influence of European art on Iranian art, which was examined above due to the peak of change in the attitude of society and government behavior such as the Shah's trip to Europe and the existence of intellectuals. During the Nasserite period, due to the long term reign, major innovations in Qajar art can be seen. In particular, these innovations are more evident in the architecture of this period, so that many elements of European architecture have been used in the construction of buildings. In fact, the transition from tradition to modernity is very evident in the buildings of this period.

During this period, while with the reforms of Amir Kabir, it was hoped that Iran would be on the path of progress and development, but with his assassination, this movement collapsed. The last part of the reforms of the Qajar period, during the

reign of Nasser al-Din Shah was executed with efforts of Mirza Hussein Khan Sepah Salar. And so, in the last years of Nasser al-Din Shah's rule, the situation in Iran gradually deteriorated and with his death, the situation in Iran became more turbulent.

## **2.9. Constitutional Revolution**

The period of constitutionalism is one of the most important turning points in the history of Iran's constitution, a period in which Iran's familiarity and connection with the modern world is clearly formed. This acquaintance and the introduction of new concepts in the limited and closed space of that day in Iran, formed new questions in the minds of the elites and then the people and created a serious challenge between what they are and what they see from others in comparison. In this new challenge, some believed that these two were incompatible and rejected modernity by supporting tradition, while others rejected tradition by supporting modernity; another group sought to bridge the gap between tradition and modernity. This challenge has been wide-ranging and sustainable, and its scope continues to this day, and has had profound effects on the subsequent socio-political developments on this frontier and the development of Iran's macro-development strategy. (Darkhsheh, Jahanbin, 2009).

In general, the contexts and causes of the constitutional revolution can be examined in three dimensions: cultural, political, and economic:

- **Fields of thought and cultural reasons:** At this time, political awareness in Iranian society was due to the intellectual efforts of clerics and intellectuals and the increase of cultural relations with the outside world and the

publication of newspapers, which were increasing day by day, as well as informal publications. The breadth of critical political work had grown exponentially, and people had become acquainted with the concepts of freedom and constitutionalism.

- **Political contexts and causes:** People's dissatisfaction with the Qajar government, incompetence of Qajar kings and managers, corruption in the court, political structure of the country, foreign influence in the country's political structure and weakness and submission of the government against them, which was accompanied by increasing presence of foreigners. Also, the conclusion of Turkmenchay, Golestan contracts, economic concessions, etc., sowed the seeds of hatred among Iranians.
- **Economic grounds:** Lack of government support for domestic industries, economic crisis of Qajar government after defeat in Iran-Russia wars, loss of Iran's fertile resources after the signing of Turkmenchay and Golestan contracts, decreasing the value of money in Iran, giving concessions to foreign traders.

Continuation of the constitutional movement with the death of Muzaffar al-Din Shah and during the reign of his son or Mohammad Ali Mirza, who was a staunch opponent of the constitution, the movement was in jeopardy because it opposed the constitution and in June 1908 he ordered to bombard parliament. The movement was in jeopardy because it opposed the constitution and ordered it to bomb parliament in June 1908, so the freedom seekers and constitutionalists were subsequently deported or executed.

## **2.10. Iranian identity in confrontation with modernity**

Identity can be caused by a variety of factors. For example, wars and accidents that occur in a society. Identity can interfere with the destiny of society and future generations of that land, and cultures that enter from one civilization or society to another civilization or society can be identifiable. Generally, nations with a dominant culture try to impose their culture by using power or political domination, which is called cultural aggression. Defeated cultures generally belong to weak communities that do not experience the necessary growth.

Identity is one of the most complex concepts in the social sciences. Identity brings about a kind of question like "what are you, who are you?" about a person. There are different identities, which here means the same national identity that plays a decisive role in areas such as culture, society, politics, security and even the economy. National identity has been defined as a sense of belonging and commitment to the national community and the whole society in which the individual is a member of. In this definition, beliefs, values, norms and cultural institutions such as language, religion, customs, literature ... are included.

Oxford dictionary refers to identity as what a person is and who a person is and amid dictionary considers identity to be the truth of an object or person that contains its essential attributes. Also, according to Moin's dictionary, identity is what identifies a person and distinguishes one person from another. Identity is a part of the personality of every human being that makes him an individual identity, a place with which he introduces himself and introduces himself to others. In fact, there is a deeper relationship between the individual and the place than the existence and experience of that place. But according to the common definition,

identity is the feeling of belonging to a material and spiritual set whose elements have already been formed. In traditional societies and in small and continuous social units, identity is attributed from birth to group and community through hierarchical relations of religion, kinship, tribe, gender, and age. This form of identity is based on a system of beliefs and values that are applied externally and inherited. Lack of individualism as we know it in these traditional societies' leads to the destruction of the individual in the group. In contrast, modern societies have delegated the task of defining identity from group to individual, and the external pressure of society is less important than the individual's internal resources. Race, ethnicity, religion, lineage, etc. were considered to give meaning to the whole of life and give him an understanding of his place in the world. Although the modern world has not been able to eliminate the role of these components in general, it has diminished their unquestioning dominance and influence. Modern societies define identity as something that can be achieved through individual effort, desire, and self-interest. In modernity, identity like self becomes an issue, a goal, and a project. Most importantly, identity is a concept built on history and culture and is not something inherited from nature.

Throughout history, Iranians have always defined their identity in the face of others. Sometimes Iran's identity was formed in front of others, and other times "Iranian self" along with "other Islamic" made sense. At one time, "ethnic Turks and Mongols" gave meaning to Iranians themselves, and at another time, other religions. But self-knowledge took on a new meaning for Iranians in the nineteenth century. Prior to the Qajar period, there were no concepts such as modernity, freedom, progress or reform, and even identity as seen in this period. Iranians, like other Orientals, imitated Europe in order to revive their identity, as well as their



knowledge and awareness. As Western knowledge and Western countries grew, they got more attracted to the west and their willingness to imitate the West increased to the point where it became a concern for a number of intellectuals in society, and society faced a kind of identity crisis. This identity crisis had created fundamental changes in the basic foundations of society, and the sense of being Iranian and behaving in Iranian society was declining. The main factor in this case can be considered the behaviors of Qajar kings who did not seek the right path for society to face such a great change, but only to show their similarity with European culture.

"Iranian man, who today is the product of the values and worldview of Iranian civilization, is neither a completely traditional nor an absolutely modern human being. An Iranian looks at the modern world on the one hand and the world of tradition on the other. In this sense, it belongs neither to the world of tradition nor to modernity. An Iranian tries to be modern because he wants to be a child of his time, but at the same time he is a traditional person and he adheres to his traditional norms and standards. He wants his young generation to be responsible and independent, but he himself prevents their independence and responsibility; he sets an example of freedom and choice, but he is afraid of being free and choosing. Iranians are constantly looking for modernity, but they are constantly halved. He is incapable of fully understanding the tradition and is unable to accept the absolute modernity (Jahanbegloo, 2008:35).

### **2.11. The impact of trade routes on the transfer of artistic themes**

None of the political, economic, trade and cultural dimensions of a country can be created without relations with other countries. The formation of relationships in one aspect, inevitably leads to trade in other areas. Iran's geographical location throughout its history has made it possible for it to trade both by land and by sea. Therefore, border cities have the most important opportunity to establish trade relations as well as cultural transfers from neighboring countries and other countries. So here the author tries to enter the main topic of this discussion, which is cultural transfers through Russia, the Ottoman Empire and India, by addressing the two northern trade routes through Tabriz and the Persian Gulf sea route through Bushehr.

#### **2.11.1. Tabriz**

Tabriz is one of the most important border cities of Iran, which is a neighbor of Russia and the Ottoman Empire and due to its geographical location, it is closer to Europe. The location of this city on the trade routes of Khoy-Erzurum-Tarabozan and Tabriz-Yerevan-Tbilisi and the Black Sea ports caused the connection of the north of the country with Europe. The city, which is in fact the crossroads of Western countries' trade links with Central Asia, was also a center for the establishment of trade agencies of European governments that transported their goods to Iran through the mentioned routes (Behnam, 2004: 22).

Iran's most important imported goods from European countries such as the United Kingdom included cotton and wool fabrics, from France porcelain, sugar, silk fabrics, from Austria Mahout, glass, gold, braids and embroidery, from Russia iron, candles, paper, Oil, iron wares and copper, and Ottoman coffee, leather, woolen

fabrics (coats and robes), rugs, and paints for painting and decoration. Iran's most important exports from Tabriz to Europe included silk, tobacco, shawls, carpets, colored leather, tannin, saffron flowers, tallow, yellow arsenic, wax, and nuts (Issavi, 1983: 175).

### **2.11.2. Persian Gulf sea route**

Another important trade route for Iran is the Persian Gulf trade route, which played an important role in Iran's political and trade relations in the 19th century. The British domination of the region's trade routes expanded the government's influence in the southern regions, followed by cultural transfers through trade and even the settlement of the British in the southern cities of Iran.

Trade between Iran, India and European countries, especially the United Kingdom, was carried out through the Persian Gulf and through the port of Bushehr. Commodities exported to Iran were usually fabrics, spices, sugar, porcelain, metals, glassware, paintings, paper, umbrellas, sofas and furniture, perfumes, fruits. And Iran's exports were silk, pearls, carpets, roses, dried fruits, saffron, and opium. (the Persian gulf administration report, 1986: 24-52)

The list of commercial imports to Iran from different European countries indicates that most of the goods imported to Iran are decorative items (such as crystals and glassware, mirrors, porcelain, embroidery and gold embroidered fabrics, sofas and household items, while Iran's exports have remained almost constant since previous periods.

Thus, these trade routes, in addition to importing some goods to Iran that were decorative, intensified exchanges between countries and led to cultural transfers.

### **2.11.3. Bushehr**

Bushehr, as a link between Iran's domestic centers and important trade points of the world, has been considered by Iranian rulers and especially by colonial observers in Iran since the Afshari period. Attention to this commercial center reached its peak during the Qajar period, and during this period Bushehr not only did not lose its importance, but also became one of the important commercial, cultural and political centers of Iran. Bushehr's extensive relations with foreign countries and the establishment of political and trade delegations of foreign governments in this port increased its importance day by day (Mashayekhi, 2007: 11).

During this period, the port of Bushehr was the southern gateway of Iran and a place for political exchanges and cultural occasion somehow most major governments had offices in the city and major merchants had business activities in this city.

Undoubtedly, the establishment of consulates and representations of European countries in Bushehr has played a role in transmitting cultural themes, especially the art of European architecture, to Iran. On the other hand, the continuous communication of Iranian natives and merchants with the Europeans living in the city or European merchants in this region caused cultural exchanges between them; Therefore, in addition to the import of some imported goods of Western countries to Iran, which led to the architectural transformation of buildings and

their decorations, the idea of architectural transformation was also introduced to Iran by them.

Thus, the British facilities in Bushehr (1858), which included the residence of the British representative and accommodation for British deputies, soldiers and officers had been built in European architecture style, played a major role at the evolution of the architecture of this region and transferring concepts to others and natives familiarity with this architectural style (Kerzen, 1994: 285-288).

Following Russia's good position, it was Iran's gateway to Europe. Being a neighbor of this country and accessing o its railway network through the Caspian Sea waterways from Anzali port and from there to Astara Khan port in the north or land routes from Astara to Tbilisi and Batumi or from Astara to Moscow, provided a connection way with Russia or Europe for the Iranians through this country (Amir Ahmadian, 2008: 61).

Therefore, having trade and cultural relations with Russia was inevitable due to its comprehensive influence in Iran. Thus, Russia was one of the most important ways of cultural influence especially in the field of European architectural art to Iran.

Most importantly, following Russia's policy of Orientalism and Iran's importance to this country against Britain and in order to dominate the free waters, the continued presence of the Russians and their political delegations in the Qajar Shah's court, as well as Iran's trade and economic relations with Russia, It provided the ground for Iran's influence on Russian architecture, which was reflected in their embassies and mansions in Iran.

Therefore, following the Russian intervention in Iran and Nasser al-Din Shah's desire to combine Western styles in the architecture of his palaces, the type of

architectural decorations and some elements of Sahib Qaraniyah Palace are influenced by the architectural style of Russia and other European countries.

One of the notable similarities in the architecture of the Kremlin Palace complex in Russia and the Saheb-gharanieh Palace in Tehran, is the open spaces, the large number of rooms and lots of decorations in it. The expansion of the Saheb-gharanieh Palace is rectangular, the composition of the rooms and the interior space division of the Saheb-gharanieh are similar to those of the Russian palaces. In the composition of this palace, compared to the Kremlin, their similarity is in the composition of the main hall and the corridors on either side of them, where there are rooms with different uses (Mohammadi, Hajiabadi and others, 2013:48).

The creation of inlet and outlet lobbies means the steps that start from the middle of the lobby and continue in the foothills to the two branches in the opposite direction to each other upwards (Sarikhani, 2005:7-8) is another element of Russian architecture that can be seen in the buildings belonging to influential people and royal palaces during the reign of Nasser al-Din Shah.

In the exit composition of Jahan Nama Hall of Saheb-gharanieh Palace, there are two-sided stairs, the example of which can be seen in the winter palace of the Kremlin complex in St. Petersburg (Figure 4-8) (Mohammadi, Hajiabadi and others 2013: 49). Also in some decorative aspects such as painting (especially single faces), plastering, and the type of windows used in Saheb-gharanieh Palace and the Kremlin palaces, the influence of Russian architecture in Iran can be understood (Mohammadi, Hajiabadi and others, 2013:54).

Images of this ornamental species are often architectural landscapes, birds, vines, crowns, humans and winged angels (cupids), flower designs and vases. . . . And

were usually used at the top of the entrance porch and the rooms around the central courtyard of the mosque - schools, skirting, porticoes and. . . . For example, we can mention the role of the winged angel or the cupid, which can be seen on the stamps and imported postcards of this period that was usually used in the decoration of Qajar period buildings (Figure 4-14). An example of this decorative element can be seen in one of the motifs of the mosque and the school of Khazen al-Molk in Tehran. (Figure 4-15) (Bemian and others, 2011: 45-43).

Etemad-ol-Saltanah's book, "Al-Mserr- Al-Asar" is one of the most important works in which the historical developments of the forty years of Nasser al-Din Shah's reign has been written. In this book, Etemad-ol-Saltaneh mentions a list of European goods and industries that have been imported to Iran and have influenced the transformation of the artistic themes of buildings, especially their decorations. Etemad-ol-Saltaneh brought headlines such as "Opening of furniture making workshops in Tehran", "Opening of curtain making workshops" and "The prevalence of using special decorative items and matte crystal and porcelain dishes decorated with the image of His majesty Naser-Al-Din shah the king " and "Decorating the interior space of the room" through Covering them with the of engraved wall papers that they brought from Europe "refers to" the desire of the Iranian people for luxuries "(Etemad-ol-Saltaneh, 1984: 157-161).

## **Chapter Three**

### **Urban Planning in The Qajar Era**

#### **3.1. Urban Planning in Qajar Era**

Along with major changes in the construction of Qajar buildings, urban planning has also undergone major changes and the appearance of Western patterns had a great impact on the urban planning of this period. The architecture and urban planning of this period should be called the opening and mixing, the opening is because we reach from the tight, irregular space of traditional texture of the city to the open space and the shape of squares and Qajarian streets, according to



François Schoule, the space created for the purpose of transportation. The transfer of news, information and vehicles as well as this mixing architecture is called, although western influences on Iranian architecture have been seen since the Safavid era, but it was only in the nineteenth century that these influences changed the concept of space and altered architectural typologies, and urban planning continues going on. This is how the arches and streets were taken from the "Ottoman" and Square were taken from Safavid urban planning and applied to Tehran architecture (Neighborhood, 1977:13).

The construction of new western-style streets, which were considered new urban elements during this period also had a significant impact on Iran's traditional residential architecture. The main space of traditional houses in Iran consisted of a central courtyard with rooms around it, and three doors and five doors of the rooms, with beautiful colored glass, opened to the courtyards of the houses to provide light for each room. The only connection between traditional houses and the outside environment was the entrance. Because no window or hatch connected the interior part of the house to the street space. However, the construction of wide, straight European streets led to the construction of buildings adjacent to these streets somehow the first floor had a commercial function, and the second floor was often used for family living, or in some cases, with the construction of new streets, residential buildings would inevitably be adjacent to the street so their windows opened onto the street. However long before and following the patterns of European architecture, the palaces and buildings of the wealthy classes of society had become extroverted but this was not the case. However, with the formation of new streets and urban development in the late

Qajar period in Tehran, the residential houses of the ordinary classes of the society gradually opened one after another to the streets and found an extroverted state.

The picture given by British tourist William Jackson in 1903 is very telling, "In a mixed civilization, the East and the West are incompletely intertwined and in this mix still superior is with East, which is of course natural" (Journal Museum of Contemporary Art, 1977:13).

In determining the main structure of the Iranian city during the Qajar period, the views of the scholars are very close. Ardalan defines this structure (market linear motion system) as acting like a magnet. A system that starts at one gate and ends at another gate or in the center of the city. Particles (shops, inns, schools, mosques, and public baths) are attached to this magnet and linked to this path (Ardalan.2010:17).

The skeleton or structure shows another structure in these cities, in addition to the original structure of the city, which dates back to the Qajar era. This structure was created, in particular, according to the Muharram ritual, as the "most important urban social event" held in the Qajar period (Aghaie, 2005:386).

In Qajar urban planning, we see changes in urban planning with imitation from the West, the creation of a new artillery square and its surrounding body, followed by Mashq Square and Hasanabad Square, the creation of Nasser Khosrow and its body, the printing house and Bab Homayoun Street. Following it to the north, Aladdouleh Street (Ferdowsi) and then Laleh Zar Street, inspired by the Champs-Elysees in Paris. These streets were built for the transportation of new vehicles such as carriages, carts, wagons, trucks and motor cars. In these structures, the Ottoman-style straight streets were incorporated with Old Iranian gates at the beginning of

each street entrance. An example of this structure is Laleh Zar Street, in northeast of Toop Khaneh Square. Building body of newly constructed streets is accompanied with, one-storey and two-storey streets with a blend of European and European neo-classical architecture, accompanied by a fabulous ornament that included the tiling, brickwork with plaster, and we are seeing creative work in the new city body (Jamali – Heidari, 2009:88).

These effects and changes have had their impact even on traditional Iranian gardening and have changed the geometric shape of the Iranian garden. It first affected the Golestan Palace grounds, and then most of the gardens located in north of Tehran and within the Nasserian fence. Curved shapes in the design of such gardens, creating an island within the lake, changing plants, wooden and metal fences, creating metal sculptures (humans, animals), releasing the living animal into the garden fence, creating stairs platform in various campaigns show the impact of gardening (French, Italian) on Iranian gardening during this period(2014:65).

Urban planning in this period is the continuation of Isfahan school urban planning. The early roots of the construction of Tehran, dates back to the reign of Shah Tahmasb I, which became the capital by Fath Ali Shah and began the urban planning movement. The pace of growth in cities and villages is so high that the Qajar government does not have the opportunity to formulate urban planning policies (such as the Safavid era), and urban planning policies are only applied to Tehran. Tehran's urbanization, by combining the new (European) style with the old ways, creates new urban spaces such as Dar al-Fonun, government offices and the square. The financial weaknesses of the government and the lack of significant artifacts as

well as the arbitrary destruction are characteristic of this period. In the era of Nasser al-Din Shah, we come across new concepts resulting from the placement of new patterns and influenced by industrial developments on traditional Iranian patterns and this style is called Tehran (Habibi, 2004:57).

The modernization and actions of Mirza Taqi Khan Amir Kabir and the travels of Sultan Qajar, the founder of Dar al-Fonun High School with educated teachers in Europe, are gradually bringing European culture to urbanization and urban planning. One of the scientific work of Dar al-Fonun school students was to draw the work of Nasser al-Din Shah and the census of population and housing in 1869. At that time, the population within Tehran was 170000 and the population of the city margin was 17000. Accordingly, Nassereddin Shah ordered to design and make some planning for Tehran. Other new designs include the octagonal rampart of Tehran, which is a model of the Renaissance and European cities ramparts. During this period, the northern citadel and palace complexes developed to become the geometric center of the new city (2004:59).

### **3.2. The City and Its Developments in The Qajar Period**

The city has been regarded as a governmental and commercial center during the Qajar era, and is more influenced by the conditions of entry and circulation of goods and foreign investment than by its economic, social, cultural, and political relationship with the villages and areas under its control. For this reason, in the Qajar era, only those cities were prosperous that had been commercialized and opened their doors to international trade and goods exchange (Habibi, 2004:27).

The city in the Qajar era has never been cohesive. The city had several parts from within, and members of the ethnic, rural, and tribal groups considered themselves to belong to the neighborhood, not to the whole city (Piran, 1997:27).

Acknowledging the fact that the economic, social system of the country in the Qajar era is a system of commercial and dependent capitalism, it should be said that the capitalist system depends on the division of the market, the production process, and thus the permanent focus, and the city which has the possibility of It brings together a large number of producers and consumers in a relatively small space, and provides for the need for continuous redistribution of the production process under one roof, a natural position of such a system, and can thus be He said that capitalism is strongly city-oriented. The city is, therefore, a natural place for capitalism (Piran2001:45).

Rahnamaie believes that the structural changes of government following the constitutional revolution and how it affects the city and its urbanization can be summarized as follows:

- 1- Dividing the centralized responsibilities of the government from one another and delegating it to the three executive, legislative and judicial branches.
- 2- Creating new administrative and legal structures for the three forces.
- 3- The separation of scope and scope of government and regime, as the regime and its structure represented the form of sovereignty, and the government became the executive branch of the new government that used the practices of state administration, including cities, on the basis of legal approvals.
- 4- Drafting the new constitution and focusing it on managing the affairs of the country and transferring decisions from one person to legal entities.

- 5- Construction of appropriate physical structures in the urban area for the deployment of new government and service elements and changing the appearance of cities through the implementation of urban development and operational plans.
- 6- Recruitment of new administrative, military and police forces for the administration of civil and military affairs and their deployment in cities and turning cities into operational bases of regime and government and the place of applying sovereignty to urban and non-urban people and the country's economic arena.
- 7- Systematize the flow of money and capital through the expansion of the banking system and control of the country's economic affairs.
- 8- Legalize sources of income, including taxes, oil, fixed assets, mineral and natural resources, and so on.

These changes in the structure of government, which were the goals of the constitutional revolution, were not applicable to traditional rule. Concentration of superior services in cities, according to the bureaucratic hierarchy, gave larger cities greater status and as a result, landowners, businessmen, and tribal leaders sought to settle in cities (especially in the larger cities) (Rahnamaie, 2004:42).

### **3.3. The Period of The Developments and Fields of The Occurrence of Western Patterns**

With the formation of the centralized Qajar government in 1786, Iran enters a new era in world history. A period that ushered in the French Revolution in 1789. A nascent and growing capitalist revolution that its real location is the city. The city, with its new concept and its internal modernity, will be the venue for all the

developments that will take place thereafter, fostering an industrial revolution and expanding its dominance not only to the surrounding environment but to distant horizons. The city symbolizes modernity (Habibi, 2009:234).

However, the Qajar era is synonymous with major socio-economic and political changes on a global scale, and although the intensity of these changes and the gradual linking of the Iranian economy with global capitalism is occurring so rapidly that the Qajar government has no opportunities to formulate Urbanization and urban planning policies the same as what Safavid government did, but it succeeds to stamp its signs on the capital and consequently on the state centers. At the time of the conquest of Ali Shah, and indeed the beginning of the era of Iranian influence from Europe, There are two important historical events that open the doors of the country to the publication of the so-called "modernization" of European thought (Adamiyyat, 1961: 72).

Mirza Taghi Khan Amir Kabir's Reformist Acts on the Establishment of a New Administrative System and with the King's and Qajar Governments board Trips to Europe, the presence of European teachers and engineers at Dar al-Fonoon School as the first school is the perfect setting for the spread of European culture and urbanization and urban planning is its result (Habibi, 2000:126).

Under the influence of world capitalism, the first manifestations of industrialized civilization such as the telegraph factory, the dragon, the wagon, the railroad, the car, the hospital, the Dar al-Fonoon and so on penetrated into Iranian society where most of the people lived in the countryside. Following these developments, the first managerial - physical changes also appeared in major cities of Iran, such as the adoption of the first municipal law in 1283, boulevard, street building, paving,

parking, and so on. Especially the city of Tehran as the capital of the country, imitated the Parisian model of development and renovation (Far Nahad, 2001:2).

For the first time in this period, the street plays a role not only as a place of entertainment, but as a place of business. Streets with built-in sides facing the streets form a continuous physical-space organization. This group of streets succeeds in interfering with the traditional market network, as the urban backbone, and henceforth introducing themselves as the core element of urban network development. According to their original pattern, the streets of Europe and especially France of industrial era in the nineteenth-century provide a variety of municipal services and facilities to residents (Hospital Street, Gas Street, Nasiriyah Street, etc.), the street in this period presents itself as a vibrant urban space with its identity and strives to be a symbol of the modernization of the Qajar government in the Nasserian era. The presence of the gate at the beginning of the street is a completely new phenomenon, in other words, it represents the European concept and its transformation into indigenous culture in a different way (Habibi, 2000:131-136).

The presence of the gate at the beginning of the street is a completely new phenomenon, and in other words, the existence of the gate is a European phenomenon that has changed its nature and has found a native color in the Iranian architectural style. During this period, the streets took on a different look, which is in fact a sign of European style. For centuries carts have been used as a device for public transportation in Iran. From the point of view of the Iranian authorities, the carriage given to them by the Europeans was a useless and strange device. In the early 19th century, the way of thinking about means of transportation began to



change and the use of carriages became common, but in the old town the streets were crooked, uneven and full of mud, and they were unsuitable for the movement of carriages. A few years later and to solve this problem, by destruction the old fence, filling the ditch around the city and repairing the roads that were built from north to south and from east to west and in the direction of the old fort, the traffic of European carriages to the city limits around the dense center of the old town became easier and more comfortable (Degerni, 1996:120). During this period, a newer and unprecedented factor that appears on the streets, is the use of wagons or horse-drawn trams on newly built streets, which provide a new look to the city. The horse-drawn tram, which was a direct product of the West, passed through the streets of Cheragh-e-Gaz, Lalehzar, Alaa al-Dowleh, Akbarabad, and Jabakhaneh, and was eventually connected to a smoke machine(train) station, which was an intercity train (Degerni, 1996:120). Therefore, the following examples of the influence of Western modernism on the body of the city of Tehran during the Qajar period can be expressed as follows(Madanipour, 26-35):

- 1- Demolition of citadel walls and construction of wide streets (imitating France).
- 2- The presence of French citizens in the Qajar court and the growing European connection with the Iranians is a sign of a new influence on the city of Tehran.
- 3- Receipt of tax at the entrance of the city (imitating France).
- 4- Construction of new streets in Tehran is not affected by Isfahan style anymore.
- 5- During this period, the influence of modernism can be seen in the Qajar villas that replaced traditional courtyard houses and in the design of aristocratic gardens (this influence was gradually imitated the general public).

- 6- Presence of new functional buildings such as theater, cinema, hotel and European style stores.
- 7- With the presence of new streets, the square also loses its old meaning.
- 8- During this period, the main elements of the field composition give way to imported elements. For example, the main elements of the square composition give way to the telegraph office (communication index), the post office, the bank, the municipal building, and so on.
- 9- For the first time in the time of Muzaffar al-Din Shah, the first car enters to Iran, which causes the streets to change. Therefore, it can be concluded that the existence of streets such as Lalehzar, Ala Al-Doleh, carriage, car, Shams Al-Amara Palace, construction of a new artillery (Toopkhaneh) square, construction of a new fence that was done by imitation from European architecture, created the primary nucleus of modernism in Tehran.

### **3.4. Innovation, and Modernization in Qajar Era Architecture and Urban Planning**

Modernity is a prominent feature of Qajar art that has its roots in the social developments of Iran and the world at that time. The astonishing and rapid transformations of nineteenth-century Europe as a result of the rapid growth of technology and advancement in all sciences, gradually gains momentum throughout the world, and Iran's social conditions coincide with that era which is coincides with Iranian travel and broader international trade relations and the observance of significant Western progress. It promotes a spirit of mobility in all aspects of society. But in terms of its political and colonial significance, the West

avoids transferring its technological and technological achievements, and it is mainly the dissemination of the cultural and artistic fields that it represents.

Exploring modernity and dealing with new ideas in all the literary, artistic and scientific fields of this period of European history, is considered a feature of this era that has showed itself with some decades delay. In fact, this development can be seen as a prominent feature of the late Qajar era. Modernity and innovation id an art on body of idea of innovation and evolution and it is a bold phenomenon that has meaning and content in its rational dimension. Innovation persists if it is combined with knowledge. Recognizing social, cultural aspects, recognizing existing failures, identifying identities, recognizing new needs, recognizing techniques, and most importantly, identifying identities is compatible with the reality of the day. Comprehensiveness in innovation causes continuity, and establishes the basis for new practices. Modernism is the continuation and generalization of innovation. In general, the phenomenon of modernism can have a conscious or sequential aspect. The first phenomenon could be the ground for transformation and national identity and is movies towards continuity and evolution. On the contrary, unrecognizable movement is capable of causing a break with the past. But in practice, any phenomenon in order to survive its operation requires adapting to new objectives (Zekavat, 2005:8).

The pattern of exploiting the architectural and urban spaces of the past is as flexible as it is, but will not be able to meet the needs of generations in the long run, and its evolution is inevitable, But this must be conscious and in keeping with past values, to enable the dissemination of existing physical identity.

Urban planning and architecture are also preparing to embrace dramatic change in Europe. Symmetry this period the evolution of modern thought and leading architecture and the dual effects of the continuity of the content reflects the neo-classical art and of avant-garde and contemporary art in itself. In Qajar period architecture and urban planning, there is a greater tendency to preserve traditional spaces. The façade of the building fully follows the symmetry, rhythm and performance of Iranian architecture and reflects its simplicity too. The body often occupies three or four sides of the courtyard (Habibi, 2015:78).

## **Chapter Four**

### **Tehran in The Qajar Era**

#### **Introduction**

Tehran is part of the fertile plateau of central Iran. For two reasons it is of special environmental importance. First of all, most of the water that originates from the Zagros Mountains in the northwest and from the southern slopes of the Alborz

Mountains in the north provides the possibility of living by passing through these plains. Also, from ancient times, the most important roads that connected the Mediterranean basin, Mesopotamia and southwestern Iran to the northeast of Iran, Afghanistan and China, pass through this area (Majidzadeh, 165-164).

The Rey Plain and the northeastern North Mountain overlooking it, called Qasran, is one of the most important settlements in the Central Plateau of Iran, which is now part of the city of Tehran. Tehran is part of the fertile central plateau of Iran. The plateau consists of the geographical areas of Damghan and Semnan in the northeast, Garmsar, Rey, Tehran and Karaj in the north, Qazvin plain in the northwest, Qom in the center, and Kashan in the south, and for two reasons it is of special environmental importance. First of all, most of the water that originates from the Zagros Mountains in the northwest and from the southern slopes of the Alborz Mountains in the north, provides the possibility of living by passing through these plains. Also, from ancient times, the most important roads that connected the Mediterranean basin, Mesopotamia and southwestern Iran to the northeast of Iran, Afghanistan and the land of China, have passed through this area (Majidzadeh, 165-164). The Qasran area starts from the west along the Kan River and extends to Damavand Mountain in the east. Its southern boundary starts from Rey city and Bibi Shahrbanoo Mountain and extends to Klon Bastak Mountain in Alborz mountain range (Kariman, Qasran, 59).

Geographically, the area is made up of two distinct parts. The northern and eastern parts of the region are covered with mountains that vary in slope and altitude and residential areas are scattered inland and on steep valleys. The southern and southwestern part of the region is a relatively flat plain, the slope of which

decreases to the south, to the point where it reaches the salt marshes of the Central Desert and Lake of Qom. Due to its good soil and flat land for agriculture, the plain is suitable for urbanization, but the water needed for agriculture and population consumption in villages and towns is provided by rain and groundwater stored in the northern mountains. In the past, these waters flowed as springs, rivers, or aqueducts to flat lands and the vast southern plains, where they were used. Large and populous cities such as Varamin, Ivanaki, Shemiran and Karaj are formed along the big rivers of the southern path of the Alborz mountain range.

Tehran itself is located in a relatively arid and low-water area, and since its inception, it has not been able to rely on any natural resources such as springs or rivers that provide it with permanent water and to supply the water it needs, the city has relied on artificial water supply method from the aqueduct. Of course, Rey, the largest city in the region, was irrigated by aqueducts, or rivers as well as by a large, water-filled spring called the Soren River. This spring is still known as Cheshmeh Ali in the north of Rey city and after passing through the historical cemetery of Imamzadeh Abdullah, it flows to the southeast along the Tughral tower (Kariman, 143-130).

Tehran's weather conditions caused the city's population to fluctuate in different seasons. "The weather is very hot in the summer and the embassies leave the city and move to the beautiful and cool villages in the valleys with full of trees in the Alborz Mountains," Dialafova wrote. The British live in the Gholhak area and consider the whole village as their absolute property. The Russians live in Zarghandeh, and the French and Turks and others live in Tajrish (Dialafova, 169, 1985).

After the death of Karim Khan Zand, Agha Mohammad Khan Qajar came to power after a hard battle against Lotf Ali Khan Zand and in 1790, he chose Tehran as his capital and the settlement of his tribe and allies due to its proximity to Estarabad and Mazandaran. Since then, Tehran has been known as the capital of Iran and the place of presence of the rulers of the Qajar tribe (Atlas of Tehran, 1998: Sultanzadeh, 2011:131). To ensure the comfort of travelers and merchants, the king set up convenient and central caravanserais for transactions, which made the former city one of the most beautiful cities in Iran (R. G. G. Watson, 1969: 64). To ensure the comfort of travelers and merchants, the king set up convenient and caravanserais that were a center for transactions too and thus made the former city as one of the most beautiful cities in Iran (R. G. Watson, 1969: 64).

Olivier, a French tourist who was in Tehran in 1796 or the year of Agha Mohammad Khan's death date writes "The city was two miles long (3218 meters) and had a population of 15,000, of which 3,000 were courtiers and the king's special troops" (Curzon, 1983:1,2,4).

