

## Investigation Nature-Inspired Strategies Attendance in Iranian Architectural Works during the Second Pahlavi Era

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Received 29 December 2022; revised 14 January 2023; accepted 11 February 2023

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### Research Article

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#### Abstract

The study of architectural principles in different periods shows that nature has always played a significant role in architectural styles and human life. It is also possible to find a deep relationship between the salient features of society in the formation of architectural identity in the context of nature. Therefore, finding and investigating the relationship between architecture and nature's presence over time and how to use nature-inspired design strategies in architecture indicates the need for this research. This study aimed to study nature's attendance in some landmark works of the second Pahlavi era, to identify different approaches to looking at nature, its use, and the reasons for its emergence. The research was carried out with qualitative methods in two main sections: Step 1: Theoretical analysis to identify and classify the sociopolitical developments during the second Pahlavi Era, the key elements of natural strategies, and nature strategies attendance in architecture. Step 2: Use logical reasoning and a case study to determine the attendance of nature strategies, architectural layers, and systems, and the new discourses in the second Pahlavi Era. The studied superior architectural works have been selected based on the possibility of access to the necessary documents for data analysis. After presenting the research methodology, it develops the theoretical foundations of the research and then investigates the concept of nature and how it is present in the architecture of the second Pahlavi period. In the second Pahlavi period, the spread of modernism, political and structural changes in government, and the changing needs of society paved the way

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This article is adapted from Niloufar Zounemat Kermani's Ph.D. dissertation, entitled "Exploring the Principles and Criteria of Biomimicry Architecture to Promote Ecological Sustainability" supervised by Prof. Farah Habib and advised by Dr. Azadeh Shahcheraghi in Science and Research Branch, Islamic Azad University.

for explaining new discourses. These discourses are manifested in the form of traditionalism, historicism, and modernism. In this period, the manifestation of nature has been witnessed in different forms in architecture, which means that in 1941, the secondary appearance and especially the abstractive appearance was considered. But over time and in the years 1943 to 1952, the attention of architects has been drawn to the original appearance of nature, and the use of natural elements in a pristine form. This special attention to the primary appearance of nature continued until 1970. In the years 1970 to 1979, we see nature's secondary appearance becoming more prominent in architectural works.

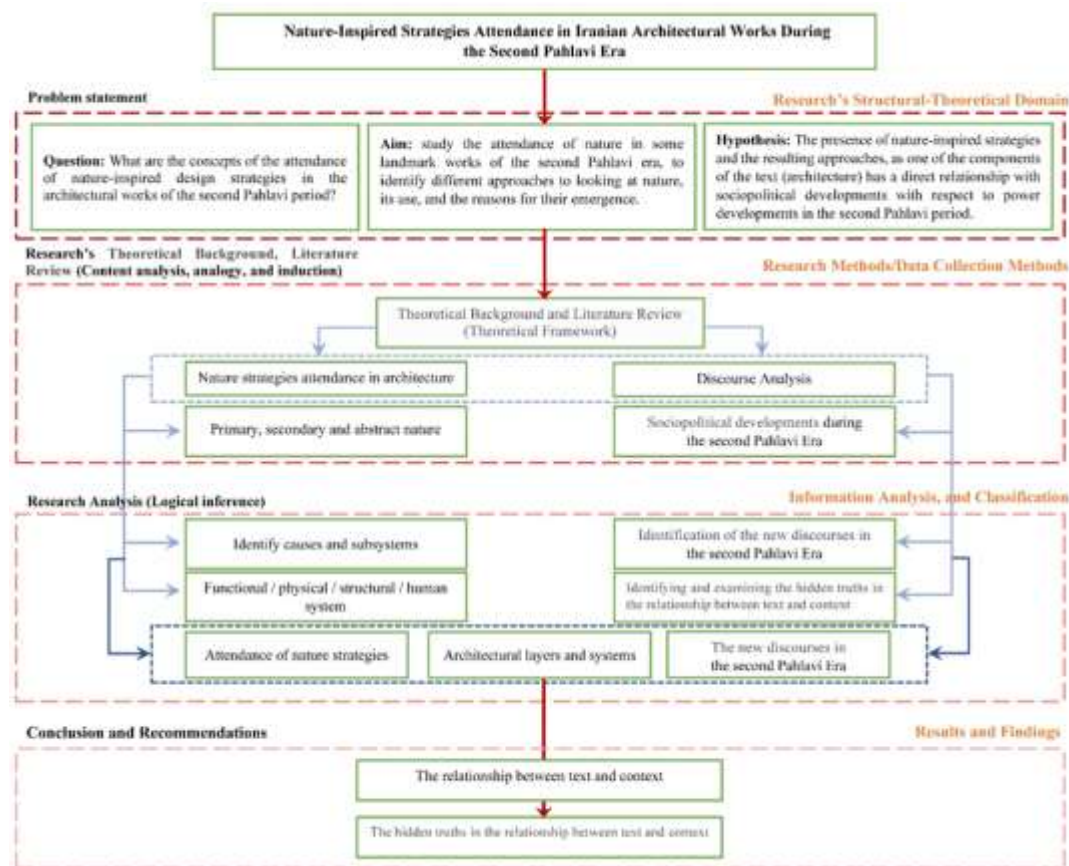
*Keywords:* Nature-Inspired Strategies; Iranian Architecture; Second Pahlavi Era

