

Aesthetic Evaluation of Lalehzar Street Landscape in the First Pahlavi era; Pursuant to the Urban Regulations Approved in the First and Second Decades of the Fourteenth Century A. H.*

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ABSTRACT

In the underdeveloped society of the late Qajar era, the source of inspiration for urban development was the celebration of the Ancient Persian culture and civilization, making nationalism to become the basis for development actions at the national level in the First Pahlavi era. Social, economic, and technical changes in Iran, along with the Iranian statesmen, intellectuals, and graduates' visits to Europe, have led to the formation of a movement in Iran's urban planning that more than anything, has influenced alleys and passages; thus the construction of "street", as the axis of urban development, with a linear model, was at the forefront of urbanization activities. The continuation of this urban policy for two decades has led to significantly greater changes, especially in the appearance of streets, making the aesthetics of the streets a core issue. The effects of these changes have greatly influenced the users' perceptions of the street in the First Pahlavi era, the impact of which is still present. Lalehzar Street was considered one of the main streets in the center of Tehran in the late Qajar and the First Pahlavi era. The present study aims to find the governing relationships in the development of aesthetic policies for the construction of streets in the First Pahlavi era. To this end, it investigates Lalehzar Street in Tehran in terms of the aesthetic criteria considered for the streets in the First Pahlavi era period by reviewing urban regulations related to street construction, approved in the First Pahlavi era. The present study is historical-analytic research, and urban regulations related to street construction, approved in the First Pahlavi era, are considered the most important source of analysis. First, the aesthetic criteria for street construction are explained. Next, Lalehzar Street, as an example of the streets constructed in the era studied, is analyzed in terms of these criteria. Geometric and visual dimensions are the two main aesthetic criteria for street construction in the First Pahlavi era that made the space user perceive the street as an artistic space. An aesthetic view of the street as a work of art in the First Pahlavi era is one of the main results of the present research.

Keywords: Street Landscape, Lalehzar, Aesthetics, First Pahlavi, Urban Regulations, Tehran.

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1. PROBLEM STATEMENT

According to many intellectuals, the backwardness of Iranian society during the Qajar period is the main reason for the rise of the Pahlavi dynasty at the beginning of the fourteenth century. By propagating the manifestations of civilization, Reza-Shah won people over from two aspects; First, the reconciliation of the glorious ancient Persia with the manifestations of modernity; Second, the acceleration of the former aspect to prevent the country from backwardness. Finally, in March 1921, Reza-Shah entered Tehran and assumed power. It is the time at which Iranian nationalism and modernism perspectives overshadowed the development of cities.

It was not questionable for Reza-Shah to choose between traditional approaches to city management and urban development patterns applied in the West. Social, economic, and technical changes, along with the Iranian statesmen, intellectuals, and graduates' visits to Europe, have led him to develop Tehran based on modernist thinking governing the West. This decision has resulted in the formation of a movement in Iranian urban planning that had the greatest impact on the modernization of Tehran through the redevelopment of streets. He ordered to develop and organize the street. For him, this action represented sovereign authority. The development of French cities in the second half of the nineteenth century (Napoléon III (1808-1873) - Georges-Eugène Haussmann (1809-1891)) and German cities in the early twentieth century (Adolf Hitler (1889-1945) - Albert Speer (1905-1981)) was one of the most important sources of inspiration for the use of the abovementioned approach in the First Pahlavi era.

The aesthetics coming out of an urban development policy based on the imperious construction of the street follows an authoritarian logic. So, the highest rate of order is present in it and mathematical laws are prioritized over other aspects. However, in the First Pahlavi era, such an order has been coordinated with the function of space as a public place. Out of the most important measures taken in the framework of such aesthetics that have changed the landscape of the streets in Tehran, one can mention the construction of squares with government buildings and public institutions around it, change of façades of buildings, installation of urban furniture in open spaces, paving of streets, change of activities on the streets (construction of hotels, universities, schools, and government buildings).

The aesthetics of the streets constructed in Tehran during the First Pahlavi era has a sense of desirability that can be traced in the works of art and literature of the 1940s and 1950s, in Tehrani people's memories, and the architectural works of that period. It was very common to display Lalehzar Street, as a meeting place for the intellectuals or the wealthy of Tehran in the Qajar and Pahlavi periods, in the cinema. As a clear example, one can mention the series *Hezardestan* by

Ali Hatami. Among the many literary works narrating the urban life in Lalehzar Street, one can mention Goli Taraghi's (1992) book *Scattered Memories*, in which she described Lalehzar Street as follows: "It is a heavenly road passing through our dreams and it is full of enchanting promises and mesmerizing events; Clothing stores, cinemas, photos of European actors, Berlin Alley, and noises in it, and Ma'aref Bookstore at the end of Lalehzar Street, the center of the world's poetry and literature, all those books, all those words, all those thoughts, all the happiness!"

