

Reinterpretation of the Principles that give Identity to the Iranian House in the Works of Architects of the Second Pahlavi Period, based on Women's Changing Role in Family and Society*

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ABSTRACT

In the early 14th century AH, the structure of Iranian houses began to change. This transformation occurred alongside shifts in government structure and bureaucratic style, leading to fundamental changes in family lifestyles and the roles of individuals, particularly women. As a result, traditional Iranian houses, regardless of their historical roots, gradually began to be replaced by villa houses. In the 1960s, a construction boom fueled by oil sales and the influence of the architects educated at the Faculty of Fine Arts redefined the identity of the Iranian house. This redefinition aligned with the new lifestyle and evolving individual roles, while still establishing a connection to historical roots. The present study aims to examine how the principles that give identity to the Iranian house were redefined, focusing on changes in the family system and the evolving role of women in the works of architects from the Faculty of Fine Arts. This mixed-method research first employs a qualitative library study to descriptively analyze the principles that give identity to Iranian houses. The subsequent step involves a comparative examination of selected samples in terms of the extracted components to analyze transformations based on the evolving roles of individuals, especially women. The samples are purposefully chosen from houses designed and constructed by the aforementioned architects. The results reveal a redefinition of the long-forgotten principles of the Iranian house, such as privacy, diversity and flexibility, social relations, secrecy, and a connection with nature, concerning the roles of women and the family system redefined in the thought of architects from the Faculty of Fine Arts. These principles had been overlooked by architects who were educated abroad and engaged with modern global thought.

Keywords: Identity of the Iranian House, Second-Pahlavi Architects, Role of Women and Family.

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1. INTRODUCTION AND PROBLEM STATEMENT

The Iranian house represents an identity deeply rooted in Iranians' beliefs, which has been cemented over time to ensure security and peace, and the fulfilment of physical, psychological, and spiritual needs. This profound identity underwent significant changes during the reign of Nasser al-Din Shah Qajar due to expanded contacts with the Western world and the introduction of new technologies (Sarmi 1996, 59). These influences first made themselves felt in interior decorations and later in the architectural structure during the constitutional era, causing this identity to gradually drift away from its ancient roots (Haghir 2022; Mokhtari Taleghani 2017; Bani Masoud 2011; Bavar 2009; Qobadian 2007). During the first Pahlavi era, this identity evolved further, aligning with the modern architectural movement that sought to distance itself from historical roots and symbols (Kiani 2003, 8).

In September 1941, marking the end of the first Pahlavi era, two significant trends in architecture emerged: first, the stagnation of large urban projects due to the war, which introduced architects with a distinctive style into residential construction (Bavar 2009); second, the beginning of serious work by the Faculty of Fine Arts of the University of Tehran, which had been established two years earlier. This faculty gathered various artists and helped secure a future for Iranian art (Saremi 1996, 30). The first trend transformed the structure of houses, disregarding their historical trajectories, while the second trend created a center for artists to achieve pure art, which played a critical role in the rethinking of art and architecture. The outcomes of this transformation became evident in the houses built by architects during the second Pahlavi era (1961-1978). These houses were influenced by Italian-educated professors within the university (Bavar 2023), the maturation of ideas among architects graduated from the Faculty of Fine Arts, and the parallel emergence of the postmodern trend in global architecture. This confluence of factors drew attention back to history and cultural roots, allowing houses to reconnect with their original identity and undergo fundamental changes in their physical and spatial structures (Kiani 2003, Bani-Masoud 2011; Bavar 2009; Mohammadzadeh Mehr 2009).

Meanwhile, the development and modernization of social and cultural structures, along with administrative and bureaucratic systems, have led to the establishment of new social classes and a redefinition of urban life in Iran. These changes have resulted in a fundamental transformation of the Iranian family, shifting from an extended family model to a nuclear family structure. This transition has also redefined individual roles, emotional relationships, and intergenerational social relations (Behnam 2013).

Furthermore, women, who were initially equipped with knowledge and education to fulfil maternal roles (Dolatabadi 1946), gained recognition both at home and in society as effective contributors as their presence became more prominent in society. As one commentator noted, "Just as the veil was removed from women's heads, the veil was removed from homes and the home opened its face to the outside" (Vartan 1946, 20). This shift prompted architects to redefine the organization of Iranian houses, considering the evolving role of women in family structures and, consequently, in society (Vartan 1946; Alizadeh 1969; Kalantari 2017; Bavar 2023).

