

Original Research Article

The Typology of Noble Pavilion Houses of the First Pahlavi Era in Isfahan City*

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Abstract

Problem statement: After the establishment of industrial factories in the first Pahlavi era, the new noble social class that owned factories was added to the traditional noble families (i.e., tradesmen, courtiers, landlords, and government relatives) of Isfahan. Considering the developments of that era and the new demands of factory owners, tradesmen, and government relatives, a new pavilion-style architecture appeared in Isfahan's noble houses, which are either destroyed or exposed to destruction, as they have no written documents.

Research objective: This study aimed to analyze and document Isfahan's contemporary residential-architectural heritage based on house typologies.

Research method: The study method fell under historical-interpretive research and was based on field, documentary, and oral findings. For this, the typology of Isfahan's pavilion-style houses in the first Pahlavi era was based on a combination of mass-space and ground deployment, space-entry elements syntax, and main and secondary axes of the building, façade, and decorations.

Conclusion: According to the findings of this study, pavilion-style houses in Isfahan during the first Pahlavi era are classified into three types: first, a space organized by a stairway (mostly two-way) in the center of the plan, with other spatial elements formed on either side; second, a space organized by a hall located in the center, with other spatial elements laid next to it; and third, service spaces on the ground floor separated by a corridor from other spaces. Here, the element of the corridor is located in the center of the plan, with other elements formed next to it. Findings also suggest that in the interior spaces of the studied houses, volume, diversity, and decorations have reduced compared to the Qajar era; however, the facades facing the courtyards and passageways include more decorations (brick, tile, and metalwork), with the decorations being more geometrically and realistically themed. Also, one can see the traditional materials of Isfahan used in those structures, as flat ceilings with wooden beams have replaced traditional arches.

Keywords: *Typology, Noble houses of the first Pahlavi era of Isfahan City, Residential pavilion, decorations, View room, Mass-space.*

Introduction

Noble houses refer to the houses of the rich,

aristocrats, and noblemen (Dehkhoda, 1998:2975).

Considering the financial ability of these people,

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special measures were usually taken in the area, spatial diversity, construction techniques, and the type of decorations used in these houses. Until the late Qajar era, these noble houses were specifically made for some favorite classes in society, including government relatives and affiliates (Khorasgan Khan Complex), courtier clergies (Imam Jum'a and Sheikh Al-Islam House Complexes), tradesmen (Malak Al-Tojar and Amin Al-Tojar Houses), and landlords (Adib Borumnad House). With the establishment of industrial factories in Isfahan in the first Pahlavi era (Pahlavanzadeh, 2013), a new industry-owning social noble class was added to traditional noble families (e.g., tradesmen, clergies affiliated with the government, landlords, and government relatives). The construction of most noble houses in the first Pahlavi era Isfahan followed an interiority pattern and a central courtyard (Aghdas Kazerouni House). In this period, again the construction of residential houses in Isfahan flourished. Many residential pavilions were built in Isfahan in the Safavid era (Martha, Peters, and Agha Kamal Houses & Karapetian, 2006), Hasht Behesht Pavilion, etc. Over time, this pattern was removed for various reasons (Ghasemi Sichani, 2008). These houses had spatial organization different from the Safavid-era pavilions. Noble pavilion houses of the first Pahlavi mostly belonged to industry and factory owners, merchants, and government affiliates. These houses were influenced by Tehran's pavilions (e.g., Ahmad Shahi and Ghevam Al-Saltanah Pavilions), which did not conform to the architectural structure of the historical Safavid era pavilions of Chahar Suffe of Isfahan from a spatial pattern perspective, and followed an architecture integrating traditional and western styles.

Considering the pace of destruction and contemporary developments, many of these houses which did not have written documents (maps and images) were demolished, and for this, a large part of the documents of contemporary Isfahan's architectural history was lost. Hence, the present study aimed to introduce and investigate the residential architecture of the first Pahlavi era (specifically the typology of

noble pavilion houses of this era), and take a long stride in understanding the architecture of this era, as well as developments of the housing architecture in the contemporary era.

It is noteworthy to suggest that considering the capacity of the Safavid Dolatkhane Complex and the Naghsh-e-Jahan Square, the majority of new administrative functions of the First Pahlavi era were established in the following centers, e.g., Teimuri Hall (Officers' Club), royal mint (Bank), Towhid Khaneh (Police Station), Rakib Khaneh (Registration Office), Ashraf Hall (Department of Teaching), etc. In Isfahan, administrative apartments were not built like those in Tehran, with the new architectural styles of schools, banks, and industrial factories of Isfahan in the first Pahlavi era representing this historical period in the city, and few house architecture styles were focused attention. For this reason, this study is advantageous in that it investigates housing architecture.