Lalehzar Street is one of the most important streets, due to being constructed in the Qajar period and developed and operated in the First Pahlavi era, in which the beautification policies of that period can be observed and analyzed (Fig. 1).

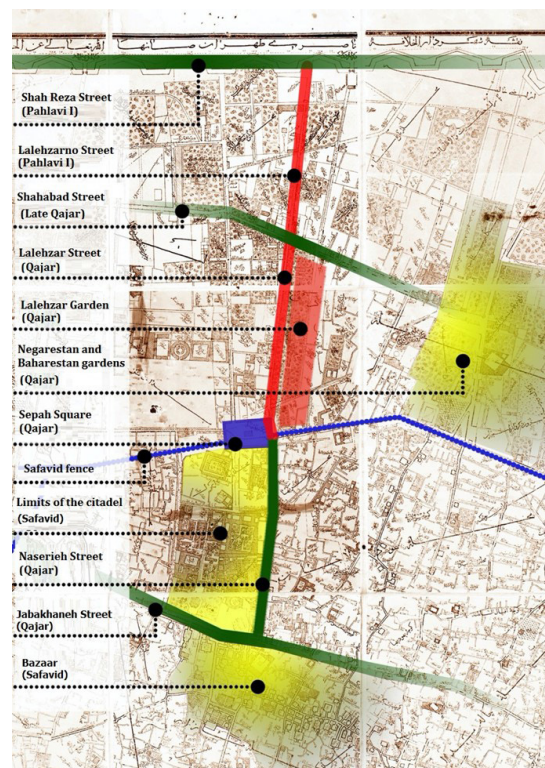


Fig. 1. The Location of Lalehzar Street in relation to the Elements of the Urban Spatial Organization between 1881 and 1941 on the Map by Abd al-Ghaffar Najm al-Mulk, 1891

(Central Library and Documentation Center, University of Tehran)

The Safavid city center (bazaar and citadel) was connected to the new city center of the Qajar dynasty (Sepah Square) through Naserieh Street and this street was extended to be connected to the court of justice (Negarestan and Baharestan gardens) in the Qajar period and then, to Shah Reza street, Tehran's cultural center in the First Pahlavi era, through Lalehzar Street.

1.1. Main Research Questions

What were the main street beautification policies in

the First Pahlavi era?

How is Lalehzar Street aesthetics evaluated according to its cultural-artistic function in the First Pahlavi era?

1.2. Research Background

Studies on the evolution of the "street" concept in the First Pahlavi era can be classified into the following groups:

- A study of urban developments in the Qajar and Pahlavi periods, and at the beginning of Iranian modernity (Atashinbar & Motedayen, 2018; Pakzad, 2016), and the analysis of the formation of modernity in Iran and the explanation of changes in the "city" concept (Kiani, 2004; Bani Massoud; 2009): these studies have addressed the concepts of formation and concept for street construction.

- Evolution of urban policies and organizational and structural changes (Bemanian, 2006; Shabani & Kamyab, 2012), Lalehzar as a symbol of modernity of Iranian society and its historical developments (Poladvand, 2010; Habibi & Ahari, 2009), these studies have addressed the physical and morphological dimensions of the street.

With a mixed view of the issues in this area, the present study investigates the necessity of street construction and its formal dimensions to innovatively interpret the aesthetics of the street.

1.3. Method

The present study is applied research on the aesthetic analysis of the street. To this end, an innovative method called "street landscape assessment matrix" was applied to qualitatively study the aesthetics of Lalehzar Street. This method was derived from the author's dissertation (Atashinbar, 2013) and it was modified and completed by the MorphoCity Pluridisciplinary Research Group. The study is a historical analysis through which urban regulations related to the street construction, approved in the First Pahlavi era, were reviewed to extract the aesthetic

criteria considered in the construction of the street and then, to examine them in old images of Lalehzar Street (Fig. 7 to 13) to prioritize them. The research process includes the following main steps:

- a. Study the historical developments of Lalehzar Street in the Qajar and Pahlavi periods
- b. Explain criteria for the aesthetic evaluation of the street in urban regulations and its compliance with the development of Lalehzar Street in the First Pahlavi era
- c. Aesthetic analysis of Lalehzar Street
- d. Discuss the worldview and philosophy of the intended aesthetics