Examining contemporary architecture reveals a drastic shift from houses based on deeply rooted and valuable Iranian principles to today's housing that often lacks identity and meaning. This crisis in housing construction is observed at both scales of neighborhoods and cities in Iran, resulting in numerous houses that deviate from their national and vernacular identity at all levels. The present research seeks to explore the essence of Iranian house architecture and to redefine it by changing family structures and the role of women. By focusing on the modernization process undertaken by Iranian architects who prioritize identity, the study seeks to contribute authentic and valuable criteria to today's residential architecture, helping to revive it from the current state of rootlessness. Accordingly, the present study specifically investigates the identity of the Iranian house, examining villa houses designed by architects who graduated from the Faculty of Fine Arts (1961-1978) and explore how the spatial-physical structure of these homes influences the role of women within the family and in society to analyze changes in the spatial-physical structure of these houses through the lens of women's evolving roles and to propose suitable design solutions considering the role and position of contemporary women.

2. METHOD

The present study is mixed-methods research conducted in two primary steps. First, it qualitatively reviewed the literature on the research topic through library studies to extract the components of the identity-defining principles of the Iranian house. Second, it compared the extracted components within selected case studies to explain changes in the spatial-physical structures of houses, particularly in relation to changes in family structure and evolving roles of women. The required data were collected through document reviews, field observations, oral sources, and library studies. To select case studies, a list of Iranian architects who prioritized identity and meaning and graduated from the Faculty of Fine Arts at the University of Tehran during the second Pahlavi era was compiled. All the selected architects expressed a concern for the revival of

architecture and a tendency towards meaning in their notes and interviews. The chosen architects were Iraj Kalantari, Aliakbar Saremi, Sirous Bavar, Kamran Diba, Mohammadreza Naderpour, Farhad Ahmadi, Farokh Esalat, and Iraj Yamin Esfandiari. Next, one significant work by each architect, focusing on pieces for which documentation and images were available, was purposefully selected based on the highest compliance with the aforementioned criteria to scientifically and methodologically support

analyses. Considering the thoughts of these figures presented in various magazines, interviews, books, and documents reviewed, the selected works were examined and analyzed based on the components of the dependent variable, namely, the physical spatial structure of the Iranian house. Finally, the relationship between women's evolving roles and the principles of the physical spatial structure of houses was presented in a table.

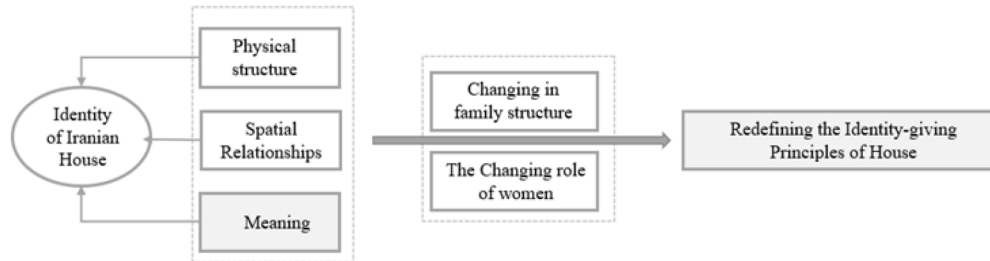


Fig. 1. The Triple Relationship Studied in the Present Research

3. RESEARCH LITERATURE

The changing objective conditions of social life, particularly in the context of modernity, are closely linked to actors' subjective experiences so that external changes trigger specific cognitive and emotional reactions. In fact, the type of experience of modernity has significantly influenced both its quality and actors' personal experience (Berman 1982, 35). As a result, modernity has led to institutional changes that have transformed social living conditions and lifestyles. In Iran, these transformations occurred through shifts in economic production, cultural changes, and alterations in the social system. This process was further amplified by population growth and migration, which were supported by health policies, welfare initiatives, and the improved job opportunities in cities (Sanasarian 2005, 32).

3.1. Modernity and Women's Individual Identity Formation in the Family and Society

During modernization, significant changes occurred at the family level, mainly due to increased education level, especially for women, a rise in the age of marriage, and women's evolving attitudes and reproductive behaviors (Donald Mc and Shovazi-Abbasi 2007, 177-198). The shifting power structure within the family and its polarization have improved women's status by diminishing traditional forms of male authority (Mojarab 2002, 52). As the family-based economy transitioned to a quasi-industrial economy, individuals gradually distanced themselves from kinship networks. This shift, accompanied by changes in jobs and relocation to new environments, allowed for greater freedom from tradition and traditional institutions, including family structures.

