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An Investigation of the Concept of Nature in Pahlavi's Architecture Ornaments by Exploration of Discourse Approach*

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Abstract

Problem statement: Nature-based ornaments are the integral part of Iranian architecture which has a kind of communication with the audiences picturing a world of values and thoughts by using geometric and non-geometric motifs. As time went by new structural and conceptual changes were created so that, by the birth of new discourses in Iran, in the Pahlavi period, they took a different appearance and presented various concepts to the audiences.

Research objective: The purpose of the study is to identify and interpret the concept of nature in ornament of architecture in the Pahlavi period with exploration in discourse approach.

Method: The present study was a qualitative research and data were collected by using documentary and field studies. For analyzing data, the discourse analysis technique was used.

Conclusion: The concept of "nature" in ornament manifested itself following nationalism, traditionalism, and westernization discourses of the First Pahlavi under the domination of the "political-religious power" and traditionalism, historicism, and modernism discourses of the Second Pahlavi under the domination of the "cultural-historical power" and "modern technology", through "form" and "content" in the form of implicit and explicit meanings in architectural orientations. These discourses are derived from the ancient narratives, Islamic beliefs, and the classical order in the ornament forms through abstract and non-abstract pictures by representing the perceptible elements of the world around. On the other hand, they transformed new messages to the audience, by representing the meanings derived from the archetype symbols (which in the past were the manifestation of unity, power, and immortality). The generated meanings and the social consequences of nature's manifestation in the ornament Pahlavi period and in the context of "the dominant discourses and the power phenomenon" are: legitimizing the government's policies, by displaying the government's political power and the cultural power of society, creating national solidarity, and aligning with the world transitions.

Keywords: *Discourse approach, Nature, Ornament, Pahlavi period.*

Introduction and statement of the problem

The "nature" has always been present in all aspects of human life from the past to the present. This presence can include various concepts which are derived from the myths, thoughts, and needs. These concepts have manifested using various discourses in the form of the body, essence, and format in the architecture and its related arts. Architecture decorations transform the concepts derived from nature through abstract and non-abstract concepts to the audience and the audience will interpret them proportionate to the time and place of the implementation of the works. This discussion-between audience and arrays- has a long history in the Iranian architecture and it includes a vast scope from the form to the conduct.

The Pahlavi period in Iran is coincident with the acme of the Modernism and the beginning of the postmodernism in Europe. Contemporary Iran, in this period of time, observed a massive flood of political, social, and cultural developments derived from scientific and philosophical revolutions of the last three centuries of Europe and the internal events that led to changes in architecture and consequently in arrays. The occurrence of these changes brought about ideological changes. In this period, with the birth of new discourses, the concept of "nature" in architecture decorations, affected by Iranian beliefs and thoughts, gradually changed and under the domination of the newfound political power took different meanings proportionate to the spirit of time. Iran, broke up in this part of history and experienced a great interruption which undoubtedly, cultural actions were the most important and dominant achievement of it. In the field of architecture and urbanity, these actions led to the change in the physical form of city and the structural evolution of buildings which caused the emergence of a new revolution in the architecture and arrays by itself. This research will examine the concept of "nature" in Pahlavi decorations of architecture by investigating the discourse in the theoretical literature section and presenting the research methodology.

1. Identification of the dominant discourses, meaningful factors and their roles in the creation of ornaments with the concepts of "nature";

2. The effects of the past architectural styles of Iran in identifying the concept of "nature" in the Pahlavi period's architecture decorations;

3. Comparing the concept of "nature" in the first and Second Pahlavi period arrays.

In this respect, the present research tries to answer the two main questions which are presented below:

1. What concepts of "nature" are in the architectural ornaments in the Pahlavi's period?

2. The creation of these concepts are derived from what discourses and what are its meanings and social consequences?

Literature review and theoretical frameworks

So far, valuable studies have investigated the field of "nature" and how it has been presented in the architecture decorations. Many of these studies are based on the semiotic approach (Hejazi & Mahdizadeh Seraj, 2015; Ra'eisi, Noghrehkar & Moradi, 2015; Kafshchian Moghadam & Yahaghi, 2012) and by investigating the relationship between the signifier and signified, they have created a common cultural context to produce meaning. Hosseinabadi (2017), Azami, Sheikh Al-Hokamaee & Sheikh Al-Hokamaee (2015) conducted descriptive and analytical studies on the decorations and then, classified them in the forms of geometric, plant, animal, and combinative motifs and they found the representation of these elements dependent on the cultural, historical, and geographical features of the area. Falahat & Shahidi (2011) tried to identify the concept of "nature" in architecture and classified this concept into three pre-modern, modern, and post-modern periods in the form of the body, the essence and the format (source) of the nature and identified the integrity of the architecture as a factor for the full realization of the meaning of "nature". Nourmohammadi (2010) investigated the evolutions of the concept of "nature" in different periods of history based on the views of Rapoport and Auguste Comte and considered the essence of the architecture context as dependent on

the essence of human context and "nature". He has defined references to the origin, organism, order, human structure and essence, the mood of the place, life patterns, and wisdom of canvas as the nature-based approaches in the modern architecture. Previous studies have been more descriptive-analytical or based on the semiotic approach, but this study is an attempt to re-read the ornaments and analyze the ultra-meaning with a different view and proportionate to the time atmosphere. No study has been performed in the area of architecture decorations based on the discursive approaches but comprehensive studies have been performed in the area of human sciences (Hajali, 2017; Salehizadeh, 2012; Foucault, 1980, 1990, 1991) based on these discourses. The results of these studies have shown the role of discursive approaches in discrediting the concept of truth. They state that each truth is a reflection of the power relations which has been reproduced within the framework of the discourse order. The discourses with the influence on the structures of the society, evolve them and lead to the creation of new identities. The influence of these discourses was somewhat evident in the Iran contemporary architecture in studies of Alizadeh & Tarafdari (2011), Soheili & Diba (2011), Hassanpour & Soltanzadeh (2017), Shirazi & Younesi (2012).