2. DEVELOPMENTS OF THOUGHT AND ARCHITECTURE OF THE STREET FROM THE QAJAR TO THE SECOND PAHLAVI ERA IN LALEHZAR STREET

According to historical documents, the formation of Tehran dates back to the ninth century. This city was known for the abundance of water and sycamore trees. The first fence of Tehran was constructed during the reign of Shah Tahmasb (1553) and its second fence was constructed for the development of the city during the reign of Nasser al-Din Shah (1867) (Etehadiyeh, 1998, p. 29). During the reign of Nasser al-Din Shah, semi-traditional-semi-modern government institutions were formed to manage the city. Moreover, approaches to the development and management of the city, which were a chain of past traditions until the reign of Nasser al-Din Shah (1847), turned to the imitation of the West. This tendency was while Jakob Eduard Polak, the Austrian physician of Nasser al-Din Shah, described the capital as follows: "This city has no great buildings [...] The streets of Tehran are narrow, angular, irregular, and dead-end, and their lighting is provided only by small oil lamps until 10 pm (Polak, 1989, pp. 65-617)." (Fig. 2)

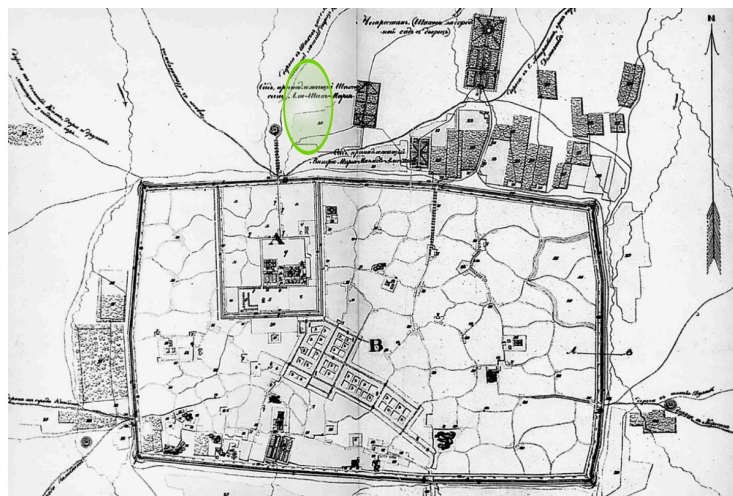


Fig. 2. Location of Lalehzar Garden limits in the First Map of Tehran, 1826 (1204 AH), Officer Naskov
Only contour lines or water transfer lines are known on this map; Lalehzar Garden is surrounded by Negarestan Garden on the east side and Ferdowsi Street (called Ala Al-Dawlah and before that Amin Al-Sultan) on the west side (Shirazian, 2018, p. 32).

Nasser al-Din Shah departed Tehran for Europe on April 19, 1873 at the encouragement of his prime minister Mirza Hassan Khan Sepahsalar and arrived in France in early July of that year, after visiting several European cities (Nasser al-Din Shah, 1990). He was greeted "with the movement of elephant flocks in front of the royal retinue" during a magnificent ceremony

on Avenue des Champs-Élysées (Amanat, 2004, p. 556). This ceremony greatly influenced him so that on his return, he decided to construct a street like Avenue des Champs-Élysées in Tehran (Shahribaf, 2004); Lalehzar Street is the product of this order of the king (Hedayat, 1996).



Fig. 3. Lalehzar Street in the Qajar Era, Map of Tehran's Dar al-Khalafah, 1891, Abd al-Ghaffar Najm al-Mulk
(Shirazian, 2018, p. 35)

Lalehzar Garden was one of the widest and greenest gardens outside of Tehran during the reign of Fath-Ali Shah Qajar (Fig. 1 and 2). This garden, which was built "outside the fence of the city by his order and was a place for entertainment" (Najmi, 1977, p. 156), had two separate buildings. The main building was a two-story mansion and another building was placed at a distance of about 400 meters from the main building, which became known as "Kolah Farangi" (gazebo). This garden has long been a place for entertaining ambassadors and representatives of foreign states (Zoka, 1970), and "in 1775, when the Negarestan Garden was being built, Claude Mathieu de Gardane came to Tehran and settled in this garden" (Kariman, 1976, 205). Lalehzar was a recreational garden in the Qajar period which was welcomed by courtiers although it, as a royal garden, did not have the position of Negarestan Garden. At that time, "Lalehzar was a garden full of trees in which wild tulips grew and with its wooden fences, it was considered a resort" (Shahribaf, 2004, p. 276).