Consequently, individuals gained more independence from their families and became connected to newer territories. The decline of the family-based economy, along with urbanization and the rise of individualistic values, diminished the formation of extended families (Bostan et al. 2006, 56). This transformation altered the family's structure and function (Azad Armaki 2019, 72), leading to the emergence of nuclear families characterized by equitable relationships between men and women.

In the traditional Iranian economic structure, the significance of land, agriculture, water resources, water distribution system, and the need to ensure the security of land, water, and agricultural products, necessitated a patriarchal system. Men, as the primary providers for the family economy, were responsible for managing resources and directing the workforce, compelling all family members to comply with their authority. In such a structure, women faced challenging circumstances (Qajar 2021, 98). Their role was mainly confined to household duties, such as preparing food, caring for children, and managing domestic affairs. However, within an industry-based economic structure, women can achieve financial independence alongside men, therefore gradually developing their own identities (Anonymous 1967, 20-24).

3.2. How Women's Roles evolved during the Pahlavi Era

The evolving role of Iranian women began with education, the publication of magazines, and the formation of women's associations during the constitutional era. This process continued through legal reforms in the 1940s, which addressed issues

like the age of marriage and the reduction of polygamy. The 1950s saw an increase in momentum due to greater press freedoms. In the 1960s, facing an economic crisis, Mohammad Reza Pahlavi was compelled to implement some liberal development programs to obtain extraordinary assistance from the International Monetary Fund and the United States. This led to the introduction of the six-point plan known as the White Revolution, which included women's suffrage (Abrahamian 2005, 518-522). The 1970s witnessed ongoing changes and reforms aimed at supporting women in areas such as family, education, and employment. This resulted in the enactment of the Family Protection Act (1967) and its amendment (1975), both of which added more provisions in favor of women's rights and labor laws. However, these changes were not effectively and satisfactorily implemented in practice due to a lack of structural changes and sociocultural foundations. Another reason was that women were still emotionally and materially dependent on men (Amin 2002, 25). Moreover, there was insufficient cultural propaganda to promote these laws, and their benefits applied mainly to a limited number of women in large cities (Sanasarian 2005, 65).

3.3. Second Pahlavi Houses

“With Reza Shah's support for education, a necessary foundation was established for the creation of the Faculty of Fine Arts at the University of Tehran and the initiation of a system for granting professional accreditation. Consequently, in 1928, the École des Beaux-Arts (in English, School of Architecture) was founded within the Ministry of Trade and Art. In 1941, it became part of the University of Tehran and was renamed the Faculty of Fine Arts” (Zarkesh 2011, 103-104). This shift allowed architecture to break free from central state control, enabling architects and artists to elaborate and expand their ideas beyond central authority. As Alizadeh (2017, 9) noted, “The fine arts were an avant-garde island, beyond the Iranian society of those days- not in terms of art or architecture, but in terms of the space that dominated it”.

Despite the dominant influence of Beaux-Arts and modernism in education, a historical perspective began to develop among these architects through visits to pristine, untouched areas of villages and historical sites (Ahmadi 1995, Saremi 1996; Bavar 2023). As Saremi (1999, 17) stated, “Now is the time to look at Iranian architecture not only as historical and ancient works, but also as works whose living and enduring spirit can inspire contemporary artists”.

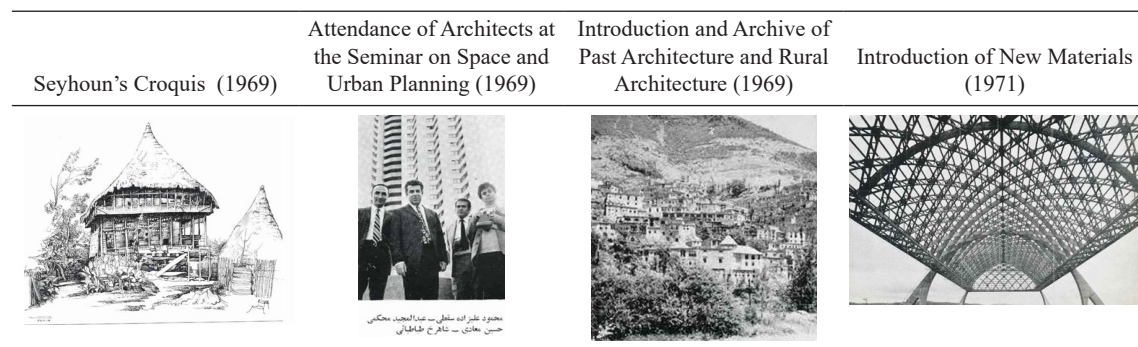


Fig. 2. Some of the Activities of Architects in the Magazine Art and Architecture (1969-1971)