In this era, new types of housing were formed to meet the new social needs of society. These new styles also led to forming of new spatial organizations and functions. Noble houses that seem to have belonged to the noble and intellectual class (government relatives, industrialists, and tradesmen) of society adopted at a faster pace new spatial organization and functions in their construction patterns, because their owners were the ones who had contributed to the political, social, and cultural developments of Isfahan City, or were, by themselves, the creators of those developments. Thus, a study of these works can provide valuable points about the architecture of this era.

Research Background

So far, some studies have been conducted on historical houses and their typologies, as well as on the first Pahlavi era architecture. In the area of historical houses, some researchers have conducted studies on interiority (Ghasemi Sichani & Hariri, 2020; Pirnia, 1993 & 2013; Memarian, 1993; Ghasemi Sichani, 2008; Haeri Mazandarani, 2009; Rahravi Poodeh, Valibeig, Dehghan & Massoud, 2019), and some others on exteriority (Memarian, 2008; Khakpour, Ansari &

Tahernian, 2009). Another group of researchers has investigated the formal structure and building blocks of these houses (Pirnia, 1993 & 2013; Soltanzadeh, 1993; Pedram & Hariri, 2016; Eskandari, 2011). In this connection, some have investigated the geometry of house structures (Shahzamani Sichani & Ghasemi Sichani, 2017a; Shahzamani Sichani & Ghasemi Sichani, 2017b), and some others examined housing developments (Ghasemi Sichani, 2005; Ghasemi Sichani & Sartipzadeh, 2016; Beheshti, 2016). Other researchers, in the meantime, have investigated the typology of historical houses (Ghasemi Sichani, 2010; Farahbakhsh, Hanachi & Ganai, 2016; Gholami & Kaviani, 2017). Meanwhile, some studies have been carried out on the first Pahlavi architecture (Rajabi, 1977; Kiani, 2008; Bani Massoud, 2010; Ghobadian, 2015) which investigated and analyzed the first Pahlavi era architecture and buildings constructed in this period. Some researchers have also examined case studies to deal with decorations used in the first Pahlavi era architecture (Kiani, 2012). Another group has done comparative studies of this type of architecture and other types of housing (Mousavi., Afzalian. & Fanaei, 2016), while others have explored the design background in the first Pahlavi era architectural works (Babaei & Khakzand, 2017); (Ghazvini, 2006). As well, other researchers (Motedayen & Motedayen, 2016) have investigated pavilions' structure. A review of the above-mentioned studies indicates that various studies have investigated historical houses. However, no study has ever analyzed the typology of noble pavilion houses in the first Pahlavi era in the city of Isfahan, and for this, the present study is innovative in this regard.

Research Method

The present study used a historical-interpretive method. The intended houses in this study belonged to the noble and intellectual class of Isfahan's community in the first Pahlavi era. Pavilion-style houses in this study met some criteria of accessibility, the possibility of entry, and belonging to the social, economic, and cultural groups of Isfahan. Also, from a cultural point of view, Muslim, Jewish, and Armenian-constructed pavilions

were sought to be selected, though a field study (from 1995 to 2020) did not include an Armenian residential pavilion of the Pahlavi era based on the specified conditions. Unfortunately, given the pace of the destruction of the sample houses, there are only 14 noble houses of the Pahlavi era in Isfahan up until 2020, to all of which the researcher could not have access. In the meantime, the administrative pavilion of the Wool Textile Industry Factory of the first Pahlavi era, built based on residential patterns, was removed from the samples due to its administrative functions.

Compared to other residential architecture samples of the first Pahlavi era, the selected houses seem to have experienced the most changes in terms of spatial organization and decorations. In the end, 9 samples were selected by using field studies. Then, such characteristics as a mass-space combination, ground deployment, spatial and structural organization, façade, and relevant decorations, which affected their architectural styles, were examined. In sum, a conclusion and analysis of the study findings led to producing a typology of noble pavilion-style houses of Isfahan in the first Pahlavi era.

Research Questions

This study was aimed at answering the following questions:

Which physical characteristics affect the general structure of noble pavilion-style houses of Isfahan City in the first Pahlavi era?

Consistent with physical characteristics, what are the types of noble pavilion-style houses of the first Pahlavi era in the city of Isfahan?

Theoretical Foundations

The main concepts of this study are as follows:

First Pahlavi era: The Reza Shah government is divided into two periods: a) the first period starting from 1920 to 1925- a five-year period that saw Reza Shah taking the prime ministerial post, and Ahmad Shah, the last king of the Qajar, was seemingly in the power pyramid, and b) the second period starting

from 1925 with the dissolution of the Qajar dynasty. In this year Reza Shah became the king of Iran, and his reign lasted until 1941 when the allied forces invaded Iran (Kiani, 2012).