On his return from France, as a result of his unique experience of Avenue des Champs-Élysées, Nasser al-Din Shah ordered the construction of Lalehzar Street in the European street pattern in Lalehzar Garden (Fig. 3). To this end, garden fences were demolished and the trees in the western part of the garden (between Lalehzar and Ala al-Dawlah streets) were cut down, and the land was divided among the Shah's relatives, and the prime minister, the regent,

and some of the dignitaries settled there (Ibid.). "In the eastern part, a zoo was set up in which some cages were constructed for wild animals and birds, and the animals were brought from different places" (Nourbakhsh, 2002, p. 373). The newly constructed Lalehzar Street, which started from Toopkhaneh Square and reached Lalehzar Crossroad, had a length of eight hundred steps and according to the old street style in Iran (Atashinbar & Motedayen, 2018), many trees were planted on both sides and there were water canals. Ernest Orsolle, a Belgian tourist, wrote about his trip to Iran as follows: "This street is well paved and many trees were planted along the canals on both sides of the street [...] This street is also known as Dr. Tholozan Street because he, who is the personal physician and the trusted advisor to Nasser al-Din Shah, resides on this street (Orsolle, 1974, pp. 110-113) (Fig. 4).



Fig. 4. Transformation of Lalehzar Street into One of the Main Streets of Dar al-Khilafa Nasserī for the Development and Connection of it to the North of the City
The two parallel streets on its east and west sides are Baghvahsh and Ferdowsi streets, respectively. A brief map of the areas around Tehran, 1898, Brigadier General Abdul Razzaq Baghayeri (Shirazian, 2018, p. 56).

Lalehzar Street was a natural resort during the reign of Nasser al-Din Shah, and by the end of the Qajar period, some shops were gradually constructed on one of its sides. During the same period, fashion shops such as "Le Comptoir", which sold European goods, the French House, the Dutch commercial firm, and the Post Office were established in the area. Grand Hotel, the first European-style hotel and accommodation for foreign travelers, was constructed in a part of the garden and Shams al-Dawla and Saif al-Dawla houses, and Aref Qazvini's concerts and one or two plays by Mirzadeh Eshghi were held in them (Boroumandi, 2008, pp. 18-20). Heinrich Ferdinand Karl Brugsch, who came to Tehran in 1886, coinciding with the end of Nasser al-Din Shah's reign, describes the landscape of Lalehzar Street as follows: "Men and women walk separately on the tree-planted Lalezar street with slow steps" (Habibi & Ahari, 2008, p. 12). Lalehzar is the first street where theaters, cafes, and cinemas were built and it was not called with the names of the guilds in it. During the Constitutional Revolution in the 1900s, these spaces became a place for political debates. Then, during the reign of Ahmad Shah and the early Pahlavi era, "Tehran's theaters, including the Melli Theater, the Dehghan Theater, the Nasr Theater, and the Pars Theater, and later the Hafezno and Yas Theaters, were opened there, and the street became the center of performing arts in Tehran" (Boroumandi, 2008, p. 20). Lalehzar Street, which was developed well in the late Qajar period, was paved and became the first street to be electrified. This street was one of the horse-drawn vehicle stations and the best resort for fashionable youth (Pourhassan,

2009). The combination of political and social affairs in Lalehzar Street caused the public activities of the street to be considered and its aristocratic aspect to be reduced.

At the beginning of the First Pahlavi era, Lalehzar Street still had its Qajar appearance, with the difference that it had become one of the main streets of the urban spatial organization and connected the city center to the northern periphery where the aristocracy lived (Fig. 5). This led to the introduction of expensive services to the street, making the Pahlavi government develop it physically. Jacques Tarbé de Saint-Hardouin (1899-1956), a French politician who traveled to Iran from 1924 to 1926, described the situation of Lalehzar Street as follows: "Lalehzar Street, the length of which is much greater than its width, leads to the Toopkhaneh Square and its landscape is such that the observer thinks he/she is directly reaching the snow on Tochal mountain. The frequent traffic of carriages and pedestrians makes this street look like one of the streets in the French-speaking part of Switzerland" (Kariman, 1976, p. 289).



Fig. 5. Lalehzar Street Connecting the Old City (Citadel and Sepah Square) to the New City (Bouzarjomehri and Shah-Reza Streets)

Right: Photomosaic map of part of Tehran based on an aerial photo captured in 1942; Left: Map of Tehran, geographical department of the army headquarters, 1949 (Shirazian, 2018, pp. 145-154).

The desirability and popularity of Lalehzar Street remained even in 1922 when all the streets in Tehran were widened. In the case of this street, the street width was modified only at the points where it was narrowed, due to the development of buildings into the street limits and the street floor was asphalted. At the end of the Pahlavi period, when the Southern Lalehzar was the center of recreational and artistic activities, Reza Khan added a new part to it to connect it to Shah-Reza Street and named it Lalehzar-Now (New Lalehzar) (Fig. 6). This new street became

a ceremonial path in which courtiers and advisers commuted: "By Reza-Shah's order, Lalehzar Street landscape was changed, the false arches on both sides of the street were demolished and replaced by two-story buildings, and the owners of the buildings on both sides of the street were obliged to build at least a two-story façade and embed doors and windows in it to make it like a complete building" (Kiani, 2004, p. 12). Hotels, cinemas, theaters, confectioneries, florists, music classes, and cafes were among the most important uses considered by the First Pahlavi dynasty to flourish the Lalehzar Street. With the arrival of the Second Pahlavi era, this policy has continued more seriously than before, turning Lalehzar Street into a residence for intellectuals and modernists.