#### **4.1. Tehran During The Reign of Nasser al-Din Shah**

Nasser al-Din Shah's period, known as the Nasiri era, is a period of important social, political and cultural developments in Iran. During this period and under the influence of European industrial civilization, Iran entered a new phase. The first attempts were made to transform the old city during the reign of Nasser al-Din Shah. The process of these changes was started by Amir Kabir and from the Royal Palace complex, which repaired the walls and optimized the roads for the movement of vehicles (Saeed Nia, 1997: 172). His other civil works include the

establishment of the Dar al-Fonun, a public hospital, crystal factories, porcelain and paper mills, and industrial complexes. In this way, in addition to the residential neighborhoods of the city and the bazaar, functions on an urban and even national scale gradually emerged in the city and slowly changed the face of Tehran (Habibi 2008: 54).

Reconstruction of the city wall and the castle and the beginning of the Qajar Palace building were the only developments during the Qajar period. According to Oliver, when Tehran was chosen as the capital by Qajar rulers, only half of the city was inhabited. The population of Tehran was probably more than Shiraz and less than Isfahan, Mashhad and even Kermanshah. By choosing Tehran as the capital, hundreds of Qajar families, merchants and skilled craftsmen entered Tehran to work and live (Kateb: 15). During the reign of Fatah Ali Shah Qajar, Tehran, as the capital, developed significantly in terms of design and architecture. This king knew very well that showing a powerful image of himself was an important tool for strengthening the foundations of his power and sovereignty.

Many changes took place during the reign of this king. During this era, the Shah Mosque (Imam) was built. Qajar Palace was completed and other palaces were built inside or outside the city wall (Kateb: 86).

Nasser al-Din Shah's construction plan can be divided into three periods:

The first period: the time of construction of the Sun mansion in the southwest of the castle. The building is decorated with colored minerals. The Sun Mansion is a symbol of the emergence of new architecture. Another famous building of this period was a building used by the government to hold religious and ritual mourning ceremonies.



Second period: The construction industry was very active in this period. During this period, the Golestan Palace was rebuilt and, inspired by the European style, a new two-story transom was added. The door included a porch leading to the mirrored staircase, and the stairs were lined with tiled corridors.

A special feature of this interior decoration was the use of painted minerals under the glaze that was decorated on the edges around the walls.

Third period: In this period, most of the activities were spent on developing the inner area of the fence and building a new indoor house for women. The mansions were built around the square garden of court on the north side of the fence. According to the 1858 map of Karshish, in the early reign of Nasser al-Din Shah of Tehran had a 9-kilometer polygonal fence (Moghaddar, 1996: 40), defensive walls, six gates, five residential neighborhoods and a traditional texture. The gates of the city were: Qazvin Gate, Dolab Gate, Shemiran Gate, Dolat Gate, Arg Gate, Shah Abdolazim Gate and Khani Abad Gate (New Gate / Mohammadiyeh Gate) in the south of Tehran. It was built by order of Mohammad Shah in 1846. (Skers, 1996: 80).



**Figure 4.1. Arg Gate**

**(Shargh Newspaper Cultural Heritage News Agency - Tebyan website - Aftab website)**

As in the past, the neighborhoods included Odlajan, Chaleh Maidan, Bazaar, Sangalaj and Arg. Odlajan was smaller than before and therefore the aristocracy's residence there was reduced (Ettehadiyeh, 1998: 30). There were no more prominent men living in Chale Maidan neighborhood, and the inhabitants of this place were soldiers, artillerymen and slaves (Noorbakhsh, 2002: 841), the market had developed and its residential part had become denser (Ettehadiyeh, 1998: 35), aristocracy And famous people believed that Sangalaj was the largest and best neighborhood to live in Arg neighborhood which was still home to aristocrats and courtiers. A part of the northwestern part of the city was occupied by the same complex of royal and administrative buildings of the citadel and it had a separate fence that extended to the northern wall of the city. in the south, and to some extent in the east of the citadel there were the city's service sites, such as religious

buildings, markets, and workshops, and residential neighborhoods were often located to the northeast (Skers, 1996: 80). However, the nobles and the wealthy people gradually built many gardens and mansions outside the city walls (outside the Shemiran Gate and the Government Gate), and over time, the city's population increased. As a result, Nasser al-Din Shah decided to expand Tehran, taking Western patterns into account. Abdul Ghaffar's plan in 1891 shows the process of this expansion well (Saeed Nia, 1997: 28).

The development of Tehran began in 1867 with the demolition of the Shah Tahmasb Safavid and Fath Ali Shah fences, as well as densely populated areas, instead of the old fence, a 17-kilometer-long octagonal brick fence with 85 towers for storing combat equipment and a moat around it was built. This new fence was 1,600 meters outside the first fence. Thus, the area of Tehran was increased (Williams Jackson, 1973: 474) and the city environment increased from three kilometers to more than 19 kilometers and the area of the city increased from four kilometers to more than 18 kilometers (Saeed Nia, 1997: 29). In this fence, 12 gates were also considered, each of which had four to six minarets (Azam Ghodsi, 2000: 49). The location of the five gates (Dolat Gate, Shemiran Gate, Qazvin, Dolab and Shah Abdolazim) according to their neighborhood was in the old fence, but they were a little behind the previous place. The other seven gates, Yousefabad Gate, or Behjatabad Gate, Cave Gate, Dushan Tappeh Gate and Khorasan Gate, as well as Baghshah Gate and Customs Gate, were located in the north, south, east and west, respectively (Saeed Nia, 1997: 30). One of the results of the new fencing and the creation of a semi-western texture in Tehran was the reorganization of the citadel of the royal and administrative buildings of the citadel, because the citadel, along with religious buildings, markets and workshops, formed part of the south of the

city and since the expansion of the city was mostly in the south and beyond the commercial and industrial areas reached the brick kilns, it was no longer wise for more space to enter the city from the north, which might flourish and become residential areas (Saeed Nia, 1997: 30).

Over time, as a result of these changes, the city developed so much that the city's vacant lands no longer met all of this development. The increase in population resulted in many problems. The city's narrow passages no longer had enough capacity for people to commute. Lack of sewage and a lack of sanitary drinking water networks were other problems that gradually manifested themselves, forcing rulers to think about modernizing and optimizing the city's area. Under these circumstances, the developments of the modernization of the city of Paris in the second half of the nineteenth century were imitated and applied precisely in Tehran. These reforms included the construction of new neighborhoods on the outskirts of cities, and the creation of new streets in old neighborhoods, the construction of a network of large and direct thoroughfares on the old texture of the city, the renovation of buildings around the streets in accordance with the principles of symmetry, proportionality of the height of the buildings on the side of the street, the construction of a new network of urban facilities (Gharib, 1995: 212). Thus, in the late period of Naser al-Din Shah, changes took place in Tehran once again, in addition to the five neighborhoods of the city, new neighborhoods called Dolat neighborhood in the north, Qajariyeh neighborhood in the east, Mohammadiyeh in the south, Qanatabad in the southwest and Hassanabad in the west were built (Skers, 1996: 86). Dense texture especially in the northern and western neighborhoods took on a regular shape but less attention was paid to the southern and eastern neighborhoods where poor people lived and their urban

textures remained irregular (Gharib, 1995: 231 and 215). The streets were paved and the old passages were left over non-asphalted, and new streets were built in Tehran in the style of Europe's neoclassical streets, the most important of these was the widening of the passages along other passages. These wide and straight streets, as a manifestation of the new urbanism replaced the old alleys and connection passages of the old texture regardless of the traditional environment, economic, cultural, social and physical characteristics of the city and they became a place for commuting, trade, work and hanging out (Sultanzadeh, 1994: 16).

The first streets that were built in the new texture of Tehran in the style of European streets are: Bab Hodayoun, Darb-e-Andron, Hospital, Nasiriyah, Lalehzar, Amiriyeh, Cheragh Bargh, Alaa Al-Dowleh and Baharestan. With the construction of this type of thoroughfare, the traditional role of the bazaar was greatly reduced, as these streets provided all kinds of urban services and facilities for the residents (Habibi, 2008: 240). Following this trend, the squares also lost their ancient meaning and changes were made in their shape and function. The Artillery Square, Citadel, Sabzeh Meydanthe (green square), Baharestan, and Amin al-Sultan are each a sign of this transformation. At the same time, public transport such as carriages and coacher and in the late period, horse-drawn carriages and smoky cars (from intercity vehicles) and roofless camel –litter, runny camel litter (for the transportation of passengers outside the city) on the street became popular in the city. In 1866, Muzaffar al-Din Shah imported the first automobile or steam carriage to Iran and made the commuting feature of the streets faster, but the peak of the use of cars which had a fundamental effect on urbanization was in the first Pahlavi period. Thus, the creation of new streets in Tehran not only made it easier for residents of residential neighborhoods to access production units, services and

public utilities, but also provided them with fluency and facilitation of transportation and better use of urban services, but these streets, in the course of their formation destroyed the city's harmonious appearance and disrupted the urban texture and the social bond of the people, especially in the old neighborhoods, because the traditional neighborhoods still maintained their space and communication network, while New neighborhoods were developed along the newly built streets and they created one of the most important discrepancies in the city (Kiani, 2004): 179 and 246). Also, in the new context of Tehran, neighborhoods were more of a social symbol than ethnic and tribal characteristics, such as the neighborhood of the rich and the poor, uptown and downtown neighborhoods of the city, each of which is the residence of the rich, middle classes and ordinary people respectively and this largely created a class divide and bipolarity in society (Kiani, 2004:246).

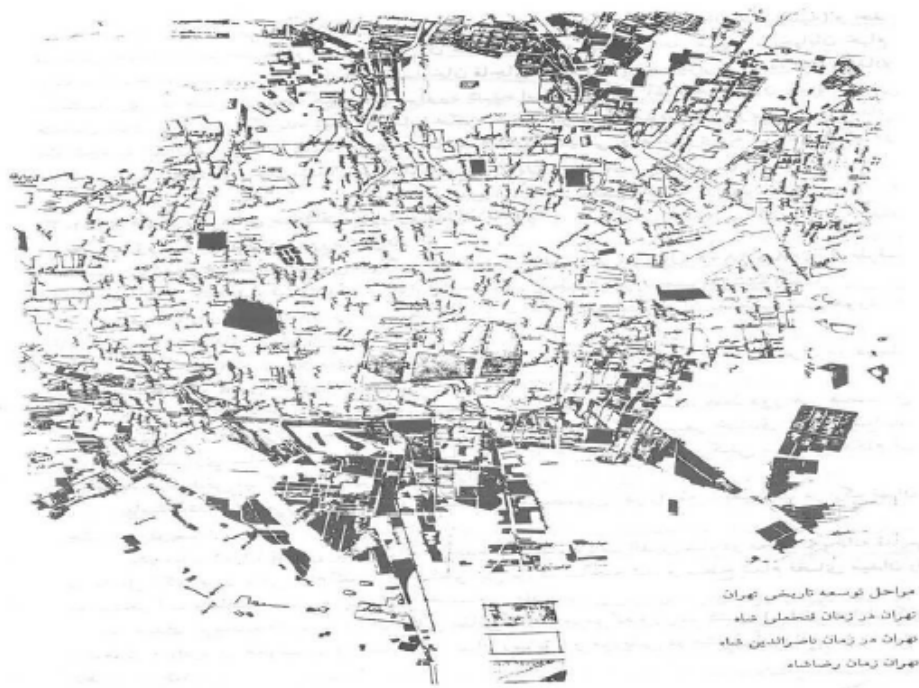
#### **4.2. The Importance of The City of Tehran in The Late Qajar**

One of the main reasons for the importance of Tehran in the late Qajar period is the major political changes in this period. In the last years of the Qajar period, the Constitutional Revolution was both a factor for the penetration of the ideas of modernization and reformations done in the period of premiers such as Ghaem Magham Farahani, Mirza Taghi Khan Amir Kabir and Mirza Hossein Khan Sepahsalar Qazvini and became a factor for further modernization in the country. Naturally, the first effects of this renovation appeared in the country's capital. The guilds had a representative in the National Assembly, and representatives from different cities of the country settled in the capital, most of whom were from the aristocracy and

prominent people of their cities. Some modern symbols such as cafes, cinemas, newspaper offices became widespread during this period and became available to ordinary people in the city. The existence of these modern symbols gradually influenced the lifestyle and entertainment of the people, and their effects can be seen in urban public places such as parks and promenade places such as Laleh Zar. With the publication of numerous newspapers and the spread of the culture of reading among some parts of the population, awareness spread among the middle class people of the society. The discussion of success or failure of the constitutional revolution in achieving to its goals has no place and position in the present discussion. And that's why we avoid addressing it. But in our case, it was clear that the Constitutional Revolution had had a significant impact on the face of the city and its physical and social structure (Etihadie, 1996:94).

Each of the five Qajar neighborhoods had its own unique characteristics. For example, due to the presence of embassies in Dolat neighborhood, which included the government palace and part of Odlajan, and was formed from the development of the city to the north, most foreigners and rich people lived in this neighborhood. The most populous neighborhood, which had the largest number of houses, public baths, gardens and orchards and refrigerators, was subordinated to Sangalaj neighborhood, which was located in the west of the city and gradually became the residence of the rich. Of course, it is important to note that, as mentioned earlier, the poor and the rich were seen side by side in all the neighborhoods, and even the poor lived in the affluent neighborhoods of Dolat and Sangalaj. Chaleh Maidan, which ranked next in terms of the number of houses, had far fewer public baths, schools and refrigerators in the neighborhood than Sangalaj, indicating the poverty of Chaleh Maidan residents at the time. Dolat neighborhood had the most shops

and Bazaar neighborhood had the largest number of caravanserais, which shows the economic prosperity in these two neighborhoods. Foreigners were more likely to commute in the Dolat neighborhood, while the most common crime such as theft occurred in this neighborhood because the locals were mostly wealthy. The most mourning statistics for Imams, Pilgrimage to religious sites and the display of condolences belonged to the bazaar and Odlajan, and most of the disputes between the landlords and the tenants took place at the bazaar because it was a place for trade and work (Gharib, 1995: 71).



**Figure 4.2. Stages of Tehran's historical development during the Qajar period**

(Source: Mojtahedzadeh 1984: 1997)





**Figure 4.3. Image of Tehran during the reign of Nasser al-Din Shah**

**(Source: Institute for Political Research Studies)**

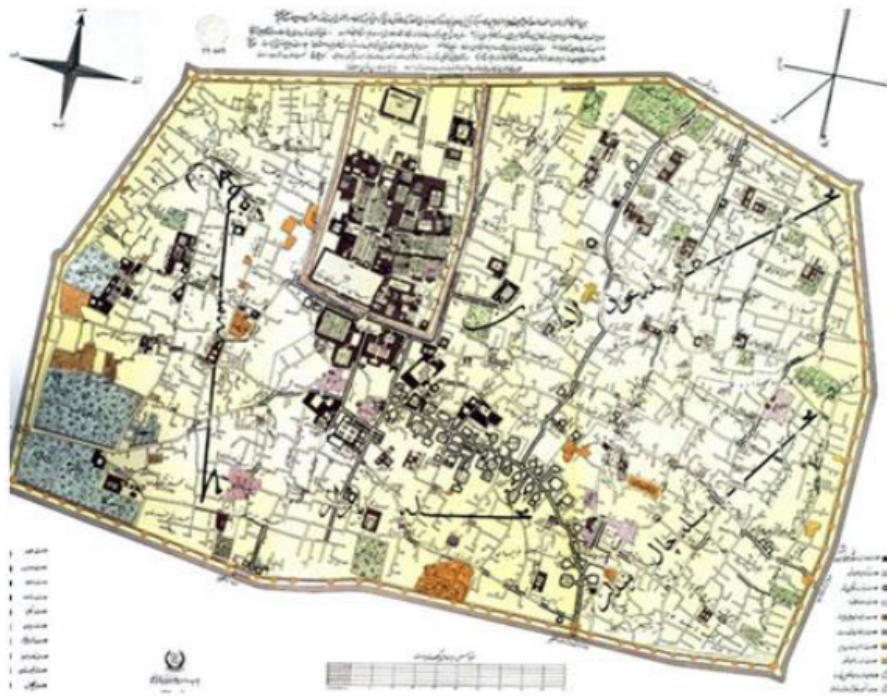
Tehran developed during the reign of Nasser al-Din Shah. The most important visual documents that show the physical condition of the capital, its spatial status and indicate the changes and transformations of the early period of the industrial age in Iran are shown in two maps: The first map called the Capital Map, was drawn up in 1857 by Monsieur Karshish, and the second entitled The Capital of Naseri, was drawn in 1891 by Abdul Ghaffar.

In the map of Karshish, apparently, the main structure of the city is the same structure that was established in the Safavid government by the order of Shah

Tahmasb I and little has changes can be seen except for the addition of a number of new government buildings to the city's texture. The main elements of the city, such as mosques, schools, squares and neighborhoods, were Sangalaj, Odlajan, Bazaar and Chaleh Maidan, and the city had a fence that was built during the Safavid period (Issavi, 1996: 132).

Following the first European method census that was conducted by the government and in the Dar al-Fonun school, a map of the capital was prepared during the reign of Nasser al-Din Shah Qajar. This map showed the growth of Tehran and its expansion from the beginning of the establishment of the Qajar government. According to this census conducted by Engineer Abdul Ghaffar that coincided with premiership of Etezzad-Al-Saltaneh (Habibi, 1996: 133), the population of Tehran was 155,736. After the census and because the city inside the fence and full of people, the king of Qatar ordered the planning and designing of the new city of Tehran. Thus, in 1870 and under the supervision of the Prime Minister of the capital, the implementation of the Tehran Development Plan was prepared and executed in Dar al-Fonun School.

Frenchman Messio Buhler was tasked with drawing up a map of the new capital, and after preparing the plan, he handed it over to the newly established Computing Office. Thus, in 1891, the walls of the Safavid period were demolished and the city expanded from all four sides; the area of Tehran multiplied and a significant part of the new city remained in the form of gardens, open spaces and farms (Habibi, 133: 1996).



**Figure 4.4. The approximate area of Tehran in 1891, which became known as the map of the Naseri capital. This map is drawn by Engineer Abdul Ghaffar (Source: Institute for Political Research Studies).**

The new moat and barrow were imitated in Paris in an octagonal shape and they considered twelve gates for the city (Sultanzadeh, 131: 2011). The new order of the city along with its distinct new geometry has little effect on the inner texture of the old city <sup>17</sup>and the old city is connected to the new gates of the city through streets. The network of new streets followed the natural order and was mostly organized in the northern part of the city and the city's inner palaces as a geometric center of

<sup>17</sup> The city's new wall was built a mile from the previous pit and new trench from the Wauban project, which was a pre-war Paris fence (1870) (Karzen 405: 1983).

the city gained a special position. Thus, the city environment increased from 3 km to 19 km (Soltanizadeh: 134).

Other reconstructive works in this period include paving the alleys around the king's palace in the capital in 1850, Issuance permits of building construction outside the city gates due to the large population of the capital in 1851, And the assignment concession of the possibility of selling some royal lands, including the gardens known as Khosrow Khani Garden, Ghorkhaneh Garden and Amanullah Khani Garden to Mohammad Taghi Khan Memar in 1855 (Baski, 1988: 41).

R. J. Watson believes that the water situation in Tehran” "If instead of the current residents of Tehran for whom water is so precious and valuable, a group of more active people had lived, they would have built covered streams and canals instead of open streams several centuries earlier to increase the amount of water sevenfold.” (R.J. Watson, 1969:5).

By order of the Shah, the moat on the eastern side of the fort was filled with soil and a street was built from the current artillery square to the entrance of the bazaar (current Nasser Khosrow Street) and a gate was opened from the north to the old city and it was called Nasiriyah Street (Zakaa, 1970: 30). In 1870, a number of court buildings were built with the efforts of Alaa al-Dowleh. Among these streets were a street and a gate called the Dolat and a Door, known as Bob Hodayoun. After Tehran expanded and since the lands in north of the citadel which was outside the city were settled, in 1892 a new artillery square was built in north of the Nasser al-Din Shah citadel. The buildings around the square were built in two floors with six gates; the lower floor was intended to house of cavalry cannons and the upper floor to accommodate artillerymen (Kamerva, 2007:76).

In 1887, the people of Tehran added the word horse-drawn carriage to their vocabulary. Gradually the people of Tehran became accustomed to this device, which was gradually removed from the circle of transportation competition and was replaced by smoke machines. Perhaps it is possible to consider smoke machines the capital's first steps in accessing to public transportation, although the carriage and the horse-drawn carriage were the year before. The first line of smoke machines was built in 1881. Smoke cars were not very popular among the people of Tehran and with the expansion of Tehran in the next two decades, they were handed over to the archives of history (Pakzad, 2016: 184).

Urban elements and other government buildings such as the Telegraph House, the Sun Building, the Clock Tower, and the Royal Building for Religious Ceremonies were also built during this period. The clock tower in this period, as a chronology and mansion of the religious ceremonies of the government, is a beautiful imitation of the opera house. The presence of new places such as theater, cinema and tea house, hotel, shops in European style, national garden, zoo, plant garden, bank, gun factory, etc. suddenly changed the face of the city (Habibi, 1996, 37). According to Curzon, the city of Tehran included contrasting landscapes that sometimes had a favorable harmony and sometimes included a funny contrast between Eastern and Western works; For example, "trams go up and down of some streets and the turban and the eastern hat and the European felt hat are intertwined in the crowd and in the midst of a wave of cavalry, infantry, camels, donkeys, and two-horse chariots, one of the ministers or political men is on the move. The shops have European glass and titles. The light poles, which were supposed to work with gas, see the oil lamps on top of them, which are temporarily placed there" (Curzon, 1983, Vol 1: 406-407).



**Figure 4.5. clock tower**

**(Center for the Study of Contemporary History)**

In fact, Nasser al-Din Shah was the main customer and supporter of construction. But most construction projects were for private use.

Among the buildings of Mozaffar al-Din Shah's era, we can name Farahabad Palace (outside the Nasiri fortress) and the school of the Philosoph- Al-Dowleh in Ismail Shah's health hall (Kariman, 1976: 274). Coinciding with the fourth year of Muzaffar Al-Din Shah's reign, in 1898, the buildings of Tehran were surveyed which seemed to have increased as the city of Tehran expanded beyond the Naderi fence. The census calculates the number of houses in the city, but does not mention population statistics.

One of the prominent events of this period is the establishment of the first power plant. The first power plant was set up by Haj Amin -Al-Zarb Isfahani. He pledged to illuminate the streets with electricity. Since then, most of Tehran's streets and passages have been wired and electric lights have been installed on them.

Amin al-Zarb Isfahani was a shrewd and prudent businessman who had previously been involved in coinage and had a large capital. When he went to Russia with Mozaffar al-Din Shah, he saw an electric factory lighting up the streets as he walked down the streets. He was so fascinated by the power of electricity that he decided to light up Tehran with the electric power. To do so, he received a concession from Mozaffar al-Din Shah for establishing a power plant. Haj Amin al-Zarb's factory had only 400 kilowatts of electricity that could light part of the city's streets. This street included Lalehzar, Saadi and Shah Abad (Jomhuri from Mokhbar Al-Dawlah to Baharestan) and Cheragh Gaz (current Amir Kabir) (Najmi, 1983: 34). After this stage, they also started using electricity in houses (Najmi, 2015: 393).

Agha Mohammad Khan Qajar Qavanloo was the first official mayor of Tehran to take major steps to consolidate the municipality during his tenure as mayor. From the very first days of his activity, he prepared a pamphlet in which the duties of the municipal administration and its officials were mentioned in detail, and the formation of various associations and departments and the scope of their authority were stated. The pamphlet, known as the Municipal Law Booklet, had 108 legal provisions and was later published for public use. He managed to name many of the city's streets and alleys, as well as number the houses. His other activities include lighting several important streets in the city and delivering drinking water to the people by barrel carts, cleaning and sprinkling the streets.

After the removal of Qajar Qavanloo from the post of mayor, several people were elected as the mayor of Tehran, but until 1921 they did not do any special work for the city. This year, the municipal administration underwent revisions and began by imitating the municipalities of Paris, London and Berlin.

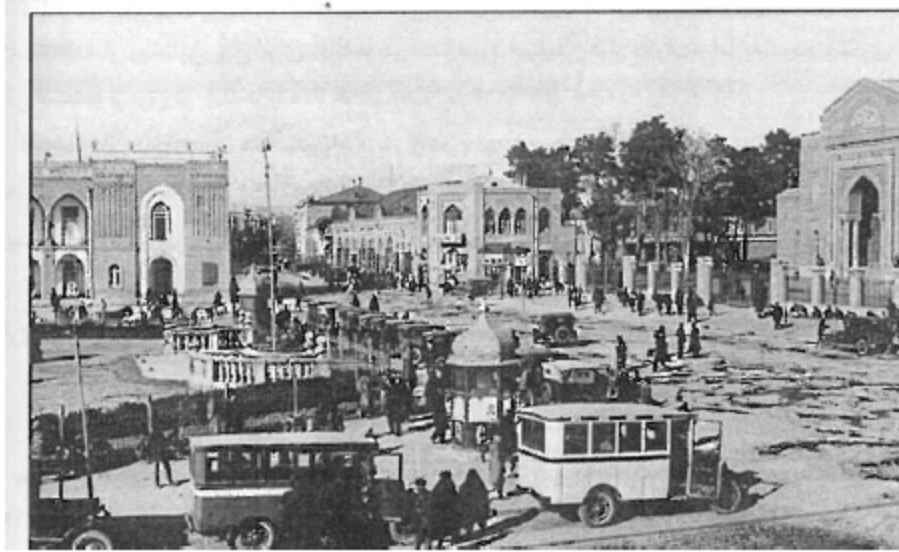
At this time, Gasiar Ipgian became the mayor of Tehran and became the new mayor. Providing lighting for Lalehzar, Amiriyeh, Alaa al-Dullah and Islambol streets was one of the actions of the new mayor. Although Cheragh-e-Gaz (Amir Kabir) Street behind the royal citadel had been lit up with lanterns but this action of the new municipality was more noticeable. The municipality instructed shop owners on Lalehzar, Alaa al-Dawla (Ferdowsi) and Nasiriyah (now Nasser Khosrow) streets to paint the doors of their shops and install legible signs on the top of their shops, clean their window glasses of their shop and to use Persian names.



**Figure 4.6. Tehran Municipality in 1884 (demolition in 1970)**

**(Center for the Study of Contemporary History)**





**Figure 4.7. Tehran's image in the 1921**

**(Thesaurus of Golestan Palace)**

At that time, the municipality had six departments. These offices included the Department of Health and the Deputy Minister of Urban Services, the Office of Charity Accounting and Revenue, the Office of Lighting and the Dead, the Office of Inspection, the Registry, the Statistics and Publications, the Office of Personnel Cabinet, the requirements, the administration and the customs. The order to build the municipal building in Topkhaneh Square, embankment and leveling of Cheragh Bargh Street was also issued during this period. The department also sprayed and cleaned streets, alleys and garbage collection, and many of the city's streets were named. Thus, as the new mayor of Tehran, Ipgian managed to turn the city into a regular capital, so that many urban affairs were carried out in an organized manner.



**Figure 4.8. Picture of one of Tehran's busiest streets in the late Qajar period  
(Thesaurus of Golestan Palace)**



**Figure 4.9. Topkhaneh Square, Sepah Square or Imam Khomeini Square is the name of a historical square located in the center of Tehran. The square was built in 1905 by order of Amir Kabir and the surrounding buildings were repeatedly demolished and renovated  
(Center for the Study of Contemporary History)**

### **4.3. Examples of Renovation and Improvement in Tehran**

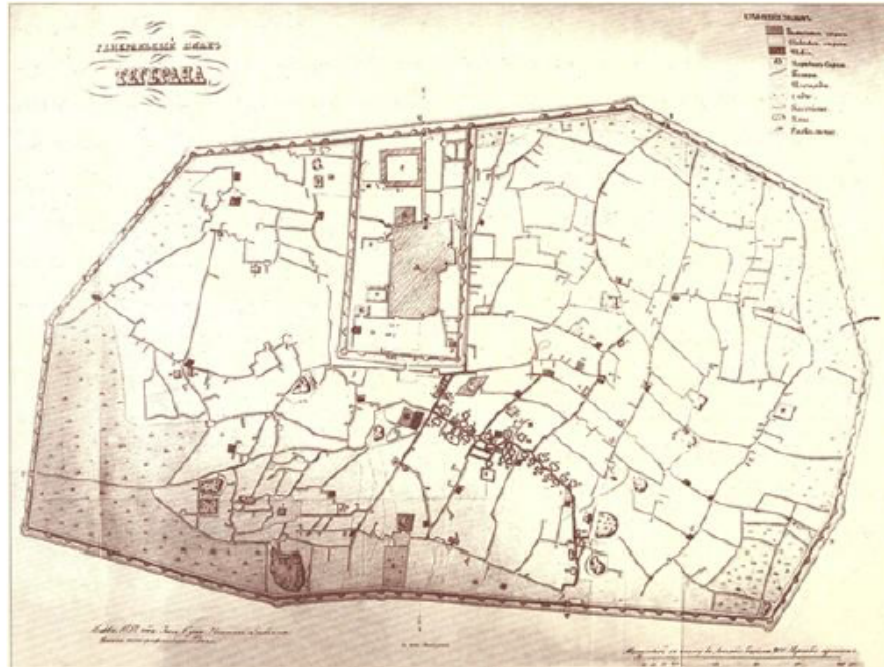
#### **4.3.1. Mapping in Tehran Qajar Period**

The oldest map available in Tehran is a map drawn in 1852 by the Russian cartographer and orientalist Elia Nykolavych Berzin, which shows the fences, ditches and fences built by Shah Tahmasb Safavid.

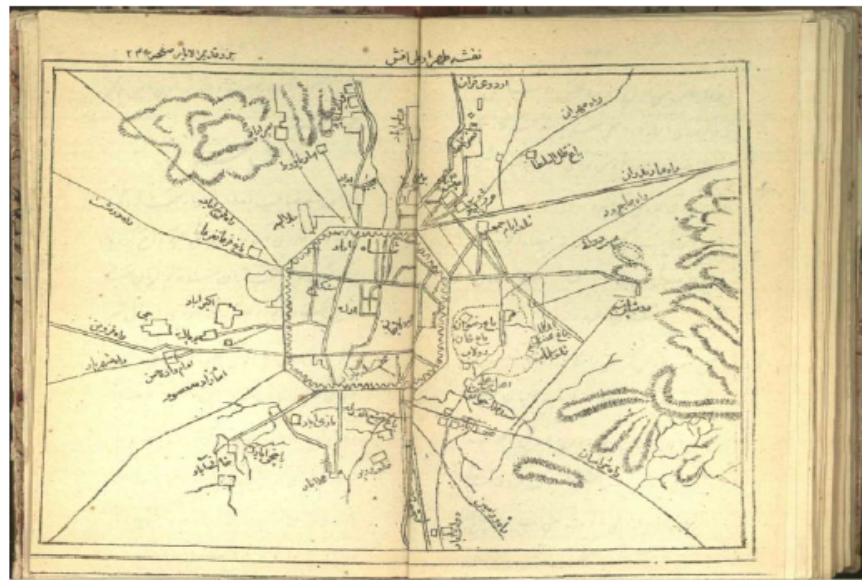
This map is a diagram of a traditional city of Islamic Iran in the hot and dry region of the country. As mentioned, there is a large fence around the city that protects the people of the capital from the attackers, a high fence around the government palace that protects the rulers and the rich against foreign and domestic attackers.

The city consists of four distinct neighborhoods called Odlajan, Sangalaj, Chaleh Maidan and Bazaar. While each of these neighborhoods has its own social characteristics, they are culturally, ethnically, and economically somewhat different; these neighborhoods are connected by long, irregular lines. The city consists of four distinct neighborhoods called Odlajan, Sangalaj, Chaleh Maidan and Bazaar. While each of these neighborhoods has its own social characteristics, they are culturally, ethnically, and economically somewhat different; these neighborhoods are connected by long, irregular passages to one another. The most important passage of the city is the passage that starts from the gates of Shah Abdul Azim and ends at the citadel. The main market of the city and the most important religious, educational, service and commercial buildings are located near this passage. In general, the passages of the city are long, irregular and narrow which is

a characteristic of the traditional cities of Iran in hot and dry climates (Ghobadian 2004: 102). The map drawn by Berzin.



**Figure 4.10. Map of Tehran in 1268 AH, known as Berzin Map**



**Figure 4.11. Location map of the roads of Tehran and its surroundings during the Naseri period (Center for the Study of Contemporary History)**

The second map of Tehran was prepared by Monsieur August Crischin of Austria in 1858. The map below shows his picture of Tehran at that time.

The third map is the most accurate map of the Nasserite era and shows more details of the old and new texture of the city. This map was prepared by Abdul Ghaffar Najm Al-Molk, a mathematics teacher at the Dar al-Fonun school and his students. This map began a year after the beginning of the development of Tehran in 1868 and ended in 1891.

In Abdul Ghaffar's map, the capital is shown within the new Naseri fence. In this map, the fence of Shah Tahmasb's time has been destroyed and replaced by newly established streets. The interesting point is the difference between the old texture (within the Tahmasebi fence) and the new texture (between the Tahmasebi fence and the Naseri's).

The old texture still remains dense and with narrow and irregular passages. But the new texture is less dense, especially in the new Dolat neighborhood in the north of the capital, and the streets are straight and wider. Therefore, the new texture is no longer in the context of the characteristics of the texture of traditional Iranian cities and is more similar to the "Hussman" urban designs in Paris. Between 1870 and 1853 and during the reign of Napoleon III (during the reign of Nasser al-Din Shah), Hussmann made fundamental changes in Paris, most notably he made straight and wide streets that connected the key points of the city. There is no credible evidence that Tehran's new plan was directly influenced by Hussmann's plans in Paris, so it is not possible to talk about it confidently.

However, it should be noted that the plan for the capital of Nasser al-Din Shah was drawn up by "General Boehler", a French professor of military science at the Academy of Arts and a number of Iranian engineers (Ghobadian 2004: 104-105).