During the first Pahlavi era, the city of Isfahan became famous for its special characteristics and some of its policies; in this period, a unique set of architectural spaces was formed. The architecture of this period in Isfahan was mainly influenced by movements governing the entire Iranian architecture (traditional, ancient, nationalist, neoclassic, and modern styles). However, the architecture of the first Pahlavi in Isfahan was better reflective of the Iranian style than those of Tehran, Rasht, and Tabriz. This was associated with the presence of the outstanding architecture and urban development of the Safavid era and the location of this city in the middle of Iran.

In this period, plans and maps saw transformations due to the fast pace of constructing buildings with new functions (schools, ministries, new offices, etc.), and the presence of educated Iranian architects in the West; also, due to the fast and uninterrupted development of new functions in architecture, plans were similarly introduced to the Iranian architecture without local and cultural considerations. These plan changes were mostly applied to state buildings and noble houses (Ghasemi Seichani, 2005, 21).

View Room: In the first Pahlavi era houses, the rooms that faced the courtyard, took a semi-octagonal form and could be used for seeing sunrise and sunset, and which concurrently overlook the east, south, and west of the building, were called view rooms (Ghasemi Seichani, 2020).

Findings

• Introducing Noble¹ Pavilion Houses of Isfahan City in the First Pahlavi Era (Representative samples)

The present study investigated nine noble pavilion houses belonging to the noble classes of the city of Isfahan in the first Pahlavi era. As stated previously, due to the role of house owners in the community, the physical and functional changes of the houses

and their architecture have been made at a faster pace (Table 1).

• Physical Characteristics of Noble Pavilion Houses of Isfahan City in the First Pahlavi Era - Mass-Space Combination and Ground Deployment in the Studied Houses

Findings suggested that up until the first Pahlavi era, the interiority pattern was the predominant form of houses in the city of Isfahan, with the courtyard serving as a major and constituting element of other spaces. The emergence of exteriority in the first Pahlavi era caused changes to the architecture of this era, especially the noble residential architecture of Isfahan. In this period, in addition to constructing interior-based noble houses, the noble houses of some intellectuals (industry owners, merchants, and government affiliates) were constructed another way. In some cases, the courtyard saw a changing role, no longer serving as an organizing element for other elements.

Also, exteriority and the significance of streets and passageways in the first Pahlavi era helped connect facades to streets and passageways, thereby significantly affecting the formation of street symbols. As noted in Table 2, the noble pavilion houses of Isfahan are divided into three general categories in terms of ground deployment:

First category: Combining interior (central courtyard) and exterior (pavilion) spaces; Dahesh, Sardar Jang, and Ketabi Houses

Second category: Building deployed next to northern walls, such as Sasoun and Seirfian Pour Houses

Third category: Buildings deployed in the middle of the ground with the courtyard rotating around the building, such as Sardar Aazm, Honarmandan, Amir Gholi Amini, and Rah-e-Nejat Houses (Table 2).

Study findings revealed that the architecture of these houses, unlike past architecture, saw the hierarchy of the levels of access to the main house spaces gradually being formed without an intermediary. This type of architecture probably appears to have been due to the changing lifestyles and the demands of the modern and intellectual classes of society (e.g., tradesmen, industry owners, and government affiliates).

Table 1. Nine noble pavilion houses of the city of Isfahan in the first Pahlavi era. Source: Author.

Studied Houses	Description	Image
Ata Al-Molk Dahesh House	Original owner: Ata Al-Molk Dahesh, the founder and owner of the first Isfahan factories (Electricity and Vatan), Muslim Current status: Restored with many changes (Education Museum); traditional Architect: Unknown	
Seirafianpour House	Original owner: Seirafianpour Family (Trade and production of carpet), Isfahan, Muslim Current status: Residential; traditional architect: Unknown	
Rah-e-Najat House	Original owner: Jewish (unknown occupation); later owner: Ebrahim Rah-e-Nejat, Journalist, Muslim Current status: Restored with a private service land use (Café restaurant); traditional architect: Unknown	
Honarmandan House (Mesghali)	Original owner: Mohammad Hashem Mesghali, one of the members of the Municipality Association of Isfahan City in the first Pahlavi era, trader, Muslim Current status: Restored with cultural land use (House of Honarmandan); traditional architect: Unknown	
Eshagh Sasoun House	Original owner: Eshagh Sasoun is the owner of a spinning factory (current tobacco factory), a Jewish Current status: Abandoned, public-private (Executive Headquarters of the Imam's Decree); traditional architect: Unknown This house is among the few Jewish houses in the city of Isfahan	
Seyyed Mohammad Ketabi House	Original owner: Seyyed Mohammad Ketabi, a member of the board of directors at Rahimzadeh's Textile Factor, Muslim Current status: Abandoned residential, endowed (educational seminary); traditional architect: unknown	
Amir Gholi Amini House	Original owner: Amir Gholi Amini, journalist and cultural activist, Muslim Current status: Cultural land use (House of press), cultural endowment; traditional architect: Unknown	
Sardar Jang House (Darouei)	Original owner: Nasir Khan Sardar Jang Family, Muslim Current status: Under restoration (private); traditional architect: Unknown	
Sardar Azam House	Original owner: Sardar Azam family, Muslim Current status: Service and cultural land use (affiliated with the Ministry of Foreign Affairs and Isfahan's Municipality); Architect: André Godard	