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## 1. Introduction

The concept of nature has been the basis for the interpretation of science, art, and architecture, from ancient mythological to modern perspectives on nature. Designers' different approaches to nature from the past to the present have led to the establishment of architectural spaces with different qualities. The concept of nature becomes very complex when it includes spiritual and intangible concepts in addition to tangible ones, and its interpretation will require appropriate models. Therefore, recognizing the evolution of the relationship between architecture and nature in different approaches can be useful in understanding the architectural work and the process of creating the work for architects and designers (Falahat and Shahidi, 2010: 38). The current research methodology is of argumentative type and its research method is Descriptive Analytics and logical Argumentation (Fig 1).

Nowadays in the theories of many thinkers, there is a new ontology in which a harmonious relationship between man and nature and the revival of human nature is sought. Among architectural approaches, the relationship with nature has become a controversial issue (Noor Mohammadi, 2009: 50). The extent of man's authority and influence on nature has gradually led to a change in human life and his demands and needs. As a result, the architect's point of view has changed; The architect's strategies in the design of architectural space have changed from the structural foundations of nature and the truth of human life to other factors (Balkanlu and Mashari 2015). The necessity of choosing the period of study can be acknowledged as follows: Although the architecture of the Pahlavi period belongs to the recent past and has been discussed, critiqued, and interpreted in various ways and in great detail, the roots and critique of ideas influencing the formation and evolution It (especially the second Pahlavi period) has passed in silence and ambiguity; Pahlavi architecture has the opportunity to have a narrative based on documents and certainty, to an interpretation based on conjecture (Sultanzadeh, 2020: 72). Moreover, a large part of Iranian architecture is rooted in the theories and views of educated architects of the previous period (the second Pahlavi era), so it is important to know the various approaches of that time to continue the path or change the possible direction. To conduct the research, the main question that was defined is: How and on what basis was the evolution of the attendance of nature in the second Pahlavi era?