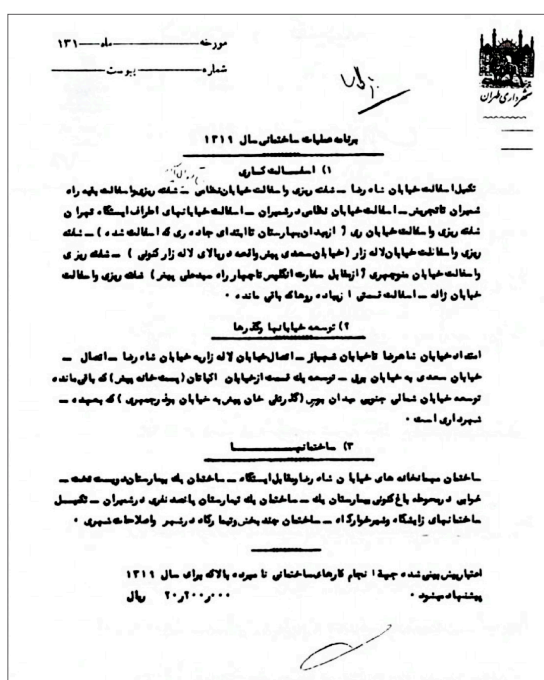


Fig. 6. Construction Operations Plan in 1940, including Laying Concrete and Asphalt Lalehzar Street and Connecting it to Shah-Reza street (Kiani, 2004, p. 465)

3. CRITERIA FOR THE AESTHETIC EVALUATION OF LALEHZAR STREET IN THE FIRST PAHLAVI ERA

Prior to the Pahlavi period, the word "street" was limitedly used in its modern sense. In the Pahlavi era, Reza-Shah's urban development policies, along with a modern approach, have caused the nature of the street to change from a single element to a complex element and become the most important tool for the development of the city. Prior to that time, the street had been limitedly used in the development of the city and was mostly built outside the inner city, while in this period, due to the relationships with Europeans and Reza-Shah's modernist ideas, the street was used

as an element for the development of the inner city. Lalehzar Street was no exception to this rule and was changed from a recreational street outside the city into a socio-cultural street during the reign of Reza-Shah, which connected Sepah Square in the center of Tehran to Shah Reza Street. This connection was important because the new streets of Tehran were significant for the government and Lalehzar Street connected them.

The construction and development of streets in the First Pahlavi era were supported in the form of orders by the authorities with a higher rank than the municipality for various reasons, especially the social changes caused by modernism. For example, in various circulars issued by the Ministry of Interior, the development of roads and the construction of streets were mentioned to be the important tasks of the Baladieh (the Municipality), and the benefits and advantages of these measures were discussed (Kiani, 2004, 199-202). By 1926 and the beginning of the reign of Reza-Shah, "a total of sixteen municipalities were established in Iran, all of which failed, and the city was generally governed by municipal declarations." (Jamshidzadeh, 2011, p. 49). In 1931, with the repeal of the Baladieh Law approved in 1907, the approval of the new Municipal Conduct Act, followed by the laws approved by the parliament in 1933, 1939, and 1941, the municipalities were officially supervised and directed by the Ministry of Interior. In these laws, the beautification of the street was emphasized with phrases such as "creating more pleasant landscapes". Therefore, it can be said that the aesthetics of the streets of the First Pahlavi era stemmed from the government view of the city. Since "aesthetics concerns with the nature of beauty and questions the origin and the existence of beauty in the object" (Mansouri, 2019, p. 33), the aesthetics of the street is defined as the interpretation of the components constituting the street landscape. Therefore, by evaluating the regulations governing the organization of the street landscape, one can interpret the main criteria for the aesthetic evaluation of the street. The set of rules related to the aesthetics of the street, stated in the urban regulations approved in the First Pahlavi era, can be analyzed with two geometric and visual criteria, each of which includes independent indicators for evaluation.

3.1. Geometric Criterion

The criterion of geometry in Pahlavi aesthetics can be examined with three indicators: linearity, continuity of the edge (lack of interruption even in barren lands), and homogeneity of the edge.