- Space-Entry Elements Syntax and Main and Secondary Axes of Buildings in Studied Houses

With the rise of the Industrial Age in Iran, the contemporary period witnessed new functions like those of Western architecture, which sought its special architecture. Accordingly, the first Pahlavi era's architecture saw the most spatial and construction

developments that resulted from new functions (Kiani, 2012, 125). Housing was no exception, as a new type of housing architecture took shape. With the growing expansion of western thinking in Iran and the city of Isfahan in the first Pahlavi era, a new architectural style began to emerge in Isfahan's houses, which involved a tendency to

Table 2. Mass-space combination and ground deployment of the studied houses. Source: Author.

Studied house	Sardar Jang	Dahesh ³	Ketabi	Seirafianpour and Sasoun	Honarmandan and Sardar Aazam	Rah-e-Nejat	Amir Gholi Amini
Plan							
Ground deployment							
Description	Combing a central courtyard (interiority) and pavilion (exteriority)			The deployment of the building in the northern front	The deployment of the building in the middle of the ground and the rotation of the courtyard around the building		



exteriority as in pavilions whose structure underwent organizational developments compared to the past architecture. Here, in pavilions the elements of stairs and halls, instead of the central courtyard, played the role of organizing houses; in other words, in the past architecture, the central courtyard served as an open middle space to organize the plan, with spaces functioning as independent elements due to direct access to the courtyard. However, a review of the selected houses suggested that in the architecture of the first Pahlavi era, different spaces could be accessed when entering the division space (i.e., the entry hall). In this period, an interior space functioned as a plan-organizing element, as with the transformation of the residential architectural form into a pavilion and an enclosed cubic volume, and the type of its relation with the courtyard, the number of entries and points of access of the courtyard to the building reduced. This restricted access to the building by closing one or two doors.

Findings also showed that, in this era, most activities were carried out in an enclosed environment, with the courtyard functioning as a link with the environment and playing a not-so-important role

in everyday activities. In these pavilions, such spaces as bathrooms and WCs were designed. In some instances, these houses shared a body with the passageway or alley, with the façade involving a design, a balcony, and a window facing the passageway (Ata Al-Molk Dahesh House).

The buildings of noble pavilion-style houses in the first Pahlavi era Isfahan (studied cases) were implemented in two stories and whose maps were so designed to easily distinguish public spaces from private spaces. The main façade of these houses was usually southwards, with the porch and entrance located in the middle of the main axis of the building, and view rooms symmetrically located on either side, receiving the sunlight from several directions through their “semi-octagonal” forms.

An investigation into the physical and spatial organization of studied noble houses revealed that in some of these houses, service and livelihood spaces were separated by a linear corridor, with service spaces (kitchen, warehouse, WC, etc.) situated on the ground floor and in the northern angle of the house, and other livelihood spaces (view rooms, halls, etc.) in the ground floor and the first story of the house.

In some others, service and livelihood spaces were erected along each other and separated only by a wall. In these houses, middle spaces had widened and served as a formal element that organized other spatial elements.

Study results have indicated that in some studied houses, the middle space included the stairway system (Dahesh House), and in some others, the hall served as a middle space and an organizing element (Honarmandan and Sardar Jang Houses). Also, studied pavilions had several entries in different directions, though their main entries were lying in the northern-southern axis (the main façade in the southern angle), and other secondary entries in the eastern-western axis, somehow separating private and public spaces from each other (Table 3).