**Fig 1** Research methodology

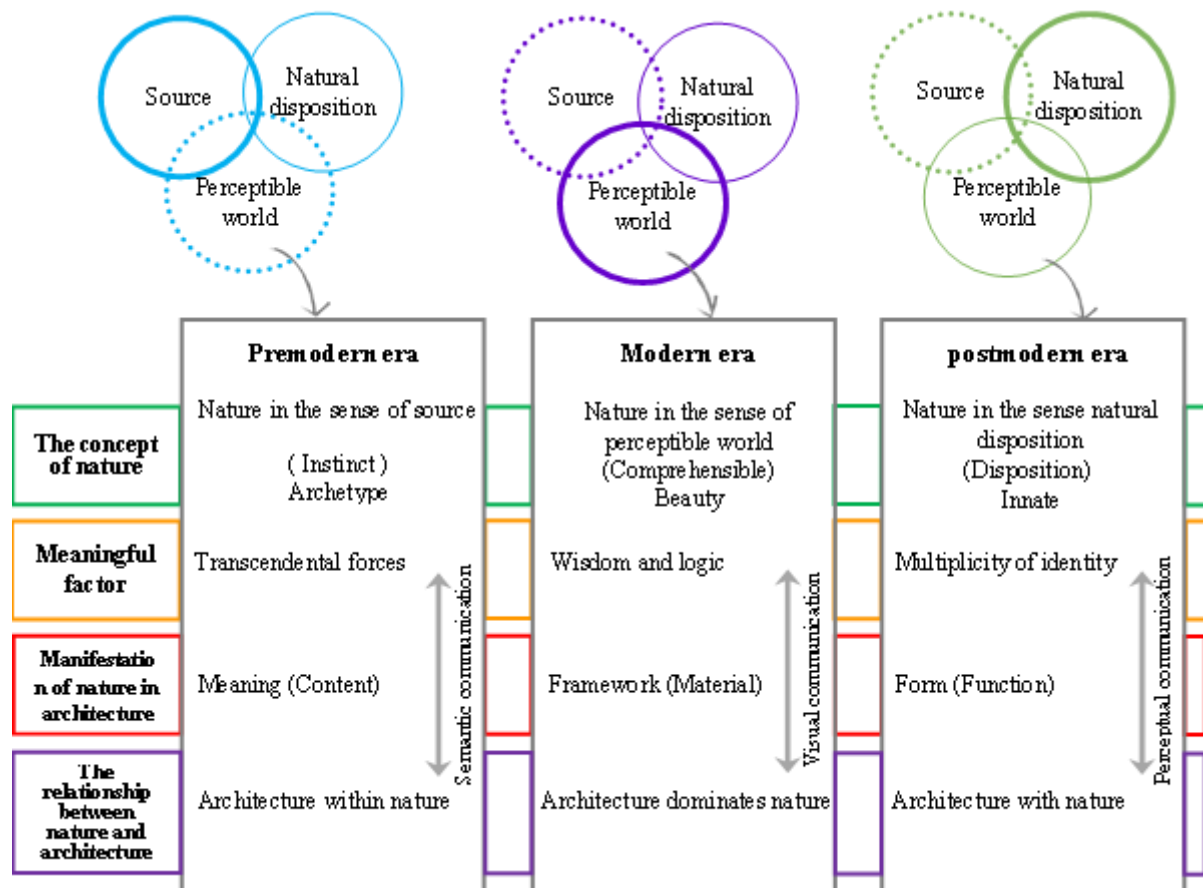
## 2. Theory

### 2.1. Nature Strategies Attendance in Architecture

The concept of nature and how to look at it throughout history has been one of the fundamental concepts in the interpretation of existence, science, and art. The complexity of the concept of nature makes research on it especially necessary after fundamental changes in modern life. After the Industrial Revolution, man acquired new methods and tools and progressed in science, technology, and production; At this stage, nature as the most important source of raw materials was used indiscriminately, with the lack of resources and pollution of ecosystems and the environment, the attention of various scientific circles turned to the subject of "nature"; In such a way that today, preserving the environment and achieving sustainable development is one of the fundamental issues of the scientific communities of the world. In this regard, architectural design as a coordinator of man, environment, and space in interaction with nature, has adopted different approaches (Falahat and Shahidi, 2010:37; Antoniades, 2005). On the other hand, according to Raymond Williams, "the history of the use of nature is a large part of the history of human thought." Nature has always been used as an influential component in the formation of architectural theories. Although efforts have been made to revive nature in the field of architecture since the 1960s with the advent of environmentalist approaches, there has been a significant interruption in this process in the second

half of the twentieth century, at the height of modernism (Forty, 2000: 220). Adrienne Ferty classifies the relationship between man and nature by ten main currents throughout history: 1. Nature as a source of beauty in architecture, 2. Searching for the source of architecture in nature, 3. Increasing the value of architecture as an imitation of nature, 4 Citing nature as a justification for the artist's license, 5. Nature as a free political idea without coercion, 6. Nature as a construction of receiving observers, 7. Considering art as a second nature, 8. Nature versus culture, 9. Rejection of nature in the second half of the twentieth century and then the current of environmentalists, 10. Nature as an ecosystem and a critique of the capitalist system (Forty, 2000). A study of scientific and philosophical texts on the concept of nature shows that different concepts of nature can be placed in three general categories of perceptible world, natural disposition, and source. Also, the relationship between nature and architecture can be examined in three periods: premodern, modern, and postmodern; In the pre-modern period, more attention was paid to the source of the universe, and therefore nature means origin, and nature was expressed by architecture. During this period, many temples were built for gods and natural forces, because man considered the movement of his world to be dependent on gods and transcendental forces (Ghoddusifar, 2013). In this period, nature has two characteristics: "earthly" and "cosmic"; Which cosmic character takes precedence and is considered the most basic feature of ancient insight. Ancient humans used animal paintings or bones to decorate their original temples, as these decorations had specific transcendental meanings. However, due to the rudimentary construction technology, this architecture could not express the inner meanings well in appearance. This type of architecture can be called "architecture within nature" in the complete monopoly of nature that rules the universe; in other words, it is created inside nature (Moran 2012; Egenter 1992). In the modern era, human views changed and led to the Industrial Revolution and the great advancement of science and technology. Rationalism and humanism are the characteristics of this period that consider man as the doer and reason and separate him from the universe and God. In this period, nature was recognized only in the sense of all beings and as an inexhaustible source of raw materials for the development of industry. Architecture in this period was reduced to the quantitative affairs of man and the physical standards of his life and unlike ancient architecture which was a guide and in accordance with human philosophical goals, it was adapted only to human needs and did not pay attention to its aspects of guidance and promotion. He saw a complete response to basic human needs. But it was not long before the environmental crisis, human exploitation and anonymity pervaded modern society. The architecture of this period can be called "nature-dominated architecture" because the nature of all matters was the complete monopoly of human thought (Mohammadzadeh, 2014; Furst and Skrine, 1996).

