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Explanation of Physical Components of Residential Architecture Based on the Literary Fiction of the Pahlavi II Period, Case Study: Tehran, Iran*

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ABSTRACT

House is the first place to meet individuals' demand for a high-quality life; hence, the quality of the ordinary people's houses and their assessment in the society are of great importance. Literary fiction can indicate the people's lived realities in each period since it reflects the truth. In this regard, the Pahlavi II period is an appropriate research scope because it has experienced considerable changes in housing construction, the progression of literature, and the publication of a large number of literary works. Therefore, the literary fiction of this era, including fiction and novels related to the research subject can be used. It seems there is a close relationship between architecture and literature concerning the physical components of the house. Hence, the spaces in the houses can be identified based on the derived texts and concepts described in fiction works published in the considered period. The present study aims to examine the relationship between literary fiction and architecture, identify the physical components of residential architecture based on the fiction books, and retrieve them in Tehran City's houses. The present research is a descriptive-analytic study. To analyze the data, content analysis was used by applying hermeneutics to analyze the meaning and content. To reach the research aim, samples are selected from the works of authors who had lived in the Pahlavi II period using library studies and the purposive sampling method. Next, the sample houses constructed in Tehran in the Pahlavi II period were examined in terms of the presence of the concepts extracted from case texts. The results showed that it is possible to extract the architectural components of houses from fiction books. According to the classification of components in the physical dimension, components related to closed spaces have been more highlighted than open and semi-open spaces. Moreover, the most used architectural concepts in reviewed books include hallways, stairs and staircase, numerous rooms with separate uses, yard and pond, and numerous windows.

Keywords: House, Architecture and Literature, Physical Components, Pahlavi II Period, Tehran.

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1. INTRODUCTION

Since the house form is created within the social context, community affects the human environment and housing. The Pahlavi II period is one of the specific contemporary decades in terms of intellectual and technological developments, which highly affected Iran by that time. Iran has experienced considerable advances in the residential architecture field in two late decades of that period. Therefore, studying different aspects and dimensions of residential spaces is of great importance. The specific literary importance of the Pahlavi II period stems from more literary works written in this era compared to previous and next periods. The Foundation of "The Iranian Writers' Association (IWA)" implies the formation of a new literary stream (Mirabedini, 2008, p. 410). The Pahlavi II period has been chosen as the case study in extant paper due to considerable progress in literary fiction and the advent of famous writers in the literary history of Iran. The influence of literature on people's minds and society can be mentioned regarding the relationship between literature and society. Therefore, by identifying the literary fiction of the studied era, and reviewing its contents on the residential architecture, houses, and lives of people at that time, the present study has attempted to answer the research questions: which components of the residential architecture are described in these stories?; and How the hierarchy of options related to house concepts has been mentioned in stories? Accordingly, the present study aims to reread literary fiction of the Pahlavi II period to identify the components of residential architecture and then, investigate them in sample houses constructed during the Pahlavi II period. In the investigation process, the most appropriate approaches and components are considered theoretical components and research models based on the stories' texts. The present study examines the components of residential architecture in Tehran city because social and architectural changes and development of that time have started in Iran's capital, Tehran.

2. RESEARCH BACKGROUND

Christian Norberg-Schulz's theories in his book "The concept of the Dwelling on the Way to Figurative Architecture" (Norberg-Schulz, 2015) are examples of studies conducted on the dwelling. His theories reveal the importance of dwelling. In the view of Martin Heidegger, dwelling is the outcome of thinking and construction, and depends on the interconnection between these two elements (Choay, 1996); Heidegger considers the house a manifestation of the center of being (Partovi, 2003). According to Christopher Alexander, the nature of a place is related to events and occurrences (Tahoori, 2002). According to Stedman, the place is a combination of human activities shaped in its space and fabric (Stedman, 2003), and the importance of the physical attachment to place is highlighted in studies by Riger and Lavrakas, who indicate that human reminds the environment and its physical elements to create a sense of belonging (Riger & Lavrakas, 1981). Hayward has introduced a list of meanings related to home, including physical structure, realm, a certain place in the world, etc. (Hayward, 1975).

Lucien Goldmann has carried out some studies on the sociology of the novel. He investigated the relationship between the literature in society and its reflection (Goldmann, 1992). In his book "story of the city: Tehran, the symbol of the Iranian modern city," Habibi investigated structural changes in literature and the city by reviewing contemporary literature and finally concluded that the two are aligned (Habibi, 2014). In the opinions of Taskinen and Pallasmaa, the theme of architecture is indeed a film and both architects and filmmakers are connected to the imaginary world and its presentation (Taskinen & Pallasmaa, 2016). Mirabedini has conducted many studies on the history of literary fiction and contemporary story-writing in Iran. These studies have mentioned the development process of the novel and short story and also identified and classified the most important literary orientations in different periods by the writers and their works (Mirabedini, 2013). Regarding the relationship between architecture and literary fiction, Arjmandi and Yeganeh reread the identity of Tehran city using literary fiction (Arjmandi & Yeganeh, 2017). There are numerous researches and theories about the topics related to the house or home that point to the concept of dwelling, its importance, physical concepts, and changes in the home. The extant study, however, aims to identify the root of the physical changes in the house during the Pahlavi II period in Tehran City in a new way using literary fiction. To this end, this study reviews fictional texts to investigate the spatial quality and importance, and attributes of the houses constructed in that era from a new perspective beyond any specific architectural prejudgment by using the descriptions mentioned in the books from the viewpoint of writers.