These trends gained momentum in the 1960s and 1970s with Italian architects among the professors of the Faculty of Fine Arts, such as Naraghi, Mir Fenderski, and Etemad. This influence aligned with global trends that emphasized vernacular architecture and a return to historical roots to achieve an identity-oriented architecture (Beheshti 2016). Two significant seminars held in Shiraz and Isfahan further encouraged this movement. The contributions of notable figures such as Louis Kahn and Hans Hollein also helped integrate meaning, concepts, and essence into architecture (Ishraqi 1974, 20; Ahmadi 1995; Saremi 1995; Bavar 1991; and Bani-Masoud 2011). As a result, the composition of these differing

thoughts produced three dominant architectural styles during this period. The first was modern architecture with a distinctly European composition, which followed European modernism, exemplified by the houses designed by David Oshana. The second style combined nostalgia with elements of the past, as seen in Dolatabadi House, designed by Houshang Seyhoun. The third style showcased a selective and rational look at the past, focusing on its roots and concepts, and on principled selection (Saremi 1995), as reflected in the works discussed in this study (Table 1).

Table1. Classification of Architectural Styles of the 1960s and 1970s

Style	Modernism	Nostalgic traditionalism	Critical traditionalism
House	Dr. Mrs. Bi'Dani House	Dolatabadi House	Afshar house
Architect	David Oshana	Houshang Seyhoun	Aliakbar Saremi
Image of houses			

(Derived from Saremi 1995)

As these architects began their work, traditional Iranian society underwent rapid transformation due to the advent of modernity and technology. This shift marked a move away from traditional molds and into the arena of modernity through a cultural transition. The growth of the middle class led to a redefined lifestyle, creating new needs and demands. Since architecture is often viewed as a reflection of people's lives (Alizadeh 1969, 70), homes began to embody in harmony with people's lives. This cultural fusion, along with the youthful ideas of architects, contributed to either a redefinition of Iranian architectural principles or an emergence of flexible

designs based on evolving cultural needs. Architects like Mehdi Alizadeh emphasized the importance of recognizing users and depicting contemporary life in homes by distinguishing between modern and folk architecture (Ibid, 56). Moreover, the presence of new employers led to the development of a new type of housing organization. With the aid of modern technology- such as piped water, cooling and heating devices, electrical installations, and fixed furniture- young architects (Table 2) transformed residential layouts and lifestyles (Agha Latifi 2016, 87-88; Soltanzadeh 2017, 124).

Table 2. Architects' Opinions on the Modern Iranian Architecture and the Subject of the House

Architect	Opinion
(Alizadeh 1969)	It is a distinction between authentic and folk architecture that requires a house for the people and their lifestyle and habits (1969) Architecture is not imitation or display, but rather the discovery and formulation of social relations, function, space, materials, and facilities (the house is a purposeful and harmonious machine for living) (1977)
(Kalantari 1973)	It is a kind of architecture with a social function based on a dialogue with the environment, human needs, and desires A house is a story of history, culture, and the personality of the resident (accurate recognition of the psychological, cultural, and functional needs of residents) Modern form interacts with the essence of Iranian architecture without formal imitation
(Esalat 1996)	Redefining vernacular architecture with the language of modern architecture
(Saremi 2006)	Architecture as a response to human needs and life (form must have function). The spirit of tradition must be inspiring (creating a new form with contemporary meaning and identity) Form determines space; form and material create meaning.
(Ahmadi 2008)	The house carries cultural identity without being an imitation of the past. The house is a living, multi-layered, cultural, and meaningful space. Regional identity in connection with global thinking (vernacular architecture)
(Shariatzadeh, Mir Heydar 2012)	Attention to human needs and the principles of functionalism and simplicity. Humanitarian architecture (the house must be designed according to function and lifestyle; architecture should be suited to the people of Iran). Volume in accordance with internal function.
(Diba 2021)	Humanitarian architecture: tradition, habits, and even the inner desires of individuals A home should be a place for relaxation; removing tradition makes it inhumane architecture
(Bavar 2024)	The house design reflects family life (appearance and form are subject to internal function and spatial relationships). The house must not only respond to everyday needs but also create a dynamic, conceptual, and living space. Architecture must reflect the spirit and energy of the environment. Architecture must draw the future, not repeat the past.
(Yamini 2024)	The house must coexist with the user. Using vernacular architecture.