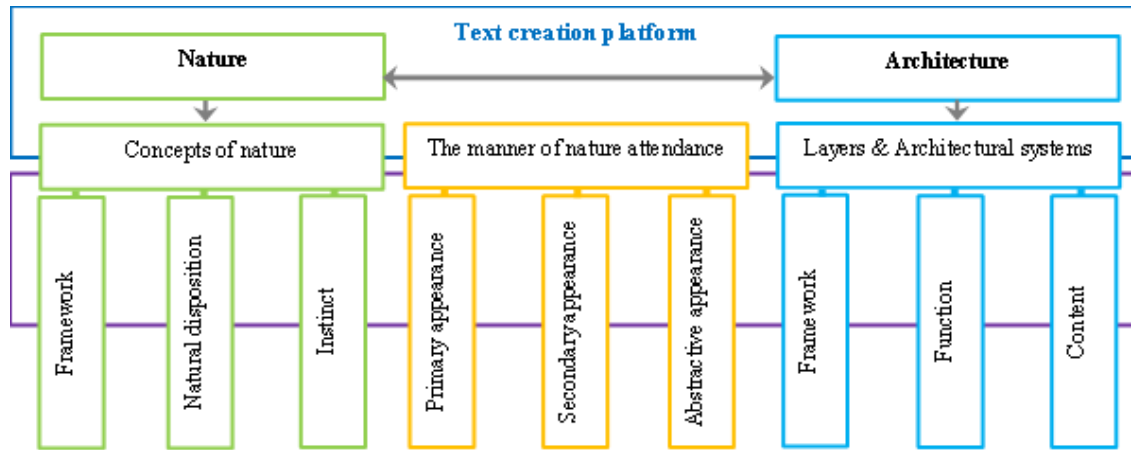
In the postmodern period, a combination of technology and nature appears to ameliorate the crises of modern thought. In this period, nature, natural forces, ecosystems, and the type of relationship and coexistence of animals with the environment were considered, and consequently, the architecture of this period was influenced by this thinking. During this period, the concept of sustainability was born and developed in the scientific circles of the world. The architecture of this period can be called "architecture with nature" because the architects in this period pay attention to the nature of things, also use the elements and natural forces correctly in their place (Fig 2) (Daneshjoo et al. 2015; Mohammadzadeh, 2014; Taheri et al. 2011; Wahl, 1991; Nasfi, 1983; Nasr, 1967).



**Fig 2** The evolution of nature and architecture. Reference: Authors Based on: (Antoniades, 2005; Daneshjoo et al. 2015; Egenter, 1992; Falahat and Shahidi, 2010; Furst and Skrine, 1996; Ghoddusifar, 2013 Mohammadzadeh, 2014; Moran, 2012; Nasfi, 1983; Nasr, 1967; Taheri et al. 2011; Wahl, 1991)

There are various approaches to defining architecture, one of the most comprehensive of which is the systems approach. With this attitude, we can define architecture as an integrated whole to achieve the goals of housing, better performance of behaviors, and life that has components related to its purpose. The most important systemic approaches have defined architecture as a natural (organic) system or man-made (machine) system, which has different order, unity, shape, and structure based on each. Human structures that relate to cultural and identity factors, beyond the mechanical mechanism or the natural organism, are called intelligent human meta-organism. It can be defined in three main layers of architecture as well as five subsystems (environmental, human, functional, structural, and formal) (Noghrekar et al. 2017: 18-19). In defining the primary and secondary nature, Spirn says: Primary nature is a nature that has not been transformed by man and has not become a secondary nature (Whiston Spirn, 2016: 41). Elements such as sky, water, wind, soil, and various forms of life, including plants and pets, were all available in the form of primitive nature and were together and in action and reaction towards each other and human beings (Daipour, 2015: 52). Man has used the same elements to meet the material and functional needs, nutrition, temperature adjustment, and spiritual needs of creating beauty by making limited and non-destructive changes to the primary nature and has created elements with the nature of the secondary

nature such as building materials, cultivation plants, etc. The abstraction of nature has been the third form of presence. In abstraction, nature was represented by a human definition by simplifying, separating features, and sometimes the geometry of shapes (Fig 3) (Afshari Basir et al. 2018: 300).



**Fig 3** Text creation platform, layers, architectural systems; The image of nature and its concepts. Reference: Authors Based on: (Afshari Basir et al. 2018; Daipour, 2015; Noghrekar et al. 2017; Whiston Spirn, 2016)

## 2.2. Discourse Analysis

Discourse analysis is an interdisciplinary study trend that emerged from the mid-1960s to the mid-1970s following extensive scientific-cognitive changes in fields such as anthropology, ethnography, micro-sociology, social and organizational psychology, poetry, semantics, linguistics, semiotics, and other fields of science. Social and human interest in systematic studies of the structure, function, and process of production of speech and writing has emerged. This trend, due to its interdisciplinary nature, was soon welcomed as one of the qualitative methods in various fields of political science, social science, communication, and critical linguistics (Mahdavi Nejad, 2017). The basis of discourse analysis deals with the use of language in social contexts, especially with interactions or conversations between speakers. In the discussion of discourse analysis, two points of view are proposed: 1. The structuralist point of view is concerned with the form of the text (examination and analysis of larger units such as sentences), 2. The functionalist point of view is concerned with the function of the text (why and how to use language). The levels of discourse are 1. First of all, the text has a generality that is dependent on it. Inside the text, there are a set of elements that are not only related to each other but also make a whole, which is called text or discourse. 2. The text or discourse relies on a set of external factors. These factors are effective both in the text production process and in the interpretation process. The process of production and interpretation interact with each other and as a result, affect each other. 3. It indicates that a text, in addition to the context of the text and the process and interpretation of the text, is strongly influenced by the social conditions in which the text is produced or interpreted. The social and cultural context has a much greater impact than the context of the text and its production and interpretation process. Norman Fairclough uses discourse analysis at three different levels: the first level, discourse as a text, and the second level, which is wider than the first, discourse. As the interaction between the process of producing and interpreting the text and the third level, which is the macro level, the discourse is the background (Bahrampour, 1999).