#### **4.4. The Stone Paving of Tehran's Streets for Public Use**

Following the arrival of Western advisers and various European delegations to Iran and, in turn, the widespread travel of Iranians to European countries during the reign of Nasser al-Din Shah, their various achievements became common in the in Iran. One of these achievements is stone paving the streets and using carriages in the style of European countries, as Sirus Saadounian writes: for the first time , during the reign of Nasser al-Din Shah Qajar, , the streets of Tehran were paved and paving the streets was started from of the king and the nobility residence. The reason for this position is also clear, because the carriage needs a smooth road to move comfortably. On October 9, 1851, The Vaghayeh Ettefaghiyeh (Happened Events) newspaper, No. 13, wrote: "Because His Majesty Nasser al-Din Shah's view is that public life style should be like what is common in Europe and the use of strollers was one of the tools of public welfare and ordinary people were not supposed to use it before that, so the king ordered everyone in the community including courtiers, nobles, and ordinary people who were able to buy or produce a carriage, to use it for his commuting. Therefore, permission for using the carriage was issued for the public, and these carriages were built at the Moayer al-Mamalik factory ".



**Figure 4.12. A street image in Tehran during the Qajar period**

**(Center for the Study of Contemporary History)**

#### **4.5. Renovation and Transformation of Topkhaneh Square in Tehran**

In fact, squares are a kind of collective space that has socio-cultural, economic and political characteristics in all cities of the world. In all cities, these spaces are a kind of public places where the citizens of each city have the opportunity to gather and socialize on social, political and cultural occasions (Mohammadzadeh, 2003: 6).

By referring to the maps and images of Topkhaneh Square and by carefully studying the growth and change of the city of Tehran and the developments of urbanization, it is possible to identify the physical periods of the city, which is divided into three periods. From the beginning of the formation of the square to the completion of the first part, it coincides with the first designed development of Tehran during the



Naseri era and in terms of time, the period between 1881 and 1921. During this period, after the main shape of the square is stabilized, minor and local changes in the shape and body and the performance of the buildings occur around the field, but the spatial totality of the square does not change and does not break. Topkhaneh Square is not seen in the oldest map of Tehran, which was prepared in 1856 by Monsieur Cressier. But with the expansion of Tehran from the north of Arg Square, Topkhaneh Square can be seen on the map of the capital of the Qajar government (prepared by Abdul Ghaffar in 1896). Therefore, Topkhaneh Square was built following the expansion of the city during the reign of Nasser al-Din Qajar, and the land of this square was previously dedicated to gardens and agricultural lands. The construction of the new Topkhaneh (artillery) square was entrusted to Mohammad Ibrahim Khan Memar (Minister of Finance Kamran Mirza). In the north and southeast of the square, which was rectangular in shape and its length was in the east-west direction, he built two-story rooms and warehouses (Savadkuhifar, 1999: 245).

Lalehzar Street used to have a special place for Iranian and foreign residents of Tehran. Recovery of urban identity, remembrance and development of civic life in Tehran does not take place without considering Lalehzar and its revival. Even for those who have experienced the new era, Lalehzar is considered to have a special value and concept of Tehran's identity. Lalehzar has all the different dimensions of a capital; modern Lalehzar, political Lalehzar, Lalehzar for hanging out and Tourism, Lalehzar for business and Lalehzar as narrators of Tehran and Tehrani are the most important features of Tehran during the past to the present day.



## **Chapter Five**

### **Architecture in The Qajar Era**

#### **Introduction**

Iranian architecture has a continuous history of 6000 years, from about 5000 BC to the present. Specific examples of the Iranian style can be seen in a wide area from Syria to northern India and the borders of China and the Caucasus to Zanzibar (Ethiopia). Iranian architecture has countless species from simple rural houses, teahouses and pergolas to the most magnificent buildings in the world (Pop,1984:6).

The remarkable point in Iranian architecture is the feeling of greatness and creative power that makes in the viewer. A huge building that while simple in building decoration, has high and deep porches, columns with bases and capitals that form the components of the building at different levels (Pop, 1984: 6).

Iranian art has a rich culture and a long ancient history in architecture, which has always been the best art among Iranians. This art was passed down from generation to generation during different periods due to the changes that took place in it. Although the architecture of each period is similar to its previous periods, but each architectural period has its own characteristics, which in this period, considering the use of previous architectural arts such as Zandieh and

Safavid, what has shown the characteristics of this period is the use of European art and architecture.

In this chapter, the influence of European architecture on Iranian architecture in the Qajar period is discussed, which first shows itself in royal buildings and then in residential architecture.

In this architecture, in molding, carvings, patterns on tiles, in addition to the designs of Islamic art and ancient Iran, to a large extent Western designs and decorative elements especially Baroque and Rococo architecture were used, so that we see the presence of pediment in palaces and villas, which is merely an imitation of Western architecture, which means combination of two arts.

With the spread of the trend towards Europe, the need for new buildings such as barracks, train stations, post offices, banks and museums in Islamic lands was felt, and traditional local techniques and building styles were gradually overshadowed by European techniques. (Blair: 2011: 806).

The influence of European architecture on Iranian architecture in the Qajar period first showed itself in royal and aristocratic buildings, then in public buildings and finally in residential architecture. At that time, this architecture was known as postcard architecture. Most of the time, when the Faculty of Architecture was not yet established in Iran and the number of educated people returning from France was very small, what showed a very clear picture of European architecture to Iranians was the photographs and postcards they received from Europe. Postcards that the Shah and the courtiers brought to Iran as souvenirs, which resulted in the formation of cultural developments and new knowledge in Iran, which had a direct impact on the art and architecture of the Qajar period, These include the invention

and introduction of photography to Iran, the introduction and widespread use of stamps in postal items, and the entry of European postcards into Iran.

Urbanization and architecture of this period, it can be said that the changes that occurred in urbanization and architecture during the Qajar period, was the beginning of the impact of Western urbanization and architecture on Iranian urbanization and traditional architecture. Although Iranian architecture in this period still retained its connection with the architecture of earlier periods, however, this event paved the way for the developments of later periods for the full influence and domination of Western architecture and the rupture of traditional Iranian architecture from its historical background.

### **5.1. Qajar Architecture Style**

In the beginning, following Western architectural methods was only for the use of decorations and with some elements of Western architecture in the buildings, but gradually, the design of the map and the facade of many buildings of this period were also included. Of course, the first effects of these developments were manifested in the palaces and buildings of kings, princes, courtiers and residential buildings of the affluent and wealthy sections of society and since then, it has gradually appeared in a number of middle-class buildings and new strata, such as government employees.

Common styles of Qajar architecture are divided into three periods: the first period from 1200 AH to 1268 AH, which is called the period of traditional Iranian architecture and is in fact a continuation of the traditions of Iranian architecture; The second period is from 1268 AH to 1303 AH, which is considered to be a

traditional integrated architecture. This method can be seen from the reign of Nasser al-Din Shah in the design of the prominent buildings of Tehran, which was due to the travels of the Shah and the courtiers, a kind of initial westernization in the culture and art of the country. During this period, many palaces were built by order of Nasser al-Din Shah, and by observing the remaining buildings from the Nasserite era, it is inferred that in the vast majority of buildings, the index of this period in Tehran, the appearances of Western architecture such as semicircular arches, sloping ceilings, pediment, etc. appeared. The third period includes from 1303 AH to 1343 AH, in which the coexistence and combination of traditional, integrated and European architectural methods is observed (Alipour, 2011), which can be seen in many residential buildings of this period. Modern architecture in Iran started almost from the period of "Nasser al-Din Shah": because on the one hand, the period of his fifty-year reign constitutes more than one third of the Qajar period, and compared to previous periods during the reign of Mohammad Shah and It is Fath Ali Shah, in this period approximate calm is achieved, as a result, a more favorable environment is created for development and development. In 1284 AH, Nasser al-Din Shah decided to remove the old castle and fence of Tehran, fill its ditch and create a new fence and ditch for Tehran and it took about twelve years to build the castle. After that, the city reaches several times the size of the previous one. The architecture of this period is a combination of traditional Iranian architecture and Western neoclassical architecture<sup>18</sup> (Ghobadian, 2003:29).

The new currents of thought that emerged in the late Qajar period were created in various fields and through politics, trade and travel. In the first place, those who

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<sup>18</sup> It dates back to the mid-eighteenth and nineteenth centuries, beginning in France and Italy.

sought to find the cause of Iran's backwardness in Europe and to cure these weaknesses were members of the Ministry of Foreign Affairs. Those who traveled or lived abroad, as well as merchants who traded with foreigners, spread new ideas. In addition, the constitutional movement was another factor that contributed to the transformation of Iran (Kiani, 2004:32).

The difference in the form of government at the beginning and at the end of the Qajar period and the early effects of modernism or modernity in this period show that the early stages of the transition period began slowly and intensified at the end (Kiani, 2004:35-36).

Various factors that were the signs and foundations of modernity gradually entered the Iranian society, the most important of which are the change in the education system from home school to new schools, as well as the entry of printing machines and newspapers, which caused to enhance the level of the general science in the society (Kiani, 2004:40).

By the second half of the Qajar regime, changes were made to the architecture of the house, which did not fit much with the Iranian traditions. The impact of Western architecture led to the introduction of non-native physical elements, the disruption of spatial fit, and the distance from the achievements of Iranian residential architecture. Thus, the houses built with this feature can be called Qajar style houses. The most important feature in these houses is the dominance of the mass to the space. During this period, the yard reaches the smallest scale and residential sections are constructed with greater depth. In this way the courtyard relationship with the outside is completely cut off and the home becomes more introverted. Qajar style houses are witnessing the full domination of the

rectangular pattern of residential spaces, resulting in a closed and non-free plan. In space calculations, the elongation of rectangles is reduced again and smaller ratios such as  $\frac{1}{3}$  and  $\frac{1}{2}$  are introduced. Due to the use of flat roofs, the height of the spaces including the alcove is reduced. The identical construction and the same depth of the eastern and western fronts, place the courtyard at the center of the site to protect the sides. In general, Qajari houses style have been built more introverted and heavier. The quality of spaces during this period is also warm and intimate. The use of darker colors and lower height ceilings has made the space warm and safe.

Of course, it should be noted that Nasser al-Din Shah concluded that Iran could not change on its own. Therefore, it was not possible to prevent the presence of foreigners in Iran. Therefore, he thought that foreigners should be encouraged to travel to Iran so that Iran could achieve development (Kateb, 2005: 79).

The two most important buildings of this period were the palaces of Ishratabad and Saltanatabad. These mansions had characteristics that were different from the original buildings, but later these mansions disappeared (Kateb: 97).

In the late Qajar era, the small residential houses of ordinary people were still built in traditional styles, but other buildings were inspired by Western styles. During this period, the wealthy of Iran built European-style villas, one of which was the house of Sardar Asad, which was located in a large garden.

During the Qajar era, architects and building designers did not travel much abroad, so most of the buildings were built in imitation of Western European style, and they used to refer to photographs of European buildings to model buildings, and in general, the architects of this. They had very little knowledge about European

styles. Iranian architecture has undergone a comprehensive and unexpected transformation due to the expansion of political relations between Iran and European countries, as well as the increasing commute of Iranians to Tsarist Russia and Europe. Especially since the first political bases or quasi-embassy institutions in Iran were formed after this date, and the Europeans had a great influence on the architecture of Iran by building their European-style embassies (Kiani, 2004:42).

Under the influence of these developments, Tehran, as the capital of the country, became the bedrock of the most fundamental and deepest innovations and physical changes, so that a new style of construction called “Tehran style” appeared in the world of architecture. For the first time during this period, using maps for construction became common in Iran. Also, on contrary to the previous master-student system, during this era, design and construction were assigned to one person. And architecture classes were held at the Dar al-Fonun School with the participation of European teachers. The architecture of the Qajar period has been called the architecture of house building because during this era, due to the arrival of newcomers and new immigrants, the need for a house for these people caused most of the architectural activities to be dedicated to house building. The multiplicity of constructions, along with the unfavorable economic conditions, prevented the dynamism and the creation of significant changes in the spatial and structural system of the houses. The houses of ordinary people were built according to the texture of the old neighborhood and in accordance with the rules of the usual patterns of Iranian houses. The houses had a central courtyard, sash three-door and five – door rooms, and the entrance spaces included a porch, a hallway and a vestibule. In the meantime, only the houses of the aristocracy and

the wealthy classes of the society in the northern neighborhoods of the city were built similar to the traditional palaces and mansions.

In terms of artistic and technical quality, since the Qajar rule, the type of architecture used by the the government has experienced an unprecedented decline. Although the Qajar kings had a great deal of activity (except for the Safavid dynasty) by building the Tehran bazaar and several small and large palaces, as well as several gates for the city of Tehran and several public buildings in the country, most of their mansions were of poor quality materials and inaccuracies in strength of foundation so they got destroyed very soon. The tiles used were the worst selected and collapsed, and the arches and walls lost their original shape (Kiani: 42).

Initially, the presence of Western symbols in Qajar architecture began with effects on the exterior parts of buildings and then, over the course of several decades, these symbols influenced construction and more importantly spatial design. Using semicircular and crescent-like shapes, creating columns that were in line with the exterior surface of the mansion, creating an element of visual emphasis on the top of the vertical axis of the main facade or entrance, removing traditional elements and replacing it with similar and borrowed examples, created a new combination of traditional architecture and signs taken from foreigners. Today, this style of architecture is called "transitional architecture" (Kiani, 2004: 44-45).

Along with the transfer of Zandieh's architectural art to the Qajar era, due to the establishment of political relations between Iran and European countries, as well as the increasing number of Iranians traveling to Tsarist Russia and Europe, Iranian architecture enjoyed a comprehensive and unexpected change, especially since



this date onwards , the first quasi-embassy political bases in Iran were established, and the Europeans made a great impact on Iranian architecture by building their embassies in European style (Rajabi, 1355:40).

Pope believes that the palaces of the Qajar period, built in the 19th century were generally hastily constructed with little taste. To some extent Goodarzi Dibaj also agrees with this issue and has expressed his opinion regarding the architecture of the Qajar period in 22 features. In summary, these features are as follows:

- 1- Paying attention to the portion instead of the whole in the decorative elements: Each artist has done his job in decorating the building, but in the end no one has paid attention to the overall composition.
- 2- Efforts to innovate in decorations inspired by European buildings: Although artists also paid attention to their traditions but they did not pay serious attention to their visual traditions. As a result, they created different works that were at a different level compared to the architecture of previous periods.
- 3- To choose visual elements, artists have selected the shortest way and have not paid attention to the nature of the problem. As a result their unprofessional performance indicates their haste and imitations.
- 4- Creating non-abstract faces and moving towards realism by introducing natural elements such as birds, animals and humans along with different and varied uses of colors, so that color was given more importance than form. (Use yellow, orange, and cheek colors)
- 5- Associating arabesque and Chinese movements with realistic elements and creating a luxurious and tangible space with an overcrowding of patterns and elements in a frame.

6- Influence of aristocratic architectural and decorative spaces of Baroque and Rococo styles in Italy, Germany, France and Austria. The problem is where to start and where to end. However, this effect is more consistent with Russia's orientation.

7- Insisting on maintaining balance in the division of forms and interior spaces: to create balance, artists have used the symmetry method. At the same time, they did not adhere to geometric constraints.

8- The realm in which the artist presents his works is completely materialistic and non-spiritual. The abundance of colors and more decorations shows the multiplicity, while in the architectural decorations of Iran before the tenth century, diversity has been manifested in unity (Goodarzi Dibaj 2009: 31).

With a little care in Qajar architecture, and especially during the reign of Nasser al-Din Shah, we can clearly see these features in the architectural elements. During the Nasserite period, Iranian architecture became somewhat extinct, and Nasser al-Din Shah became the largest palace builder in history<sup>19</sup>. According to Madame Carla Serena, "apparently the preservation of the sanctity of the historic palaces of the fathers by the sultans is not part of the country's customs, because the child's first step after owning the palaces of the past is to remove its exquisite tables and performs many decorations on it." (Serena. 1983: 197).

Nasser al-Din Shah "Along with repairing the previous palaces, he built new palaces" (Farahmand, 1979: 246). At the beginning of the second half of the 19th

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<sup>19</sup> Due to many wars and troubles, Agha Mohammad Khan Qajar could not leave a significant impression on himself other than the Marble Palace and was satisfied with the same buildings of the Safavid and Zandi periods. Fath Ali Shah was more interested in recreation and diversity, and developed the original royal citadel, founded the Negarestan building and its palace, and built the famous Qajar palace. Jalal Farahmand, "Qajar Palaces", Quarterly Journal of Contemporary Iranian History, Tenth Year, No. 37 (Spring 2006, Page 245)

century, he tended to interact with Russia<sup>20</sup>. At the same time; Russia started a war against the Ottomans, France and Britain but lost the war so Russia's attention was drawn to Eastern countries, especially Iran. With his first trip to Russia and Europe, the Shah of Iran was fascinated by their architectural style, including France, and the first changes in architecture were made after the return of Nasser al-Din Shah to Iran.

The proliferation of traveling to the West brought a new wave of art, civilization, and culture to Iranian architects, something that have not been well known to them. "Iranian architects had no knowledge of Western artistic styles. Photographs, postcards, and descriptions of people who traveled to Europe were their first source of inspiration for building design" (Ramadan, Jamaat, 2009: 99). Of course, there are other reasons for Nasser al-Din Shah's desire to build a palace. Demonstrating the authority of the Qajar kings in the style of the Sassanid and Achaemenid kings was a dream of this dynasty. Despite his interest in power, including art, Nasser al-Din Shah tried to show his authority by beautifying the places where he lived. "Where important figures in history are together, important events in history are completed," Hegel said. (Profitable. 2001: 385). Therefore, after the kings of the Safavid dynasty, the Qajar wanted to show their authority, among which Nasser al-Din Shah was the leader.

His numerous wives and the need to build places for them to stay can also be another reason for the boom in building during this period. Since Nasser al-Din Shah wanted to take his wives with him on every trip he made inside Iran, the need arose

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<sup>20</sup> Relations between Iran and Russia became official during the Safavid period, and these relations increased with the conquest of other countries by Peter the Great during the reign of Nader Shah and later with Agha Mohammad Khan Qajar. But after Agha Mohammad Khan, it became easy for the Russians to occupy Iranian territory.

to build luxurious palaces. According to the tastes of the society, the aristocracy and the officials of government also made their luxurious houses for living (which was taken from the palaces of Nasser al-Din Shah). Of course, in the meantime people also designed their houses according to their tastes among which is Zel-al-Soltan whose mansion is the Masoudiyeh mansion in Tehran. This mansion, although built in the middle of the Naseri period; it was one of the buildings that has received many influences from Western styles.

Competition with the Ottoman Turks was another reason for the influence of Western art in Iran. Meanwhile, Amir Kabir, the first prime minister of Nasser al-Din Shah had a great influence. " During the reign of Mohammad Shah and during his first trip to Russia in his early teens with Khosrow Mirza's delegation, he saw the progress of this country and decided to advance Iran like Russia" (Adamiyat. 1983: 165). It was after the death of Amir Kabir that the Ottomans made their way to progress and at this time a new rival was instructive for Iran (ibid: 182). Of course, the establishment of the Academy of Arts also played a major role in educating students in the style of European academies, which originated from the thought of Amir Kabir (ibid: 354).

In his book titled "Stylistics of Iranian Architecture", Mohammad Karim Pirnia considers the Naseri period as a continuation of the Isfahani style and calls it the second period of the Isfahani style. In the second period of the Isfahani style and with the beginning of Iran's cultural relations with west, Iranians became self-defeating vs. western culture and civilization and because some people encouraged this phenomenon in Iran its trend accelerated (Pirnia, 2004: 343). For example, in the sun mansion in Tehran, the rooms are organized in the same way as before.

Only the corridors have been added to it, and in the facade of the building, semi-circular arched arches<sup>21</sup> (footnotes) have been used, which have never been used in Iran's past architecture. The ancient Iranian architects considered its use incorrect; but during the Qajar period, they were modeled on the arches of the semicircular arches of Western architecture, which were all either semicircles or basket handle style <sup>22</sup>(Pirnia, 2004: 344).

In the Qajar period, we are faced with a new language, style and spatial values that, despite being eclectic, have the name and address of Iran, and perhaps for this reason it can be called a new style and talk about a period with the name and memory of "Tehran style". European-style government buildings are an indigenous expression of the dominant styles of European architecture. Buildings such as the telephone house, the building of the sun and its famous large clock<sup>23</sup> and the mansion assigned for religious mourning of the government, which is a delicate and masterful interpretation of the concept of opera. These are all clear examples of urban morphology. The change in the concept of social performance of the city and the physical emergence of its space with a completely different definition from what it was, causes the confrontation of two new and ancient concepts, new and traditional, foreign and indigenous, to express the first effects of its physical space (Mohammadzadeh - Mehrta: 238).

The influence of the architecture of the favorite countries of the owners of these mansions, including architects and artists, had a tremendous impact on the special style of Qajar architecture. The interior decoration of the palaces varies according

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<sup>21</sup> Arc above the doorway

<sup>22</sup> This arch is similar to the low-rise Iranian arch

<sup>23</sup> As a new criterion for passing the time

to the culture, art and customs of each civilization. This difference changes more with political relations between countries. In many cases, the ideal form of architecture and urban planning of the Qajar government had a European form, but was influenced by indigenous cultural and artistic forces, and new styles are combined with old methods. Kashan Fin Garden, Prince Kerman Garden and Tehran mansions are examples of these new concepts.

Of course, the political context in these influences should not be overlooked. This Qajar period was highly regarded politically and prominent European countries, including Britain and France, were highly interested in Iran. From the second half of the reign of Nasser al-Din Shah and at the same time with the artistic developments of Russia and France, this attention increased. During this time, Nasser al-Din Shah traveled to Europe, then in 1881, on the occasion of the 30th anniversary of his reign he developed the Niavaran palace and named it Sahib Qaraniyeh.

Maki Nejad believes that "the designs of the Qajar period changed under the influence of the western atmosphere in the internal and external structure, and the roots of these changes must be sought in the Safavid period." Use a variety of natural flowers and leaves such as irises, roses, grape clusters, colorful fruits, and pots full of fruit, pictures of kings, birds and buildings overshadowed previous classic patterns. Non-classical patterns first spread to palaces and then to private and religious places, until they took on all the dimensions of Qajar decorations and became one of the hallmarks of the art of this period" (Maki Nejad, 2009: 50).

Tiling, molding, stone work, painting on plaster, mirror work and painting on wood are the main decorations of the Qajar period. Like other fields most of the

decorations of this period are appropriately influenced by the west that of course is due to the color and variety of themes of relative change. The decorative patterns of the Qajar period include abstract, arabesque and Chinese forms, French flowers (London flowers), landscapes and hunting fields, flower pots and birds, images of kings and courtiers and princes, the pattern of lions and the sun and angels (ibid: 48). In the Nasserite period, in addition to differentiating the patterns and the effect of the patterns, the interior and exterior spaces also changed.

From the middle of the Nasserite period, more decorations found their way into outdoor spaces, and gradually the interior decorations faded. So much so that in the mansion of the royal court of the Masoudiyeh complex, apart from the Hall of Mirrors, the guttural molding of other halls; we have no other decorations and the facade of the building is full of molding decorations and reliefs with Girish patterns sash. During this period, "patterns include broad, thick branches, real flowers and a cylindrical vase; They indicated the pattern of flowers and pots" (Toloo Behbood. 2005: 156). Of course, branching is similar to European patterns (ibid: 221). During this period, "patterns include broad and thick branches, real-form flowers and cylindrical pots; somehow they represent the patterns of European flowers and pots" (Toloo Behbood, 2005: 156). Of course, branches is similar to European patterns too (ibid: 221).

Another point that we have always witnessed in Iranian architecture is the use of values. "While decorative values are widely used in Iranian architecture, the most important function of these shapes and decorative designs is to emphasize the obvious structural forces, to present the relations between them and thus to show the effect of the continuation of these harmonious forces" (Popp, 1986:326). Using

arabesque patterns and flower shapes, buds, branches, leaves, and curved lines in decorative arts such as rugs, tiles, and gilding as decorative architectural forms and refraining from drawing images of creatures that have souls is based on the narrations of the infallibles in Islam. Therefore, in the Islamic architecture of Iran, such images are not seen in the decorations of mosques and houses (Ansari, 1978: 1987). In Qajar art, especially in the Naseri era as we have seen in Goodarzi Dibaj's conclusion; Meaning and valuation are diminished in patterns. The designs take on an objective aspect and the artist does not shy away from depicting animals and humans in his designs. You don't need to think to understand most of the Qajar works, and at first glance, you can understand the meaning of the artist. Of course, the technique is not ineffective. "In addition to the three elements of geometric, Islamic and Khatai patterns in Islamic architectural decorations; Moqarnas making, formalization, use decorations under the dome, arched form of entrances or Yazdi working (a state between formalization and Moqarnas), etc. also play an essential role "(ibid: 84).

## **5.2. A Variety of Design Methods During The Qajar Era**

Architecture began with the western style trend of court buildings and then included the design of the city of Tehran. During the Nasserite period, the architecture of the mansions and palaces of the citadel, such as the mansion of the shrine, dormitory of Nasser al-Din Shah the mansion of the sun and his harem were influenced by the style of European mansions, palaces and especially the French buildings. And with the arrival of European engineers and architects and the study



of a number of Iranian students in France and the imitation of French architects, Iranian architecture gradually took on a European form.

According to the definitions and descriptions of Qajar period buildings in travelogues and images and paintings left from this period, we can mention three traditional, European and mixed architectural styles in the buildings of this era.

The traditional architectural style was a continuation of the architectural style of previous periods, without any changes or transformations in it, or in other words, in this architectural style, no trace of the characteristics of Western architecture had been revealed yet. This method is related to the first period of Qajar architecture (1848-1876). Most of the residential buildings and religious buildings such as mosques, religious schools and holy shrines in this period were built entirely on the principles of traditional Iranian architecture.

The style of European architecture during the Qajar period was formed especially since the end of this period by the expansion of political relations between Iran and European countries. When foreign ambassadors, representatives, and foreigners came to Iran, they also brought the architectural style of their homeland to build embassies and their residential buildings. Thus, during this period, the embassy buildings, the houses of ambassadors and representatives of European countries represented the European architectural style in the city of Tehran. Given the prevalence of Western culture and modernism and the extreme interest in the glory of Western architectural styles such as neoclassical and baroque among courtiers and the aristocracy and politicians and the rich, some of the palaces and mansions built by this group were perfect imitations of European architectural practices.

“The main feature of Qajar architecture is considered to be its manifestation. This feature is best seen in the European-style villas of the time although it was possible to choose from nineteenth-century European architectural examples, but Baroque architecture was generally and not merely preferred. Prime Minister Nouri, Mostofi al-Mamalik, Mu'ayyir al-Malik, Zal al-Sultan and Muzaffar al-Din Shah all built their villas and magnificent palaces by imitating or adapting Baroque-style designs”(Samiei,1995:23). It should be noted that in the construction of buildings of this period, not only a special architectural method has been used, but in some cases, several methods have been used in each part of a building. This is also due to the combinational architectural style in Europe<sup>24</sup>, which was one of the common architectural styles in Western countries during this period. Buildings such as the Turquoise Palace mansion or the dormitory mansion, which were built by order of Nasser al-Din Shah during this period, are examples of the full use and imitation of European architectural. Mixed architecture was actually a combination of traditional and European architecture. In this way, with changes in the design of the building as well as the combination of elements, shapes, decorations and patterns of European architectural methods with elements of traditional architecture and the use of some new construction techniques such as the use of tin to cover the roofs in the form of gable or using iron in decorative fences, some buildings were built that reflected the influence of Western architecture on Iranian

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<sup>24</sup> During this period, one of the most common architectural styles in 19th century Europe was eclectic architecture. Due to the dramatic changes in the field of engineering and construction sciences that emerged during this period, there were still architects who were interested in the styles and methods of past architecture such as classical, baroque and rococo. Therefore, by using the methods, techniques and new construction technology of this period, these people followed the old style in designing the plans of the buildings and in some cases, by applying their personal taste, they made changes in these styles and sometimes even in one building, a combination of several architectural styles was used, which resulted in the formation of a style in European architecture called eclectic architecture.

architecture. In some of the buildings built in this way, the use of elements or decorations of Western architecture has been small and minor, so that the superiority in the collections such as religious buildings, mosques, religious schools, shrines and places of mourning have been with the architecture of Iran. In this building, although Western architecture is sometimes used in the interior and exterior decoration of the building, but in general, the imported elements are so intertwined with traditional Iranian architecture that it has taken on a completely Iranian color. For example, the use of mirror work in religious buildings or palaces of this period shows the influence of Western architecture on traditional Iranian architecture, but in general, the combination of the art of knot making or mirror art in these buildings has given a completely traditional and Iranian-Islamic identity to the mansions, so that no trace of Western architecture can be felt in these buildings. In residential houses of this period, although in some cases decorations such as semicircular arches have been used above the facade of the building or columns and capitals of Corinthian columns or other European styles, but the design of the house is still preserved. The central courtyard and the row of rooms around it, which led back to the alley and created an introverted atmosphere, still evokes the atmosphere of traditional architecture in the human mind, despite the use of Western architectural decorations. But the design of the house still retains the atmosphere of traditional architecture in the human mind it means while preserving the central courtyard and the row of rooms around it which led back to the alley and created an introverted atmosphere.

In some cases, the widespread use of decorations and elements and combinations of Western architecture, shows the dominance of Western architecture over Iranian architecture. Examples of this superiority are the palaces, pergola and

mansions which were built during this period by order of kings and their entourage and courtiers. In this building, European decorations and architectural elements have been exactly applied the same as what they were used in European buildings. The balconies and entrance staircases of the building, the garden making and garden decoration within the palace area are in the western style, the spacious living rooms and sitting rooms and the numerous bedrooms, as well as the European furniture in the building gave them a completely Western outlook from inside and outside and it showed the dominance of Western architecture over Iranian architecture. In general, from the combination of Iranian and European architecture in the architecture of this period, a method emerged that initiated the developments of Iranian architecture in order to accept the patterns of Western architecture.

Palaces and mansions owned by government officials, the wealthy, and the nobility were among the first mansions to be influenced by European architectural style because they were the first to travel to Europe and get influenced by European culture and art. In some cases, adaptation and imitation of European buildings were limited to decorations or some other architectural elements, and in some cases related to imitation of an idea or the main volume of a building.

The use of European architectural elements or patterns in some cases was very minor and large extent in some buildings. For example, the use of circular or semicircular openings, as well as the use of various types of broken pediment and broken pediment in the Intel of gates and entrances and above the main facades of the building, as well as the use of a single semicircular surface or a combination of several semicircle levels at the top of the main entrances and facades is one of

the items that became common in Iranian buildings due to the common design methods in Europe.

In many buildings of this period, at the highest part of the façade of outfall, there is a horizontal bar-shaped surface which is called the "cornice". In the simplest and most basic way, a simple brick cornice is made of this section to prevent rapid facade erosion. Special attention has been paid to the facades designed in this section, which is the highest point of the building. The width of this decorative structural strip is on average 20 to 40 cm and in many examples it is combined with other parts of the facade. Statues and sculptures are of other decorative elements. In the Islamic era and in the historical monuments of Iran, the human statue or other animals were not used as beauty elements of the building, but during the Qajar era and then decades later and under the influence of Western architecture and sculpture, the construction of the statues gradually became popular. Bricks were used in most of the buildings of the Qajar period. The resistance of bricks against rain and other climatic factors, as well as its formability and the possibility of creating various designs and ease of execution of work has caused many of the entrance spaces and facades of the building to be decorated with it.

On some tiled surfaces, images depicting soldiers and mythical stories, soldiers of the Eternal Guard, and so on have been drawn. The use of tiles in the facade of the building is mostly related to the oldest buildings of the late Qajar period.

Qajar-era engraved tiles are often artistically worthless and nothing more than a bad and incomplete imitation of past works. At the beginning of the 19th century, local tile makers in Shiraz created a style that was very useful. In these tiles, the

patterns of roses, red carnations and purple lilies were painted with long and green leaves with special enthusiasm.

Believing in modernizing the art tiling, Nasser al-Din Shah sent a number of painters to Rome and Paris. Images guards or of young and well-dressed employees and secretaries in natural size on tiles and in the head of a military school, cannons and rifles and pyramids of cannonballs and strange machine guns on square bricks have been engraved at the upper parts and the transoms of governmental office buildings. Even ancient Persian legends were painted on the walls of royal palaces in a new way (Godard, 1998: 463). The magnificent decorations of the previous period were completely devoid of spirit and artistic value in this era.

Many European motifs were used to decorate the facade of the building. Of course, in some facades, arabesque and geometric motifs were also used to decorate the facades. In patterns that were imitated from Europeans, in addition to the use of various abstract and geometric elements and shapes, human patterns and sculptures, some animals, as well as the patterns of flora and plants, and in some cases functional objects were used.

Molding is another decorative element used in Qajar houses. Molding is one of the most important and main elements in Iranian decoration, which dates back to two thousand years ago and after that brick is one of the most basic materials in beautifying the facade of many buildings. Of course, because in the past they could not withstand gypsum against the rain, its usage to cover the facade was much less than brick. However, in a small number of buildings, gypsum have been used to cover the entire façade.

Using gypsum , In the Qajar era and through imitation from European architecture, the facade surface was formed to a simple stone laying, in some of which the frame around the window was covered in the simplest way, while in some examples molded frames were used to cover around the window.

Another architectural element that gypsum was used to make it and was used to decorate Qajar houses was the construction of niches. Niche is a place to put everyday things like mirrors, basins, kohlrabi. They also put items in the upper niches that were less needed.

Most of the doors and windows used in this period were made of wood and especially the curved or circular forms were used in the upper part of the windows. Those group of windows adjacent to the streets or the passages often had a metal guard which were not in simple form and used to add some decoration to the buildings.

The arrangement of the bricks around the doors and windows is either simple or like the house of Ghavam Al-Saltanah (Abgineh Museum), the pieces of casted bricks are used for decoration.

Another decoration used in Qajar buildings is the use of paintings behind doors and windows glasses which is a common art of the Qajar period.

Murals have been widely used in the interior parts of the buildings. One of the most used patterns is the pattern of flora, plants and birds in murals.

According to the requirements of the time, which was the result of traveling to the Western world, there was a great variety and innovation in the Qajar building school and different styles with different tastes and diversity are presented by

masters to the manifestation of art. In general, the common styles in this period are as follows:

**Iranianization:** In this style, they donate national color and originality to Iran artistic works such as portraying, dressing and embodying landscapes and in this way they Select lifestyles of the Iranian people, cultural honors, and Persian literature, national, mystical and religious stories, historical events and wars as subjects of their work.