4. RESEARCH BACKGROUND

Recognizing the principles of house architecture is of great importance, leading to extensive research on the concepts and principles of Iranian houses across various historical periods (Ahui et al. 2021). Some studies have also explored these principles in contemporary homes (Koti et al. 2024; Agha Latifi 2021; Bamanian 2020; Asefi and Imani 2016). Specifically focusing on houses from the second Pahlavi era, Zarkesh (2012) examined how government and public buildings influenced the architecture of private residences during that time.

Khaghanpour (2017) analyzed designers' approaches to connecting with the past, while Dehghan and Mannan Raisi (2013) studied the interior architecture of contemporary homes through the lens of emerging consumerism. Additionally, Karimzadeh (2014) explored the evolution of living spaces in Pahlavi houses in Urmia. Given the crisis of identity in contemporary housing, it is particularly valuable to examine the principles of Iranian houses and how they are interpreted in the context of second-Pahlavi homes in Tehran.

Table 3. Research Background

Title	Author	Aim and Results
Understanding Architecture: Its Elements, History, and Meaning	Leland M. Roth 2018	The book "Understanding Architecture" examines architecture as a cultural phenomenon and an artistic and technological achievement with its straightforward, two-part structure: the elements of architecture and the history and meaning of architecture, including Islamic and non-Western architecture.
Refurbishment, Vernacular Architecture and Invented Traditions: the Case of the Empordanet (Catalonia)	Alcindor & Coq-Huelva 2019	Refurbishment, vernacular architecture and invented traditions: the case of the Empordanet (Catalonia).
Perceptions of the Courtyard in Kuwait: Between Tradition and Modernity	Al-Haroun 2019	The connection between the past realities and the current perceptions of the courtyard
Sustainability in Traditional Iranian Architecture: Lessons from the Residential Typology	Matt 2014	This article explores traditional Iranian architecture through the lens of formal sustainability. It examines the elements of formal sustainability in Iran and presents the related changes occurring in different regions due to climate change.
From Central Courtyard to Spatial Framing: Transformations of Mass and Void in Tehran's Residential Architecture	Fadaei Mehrabani and Mahdi Baniasadi Baghmirani 2025	It redefines void space in contemporary architecture, where it is considered not only as a functional element, but also as an aesthetic and conceptual factor in building design.
Yard Life: Study of the Evolution of the Tehran Houses Yards in the Contemporary Period and the Effective Factors on It	Alighadr and Haghir 2023	It examines the mentioned evolution and its causes
Explanation of the Components of Tradition and Modernism in the Physical Structure of Residential Buildings of the Contemporary Period of Iran (a Case Study of Residential Buildings of the Pahlavi Period)	Taherian et al. 2023	It explores the components of tradition and modernism in the physical structure of contemporary Iranian residential architecture in the Pahlavi period
The Growth of Empty Space in the Architectural Anatomy of Tehran Houses (From Late Qajar Period to the Beginning of the Islamic Republic)	Asgari et al. 2022	During the physical space process, residential buildings gradually evolve from a continuous space to spots in the plan, changes, and porosity in the facade, and ultimately the overall volume.
Reading the Relationship between Historicism and the Concept of Identity in the Modern Architecture Heritage of Tehran (1310-1320)	Riahezadeh et al. 2022	It rereads the roots and levels of the historicist approach in the First Pahlavi period
An Introduction to the Analysis of the Impact of Western Cultural Influence on Contemporary Iranian Residential Architecture during the Qajar and Pahlavi Periods	Pouretesami 2020	The architecture of the Qajar period, which is distinguished by a revival of traditional Iranian principles and patterns, transformed into the architecture of the first Pahlavi period, which drew inspiration from Eastern countries while integrating traditional elements, and then reached the architecture of the second Pahlavi period, which was marked by a Westernized style that often lacked a distinct identity.

Title	Author	Aim and Results
Influencing Factors on Residential Architecture and Lifestyle in Century-old Iran (Case Study: Transformation of Housing Models in the Historical City of Lar)	Hagh-Shenas and Hanachi 2020	The series of developments that began in Iran in the early 13th century AH, though often initiated from outside the domestic culture, gradually gained acceptance or were sometimes imposed on people's lifestyles. This process laid the groundwork for significant physical changes in housing over the last hundred years.
Re-Reading Iranian Vernacular Architecture from a New Perspective from 1961 until Now	Arbabzadeh et al. 2020	The integration of advanced technology with traditional content has enabled architects to effectively capture the zeitgeist and create a modern expression of traditional concepts.