Research method

The present study has been done qualitatively and based on the discursive approach. Data collection has been done based on field-documentary and the discourse analysis method used for implementation of the research actions. In the discursive approach, the discourse analysis breaks up boundaries of the language structure, penetrates into the concepts, puts them before the discourse purposes and pays attention to meaning creation processes (Rajabloo, 2007, 46). In this research, the ornaments were presented to the audience as a content, transform values, thoughts and beliefs. This transformation of thoughts, using the discourse analysis method can be investigated in two ways:

1. The structuralism view (formalist) - semiotic approach which shows the relationship between the form and content of decorations and the meaning of them;

2. Post-Structuralism view (performance-oriented) - discursive approach which describes meanings creation, and the social results and consequences of the presence of the decorations by identifying the dominant discourses of the society.

Therefore, the stages of the research implementation can be specified as below:

1. Investigation of the presence of "nature" in terms of the form and content in the decorations of different orientations of architecture in the Pahlavi period;

2. Identification of the dominant discourses in the society and their role in giving meaning to decorations.

3. Investigation of the social consequences of the manifestation of nature in the arrays.

Theoretical foundations of the research
• Discursive approach

Language and discourse state the function of culture, meaning, and representation through two approaches:
1. Semiotic approach; 2. Discourse approach. The semiotic approach is a way to analyze how to transform meaning using the visual representations while, the discursive approach describes the effects and consequences of the representation and its policy. The discursive approach not only shows how the language and representation create meaning but also shows that how the created meaning within a specific framework associates to the power, regulates the behavior, makes the identity and subjectivity, and determines the methods of representation of certain things, thought, action and study in relation to those things. (Hall, 2018, 25). According to this approach, the world is an output of the discourses and all the around phenomenon make meaning only through the discourses. The scope of these discourses is not limited just to give meaning but also each of these receptions necessitate a series of special actions and has special social consequences (Mossalanejad, 2009, 2).

• The concept of "nature" and the way of its presence in the architecture

The term "nature" has different concepts according to the different philosophical, artistic, scientific, and other similar views. In the traditional worldview, this concept has been introduced as a factor related to the ultra-nature, and the universe order or the logos and in the contemporary view it is something that the man does not interfere in its creation and is the only product of the subjective dialectics of the human and the universe of objections (Ghodousifar, Habib, & Shahbazi, 2013, 38). Investigation of the scientific and philosophical literature about the concept of "nature" shows that different concepts of "nature" can be placed into the three general categories of the perceived, essence, and the source world (Falahat & Shahidi, 2011, 38). These concepts manifested in architecture through the worldview and ideologies dominant in each historical period.

In the pre-modern period, the attention was more on the advent of the world so, the "nature" as the source and the format was expressed by architecture. In this period, the "nature" has two cosmic and terrestrial characters. The cosmic character superseded and became the most basic feature of the ancient insight and can be shown by the form and decorations (ibid.,42). In the modern period, the concept of "nature" evolved with the birth of new thoughts rooted in rationalism and humanism. Also in this period, the modern man with a quantitative look tried to dominate nature, he began to analyze, explain, and describe the phenomenon using the concepts and scientific laws (Mohammadzadeh, 2014, 262). In the post-modern period with the presence of the components like the dissolution transcendental subject, the plurality of the identity, discourse formulation of the subject and minimal metaphysics (Taheri Sarteshnizi & Aziz khani, 2012, 42), new thoughts came to the existence. In this period, the architecture tried to reduce being nondescript, exploitation and the crisis which were remained from modernism, this means that to pay attention to the essence of matters and properly use the elements and natural forces. The Fig. 1 shows the concept of nature and its manifestation in architecture affected by components such as superpowers, wisdom, and the logic and plurality of the identity in the three periods of pre-modern, modern, and post-modern.