3. LITERATURE REVIEW

The most underlying topics, such as space, dwelling, house, architecture and literature, and the historical evolution of literary fiction are investigated in this research, and relevant views and theories are discussed then:

3.1. Space, Dwelling, House

Space has been always the core part of the architecture. It has been criticized and assessed from various philosophical viewpoints, from physical to meaning, i.e. from formal aesthetics to linguistics and semiotics, and the most important case is how a human perceives space (Amini & Soltanzadeh, 2017,

p. 469). Many architects define architecture as an understanding of space. The literature of contemporary Iranian architecture has been highly influenced by the space-oriented attitude. The space is a substantial element in the architectural educational environments (Memarian, 2005, p. 12). The residential space is generally affected by the dwelling that occurs in it. Therefore, housing is a social phenomenon, and the spatial arrangement in it is under the influence of various factors including social factors. It is crucial to be aware of the place and how to be in it regarding the importance of dwelling and location (Norberg-Schulz, 2015). Sense of place makes a desirable association between human perceptions and the environment to make the space a place (Alborzi & Parvineyan, 2019, p. 1). Architecture is a knowledge to create a physical-spatial foundation to fulfill humans' needs (Falamaki, 1976, p. 50), and space has an outstanding position in it, and the architect, like other art creators, leaves emotional and spiritual impacts by creating diverse spaces. The elements and components of architecture have a conceptual relationship with daily life and the context of people (Khamesi Hamaneh, 2013, p. 161). Harold M. Proshansky highlights the role of physical factors that constitute a part of social elements in the environment to emphasize the place identity (Proshansky, Fabian, & Kaminoi, 1983). Urbanism changes are just one of the factors causing changes in residential architecture, and the house represents individuals' values and interests (Marefat, 1988, p. 155). As the most important space humans live in, houses and their architecture have been always at the center of attention. Various factors are involved in the formation of residential spaces, in all of which it is important to keep spatial relations. The hierarchical aspect of space causes conflict and stimulates human perception (Amini & Soltanzadeh, 2017, p. 480). Closed, Open, and semi-open spaces shape the building structure, and words, such as the closed space, open space, interior, in-between space, passage space, spatial relations, etc. are discussed in architecture. Therefore, architectural spaces are classified into three categories open, semi-open, and closed spaces in terms of form. In the 20th century, open spaces were firstly perceived as voids and the rest of the filled volumes (Simeoforidis, 1993). The semi-open space allows a gentle transition from one realm to another, creates spatial diversity, and improves the quality of space by acting as space connecting the open and closed spaces (Raheb & Nazari, 2017, p. 40). Therefore, these spaces create a closer relationship between humans and nature. As Venturi states, architecture emerges at the point, at which the interior and the exterior are connected (venturi, 2002). A closed space means the constructed buildings in architecture. All enclosed spaces, such as floor, ceiling, and wall form the closed space, which comprises rooms and other areas in a house.

Because home is a high-quality place for relaxation and peace, it is essential to examine its generalities and details in terms of the presence of different components. This has made authors carry out many studies on the contemporary houses, particularly in several current decades, to analyze why the good attributes and features of a house have been transferred from generation to generation or have been neglected for some reasons and led to low-quality modern houses. Some issues, such as increased population and rural-urban migration, especially in Tehran, during the Pahlavi II period caused the inattention to the emotional needs of people who live in homes, gradually leading to the decreased importance of the "home" notion and the reduced quality of today's houses. Therefore, in addition to the images and plans of the sample homes, we can examine the physical spaces of houses constructed in this period from another view, according to the texts extracted from storybooks that have narrated the concepts related to home without any prejudgment. In this way, we can find not only the factors enhancing the quality of home but also architecture's relationship with and influence over the literary fiction's contents.

3.2. The relationship between architecture and literature

Goldman believes that the novel is a depiction of daily life in the field of literature (Goldman, 1992, p. 29). Therefore, literature is the modified reflection of reality and the literary form of the novel represents some effects of the reflection of reality. The expansion of literary fiction in the current century has led to the emergence of popular culture and literature as potential themes in most novels and short stories. Writers of such works have used the mentioned cases to introduce popular culture. Because literature and novel illustrate realities and the truth, they have made critics consider the literary fiction and novel an act to recreate reality. The concept of space is one of the basic notions in literature and architecture, so artists tend to make a kind of emotional and affectional space in all arts.

When the story is matched with space and place, it can share the opinion of the architect or artist with the reader and audience. In this case, narrations and descriptions are in line with the concurrent architecture (Keshavarz Noroozpour & Karimifard, 2014). The meaning is conveyed through linguistic signs in the literature, and content is highly important (Lukács, 1970, p. 19). The words are not meaningful by themselves, but they are means used to convey the concepts (Sartre, 1977, p. 14). The place is so significant that writers narrate the story in the context of place and space in some prominent literary works, and any removal of or change in the place may make the story meaningless (Arjmandi & Yeganeh, 2017, p. 153). Both short and long stories, as well as novels, can show the realities, events, and people's lives in any era; they can reflect all generalities and details of

different topics because a text makes an image in the reader's mind by describing realities when explaining the scene.

In the case of text content analysis, some believe that hermeneutics addresses the comprehension of texts, i.e. the analysis, interpretation, and understanding of the texts. The classic hermeneutics originally examines the meaning and final understanding of the text, not the author. It is an approach to explaining the changing concepts. Hermeneutics highlights the structures of the message (text), interpretation of the interpreter (Hermes), and audiences; it also addresses the restructuring of the cognition and discovery of the hidden aspects of the world and human nature. Overall, both classic and modern hermeneutics talk about the author, text, and text interpreter. Some scholars emphasize the author, some consider the text, and others highlight the meaning. Anyway, all three subjects influence human understanding and perception (Bakhshayesh Ardestani, 2007, pp. 55-60).

3.3. Evolution of Literary Fiction during the Second Pahlavi Period

An overview shows that literary fiction was founded in the constitutional era, and socialism was extremely used in literary fiction after the dismissal of Reza Shah; however, literary fiction has become more structured qualitatively and contently between the 1960 and 1970 decades (Ahmadi et al., 2014, p. 3). After the dismissal of Reza Shah and the advent of political parties, many newspapers and translated novels were published, Tehran University Press and Amir Kabir Press were founded, and the Foundation of Iranian Culture was established (Yarshater, 2010). A historical rapture has occurred in the intellectual stream in Iran since September 1941 because of the dominance of different thoughts and opinions over the cultural and political atmosphere compared to the previous period, so thinkers have more addressed critical journalism than in the past (Mirabedini, 2013, pp. 417-418). Moreover, short stories were not taken as serious cases before 1941, and they were considered a part of the novel, while their form became important and more complex since then. It is indeed in the 1960s that an appropriate field was provided for the growth of the Persian novel (Mirabedini, 2013, p. 543). Most short story writers turned to realism[1] in the 1940 decade, and some works could create an active connection between the colloquial language and the elements of the realist stories with social themes. After the Iranian coup d'état (15-19 August 1953), some criticisms have centered on the problems and issues of society; at that point, the political literary fiction was begun with protests in a symbolic and mystical form. Various literary areas were discovered during the 1960s and led to the application of technical literary achievements, and the development of novel writing and literary criticism. In addition to the issues of society, some works have described the details of people's lives at that time.