- Linearity (Fig. 7): In the Pahlavi era, the construction of the street was one of the things that made the city beautiful. Therefore, various declarations and acts have been issued for this, all of which have emphasized the linearity of the street, both in shape and in detail: "The buildings previously built in the streets and

alleys of the city were not constructed according to the architecture and engineering principles, and for this reason, the passages are crooked in most parts. Under the supervision of the municipal organization, it is required to construct new buildings, especially the passages, with more pleasant landscapes, and geometric principles should be observed" (Fig. 14).

- Continuity (Fig. 8): "For any barren land or ruined building that is located inside the city and has no wall facing the street, the passage or the square and for this reason, it disturbs the cleanliness and beauty of the city, his/her owner is obliged to construct a wall or a building no later than three months after being warned by the municipal organization, and whenever he/she refuses to build a building or a wall, the municipal organization will build a wall proportionate to the walls of other parts of that street or square at the expense of the owner or with the earnings from the endowment" (Law on Road Construction and Development, 1934, Paragraph No.9).

- Homogeneity (Figure 9): "If after the development or construction of a street or square, the owner of the property adjacent to that street or square doesn't want to construct a building or a wall proportionate to the walls of other parts of that street or square, the municipal organization will construct a wall proportionate to adjacent walls at the expense of the owner and the owner must pay for it" (Law on Road Construction and Development, 1934, the note of Paragraph No.5).

3.2. Visual criterion

The visual criterion refers to the visualization of the street by the architect and can be examined with the indicators of proportion (street height/street width ratio), transparency (use of glass in the openings), materials and façade projections.

- Proportion (Fig. 10): In 1923, the first regulations on the building facades on some of the widened streets were announced to the residents of the buildings on the sides of these streets, according to which the owners were obliged to "construct one-story buildings or walls with a height of up to 3 meters and two-story buildings or walls with a height of up to 8.5 meters" (Sha'bani & Kamyab, 2012, p. 86).

- Transparency (Fig. 11): In 1924, an instruction was implemented for the openings of shops and houses, according to which the openings must be opened inwards (Paragraph No.2 in Figure 14); Also in 1928, the municipal organization of Tehran issued an instruction on the replacement of shop doors with glass doors and windows and even threatened that if the owners did not do this, the municipal organization itself would make the above changes (Ibid.).

- Materials (Fig. 12): In 1932, the building owners were obliged to submit their building facades drawn in two sheets by an architect to the municipal organization so that the license can be issued in accordance with the approved map. In these regulations, the construction of brick, clay, and thatched buildings was also

prohibited (Ibid.). In the instructions issued by the Ministry of Interior on April 22, 1940, the use of marble in government buildings, etc. was prohibited.

- Façade projections (Fig. 13): The regulation of architectural projections in passages, approved in 1939 (Jamshidzadeh, 2011, pp. 128-130), is one of the acts that had the most important impact on the visualization of streets. This 16-article regulation changed the facade design system in the details of balconies, entrances, and facade attachments such as stovepipes and gutters. Some of the most important provisions of the regulation are as follows:

Article 1: The projection will be considered from the extended line designated for buildings, even if the buildings are not located along this line; this caused the simple rhythm of the walls of the streets to be broken and numerous recesses and projections to emerge in the streets.

Article 5: It is prohibited to place any kind of inscriptions and advertisements on the tree or in the width and on the wall.

Article 6: It is prohibited to install doors and windows that open to the passage and exceed the façade surface when opened.

Article 7: It is prohibited to erect the stovepipe on the external wall overlooking the passage or in such a way that its outlet passes through the wall.

Article 8: It is prohibited to install the gutters and so on in such a way that they carry off the rainwater toward the sidewalk surface, and the end of such ducts must be of materials directing water to pass under the surface of the sidewalk.

Article 10: It is prohibited to install a ladder in such a way that it is placed outer the building extension.



Fig. 7. Entrance of Lalehzar Street from Sepah Square

Being direct is one of the important principles of street construction in the First Pahlavi era, which is beautiful in the view of the government. The maximum order resulting from the direct street represents the authority of the government in the mind of the audience, which can bring other orders in the design and details. The above figure shows the junction of Lalehzar Street and Sepah Square in the 1930s, in which the order abovementioned can be seen in it. The direct Lalehzar Street emphasizes the decision of the government on the street construction.



Fig. 8. Executive Operation on Lalehzarno Street
(Lalehzar Digital Project)

Continuity is one of the basic principles of aesthetics of the streets constructed in the Pahlavi era, which creates enclosure and is reminiscent of traditional Iranian spaces. In the construction of Lalehzar Street,

constructing buildings in empty plots and barren lands was one of the main policies so that the created space would quickly obtain the atmosphere of the street.



Fig. 9. Toopkaneh Square at the beginning of Lalehzar Street, 1936
(Tahami, 2007)

Coordinating the design of Lalehzar Street walls with neighboring walls has made the space homogeneous.