**Europeanization:** The images of men and women with European make-up and clothing were made and by inspiring from European sculptures and great Italian painters, they created images and sometimes imitated them in their choice of subject.

**Moderation:** In this method, art masters have tried to create a mixture between Iranianization and Westernization and to take advantage of both styles to make their works visible (Haghighat, 1990: 692).

The architecture of the Qajar period, in addition to the subject of space and volumetric combinations, especially in the houses of this period, has a multiplicity and spatial quality with richness. On the one hand, accepting and being influenced by Western architecture without using construction technology and factors that affect the consistency and stability of the building is only in the forms and appearance, and on the other hand loses the strength and accuracy of construction the traditional heritage of the past. It loses, loses its strength and precision in construction, which is the traditional heritage of the past, and relies only on the elegance of appearance. In fact, most of the construction of this period is spent on



painting, decorative molding or mirror work without considering their infrastructure (Kiani, 45).

Compared to previous periods - with the exception of Safavids, during the Qajar rule, the type of architecture built by the government and the ruling higher officials, experienced unprecedented degeneration, in terms of artistic and technical quality. Although the Qajar kings did well by building Tehran Bazaar, small private palaces and numerous palaces, several gates for the city of Tehran and a few public buildings in the country, but most of their works were soon destroyed due to poor construction materials and insufficient accuracy. The tiles, which are the worst type of tiles in the history of tile making in Iran, the foundations and the arches and walls collapsed (Kiani, 2004:42).

In terms of dimensions, proportions, shapes and decorations, the architecture of the Qajar period shows a lower status than its previous periods, especially the Safavid period. Shapes do not have the strength and solidity of the previous ones, and new shapes enter the architecture in a superficial and fun form. Dimensions are not accurate, the proportions are lower than the coordinated and thought-out proportions of previous periods, Architectural decorations sometimes fall to the point of vulgarity, and chaos replaces the limited and obsessive decoration options of the brilliant Seljuk and Safavid periods (Bani Masoud, 2009:74).

On the other hand, Qajar architecture can be evaluated from the perspective of its spatial creativity. If we look at the architecture of the Qajar period from this perspective, the architecture of this period is highly valued and is in a higher and more developed position than the architectures of previous periods such as Zandieh and Safavid. Because in the architecture of this period, spatial creativity

increases, the variety of spaces and new spaces are created, spaces become more open and light, and the old patterns of Iranian architecture evolve to expand the space. In short, if we consider the evolution of architecture as the opening, transparency and lightness of spaces, the architecture of this period is considered as the stage of evolution of ancient Iranian architecture (Kiani, 2004:44).

### **5.3. The Role and Influence of Foreign Architects on The Process of Architecture**

#### **5.3.1. European Teachers of Dar al-Fonoun School**

The tendency towards "development" and the tendency towards "west" in the history of the last two centuries of Iran is also meaningful and the process of Iranian architecture in the last two centuries is related to this meaning (development). However, the construction of the Dar al-Fonun school was carried out by Mirzatabghi Khan Amirkabir with the plan of Engineer Mirza Reza, who were both Iranians<sup>25</sup>, but European teachers at the Dar al-Fonun School should be considered among the pioneers of the effective presence of European experts in Iran. Due to Amir Kabir's reassurance that Russia, France, and Britain would not be benevolent, these teachers, who were pioneers in transmitting European architectural concepts to Iran, were initially invited to Iran from other European countries such as Austria, Prussia, and Italy (Ardakani, 1991:259). The most famous of these teachers is August Krziz, an Austrian who prepared the third map of the Safavid fence in Tehran in 1859. The principle of teaching in the Academy of Arts was based on the system of infantry, artillery, cavalry but geometry, medicine, surgery, pharmacy, and

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<sup>25</sup> Mirza Reza prepared the plan of the building imitating the map of the barracks and the "Volich" mansion in England. History of New Civilization Institutions in Iran, Hossein Mahboubi Ardakani, Volume I, Tehran University Press, Tehran, 1991, p. 258.

mining were taught too. But among the first European teachers of the Dar al-Fonoun school, we come across Zattie<sup>26</sup>, who was invited to Iran as an engineering teacher. The presence of this group of Europeans was effective in promoting and establishing the European School of Architecture in Iran.

### **5.3.2. Foreign Embassy Engineers**

In search of the names of foreign architects present in Iran during the Qajar period, the role of European embassies and their engineering staff is also important. According to historical texts and sayings, these architects were consulted by the court and government officials and were given some tasks.

Mehdi Khan Shaghaghi (Momtahn- al-Dowleh) makes a clear reference to this point and talks about a plan that the Minister of Public Welfare in the government of Mirza Hussein Khan Sepahsalar had prepared to build several ministries in Arg Square:

The "plan" was highly praised. To ensure the design and approval of the employer, three foreign engineers were also consulted, including a British engineer and supervisory architect, Austrian engineer Castager Khan, and French engineer Buhler (Mohsenin, 1993:20). Needless to say, the first job of the employees of the foreign embassies was to build such embassies in Tehran and to build summer mansions in Shemiranat. According to Etemad-al-Saltanah, Gastro khan was employed by the Iranian government for various projects and more for road construction and development projects (Etemad-ol-Saltanah, 1998:30&106). And

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<sup>26</sup> Marat al-Baladan, Volume 2, p. 84

Buhler (Etemad-ol-Saltanah, 1998:76), who had an Iranian - Armenian wife had been mentioned in various projects including the Naseri fence. Pierce was also an employee of the Russian embassy (Etemad-ol-Saltanah, 2001:418). As can be seen from the expert speeches of Momtaheh Al-Dowleh, foreign engineers were consulted in government projects, therefore, the role of European governments at changing architectural concepts in Iran of Qajar period should be considered effective and fundamental.



Figure 5.1. British Embassy on Ferdowsi St., Tehran

Tehran Historical City Base Archive.



Figure 5.2. The summer garden of the British Embassy in Gholhak, Tehran

Archive of the base of the historical city of Tehran.

Pearson, an engineer who was the designer and architect of the British embassy, an Austrian engineer, a French engineer who was the system engineering consultant and graduated from Dar al-Fonun school in Paris, are among the most important engineers and architects hired during Nasser al-Din Shah's reign.

To plan the buildings of the ministries, European engineers were used. Some of these engineers are: Pearson, an engineer who was the designer and architect of the England Embassy, and the latter is an Austrian engineer who had been employed by the Iranian government for many years and was honored to receive the title of (Khan). And third, Monsieur Bohler, a French system engineering consultant who graduated from the Dar al-Fonun School in Paris. All these engineers were invited to the Ministry of Public Welfare and carefully examined my plans and did not want to believe that an Iranian engineer had designed these plans and they confirmed that these plans have been drawn similar to one of the most beautiful buildings in Europe. (Khan Shaghaghi, 1974: 217).

### **5.3.3. European companies**

In addition to the teachers of the Dar- al-Fonoun School and the engineers of the foreign embassies, European companies that came to Iran to carry out construction work in the form of government contracts paved the way for the presence of European architecture in Iran. In 1882, the French contractor Monsieur Boatel, who had previously received some concessions such as the concession of the Tehran Gas and Electricity Factory, from the Iranian government, also received the concession of the Rasht-Tehran railway. The building was supposed to start in 1885, and Boatel also deposited five hundred thousand francs as a deposit in the Bank of

Paris, but as soon as the contractor wanted to start the operation, the concession was abruptly stopped. But of all these efforts, had one gain for Boatel earnings, and that was the acquisition of Hazrat Abdolazim's shrine railway concession, which he received in addition to several other concessions from the Iranian government. He later sold the concession to a Belgian company, and the mentioned contractor start the project with a capital of two million francs, set out to build the building, hoping that it would later be able to extend the same short railway and gradually reach the Persian Gulf. With all these concessions, only this shortcut was made. The machines that they had built in Brussels were brought to Tehran in the form of separate parts with a lot of effort, and in 1888 the road was inaugurated with the necessary formalities. In 1889. The same company also acquired the privilege of the city tram, and shortly afterwards it laid about 8 or 9 kilometers inside the city, and thus the horse tram was used (a group of authors,1938:17). In addition to the construction of the railway, the construction of a sugar factory in Iran, which was first carried out by a Belgian company called the Belgian Sugar Company, also influenced the process of architecture along with industrial developments ( Mahboubi Ardakani,1989:341). In 1896, this factory was built in the lands of Kahrizak village with the capital of Mirza Ali Khan Amin- Al-Dowleh, but due to the conspiracies of foreign countries it could not continue its work successfully. The factory building still exists in Kahrizak Tehran, and is considered one of Iran's industrial buildings built by Europeans. At the same time, Czechoslovak and German companies set foot in Iran to build a sugar factory. In the case of textile mills and power plants, the first of which was established by Mirza Ali Khan Amin -al-Dowleh on Bab Hodayoun Street and in the industrial complex. European concessionaires played a major role, and the factory was eventually

completed by Messio Fabius, better known as Boathal, in 1859, when the king inaugurated it (Etemad Al-Saltaneh, 2001:703). The process of modernization of the country from the second half of the Qajar rule until after the 1951 has always been based on these pillars, and this process has had a direct impact on the flow of architecture.

## **5.4.Evidence of Modernity in Qajar Architecture**

### **5.4.1.Creating High-rise Buildings**

The flow of modern architecture in Iran is directly influenced by the flow of world architecture in the late nineteenth century in Europe and the United States. The pioneers of this movement in Iran, both Iranians educated in Europe and Europeans who came to Iran to work, applied the teachings of modern architecture rooted in nineteenth-century architectural thought movements in Iran. Therefore, at the beginning of the contemporary century, the story of modern architecture in Iran is a part of the global developments of architecture, for this reason, it is necessary to review the architectural developments in the late nineteenth and early twentieth centuries in order to trace the characteristics of this current. "Not grasping history", "conducting theoretical discussions", "frequent access to new experiences", "critique and analysis of works", "giving importance to new experiences", "being influenced by artistic movements" and "taking advantage from the "technical achievements" (in the field of construction materials and structural technology), along with the social factors resulting from industrial development, is a process that has influenced architectural developments over the course of half a century; Therefore, a review of the historical sequence of these developments is necessary.

Therefore, in order to address the global developments in architecture that led to the formation of the roots of modern architectural style, it is necessary to pay attention to the motivations and requirements for the formation of this style (Mokhtari, 2007:32)

After returning to Iran after his trip to Europe, Nasser al-Din Shah requested a high-rise building, as he had seen in Europe, but did not specify the features of the building. For this reason, by the order of Nasser al-Din Shah, the building of Shams al-Amara (sun mansion) was built by Ali Mohammad Kashi. Before that Tehran had never had a building of this height. Shams al-Amara is a first five-story building in Tehran, which is 25 meters without a pergola<sup>27</sup> and is 30 meters high with a pergola.

#### **5.4.2. Extroversion**

Extroversion was one of the architectural features of the Qajar period that either for various reasons and rapid developments of this period did not want to adapt to the introversion of the past architecture of Iran or traditional Iranian architecture could not keep pace with this phenomenon. The phenomenon that gave rise to modern and connected thinking with the modernist process.

#### **5.4.3. Use of decorative and dramatic columns in the facade of the building**

The use of columns in the facade of the building is another case of the presence of modern thinking in Qajar architecture. These columns are mostly made of

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<sup>27</sup> Light and sometimes decorative building in the middle of the garden, park or amusement park that is used for recreational or shelter work.



rectangular or hexagonal sections. As can be clearly seen in the view of the Shams al-Amara building, they paid more attention to the capitals, so much so that the base and trunk were overshadowed.

#### **5.4.4. Construction of the steps on the main axis of the building**

In traditional Iranian architecture, stairs were not used as an important and visible element, especially in the entrance space, and usually the stairs (communication stairs between different floors of a building) were placed at a high height and in places of the building that were not beautiful view. The use of stairs as a prominent element in the architecture of this period became common by imitating European architecture (Bagheri, 2014). Construction a lobby with stairs that starts in the middle of the hall and continues in two directions in the opposite direction is one of the architectural influences of Russia and t this type of architecture such as tiling, mirror work molding and skirting and forms a corner of Qajar architecture.

#### **5.4.5. Use a Sloping Roof**

In the pre-Qajar period, in places where large openings were needed, brick domed roofs were used, which were very heavy, and to transfer its heavy load to the ground, they increased the wall thickness and added buttresses to the back of the wall, While during the Qajar period, light wooden roofs were used, which were executed as a gable under a flat surface and on the roof. The load of this gable roof was transferred to the walls with the help of compressive and tensile forces and then the load was transferred from the walls to the ground. Be (Khairy, 2006).

#### **5.4.6.The Use of Roman Semicircular Arches**

The use of Roman semicircular arches is another element of Western architecture that was used extensively by Qajar architects.

#### **5.4.7.Stairs**

Using of interior, low-rise staircases that were generally made secretly either on either side or on either side of the porch or in the middle of the mansions. Although these stairs are used alternately until the end of the Qajar period, from the end of the Mohammad Shah period and the beginning of the Nasre-Al-din Shah period, the construction of these stairs changed. These stairs have not been used since about 1890.

Since the mid-1870s, multi-sided balconies have been used on the upper floors (Ferdows Garden Mansion), and in the late Qajar period, these balconies are typically used in many facades (ruby palace, dormitory mansion, Atabak park mansion, Melijak Mansion, Farahabad Palace ...).



**Figure 8-4 Extroversion with European design and geometry in Atabak Palace**  
(Center for the Study of Contemporary History)

In general, almost simultaneously with the return of Nasser al-Din Shah from his first trip to Europe, three types of balconies were created, including multi-storey balconies on the upper floors, forward going balconies, and one- or two-way linear porches, and in the following years, they were used as common designs in the mansions.

#### **5.4.8.The Shape of The Columns**

Perhaps it can be said that the use of the gable that became common at this time caused the reappearance of the pillars in the facade and huge decorated and pattern rich pillars appeared in villas and palaces of the rich and the use of these columns was imitated from Western countries. However, most of these pillars were not from the base but baroque style at processing. These were the pillars whose apparent artificiality took precedence over their original nature. On one hand the intricate carvings on the stone and the decorative molding of the flora and shrubs on the glorious pillars and on the other the variety of designs were solely unique. These were all prominent features of the wealthy people's residence during this era. This treatment with the columns shows that the symbolic value of this architectural element was understood, and at the same time symmetry and art and skill had been used at decorating them.

The main trunk of some pillars are cylindrical, but some columns can be found that have a rectangular or hexagonal cross section, and in them the capital is more under consideration so that the base and trunk of the columns are overshadowed by the portal. In some buildings that were designed according to the architecture of ancient Iran, the head or part of the body of animals such as cows, congresses above the walls, religious signs and symbols related to ancient Iran, etc. were used.

The variety of these designs are as much impressive as the originality and uniqueness of the styles and techniques. In the construction of these pillars, a layer of gypsum covered these wooden columns and flat motifs were plastered in two-dimensional form on them. The formability and visualization of gypsum allows for delicate carvings and provide carvings that many of which can be used in a variety

of styles and with very original details and they can be seen in many noble innovations taken from the classic and more important mixed capitals.

A. The use of metal (cast iron) columns in the facade of the building is limited and appears in the sun mansion.

B- The use of paired columns on both sides of the entrance of the building, first in the changes of the building of Golestan Palace Mirror Hall from 1874 onwards and then can be seen in the mansion of Masoudiyeh administration building, White House and Cossack house mansion and ....

C- From the beginning of Nasser al-Din Shah's period onwards, the use of four- and six-column combinations can be seen in the design of many exterior porches (Anis al-Dawlah Palace, Ishratabad Palace, Malijak Mansion, etc.).

#### **5.4.9. The Use of Pediment**

Another characteristic of European architecture that has been used in many Qajar houses is pediment. At the beginning Pediment was a triangular surface of the Greek temples roof through which the temple was usually entered. In many European buildings, this element has been used as an important feature of classical architecture and has often been used as a structural and symbolic element.

Pediments are not necessarily triangular, but some of them have a single or compound arc at the top. In Tehran buildings and especially during the Qajar period, pediments have been used in various forms. For example in combination with windows. Chandeliers which have a similar shape to half-pillars have been used to decorate both sides of the transoms.

## 5.5. Decorative Features in The Qajar Period

Decorations as one of the arts related to architecture, if used properly, can complement the building. At the same time, the specifications and attitudes of each period can be recognized from the designs and decorations of the building. During this period, the decorations of Qajar architecture, especially in the palaces and villas of the aristocracy, were largely influenced by Western architecture. Semi-circular arches, which were less commonly used in Iranian architecture in the past, appeared in the structure of the building. In molding, carving, and tile designs, Western motifs and decorative elements were largely used, especially the Baroque<sup>28</sup> and Rococo<sup>29</sup> architecture, so much so that we see the presence of pediment in palaces, villas and residential buildings, which is merely an imitation of Western architecture. (Rajabali et al., 2011).

Iranian architecture and decorations in the Qajar period are divided into two stages: before and after Nasser al-Din Shah's trip to Europe:

- **The first period:** Decorations in the Qajar period and before the rule of Nasser al-Din Shah and his foreign travels in areas such as molding, mirror work, tiling, carving, motifs are more oriented to Safavid architecture and architects are more looking to emulate the glory and prosperity of Safavid architecture and its revival.

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<sup>28</sup> A method in the arts of architecture, painting, music, and sculpture that dates back to the late sixteenth century in Italy and was widespread in Europe until the late eighteenth century.

<sup>29</sup> A term used to describe decorative art in various fields of architecture, architecture, painting, sculpture, furniture design and decorative objects that dates back to the 18th century in France.

- **The second period:** The period of change in architecture began after the reign of Nasser al-Din Shah. Because on the one hand, his fifty-year period includes more than a third of the Qajar period, and in this period compared to the period. Mohammad Shah and Fath Ali Shah achieved relative peace in the country (Ghobadian, 2004:18).

Reflecting on Qajar art, we find that the artists of that period acted in the style of Iranian culture in such a way as to modify the external culture and not themselves in the external culture, and this is one of the most valuable approaches of Qajar art. Since then, in the designs of tiles and gilding of the Qajar period, we have been introduced to a new design called "foreign flower". It is debatable whether this combination was in all cases voluntary and with the artists' sense of responsibility for their past heritage, or whether it was due to their inability to understand and apply the principles and concepts of Western art and architecture (Bani Masoud, 2009:74).

#### **5.5.1. Building Cover**

A- The use of traditional materials and brick framing can be seen in the whole Qajar period, both in the skeleton of the building and in the wall partitioning.

B. From the 1870s onwards, the use of mosaic tiles, which had previously been used in some cases was reduced and seven-color tiles were mostly used.

C- From the 1860s, the use of molding or gypsum coating is abundantly seen.

E- From the late 1870s onwards, the use of stone in part of the facade of the building is abundantly seen.

### **5.5.2. Building Body Decorations**

- 1- Until the late 1880s, the use of seven-color tiles with themes such as happy private parties and hunting or plant designs or landscapes, can be seen in abundance in the facades of buildings, but after that, the amount of exploitation of these tiles decreased.
- 2- Using warm colors (yellow, red, orange, etc.) and molding with plant designs during the Qajar period can be seen in the tile working of the facades.
- 3- From the 1870s onwards, the use of Chinese knots with arabesques designs was drastically reduced (marble beds, government palaces, etc.).
- 4- The presence of zigzag and crescent bulkheads which are clearly adjacent to each other in the Sun mansion shows a turning point in the evolution of the facades of Qajar buildings.
- 5- From the 1880s onwards, the use of whitewashing in the facade, along with molding and gypsum decorations, replaced bricklaying, mirror work, and glamorous tiling.
- 6- It seems that the use of crescent arches first began in the Dar al-Fonun school and has been used continuously in other buildings as well.
- 7- From the mid-1880s onwards, the use of mosaic tiles in the facade of buildings decreased.
- 8- Since the mid-1890s, the use of floor dividers inspired by Western neoclassical architecture has been widely seen in buildings (dormitory mansion, White House, Cossack mansion, Farahabado Palace.).



9- From the late 1890s onwards, the use of swell stone fences designs can be seen abundantly in the buildings (Atabak Park mansion, Malejak Palace mansion, Kazakhstan mansion, Farahabad palace, Ain al-Dawlah mansion, etc.).

10- The use of pediments along with bedding on the entrance stairs of the mansion has been seen in the mansions since the beginning of Nasser al-Din Shah's reign (Ferdows Garden Mansion, Khorshid (sun) Mansion).

11- The wooden flooring of the floors of the halls should not be forgotten during the Baroque period, which is a legacy of the classical French style. But in Qajar palaces and mansions, we see the use of wooden flooring for the first time after the Naseri period in the house of Ghavam -Al-Saltaneh (Glass Museum).

## 5.6. Qajar Houses

Iran is such a complex country that it has existed for more than 6,000 years and has been recognized as a country in every era. And in some periods it has been recognized as a major power throughout the world and has influenced the world of that time. This country has attracted many elements from other cultures, and as a result, Iranian society reflects European and Asian cultures. At the beginning of the history of this country, there was a major power that the culture of this power passed the evolutionary path along with mixing with other great nations in this era, that is, first Greece in the west and later the Mongols in the east. However, an ancient Iranian civilization, or Achaemenid dynasty, demonstrated this ability to attract the influence of others without losing its identity.

Over the centuries, Iranian architecture has shown great diversity (both in terms of structure and aesthetics) and apart from previous traditions and experiences has gradually progressed in a coherent and logical way. In terms of architecture the country achieved a unique and distinct position from other Islamic countries without sudden innovations and with all the repeated damage caused by cultural invasions and blows.

This ability manifested itself when a creative and exceptional quality prevailed throughout the history of Iranian architecture and decoration. This statement proves that the historical periods of Iran were truly unique, and despite the foreign influences, Iran consistently offered a kind of architecture that represented the country's special culture.

Despite the abundant evidence that shows Western Europe has influenced Iranian architecture, by presenting a design that was actually Iranian, Qajar era houses have retained most of the architectural features of that era. In the houses of the Qajar era some elements can be found whose signs can be traced from the early Achaemenid periods. Dome on the porch, indoor closed space feature (without outside view), focus on the yard, porch, etc. all these features can be seen in the early houses.

One of the features that distinguishes Qajar houses is the use of decorations in these houses, which shows the importance and citizenship status of the owner of the house. This feature used to be a special feature of the court floor, and these houses are also a sign of the growth of a new aristocratic class. The new and privileged class or Qajar tribe found the design of traditional houses suitable since they met their climatic, cultural, religious and family needs and used these houses as a tool to show their pride and importance. The resemblance of the house to the mosque and the palace is a useful measure of the role of the growth of these places in government. Gradually, the decorative elements imported from everywhere were mixed with their houses, and in any case, the appropriate decorations were adapted to the new interior position of the house (Kateb, 2005:264-263).

Since Tehran was chosen as the capital during the reign of Agha Mohammad Khan Qajar, many changes took place in housing and architecture and many one-story and two-story houses were built in Tehran. Since many Iranians traveled abroad and became acquainted with European civilization during this period, when these people returned to the country and based on their abilities, they used the generalities and shape of European buildings in building houses. During this period,

the model of the building gradually changed, and anyone who was financially stronger and wanted to build a new building was inspired by the model of European buildings. The difference between these buildings and older buildings was that some of the characteristics of old Iranian buildings were also used in them (Ajami, 1985: 448). Depending on the climate and geographical location, there are special homes in the area. Due to the lack of trees in Tehran, wood was used only in some parts of the house and for decorative purposes. Sometimes wood can be considered as a handicraft related to building architecture (Boroumand, 2000: 26).

Several types of houses were built in old Tehran. Although the small houses had their own characteristics but do not include in our discussion. We are talking about houses that are significant in terms of building model, interior quality, building style, spaces, different divisions and conditions, and are a specific example of special period of architecture. The houses we are looking for are the houses of the people who are almost average and or the aristocrats and each of which had similar characteristics. These houses generally had outdoor and indoor courtyards, stables and related rooms. At the entrance to these houses was a door that led to the doorman's room. Then there was another one that went to the stables and from the left, the first door is related to the stairwell to the roof and the second one is in the outer courtyard and finally at the entrance was a corridor that entered to another corridor which was connected to another corridor which was connected to the inner part of the house through a hall and a turn.

Usually, in front of the inner and outer rooms, a porch was installed to the width and length of the rooms, which was connected to the outer courtyard of the rooms by a few steps. Part of the porch was dedicated to the shoes. Around the porch

were a number of sash windows decorated with broken colored glass on the side of elevators and on them was a curtain that was folded upwards and raised regularly. The curtains were placed in the middle of the sash windows. Some of the rooms that had sash windows had a square area, which was called “alcove” and in some rooms there was a wardrobe. Other areas of the house was the butlers party, which housed samovars and related accessories and the hookahs. In the courtyards, there were one or two warehouses, a water tank, and a tap, the water of which was consumed by the people of the house as drinking water. On the corridors and entryway of the houses and in front of it to the north they built a loggia. But the aristocratic houses also had a stable that the people of the house used to go to it from entryway. Depending on how many horses were kept in the stables for riding and pulling the carriage, a number of manure and alfalfa warehouses and horse food were also built. In front of the stables or on either side of it, there was a special room for saddles and horse accessories and next to it was the doorman’s or hostler’s room. Just as the existence of a garage is a necessity in every home today, in those days a stable with all the equipment and even a warehouse was a necessity for the houses of the aristocracy, the nobility and the rich, and even the middle class people. One of the characteristics of the capital's houses was the existence of niche, ledge and chimney piece which was the location of some household appliances. Niche, ledges, and grates were painted with oil and paint, and the roof of the room and the inscriptions had beautiful plastering, and some of the ceilings were covered with a kind of wooden frame and these frames probably had beautiful patterns and designs. But inside the courtyards, which usually had a lot of space, they built square pools in front of the porches and rooms. The area of these ponds was usually (4.5 x 41) x (3 x 41) inches. The space between

these ponds to the three sides of the building was paved with military bricks (40 x 4 x 5 cm) and in the evenings, mornings and nights of spring and summer, beds were placed in the shade of the trees (Ajami, 1985: 45).

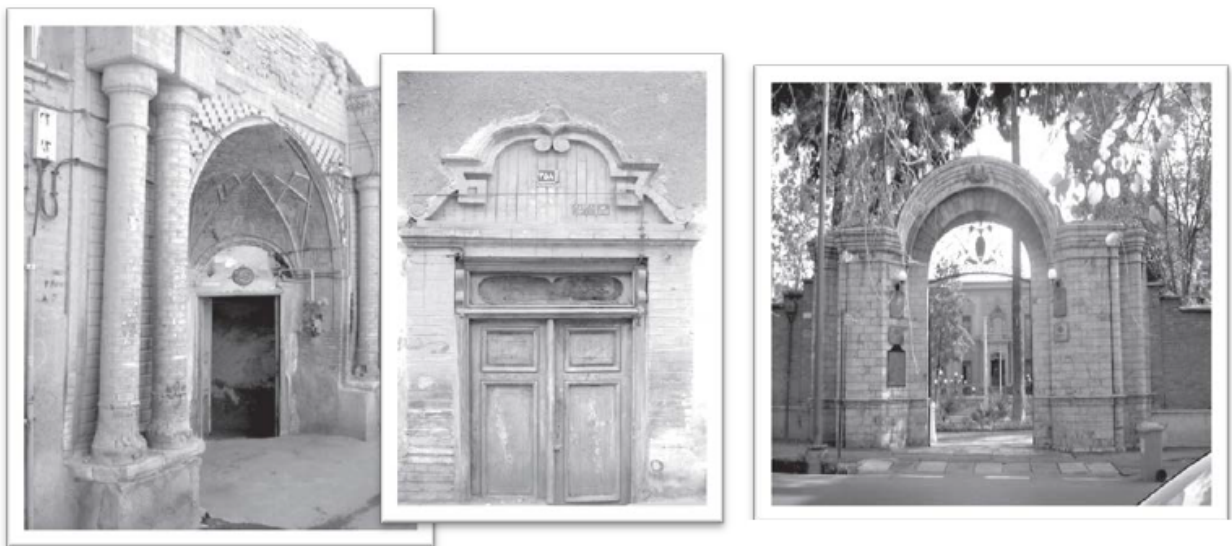
New buildings were generally built on two floors and a lobby was added. On the first floor of the building, a greenhouse was built and on the second floor a relatively spacious hall was built which along with the dining room was a must. But those who could not give up their old houses or build a house of this quality on vacant lands, in the same old house and in the middle corridor, they built two large rooms, one as a hall and one as a dining room. But if they could not afford to build these buildings, they would turn the alcove and the two side corridors of the old three-part buildings into porches and frame the ceilings with special wood. Later, throat and chimney piece plastering became very common and inside the room, they removed ledges and niches and covered the whole wall of the room with patterned paper that they brought from Europe. Having a stool room (a stool under which a fire is placed for heating the legs in winter) in the outdoor rooms was a basic necessity (Ajami: 449). In order to carpet the floor of the room, less carpet was used to cover the entire floor of the room. In these cases, a small rug was used along with thin rugs that covered the sides of the room. This long and narrow side carpet was chosen to be in harmony with the main carpet in terms of design and color (Ajami, 452).

For the first time, during the Qajar period, a map was used to build a building. For the first time, the design and construction of the building was handed over to one person, contrary to the master-student system. The teaching of architectural science was carried out by European teachers at Dar al-Fonun Institute. The

architecture of the Qajar period is called the architecture of houses or residential houses because most of the construction activities were done for the newly arrived people. Of course, the houses of the aristocracy and the rich people were built in the northern part of the city, similar to traditional palaces and mansions. Some decorations such as mirror work, plastering, European-style marble columns and capitals, murals with various themes such as important historical events, face painting and also sash windows and colored window glasses in the decorations could be seen in the houses (Safi, 2009:60). The three-door room was the bedroom of the house, which was accessed through a corridor (like the other rooms). The size of the rooms was such that they had no problem sleeping and placing the furniture in the house (Boroumand, 2000: 28).

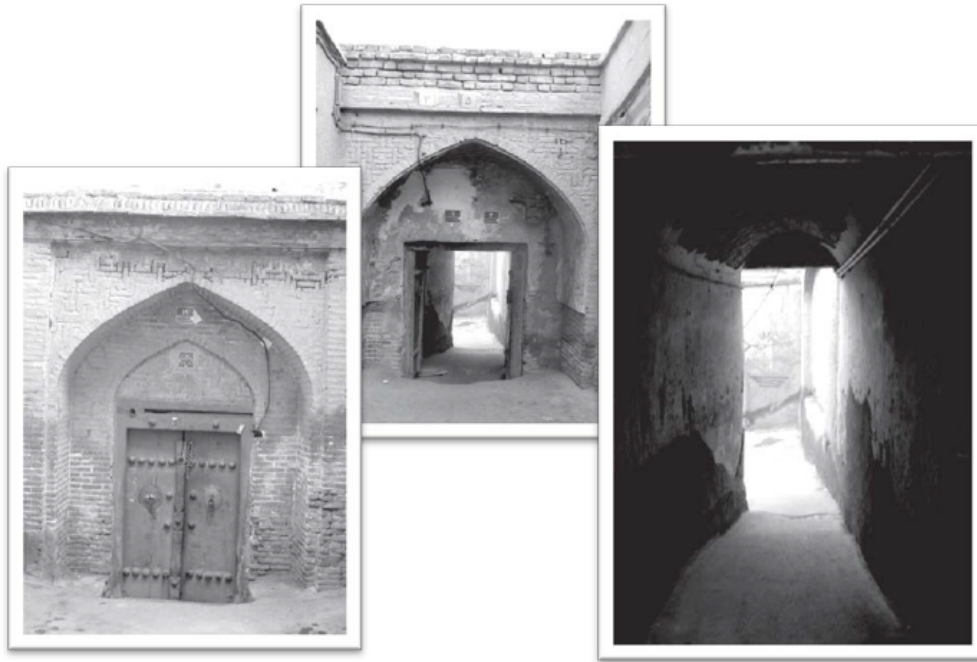
The five-door room, which was also a living room where guests were entertained, was more decorated than any other room. In this room, the depression was a little higher than the level of the room, which was called the alcove (the seat of the head of the family and important guests). Since Iranians are very hospitable, this room was more glorious than the others. The ceiling of this room was mirrored. The doors and windows were all latticed and carved. To enhance the guest's status through art, the walls were painted with flowers and birds patterns. In these houses, the hall was used more in the summer due to access to the open space. In many houses, there was a cozy and comfortable room at the top of the hall, which was called the upper house. There were two small rooms (gooshvareh) on either side of the upper house that were used to increase the size of the house when the number of guests was large. In the northern part of the house, there was a space called Tehrani or winter residence, which was larger than other rooms and had more sunlight (Ajami, 29).

The indentation inside the wall was usually called a niche, which is lower than the floor of the room compared to the ledge. It seems that this height stands from the waist and thighs of the person to the sole of his foot. In most cases, a room had several ledges next to each other around the room, which were square and arched. It seems that this height stands from the waist and thighs of the person to the sole of his foot. In most cases, a room had several niches next to each other around the room which were made in square shape and arched. In addition to plastering ceilings and walls, niche were built on three sides of the room in the homes of the nobles and wealthy people. Almost every room in front of the windows and in the middle of the back wall has a wall heater that is only used for decoration. In the upper part of the heater and the other three sides of the room there is a niche. Since there is no closet in the rooms of the Iranians, the existence of these niches was very necessary because it takes the room out of its monotonous state (Aghapour, 1998: 143).



**Figure 5.1. Corridor and entrance of traditional Qajar style houses**  
**(Ramadan Jamaat, Neyestani, 2009)**





**Figure 5.2. Corridor and entrance of traditional Qajar style houses**  
(Ramadan Jamaat, Neyestani, 2009)

#### **5.6.1. Moayer al-Mamalik Mansion**

Moayer al-Malik Garden and the collection of buildings that were built in it, was considered one of the largest gardens and the most beautiful building complexes in old Tehran. Ali Khan Khan's friend Mu'ayyar al-Malik had important jobs and titles during the reign of Nasser al-Din Shah Qajar, so that he was considered the richest man of his time. In addition to this mansion, he also established a school. After his death in 1390 AH, his wealth and works were brought under the control of his son, Dost Mohammad Khan Moayyar al-Mamalik and gradually disappeared.