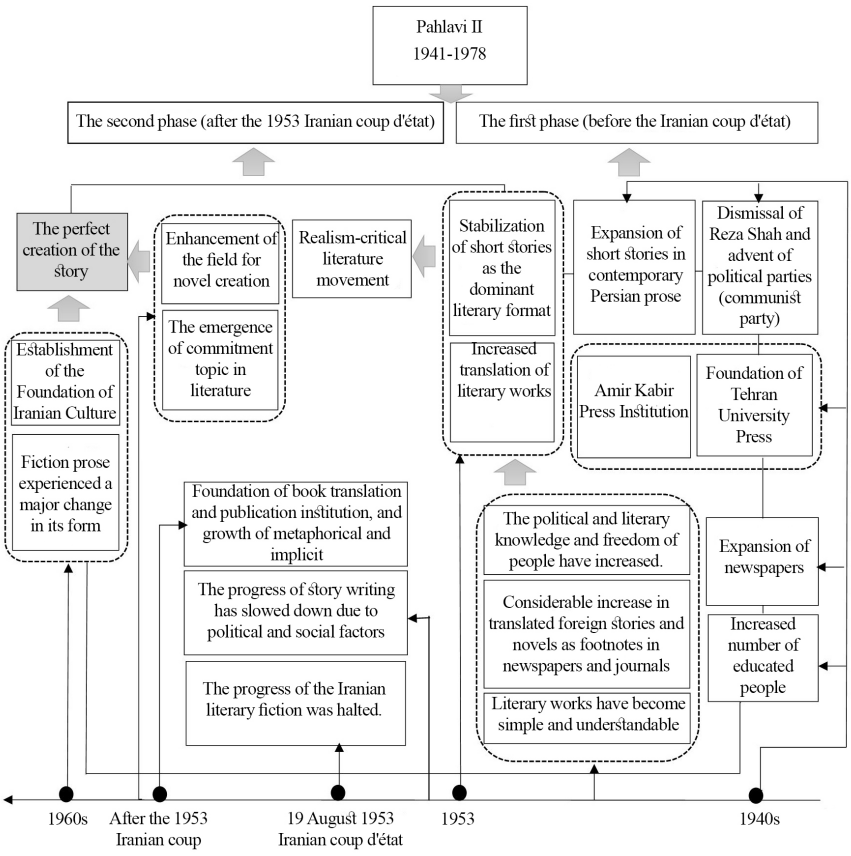


Fig. 1. History of Literary Fiction Development in the Pahlavi II period (Adopted from Mirabedini, 2013; Yarshater, 2010)

4. METHOD

The present study is descriptive-analytic research in which to analyze the data, content analysis was used by applying hermeneutics to analyze the meaning and content. In the first step, the library study was used to study literary fiction books published in the study period. Next, according to the research model designed based on the proposed theoretical framework, the concepts of residential houses related to the physical components of the building were derived from the samples. The statistical population consists of famous contemporary writers who have lived between the 1940s and 1970s. They have been introduced based on the studies conducted by some researchers, including Golzari and Nazemirad, Javadi and Ghasemzadeh who studied the literary history of Iran and contemporary Iranian literature. In addition to the selected works from the mentioned four decades, some works published after the Iranian revolution were also selected because their contents narrate the former decades. Regarding the prosperity of writers during the Pahlavi II period, the majority of the selected works were chosen from this period. In these works, the narrations have occurred in Iran's capital and described residential architecture. Moreover, the real descriptive stories were preferred to the exaggerated imaginative descriptive stories. Of available writers and their works, one novel by Bozorg Alavi, two novels by Esmail Fassih (his novel "Dele Koor (blind heart)" describing the late Pahlavi I period and the beginning of Pahlavi II period were studied to compare the homes of this era with those in the next decades), a story collection by Jalal Al-e-Ahmad, and two collections by Jamal Mirsadeghi (one which was written in the middle 1960s and the other in the late 1960s). Also, one work by each of the writers Gholam-Hossein Sa'edi, Houshang Golshiri, and Simin Daneshvar, was selected. In general, the inclusion criteria were narration time, attention to residential architecture, and Tehran as the fictional setting. The survey study was used at the end of the research to analyze and compare the sample houses constructed in Tehran during the Pahlavi II period in terms of the components derived from the fiction.

5. FINDINGS AND DATA ANALYSIS

After the works were reviewed, 9 novels and story collections were chosen using the purposive sampling technique to analyze their contents. Table 1 introduces the selected writers and their selected works.

Table 1. Profile of Sample Books

No.	Genre	Title	Publication Year	Description	Reference
1	Novel	Her Eyes	1952	This novel narrates the 1950s	(Alavi, 2007)
2		Blind Heart	1972	This novel narrates the 1940s and the early 1970s	(Fassih, 1989)
3		Shahbaz and Joghdan	1990	This novel narrates the 1970s	(Fassih, 2016)
4	Story Collection	My Sister and the Spider	1941	This book includes several short stories of which, (1) Finial and sky, (2) Auspicious celebration, and (3) My sister and the Spider have been chosen.	(Al-e-Ahmad, 2010)
5		Eyes of my tired self (Chashmhaye Mane Khasteh)	1966	Following stories were selected from the short stories in this book: (1) an alley named paradise, (2) eyes of my tired self, (3) half-naked woman in the mirror, (4) alley, (5) broken branches	(Mirsadeghi, 1975)
6		Fear and Trembling	1967	The story "peace in presence of others" has been chosen from this story collection	(Sa'edi, 1976)
7		As Always	1968	A good social story was chosen from this book	(Golshiri, 1977)

No.	Genre	Title	Publication Year	Description	Reference
8	Story Collection	These Brokens	1971	This book narrates a connected and continual story of these brokens	(Mirsadeghi, 1971)
9		To Whom Shall I Greet?	1980	Following stories were selected from this book: (1) pain is anywhere, (2) Anis, (3) Kid-al-khaenin, (4) To whom shall I greet? (5) one head and one pillow that narrate the pre-revolution period.	(Daneshvar, 2001)

By analyzing the sample stories and novels, the physical components and concepts of residential architecture mentioned in them were first introduced and then, examined. According to the physical dimension intended in this research, the following components were extracted from the books' contents. Figure 2 introduces the physical components highlighted in the literary fiction of the considered period in the framework of the conceptual and theoretical model of research.