• Architecture arrays

The ornaments known as the superstructure and eye-catching section of architecture, have hidden a world of values, thoughts, and beliefs inside themselves as a context. They sometimes target emotions of the audience by showing the aesthetics (beauties of nature) and capturing the soul of the viewer, turning him into an extraterrestrial creature. Moreover, they are narrators of the events and historical occurrences of their time and guidance for their posterity. Iranians people have always tried to adapt their culture with the motifs they had got from different cultures. This adaptation can be investigated using two approaches: 1. The formal look; 2. The functional look. Decorations manifest themselves in the architecture in two ways: 1. Abstract or non-figurative motifs; 2. Non-Abstract or figurative motifs. These motifs depict different concepts and events in the buildings once by using geometric designs in straight, broken, circle, and curved lines and then by using plant, animal, and human designs such as palmetto, grape and ivy, morning glory flower, cow, deer and mixed and mythical beasts and etc. (Kiani, 1988). Functionally, there are also two views about the presence of decorations in the buildings which are: 1.the view based on the surface function, 2.the view based on the semantic and content function. From the formalist point of view (Oleg Grabar, Ernest Kuhnel and Ernest Gombrich), architectural decorations are merely a surface cover and don't have any religious, cultural, and ethnic meaning and concept. Therefore, tile, mirroring, brickwork, glazing, plastering or etc., have no difference. Since they have to cover the underlying tough surfaces and beautify them and they don't have any other role. In contrast, thinkers like Burckhardt, Nasr, and Najib-Oghlu have tried to detect the hidden ultra-terrestrial and
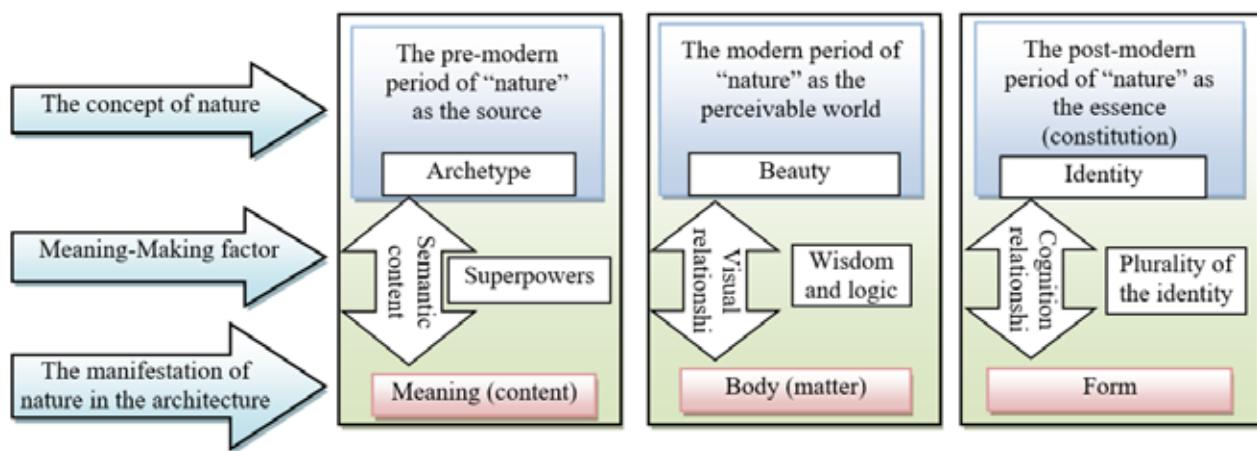
Fig. 1. The concept of nature and its manifestation in the architecture. Source: authors.

mystical concepts in the form of abstract and non-abstract motifs (Kafshchian Moghadam, Mansouri & Shamsizadeh Maleki, 2014). World views, ideologies, time and the place of implementation and the conditions dominated in the context are components which have a significant role in the strengthening and weakening of the human views. The Fig. 2 have classified Iranian architecture decoration based on the form and function.

Research findings
• The architecture ornaments of Pahlavi period
Architecture ornaments as a cultural context were the results of political evolutions of the historical periods. Their constituent concepts, on the one hand signified social boundaries, power relations, history, myths and meaning and on the other hand provided psychological needs of human. By changing the dominant policies in Iranian community during the Pahlavi period, huge evolutions took place and resulted in the social and cultural transformation which has penetrated to all the aspects of human life. These changes which were derived from the internal and external transformations in different areas, created new discourses. The beginning of these transformations was in the middle of the Qajar period and influenced by the classical architecture of the east world (Habibi, 2005, 20) and reached their peak in the Pahlavi period and eventually, led to the

creation of new orientations in architecture. These orientations can be investigated in two time periods: 1. The First Pahlavi period (1926-1942): the beginning of the renovation transformations relying on the implementation of the secular and westernization policies; 2. The Second Pahlavi period (1942-1979): the expansion of the modernism transformations relying on the historical, cultural, and technical evolutions. In the First Pahlavi period, with the creation of the nation-state in Iran, a new discourse was formed which aimed at giving gentility to the Iranian national identity. Nationalist discourse, created the basis of the state's formal ideology and was effective in the process of nation-building from the above and stabilizing the absolute power of the king and linked the ancient history to the Pahlavi history (Bani Masoud, 2010, 184). Moreover, the remaining legacy of the Iranian Islamic period, especially Isfahanian style appeared as the traditionalism discourse in the architecture of the First Pahlavi. Westernization was another emerging discourse that came to the existence in the First Pahlavi and was affected by the rationalism discourse and the modernism transformations of Europe and reached its peak in the Second Pahlavi period. The dominant orientations in the architecture of the First Pahlavi's period and their related decorations which are the results of these discourses include:
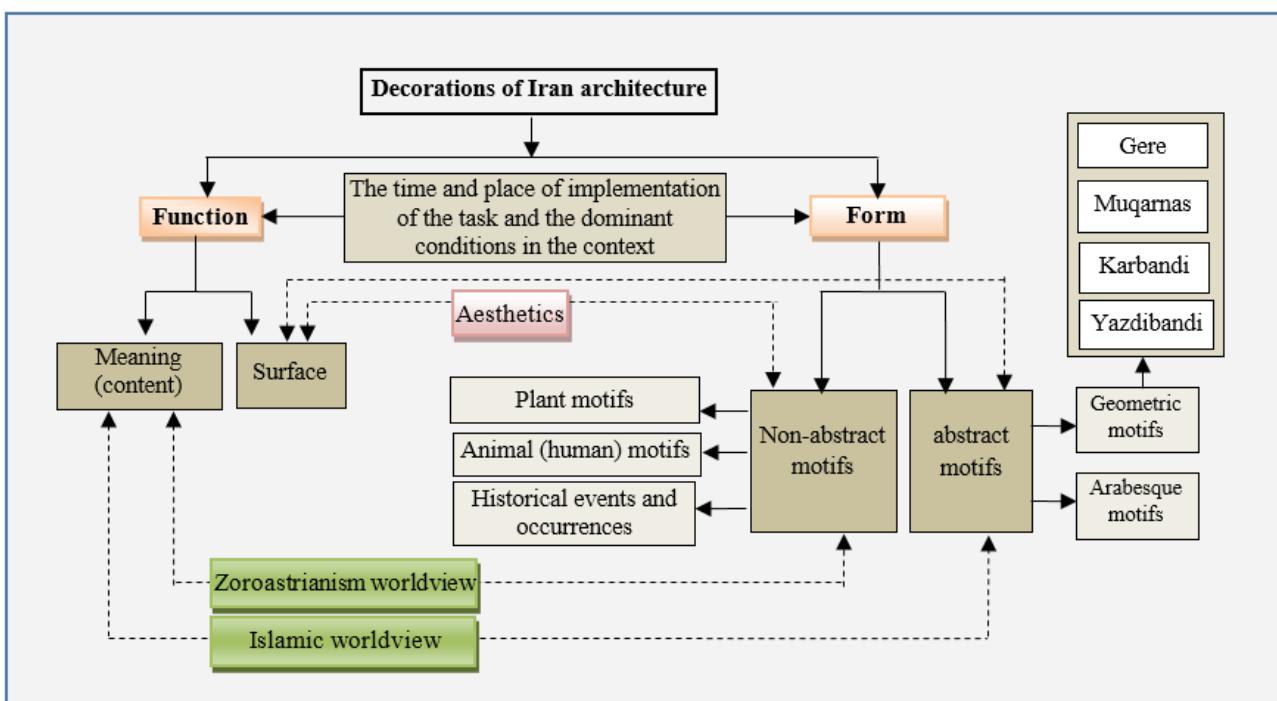
Fig. 2. Classification of the decorations of the Iran architecture based on the form and function. Source: authors.