- Façade in the Houses Under Study

In the first Pahlavi era, the construction of exteriority-based houses and attention to exterior building facades in Iran and Isfahan became increasingly common as a result of the influence of European culture and architectural styles. The researcher's studies indicate that in this period, windows and porches projecting from the façade or those on the same level as the exterior facing of buildings with various forms on the first floor became common. However, the entrance was still known to be a major element in residential architecture. When projecting windows and porches were used as major elements on the exterior facing of some houses, combining their architectural styles and the entrance space was the focus of attention, and the exterior facades of many houses had a pre-designed plan of entrance space, windows, openings, and porches. The main façade of noble pavilion-style houses under study can be analyzed by the following two features:

- Ground Deployment

First category: Building deployment on a platform: In this type of façade, the building is raised above the ground level by a platform; this height causes the building to be separated from the surrounding environment, which results in a false height on the façade. In this type of façade, there are usually

three sections, including two semi-circular or semi-octagonal sections on both sides and a porch in the middle, as porches are used in the stories (Sasoun, Seirafianpour, Sardar Jang, Amir Gholi Amini, Sardar Azam, Honarmandan and Ata Al-Molk Dahesh Houses).

- Second category

Ground floor deployment on the ground and the height of the first floor from the ground level: In this category, the building's ground floor is situated on the ground (around one meter), and the second floor is laid on the first floor, which has a greater height level (Rah-e-Nejat and Ketabi Houses (Fig. 1).

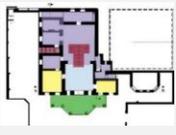
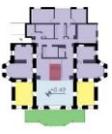
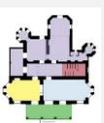
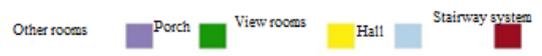
- Spatial Combination of Façade Elements

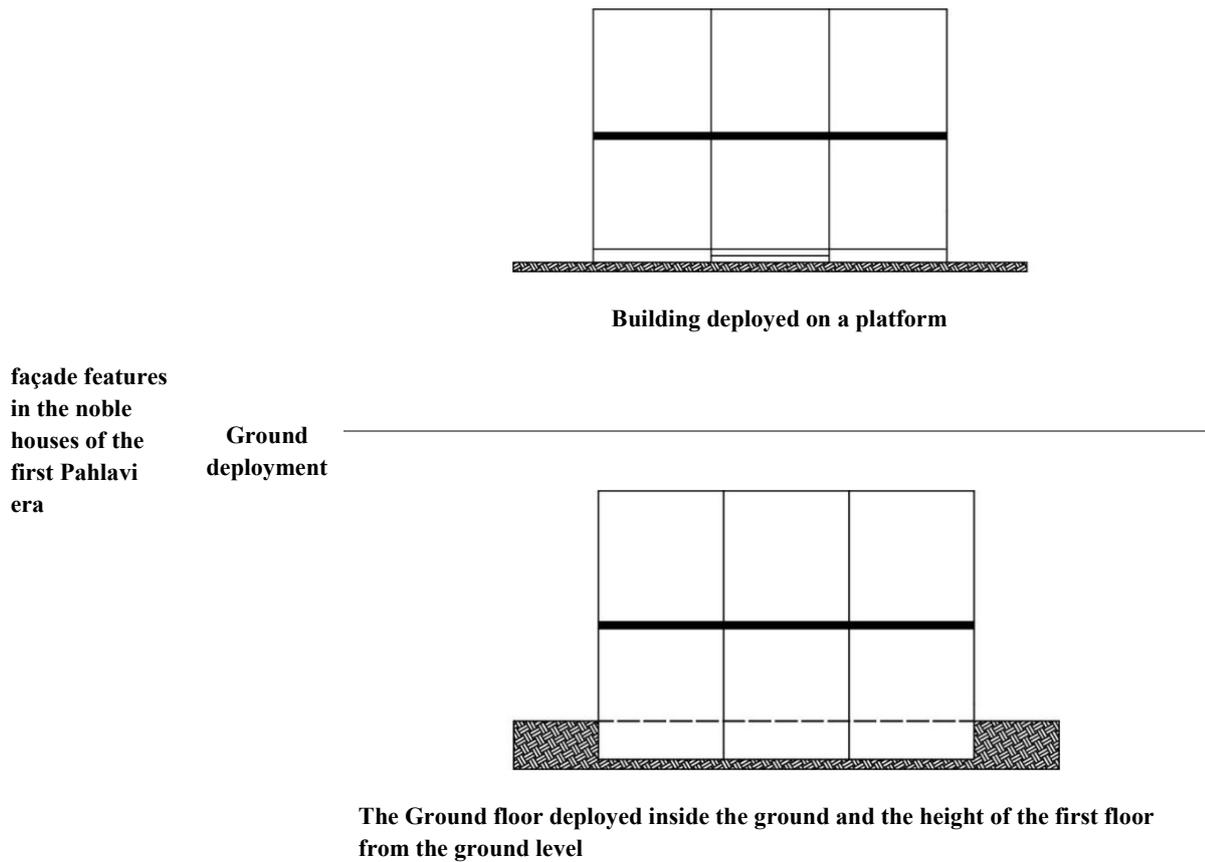
In the spatial combination of façade elements in some noble houses of Isfahan, façade height has been implemented uniformly, with the view rooms on the southern angle having no height difference from the middle space (hall) and thus being the same height as the hall on the façade (Sasoun, Dahesh, Seirafianpour, and Sardar Azam Houses), (Fig. 2).