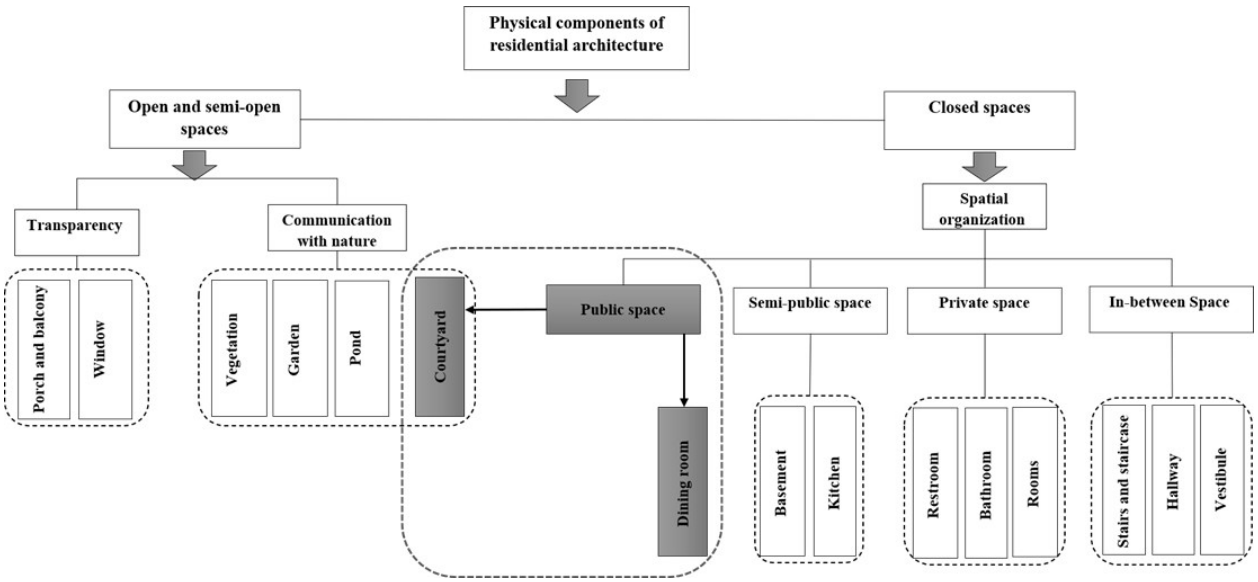


Fig. 2. Research Model

According to the research model, in spatial organization, closed spaces have been divided into four categories: in-between space[2] , private space[3] , semi-public space[4], and public space[5]. The two components of transparency and communication with nature have been considered for open and semi-open spaces. After deriving the components, the presence of each component was examined in the studied stories (Table 2). The presence of each component has been shown with sign +, while the absence has been represented by sign -. The subcomponents with sign + have been mentioned at least one or more times in the reviewed books. The number of pages has been referred to on the right side of the sign to confirm the presence of that architecture subcomponent. Moreover, the letters on the top of the table and the numbers under the title of books have been presented to facilitate the in-text citation in this table. for example, "D" refers to the story collection of "my sister and the spider" and numbers 1, 2, and 3 represent the stories 1. Finial and sky, 2. Auspicious celebration, and 3. My sister and the spider, respectively.

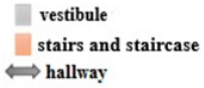
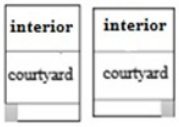
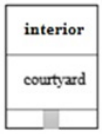
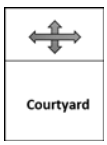
Table 2. Physical Components of Residential Architecture in Closed, Open, and Semi-Open Spaces Mentioned in the Studied Books' Texts

		A		B		C		D		E		F		G		H		I	
Title / Physical Dimension		Her Eyes		Blind Heart		Shahbaz and Joghdan		My sister and the Spider		Eyes of my Tired Self		Fear and Trembling		As Always		Theses Brokens		To Whom Shall I Greet?	
								Selected Stories											
		1, 2, 3		1, 2, 3, 4, 5		1		1		1, 2, 3, 4, 5									
Component	Subcomponents	Presence of the Component	Page Number	Presence of the Component	Page Number	Presence of the Component	Page Number	Presence of the Component	Page Number	Presence of the Component	Page Number	Presence of the Component	Page Number	Presence of the Component	Page Number	Presence of the Component	Page Number	Presence of the Component	Page Number
In-between Space	Vestibule	+	161	+	8	+	88	-	-	-	-	-	-	+	91	-	-	-	-
	Hallway	+	69	+	4 14 122 148 154	+	61	+	42	+	136	+	145 188	+	90	+	73	+	184
	Stairs and staircase	+	191 207	+	8 15 26 37 148 261	+	88 95	+	20 42	+	47 72 152	+	145 188	+	89 91	+	15	+	225
Private Space	Rooms	+	161 165	+	21 22 25 30 147	+	85	-	-	+	45 156	+	186	+	91	+	20	+	175
	Bath-room	-	-	-	-	+	105	+	31	+	52 53	+	145	-	-	-	-	+	68
	Re-stroom	-	-	+	87	+	45	-	-	-	-	+	173	-	-	-	-	+	68 199
Semi-Public Space	Kitchen	-	-	+	4 9 25	+	97	+	24	-	-	+	147	+	90	-	-	+	68
	Base-ment	-	-	+	14 25	-	-	+	31	+	129	-	-	-	-	+	97	-	-