5. THEORETICAL FRAMEWORK

The identity of an environment encompasses ideas and effects derived from a place's cultural characteristics, in relation to its function and time (Ghodbi 1999, 81). This concept reconnects men and their creations to their roots and origins (Burckhardt 2002). Rapoport (1982) views identity as a distinguishing factor, characterizing place identity as an enduring quality that encompasses physical attributes such as shape, dimensions, decorations, and architectural style, as well as the environment's current activities or functions. He interprets the built environment as a non-verbal language that reflects cultural meaning, value, and identity. Lynch (1960) identifies identity as the primary factor in shaping a city's image, a defining element that carries a place's emotional charge. Alexander (1979) describes place identity as the result of the natural and logical connection between individuals and their environments, positing that this relationship fosters a sense of peace and belonging to the place. Relph (1976) defines place identity as the outcome of the relationship between people and their environment, derived from three core components: the physical structure of the place, the activities and functions performed within it, and the meanings and human experiences associated with it. The interplay of these three elements creates a distinctive and memorable place. Relph states, "The identity of a place emerges when a person engages with his environment, lives in it, and creates personal or collective meanings for it. The stronger this connection, the deeper the identity of the place" (Relph 1976, 43-63). Cullen considers identity to be the unique personality and specific characteristics of each environment, serving as a factor for avoiding uniformity in urban settings. He asserts, "Every city

must have its own special visage; a visage formed by the shapes, colors, materials, and arrangement of buildings. It is this visage that gives the city its character, the same one that makes London, York, or Edinburgh each possess a unique atmosphere" (Cullen 1961, 9).

5.1. Identity-Defining Principles of Iranian Houses

Identity is a dynamic concept that evolves over time, influenced by time and zeitgeist-existential necessities of its existence (Mahdavi et al. 2010, 116). The identity of Iranian houses arises from Iranian culture and the application of its principles, not in the sense of imitation, but rather an innovation for preservation of one's own values while connecting with the past and being innovative and creative in accordance with the zeitgeist (Mir Moqtadaei 2004, 29). To understand the principles governing this identity, one must examine the physical structure. Haeri (2008, 17) defines the physical structure of houses as a combination of three types of spaces: open, closed, and semi-open spaces. The richness of this structure is attributed to transitions from these space types (Haeri 2008, 13). Hall (2005) emphasized three components when discussing the concept of neighborhood: fixed appearance, semi-fixed appearance, and formless appearance. These components reflect the emerging culture, which itself stems from the way activities are conducted, family structure, gender roles, social relations, and attitudes toward privacy. Therefore, first, by reviewing previous research, we can identify the key conceptual patterns inherent in the physical structure of Iranian houses that contribute to forming their structures and creating their identity.

Table 4. Research Addressing the Principles of Iranian Houses

Authors (year)	Principles of Iranian Houses
Rabiei et al. (2023)	Privacy, hierarchy, diverse and flexible spaces, connection with nature, the role of water in the courtyard of traditional houses, the connection between the house and its inhabitants, social relations and communal life, beauty
Ahooei et al. (2021)	Physical, social, and cultural components
Yaran et al. (2020)	Introversion, centralism, the connection between architecture and nature, the application of geometric principles in forming spaces and visual images in the structure, observing the hierarchy and valuing of spaces in the plan, flexibility of spaces, proportion and balance in the relationship between architecture and natural elements, and compatibility with the environment and climate