1. The idiomatically traditional architecture which had a modern structure and traditional appearance organized by the Islamic period decorations;

2. The compilation architecture which was a combination of the native and foreign architecture; decorations of this pattern were organized by the Islamic period patterns, decorations of the pre-Islamic period, and decorations of the foreign architecture like the neoclassical, and romantic styles and sometimes the west architecture decorations;

3. The idiomatically national architecture which reflected the glory of the distant past and the extravagant admiration of the lost beautiful totality. In this style, the architecture decorations of the pre-Islamic period have been appeared in full beauty in the buildings;

4. The architecture which was based on the international and art deco styles; decorations of these patterns were influenced by Europe modernism decorations. The international style lacks any decorations and the art deco style is a combination of the natural forms and various kinds of product and the industrial symbols following the cubism movements, futurism, and expressionism and etc., in

order to reconcile the art and industry;

5. The architecture which was based on the Europe classical style (Habibi, 2005, 28). This style was organized by the classical, romantic, and neo-baroque styles.

In the Second Pahlavi period, the change that happened in government's policies led to the increase of authority for the central state, the growth of the economic power, and more relationship with the east, therefore, this led to a very widespread activity to develop various infrastructure and constructions (Ghobadian, 2014, 219). In this period, the government attempted to become more reconcile with the world evolutions and various cultural achievements were obtained in the architecture and urbanism. So, new discourses were created and modern styles came to existence. Traditionalist discourse with the same style of the First Pahlavi accompanied by modern technology, carried the glorious legacy of the Islamic period. In this period, in order for the reclamation of Iran past values and reflecting the glory and majesty of Iran's old history and culture, a new discourse under the name "historicity discourse" was created. Modernism was an extraterritorial discourse which

with the excellence of the modernism in the Europe and penetrating it to Iran, led to the creation of various orientations. The architecture motifs of the Second Pahlavi and its dependent components can be classified as below:

1. The idiomatically traditional architecture which has the same features of the First Pahlavi period;

2. The Iranian modernist architecture which seeks to revive the past value, cultural and historical identity of the Iranian architecture. In this style, the tradition and modernism are placed in the same level in the physical design of the building (ibid., 265);

3. The excellent modern architecture which had international (without decoration) and the art deco (a combination of the natural forms and the industrial symbols) styles and the recent modern architecture which had orientations like brutalism, minimalism, and sculpture abstractly and with the creation of purity and simplicity in the contents, graced the buildings;

4. Organic architecture which was a combination of the natural materials and forms.

• **How nature presented in the architecture ornaments of the Pahlavi period**

Nature has always been repeated and has shined from the distant past to the present in the architecture and its dependent arrays. It also has offered different concepts such as body, essence, and nature in each Iranian architectural trend which were suitable with time and place of the work to the audience. In architectural orientations of the First Pahlavi period, nature emerged in three ways and was affected by the ornaments of three historical periods: 1. The relief murals of Parsee and Parthian methods in the forms of plant, animal, human, and geometric, 2. Geometric and arabesque patterns of the Islamic period, 3. The heavenly order dominant in the classical period and natural and romantic forms of the new art (Fig. 3).

In the Second Pahlavi period, nature took a different face. In this period, in addition to the presence of the past architectural ornaments of Iran in the appearance of the buildings, using the new

conceptual and philosophical orientations led nature to be represented in its real and symbolic face in the buildings. Therefore, the presence of nature in the architecture of the Second Pahlavi period can be classified as below:

1. Using geometric and arabesque motifs in ancient Iran and Islamic period; 2. Representation of new figurative and abstract forms with the origin of "nature" in the appearance of the architecture; 3. Using the elements and components of nature as form and matter and under the name of organic architecture; 4. Attention to the essence of the nature, 5. Using machine decorations with the concept of nature in the internal spaces (Fig. 4).

Discussion and analysis of the research

• **The concept of nature in Pahlavi period's arrays**

The presence of nature in the Pahlavi period architectural ornaments is derived from the three historical periods of pre-modern, modern, and post-modern which has been manifested using various methods of the orientations of this period. This presence is influenced by the dominant world views and ideologies and includes various concepts like "format (source of nature), "body", and "the essence". By investigating the relationship between the form and content of the arrays in the affective periods of architecture, and adaptation of them to the dominant discourses of the society, the concept of nature and its link with the power in the Pahlavi period's architectural ornaments can be investigated and their effects and the social consequences of their representation can be interpreted.