Fig. 10. Lalehzar Street, 1940s
(Ibid)

Observing the proportions stated in the urban regulations in the design and construction of Lalehzar Street caused this street to have a uniform and continuous skyline to emphasize its maximum order.



Fig. 11. Lalehzar Street, 1940s
(Lalehzar Digital Project)

The use of glass in the openings of the buildings on Lalehzar Street allowed the designer to complete the horizontal and vertical accents of the façade, in addition to lightening the walls.



Fig. 12. The Intersection of Lalehzar and Bouzarjomehri Streets in the 1940s
(Tahami, 2007)

Restriction of the use of materials in the Lalehzar Street façade made brick and cement the most used materials. They were reminiscent of its users: Luxury spaces were built and decorated with bricks, and simpler spaces with cement and with no ornaments.



Fig. 13. "Café Pars"

It is perhaps the most important example and the first European-style cafe in Tehran, which was constructed at the intersection of Lalehzar and Bouzarjomehri streets in the late First Pahlavi era (Tahami, 2007).

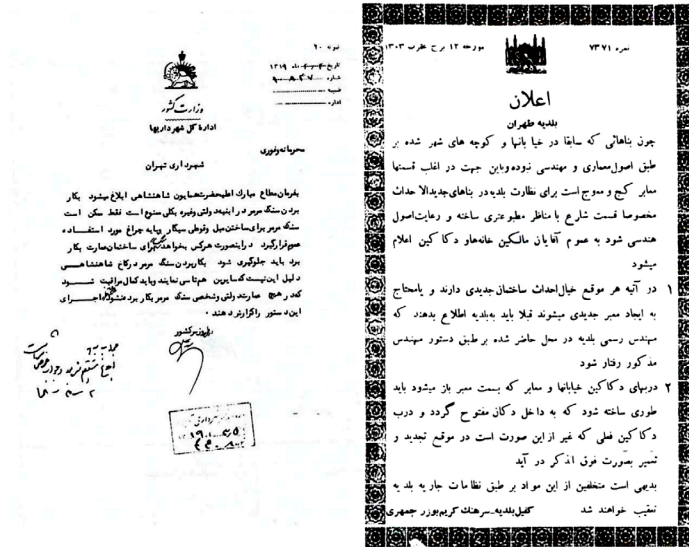


Fig. 14. Right: Announcement of the Municipal Organization, November 3, 1924 and Left: Instructions of the Ministry of Interior, April 22, 1940
(Kiani, 2004, p. 427; Ibid, p. 419)

Lalehzar was one of the first streets where the law on the projections in the passages was enforced. The law added new forms to the façade, each of the traditional architects and those who traveled to Europe had their own interpretation of this law.

4. AESTHETIC ANALYSIS OF LALEHZAR STREET

There were various commercial, residential, and cultural-artistic uses various on Lalehzar Street. Shops, halls, and salons were generally located on the ground floor, and administrative, manufacturing, and residential uses were on the second or third floor. This allowed the spaces on the ground floor, which were mostly public, to be designed in the same way, with a slight difference (glass doors and showcases combined with wood), evoking an integrated landscape along the street. In contrast, one can mention the following as examples representing the difference between the floors in the design, that caused the formation of the

main character of the street (Fig. 15):

1. The body was inspired by neoclassical architectural shapes and decorations (brickwork, plasterwork, tilework, and metalwork);
- Creating horizontal lines in the facade with a combination of plaster, brick, cement, stone, and glass;
2. Creating rhythm and symmetry in the main façade by repeating special elements such as gates, porches, and gutters;
3. Designing the entrance as a special element at the prominent point of the façade;
4. Using stair racks in the facade with tall glass;
5. The projection of the balcony on the entrance and the design of its railings.



Fig. 15. Iran Cinema

This building was constructed in the late First Pahlavi era, which shows the aesthetics of the materials of that period in the combination of materials (cement, metal, glass), geometry in the horizontal and vertical accents of the facade, as well as the projection of the entrance.

In Lalehzar Street, the linear design of the street with a uniform wall has created a one-point perspective for the observer, which was varied by the projections of the balcony and the recesses of the entrances of the buildings. The fixed one-point perspective brought a general perception of the street to the audience, and the variety of entrances and balconies has created dark and light spaces, making the street legible to the observer. Contrary to this general perception, there are very diverse visual sequences in the eyes of the observer on Lalehzar Street, and the difference in form and decoration brings the independent identity of each plot.