		A		B		C		D		E		F		G		H		I	
Title / Physical Dimension		Her Eyes		Blind Heart		Shahbaz and Joghdan		My sister and the Spider		Eyes of my Tired Self		Fear and Trembling		As always		Theses Brokens		To Whom Shall I Greet?	
								Selected Stories											
		1, 2, 3		1, 2, 3, 4, 5		1		1		1, 2, 3, 4, 5									
Component	Subcomponents	Presence of the Component	Page Number	Presence of the Component	Page Number	Presence of the Component	Page Number	Presence of the Component	Page Number	Presence of the Component	Page Number	Presence of the Component	Page Number	Presence of the Component	Page Number	Presence of the Component	Page Number	Presence of the Component	Page Number
Public Space	Dining Room	+	86 255	+	155	+	47	-	-	-	-	+	168	-	-	+	79	+	176
	Court-yard	+	191	+	8 83	+	11	+	41	+	72 137 161	-	-	+	95	+	52	+	72 210
Transparency	Window	+	161	+	16 93 147 154 199 232 259	+	89 105	+	13	+	127	+	152 184	+	90	+	22	+	76
Communication with Nature	Porch and Balcony	+	151	+	52	+	41	+	42	-	-	+	154	+	94	-	-	+	183
	Pond	+	161	+	14	+	11	+	20 41	+	61 141	-	-	+	94	+	12	+	170
	Garden	+	161	+	143 161	+	88	-	-	+	129	-	-	+	94	-	-	+	225
	Vegeta-tion	+	26	+	60	+	20	-	-	+	61	-	-	+	94	-	-	+	72

By comparing the information inserted for physical components in Table 2, it could be found that the majority of architectural components and subcomponents have been narrated in the novel "Blind heart" by Esmail Fassih. Because this novel narrates the period from the 1930s to the 1960s. So, it covers the homes constructed in the late Pahlavi I and early Pahlavi II period, and all physical elements required by a house have been described in detail by the author. An overview indicates that houses constructed in the early Pahlavi II period cover the majority of concepts and elements, representing the importance of hierarchy and the application of all necessary details and concepts required in the design of a house. In the next step, the components derived from the content analysis of selected books are listed in Tables 3 and 4 using the hermeneutic method and illustration of writers' narrations. In these overall illustrations, each subcomponent explained by writers has been marked schematically in a specific color in houses' plans and facades.

Table 3. Physical Components of Residential Architecture in the Literary Fiction of the Pahlavi II Period: Closed Spaces Mentioned in Reviewed Books

Compo-nent	Subcom-ponent	Descriptions	Overall Illustration
In-between Space	Vestibule	When he entered our home's vestibule on the right side of my father's room (A: 161); the vestibule was always dark (B: 8); we enter a small vestibule, pass there and come to the courtyard… (C: 88); vestibule is dark (G, 1: 91)	
	Hallway	I entered the hallway (A: 69); he passed through the carpeted hallway and opened the house door (B: 4); Kokab was washing clothes in the middle of the basement hallway (B: 14); He had brought Rasool and watched over him in the hallway between kitchen and basement (B: 122); there was a narrow hallway between two small and large rooms (B: 148); the hallway was long and wide (B: 154); he comes limping and hesitating through the hallway (C: 61); there were many hallways (D, 3: 42), the hallway was narrow and dark (E, 3: 136); Ameneh and Mahlagha came to the hallway (F,1: 145); He went to hallway through another door (F, 1: 188); she passes through the humid vestibule and long dark hallway (G, 1: 90); she made the dinner ready for the man in the hallway (H, 1: 73); … he was bending over his notebook in the hallway… (I, 1: 184)	 
	Stairs and Staircases	A staircase reached to a porch at the other side of the courtyard, towards the sunlight (A: 191); he took my arm to help not too fall over the frozen stairs (A: 207); there were two stairs from the vestibule to the alley floor (B: 8); they went out towards the room's stairs under the roof's stairs (B: 15); he was coming down the porch's stairs (B: 26); she came and stood on the pond's stairs (B: 37); … and then roof stairs appeared (B: 148); he went down from three stairs of the small room located on the pond place (B: 261); the courtyard is large and empty with three stairs downwards (C: 88); when he finally found the roof staircases and … (C: 94-95); I saw …towards the roof staircase (D, 2: 20); there were many… and stairs that… (D, 3: 42); he sat on the stairs and did not come inside despite my insistence (E, 1: 72); when was sitting on the roof stairs… (E, 2: 152); we went upstairs in a row (E, 5: 47), staircase' light was since noon and … (F, 1: 145); the blue-eye man and doctor stood on the stairs (F, 1: 188); a handicapped old man was sat on the porch's stairs (N, 1: 89); …. And there is a staircase at the other side of vestibule upwards (N, 1: 91), on the roof stairs, anywhere, I was supposed to find it (H, 1: 15); …. Gave them to colonel to put on the greenhouse' stairs (I, 3: 225).	 
Private Space	Rooms	My father was sat on the armchair in his room and… (A: 161); my mother was praying in the adjoining room (A: 165); she came to the room of her second boy, Ali (B: 21); hanged in on the hall room's wall (B: 22); girls slept in pairs in rooms in the top of the kitchen and water storage…. Shokat and Firoozeh were in the back room on the top of the water storage and Eshrat and Behjat were in the room on the top of the kitchen (B: 25); the room of Ali and Mokhtar was along with these rooms under the roof stairs (B: 25), Galin's room was located upper the pond… there were two other rooms for Ashraf in the small yard (B: 25); took it to the small room in the roof's corner. This room was named Poshtak (behind) (B: 30); there were four small rooms on the other side of the small yard given to Kokab's tenants (B: 147); they lift the professor off the couch and helped him to go to his rooms upstairs (C: 85); they started the search in the room of AbasAli's mother and messed up everything (E, 2: 156); Ant Esmat slept in the adjacent room (E, 5: 45), … they took it from café to hallway and from hallway to the dining room then to the room in the front of the porch (F, 1: 186); the house is old and has three rooms (G, 1: 91); used to sit in one of the rooms in the courtyard's corner and…(H, 1: 20); there were rooms at three sides of the courtyard and …(I, 2: 175)	