In some other houses under study, the façade has been uniformly implemented from a height perspective, and view rooms are seen on either side of the hall, with the difference being that the view rooms, with their semi-octagonal form on the façade, tend to project more than other elements. Investigations concluded that in these facades, view rooms are as important and valuable as hall spaces. In this type of façade, the three-door hall is differently decorated from view room windows (Rah-e-Nejat, Honarmandan, Ketabi, Amir Gholi Amini, and Sardar Jang Houses), (Fig. 3).

The findings of the present study suggested that using porches and windows facing the alley, and courtyard for supplying light and landscape on the facades of the houses under study was a sign of the importance of the exterior facing and the tendency to exteriority. Also, façade designs mostly involved vertical signs and linear elements, with the proportions of vertical openings and windows prevailing over horizontal proportions. There are also high entrances and extended columns in these

Table 3. Space-Entry Elements Syntax and Main and Secondary Axes of Buildings in Studied Houses. Source: Author.

Studied Houses	Description
 Ata Al-Molk Dahesh House	<p>This two-story house has an interior courtyard along with an exterior pavilion. The location of the entrance in the building axis and the stairway in the central plan have organized other spatial elements. The porch is seen projecting from the building volume. Many changes to the area of the main plot of the building have completely transformed the form of the peripheral garden.</p>
 Seirafianpour House	<p>This house is in a pavilion shape and has two stories. Service and livelihood spaces are separated from each other by a corridor. The entrance in the main axis and the stairway in the central plan are the elements that shape other elements. The porch is seen projecting from the building volume.</p>
 Amir Gholi Amini House Sasoun House Ketabi House Rah-e-Nejat House	<p>These houses are in two-story pavilion forms. Their service spaces are separated from other spaces by a corridor. Hall serves as the building-constituting element, with other elements, including view rooms with “semi-octagonal” forms seen projecting from the building volume. The entrance in the main building axis and the corridor separating service and livelihood spaces are situated in the secondary axis of the building.</p>
 Honarmandan (Mesghali) House Sardar Jang House	<p>These houses take pavilion-style two-story forms. Hall here serves as an element that organizes the building, and other elements, including view rooms with “semi-octagonal” forms, are shaped as projecting from the building volume. The entrance lies on the main axis of the building.</p>
 Sardar Azam House	<p>This house also includes a pavilion, and service spaces are situated on the ground floor, separated by a corridor from other spaces. The element of the corridor lies in the center of the plan, with other elements next to it. Also, on the façade, the two elements of the porch (southern angle of the building), and view rooms (eastern and western angles of the building) are seen to have projected from the building volume. Because the architect was a foreigner (André Godard), the plan’s form is different from other samples.</p>
	



façade features
in the noble
houses of the
first Pahlavi
era

Fig. 1. Façade characteristics in the houses under study. Author.