**Figure 5.3. Moayer- Al-Mamalek Mansion (Ferdows Garden)**

**(Archive of Tehran Historical City Base)**



**Figure 5.4. Moayer- Al-Mamalek Mansion (Ferdows Garden)**

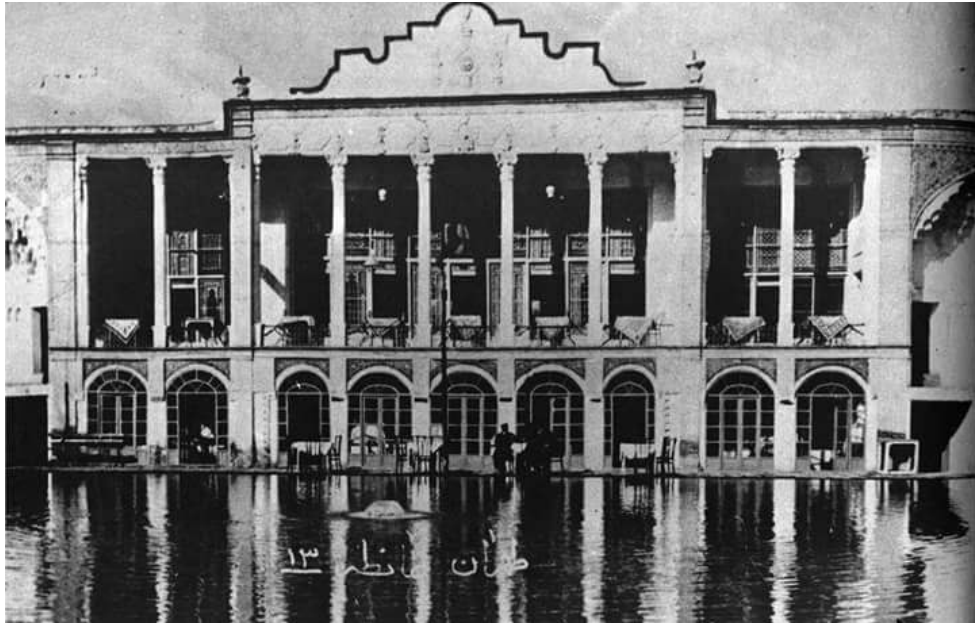
**(Archive of Tehran Historical City Base)**

Shams al-Amara is reminiscent of an architectural message that wanted to create a different and completely showy building. In this case, the role of the employer, whether Nasser al-Din Shah or Moayer- al-Mamalek is only in issuing an order that

is manifested with the creative mind of the Iranian architect. Thus, the creation and invention of architectural forms is realized in an intellectual process between the employer and the architect. This stream of architecture is influenced by cultural processes and influenced by modernism. That is why, in proportion to the change in the cultural status of the employer and in proportion to it, Architecture and architects who create the work, experience new areas of space creation.

### **5.6.2. Nizamieh Mansion**

In 1270 AH, the Nizamieh Garden and Mansion was built by Mirza Aga Khan Nouri during his premiership in the court of Nasser al-Din Shah Qajar and in the name of his son Mirza Kazem Khan Nezam-ol-Molk outside the old gate of Shemiran. One of the important features of this mansion was the presence of exquisite oil paintings with the theme of Nasser al-Din Shah's queue of respect (hello), which was drawn by Abolhassan Khan the painter (Sania Al-Molk). These were 7 paintings whose painting lasted for two years, that is, from 1271 AH, which was the year of the end of Nizamiyeh's construction, to 1273 AH. These paintings are now housed in the Museum of Ancient Iran (Zaka, 1990:259).



**Figure 5.5. Moayer- Al-Mamalek Mansion (Ferdows Garden), Tehran**  
**(Center for the Study of Contemporary History)**



**Figure 5.6. Moayer- Al-Mamalek Mansion (Ferdows Garden)**





**Figure 5.7. the steps of the entrance and exit lobby of the Moayer- Al-Mamalek Mansion  
(Center for the Study of Contemporary History)**

### **5.6.3. Massoudiyeh Mansion Complex**

Although Massoud Mirza, the eldest son of Nasser al-Din Shah, nicknamed Zol al-Sultan was the governor of Isfahan and southern of Iran, but he built a mansion in Tehran that was considered the most beautiful mansion in Tehran after Golestan Palace.

This complex, which is located on Ekbatan Street and on the southwest side of Baharestan Square, was bought in 1290<sup>30</sup> AH by Prince Zal al-Sultan. However, all

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<sup>30</sup> 1873 AD

the inscriptions that can be seen in the current building of Masoudiyeh mansion show the date of 1295 AH<sup>31</sup> (Mohammadi. Bitā: 104). Yahya Zaka in his book "Tehran in the Image" considers the construction of this building to be related to this year and describes it: "This mansion was located in the western part of Nizamiyeh Garden<sup>32</sup> and included a collection of different buildings of about forty units. The main building which is still intact, includes several halls and rooms and in terms of decoration are considered to be among the most beautiful mansions of the time of Nasser al-Din Shah "(Zaka, 1990: 207).

Among the gardens and mansions of Dolat neighborhood in the north of Tehran and in Naseri Dar al-Khalafa is the garden of Masoudiyeh mansion, which is located on the western side of Bagh Nezamiyeh and south of Jelokhan Negarestan Garden (present Baharestan Square).

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<sup>31</sup> 1878 AD

<sup>32</sup> In the year 1270 AH(1853 AD), The Nizamiyeh Garden and Mansion was built by Mirza Aga Khan Nouri during his premiership in the court of Nasser al-Din Shah Qajar and in the name of his son Mirza Kazem Khan Nezam-ol-Molk. One of the important features of this mansion was the presence of exquisite oil paintings with the theme of Nasser al-Din Shah's queue of respect (hello), which was drawn by Abolhassan Khan the painter (Sania Al-Molk). " Tehran in image" . (1990). Volume 2. Tehran: Soroush. P 259



**Figure 5.8. Masoudiyeh Mansion Courthouse**

**(by author)**

The main part of this garden was the residence of the prince's family and his court. In 1924, the courtyard of the mansion which included five main buildings was purchased by Reza Khan Sardar Sepah, the prime minister and commander-in-chief of the Iranian government from Mrs. Hamdam -al-Saltanah, the bride of Massoud Mirza (nicknamed Zol al-Sultan, son of Nasser al-Din Shah) and were given to the Ministry of Education, Fine Arts and Endowments. The mansion was owned by the Ministry of Education until 1998.



**Figure 5.9. Masoudiyeh Mansion Courthouse**

**(by author)**

The original use of this mansion was as the court and exterior of Zel-Al-Soltan, then it was changed to the location of the Ministry of Endowments and Fine Arts and later to the Ministry of Education (1923 to 1998) and finally the Cultural Heritage Organization (Ayatollahzadeh Shirazi, 2006 : 23).





**Figure 5.10. Masoudiyeh Mansion Court Hall**

**(Masoudiyeh Mansion Archive)**

#### **5.6.4. Nizam-ol-Molk Mansion (Imam Jomeh)**

This building does not have an inscription whose date of construction is known, but according to the architectural features and decorative method of the mansion, its formation can be attributed to the middle period of Nasser al-Din Shah, ie from 1280 AH to 1300 AH. Most parts of the mansion have been destroyed and only the exterior part is still there (Kiani 2004: 43).

Today, the building has two floors, the first floor is the pool house (spring house) and the second floor includes the summer and winter halls each of which is separated by sliding sash from each other and the outside environment (Kiani: 44). In the summer hall, there are two side rooms on either side of the hall with Moqarnas decorations (or Ahoopai in farsi), mirror work, plastering and European style painting.



**Figure 5.11. Imam Jomeh' House**  
(Historical City Base Archive)



**Figure 5.12. Imam Jomeh' House**  
(Historical City Base Archive)

Two sliding sash also separates the hall from the porch and the summer hall. The main architectural indicator of this building is the harmonious and appropriate combination that the constructive architect has created between the traditional architecture and the newly arrived European elements. The royal residence, halls and side spaces are the Iranian elements of this mansion, and tall sash and European decorations, like the images of European women, are elements imported from Europe (Boroumand 2000: 100). Masonry, stone carvings, plastering, painting, mirror work, bricklaying, sashing, knotting and the use of colored engravings are a collection of decorations used in this mansion (Boroumand: 105).

The house of Imam Juma, which belongs to the second half of the Qajar era, is heavily influenced by architectural elements. Of course, alcoves, halls and side spaces, as well as beautiful gypsum muqarnas on the sides of the porch are considered Iranian elements of this architectural style, but elements such as

pediments, decorative columns and capitals, high porch, fireplace (imitated Russian architecture), The use of human figures, the use of stone in skirting, mirror work and molding, as well as European paintings used to decorate halls and between mirrors, the use of gable roofs, semicircular arches, etc. They all represent the onslaught of European architecture style, and it can be argued that the mansion has eclectic architecture.

The transoms on the ground floor have decorative moldings with flora and bushes.

In the eastern room of the mirror hall, the most beautiful molding with abstract plant patterns, along with mirror work and Muqarnas in the form of arches, niches, the protrusion of the corner inside the building (architectural earrings) and fireplaces show off. These factors have surrounded the room.



**Figure 5.13. Creation a crescent shape arch and molding on the top of the window**  
(Historical City Base Archive)



**Figure 5.14. Application of statues**  
(Historical City Base Archive)



**Figure 5.15. Different molding above the windows**  
(Goodarzi, 2009)



**Figure 5.16. Creating patterns on the stones between two doors**  
(Goodarzi, 2009)



**Figure 5.17. Application of niche and decorating it with molding**  
(Goodarzi, 2009)



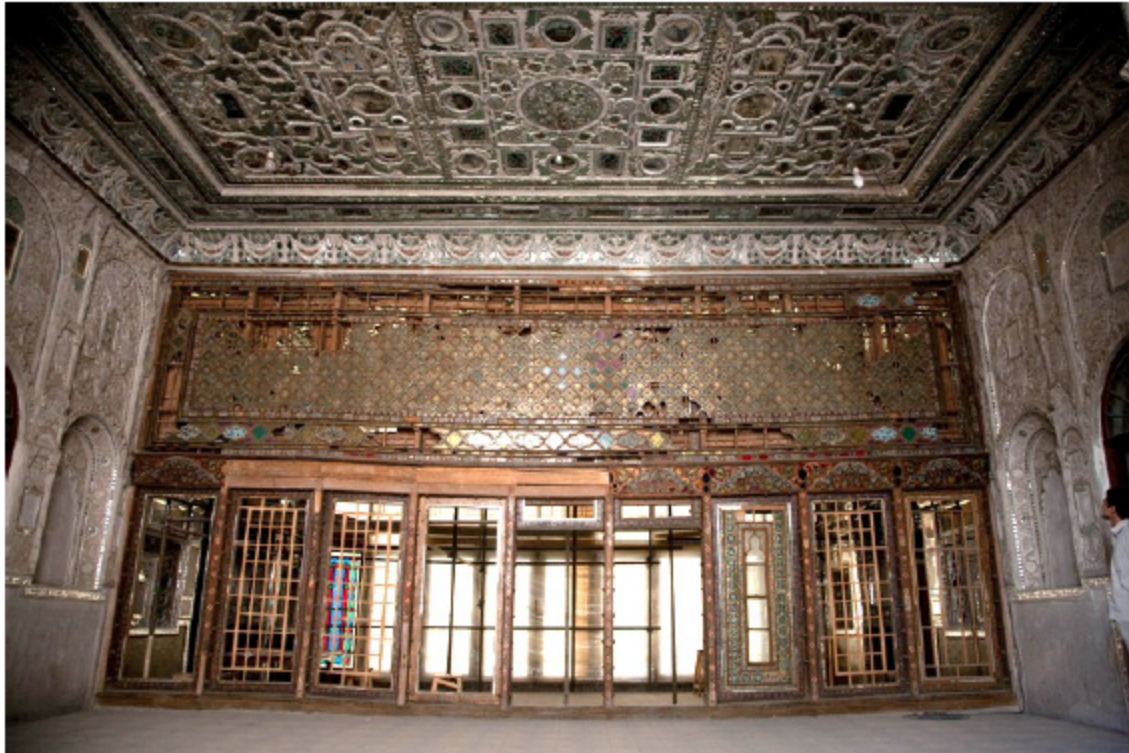
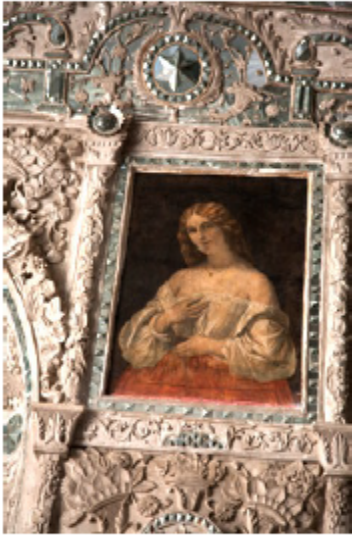


Figure 5.18. Mirror house (Historical City Base Archive)



Figure 5.19. Mirror house ceiling, molding, mirror work, painting (Historical City Base Archive)



**Figure 5.20. European woman design in the mirror house**  
(Historical City Base Archive)



**Figure 5.21. Creating patterns with geometric designs**  
(Historical City Base Archive)



**Figure 5.22. Painting of sash sides**  
(Historical City Base Archive)



**Figure 5.23. Sash decoration**  
(Historical City Base Archive)





**Figure 5.24. Shapur I on the tile of Imam Juma's house**  
**(Sokhan Pardaz , Moraei 2009)**



**Figure 5.25. imam juma's house molding**  
**(Sokhan Pardaz , Moraei 2009)**



**Figure 5.26. Application of muqarnas at porch ceiling**  
(Goodarzi, 2009)



**Figure 5.27. Molding, mirror work on Porch and pillar**  
(Goodarzi, 2009)

#### **5.6.5. France Embassy Mansion**

The building of the French Embassy is one of the most valuable examples of buildings built during the late reign of Nasser al-Din Qajar in Tehran. Construction of the building began in 1894 and was completed in 1906 after the assassination of Nasser al-Din Shah. According to the available evidence, the design of this mansion was modeled from plan of a private palace of one of the influential personalities



named D. Balloy (a French minister at the time) and located in the Loire Valley (southwest of Paris). Therefore, the construction of this palace completely follows the structure and design of French architecture (Zirak, 1999:76). The building has two large halls, one of which was used to receive guests. There is another mansion known as the House of the French Independent Minister, but due to its decoration, it can be assumed that this mansion was built before the Nasserite period and in the Zandieh architectural style (Zaka, 1999: 211).



**Figure 5.28. France embassy Arial view**

**(Google Map.2012)**



**Figure 5.29. France embassy**

**(France Embassy Site2019)**

#### **5.6.6. Delgosha Garden**

Delgosha Garden is one of the beautiful small palace from Qajar period, which is located in the middle of a garden. In the body of this building, various divisions have been created using brick frames. In these frames, mosaic with broken geometric patterns and Kufic script have been used. In these walls, bricks, tiles or mosaic tiles have been used. To decorate this mansion, bricks with different designs and peaks and vases have also been used.

To direct light into the mansion, wooden lattice windows or (pales) have been used, which they are simple in some parts and very complex and decorated with Chinese knots in other parts. Painted false ceilings are used to decorate the ceiling under the porch. A stone pillar with plastered capitals has been used in front of the porch of the mansion. Excellent plastering has been used inside and around the porch, which is one of the architectural features of this period.



**Figure 5.30. Delgosha Garden Mansion (by author)**



**Figure 5.31. European paintings on the floor, Delgosha Garden Mansion (by author)**



### 5.6.7. Ziaian House (Zia-Al-Tujjar)

The house is located on Black Stone Alley, a branch of the Kazerun Gate, in the Black Stone neighborhood. The house is connected to the pool by an L-shaped corridor and to the yard by another door. The main rooms are located in the north, south and west of the house. Colored tiles can be seen in the eastern part of the arcades. This house is symmetrical from the courtyard level and on the north side, and by ten steps is connected to the first floor which is the place of living rooms. In front of each of these rooms there is a one meter wide balcony. An interesting feature of this house is its colorful tile decorations. Many of these tiles are painted with pictures of one of the ancient philosophers and kings, and in this way these tiles have decorated the walls. The ceilings of the rooms are entirely made of wood and painted with oil and paint. The doors of the rooms are in the form of two edges and most of these rooms are in the form of five doors, three doors and three doors. Below the northern rooms of the house there were several residential basements.



Figure 5.32. Ziaian's tilling

(Cultural Heritage Document Center)



Figure 5.33. Ziaian's house

(Cultural Heritage Document Center)

#### **5.6.8. Ezzat al-Dawla's House**

This building belongs to Ezzat al-Dawla, the sister of Nasser al-Din Shah. The date of construction of this building dates back to 1270 AH. It is located on Imam Khomeini Street in Oudlajan neighborhood.

The building consists of two ground floors and the first floor. The ground floor includes three rooms, winter and summer living rooms, three platforms in the northern, southern and eastern parts of the building, as well as corridors for access to the building and a pond in this floor. The first floor plan also includes a winter residence and a porch and kitchen. This house is one of the traditional style houses of this period.

Immediately after entering the space, we reach the vestibule. It is often octagonal or semi-octagonal or square. The vestibule of this building has a short ceiling and a small light hole in its domed ceiling, and there are platforms to sit around it. The hall of this complex is decorated with beautiful muqarnas molding, which is reminiscent of the beautiful traditional Iranian art. The front of the courtyard of the hall is connected to the courtyard of the house with a beautiful sash, which has been used to receive guests. The winter quarters of this complex are located on the main axis, and for more sunlight, most of its windows are made of large sash.

Due to the traditional nature of the space, the interior spaces are closed and according to Iranian models, muqarnas decorations and mirror work have been used in them. In the summer part of the building, the traditional decorations used in it are very simple and are satisfied only with simple gypsum designs in combination with brick.

The facade of the walls inside the building are decorated with stone, which has floral motifs on the vase, which is one of the architectural features of this period. The tiling of this building has Islamic designs and azure blue color, and the molding also includes colorful flora and leaf decorations.



**Figure 5.34. Ezzat –Al-Doleh’s house Roman room**



**Figure5.35. Ezzat-Al-Doleh’s house tiling**

**Figure 5.36. Ezzat-Al-Doleh’s house molding**



**Figure5.37.Ezzat-Al-Doleh’s house**

**(Center for the Study of Contemporary History)**

The arches used in this building are also Roman arches. In general, due to the construction of this building which was according to the traditional Iranian model, which maintains privacy is one of the main pillars, it is one of the traditional Iranian buildings, although we see a slight use of some western patterns in its decoration.

#### **5.6.9. Mostofi al-Mamalik House**

Mostofi mansion is one of the buildings that show the change in the pavilion buildings of the Qajar period and its further integration with European architecture, which in itself creates values for this building. Therefore, the restoration and exploitation of this work will have a significant cultural impact on the surrounding social environment. This building belongs to the late Qajar period and the early Pahlavi period, was built in 1911 and adapted from the design and layout of a postcard mansion that Mostofi al-Mamalik had personally brought from Paris. It is a unique mansion built with French style and architecture and molding and wooden decorations that later formed the first constitutional cabinet. It is the first Persian-made house in European style and for this reason its decorations are also European and there is no of tiling, sash and colored glass and sash in it and instead you can see all kinds of molding works as well as painted wooden doors. The architecture of the 13th century, especially the neoclassical one, was built in the shape of a pavilion (Shargh Newspaper, 2012: 12).

This building is located in Sangalaj neighborhood and is adjacent to Mostofi alley from the north, Chal Hesar alley from the east and residential areas from the west and south.

The constituent elements of this building are also Iranian and somewhat French. This building is built as a pavilion and the existence of the main building on the eastern front and the existence of the lobby can be considered to be rooted in the tradition of Iranian architecture. At the same time, wooden and brick columns have been used with Crantin capitals, sloping roof, pediment Roman arch, brick chimney, and therefore, according to Tehranologists, this building is the first residential building in European style. Mostofi's house is a brick building built on a bed of soil. The main load-bearing elements of the building are brick walls, brick and wooden columns, and the building is made of a south facade of decorative brick, which is worked in the form of stone texture. The main entrance of the building is made of stone. The ground floor coverings are of the brick arch type and the first floor coverings are of the flat type, which are made by using wooden beams and boards. The second floor covering is made of wooden trusses with a sloping and four-sided slope. The final coating is a gable with metal sheets and trusses used for wooden gables (Amin et al., 2014).

Like other parts of it, the decoration of the building is a combination of traditional Iranian and European art. Most of the surface of this house is decorated. The decorations of this building are mostly in the form of plaster casts, which are the result of Iranian Islamic, mythological designs, angels, flowers, vases and animal heads. The sculptures of this building also have realistic designs influenced by Western art. The influence of traditional art on its decorations can be mentioned in the motifs of flowers and shrubs in the molding of mosaic tiles. The building also has columns and semi-decorative columns.





**Figure 5.38. Mostofi-Al-Mamalek's house**  
(Archive of Tehran Historical City Base)



**Figure 5.39. Mostofi-Al-Mamalek's house pillars**  
(Archive of Tehran Historical City Base)



**Figure 5.40. molding inside of Mostofi-Al-Mamalek's house**  
(Archive of Tehran Historical City Base)



**Figure 5.41. using Roman Arch**  
(Archive of Tehran Historical City Base)

The feature of the molding in the ceiling of the Mostofi al-Mamalek' house is that based on its type of use, each of them is decorated in different and very beautiful ways. In one of the rooms, the ceiling is framed in the usual way of Nasser al-Din Shah's period, and inside each of the frames, colored butterflies have been molded which has given a natural and glorious state to the room space (Boroumand, 1379: 128) (Figure 39-4). In the columns, walls, guttural and edges of other rooms, there are moldings that are completely influenced by the European style. Common arches of the royal crown can be seen in other French Baroque mansions, and Naserit Qajar mansions. Figure 38-4 shows a clear view of these arrays in the Orleans front hall. Figure 40-4 also shows these arrays in Saheboghrañieh. Of course, these arrays may not be the same in both societies; comparing the two, we conclude that; our emphasis is on the principle of a recurring array as a royal symbol.

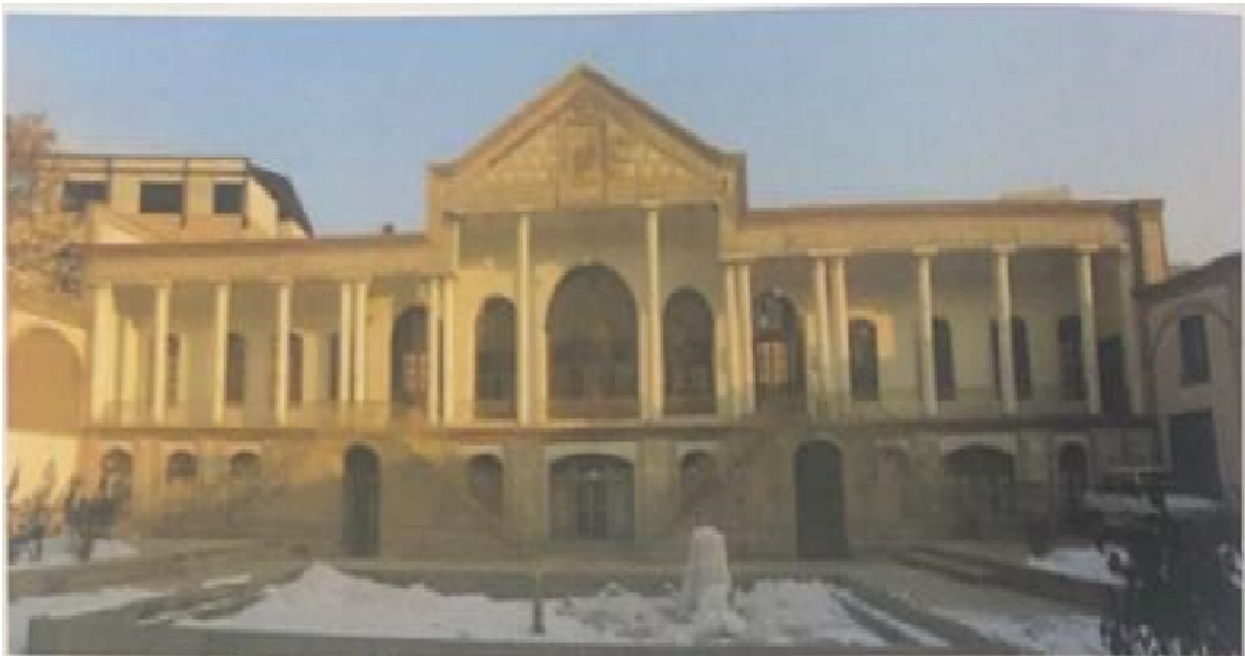


**Figure 5.42. Framed Decorations on the Ceiling of the Mostofi Al-Mamalek Building**

**(Center for the Study of Contemporary History)**

#### **5.6.10. Tabriz Qajar Museum (Amir Nezam's House)**

The house of Hassan Ali Khan Amir Nezam Grossi<sup>33</sup> is one of the most beautiful monuments in the historical city of Tabriz. This mansion was built during the reign of Nasser al-Din Shah and during the reign of Amir Nezam Grossi and the time he was supplier and agent of this king in Tabriz. During the Pahlavi period, this house was used as a property and culture office. The southern façade has a 16-column high porch with stone capitals whose center is in pediment and gypsum decorations. Entrance to the ground floor is through two staircases on both sides



**Figure 5.43. the main view of the Amir Nizam Grossi mansion, the southern courtyard with the outer courtyard**

**(Center for the Study of Contemporary History)**

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<sup>33</sup> Amir Nezam Grossi was one of the prominent personalities of Iran during the Qajar period, who always held important government positions. When he was Iran's ambassador to France, he brought the coinage instrument to Iran. During the reign of Nasser al-Din Shah, he became his agent in Azerbaijan. He played a positive role in the tobacco movement. In the last years of his life, he was exiled to Mahan, Kerman and died. There.

### 5.6.11. A'lam House

Little is known about the timing and construction process of the building. However, according to the evidence, the house of science belongs to the era of Nasser al-Din Qajar, and it is less than 150 years old. The architecture of the building has been influenced by Western architecture and some alien elements such as the alcove veranda narthex, the front porch, pillars and western decorations can be seen in it. In the design of this house, only the courtyard of the building was constructed in order to organizing of the surrounding residential spaces. In the north, there are the main alcove and the side three doors. But in this case, there is a tall columnar veranda between the hall and the courtyard. Access to this veranda is via stairs in two corners. On both sides of the courtyard, a smaller lower altitude veranda separates the courtyard from the South seven door hall. This hall has very elaborate proportions that are not very consistent with Iranian architectural traditions.



**Figure 5.44. Alam's house**

**(Archive of Tehran Historical City Base)**

#### **5.6.12. Qawam al-Dowleh's House**

This building was built in 1832 during the reign of Mohammad Shah Qajar and in the favor of one of the dignitaries of the Qajar period named Mirza Mohammad Ghavam Al-Dowleh Ashtiani. This person held an important administrative position in the Tax Accounting Office.

After the development of Iranians' relations with European countries, the summer porch of this building was converted to a mirror work hall. Some patterns have been added to the interior decorations of the building, which, in addition to the artist's pen, did not have the previous beauty and skillfulness in terms of color, and it is generally different from the previous drawings.

The architecture of the Qajar era and the previous traditional period, whose decorations were influenced by European art are mostly reminiscent of Zandieh architecture in Shiraz.

One of the features of this building is the order and symmetry that has been created with bricks and wood in the facade of the buildings. One of the most important beauty factors in this buildings are the presence of seven doors in them.

Another feature of this building is the presence of wind catchers that in addition to cooling the building, also had a decorative aspect. In this buildings, the exterior facades of wind catchers are made of brick and the decorations of the upper part of each groove are sashes and mirrors, which shows the perfect harmony between the decorations of different parts of the building.

Door decoration is made of wood. The basement's natural light on both the north and south sides is provided by blue glazed brick made openings called "patchang". The walls are made of adobe and the roof is made of beams. The building is decorated with mirrors and paintings of flora and birds, plaster and muqarnas work, and the floor of the room is covered with cloud and wind tiles. Most of the decorations of the buildings are beautiful arch works. Initially, the pattern of these arches was completely Iranian, but through reconstruction, European decorations and paintings were used in them most of which were works of Ali Shirazi.

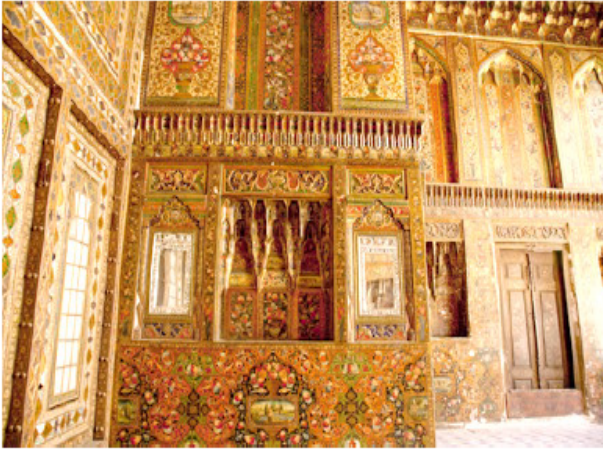
Due to the travel of Western political officials to Iran, the decoration of the Mirror Hall has followed Western patterns. Images of European and Western women as postcards and between mirror works molding motifs show this reality.

There are three sashes, seven sash windows, three wooden doors and four niches in this room. The room's sashes have carved knots and delicate wooden decorations and colored glasses. Most of the decorations, especially the mirror works in this room and the use of images of women have been common since the time of Nasser al-Din Shah. However, Iranian artists have mixed Persian patterns with European patterns in such a way that it is difficult to identify them at first and requires more familiarity with the Imaging industry of this era.

In the mirrors hall and dining Room, there are seven southern sash windows and seven northern sash windows and three sash windows are used in the hall. The sash was usually decorated with small colored glasses, somehow in addition to being beautiful, they were main factors the refraction and decomposition of the light, and shone light into the room in the form of beautiful colors. The colors of these



glasses are yellow, blue, red and green, and the most used colors in this setting is yellow.



**Figure 5.45. Full of murals with flora, bird and muqarnas work**  
(Archive of Tehran Historical City Base)



**Figure 5.46. Alcove. Sash with colored glasses**  
(Archive of Tehran Historical City Base)



**Figure 5.47. Brickwork on the wall of the yard with the right layout pattern**  
(Archive of Tehran Historical City Base)



**Figure 5.48. Creating patterns on the stone stairs**  
(Archive of Tehran Historical City Base)



**Figure 5.49. Creating a safety fence using openings, moccasins on the ceiling balcony**  
(Archive of Tehran Historical City Base)



**Figure 5.50. Flora and bird patterns on the door**  
(Archive of Tehran Historical City Base)



**Figure 5.51. house of mirrors. Using the European women images in the mansions**  
(Archive of Tehran Historical City Base)





**Figure 5.52. application of molding in chimney piece**

**(Archive of Tehran Historical City Base)**

### **5.6.13. Ghavam Al-Saltanah House (Abgineh Museum)**

The building belonged to Qawam al-Saltanah minister of Ahmad Shah Qajar. The decoration of the building includes woodcarving frames of doors and stairs and brickwork of the facade of the building which is presented in 50 types. The museum's molding includes two periods: the Qawam al-Saltanah period and the western style during the Egyptian embassy, and the second-floor mirror work, which dates back to the Qajar era.

The mansion was the residence and work place of Qawam al-Saltanah until 1941, and after that it became the Egyptian embassy for 7 years.

After that, the building was given to the Afghan embassy and then to the commercial bank, respectively, and in 1976, Iranian and Austrian engineers made some changes to it. The museum building is octagonal shape and is located in a 7,000-square-meter garden. Innovative designs and exquisitely preserved doors and windows are reminiscent of Seljuk architecture and can be inspiring for contemporary architects in terms of classic style designs.



**Figure 5.53. Qavam Al-Saltaneh's building**  
**(Center for the Study of Contemporary History)**



**Figure 5.54. the residence of Qavam al-Saltanah. Different pediments at the top of the windows**

**(Center for the Study of Contemporary History)**





**Figure 5.55.application of woodcarving  
on parapets**

**(Center for the Study of Contemporary**



**Figure 5.56. Molding**

**(Center for the Study of Contemporary**

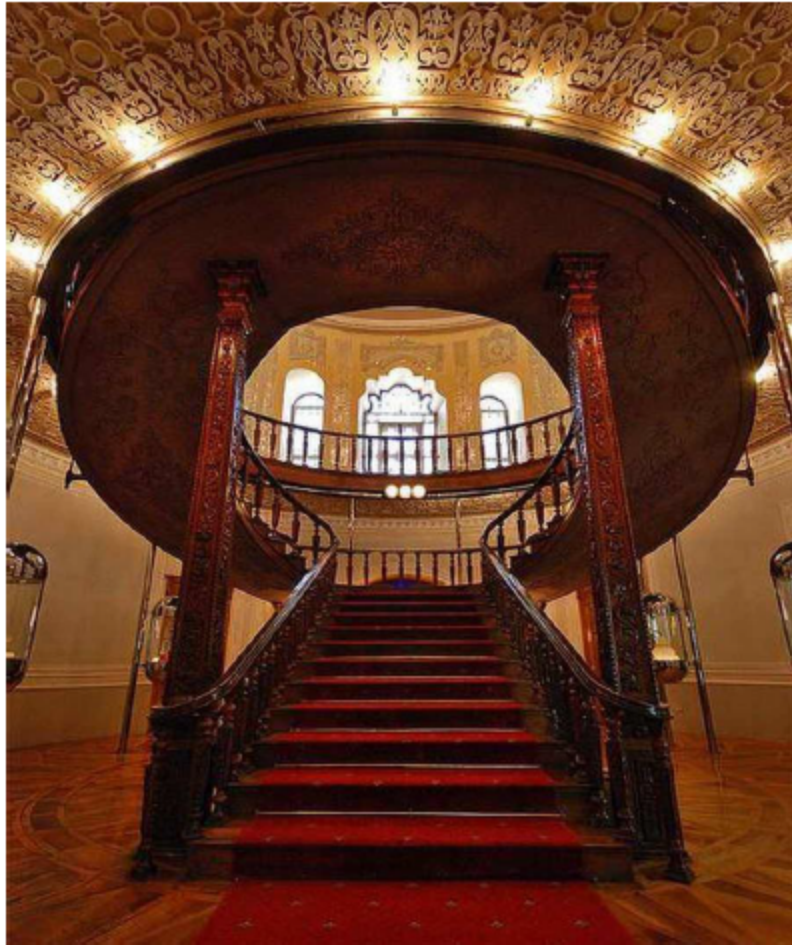


**Figure 5.57. Exterior façade and related decorations**

**(Center for the Study of Contemporary History)**



**Figure 5.58. window and Molding**  
**(Center for the Study of Contemporary History)**



**Figure 5.59. the steps of the entrance and exit lobby of the Qavam Al-Saltaneh' building**  
**in Russian architecture style**  
**(Center for the Study of Contemporary History)**

#### **5.6.14. Mushir al-Dowleh's House**

This mansion is built on two floors and a basement and has a spacious yard. The dining room, the teahouse, the old library of the late Mushir al-Dowleh, the living room, several rooms for resting and a large repository constitute different parts of this mansion.