• **The First Pahlavi period**

Architecture ornaments in the First Pahlavi period were derived from decorations of the traditional and the eastern rationalism discourses (ancient Iran and Islamic period). Affected by the modernism transformations refined these discourses and got some concepts of them and transformed their meanings in the form of the form and content to the audience.

The concept of nature in the traditional discourse is the source (format) of nature and the reality and
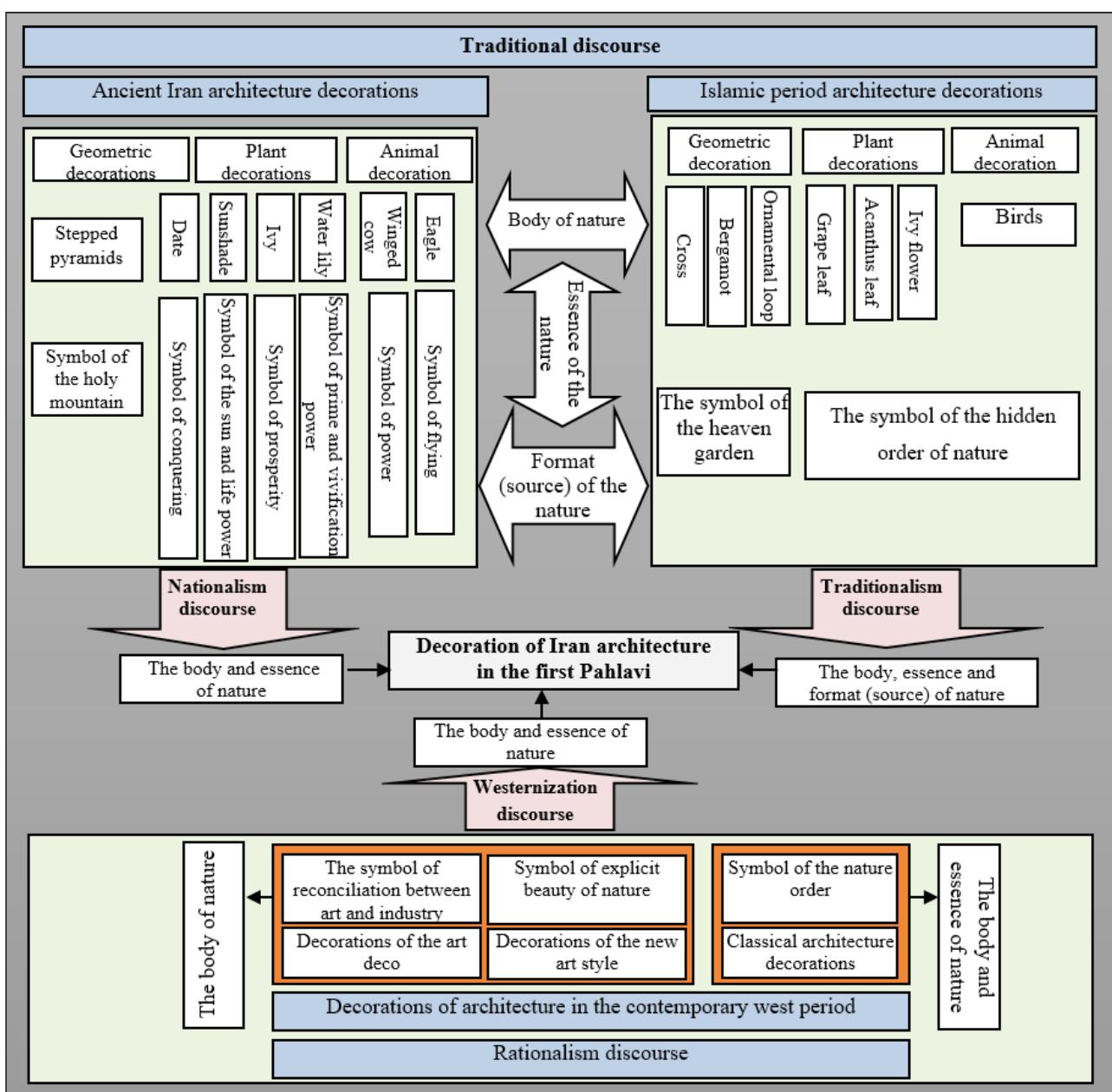
Fig. 3. How the nature appeared in the architecture ornaments of the First Pahlavi period. Source: authors, based on Marzban 2001; Pop 2004; Pirnia 2004.

truth of the being which is the power controls the events of the material and physical world (Falahat & Shahidi, 2011,39). In this discourse, the heavenly powers manifested in architecture through the ornaments and led to the holiness of the space and the presence of nature as a symbol of archetype (Eagle, Chilipa, etc.) included concepts like unity, death, and life (Batooli, 1998, 25). The presence of these concepts in the decorations of the ancient Iranian architecture in the forms of plant, animal, human,