### 2.3. Architectural and Sociopolitical Developments of the Second Pahlavi Era

According to Michel Foucault, without understanding power, it is impossible to understand society. In today's world, the system of power is more entrenched and invisible than traditional systems of power in the past, and this requires that we go beyond the classical and traditional concepts of power. Whereas in previous systems, power was thought of as something that functioned only in the political sphere and was negative and repressive, Foucault believes that this perception covers the actual function of power and truth; Because the system of power, unlike in the past, is not only negative and repressive but also positive, productive and creative. Power has no nature and manifests itself in various forms in society. Wherever power is exercised, knowledge is also produced; In other words, power and knowledge accompany each other (Nawabakhsh and Karimi, 2009). For this purpose, in this section, we study the system of power and the resulting developments in the second Pahlavi period, and at the end, the results of the study are presented in a categorized form in the form of a table. In the second Pahlavi period, the change of government policies increased the power of the central government, the growth of economic power, and greater ties with the West, which resulted in activities in the development of various infrastructure and civil works (Ghobadian, 2014: 219). During this period, with the government's efforts to keep pace with global developments, several cultural achievements were achieved in the field of architecture and urban planning. Hence, new discourses were formed and new styles emerged. Traditionalist discourse, with the same style as the first Pahlavi period and accompanied by modern technology, carried the glorious heritage of the Islamic era. During this period, in order to revive the past values of Iran and to remind the glory of the ancient history and culture of Iran, a new discourse called the discourse of historicism was formed. Modernism was an extraterrestrial discourse that, with the rise of modernism in Europe and its influence in Iran, led to the formation of various tendencies.

The architecture of the second Pahlavi period, known as the pioneers of the second generation, can be expressed in the form of a cultural triangle: the influence of Western culture and civilization, the historical heritage of Iran (with a prominent role of pre-Islamic architecture) and the emergence of architects. The first factor is important because the philosophical, scientific, economic, and military capabilities of the West have had a definite effect on the way of life and thought in Iran. The second factor is important in that it is the main source of Iranian cultural and intellectual identity. The third factor is decisive because architects, as creators and narrators of culture, have played a vital role in mediating between Western culture and Iranian cultural heritage (Ibid p.181-186). During this period, modern architecture became the dominant and influential current of Iranian architecture. The modern architecture formed during this period was mainly supported by the works of European architects and current ideas, including the international style, the Bauhaus school, the works and ideas of Le Corbusier, Frank Lloyd Wright, Richard Newtra, Alvar Alto, James Sterlino, and the result was the Iranian form of architecture. It was modern, dubbed "quasi-modernist" architecture. A current parallel to the prevailing atmosphere of modern Iranian architecture, which was mainly supported by Iranian-educated people both inside and outside the country, was formed between 1961 and 1971 and was strongly influenced by the atmosphere of Iranian intellectual currents in those decades. The architecture formed during this period was a combination of international and ecological style architecture. Most of the works of this current are considered to be influenced by the ideas and issues raised in post-modern Europe and the issues raised in postmodernism (Bani Massoud, 2009: 243-244). The architectural patterns of the second Pahlavi period and its related physical components can be categorized as follows: 1. The so-called traditional architecture which has almost the same characteristics as the architecture of the first



Pahlavi period; 2. Modern Iranian architecture seeks to revive the values of the past, the historical and cultural identity of Iranian architecture, in which tradition and modernity are equal to each other and is included in the physical design of the building (Ghobadian, 2014: 265). The general trend of Iranian architecture in this period can be divided into three main categories. 1. Modern architecture with Iranian taste 2. International style architecture 3. Iranian ecological architecture style (Sobat Sani, 2013: 58). By studying the documents, we examined and categorized the social and political conditions of Iran in the second Pahlavi period in three periods the prime period (1951-1941), the mid-period (1953-1963), and the final period (1963-1979). In each of the mentioned time periods, after identifying the dominant trends of the desired time period, the architects and the relevant superior architectural works in the time period have been identified and the relevant trend has been identified, and the results are presented in Table 1 (Afshari et al. 2020; Sultanzadeh et al. 2020; Haghjoo et al. 2020; Hassanpour and Sultanzadeh, 2016: 39-52; Ghobadian, 2014; Sobat Sani, 2013; Bavar, 2009; Bani Mas'ud, 2009).