In this house, the basement was used for the warm seasons of the year. In the northeast of ground floor were the kitchen and servants' quarters. The first floor of Mushir al-Dawla's house was dedicated to the residents of the house and the second floor was dedicated for entertaining guests.

On the second floor of the mansion, there is a large hall with an area of 80 meters, which is located in front of the stairwell in the southern part, and there are some rooms in the east and west sides of this hall. In each of the rooms and halls of Mushir Al-Dowleh' House, molded fire places with beautiful European designs can be observed each of which has its own special shape.

One of the most interesting points in this mansion is the existence of an elevator that used to carry and deliver food and drinks to different floors from the basement and the kitchen.

This house is important in many aspects; Hassan Pirnia (Mushir al-Dawla) wrote works such as the first book on the history of ancient Iran, the first codified law of international law in Persian, and the constitutional decree in this house.

This house was vacated and abandoned in 1971.

In the middle of decade 2000, the renovation of this building was completed. At present, this collection is operating as an "Institute for the Study of Medical History, and for this reason, it is not possible for the public to visit and photograph it.

This building is located in Lalehzar Street and actually belonged to Hassan Pirnia. Characteristic of this mansion is molding and Europeanization, tiling with tiles engraved with mythical and historical images.





**Figure 5.60. Exterior façade of the house**

**(Center for the Study of Contemporary History)**



**Figure 5.61. Molding around the fireplace**

**(Center for the Study of Contemporary History)**





**Figure 5.62. Middle Room, Mushir Al-Molki Basement  
(Center for the Study of Contemporary History)**

#### **5.6.15. Amin Al-Tojjar's House**

Amin Al-Tajjar's House also known as "Isfahan Amin House" is located in the historical quarter of Isfahan and is one of the most beautiful historical houses in this city. It has lost a large part of its yard due to the construction of the street.

The construction of this house dates back to the Qajar period. After the death of Mohammad Ali Amin al-Tajjar, this house was inherited by his son Habibullah, who was also one of the great merchants of Isfahan due to the fame and prestige of his

father. Amin al-Tajjar Isfahani played a very important role in Isfahan during the constitutional revolution and always supported the constitutionalists.

Since Amin al-Tajjar was one of the great merchants of his time in Isfahan, he made many trips to different parts of Iran and abroad, thus having the opportunity to talk to the political and religious leaders of that time. On the other hand, this historical house was the place of meetings related to the constitutional revolution several times, and also when the constitutional revolution won, Habibullah Amin al-Tojjar was elected as the representative of the people of Isfahan for the National Assembly.

The architecture of Amin Al-Tojjar House in Isfahan is such that it is built on two floors and has fourteen very beautiful rooms that are decorated with traditional mirror work and molding and it is related to the Qajar period. And also in some parts you can see very beautiful paintings that are relics of that period. In the middle of the first floor of this building there is a beautiful pool that has three fountains, the second floor of the building also has very beautiful halls that were used as places to receive guests at that time and are beautifully painted, mirrored and molded. Of course, it should not be forgotten that the whole house is full of mirror decorations and molding. In this house you see folding furniture that is placed in the central hall and has been attached to the walls.

The exterior part of this beautiful house had a very large and beautiful courtyard which was unfortunately destroyed, but you can still see the beauty of the porch and the parts close to the building.

The porch of this building has six 6-meter high columns that are beautifully decorated and have granted a very beautiful view to this part of the house. The

windows and doors of this house have been beautified with inlaid works, wood carving, stained glass and sash that have made this house more beautiful.



**Figure 5.63. Sash with colored glass (esfahanemrooz.ir)**



**Figure 5.64. The porch of this building (esfahanemrooz.ir)**

#### 5.6.16. Samiei's House

The house of the Samieis' or now the house of culture of Gilan, belongs to Mufakhm al-Saltanah (Ismail Rahmat Samiei) built in Qajar period and is located in the city of Rasht. About two hundred years ago, this house was built by Mirza Mohammad Ali Khan Rahmatabadi, the son of Mirza Fath Ali Khan one of Haj Sami's grandchildren. Mirza Mohammad Ali Khan Rahmatabadi was the first representative of Rasht in the National Assembly.

The architecture of Samiei building is based on the pattern of Qajar houses. The symmetrical view of the building is due to following mentioned pattern.

The building is built on two floors with blue lattice sash and stained glass with a large hall. Application of sash with colored glass, decoration with sun design on the top of the sash is considerable in this house.



Figure 5.66. Sun like pattern at the top of the sash (seeiran.ir)





**Figure 5.67. Sash with colored glass**

(seeiran.ir)

### **5.6.17. Shahshahani's House**

Shahshahani House is one of the few relatively intact relics left from the Qajar era that is located in Isfahan, the old capital in center of Iran. There is an inscription on the north side of the middle room dated 1859-1860, which is probably related to the date of completion of the collection.

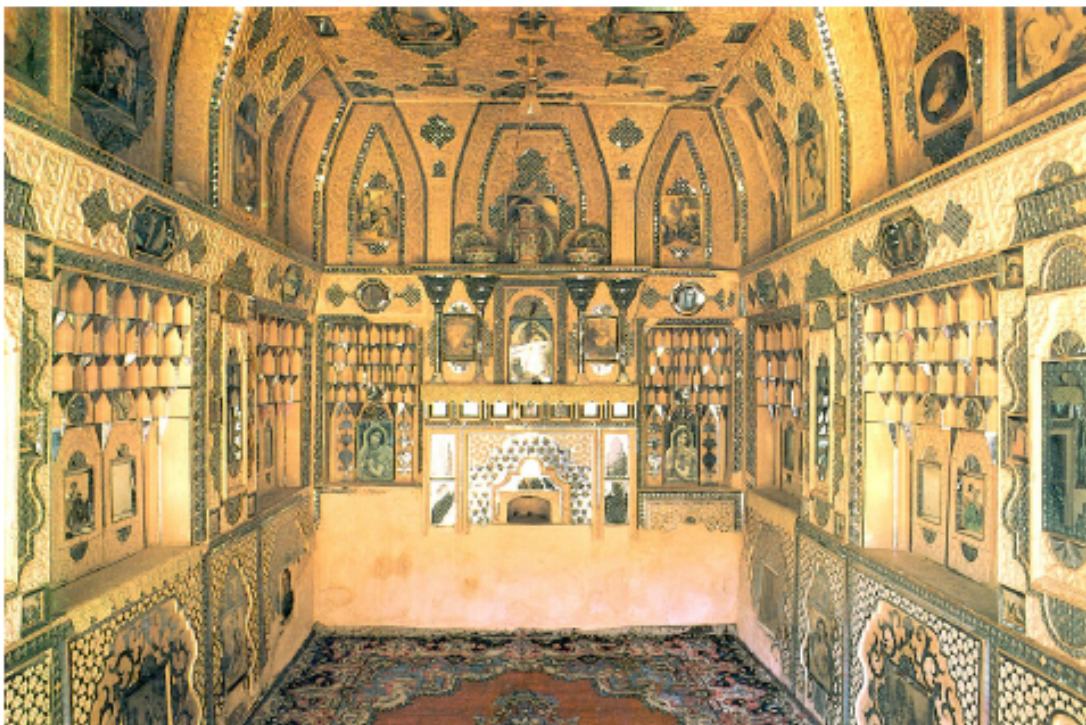
According to the documents and findings of the Cultural Heritage Organization of the country, this complex was built by Mirza Hossein Agha nogholi, nickname of sheriff of Isfahan.

This building has an area of about 300 square meters, one of its entrances is located in the west of the building and the other in the east. All rooms are located around the courtyard, which includes a pond and two small gardens.

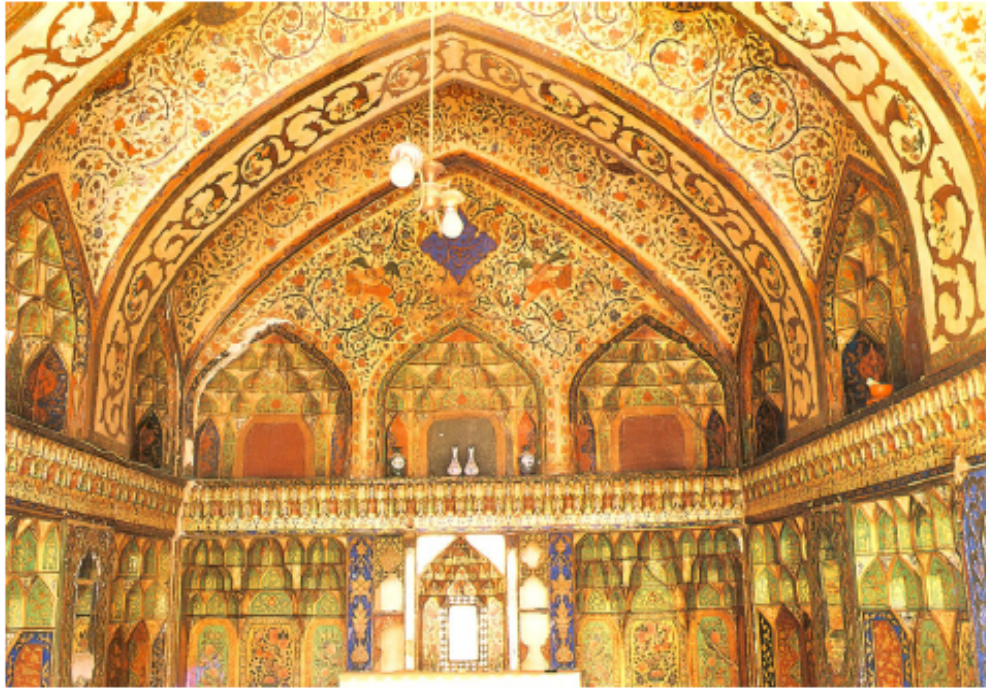
There are two mirror rooms, a semi-gilded room (back room) and a five-door room on the north side of the building and the alcove on the west side. Using European images is considerable and remarkable in this rooms.

The five-door rooms, the unfinished semi gilded room (back room) and the alcove have been colorfully painted. The molded rooms contain a collection of European photographs that, according to the owners have been selected skillfully and embedded into the rooms from the cloth rolls imported from European countries.

Mirror work, painting on the wall, using European images is considerable and remarkable in this house.



**Figure 5.68. Mirror work (shahshahani-house.blogfa.com)**



**Figure 5.69. painting on the walls and ceiling**

([shahshahani-house.blogfa.com](http://shahshahani-house.blogfa.com))

### **5.6.18. Malek-Al-Tojjar's House**

Malek al-Tajjar's House in Yazd or Malek al-Tojjar Hotel has been established in a historical house of the same name. This house belonged to a person named Haji Ali Askar Shirazi, a merchant with a long background at business. He was given this title by King of Qajar Nasser al-Din Shah, for his positive performance in the field of trade.

This house has three famous rooms and the room attributed to Adam and Eve is located in the southern part of the house of Malek al-Tojjar and attracts the viewers' attention due to the design of the carpet painted on its ceiling. The reason for painting the carpet design on the ceilings of the rooms is that Haji Ali Askar



Shirazi was a big fan of Iranian carpets so he asked one of the Shirazi painters to paint Iranian carpet design on the ceiling of the room.

Another beautiful room of this house is called Yousef and Zuleikha, which is distinguished by the use of gold water in its painting. Also, using images of European women on the ceiling is considerable in this house.



**Figure 5.70. Mirror work with arabesque design**

(yazd.ilib.ir)





**Figure 5.71. painting on the ceiling with European women images**

(yazd.trib.ir)

### **5.7. Royal Architecture in The Qajar Period**

During the Qajar period, and due to the extensive connections between the Iranian and Western governments, a new form of Western architecture began to take shape by combining traditional Iranian architecture. The arrival of Western architecture in Tehran took place during the reign of Nasser al-Din Shah, is in the second half of the nineteenth century and the peak of the historical period in the West, and therefore content changes took place in Tehran's architecture. So just as we gradually moved from the Eastern world to the Third World, and in many ways inspired culture, our buildings became seemingly historic in culture. In this regard,

palaces and government buildings were the first buildings to be influenced by modernization and underwent changes. (Ghobadian, 31: 2004).

In the Qajar period, modernity penetrated into all aspects of ancient and traditional Iranian architecture, which is clearly evident in the architecture of the buildings of this period. Of course, it should be noted that before the Qajar period and in the Safavid period, there was a trend of influencing the ancient texture of architecture in Iran, but in a very small way, and this influence was more focused on royal buildings and structures, But in the Qajar period, due to the great change made by many intellectuals in the minds of the people, as well as the behavior of courtiers and kings in accepting many Western customs and culture, which is most evident in architecture, It caused a sudden change in the type of construction of the building, especially the government buildings during this period. The beginning of the palace building process in this period can be considered as the beginning of Fath Ali Shah's reign and the first building built by him was Negarestan Palace in 1222 AH. The palace was built according to the traditional Iranian architectural pattern, which shows the identity of the architecture before it, which is the Safavid period. But over the time and as Western elements entered Iranian architecture, this trend changed. And traditional architecture combined with Western architecture. A clear example of this is the construction of the ruby (Yaghoot) palace in 1302 AH which was built by Nasser al-Din Shah. And this process continued until the end of his rule. In fact, from the beginning of Fath Ali Shah's rule, there was a kind of fusion between the two architectures of Iran and the West, but the construction of the building did not completely cover the traditional architecture, but only in combination with Western elements. But in the Nasserite period, we see purely Western architecture that has replaced traditional

architecture. [Table 3]. During this period, architects used to build buildings using posters and European images, and perhaps this reliance on this evidence was limited to the possibility of expressing the originality of this Western style in palaces and other buildings. Considering what has been said about the palaces and buildings of the Qajar period, the palaces can be considered as the most evolving buildings of the Qajar period. They have become their practice and in fact have become a collection of all that was introduced to Iranian architecture during this period.

In the palaces, in addition to the interior decorations that are influenced by European decorations, their spatial structure and body have also been changed. The decoration of the palaces, as seen in the holy places, was not changed much by the Iranian artists and architects and in addition to preserving their western aspects they were almost applied directly in the buildings. Mirrored halls and old mirrors framed by elaborate and delicate molding , marble columns and capitals and to some extent, European style, murals that cover all the interior surfaces of the walls with various themes of important historical events (war, Coronations) , portraits and specific images of the king, paintings and landscapes, Marble and bronze collections inside and outside the building, sash and colored glass, English and French landscaping with large areas, lawn mowing and ornamental and shrub trees, small and large square and rectangular ponds and pools in the corners of the yard , gardening and general landscaping and gardening lines that were somewhat out axial mode. Presence of tables, chairs and sofas in indoor and outdoor spaces and type of decoration and setting interior space. Physically, the plans were drawn along the façade and the turrets that were placed on one side or sides of the plan, the large porch and the wide stairs in front of the building, the lobbies and large

halls and the central stairs in them. Wall heaters, gables and light ceilings; elevating and creating wide landscapes, the presence of small and large windows and skylights in the facade of the building, etc. (Afshar Asl, Khosravi, 1999), Also, in the architecture of the palaces, the construction of windbreaks decorated with tiles and gold which has been one of the factors of original Iranian architecture have been used. In general, the architecture of the palaces in this period was adapted from the European Baroque architecture and has created the Iranian Baroque style.

#### **5.7.1. Golestan Palace Complex**

The Golestan Palace complex has been one of the most important witnesses to show the glory of the Qajar sultan's court, especially Nasser al-Din Shah. The palace was served as a media for demonstrating the power of the Qajar court by holding ceremonial ceremonies, celebrations, mourning ceremonies with a suitable environment, and luxurious architecture and decorations. The palace was also a residence for the royal family, courtiers and artists, which played an important role in the creation of the palace's magnificent artistic works (Scacre, 2001: 105).

Nasser al-Din Shah's three trips to Europe led him to be influenced by Russian, British, French, and Austrian architecture and to reflect their architecture in the design of Golestan Palace (Scarce, 2001: 115). So, after returning from Europe, he rebuilt and restored many of the halls and buildings built by the previous Qajar dynasties in a European style. What we are referring to below is the introduction of some of the halls of Golestan Palace, which were built during the Nasserite period in the style of European architecture or by combining traditional Iranian and European architecture.



**Figure 5.72. Ivory Mansion - Golestan Palace( Golestan Palace Documentation Center)**



**Figure 5.73. a part of ivory hall mirror worked wall that has been connected in Versailles style (Golestan Palace Documentation Center)**



Single-faced paintings can be seen throughout the Golestan Palace and the White House (Abyaz).

Meanwhile, the moldings of sun mansion, Golestan palace and Mushir al-Maleki basement show their completely European features in the term of patterns. The special point in these components is the shape of the patterns and the method of performing this shapes. Patterns with thin lines are a sign of Safavid and Zandi art, but patterns with wide lines show the influence of European art. In the halls of the palace of Golestan, the patterns with wide lines can be seen.



**Figure 5.74. Samples of European-style molding decorations in the main halls  
(Golestan Palace Documentation Center)**



**Figure 5.75. vase design molding**  
**(Golestan Palace Documentation Center)**

#### **5.7.1.1. Shams al-Amara Mansion (sun mansion)**

It is one of the high and interesting buildings of old Tehran and is one of the first buildings built in the style of European buildings in Iran. There are two views on how to design it based on Western architectural style; one is that before his trip to Europe, Nasser al-Din Shah saw images of buildings and skyscrapers in Western countries which were usually postcards with building images and had become familiar with them. Then he tends to build high-rise buildings like the European buildings in the capital of his capital city So that above which he and his wives could

watch the city of Tehran and the surrounding landscape. (Jawahar Kalam, 1978: 126-125; Zaka, 1970: 270).



**Figure 5.76. Golestan Palace special Museum& Hall  
(Golestan Palace Documentation Center)**

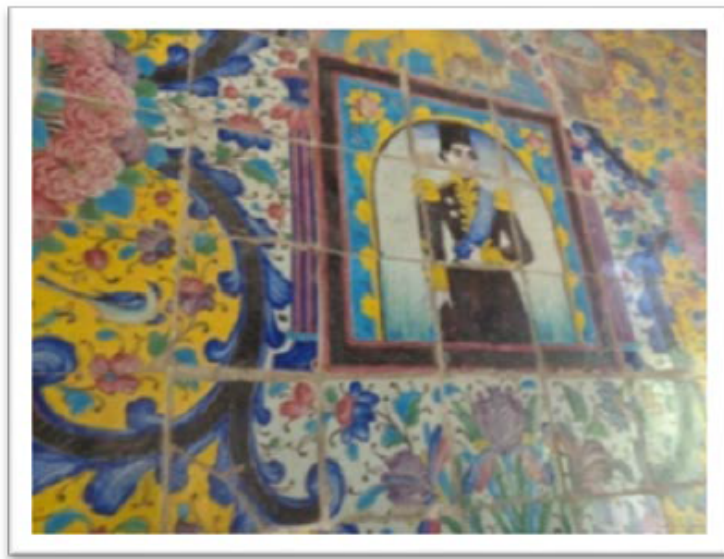
Another view is that the Shams al-Amara building was designed by Doust Ali Khan Moayer al-Mamalek who was influenced by the French idea coming from two French and Austrian engineers and architects who came to Iran at the invitation of the court, and later designed several magnificent buildings and palaces. (Najmi, 1969: 20). However, some writers consider the construction of Shams al-Amara



after the time when the Qajar king returned to the country after his first trip to europe (Shahri, 1992: 96).



**Figure 5.77. Khorshid (sun) Mansion - Golestan Palace  
(Golestan Palace Documentation Center)**

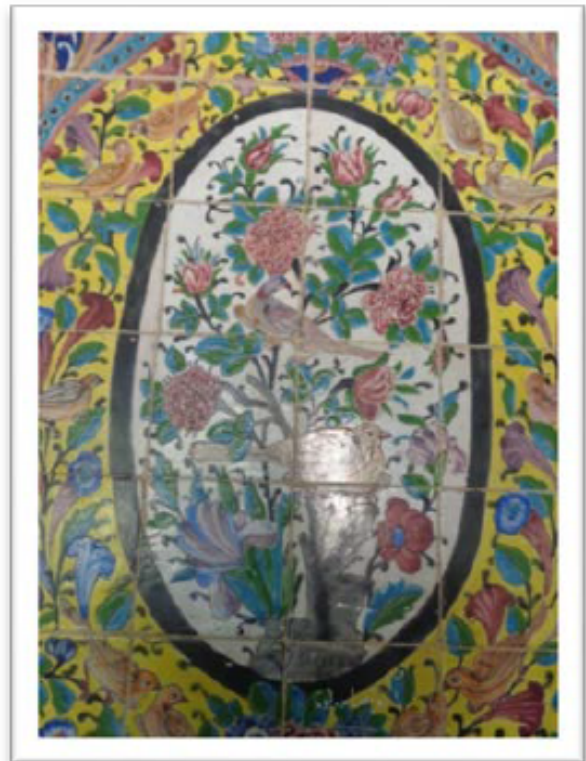


**Figure 5.78. soldiers on the walls( Golestan Palace Documentation Center)**



**Figure 5.79. Design and vase of Qajar art features  
(Golestan Palace Documentation Center)**

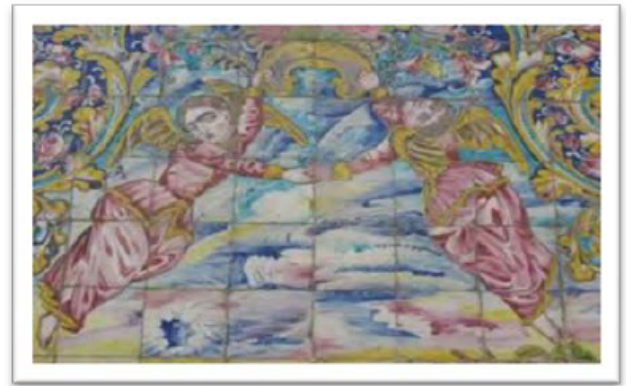
**Figure 5.80. flora and bird design  
(Golestan Palace Documentation Center)**





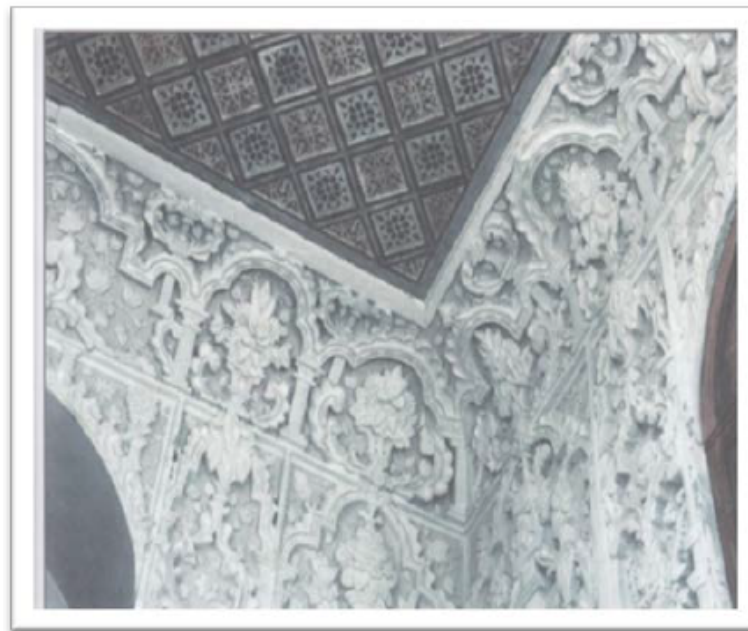
**Figure 5.81. Hunting scene**

**(Golestan Palace Documentation Center)**



**Figure 5.82. the role of the goddesses on the tiles of the mansion**

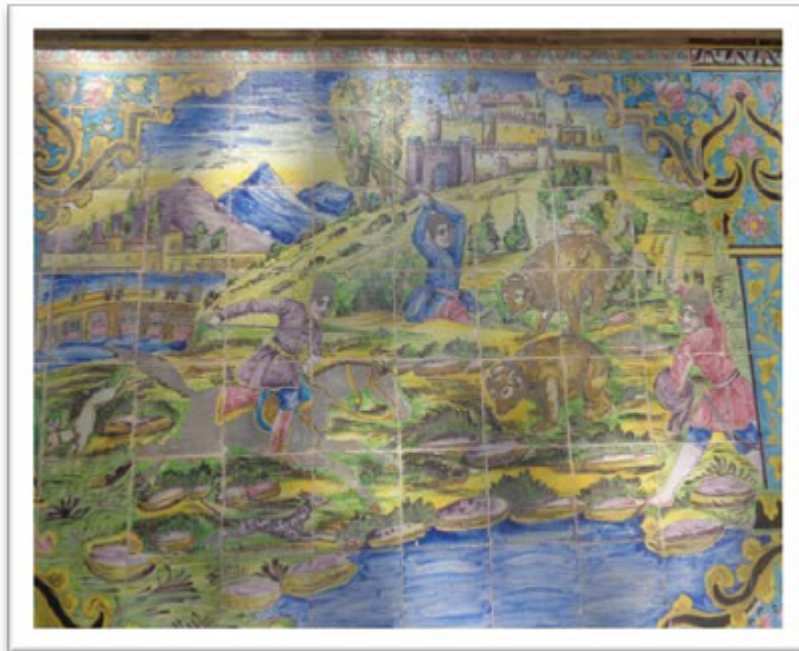
**(Golestan Palace Documentation Center)**



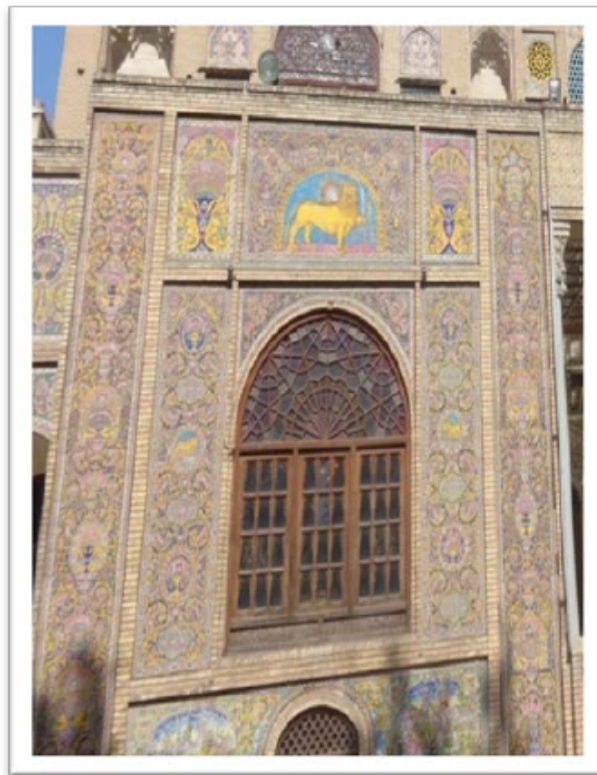
**Figure 5.83. Wooden roof and molding of windbreak mansion**

**(Golestan Palace Documentation Center)**





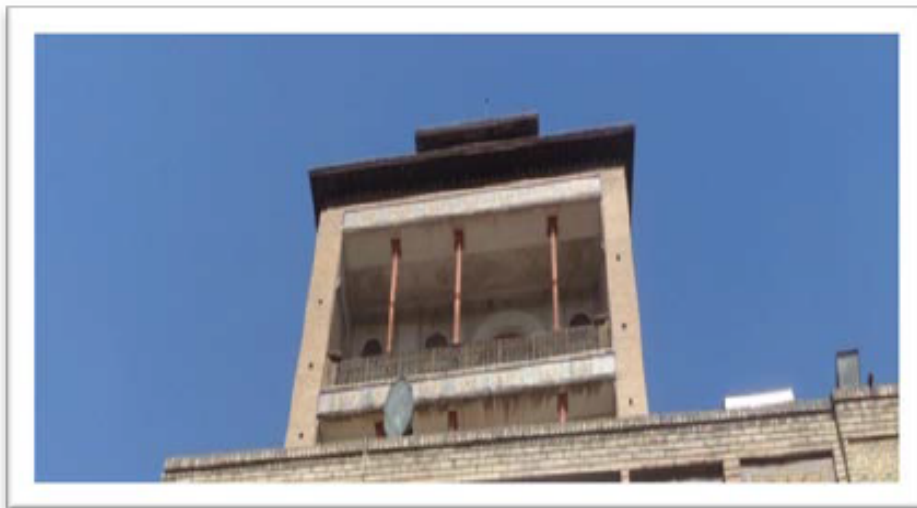
**Figure 5.84. Inanimate nature combined with Iranian motifs  
(Golestan Palace Documentation Center)**



**Figure 5.85. the design of the lion and the sun on  
the entrance of Shams al-Amara (by author)**



**Figure 5.86. the use of metal columns in Shams al-Amara  
(by author)**

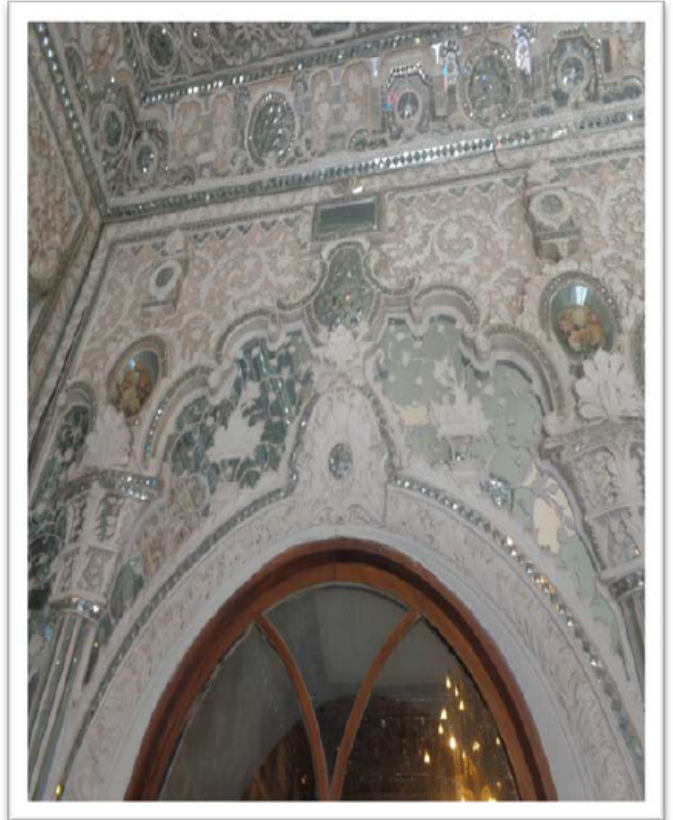


**Figure 5.87. the use of metal columns in Shams al-Amara  
(by author)**



**Figure 5.88. the use of ceremonial and wide stairs in the interior of the building.**

**(Golestan Palace Documentation Center)**



**Figure 5.89. molding with mirror work Shams Al-Amara**

**(Golestan Palace Documentation Center)**



**Figure 5.90. Golestan Palace Mirror Hall (Golestan Palace Documentation Center)**



#### **5.7.1.2. Dormitory Mansion**

One of the mansions built in the style of European architecture in Golestan Palace is the "dormitory mansion". In 1885, Nasser al-Din Shah decided to build a new style palace in the middle of the garden his his dormitory. The construction of this palace was entrusted to Mohammad Ibrahim Khan Amin al-Sultan (Zaka, 1970: 252).



**Figure 5.91. Dormitory mansion(Golestan Palace Documentation Center)**

#### **5.7.1.3. white Mansion**

Towards the end of Nasser al-Din Shah's reign, Ottoman King Abdul Hamid sent a lot of gifts to the Persian king, and because there was no enough space in other halls of the palace to locate these gifts, Therefore, the Shah ordered a new palace

to be built in the southwest corner of Golestan area to accommodate the Sultan's gifts (Bayani, 1996: 1/56). In 1890, this mansion was built in the architectural style of Louis XVI (Zaka, 1960: 316) and under the direct supervision of the Shah, and it is said that the plan was drawn by the Shah himself (Najmi, 1985: 83).



**Figure 5.92. white palace (by author)**



**Figure 5.93. White Mansion - Golestan Palace (Center for the Study of Contemporary History)**



The palace is nicknamed "white" because just like 19th-century European buildings, its façade landscaping was constructed in white using molding, and the palace's steps and skirting were made out of white streaky marble. For this reason, it was known as "white Palace". Since at end of construction of this building, the gifts of the Ottoman sultan were placed there, it has also been known as "Abdul Hamid Hall" (Figure 4-21) (Zaka, 1970: 319; Moayer al-Malik, Bitā: 70).

#### **5.7.1.4. Salam Hall or Museum Room**

This hall, whose new name is "Crown Hall" is named after "Salam Hall" because Nasser al-Din Shah used to sit in this place to greet people (Behzadfar, 2008: 239-238). After returning from his first voyage (1873), Nasser al-Din Shah decided to establish a museum similar to European museums in the royal citadel. For this reason, he ordered to demolish the old building on the north side of Golestan Garden and to build a museum room and other belongings there (Fig. 2-22) (Rasouli, 2015: 91-90).

On the other hand, the use of metal compounds to ensure the stability of the building opened up another achievement of new technology to architects. Shams Al-Amara cast iron columns are the first known metal structures during the late Iranian architecture. Here, for the first time (1868), cast iron columns were used on the porch of the upper floor of a building to withstand the load of the roof plate. The columns have a classic shape and each column consists of a column and a body with a cornet headstone.