and geometric are the symbols of archetypes and representation of the superpowers. They formed a deep and inseparable relationship with mankind by creating a benediction identity in places and led to the eternity and immortality of the buildings by this (Fig. 5). With the advent of Islam, imitation of the real images of nature was rejected and the presence of nature was propagated in the buildings using abstract elements in the forms of the geometric and arabesque patterns (Fig. 6). Many of these designs in the form
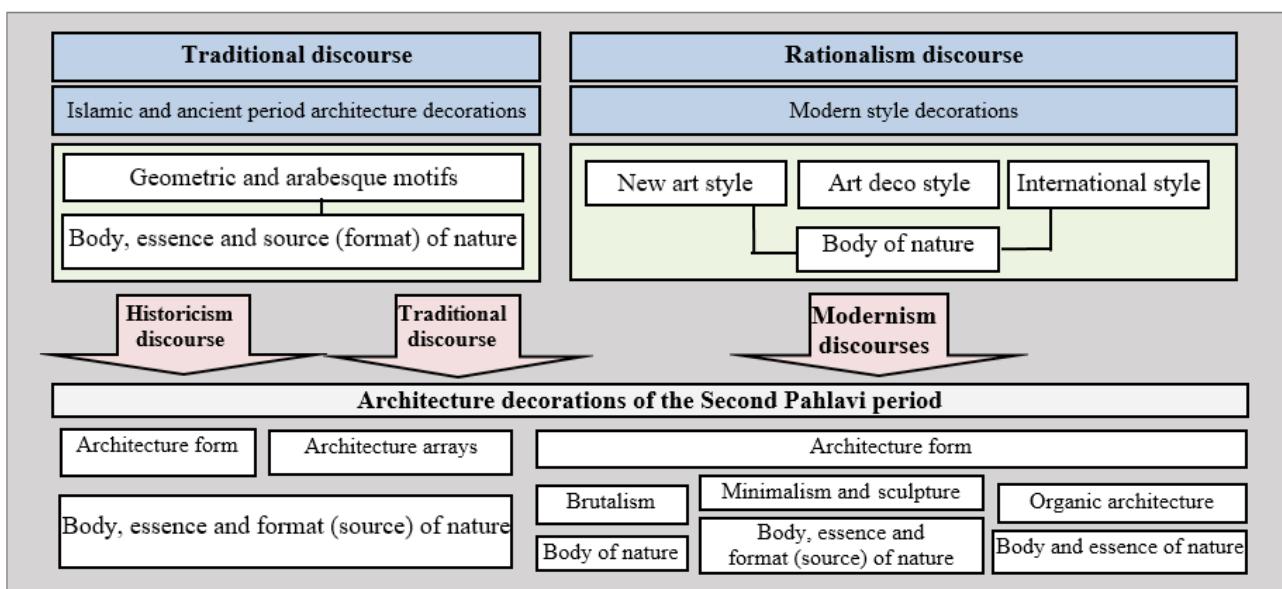
Fig. 4. The presence of nature in the Second Pahlavi period arrays. Source: authors, based on Ghobadian, 2014.

of the symbols of archetypes (Mandala, Chilipa, etc.) are a symbol for the world being, the minor world, instrument to reach the reality, integration, and organization and regulation of the chaotic conditions (Golabchi & Zeinalli Farid, 2015, 72). Therefore, they not only attract the viewer toward the center and purifying its soul, but also they represent the internal structure of the material body and their presence makes the material bodies to become transparent against their immaterial types and manifest them in their presence and grant gentility and excellence to the material (Nasr, 1997, 56). The traditional discourse started to change in the First Pahlavi period by the social, political, and cultural conditions of the society and emerged in the forms of the nationalism and traditionalism discourses. The constituent propositions of nationalism discourse were the development of the beliefs and aspirations, reviving Iranian gentility and identity and excellence of the national rights to reach a global civilization. Propositions of the traditionalism discourse which the First Pahlavi propagated for dissemination of its aspirations following the traditional discourse in Iran were preservation of Iranian architecture values and principles, attention to the hidden geometry of the nature and creating continuity with the past culture of Iran (Figs. 7 & 8).

Rationalism was the only extraterritorial discourse in the First Pahlavi periods affected by the modernism transformations of Europe under the name westernization discourse in the form of neoclassical and modern styles penetrated in the Iranian architecture. This discourse portrayed the terrestrial and cosmic inclination of nature in the classical art of Greek and ancient Roman using mathematic and geometric proportions and natural forms in the neoclassical architecture, again. In addition to it, the simplicity and purity of the modern style led to the presence of the nature using constituent elements and components of architecture. Regarding the order, equality, balance, and symmetry to reach the formal perfectness, ideal beauty, or artistic beauty were the constituent proportions of this discourse which created a sense of immortality and domineering in these buildings (Fig. 9).

• **The Second Pahlavi period**
Political changes, the excellence of modernism and its expansion, change and evolution of the government structures and society needs, led to the creation of new discourses in the Second Pahlavi period. These discourses similar to the First Pahlavi period were affected by two traditional and rational discourses and came to the existence into traditionalism, modernism, and historicity. Traditionalism and historicity, which were affected

by modern technologies and were derived from the traditional discourse with proportions like returning to the past, and reviving the history and culture of Iran, manifested the presence of nature in architecture using plant and geometric motifs and in the forms of the archetype symbols with the form and decorations (Figs. 10 & 11). Modernist discourse also, at first, by diminishing the role of art and highlighting the role of industry and following the slogan "less is more", gradually started to eliminate ornaments and nature appeared in the buildings and using the available elements of in the curtains such as panoramic windows, skylights, and etc. As a result, the expansion of the conceptual and philosophical transformations, new orientations brutalism, minimalism, sculpture, and organic architecture were formed affected by the modernism discourse (Ghobadian, 2004). Thus, the nature emerged in the buildings using abstract and concrete factors (hidden geometry of the nature, archetype symbols, and the nature elements in the form of material) (Figs. 12-16).

Conclusion

Nature is a concept which communicates with the audience using material, form, and content. This relation is reflected by the ornaments as the most super-structural layer of architecture with two different approaches as form and function. A formal view to the nature represents the presence and superficial impressions of nature and a functional look includes the implicit meanings of this presence. In the arrays, the "face" is formed by placing form and material together and the "meaning" is formed by

placing form and content together. The relationship between the face and meaning in ornaments represents the relationship between "the body and essence" and "the essence and format (source)" in the nature. The Fig. 17 shows the relationship of nature with form and architecture arrays.