Based on the theoretical literature of the research and study of the structure, conditions, currents, and underlying factors in creating new discourses and its effects on the architecture of the second Pahlavi period. It is possible to examine the presence of nature in the superior architectural works of this period by examining the primary, secondary, and abstractive appearance in three layers of the framework (exterior), functional (middle), and content (interior). In this process, the text framework layer is a constituent shell that includes the form, architectural arrays, and perimeter that nature framework manifests itself through architectural components such as axis, geometry, hierarchy, rhythm, repetition, and symmetry. In the functional layer, the functions and relations between spaces are analyzed. The diversity of nature's presence in this field is meaningful for the concepts affected by place, human interactions, and relations with the surrounding spaces. The content layer, by being at the center of the two layers mentioned, conveys traditions, myths, beliefs, and convictions to the audience in different ways. Some architects have considered the adaptation of the building to the natural environment as the source of their inspiration from nature. In natural history, the general law states: Only species that can adapt and live in harmony with their environment are able to live and survive. It is a well-known fact that various natural forces seek materials and forms combined with themselves for harmony and excellence (Daneshjoo et al. 2015: 86). Therefore, in order to use natural energies, harmonizing the environment with the prevailing climatic conditions is the first step, in other words, the necessary condition for using natural conditions is the coordination and adaptation of buildings to climatic conditions (Ayvazian, 2020).

**Table 1** The presence of nature design strategies in architecture Reference: Authors Based on: (Afshari Basir et al. 2018; Antoniades, 2005; Ayvazian, 2020; Daipour, 2015; Daneshjoo et al. 2015; Egenter, 1992; Falahat and Shahidi, 2010; Furst and Skrine, 1996; Ghoddusifar, 2013; Mohammadzadeh, 2014; Moran, 2012; Nasfi, 1983; Nasr, 1967; Noghrekar et al. 2017; Taheri et al. 2011; Wahl, 1991; Whiston Spirm, 2016)



Nature design strategies in architecture		
Elements and items	Method / Keywords	Nature appearance
The four elements of nature	Water/wind/light/plants	Primary appearance/ Framework
Decorations and symbolism	Use natural colors and patterns, plant and animal motifs	Secondary appearance/ Framework
Materials	Use of materials, as in nature	Secondary appearance/ Framework
Openness / open and semi-open spaces	A space for nature watching, integration, presence, and interactions	Abstractive appearance/ Instinct & Disposition
Natural complexities	Use of complex natural structures	Abstractive appearance/ Instinct & Disposition
Natural forms	Curved and non-vertical lines	Abstractive appearance/ Instinct & Disposition
Natural structures	Structural systems derived from nature	Abstractive appearance/ Instinct & Disposition

### 3. Discussion

The spread of modernism, as well as political developments, structural changes in the second Pahlavi government, as well as the changing needs of society, have led to the emergence of new discourses and, as a result, the production of new architectural styles (Table 2). These discourses are manifested in the form of traditionalism, historicism, and modernism. Influenced by modern technologies and traditional discourses, nature has manifested itself in architecture through Islamic and geometric motifs through form and decoration. These motifs have been created from the propositions of reviving the history and culture of Iran and referring to the past under the influence of new discourses of each period (Table 3).

The presence of nature is symbolically manifested in the architectural works of this period with the help of unreal elements taken from nature in the form of Islamic and geometric motifs as well as decorative elements in the form of animals. The use of physical elements of nature in order to increase the energy efficiency of buildings has been considered in accordance with the type of use and usage restrictions (lighting, ventilation, heating, and cooling). Water is one of the physical elements of nature and a symbol of purity, freshness, movement, and life with deep roots in Iranian culture, and has a prominent presence in the works of this period. The modern view of this period and the social, economic, and political necessities of fast and cheap constructions changed the way we look at materials and the use of materials. Under the influence of modern Western architecture and the political, and social situation and architects' interactions in learning architecture, the groundwork was laid for the creation of an international style.

The use of curved and non-linear lines derived from nature in creating the form simultaneously with the political, social, and cultural developments in the last period of the second Pahlavi is a prelude to finding an organic style. Identifying and examining the hidden truths in the relationship between text and meaning (architecture and nature) based on the new power relations in this study shows the effectiveness and direct relationship between architecture and nature through the presence of components of a modernist, traditionalist, and historicist discourses; There is also an indirect relationship between text and context through the effects of texture on text.

**Table 2** Study of the structure, conditions, currents, and underlying factors in creating new discourses and its effects on the architecture of the second Pahlavi period. Reference: Authors Based on: (Afshari et al. 2020; Sultanzadeh et al. 2020; Haghjoo et al. 2020; Hassanpour and Sultanzadeh, 2016 p.39-52; Ghobadian, 2014; Sobat Sani, 2013; Bavar, 2009; Bani Mas'ud, 2009).