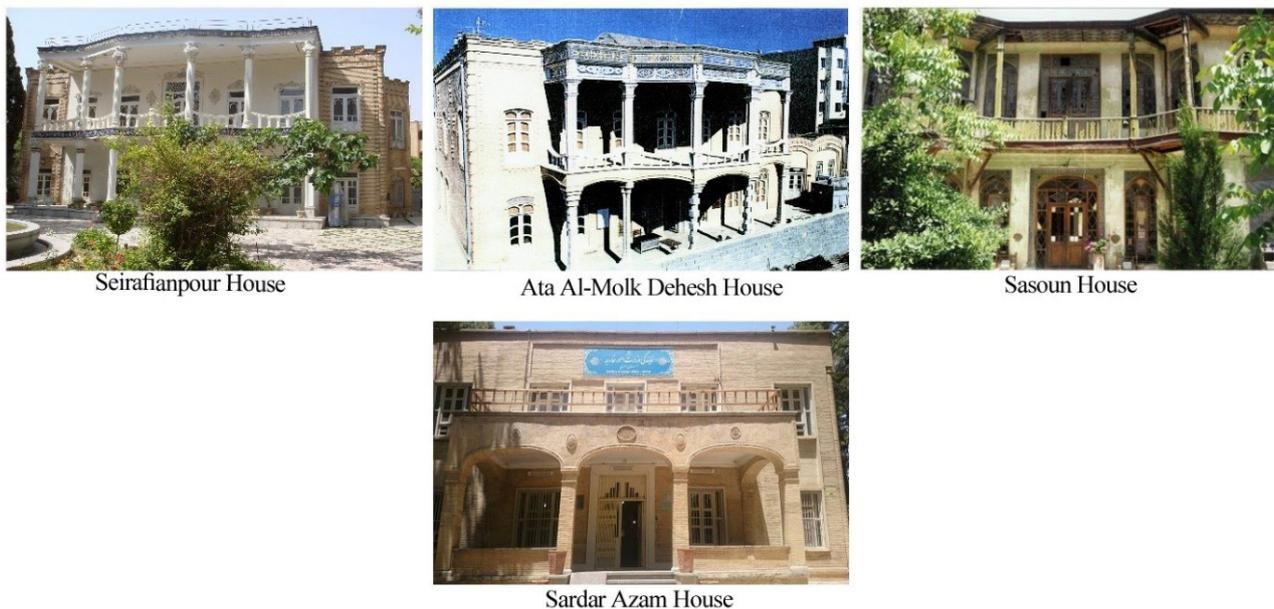


Fig. 2. General view of the Sasoun, Dahesh, Seirafianpour, and Sardar Azam Houses. Source: Author’s Archive.

houses .One of the most important features of façades was the emergence of street architecture that followed the exterior architectural design .Up until

that period ,the facades of traditional buildings were designed to face the courtyard ,and the entrance was the only outstanding element on the exterior facing



Fig. 3. General view of Rah-e-Nejat, Honarmandan, Ketabi, Amir Gholi Amini, and Sardar Jang Houses. Source: Author's Archive.

of the building. In the first Pahlavi era, however, the balconies, windows, and doors were constructed facing passageways.

- Decorations in the Houses Under Study

Like other architectural elements, the decorations of the first Pahlavi era houses took different forms compared to past architecture. Using ancient approaches to Persepolis column capital from the Achaemenid era on the southern façade of the buildings, as well as ancient symbols in the architecture of these houses became dominant forms of architecture in the first Pahlavi era. In the Sardar Jang and Seirfianpour Houses in the city of Isfahan, these symbols were used for façade decorations (in the form of column capital³ and tilework). Also, in this era, because of the influence of western architecture, plasterwork in form of cast iron-cutting (Golfarangi⁴) for walls and heaters in houses became common. With the prevalence of plaster-worked columns, since the later Qajar era as in the Allafchian House, the bodies of columns and column capitals were worked on with plaster using Baroque architectural patterns.

The painting and plasterwork of the studied houses involved plant, geometric, animal, human, and arabesque patterns, with the columns in the shape

of Doric, Ionic, and Corinthian capitals, or even human patterns; as well, as wooden decoration in the form of Girih tiles was highly used to decorate the ceilings, walls, doors, and windows.

In this period, the volume of decorations inside the building reduced, while the volume of exterior decorations increased. Unlike past architecture, in the first Pahlavi era, brick was used as material on the exterior façade, and rectangular (geometric) tilework and faience mosaic were used as dominant decorations on the residential facades of the studied houses. The interior decorations of the buildings in this period were smaller than in previous eras, with the previous-era wall paintings and mirror work replaced by simple plaster work and tall mirrors.

Study findings revealed that in interior spaces, the volume and diversity of decorations had reduced compared to the Qajar era, though symbols facing the courtyard and passageway involved more decorations (brick-, tile-, and, metal-work); also, decorations tended to be realistic and geometrically themed, as traditional Isfahan's materials were used in construction processes; on the other hand, flat wooden-beam ceilings fully replaced traditional arches, with no signs of vaulted arches and other volumetric decorations (Fig. 4)

Conclusion

Considering the importance of Isfahan City and the formation of part of the first Pahlavi era architecture there, this city has become one of the most important historical cities of Iran, where several valuable first Pahlavi era houses are remaining. In the Pahlavi era, a novel architectural style was formed in the city, indicating the new demands and needs of noble lifestyles (e.g., industry owners, merchants, and government affiliates) of this era. New social needs and wants representing modernism in society turned out to be new spatial functions in the architecture of the noble pavilion-style houses of Isfahan. In the present study, the researcher investigated nine noble houses of the first Pahlavi era in the city of Isfahan and divided them into three types based on four features a) mass-space combination and ground deployment; b) space-entry elements including syntax, entry, and main and secondary axes of the building; c) façade, and d) decorations.