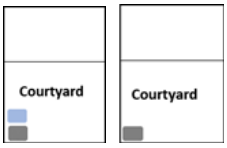
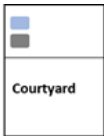
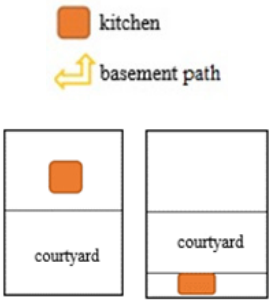
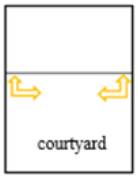
Com-ponent	Subcom-ponent	Descriptions	Overall Illustration
Private Space	Bathroom	I take bath in the evening then shave my face and put on clothes, and then come to the porch (C: 105); my father decided to build a bathroom, so we had to tolerate the dust and smoke throughout the week (D, 2: 31); I, Haj Agha and little Ahmad took our bath means and went…(E, 5: 52); they want to destroy this bath and build a mall (E, 5: 53); staircase's lights were on at noon, and the doors of bath and restroom were closed forever, and …(F, 1: 145), Haj Esmail was heating the bath of home…(I, 4: 68).	
	Restroom (WC)	The toilet's Aftabeh (toilet means to take water) was near the small well close to the jasmine tree (B: 87); there is a fruit bowl on the table… I take the empty bowl to the toilet (C: 45); … and in front of the kitchen door Ameneh was out there leaned against the restroom's wall (F, 1: 173), … he had two large rooms, one kitchen, and restroom… (I, 4: 68); he took me a room on the toilet (I, 5: 199).	
Semi-public Space	Kitchen	The small kitchen was behind the living room (B: 4), the pond was located in the west corner of the small yard behind the toilet and small kitchen (B: 9), and the girls slept in pairs in the rooms on the water storage and kitchen (B: 25); Eshrat and Behjat slept in the room upper the kitchen (B: 25); I come to the kitchen from the back door of the two-storey building of Dr. Janan located in Zahir Al-dole, Tajrish (C: 97); I ran into the kitchen where my mother was frying eggplants (D, 2: 24), the bell was ringing, and the sound was coming from the kitchen to hallway (F, 1: 147), she looks at the kitchen door, the door is closed (G, 1: 90); she took water from the faucet in the kitchen on the lower floor (I, 4: 68).	
	Basement	Passed by the pond and stood on the basement's stairs (B: 14); the hall room was on the top of the basements and faces Qibla (B: 25); I had to take at least ten packages of firewood from the basement at the other side of the yard to the bath that was at the end of the kitchen (D, 2: 31); I search in the basement and lock its door with a large locker (E, 4: 129); fall in the basement… (H, 1: 97).	
Public Space	Dining Room	Sat in our dining room (A: 86); please come and drink coffee in the dining room (A: 255); the upper floor included furnished rooms, and a dining room with Kashan carpets (B: 155); when I come to dining room…(C: 47); they made food table ready in the dining room (F, 1: 168); you could see artificial flowers in each dining room (H, 1: 79); came to the dining room (I, 2: 176)	
	Courtyard	Two small children were playing in the courtyard under the sunlight (A: 191); the house had both interior and exterior courtyards (B: 8); came out of the hall room and went down through the porch to the courtyard (B: 83); downside in the courtyard, under the plane trees and dried populous nigra and green cedars…(C: 11); sometimes walked in the courtyard (D, 3: 41); we gathered together and sat on the carpet in the courtyard (E, 1: 72); Haji put me in the courtyard (E, 2: 161); they came to the yard. The yard was empty and no one was there (E, 3: 173); the distance between the terrace and the yard's brick carpet (G, 1: 95); Hajieh sat behind her room's window and looked at the yard (H, 1: 52); we washed the yard…(I, 4: 72); ran around the courtyard three times…(I, 3: 210).	

Table 4. Physical Components of Residential Architecture in the Literary Fiction of the Pahlavi II Period: Open and Semi-Open Spaces Mentioned in Reviewed Books