**Figure 5.94. Greeting Hall of Golestan Palace  
(Golestan Palace Documentation Center)**



**Figure 5.95. Salam Hall or Museum Room - Golestan Palace  
(Golestan Palace Documentation Center)**

According to a report by Etemad-ol-Saltanah in Sharaf and Al-Maser al-Asar newspapers about the museum, the museum room of Nasser al-Din Shah was full of "rare objects that most intelligent thoughts are incapable of producing something similar to them (Rasouli: 87).

Just like other fields, the creation of the museum room by Nasser al-Din Shah became a model for courtiers and aristocrats and quickly infiltrated the art lovers of the affluent classes.

#### **5.7.2 The Garden and Mansion of Dushan Tappeh and Firoozeh and Farahabad Palace**

In 1852, in the heights of Dushan Tappeh, located in the east of old Tehran which had a suitable location and pleasant weather, a beautiful garden and mansion were built by the order of Nasser al-Din Shah. «. . . Sometimes Nasser al-Din Shah would visit a mountain a mile away from Tehran where a magnificent mansion was built for hunting and sometimes he would stay there for one night or two nights. (Figure 23-4) (Iranian Government Gazette, 1898: 1) Also, one of the imported elements that was created in European style was the "Zoo". Keeping wild animals, especially the scariest and strangest ones in the area was one of the king's pleasures. Like the museum, this element was one of the souvenirs that Nasser al-Din Shah brought to Iran from Europe (Bani Massoud, 2011: 75).



**Figure 5.96. Farah Ayad Palace - (Dushan Tappeh) Tehran  
(Center for the Study of Contemporary History)**



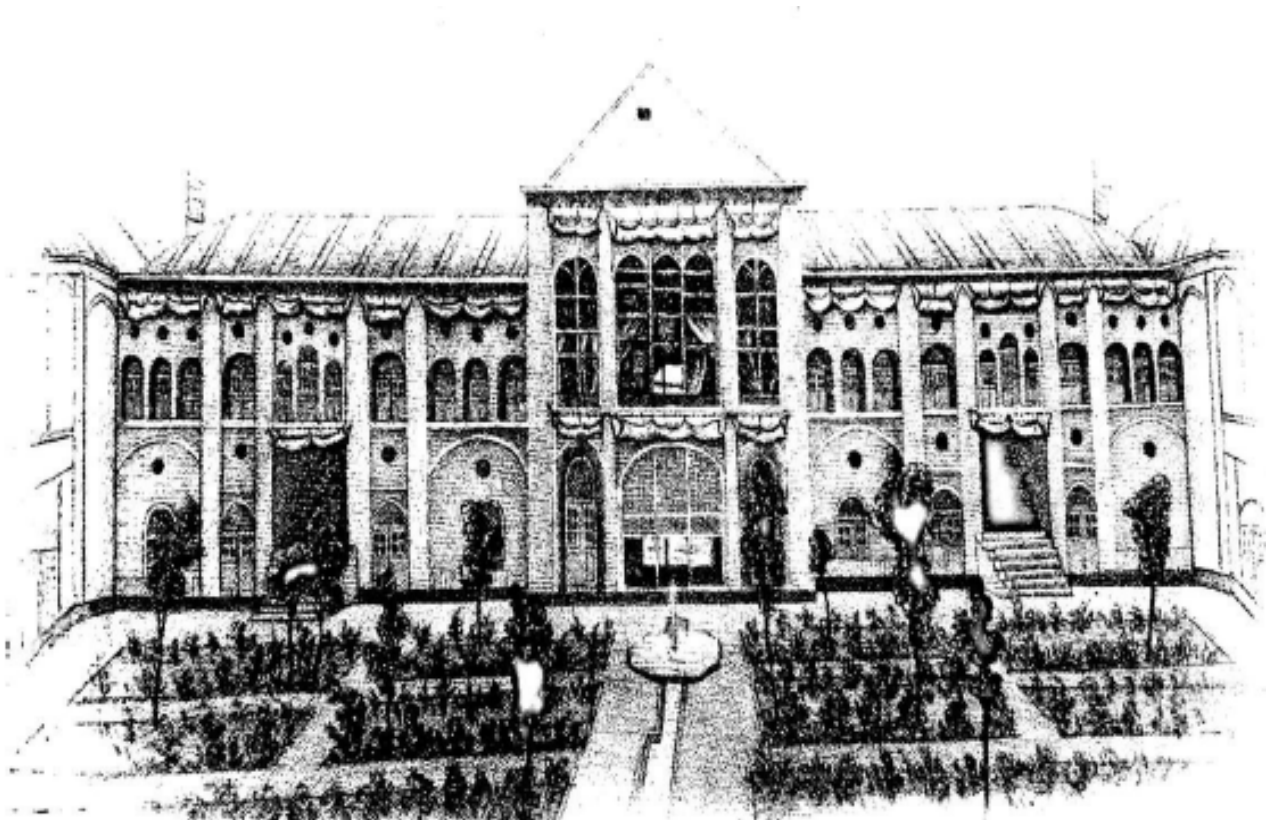
**Figure 5.97. Comparative comparison of Farahabad Palace and Trocadero  
Palace – Paris (Wikipedia.org)**

Another palace of Dushan Tappeh that was built by Nasser al-Din Shah' Order and was designed and executed in western architecture by Mutahna al-Dawlah was located between Dushan Tappeh and the northeastern mountains of Tehran. The name of this palace is "Turquoise Palace (Ghasre-Frouzeh)", where Naraldin Shah used to go there to spend his time and have fun (Naima, 2009: 250). Later in 1903, during the reign of Muzaffar al-Din Shah, in the village of Farahabad, "Farahabad Palace" was built. This village was connected to Dushan Tappeh, and was most likely designed by the Belgian architect of the Mozaffari court, Mr. Bourgeois and imitating from Paris "Trocadero" palace. The overall layout of the palace is semicircular, and several rows of open porches surround the building, giving it a non-Iranian appearance (Fig. 24-4) (Bannie Massoud, 2011: 132).

### **5.7.3. Sahib Qaraniyah Palace**

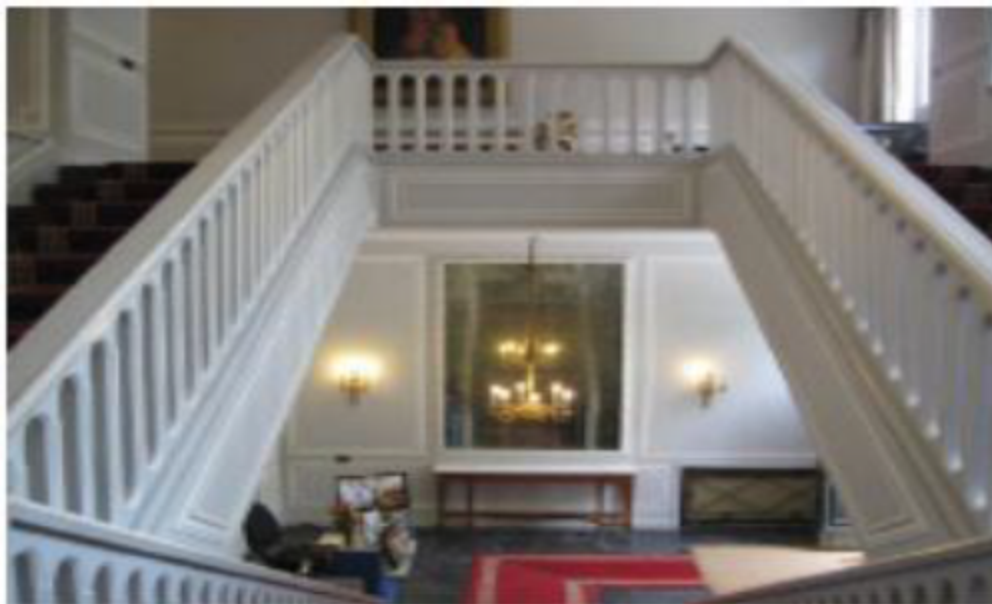
Built for the summer residence of Fath Ali Shah, the palace became known as Niavaran. After that, during the reign of Nasser al-Din Shah, a mansion called "Jahan Nama" replaced the old mansion (Sepehr, 1998: 3/1513). In 1879 and on the occasion of the 31st year of his reign, Nasser al-Din Shah called himself the "Saheb - Gharan (High rank, famous)", ordered for a general transformation of the palace to Yahya Khan Mushir al-Dowleh and built a new two-story building with several halls. Together, the old buildings and the new ones were called "Sahib Qaraniyah" (Figure 24-4) (Etemad-ol-Saltanah, 1984: 85-84). The palace was "an excellent mansion, like the distinguished buildings of European governments, and was decorated with all kinds of decorations, sofas and furniture, exquisite carpets and high-quality objects." (Sharaf newspaper, 1922: 3).

The architecture and interior decoration of this mansion is similar to the architecture of the Kremlin palaces in Russia (Figure 26-4) and has large halls and beautiful pools with mirrored decorations and doors with colored glass (Mohammadi Hajiabadi and others, 2013: 48).

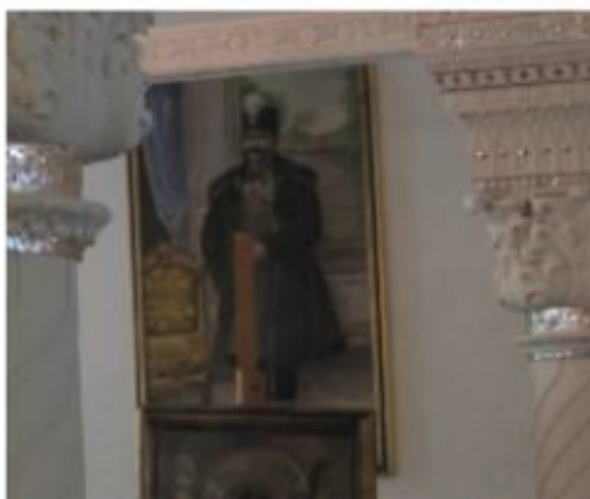


**Figure 5.98. Saheb-gharaniyeh Palace – Tehran**  
(Center for the Study of Contemporary History)





**Figure 5.99. Exit of Jahan Nama Hall of Saheb Qaraniyeh Palace  
(by author)**



**Figure 5.100. Single faces of Saheb Qaraniyeh Palace Pool Hall  
(by author)**



**Figure 5.101. Saheb Ghranieh Palace Pool Hall**

**(by author)**



**Figure 5.102. Carving on stone. North alcove of pool Hall**

**(by author)**





**Figure 5.103. Jahan Nama Hall, Saheb ghranieh Palace  
(by author)**

There is an example of Stone decorations in Saheb Qaraniyeh in the pool Hall. The image of two groups is engraved which are opposite to each other and are not symmetrical. Half of them are wearing Qarjari clothes and holding a wand, a

trumpet and a flag. Of course, such stone decorations have been used a lot in the outdoor space of many Qajar mansions and palaces.

#### **5.7.4. Ruby Palace (Ghasre Yaghout)**

Yaghoot Garden and Palace was built between 1303 and 1302 AH near Tehran, it is located in Sorkheh Hesar, as one of the royal hunting grounds of Nasser al-Din Shah. This palace was built under the supervision of Amina al-Sultan. . ." it was made in European summer buildings style and ultimate taste. (Sharaf newspaper, 1928: 4).

Like other European palaces and villas, the building of Ruby Palace had a cube-shaped structure, a sloping metal roof and a balcony on all four sides (Ghobadian, 2004: 98). The decoration and brickwork of the arches and skirting of the doors and windows and the entrance space of the building are a combination of Iranian and European architecture (Bani Massoud, 2011: 136). In this building, materials such as bricks have been used for the walls and wood and gypsum for the columns, but just like the European palaces which were mainly made of stone , the exterior parts of the building has been made of stone too. (Ghobadian, 2004: 101).

Sorkheh Hesar Palace or Qasr Yaghoot Mansion is located in the Sorkheh Hesar area of eastern Tehran, and is currently located in the area of Shahid Lavasani Hospital. This palace belongs to the Qajar period and the reign of Nasser al-Din Shah, which was built by his order in the thirty-ninth year of his reign in 1883. The building included parts such as the outer palace, the royal house pond, the outer pavilion and the shrine, which had a total of about 200 rooms.

Yaghoot Palace is the first building in which no traces of traditional Iranian architecture can be seen. This building was designed according to European models (Ghobadian, 2005: 134). The pattern of this building is adapted from the western neoclassical pattern. Observing this building, we are completely confronted with a western building. In fact, the construction of such buildings by the architects of that period was an imitation of photographs and postcards related to Europe, and the exterior part of this building justifies this issue.



**Figure 5.104. Ruby Palace Mansion**  
(Center for the Study of Contemporary History)

#### **5.7.5. Malijak Palace**

Malijek Palace was built by Gholam Ali Khan, known as Malijek, the favorite person of Nasser al-Din Shah in 1313 AH. Malijak mansion is located in a complex in Baharestan, which belonged to Mirza Hossein Khan Sepahsalar.

Malijek Palace is a very good example of postcard architecture. Its design is entirely the same as French palaces. Its material is completely Iranian and it is made of local bricks, beams and planks, but it looks very similar to European architecture. Columns, fences, openings, bridges, decorations and in general the appearance of the building is similar to the neoclassical style buildings in the west, which was the dominant style in Europe during this period (Ghobadian, 2004:213).

The source of inspiration for Malijak Palace is undoubtedly the European palaces, and none of the palace sections are similar to traditional Iranian buildings.



**Figure 5.105. malijak's palace**

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**Figure 5.106. Interior decorations and Corinthian columns of Melijek Palace  
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#### ■ Building constituent elements

The materials used in this building are traditional and Iranian, which according to previous statements have been used due to the strength that traditional materials gave to the building. The roof of this building is sloping and the element used in its construction is metal. The height from the floor to the roof of the gable is about 14 meters, which is similar to the roof of buildings such as Shams al-Amara, which is influenced by the west.

The pillars of this building are derived from the Ionic style, which has created a height in the building, which is one of the main factors in the design of this building. Four-sided balconies are also installed on these columns.

### ■ The body shape of the building

The plan of the building is extroverted and symmetrical. The connection between the rooms of this building is done by a corridor that is located in the middle of the building, and both the stairs and the corridor in this building are a foreign idea.

The building's rotation system is also European. All the different parts of the facade of the building, both at the beginning and after the reconstruction, are completely European. All the different parts of the facade of the building and its design before the reconstruction are in accordance with Western architecture. The roof of the building was gabled before the reconstruction, but after the reconstruction, the height of the roof increased and an edge was created on it and it became two slopes that are similar to the roofs known as Mansard.

The section of the building is Iranian in terms of rigidity, but the workmanship, openings and roof of the building are patterned from Persian models (Nabii, Tabrizi, 2014).

### ■ Building decorations

The first changes in the structure that appeared in the field of decorative elements were in the Qajar period. The decorations began with the addition of Western decorative elements such as classic column capitals, postcard designs, transoms,

portraits, mirrors, and European flowers and shrubs in tiling and plastering Iranian buildings, it eventually led to the complete imitation of the neoclassical style.

In the reconstruction of the building, the beautiful decorations above the external drawers are removed. Also, the decoration of the attic edge and the decorations of the intersection of the wall and the roof of the balcony change. The capitals are somewhat different from the previous ones after the reconstruction, but the decorations, both before and after the reconstruction, have no resemblance to the Iranian decorations, and all of them are modeled on European models. The molding inside the building is similar to that of ancient Greece and Rome, which was used in European neoclassical architecture during this period (late nineteenth century). On top of some of the interior openings of the building, wooden decorations in the form of broken pediment have been used, which have also been used in the architecture of the Monresite style, and the European neoclassical style. It is important to note that palaces and important buildings in Europe were built out of stone during this period (as was common in ancient Greece and Rome), but our architecture in the country, such as Tehran, was executed with bricks, so in this buildings the upper surfaces of the building are covered with white plaster, this type of coating is more similar to stone than brick surfaces. However, the color, dimensions, decorations and method of picking these bricks are such that they do not resemble brick surfaces and at first glance, a stone facade comes to the human mind (Nabiei, Tabrizi, 2014).

Malijek Palace is a physical manifestation of a change in mentality and attitude during the reign of Nasser al-Din Shah. Just as the rulers and courtiers of the country are gradually shifting their attention from the old tradition and norms to

Europe and its appearances, the palaces and buildings built by them are gradually moving away from the Iranian architectural tradition, so that at the end of the reign. Nasser al-Din Shah, we are witnessing the construction of buildings that are completely in line with European models, a clear example of this is the Malijak Palace (Ghobadian, 2004: 226).



## Conclusion

In parallel with the fundamental changes in the construction of buildings Qajar dynasty, urbanization patterns have also undergone fundamental changes, and the manifestations of Western patterns of this era have had many effects on Iranian architecture. The architecture and urbanization of this period should be called the architecture of opening and mixing, the opening because from the narrow and irregular space of traditional texture, Iranian architecture reaches the open space and the shape of Qajar squares and streets, A space is created for the purpose of transmitting news, information and vehicles. Although Western influences have been seen in Iranian architecture since the Safavid period, it is only in the nineteenth century that these influences have progressed to the point of changing the concept of space and changing the typology of architecture and urbanization. Thus, the street and arcade were taken from "Hosmani" urbanization and the square created from Safavid urbanization was the result of a mixed complex in Tehran. In the urbanization of the Qajar period, changes and imitation from west can be seen in the urbanization of Tehran. Creation of a new artillery field (Toopkhaneh square) and surrounding bodies, followed by Mashgh Square and Hassanabad Square, creation of Naserieh Street (Naser Khosrow Street), Chapakhaneh and Baba homayoun Steery , Printing House and its continuation to the north of Alaa Al-Dawlah (Ferdowsi) Street And then Lalehzar Street, which was based on the Champs Elysees plan in Paris. These streets were created for the movement of new vehicles such as: carriages, carts, horse-drawn carriages and

smoke trucks. The combination of the straight-laced streets of Hossemani and their combination with the Old Iranian gates became the beginning of the entrance of each street (street entrance). Like the gate of Lalehzar Street, which was located in the northeast of Topkhaneh Square. Construction of new one-story and two-story street buildings with a combination of Iranian and European neoclassical architecture with combined decorations, most of which were tiled and brickwork along with plastering witnessed creative works in new urban buildings.

By studying the history of urbanization and architecture of Iran, we find that after the acceptance of Islam by the Iranians, the principles of ancient Iranian urbanization and architecture conformed to Islamic principles and concepts, and so, throughout history to the present day, methods have emerged in urbanization and architecture in Iran, which were formed based on the concepts, values and traditions of the Iranian society and with small and gradual changes in their historical course were completed and refined in each period. From the Qajar period, with the expansion of relations between Iran and European countries and confrontation with the great and dramatic developments resulting from the industrial revolution that had changed the Western world in general. To embrace Western culture and civilization, gradually, changes and transformations took place in the social, economic, and political situation of Iran, and one of the results of these developments was the changes in the physical texture of cities and shift to western patterns in new structures.

The roots and origins of the developments in contemporary urbanization and architecture in Iran go back to the Qajar period, especially the end of this period and the Constitutional Revolution. In the early Qajar period, Iran still had a very

traditional structure, which, compared to the industrialized countries of the Western world, it can be said to have an ancient structure.

During this period, factors such as the expansion of European domination and influence in Iran's economic and political system, which led to economic dependence and the transformation of the self-sufficient and productive society of Iran into a dependent and consumer society, Familiarity with new sciences and techniques and sending Iranian students to Europe to acquire new knowledge and technology and most importantly the travels of Nasser al-Din Shah and his successors to European countries, which fascinated them with the manifestations of Western civilization and the progress caused by industrial revolutions in the cities. Regardless of the positive activities carried out by some righteous and reformist people such as Mirza Abolghasem Ghaem Farahani and Mirza Taghi Khan Amirkabir during this period to get acquainted and get the positive points of Western culture and civilization, were the most important factors that spread and promote culture and Western civilization. During this period, The positive activities carried out by some righteous and reformist people such as Mirza Abolghasem Ghaem Farahani and Mirza Taghi Khan Amirkabir for getting acquainted with and positive points of Western culture and civilization were the most important factors that spread and promote Western culture and civilization and its impact of this familiarity on the traditional Iranian society to develop cultural took place in this period. In the field of urbanization and traditional Iranian architecture, the developments in this period which was a manifestation of the culture and national identity of this land throughout history, were manifested in a way that showed the patterns of urbanization caused by Western architecture influence. The city of Tehran, which was chosen as the capital in 1786 by Agham Mohammad Khan the

Qajar (1786-1798), it is the most important center of development of contemporary urbanization and architecture in Iran. Prior to the Qajar rule, the city of Tehran had a spatial-physical structure of a traditional city whose ancient urban fabric structure consisted of three parts: Kohandej, Sharestan and Riz. With the establishment of the royal citadel in it, Kohandej was considered the governmental and political center of the city. Sharestan was the center of the city's commercial, religious, cultural, and residential centers, and Riz, which was located on the outskirts of the city and outside the city's fortifications included farms and gardens<sup>34</sup>.

During the reign of the Qajar dynasty, especially since the time of Nasser al-Din Shah (1896-1846), changes took place in the city of Tehran and the first signs of the influence of Western urbanization appeared on the face of the city. Following the principles of Western urbanization and architecture, new neighborhoods, squares and streets, as well as buildings in the city of Tehran were formed and built. However, it should be noted that the new constructions in this period did not lead to the destruction of the old texture of the city. If in some cases the building or fortification of the city which was left over from the Safavid period was destroyed, instead another fortification similar to the previous one was built or rebuilt on a larger scale. The formation of new neighborhoods did not lead to the destruction of old neighborhoods. The new squares of this period were still considered important urban spaces and were the gathering place of governmental, administrative, commercial and religious activities of the city. For example, in Toupkhaneh Square, which was one of the new and important squares of this

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<sup>34</sup> Mohammad Karim, Pirnia. Introduction to Islamic Architecture of Iran, edited by Gholam Hossein Memarian, Tehran, University of Science and Technology

period, buildings such as Government House, Bazaar, Mosque, School and Caravanserai, which were the main elements of the city's old squares were replaced with new buildings such as banks, telegraph offices , post offices, police department and municipality. In fact, these buildings were a symbol of the old economic, communicative, governmental, and old system but in a new form. Thus, the new squares in this period had the same function as the old squares of the city and just were decorated with a new look. However, those new streets that were built during this period were direct and for horseback commuting (European method), but they were often a place of entertainment for the people of the city. On the other hand, the old passages and paths were still there and had not been destroyed. In this way, the new squares and streets of this period did not disrupt the old texture of the city. In other words, due to the small volume of changes, the changes that took place during the Qajar period following Western patterns in urbanization in Iran did not cause much change in the structure of Tehran. As a result, during this period, the city of Tehran still had a traditional urban atmosphere, which was decorated with some decorative tools of European cities.

Due to the fascination of the Qajar kings with the manifestations of Western culture and civilization and the European way of life, there were also changes in the architecture of this period and although it had a slower pace and a gradual movement than the urban development of the period, it was a sign of beginning of the influence of Western architectural principles on traditional Iranian architecture. What happened in the form of a change in the architecture of the Qajar period was more indicative of a kind of emotional reaction of the ruling apparatus to the appearances of the Western world. The changes that took place in the architecture of this period were reflected in the palaces and buildings of kings, princes, nobles

and the upper classes of society, and had not yet emerged in the public architecture of the people. exactly like European neoclassical buildings, During this period, the influence of Western patterns on Iranian architecture, first appeared in the form of decorations and decorating buildings with things such as moldings, flowers and shrubs, chains, mirror work, sculptures of angels at the entrance of the building, pediment entrance doors . In the next step, some elements of Western architecture such as balconies protruding or sunken into the facade of the building, wide stairs in the entrance of the building, columns and capitals in various western ways in Iranian buildings were applied. In the final stage, what happened was a change in the spatial system and design of the interior of the buildings in accordance with the principles of Western architecture. For example, in the palaces and villas of the Shah and his entourage, allocating space to the bedroom, reception and dining, or transferring toilets (toilets) into the building are examples of changes in the system of interior spaces of traditional Iranian houses. But in general, due to the limited scope of its influence, ultimately such changes in architecture failed to destroy the principles and values of traditional Iranian architecture. As a result, what was done in the architecture of this period in order to coordinate with Western architecture still showed the superiority of Iranian architecture?

In general, although Iranian urbanization and architecture were influenced by Western patterns during the Qajar period, they did not undergo a fundamental change, but only the city of Tehran and its new buildings were decorated with a European appearance. During this period, Europe-traveled Iranian architects or even foreign architects, designed and built buildings or the construction of new streets, squares, gates and neighborhoods under the supervision of European engineers were done and some changes took place in the appearance of Tehran,

but in general, the city and its buildings had an Iranian taste. On the other hand, the changes that took place did not cause the destruction of the old texture of the city, but with the development of the city, a new urban texture was formed with a slight difference along with the old texture. Although palaces, villas and residential buildings were decorated with European architectural elements but they still had a strong, traditional Iranian architectural atmosphere.

Since the late Qajar period, due to the unhealthy social, economic and political situation, and especially the atmosphere of oppression and tyranny, along with the impact of socio-political changes in the West such as the French Revolution and socio-economic developments resulting from the Industrial Revolution, a wave of freedom wanting among all sections of society was born and finally led to the Constitutional Revolution and the drafting the Constitution in 1868. After the Constitutional Revolution, a new era in the social and political life of Iran began, and in order to form a freer atmosphere some changes took place in the condition of the country, however, this did not lead to significant changes in urbanization and architecture in the late Qajar period. Apparently, the results of the Constitutional Revolution and the need of the society for fundamental changes and the transformation of the stagnant, immobile society and closed social space of the Qajar period and direct it into a moving and dynamic society and a more open and free social space appeared with the 22<sup>nd</sup> February 1921 coup led by Reza Khan. Reza Khan got empowered and took advantage of the special situation resulting from the domestic and foreign turbulent situation during this period, and the support of foreign countries, especially the United Kingdom plus the support from many people who were unhappy with chaos and the chaotic situation in the country and wanted security and stability.

The reign of Reza Khan (1926-1942) is considered the beginning of a new era in Iranian contemporary history. Compared to the Qajar period, during the years 1922 to 1942, with the extinction of the Qajar dynasty and the formation of the Pahlavi government, fundamental changes and developments took place in the socio-political situation of Iran, which led to significant changes in all fields.

With the slogan of modernism, modernization and efforts to keep pace with the advanced world of the West, the first Pahlavi government tried to bring about changes in the social, economic and political structure of the society in accordance with the countries of the Western world. Measures such as replacing elements of power structure from tribes and nomads during the Qajar period to modern and Europe educated intellectuals in administrative bureaucracy and military officials in military affairs, Changing the structure and strengthening the army and its sovereignty over the country, Establishment of new ministries, organizations and departments, creation of light industries such as textile, construction and food industries, development of the country's road network and especially the construction of the north-south national railway, establishment of National Bank as the first Iranian economic institution and Also, cultural activities such as the establishment of the University of Tehran as the most important cultural symbol of the country, changing the education system in accordance with the Western system, establishing the museum of Ancient Iran, National Library, Music School and the first academy, establishing and launching radio, all based on Western models. , Showed the desire of the new ruler to keep pace with the western world. Compared to the Qajar period, although the implementation of these measures apparently led to the progress and development of the country, but also had a direct impact on the transformation of concepts, values and traditions of society.



During this period, some social values and traditions, such as men's clothing or women's hijab, were not only considered a factor of the country's backwardness from the caravan of Western civilization and advanced culture, Rather, the government of the time pretended that the only way to progress and achieve the progress of European societies was to abandon traditions and unconditionally following the western culture. In this way and to accept the western patterns, the traditional urbanization and architecture of Iran, as a part of the culture of the society was invaded by the western culture and underwent a fundamental changes.

During this period, as the capital and most important city of the city, Tehran underwent several developments in the field of urbanization and architecture. From 1926 onwards and with the construction of the first streets for the passage of mobile vehicles of that time, the transformation of the old texture of Tehran began. The new straight and perpendicular streets, which introduced a new concept of passages during this period, showed the first sing of intervention in the old texture of Tehran. Like the new streets of the Qajar period, these streets were no longer a place for walking and recreation, but with the proliferation of vehicles in the city and the construction of important government buildings next to them, they became quite practical. The new streets split the old urban fabric and turned the network of winding and narrow passages into a regular, checkered, and wide street network. The new squares built during this period were no longer a place to gather political, social, and religious centers alongside the city's commercial centers, rather, these spaces were the intersection of several streets, which were used both as squares and crossroads for passing cars, carriages and strollers. Thus, the newly established squares were a sign of the second intervention in the structure of the old texture of the city. During this period, new neighborhoods were

formed that no longer had the characteristics of the old neighborhoods of the city with an organic texture, Instead, by destroying the main thoroughfares, small squares and other spaces of the old neighborhoods and by creating a network of chess passages, these streets had a completely new structures and were changed into urban blocks. According to the new urbanization patterns, the old neighborhoods of the city were also rebuilt, renovated or in some cases completely destroyed. In addition, during the first Pahlavi period, new neighborhoods were divided according to social classes, which was also contrary to the division of the old neighborhoods of the city. In the past, these divisions were based on racial characteristics or the profession and occupation of the residents of the neighborhoods. The demolition of passages, squares, neighborhoods, gates and old buildings in Tehran and the construction of a new form of these places, which was done based on the Western model, were interventions in the ancient texture of Tehran and led to the emergence of new urban textures.

Measures such as building new neighborhoods, new streets in old neighborhoods, rebuilding buildings around new streets and paying attention to the coordination of their exterior, building new administrative, military, government buildings and also destroying old neighborhoods of Tehran during the First Pahlavi regime, were more similar to actions taken by Baron Hussmann the mayor of Paris about half a century earlier. As the mayor of Paris, he made many major changes during his 17 year work (1853-1869 (footnote)<sup>35</sup>, with the difference that by doing this, Hussmann managed to turn the city of Paris into an industrial city but this did not happen much in the case of the city of Tehran. Because although Reza Khan tried

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<sup>35</sup> Leonardo, Benevolo: History of Modern Architecture, translated by Sirus Bavar, Tehran, University of Tehran, 1979, pp. 143-132, also Mohammad Mansour, Flamaki, Revival of Historic Buildings and Cities, Tehran, University of Tehran, 1977, pp. 168-163

to turn the city of Tehran into an industrial city with new urbanization measures, but like European cities, Tehran did not have a productive economic organization during this period. As a result, Tehran could not develop and become an industrial city only with physical changes in accordance with the patterns of European industrial cities.

The important point in the developments of the urbanization of this period was, the main purpose was to pay attention to the external façade form or the body, without paying attention to the content or internal concepts and not try to establish harmony between these two categories. In other words, during the Pahlavi era, the objectivity of the city was at first in conflict with its mentality. In this way, the objectivity of the city showed modernism and modernity, while the mentality of the city sought to provide an Islamic-Iranian definition of man in the context of physical space and environment. In urbanization projects of this period, the relationship between society and the city was considered as an instrumental relationship, and the issue of urbanization was considered only from the material dimension view, which was one of the characteristics of the western society of the industrial era without paying attention to the spiritual meaning of the city and its relationship with the society as it used to be done in the past. Thus, without considering the inhabitants of the city that environment of the city met their spiritual needs along with their material needs in the past, changes and transformations took place only in the physical forms.

Like urbanization, the changes that took place in the field of architecture during the first Pahlavi era caused a rupture and separation between the continuous process of traditional Iranian architecture and previous periods, following the example of

Western architectural methods. Although imitations of Western architecture have been made since the Qajar period, as this was limited to decorations or some elements of Western architecture, so what happened was more about appearance of the buildings. On the other hand, due to the limited scope of the development of Western architectural culture, which was only reserved for the ruling class, the majority of society was still faithful to the principles of traditional Iranian architecture. But during Reza Khan's rule, given the changes that took place in the social and economic spheres and the transformation of ancient methods of living and production in Western methods. At this time, new needs were also introduced in the form of new applications at the community level, which required spaces with specific functions. Some new functions, especially in the new administrative system, were established in older buildings, mainly in palaces, but over time, with the generalization and acceptance of new functions at the community level, the need to build appropriate facilities for this purpose was felt. And so new physical and functional buildings emerged, derived from Western architectural practices. In the new way of life of this period, it was tried to make people's lives in accordance with the way of life in Western countries, the multifunctional spaces of traditional Iranian architecture could no longer meet the new needs of the people, and hence, new needs demanded new architectural patterns, which were the same as Western models. In this period, the use of western decorations and elements such as the Qajar period was not enough, but in order to design spaces that fit the new functions, Western architectural methods had to be used to design new buildings in order to create necessary spaces for new works. In this way, traditional architectural spaces gave way to new spaces with new designs, somehow each of which had a specific function and was designed to meet new needs.

Initially, due to the unfamiliarity of Iranian architects with the principles and concepts of Western architecture, architects and large foreign contractors were in but after a while and the return of Iranian architects educated in Europe to the country, they also participated in these projects and were invited to design and build new and required buildings in this period, but after a while and the return of Iranian architects educated in Europe to the country, they also participated in these projects. Thus, one of the important factors in promoting the principles of Western architecture in Iran can be considered the existence of foreign architects and engineering companies and Iranian architects educated in Europe who were in charge of designing large government buildings during this period. A noteworthy point about the work of foreign and Iranian architects during this period which led to the formation of different trends in architecture during the first Pahlavi regime, was the attempt made by foreign architects to design buildings based entirely on the principles and methods of Western architecture. Architects such as Godard, Markov, and Siro sought to revive past forms of Iranian architecture in the form of Western architecture. Unlike foreign architects, Iranian architects educated in Europe turned to Western architecture and designed buildings entirely in accordance with Western methods but the foreign ones tried to mix both Iranian and European elements. Given that this group of architects studied in Europe at the time when it was the peak of modern architecture with principles such as rationalism and functionalism and were influenced by this way of thinking, tried to implement the principles of such an architect in Iranian buildings. A group of these engineers, faithful to the principles of neoclassical architecture such as symmetry, proportion and hierarchy, designed buildings in a new form that lacked decorations and luxurious decorative items of neoclassical architecture. Another group by using

some of the principles of modern architecture such as asymmetry in the building, using decorative elements in the facade of the building, emphasizing on horizontal lines drawn on the facade of the buildings, using glass surfaces in the corners of buildings and. . . were the pioneers of modern architecture in Iran. Thus, the existence of two different currents of thought between foreign architects and Iranian architects caused different tendencies in the architecture of the first Pahlavi period.

in the early years of the present century (fourth solar decade), another factor influencing the formation of Iranian architectural developments was the use of new materials along with new construction technology. The use of materials such as bricks, cement, concrete, iron and glass in new ways made it possible for architects to build large, strong buildings that had not been possible before.