The studied houses were generally divided into three categories in terms of mass-space combination and ground deployment:

First category: In a form combining interior (central courtyard) and pavilion (exterior) spaces,

Second category: Building deployed along the northern wall, in the middle of the ground, and the rotation of the courtyard around the building,

Third category: Building deployed in the middle of the ground, with the courtyard rotating around the building. In the architecture of this era, unlike past architecture, the hierarchy of access to main house spaces is gradually formed without an intermediating element; in fact, there was a kind of exteriority in designing the studied houses. In pavilion-style houses, the stairway-hall element had a significant organizing role, thus replacing the central courtyard which used to organize the house space. In the first Pahlavi era, the architecture of these houses entered new stages in terms of form, shape, and decoration, compared to previous stages, while the ground deployment process and interior and exterior spaces were transformed. Also, consistent with the space deployment, the physical elements of the Pahlavi-era houses can be classified into three types.

First type: Spatial organization is made by a mostly two-sided stairway, situated in the middle of the



Column capital decorations of Ketabi House



Column capital decorations of Seirafianpour House



Tilework decorations of Amir Gholi Amini House



Interior decorations (Golfarangi) of Ketabi House

Fig. 4. Decorations inspired by Achaemenid architecture (Seirafianpour and Sardar Jang Houses) and simple tilework decorations on the façade of Amir Gholi Amini House, and interior decorations (Golfarangi) in the Ketabi House. Source: Author’s Archive.

plan, with other spatial elements (private, semi-private, service, etc.) on either side. This pattern appears to be less frequent than the second one below.

Physical characteristics of the first type: 1) the organization of accommodation and service spaces in two stories, 2) The situation of the stairway connecting stories in the middle of the plan, 3) the presence of porches on the southern angle of the building (projecting from the volume), and 4) the stairway connecting stories plays a key role in organizing the plan.

Second type: In the spatial organization of this type, the stairway does not have a key role and is situated in a corner of the plan. In this type, the hall is situated in the middle, and other elements are laid next to it. View rooms that provide more dominance and landscape to the outside space are seen projecting and situated on either side of the central hall.

Physical features of the second type: 1) The organization of accommodation and service spaces in one or two stories, 2) The situation of the stairway connecting the stories (in two-story samples) in a corner of the plan, 3) the Hall as the organizing element is in the middle of the plan, and other elements are formed concerning it, 4) The presence of porch on the southern angle (the same level with other façade elements on this front), and 5) The location of view rooms in a semi-octagonal form on the southern front and a projected form from the façade.

Third type: In this type, service spaces on the ground floor are separated by a corridor from other spaces. On the façade, the presence of two elements of the porch (southern angle of the façade) and view rooms (eastern and western angles of the building) is seen projecting from the building volume.

Physical features of the third type: 1) The organization of accommodation and service spaces in two stories, 2) The location of the element of the corridor in the middle of the plan and separation of private and public spaces, 3) The placement of

three-door rooms on the southern front and in the public spaces of the house, and 4) The presence of porches on the southern angle as projected from the building volume.

Endnote

1. The addresses of exteriority-based pavilion houses of Isfahan in the first Pahlavi era are as follows
Ata Al-Molk Dahesh House :Shams Abadi St ,before the Ghasr Intersection ,Teacher Research Center ,Isfahan's Education Museum; the interior space is completely destroyed
Seirafianpour House :Shahdi Motahhari St ,at the corner of Ordibehesht St ,private property
Rahe-e-Nejat House :Imam Naghsh-e-Jahan (Sq ,behind Matbajh ally ,Namakdan Café Restaurant Artists) Mesghali (House :Abshar St ,Isargaran Park ,Isfahan's artists House
Eshagh Sasoun House :Chahar Bagh-e-Abbasi St ,Alam Aray Abbasi alley) next to Eftekhari shopping mall(
Seyyed Mohammad Ketabi House :Shekh Bahaei St ,Bahar alley facing Sheikh Bahaei Hotel
Amir Gholli Amini House :Shahid Beheshti Shapur (St ,next to Kashani Hospital ,National Elites Foundation
Sardar Jang) Darouei (House :Sepah St ,Telefonkhaneh alley ,Sardar Jang alley ,private property ;considering the rule of Nasir Khan Sardar Jang after Constitution in Isfahan ,the house was constructed in the late Qajar era and its decorations ended in the first Pahlavi era.
Sardar A'zam House :Ostandari St ,Shahid Rajaei) Hasht Behesht(Park ,Building of the Ministry of Foreign Affairs and Municipality of Isfahan
2.The central courtyard of the Ata Al-Molk Dahesh House is already destroyed.
3. It should be noted that field studies from 1995 to 2020 found Persepolis-inspired columns capital in only Sardar Jang and Seirafianpour houses ,while no such columns capital are seen in public buildings and other houses.
4. Golfarangi refers to non-Iranian and mostly western patterns.

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