This concept in the ornaments of the Pahlavi period following the modern-nationalism, traditionalism and westernization of the First Pahlavi, historicity and modernism of the Second Pahlavi discourses and affected by the traditional and rationalist discourses appeared in the architecture orientations in different methods and concepts. These discourses, on the one hand, represented the perceivable elements and components of the around world (derived from the mythical narratives of the ancient period, beliefs and thoughts of the Islamic period, and the cosmic order of the classical period) in the form of figurative and non-figurative pictures. On the other hand, concepts and meanings derived from the archetype symbols which are representative of the unity, power, and immortality, under the control of the political and cultural powers of the contemporary society are transformed to the audience. Table 1 shows the role of new and traditional discourses in the creation of the concept of nature.

The presence of nature (primary, secondary and abstract forms) in the ornaments and forms of the architecture of the Pahlavi period which is affected by the dominant discourses and the power phenomenon, had some political, cultural, and social effects and consequences which are shown in the Fig. 18.

Fig.5. Persepolis. Shiraz. Source: http://jamejamonline.ir/nama.

Fig.6. Sheikh Lotfollah Dome, Isfahan. Source: http://fa.Wikipedia.org.

Fig.7. Shahrbani Palace, Tehran. Source: http://kojaro.com.

Fig.8. Hafezieh, Shiraz. Source: http://eneshat.com.

Fig.9. Parliament, Western view, Tehran. Source: http://trip yar.com.
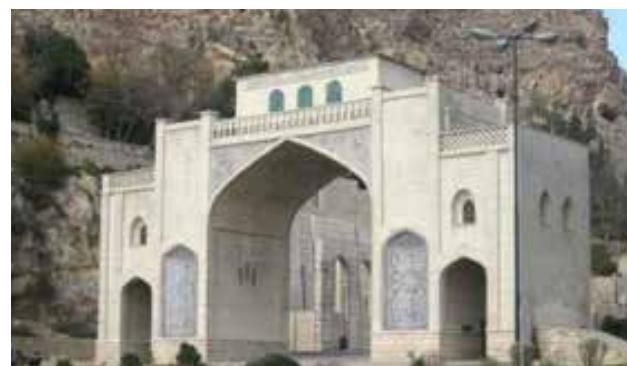
Fig.10. Quran Gate, Shiraz. Source: http://fars.irib.ir.

Fig.11. Museum of Contemporary Art,Tehran.
Source: http://alef-arch.com.

Fig.12. Azadi Tower, Tehran. Source: http://arel.ir.

Fig.13.Motel Laleh, Tehran. Source: http://caoi.ir.
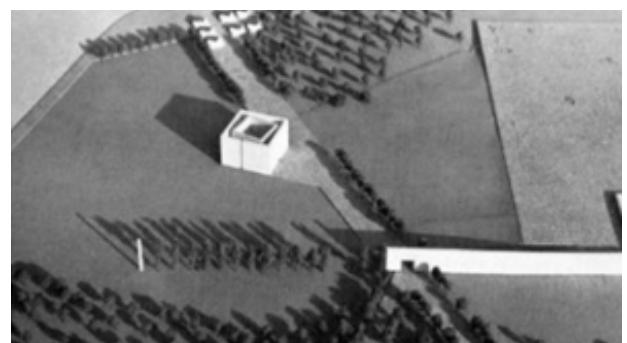
Fig.15. Shrine, Laleh Park, Tehran. Source: http://caoi.ir.
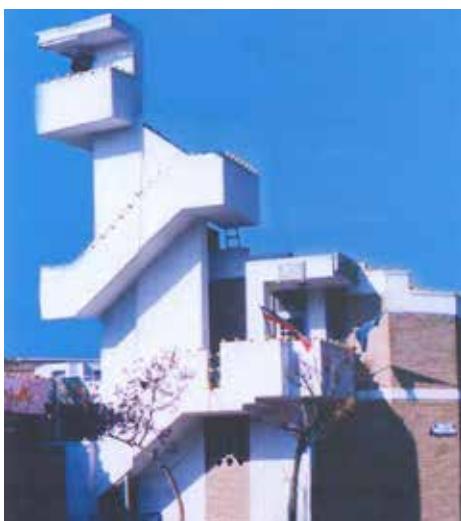
Fig.14. Hazrate Amir Mosque,Tehran. Source: http://hamino.ir.
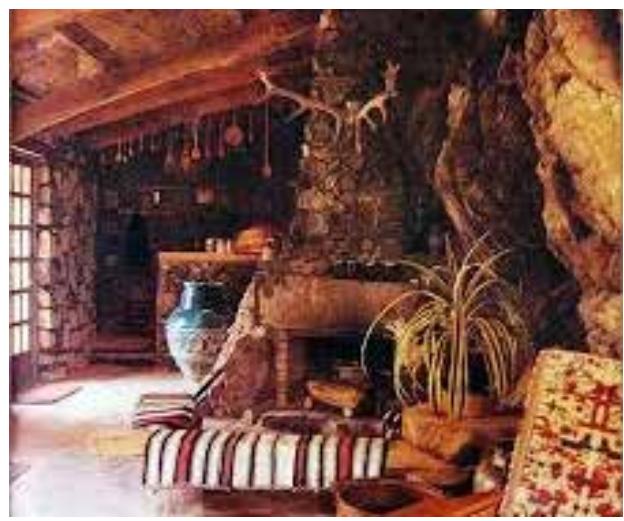
Fig.16. kloken villa, T. Source: http://chidaneh.net.
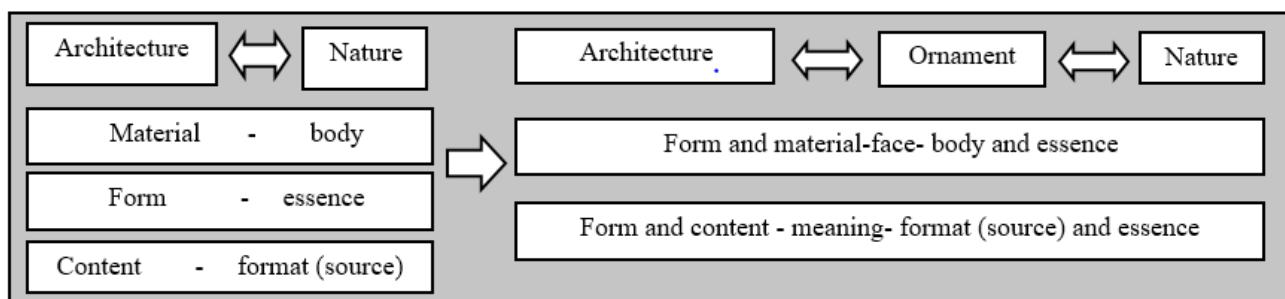
Fig. 17. Model of connect nature with form and architectural arrays. Source: authors.