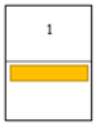
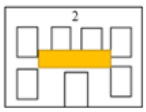
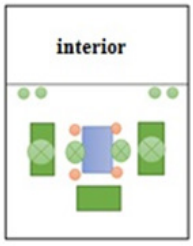
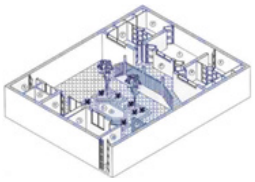
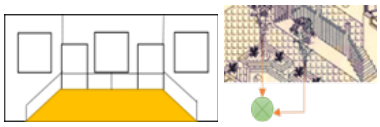
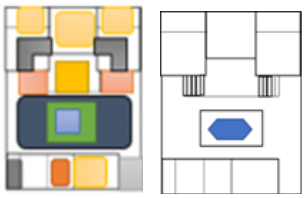
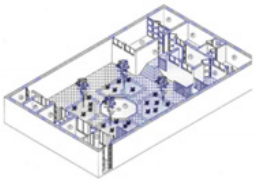
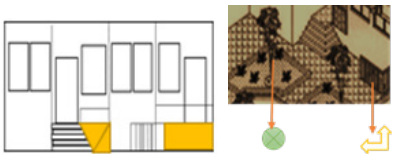
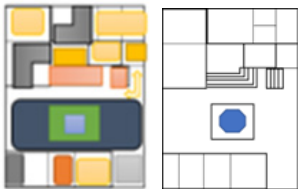
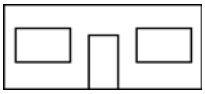
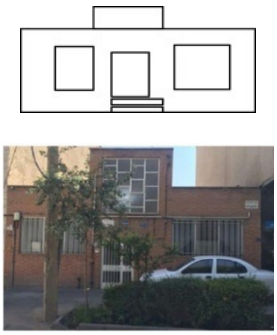
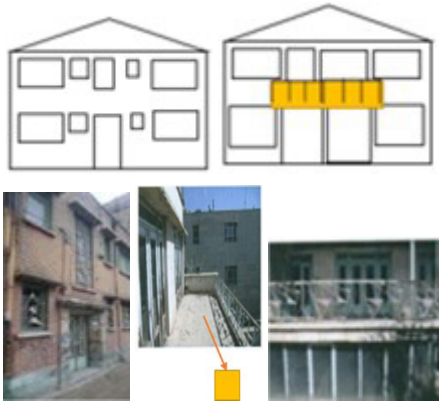
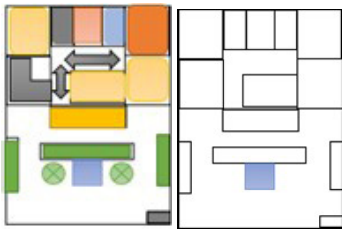
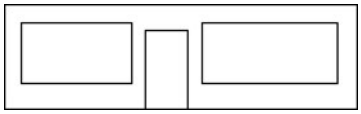
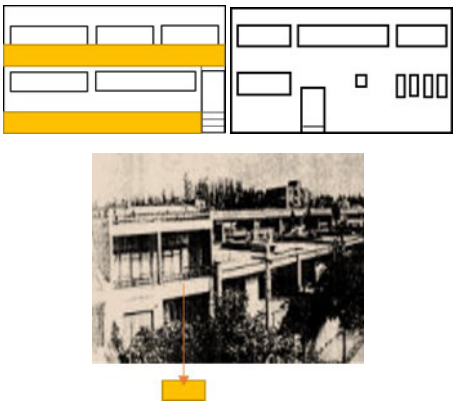
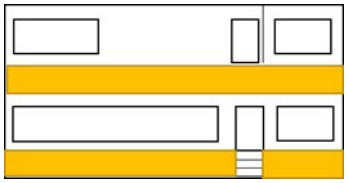
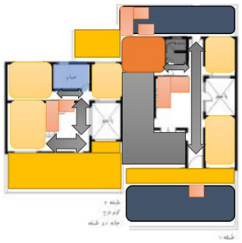
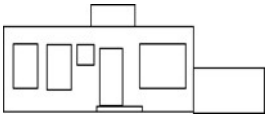
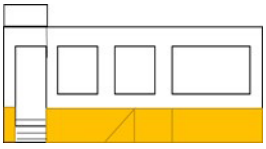
Com-ponent	Subcom-ponent	Descriptions	Overall Illustration
Transparency	Window	The fall's sunlight illuminated the space in the afternoon. The red and dusty pomegranates were shining behind the window (A: 161); he saw Mokhtar through the basement corridor' window (B: 16); they gathered together behind the hall door's windows (B: 93); behind her small room's window, in small yard, which was separated from the large yard with a wall (B: 147); a room facing Qibla with windows opened to the courtyard (B: 154); Kokab was slept in the small hallway between two rooms where she liked, under the large window opening the yard…both of the window facing the yard and the window facing the alley were opened (B: 199); Kokab opened the upper storey's window facing the alley and watched her sons (B: 232); the sound of buses and cars in the street and sparrows and crows on Amiriyeh sycamore trees was heard (B: 259); one window of Panjdari at the other side of yard was open (C: 89); I look through the window an see if professor has guest (C: 105); I went to the room's window to watch the scene (D, 1: 13); the room's window was on the top of his head (E, 4: 127), the colonel went to the window facing east and…(F, 1: 152); sunlight gleamed in bed through the small window (F, 1: 184); there was a mesh window with colorful glasses on the top of the door (G, 1: 90); he was always in the window (H, 1: 22);… and took it towards the metallic windows of people's houses (I, 4: 76).	 
	Porch, Balcony	I sat beside an oil lamp on the porch and read the book (A: 151); arranged them on the porch in front of the hallway (B: 52); in the first hours of evening sit on the terrace under the sunlight and listen to the Shams' ghazals with the sick voice of master (C: 41); there were many hallways and porches, such that…(D, 3: 42); all three of them started to run on the porch and…(F, 1: 154); the old woman is standing on the porch (G, 1: 94);… imprisoned them in the terrace and locked the dining room (I, 1: 183).	
Communication with the Nature	Pond	They filled our pond with water (A: 161); the oval pond's water was green (B: 14); the pond is full of water (C: 11); my father was abluting with the pond's water (D, 2: 20); went to wash his hands and face with pond's water (D, 3: 41); he has a large house… a pond with three fountains (E, 1: 61); the old man bent over the pond and dipped his head in the water (E, 3: 41), pond's water is green (G, 1: 94); Hojatollah Khan was sat on the carpet beside the pond and…(H, 1: 21); Anis put the veil in front of all people even the fishes in the pond (I, 2: 170).	
	Garden	My father was watering gardens (A: 161); The storm, wind, and rain washed through everything: vine tree scaffolding, military bricks, yard's gardens (B: 143); there were three chairs and one tea table between gardens (B: 161); two gardens were at two sides of the pond (C: 88); looked at the yard…his father was walking alongside the gardens (E, 4: 129); the black yarn has rolled and fallen in the garden beside the pond (G, 1: 94); they were taking the Geraniums away and…(I, 3: 225).	
	Vegetation	The tall plane, pomegranate, and boxwood trees shaded over the pond in summer (A: 26); the large oval pond was full of blood and was silent and dead under the scaffolding and dried vine branches (B: 60); pine, populous nigra, and sycamore … and ivies go alongside walls into rooms in upper floors (C: 20); he has a very large house, as large as a garden full of flower and grass…that fresh the mood (C, 1: 61); there is a short fig tree inclined in the garden with non-ripen figs (G, 1: 94); … we watered petunia and sat beneath the wine tree…(I, 4: 72)	

Table 5 examines and compares nine houses in terms of the components extracted from the studied stories. All of these houses have been constructed in the Pahlavi II period in Tehran. In this comparative analysis, general construction samples common in the Pahlavi I period, and particularly, in the Pahlavi II era were examined, and then, they were analyzed separately by the decades including the 1940s, 1950s, 1960s, and 1970s. As such, all marked subcomponents in Tables 3 and 4 were found and placed in the available samples. The investigation indicated the presence of the majority of components in houses' plans. The difference was that they were more prominent in houses constructed in the first half of the Pahlavi II period compared to the second half and the gradual changes in the houses' plans were due to the reduction of the expressed concepts in available houses. Therefore, it is found that the descriptions in the studied books specify the characteristics of the houses constructed in each period and decade, indicating the importance of architectural components and the close connection between architectural concepts and literary fiction.