5. DISCUSSION

Between 1883 and 1896, in the last decade of the reign of Nasser al-Din Shah, Lalehzar was a natural resort on the west side of which were built the houses of the aristocracy and the wealthy of the city, and on

the other side, the garden remained. Although Avenue des Champs-Élysées in Paris is considered to be the original model of Lalehzar Street according to a few references, given the significant differences in the proportions of the two streets, it does not seem that Nasser al-Din Shah had considered only the physical space when visiting it. The mentioned Parisian avenue is wide and long while Lalehzar Street is short and narrow. The main similarities of Lalehzar Street and Avenue des Champs-Élysées in these years are the origin of their construction, which emphasizes the garden and a tree-lined axis, and the public character of the space for the presence of the general public. In this regard, it can be said that the aesthetics of Lalehzar Street during the construction period shows maximum similarities with Avenue des Champs-Élysées, and both have followed a landscape-d patterns (Compare Figures 16 and 17).



Fig. 16. Landscape of Lalehzar Street in about 1854

(Archive of the Great Islamic Encyclopedia; <http://www.cgie.org.ir>)

Tree-lined terraces on the east and west sides, Ambiance creates a tree-lined walkway. The generation of a one-point perspective toward the mountains in the north of Tehran provides the observer with a framed landscape that emphasizes the importance of nature to Iranians.



Fig. 17. Landscape of Avenue des Champs-Élysées from the Top of Arc de Triomphe (1818-1896)

(Lithographie de Félix Benoist, <http://france.jeditoo.com/IleDeFrance/Paris/huitieme/ChampsElysees.html>)

Avenue des Champs-Élysées, with trees planted on its both sides and in its middle, is one of the world's first tree-lined sidewalks. With the generation of a one-point perspective, it frames the monumental landscape of Arc de Triomphe, on the one hand, and presents the landscapes of Place de la Concorde and the entrance to the royal Tuileries Garden, on the other hand.

Lalehzar Street was constructed in the Qajar period and became a recreational area for government institutions, but in the First Pahlavi era, it became a popular leisure area by becoming involved in the daily lives of urban dwellers. Therefore, for Lalehzar Street, the Qajar period can be considered the period of its birth and the First Pahlavi era as the period during which it flourished. In the maps prepared in the early Qajar era, this street is not observed, but at the end of that period, Lalehzar Street was drawn in new maps, with the morphology of an original Iranian street in accordance with the criteria of the Iranian street-garden. After that, according to the decision of the government officials of the First Pahlavi on the development of the city based on the street construction, Lalehzar Street found a special place equal to the places of new streets such as Shah-Reza Street, due to its history and the public's perception of it as a "public space".

Therefore, it can be said that the beautification policies of Lalehzar Street followed the traditional regulations in the Qajar period, and the ideas of the government, which appeared in the consolidation of new urban regulations with a view to modern architecture and the Athens Charter, in the First Pahlavi era. At the time, with two approaches emphasizing the geometry and visualization of street matter, the government promoted Lalehzar Street's aesthetics to an artistic thing so that architects and designers could combine forms, colors, and materials, to design a nationalist street as a reading of ancient Iranian architecture.

street management. This strategy is to emphasize artistic aspects in the beautification of streets. This is more obvious in Lalehzar Street, which is considered a cultural character, and the aesthetic aspects of this street are in harmony with the activities occurring in it. Considering aesthetic criteria, the Lalehzar Street landscape can be likened to a "mise-en-scène" (staged) landscape, as if everything is in maximum harmony with each other. This harmony is one of the comparative advantages of Lalehzar Street, which, in the Second Pahlavi era and after Iran's Islamic Revolution, caused it to continue to be considered by the city management. Moreover, due to this harmony, intervention approaches applied to this street have always emphasized its cultural spirit and artistic aesthetics.

6. CONCLUSION

The street has always represented the proportion of the power of government and society in governing society. Accordingly, it is thought that the streets of the First Pahlavi era were formed based on the definition of the position of political power in the city but the product created by the architects of that period suggests a different interpretation of this authoritarianism. Even though in this period, society played a weak role in directing decisions compared to the government, the Iranian architects' (those who traveled to Europe) interpretation of urban regulations related to street design led to the production of a product characterized by formal and functional diversities, such as Lalehzar, Shah-Reza, Bouzarjomehri, and Pahlavi streets. Among the main reasons for this, one can mention the following:

1. Transformation of bureaucracy: Management continuity in the invitation of architects and designers in the construction of streets
2. Transformation of the economic situation: entering the International Club of Architecture and Urban Planning and applying the opinions of those who graduated in the West.

The aesthetic analysis of the streets of the First Pahlavi era indicates the existence of a specific strategy in

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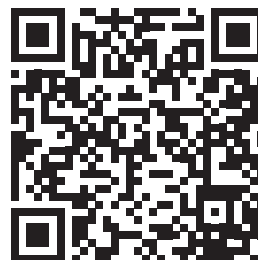
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