Table 1. The role of traditional and modern discourses in the creation of the concept of nature in the architecture of Pahlavi period. Source: authors.

| The dominant discourse		Traditional discourse		Rationalism discourse
History cleavage		Ancient period	Islamic period	Contemporary period
Meaning making factor		Emergence of the Zoroastrianism religion	Emergence of the Islamic religion	The emergence of modernity
Affective components		Zoroastrianism beliefs and old western myths, thoughts	Islamic Beliefs and values, old eastern thoughts	Rationality
Presence of nature		Plant, animal, human, and geometric motifs	Geometric and arabesque motifs	Attention to the heavenly order of the classical art, the real beauty of the romantic art
The concept of nature		Body, essence and format (source)	Body, essence and format (source)	Body, essence
The First Pahlavi	**New discourse**	**Nationalism**	**Traditionalism**	**Westernization**
	The concept of nature (implicit/ explicit)	Body, essence	Body, essence and format (source)	Body, essence
The Second Pahlavi	**New discourse**	**Historicism**	**Historicism and traditionalism**	**Modernism**
	The concept of nature (implicit/ explicit)	Body, essence and format (source)		Body, essence and format (source)
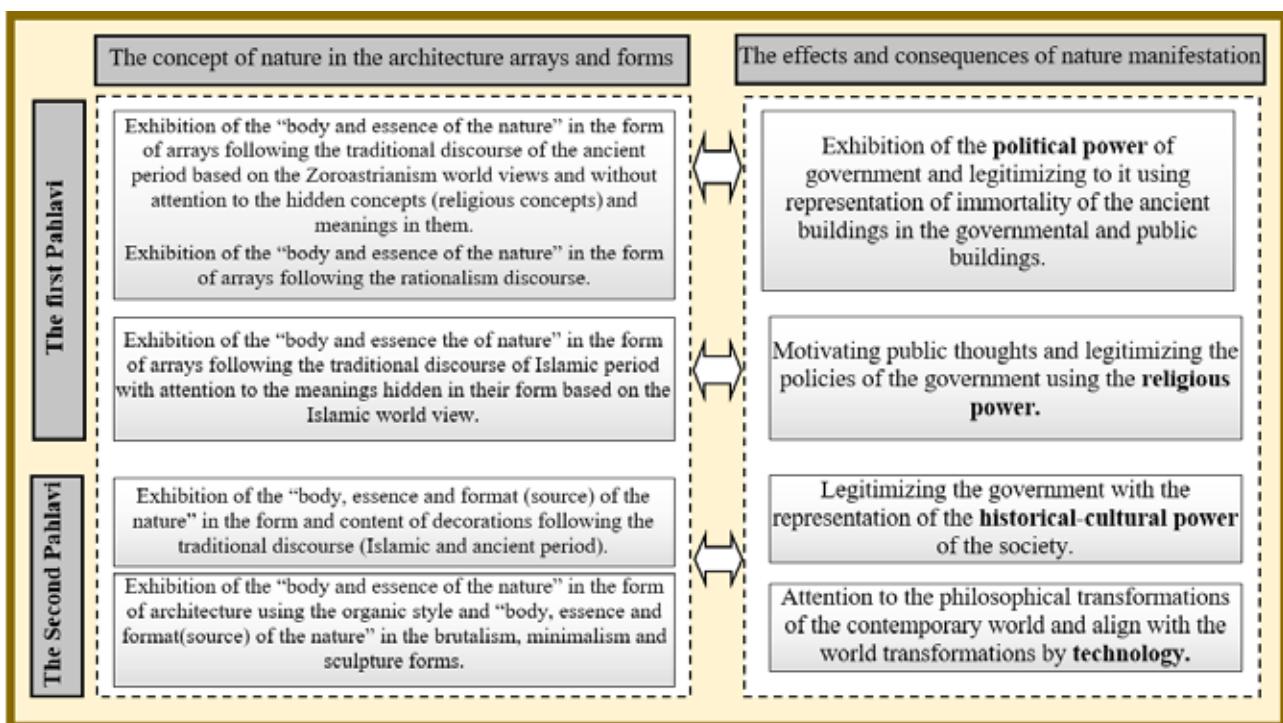
Fig.18. The social effects and consequences of the concepts of nature in the ornaments and forms of architecture of the Pahlavi period. Source: authors.

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