The architecture of the second Pahlavi period					
Era	Social and political conditions in Iran	Unprecedented discourses	Dominant tendencies	Architects	Superior architectural works
Period					
<b>Prime period (1941-1951)</b>	<ul style="list-style-type: none"> <li>*Economic and political crisis in the early years</li> <li>*Multiple shifts of unstable governments</li> <li>*Expansion of political and social freedoms with turmoil and instability</li> <li>*Continuation of the western renovation process</li> <li>*US support for Iran against the Soviet Union based on the Truman Doctrine</li> <li>*Modernization of cities, the need to use cars and urban streets, and the development and expansion of technology</li> </ul>	<ul style="list-style-type: none"> <li>- A modernist perspective</li> <li>- Fast and cheap construction</li> <li>- Nationalist perspective</li> </ul>	Islamic architecture and traditionalism (Modern Iranian Architecture)	<ul style="list-style-type: none"> <li>- André Godard</li> <li>- Maxime Siroux</li> <li>- Roland Marcel</li> <li>- Dubrulle</li> <li>- Mohsen Foroughi</li> <li>- Hooshang Seyhoun</li> </ul>	<ul style="list-style-type: none"> <li>- Tomb of Hafez Shirazi</li> <li>- Faculty of Fine Arts (University of Tehran)</li> <li>- Tomb of Saadi Shirazi</li> <li>- The Mausoleum of Avicenna</li> </ul>
<b>Mid-period (1951-1963)</b>	<ul style="list-style-type: none"> <li>*Increasing US power and influence in Iran</li> <li>*Consolidation of Shah's political power and increase in oil revenues</li> <li>*Revealing differences between national and religious opposition</li> <li>*Increasing urbanity and the growth of higher education and increasing the middle-class population</li> <li>*The growth of artistic and cultural activities and the emergence of new schools of art</li> <li>*Land reform in the last years of this period</li> </ul>	<ul style="list-style-type: none"> <li>- Functional extraversion</li> <li>- High-rise buildings</li> <li>- Cube constructions</li> </ul>	Modern architecture Modernity and renewal (Combining modern western architecture with Iranian historical architecture)	<ul style="list-style-type: none"> <li>- Raglan Squire</li> <li>- Mohsen Foroughi</li> <li>- Hooshang Seyhoun</li> <li>- Heydar Ghiai</li> <li>- Houshang Khanshaghaghi</li> <li>- Abdol-Aziz Mirza Farmanfarmaian</li> <li>- Kamran Diba</li> </ul>	<ul style="list-style-type: none"> <li>- The Parsian Esteghlal International Hotel</li> <li>- Central Building of Sepah Bank designed by Vardan Hovanessian</li> <li>- The Senate House of Iran</li> <li>- Jondi-Shapour (Shahid Chamran) University</li> </ul>
<b>Final period (1963-1979)</b>	<ul style="list-style-type: none"> <li>*The powerful command of the Shah and the increase in oil revenues</li> <li>*Economic growth due to rising oil prices</li> <li>*Suppression of religious dissidents</li> <li>*Attention to the West and ancient Iran in political discourse</li> <li>*Holding The 2,500-year celebration of the Persian Empire and changing the Solar Hijri calendar to the imperial calendar</li> <li>*Increase cultural and artistic activities according to national identity</li> <li>*Expansion of government plans and the crisis of migration to cities</li> <li>*Creating a gap between the ruling apparatus and the people due to the modernist actions of the government</li> </ul>	<ul style="list-style-type: none"> <li>- Mass Housing</li> <li>- Town design</li> <li>- Vernacularism and historicism</li> <li>- Finding a solution to the identity crisis</li> <li>- Tradition and modernity are equal to each other</li> <li>- Iranian modernist builder</li> </ul>	Iranian quasi-modernist architecture (Modern Iranian architecture with a combination of tradition and modern architecture)	<ul style="list-style-type: none"> <li>- Mohsen Foroughi</li> <li>- Hooshang Seyhoun</li> <li>- AmirAli Sardar Afkhami</li> <li>- Kamran Diba</li> <li>- Hossein Amanat</li> <li>- Nader Ardalan</li> <li>- Nezam Ameri</li> </ul>	<ul style="list-style-type: none"> <li>- Tehran Museum of Contemporary Art</li> <li>- Shahyad Tower</li> <li>- Tehran City Theater</li> <li>- Shafagh Park</li> <li>- Niavaran Cultural Center</li> <li>- Central Office of Behshahr Industrial Group</li> <li>- Mausoleum of Baba Taher</li> <li>- Shams Palace</li> </ul>