One of the remarkable points in the architectural developments of the first Pahlavi period is the spirit of selectivity in the architecture of this period, which can perhaps be interpreted as a selfishness in the architecture of this period. Contrary to Qajar architecture that they with a kind of haste and emotional confrontation dressed up Iranian buildings with European clothing In order to make some changes in traditional architecture and replace some of the Western elements and combinations with Iranian type. To do this, they were content to use only what created the atmosphere of European buildings in the appearance of Iranian ones, such as the use of decorations and elements of Western architecture. During the reign of the first Pahlavi dynasty, for the first time, they referred to the ancient architecture of Iran during the Achaemenid and Sassanid eras, which was almost forgotten, and used elements and motifs of architecture from this period to

decorate buildings. This can be considered as a choice based on reason and wisdom, because the elements used in the architecture of buildings of this period do not indicate the continuous trend of architectural tradition of previous periods such as Safavid, Zandieh and Qajar, but rather a return to the distant past. The same is true of the use of Western architectural techniques in the buildings of present time. Because although in this period, in European countries, it was the peak of modernism in architecture, but the principles of neoclassical architecture, given its symbolic aspects and memorials, was used by architects in Iranian buildings that certainly, the spirit of extreme nationalism of the government has played an important role in showing the power and strength of Iran in returning to the architecture of the ancient imperial Iran and also using the principles of Western neoclassical architecture.

Another important point in the developments of architecture of the first Pahlavi era was the gradual generalization of the application of the principles of Western architecture among the ordinary people. In this period, unlike the Qajar period, not only the upper classes of society built their palaces and villas in accordance with the principles and methods of Western architecture, but also the normal classes of society inevitably, due to the socio-economic developments of this period, they had to live in the homes that conform to new patterns of life and meet their needs and to keep up with the new trends and lifestyles. As a result, the principles and patterns of Western architecture became popular during this period and became almost universal.

In general, according to what mentioned above, the years 1922 to 1942 can be considered one of the most important historical periods of urbanization and

architecture in Iran. Because during these years, the patterns of urbanization and western architecture completely replaced the principles and concepts of traditional urbanization and architecture in Iran. Given the global developments that especially since the late nineteenth century took place, a new era especially in Western countries in human life has begun, and these countries achieved significant progress. It was also necessary for a country like Iran to make fundamental changes in its social, economic and political structure in order to coordinate with the international community in the new century so that it could keep pace with the developments in the Western world. But the important point in the meantime was how to make these changes and transformations to achieve the achievements of the progress of Western countries. Undoubtedly, change is the essence of human life. Stepping on the path of the change is necessary for growth and development, but the question is, if what happened as a change in contemporary urbanization and architecture in Iran was the only way, or in other words, the best possible way or not. If we believe that human beings have spiritual needs in addition to material needs, then has the use of Western patterns in contemporary urbanization and architecture in Iran been able to meet human spiritual needs? It is important to note that urbanization and architecture cannot be expected to provide only physical objectivity to human habitat. It is also important to pay attention to human interaction with his living environment. Thus, it can be said that if the changes in the field of urbanization and contemporary Iranian architecture were done taking into account the identity and internal principle of the traditional Iranian society, it would certainly bring better and more useful results. But unfortunately, what happened in Iran in relationship with acquiring new sciences, technologies, culture and civilization of Western countries



was that, due to the spirit of self-destruction and lack of complete self-confidence in the face of advanced Western societies, it led to the strong influence and domination of Western culture, and as a result, the national identity and culture faded. One of the important factors in the failure of urbanization and architecture in Iran can be considered in this regard, ie lack of self-confidence and independence. Given the rich history of architecture in Iran, This has made it impossible for Iranian architects and engineers to present anything other than modeling and imitating Western methods of urbanization and architecture. Along with this factor, the desires of the ruling regime should not be ignored. Because throughout history, one of the determining factors in the formation of various artistic methods, including urbanization and architecture, has been the lever of power and dominance of the ruling apparatus. The views and desires of the rulers of the time have always played an important role in the changes and transformations of the faces and bodies of cities and the architecture of various buildings. In other words, the methods of urbanization and architecture of Iran throughout history can be considered as a kind of manifestation of the demands of higher officials. For this reason, changes in government, politics, or changes in the tastes of decision-making bodies in each period have brought about changes in Iran's urbanization and architecture. During the rule of the first Pahlavi regime, the modernist policy of the ruling regime caused a fundamental change in the concepts and principles of urbanization and traditional Iranian architecture and turning to Western models.

It was during this period that architects became familiar with modern construction technology and the use of new building materials, so it became possible to build strong and large buildings that could not be done with old materials. However, this

was not taken into account at that time, however, the transfer of new concepts in the form of various methods and schools of architecture or urbanization has played a significant role in improving the level of thought and knowledge and understanding the principles of urbanization and western architecture by Iranian engineers.

The use of elements of European architecture of Qajar buildings can be considered as follows:

- Using semicircular and crescent-shaped arches to cover the openings of entrance spaces, doorways, windows and building niches, instead of sternum and home arches that have a long history in traditional Iranian architecture. In the past, little attention was paid to the exterior part of the building, in traditional Iranian architecture and decorations were used only in the interior of the building.
- Conversion of triple windows to single or sometimes double windows in the interior part of buildings.
- Use triangular or crescent-shaped surfaces called pediments above the windows, lintels or above the portal of the building. These shapes were sometimes simple and sometimes decorated with various arabesque motifs, brick knot making and tiling.
- Using mirror work to decorate the interior section of the palaces.
- Using columns and half-columns with various shapes individually or in pairs on both sides of the entrance space of the building, balconies, windows, corners and other parts of the interior and exterior facade of the building. In some cases, these columns were purely decorative and in some cases were

used for practical purposes. To decorate these columns, they often used molding in the body of columns and variety of molding and European capitals in the form of Doric, Unique, Corinthian, or in some cases they used a combination of several shapes together.

- The use of human figures, winged angels or animal bodies in the gussets above the windows or the pediment surface at the entrance of the building or other the exterior sections of the buildings, which was a clear sign of the influence of Western architectural decorations on traditional Iranian architecture. Because in Islamic architecture, such decorations were not used.
- The use of brickwork decorations with various types of motifs, especially arabesque motifs at the portal of the buildings, which also testified to the influence of Western architecture, especially Russian architecture on the foundations of this period.
- Using tile decorations to decorate the exterior section of the buildings, especially in inscriptions and gussets of the portals of the buildings. In some cases, only some parts were tiled, and in some cases all parts of the entrance space were decorated with colored tiles. In addition to arabesque motifs, the tiles of this period also included human and animal images, which is not the case in traditional Iranian tiling before this period. Of course, the tiles of this period, if in terms of motifs are the same as the tiles of previous periods, but in terms of coloring and the- use of bright colors, it -is different from traditional tiles.
- The use of molding and plastering decorations in the interior parts, exterior facades and also the entrance of the building which like the tiles of this

period, in addition to arabesque motifs, the use of plants, animals and human motifs in the molding of this period became common. In this period, in order to better show the volume of molding patterns and make it more beautiful, in some cases, molding patterns were painted.

- The diversity in the shapes of the doors entrances of the buildings of this period still shows the influence of European culture. Because before the Qajar period, the shapes at the entrance of the building were often rectangular and simple. But from this period onwards, due to the tendency towards Western architectural methods and the tendency to the splendor of European buildings, various forms were used in the construction of the doors entrances of the building. -The creation of two volumes protruding at the two ends of the exterior part of the building which was entirely adapted from Western architecture. They can be seen in some of the buildings of this period. These volumes often came in the form of half or part of an octagon.
- The use of balconies in the exterior part of the building instead of the porch in traditional architecture that sometimes these balconies were level with the facade of the building and as a result, the space of the balcony was located inside the main volume of the building. In some cases, the balconies were ahead of the main level of the building and were a bulk on the facade of the building. These balconies were usually located in the middle of the exterior section of buildings.
- Use windows in various shapes in the exterior part of the building toward the street with decorative railings in front of it.
- The construction of the salient entrances in front of the building, before that, in the traditional buildings, the entrances were sunken. - The use of wide

ceremonial stairs in the exterior facades as well as in the interior space of the buildings, which fully reflects the influence of Western architecture on traditional Iranian architecture. Because in traditional architecture, stairs did not play an important role in the facade of the building and therefore were often located in places out of sight.

- The use of gable roofs with tin sheets covering traditional dome-shaped roofs The use of iron as a new material in the construction of decorative fences and entrance doors of buildings that were not previously used in Iranian architecture<sup>36</sup>.
- In general, it can be said that the point that is important in influencing of styles and methods of Western architecture and using their shapes, motifs and elements in the buildings of this period is its adaptation and integration with traditional Iranian architecture. So that the buildings of this period still have the color and smell of Iranian architecture.

One of the styles of Western architecture that had a great impact on the architecture of the building during this period was the neoclassical style<sup>37</sup>. European neoclassical style, with its principles such as symmetry, proportionality, integrity and order, was able to properly blend with the principles of traditional Iranian architecture. Therefore, in the buildings of this period, although in many cases the influence of Western architecture is clearly visible, the atmosphere of traditional architecture is still quite felt in it. Another reason for this can be seen in

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<sup>36</sup> For more information about the mentioned materials, please refer to RKB: Soltanzadeh: Entrance spaces of old Tehran houses, Tehran, Cultural Research Office, 1992, pp. 50-44 and pp. 108-88, Also Hossein, Soltanzadeh: Views of Tehran Buildings, From the Architecture of the Transition Period, Tehran, Office of Cultural Research, 1994, pp. 48-34, Also Abdullah, Jabal Ameli: "Isfahan's houses in the contemporary era". A collection of the History of Architecture and urbanization of Iran Congress articles, Vol. 4, Tehran, Cultural Heritage, 1996, pp. 111-127.

<sup>37</sup> Kamran, Safamanesh: "A Look at Today's Architecture in Iran and the World", Abadi, First Year, No. 4, Tehran, Quarterly Journal of Urban Planning and Architecture Studies and Research, 1992, p.16.

the use of native Iranian materials in these buildings. Because, although Iranian architects tried hard to satisfy the European taste of the ruling class, they designed the buildings in a more European way and decorated them with European decorations, but because building materials and new construction technology in Iran were not yet in line with Western countries, Therefore, it was not possible for architects to be able to implement all kinds of forms and volumes of Western buildings in Iranian buildings and to suddenly change the basis of Iranian architecture. For example, it was not possible for architects of this period to build high-rise buildings of several floors, such as European buildings. Most of the new buildings of this period were built on a maximum of two floors, so that the first floor structure of the building was wooden beam and the roof of the second floor was covered with a gable. But in the same period, in European countries, with the rapid and significant progress of science and technology, it was possible to use new building materials such as glass, iron profiles, steel, cement and concrete instead of old materials such as stone, wood and brick. Also, by using the scientific methods of calculating the strength of materials and new techniques of buildings, it was possible for the designers of the building to be able to confidently design spaces that were different from the previous architecture, thus, great changes took place in European architecture, in the field of construction of new forms, volumes and forms of construction.

## Appendix 1

### Tables

**Table 1. Decorative and architectural features of the Qajar period**

**(Mozaffari, Shahbazi, 2014)**

Use warm colors such as yellow and orange and pink and red	Squares construction
Using engraved tiles (mythological and courtly)	Postcard architecture
Seven-color tiles and colorful glaze	Using vertical colored lattice windows called sash
Interior facade molding and tiling	Using red or purple on seven-color adobe tiles
Use wooden decorations	Using the role of London flora in tiling
Colored glass	Using corrugated roof of palaces
European paintings	Decorative and facade elements influenced by Western elements
Using decorative bricks	Creating huge and high porches at the entrances
Using mirror work decorations	centrality of the building with columns and capitals
	A high-rise mansion that represents grandeur and power
	Stone and iron materials
	Introverted
	Interior decorations
	Creating stairs in the main axis
	Observing the hierarchy
	Converting three doors into two doors
	Gable roof

**Table 2. Qajar period palace construction process until the end of Nasser al-Din Shah's rule. (Mozaffari, Shahbazi, 2014)**

<b>Mansion's name</b>	<b>Historical period</b>	<b>Construction date in AH</b>	<b>Architectural elements</b>
Negarestan Palace	The reign of Fath Ali Shah	1222-26	According to the traditional Iranian architectural model
Sulaimaniyah Palace	The reign of Fath Ali Shah	1224	According to the traditional and western model (integrated)
Lalehzar Palace	The reign of Fath Ali Shah	-	According to the traditional Iranian architectural model
Diamond Palace	The reign of Fath Ali Shah	1216	According to the traditional and western model (integrated)
Dushantappeh Palace	The reign of Nasser al-Din Shah	1269	According to the traditional and western model (integrated)
Turquoise Palace	The reign of Nasser al-Din Shah	1269	According to the traditional and western model (integrated)
Saltanat abad Palace	The reign of Nasser al-Din Shah	1274-1305	According to the traditional and western model (integrated)
Ishrat abad Palace	The reign of Nasser al-Din Shah	1291	According to the traditional and western model (integrated)
Sepah Salar Palace	The reign of Nasser al-Din Shah	1293-96	According to the traditional and western model (integrated)
Shahrestanak Palace	The reign of Nasser al-Din Shah	1294-95	According to the traditional and western model (integrated)
Saheb Qaraniyah Palace	The reign of Nasser al-Din Shah	1297	According to the traditional and western model (integrated)
Ruby Palace	The reign of Nasser al-Din Shah	1302-3	According to the Western model (neoclassical)



Amiriyeh Palace	The reign of Nasser al-Din Shah	1303	According to the traditional and western model (integrated)
white Palace	The reign of Nasser al-Din Shah	1306-9	According to the Western model (neoclassical)
Malijak Palace	The reign of Nasser al-Din Shah	1313	According to the Western model (neoclassical)

**Table 3. Royal features of Qajar architecture (Ghobadian, 2004)**

Decorations	Realism in plant images
	Realism in human and animal images
	Use of ancient Greek and Roman geometric lines
	Install the statue on the building
Elements of the building	Sloping and pediment roof
	Balcony
	Greek columns and capitals
	Roman arches
	Fence in the form of a plate
Facade	Combining traditional Iranian views with European neoclassical views
	Complete imitation of the neoclassical views of culture on the whole view
Cross section	Extroversion
	With a slope
	Balcony
	Stair axis
Plan	Extroversion
	Balcony
	Stair Centrality
	White iron for roofing
	Cast iron for making columns and railings

**Table 4. Features of Qajar residential architecture (Ghobadian, 2004)**

Includes a central room; a porch with two columns in front of it; small rooms located around the central room in a simple and detailed way.	Old mirrors with functional and delicate molding
Plans drawn along the building	European-style marble columns and capitals
Creating a broad perspective by windows	Murals with different subjects
Creating a basement with beautiful designs and multiplicative brick coverings	English and French arena with large levels of lawn mowing
Building a house pond	Rectangular pools and ponds
The prevalence of windbreaks to cool the space	Decorating indoor and outdoor spaces
Creating capitals and columns at the entrances	
Long porches	
Create a two-way staircase on the main axis of the building	
Turn three doors into two doors and light enters directly into the building	
Variety and lightness and opening more spaces	
Sloping roof and gable	
Combining Iranian and European architecture	

**Table 5: Time events of 1313-1364 AH (political and economic influence of world capital)**

**(Mozaffari, Shahbazi, 2014)**

The political and economic influence of world capital Table of time events 1313 - 1364 AH						
SH	AH	AD	political events	Socio-economic events	Spatial events	Cultural and artistic events
1237	1264	1848	1264 AH. The beginning of the reign of Nasser al-Din Shah 1264 AH. The beginning of Amir Kabir's premiership			
1229	1266	1850	1266 AH. Repression of the Bob Movement		1266AH. Encouraging the government to build and sell strollers in Tehran and Isfahan  1266AH. Construction of checkpoints on public roads for internal security in cities such as Tehran and Shiraz	
1230	1267	1851	1267 AH. Amir Kabir's dismissal from his premiership and deportation to Kashan, the beginning of the premiership of Mirza Agha Khan Nouri	1267 AH. Occurrence of the fourth period of cholera outbreak (46-day prevalence in Tehran)	1267 AH. Smoothing and paving the palace of the king's residence and the capital city to facilitate the movement of the carriage 1267 AH. Construction of a post office in the country	1267 AH. Opening of Dar al-Fonoon school 1267 AH. Publication of the first government newspaper

1231	1268	1852			1268 AH. Licensing to build houses outside the gates of Tehran due to population growth	
1232	1269	1853			1269 AH. The collapse of the ancient walls of Tehran 1269 AH. Renovation of Sabzeh Meydan Square in Tehran 1269 AH. The destruction of several observatories in Shiraz due to the earthquake	
1235	1272	1856	1272 AH. Nasser al-Din Shah's campaign against Herat and the occupation of the Persian Gulf ports by the British to put pressure on Iran to leave the siege of Herat 1272 AH. Farrokh Khan Amin al-Dawla's agreement with the British ambassador in Paris on the withdrawal of the British from Iran and the Iranians from Herat, and the recognition of Afghanistan's independence by Iran. 1272 AH. Iran's commitment in Baghdad to give up Afghanistan	1272 AH. Estimated by the population of Tehran in the book Jam Jam written by Farhad Mirza, which was 120,000 to 150,000 people.	1272 AH. Licensing to build houses in some gardens in Tehran due to lack of land	
1236	1273	1857				

1237	1274	1858	1274 AH. Iran's defeat by Turkmen		1274 AH. Launching a telegraph line from the Royal Mansion of Tehran to Lalehzar Garden	
1238	1275	1859	1275 AH. Mirza Qakhan's dismissal from the premiership		1275 AH. Drawing a map of Tehran by Monsieur Kershish of Austria, professor of the Dar-Alfonoon 1275 AH. Construction of the first public hospital	
1329	1276	186		1276 AH. Increased poppy cultivation and its widespread alternative to silk		
1240	1277	1861		1277 AH. Census implementation in some cities of the country		
1241	1278	1862			1378 AH. development and reconstruction of Mashgh Square	
1243	1280	1864				1280 AH. Establishment of the first telegraph line in Iran by the United Kingdom in Bushehr to communicate with India
1245	1282	1866			1282 AH. Nasser al-Din Qajar started the development of urban	

					development in Tehran	
1246	1283	1867	1283 AH. Conquest of Iran's borders by the Russians as far as the Atrak River	1283 AH. The opening of the Suez Canal and the first economic blow and the reduction of transportation through Russia		
1247	1284	1868			1284 AH. The opening of the first private power plant by Haj Amin Al-Zarb	
1248	1285	1869	1285 AH. Adoption of the law of state and provincial associations and determination of the right of autonomy to manage the cities	1285 AH. The fifth outbreak of cholera (spread by Iranian pilgrims in Iraqi cities and the spread of the disease in Tehran, Kashan, Bushehr, Kazerun and Shizaz) coincided with the outbreak of famine in the country.		
1249	1287	1870	1287 AH. Oil discovery in Khuzestan		1287 AH. Establishment of post offices and telegraph lines this year in all cities of the country by the British	
1250	1288	1871	1288 AH. The beginning of Mirza Hossein Khan Sepahsalar's premiership 1288 AH. Nasser al-Din Shah's first trip to Europe	1288 AH. Significant decrease in population of Neishabour city due to famine and death of 5,000 people in Shiraz	1288 AH. Construction of administrative buildings, construction of Darvazeh Dolat Street and Bab Homayoun Street	

1251	1289	1872		1289 AH. Assignment of Reuters points to the UK, including the transfer of many economic privileges such as the right to build railways, mining, and the establishment of banks and the assignment of border tax revenues to the UK.		
1257	1295	1878	1295 AH. Nasser al-Din Shah's second trip to Europe		1295 AH. Drawing map of Tehran by Monsieur Behler	
1258	1296	1879		1296 AH. Assignment of telegraph line construction points between Astarabad and Chaghishler in northern Iran to a Russian company	1296 AH. Construction of Sepahsalar Mosque and School	
1259	1297	1880	1297 AH. Sending military advisers and forming a Kazakh brigade by the Russians			
1260	1298	1881		1298 AH. Holding a public health meeting (the meeting has been inactive until re-establishment)		1298 AH. Opening of Moshirieh School for teaching foreign languages in Tehran
	1300					
1263	1301	1884			1301 AH. Construction of a new artillery field in Tehran	1301 AH. Opening of the first theater in Tehran
1265	1303	1886				1303 AH. Construction of the first military school named Naseri



1266	1304	1887			1304 AH. Construction of Telegraph Office on Nasiriyah Street	
1267	1305	1888		1305 AH. Assignment of Caspian Sea fishing concessions from Astara to the Atrak River to the Russian Lianazov 1305 AH. Assignment of shipping points in the Karun River to an English company	1305 AH. Smoke machines(trains) started from Tehran to Rey city by the Belgians	
1268	1306	1889	1306 AH. Nasser al-Din Shah's third trip to Europe	1306 AH. Assignment of the establishment privilege of the Imperial Bank of Iran to Reuters	1306 AH. Arrival of city tram (horse wagons) to Tehran 1306 AH. Preparation of urban property registration law draft in the name of Cadaster and its presentation in the State Assembly (not finally approved)	1306 AH. Cancellation of conflicts between Heydari and Nemati sects in Iranian cities
1269	1307	1890		1307 AH. Assignment of points for buying, selling and preparing tobacco throughout Iran to the British company Talbot 1307 AH. Establishment of a Russian loan and discount bank in Iran by a Russian named Palakov	1307 AH. Drawing a map of Tehran by Abdul Ghaffar	
1270	1308	1891		1308 AH. Concession to establish insurance and		

				transport affairs to the Russian Palakov 1308 AH. Occurrence of the sixth cholera outbreak (spread from Russia to Rasht and prevalence in Gilan and Markazi provinces)		
1271	1309	1892	1309 AH. The formation of the tobacco movement vs the exclusive concession of cultivation, sale and export of tobacco	1309 AH. One thousand four hundred people are killed daily in Tehran following the outbreak of cholera		

**Table 6. Economic characteristics of the Qajar time**

<b>economic</b>	<b>Economic characteristics of the Qajar period</b>
	Economic dependence on foreign countries and other governments' interference in domestic affairs
	Problems and obstacles to economic growth
	The infiltration of corruption, embezzlement and bribery at all levels and administrative organizations
	World War I and the turmoil of the war and its aftermath
	Urban society affected by the influx of capital and foreign goods and external conditions
	The collapse of ancient biological and productive frameworks
	Lack of importing of machinery required by the industry
	Changing the texture of the craftsmanship and increasing the number of merchants
	The emergence of commercial and banking companies and complexes

**Table 7. Socio characteristics of the Qajar time**

<b>social</b>	<b>Social characteristics of the Qajar period</b>
	Large decrease in city population and urbanization decline
	The dominance of tribal culture over the mentality of urbanites
	Difficulties to move thoughts and goods due to lack of transportation and facilities
	Minimum subsistence level
	Highly dispersed villages and cities
	Lack of foresight, lack of independent individual personality, patriarchy in societies
	The inability to accommodate rapid changes and innovations
	Lack of discipline was one of the main reasons why the industrial society did not materialize
	Unsafe general conditions and serious shortage of safe drinking water supplies, prevalence of Infectious diseases (About 10% of Tehran's population or 12,000 people died).
	The basis of people's daily lives in face-to-face relationships within urban neighborhoods and relatively small tribal communities
	The beginning of a newfound dual style situation in urban life, traditional and modern way of life
	Changes in the social fabric of the city
	The active role of the market in negotiations and major decisions.
	Establishment of schools and colleges in a new style and method

	Expanding the political vocabulary of Iranian society
	Many Iranians familiarization with European beliefs and values and the formation of a gap between religious and non-religious intellectuals.







**Table 8. Economic and social effects of the Qajar era on the improvement and modernization of Tehran's texture**

<b>The language of urbanization in Tehran</b>	<b>The economic and social effects of the Qajar period on the improvement and modernization of the fabric of Tehran</b>
	Implementation of the modernization process in Tehran
	The effect of western architecture and urbanization on the physical and spatial expression of Tehran
	Confusion and eclecticism in the expression of urbanization and architecture methods and lack of access to a stable and perfect dialect in the style of Tehran
	Paying attention to the new parts of Tehran and the beginning of the migration of the ancient city
	Modernity in Tehran had its first impact and reaction in the city
	Creating mostly introverted buildings
	Changing the structure of religious buildings such as merging the two models of mosque and school, merging the pray hall and porch in the mosques and expanding the location of the dome in the mosques
	Volume processing and breaking the simple views of urban buildings
	Creating and breaking interior facades along with retreating the upper floors of buildings such as the Sepahsalar mosques in Tehran
	Creating more entrances, more connection with people's lives in the urban context
	Use traditional structures such as arches and groin, Colombo arches and four-part arches.

	Creating central lightwell(skylight) on domes and interior rooms of some buildings to create light and ventilation such as Soltani Mosque (Shah Mosque of Tehran)
	Abstract motifs and Islamic designs, Chinese knots and calligraphy mainly for religious buildings and realistic (foreigner) images for non-religious buildings
	Efforts to achieve more indoor spaces, such as (chamber and huge mosque pray halls)
	Proportions in the form of large openings with low height
	The use of building materials and beams and wooden boards to build the body of buildings of this period and the use of bricks, thatch, plaster and stone and tiles in the facades of buildings.

**Table 9: Qajar kings name - hierarchical structure of Qajar tribe**

**(Panahi Semnani, 1992:67)**

order	image	name	Beginning of kingdom	End of kingdom	Kingdom duration
1		Aqa Mohammad Khan	1161	1176	15 years
2		Fath Ali Shah	1176	1213	36 years and 8 months
3		Mohammad Shah	1213	1227	14 years
4		Naser Aldin Shah	1227	1275	48 years
5		Mozzafar Aldin Shah	1275	1285	10 years
6		Mohammad Ali Shah	1285	1288	3 years
7		Ahmad Shah	1288	1304	16 years



## **Appendix 2**

### **Pictures**

#### **1.Tehran in the Past**

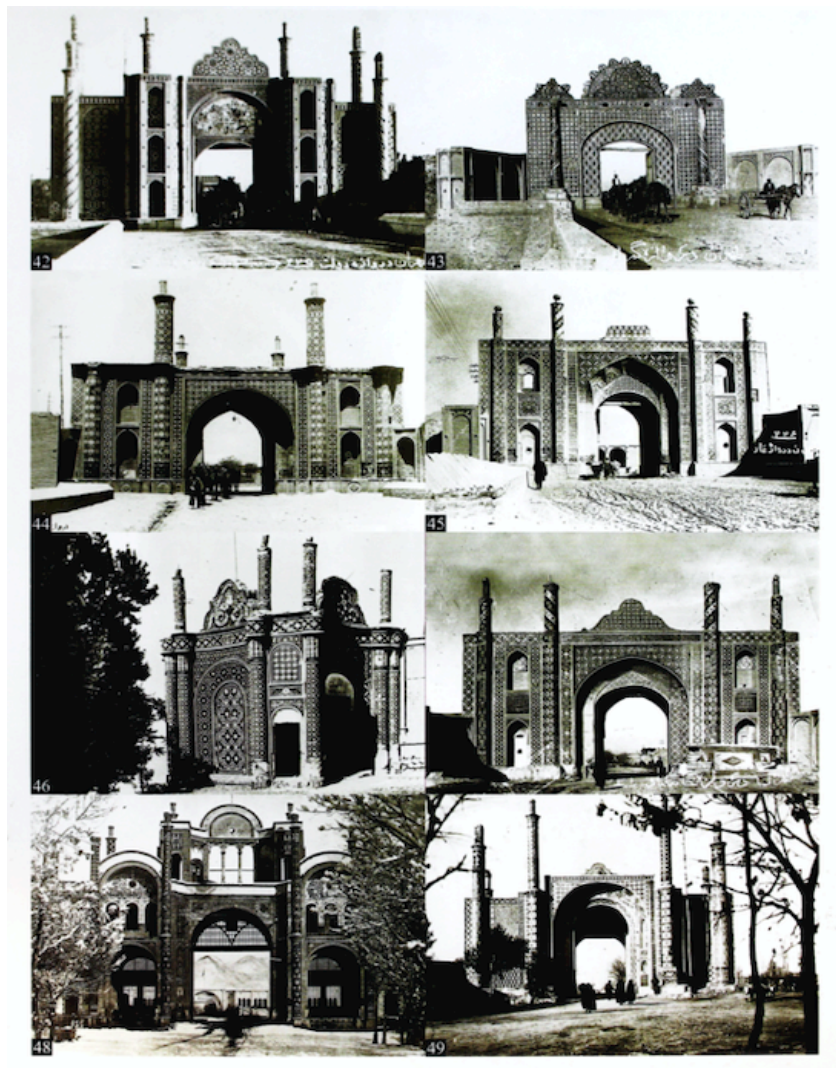
In 1870, there were the district in Tehran namely Ud-Lajan, Chaleh-Meydan, Sangalaj, Bazar and the Royal Arg Outside the city, there were some other district such as Dowlat neighborhood. Since Fath-Ali Shah's reign, gates were erected around Tehran, He made a stone for around the city ordered to build six gates for the capital . Shah Abdul Azim Gate, Dowlat Gate. Shemiranat Gale. Dushan Tappeh Gate, Dulab Gate, Khani Ahad Gate, and Sorkhe Hesar Gale however, the first walls and gates around Tehran were built at the time of Shan Tahmasb. Farh-Ali Shah sponcered the building of northern gate and Mohammad Shah the Construction of southern gate. With the four older gates, their number now reached six.

The Royal Arg had four gates: The Southern one was located at Bob Homayun, the Northern at the end of a square known as Naqareh-khaneh Gate: at the eastern part the Arg there were several gaies called Andarun, and at its West, there was Jalil Abad Gure.

Last was a gate known as Meydan Mashq (Military parade field) Gate, was built at the northwestern side of ToopkhanehSquare. Later the drill and Parade gate was built Pahlavi era it is the only one whose relics are still extant. The buildings of the post office, police department and a museum have been built this around this square. The twelve gate of the old city of Tehran as well as the ones inside the city,

which existed till about 60 years ago, were leveled by order of the then mayr of Tehran, Major General Karim Boozarjomehi, for the expansion of the streets

Expansion of Tehran took place at the time of the Pahlavi, especially in the 1950's and 1960s. Building new districts, establishment of industrial centers and many other factors including population growth contributed to this undisciplined proliferation. Such is the end of expansion of Tehran: approximately 30 m in 1967, 213 Km in 1971, and 567 Km in 1977. It is estimated to be over 800 Km at present.



**1. Gates of Tehran (A thousand manifestations of life)**

## **2.Hassan Abad Square**

Mirza Yusuf Ashtiani, one of the chancellors of Nasereddin Shah, founded this square, which was the then northwestern end of Tehran, in the name of his son, Mirza Hassan Mostowfiul-Mamalek. During the years 1921-1933, four buildings were constructed on the four corners of this square following Paladio - great Italian architect of Renaissance epoch. The one on the South-western corner was leveled in 1966 to build a multi-story building for Bank Melli Iran, but fortunately the other three buildings were registered on the national heritage list, and survived.

Restoration of this square has been discussed for many years, and is now on the agenda. The last change in the square was the removal of the roundabout for digging the metro tunnel. Metro construction operations are still in process.



**2.Hassan-Abad Square in old Tehran (Old Tehran)**

### **3.Arg Square**

Tehran's Royal Arg was constructed in post-Safavid era following the invasion of Afghans, and had a fort and moat, which separated it from other parts of the city. Between the most and the Arg was the Arg Square, which was made in Zand era. Later on, the name of the square was changed to Toopkhaneh (artillery) Square because of the cannons, cannery and artillery around it. Years after, when another Toopkhaneh Square was built, this was again called the Arg Square. It is known as 15th Khordad Square since the Islamic Revolution.



**3.Arg Square (Old Tehran)**



#### **4.Hasht-Behesht Palace**

Hasht-Behesht is one of the palaces that were built during Fath- Ali Shah's stay in Isfahan. Hasht Behesht is a square edifice; its four corners appear to have been cut so that it looks octagonal. A number of rooms were built around the central hall, especially on the second floor. Two large portraits of Fath Ali Shah cover the walls of the main entrance to the hall that is supported by two columns. Formerly this garden consisted of lofty plane trees but they were recently cut down and fruit-trees have been planted. The pavilion seems to have served as a summerhouse, and its interior was well suitable for the Shah and a large number of his concubines who lived there.



**4.Hasht-Behesht Palace (A thousand manifestations of life)**

## **5.Bagh-e Zerezhk Pavilion of Chahar-Bagh-Aynen-Khaneh Palace**

This old palace is reminiscent of Chehel-Sotoun, but smaller. It is located nearby the river between the Haft-Dast Palace and the Khajou Bridge. It features a roofed terrace supported by sixteen pillars. The building itself is square with each side 16 zar long and houses a main hall and several small rooms. It has been much reduced over time and now does not harmonize with the terrace. The hall and the walls behind the terrace are embellished with mirror-work, gold, and drawings, and its painted marble plates are patterned in the same way as in Chehel-Sotoun. (This palace was ruined in 1901.)



**5.Bagh-e Zerezhk (A thousand manifestations of life)**

## **6.Namakdan Building**

Namakdan was located near the Aynen-Khaneh and the Haft-Dast palaces. It comprised a central room with pools in it and several side rooms, all encircled by a roofed veranda the name of the structure possibly derived from its octagonal shape. Four anterooms that branched off the main hall as well as water canals that joined the pools and surrounded the pavilion maintained the cool and airy atmosphere of the edifice. Each side of the octagon was 16 zar long. Two columns 6 zar high supported the ceiling of the building, the pavilion was solidly planned and built, but its repairs were rather neglected. In 1889, affected by the bad advice of his courtier named Banan al-Molk, Zel al-Sultan ordered the demolition of the building.



**6. Namakdan Building (A thousand manifestations of life)**

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