Authors (year)	Principles of Iranian Houses
Oskoei and Nazari (2020)	Hospitality, secrecy, avoiding extravagance
Alimohammadi and Abdollahi (2018)	The fourfold connection (with self, others, nature, and God), secrecy, security, introversion, centrality, reflection, geometry, hierarchy, transparency, and continuity
Peyvastegar et al. (2017)	Human scale, self-sufficiency, structural rigidity, and proportion, avoiding non-essentials and inward-looking
Maziari and Imani (2016)	Physio-spatial Quality, Structural Quality, Functional Quality, Environmental Quality, Human Needs
Zarghami (2016)	Attention to secrecy (reverence and confidentiality), use of natural elements, security and comfort, modesty at home, quality of space
Mirgholami and Aishem (2016)	Proportions, form and size, decorations, relationships and layout, degree of enclosure, observance of human scale, color
Habibi and Iranpour (2014)	Functional, psychological, and aesthetic aspects
Karami and Zare (2013)	Orientation, introversion, central courtyard, entrance, spatial hierarchy, spatial diversity, climate compatibility, structure, materials
Zarei et al. (2015)	Structure (spatial transparency; spatial organization; proportions), communication (hierarchy; line of sight communication; spatial communication), decorations (exterior and interior decorations)
Abdollahzadeh and Arzmand (2012)	Iranian house and nature, Iranian house and privacy, Iranian house and diverse and flexible spaces, Iranian house and communal life, Iranian house and relationship with residents, Iranian house and aesthetics and beauty, Iranian house and sense of attachment
Bemanian (2010)	Exterior facade, entrance, vestibule, entrance hall, courtyard (outer courtyard, inner courtyard), interior view of the courtyard

After examining the characteristics highlighted in the research reviewed (Table 4), five principles emerged: privacy, diversity and flexibility, social relations, secrecy, and connection with nature. These principles are emphasized across all studies and can be considered the main characteristic in the selected samples for further analysis. It is important to note that physical principles, such as elements, geometry, and materials, have generally evolved due to advancements in construction techniques. Moreover, given the centrality of meaning in the research, these principles will be explored as basic principles. For example, the entrance area, courtyard, or room is examined concerning privacy.

- Privacy

Privacy involves the intentional choice to be alone, encompassing feelings of loneliness and isolation

(Arjomand and Khani 2012, 30), and its achievement is recognized as one of the principles of Iranian architecture. The design of a house ensures secrecy for its residents from the moment they enter, leaving the outside world behind. This concept can be understood in three distinct areas: 1. The entrance: the entrance and its components serve as the most fundamental part of the house, embodying the notion of privacy, 2. Central spaces: the central areas of the house help to delineate secrecy and control access to other parts of the house; and 3. Private spaces: these include private areas such as bedrooms, which are specifically allocated for residents' secrecy (Nasiri 2009, 40). Together, these areas reflect a hierarchy that transitions from the public sphere to the private sphere (Khameneizadeh 2017, 35).

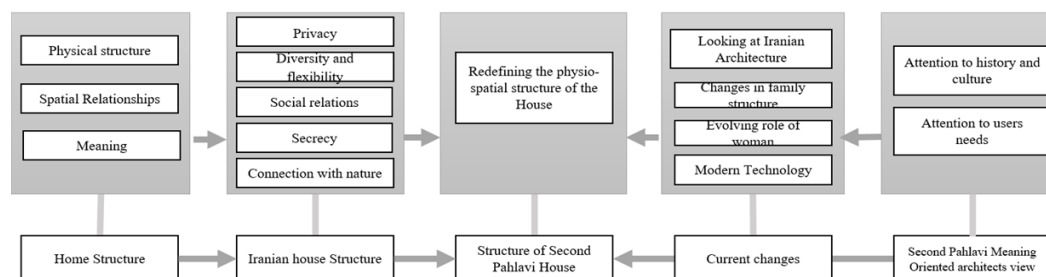


Fig. 3. Theoretical Research Framework

- Diversity and Flexibility

The spatial organization of traditional houses caters

to various functions, providing ample space for residents. For instance, daily interactions occur in a

single room where meals are shared. A sofreh (Persian dinner spread) can be laid out for dining, and at night, individuals sleep in the same space, each with their own pillow and mat. This concept of diversity also extends to experiences. Meals might be taken in different locations, such as in the courtyard during cooler times, on the porch, in the dining room, in a bedroom, or on the terrace, even with guests in the hall. This spatial diversity is created by varying degrees of enclosure (including closed, open, and enclosed spaces), the quality of light, air flow, and different paving materials and ceiling heights. This variation heightens residents' sensitivity to spatial qualities, enriching their perception of their home environment (Arjomand and Khani 2012, 32). Furthermore, diversity is functional, emphasizing the flexibility of traditional houses. This flexibility accommodates changes in the family's residential system, household size, and the shifting needs associated with different seasons and times of day (Aeinifar 2006, 65).

- Social Relations

A house is an institution built upon a series of desires, wishes, and needs. Its form and structure are shaped by customs and traditions that arise from the cultural environment to which it belongs (Rappaport 1969). Therefore, a house conforms to its culture and its structure embodies the social relations of the people living within it (Bamanian and Amini 2016, 74). In a traditional Iranian house, given the presence of extended families and the purdah observed by women, social relations prioritize respecting secrecy while also honoring guests, which are fundamental principles.