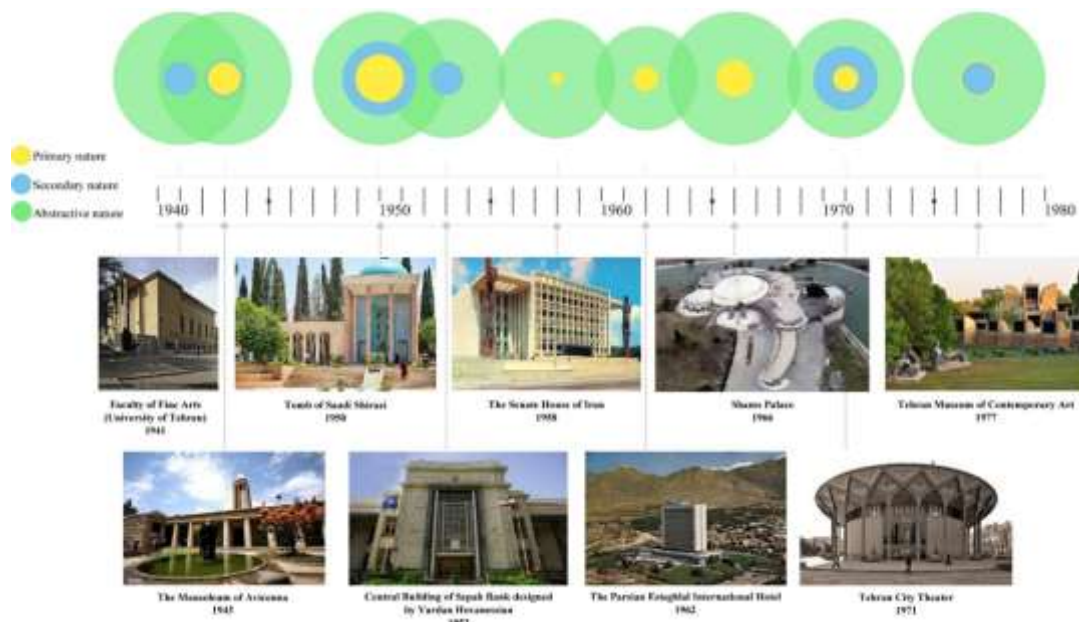
The use of curved and non-linear lines derived from nature in creating the form simultaneously with the political, social, and cultural developments in the last period of the second Pahlavi is a prelude to finding an organic style. Identifying and examining the hidden truths in the relationship between text and meaning (architecture and nature) based on the new power relations in this study



#### 4. Conclusion

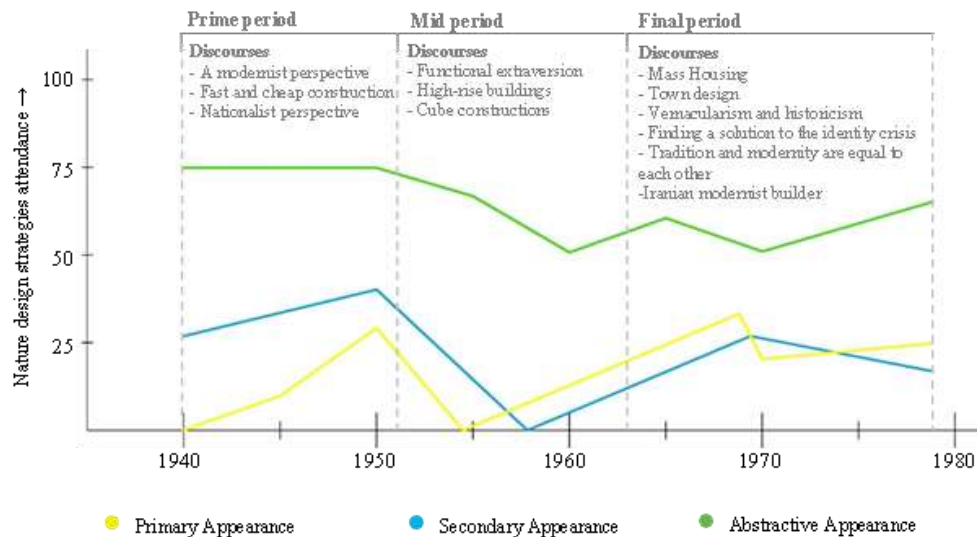
The present study shows the direct relationship between the dominant discourses of society and the evolution of style and architectural approaches. Much of contemporary Iranian architecture is rooted in the theories and views of architects developed in earlier eras based on common discourses on society in each period and the interactive relationship between power, wisdom, and knowledge in the architecture of that period, so knowing the approaches and discourses of that time It is suggested to continue the route or change the possible route.

At the beginning of the second Pahlavi period, even though traditionalism and Islamic architecture were the dominant trends, modern discourse and opposition to traditionalism emerged and the symbols of historical Iranian architecture lost their importance in designs. With the opinion that a nation alone cannot rely on its past. Rather, we should look at the present and the future, because everything in nature is evolving and progressing, and architecture is no exception to this general principle. It is possible to achieve good results in architecture by modernizing it without blindly imitating the old style; Therefore, the abstractive nature appearance is manifested in the works of this period. In this period, the manifestation of nature has been witnessed in different forms in architecture. Nature has always attracted the attention of architects in different ways, and by simplifying, separating features, and sometimes the geometry of shapes, it shows it with a human definition. As a result, it can be acknowledged that the abstractive appearance of nature has always been the special attention of architects in this period. In 1941, the secondary appearance and especially the abstractive appearance were considered. But with the passage of time and in the years 1943 to 1952, the attention of architects has been drawn to the original appearance of nature and the use of natural elements in a pristine form. This special attention to the primary appearance of nature continued until 1970. In the years 1970 to 1979, we see nature's secondary appearance becoming more prominent in architectural works (Fig 4 and 5).



**Fig 4** Attendance of nature design strategies in Iranian architecture during the second Pahlavi era (1941-1979)





**Fig 5** Unprecedented discourses, and the manner of nature design strategies attendance in Iranian architecture during the second Pahlavi era

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