Table 5. Comparison of the Sample Population and Available Case Studies in Term of the Physical Components of Residential Architecture

Period	No.	Studied Sample	Image of Building and Façade	Plan
Pahlavi I and II	1	A Sample of Buildings Constructed during the Pahlavi I and II Periods	 (Zamarshidi, 2011) 	
Pahlavi II	2	A Sample of Buildings Constructed during the Pahlavi II Period	 (Zamarshidi, 2011) 	
In the First Half of the Pahlavi II	3	400-Dastgah Alley A Sample of One-Story Buildings Constructed in the 1940s		(Kiakojoori, 1972)

Period	No.	Studied Sample	Image of Building and Façade	Plan
In the First Half of the Pahlavi II	4	Narmak Alley A Sample of One-Story Buildings Constructed in the 1950s		(Kiakojoori, 1972)
	5	Shalviri House A Sample of Two-Story Buildings Constructed in 1955		
	6	Tehran Villa Complex A Sample of One-Story Buildings Constructed in the 1960s		(Kiakojoori,1972)
In the Second Half of the Pahlavi II	7	Shahrara A Sample of Two-Story Buildings Constructed in the 1960s	 (Talebi, 2012)	(Kiakojoori,1972)

Period	No.	Studied Sample	Image of Building and Façade	Plan
In the Second Half of the Pahlavi II	8	100-Dastgah Alley A Sample of Two-Story Buildings Constructed in the 1960s	 (Mortgage Bank's Report, 1971)	(Kiakojoori, 1972) 
	9	Mehran Alley A Sample of One-Story Buildings Constructed in the 1970s	 	(Kiakojoori, 1972)

6. CONCLUSION

The considerable development of literary fiction in the Pahlavi II period has paved the way for authors reciting the events and incidents of this era. In this regard, scholars and authors created and wrote some works to inform people about social and political issues. In this way, people would be entertained under the dark political-social atmosphere by reading fiction books, including novels and story collections, in addition to being familiar with social issues under the dictatorship. The contents of the stories of that era were mostly realistic and used to describe different issues and the lives of people from different social classes with more details in some and fewer in others. In addition to the content of such descriptions, the important case directly correlated to architecture is individuals' houses that have been described in detail in stories. Although some authors have exaggerated in describing a house compared to other writers, an overview of the case indicates that the majority of them have pointed to the concepts and main details of the house. Realistic stories imply significant topics revealing the origin of developments and other features associated with the house. Regarding the studied period, the research scope, and the selected location, nine novels, and story collections were chosen, and then the concepts and elements were derived from these books using the consent analysis of their texts. The extracted concepts and elements were then classified under the physical dimension. These concepts and elements were addressed in

closed, open, and semi-open spaces. Moreover, the significant influence of architectural components and their iterations in reviewed stories indicated the importance of in-between space, the existence of private and public spaces, and their division besides the observation of transparency using windows, as mentioned in most of the stories. The semi-public space was at the rank lower than previous spaces. Among the widely used architectural components in books, hallway, stairs, and staircase, numerous rooms with separate uses, the presence of a courtyard, a pond, and numerous windows can be mentioned. According to Table 2, physical components have been mostly expressed in works by Esmail Fassih in his novels “Blind heart” and “Shahbaz and Joghdan", indicating the importance of living space and the writer's attention to the narrated place. According to the comparison in Table 5, it was found that all subcomponents of the physical dimension are seen with different values in the studied samples of Tehran. In this case, the subcomponents of in-between space (hallway, stairs, and staircase), private space (rooms, toilet), semi-public space (kitchen and basement), public space (dining room and courtyard), observation of transparency (windows, porch, and balcony), and maximum connection with the nature (pond, garden, and vegetation) are seen in the houses of the Pahlavi II period. On the other hand, some of these subcomponents, such as vestibule (Hashti) existed in the houses of the early Pahlavi II period, which were gradually removed in the mid and late Pahlavi II period. Moreover, the porch was replaced with a balcony, and the bathroom was changed from a public space outside the home to a private place inside the home in the 1960s. Finally, by comparing the construction plans of the studied period, it was found that gradual changes were made in houses' spatial relations, including the adjacent location of bathroom and restroom inside the home, displacing the kitchen from the yard's corner to inside the home, and the gradual removal of ponds in yards. Therefore, it could be concluded that in addition to the architectural perspective, the gradual changes in the houses of each period could be studied from a different view by reviewing the literary fiction of the studied period.

END NOTES

1. Realism is a reaction to idealism and romanticism. Writers of the realism genre strive to indicate the events as they are, so that some descriptions, including romantic concepts, exaggeration, and literary devices are less observed in their works. Because realist writers resemble a historian, they express their society people’s habits and behaviors.
2. Connecting or in-between spaces link different parts of space to each other, so that hallway, stairs, and staircases serve as horizontal and vertical connecting elements in the space.
3. Although the home is a private space for human life, it can be divided into separate parts of public and private spaces. Private space is a kind of area that covers bedrooms, toilets, and bathrooms that are only used by specific persons without any public use.
4. Semi-public spaces do not have full limitations like private spaces in terms of ownership; however, they cannot be used by all individuals. In this research, the spaces of kitchen, warehouse, closet, and basement have been set in this class due to no full use limit.
5. Compared to private spaces, public spaces do not impose any limitations on use, presence, and commutation. The living room, dining room, and yard are placed in this class.

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