- Secrecy

A house, as a safe place for family peace, must be adequately protected from intruders. Its structure should ensure that strangers do not dominate the interior and that family members' private spaces

are well-separated. Therefore, secrecy, as a core principle of the Iranian house and a reflection of cultural spiritual values and lifestyle (Ghafourian et al. 2017, 140-142), regulates access, line of sight communication, and voice exchange. It manifests as an inward focus and emphasizes the importance of the home's essence and inner sanctum (Zarghami and Sadat 2016, 60-62).

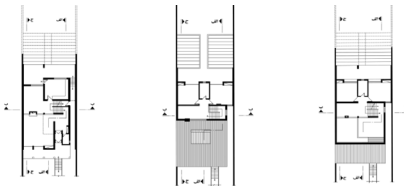
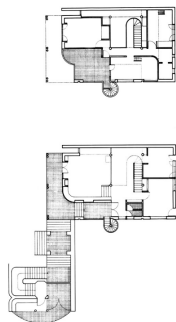
- Connection with Nature

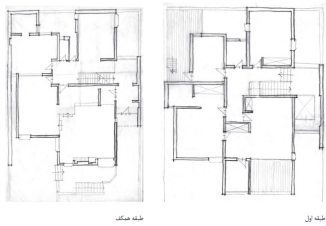
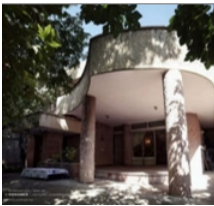
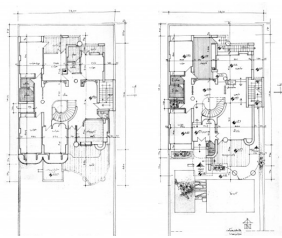
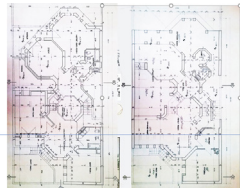
In the Iranian house, nature is an integral component, with the courtyard serving as a central organizing element (Haeri 2009, 184). In general, the presence of nature is significant in two ways: directly, through the refined landscaping of the central courtyard, which protects from harsh environmental conditions, and abstractly, through the incorporation of natural elements in interior decoration. This highlights the inseparable connection between humans and their environment.

6. CASE STUDIES

To select the case studies, a list was compiled of Iranian identity-oriented architects from the second Pahlavi period. These architects emphasized identity in their writings and interviews, and were also recognized by the elite. Next, those of their works that adhered to the principles of Iranian architecture were identified. Finally, one house from each architect was chosen based on the availability of complete documentation. All selected houses shared similar architectural characteristics. For example, the Najaf Daryabandari House was excluded because its central courtyard differed in structure from those of the other works, and the architect highlighted the distinct lives of its residents (Clantary 1974, 50). Instead, the Azarba House was selected (Table 5).

Table 5. Introduction of Selected Houses

Houses' Features	Image	Features	Plans
Azarba House Iraj Kalantari (1972)		It has a simple form. However, its interior space is highly dynamic and open (inviting to explore the interior space); Its design is tailored to the client's functional needs.	
Afshar House Aliakbar Saremi (1976)		There is a separation of the functional layer (house) and the architectural shell: "Architectural layer of Architecture"; Its design is tailored to the client's functional needs; It presents the Iranian architectural identity in a modern form.	

Houses' Features	Image	Features	Plans
Farahmand House Sirous Bavar (1975)		It has an architectural style with logic of form and function, precisely executed (exposed view); It has a sage architecture (minimum elements, functional dynamics, internal movement in space); There is logical and intuitive access to spaces.	
Parviz Tanavoli House Kamran Diba (1972)		There are connections between the floors and the mezzanine; the internal passway is open, and there is spatial continuity; It has a free plan and a long line of sight (minimum hidden space).	
Masouni House Mohammadreza Naderpour (1969)		It was designed in a curved form, with ceiling lighting in the center of the plan; There is a precise layout (attention to user experience), and spatial fluidity.	
Farhang House Farhad Ahmadi (1972)		There is the prominence of exposed stairs; Its design is tailored to the client's needs; There is spatial fluidity.	
Aalikhani House Farrokh Esalat (1971)		One can see the intersection of tradition and modernity, especially in materials; It has a logical plan and presents a principled combination of spaces (user comfort); There is a precise layout (attention to user experience); There is spatial fluidity.	
Givchi House Iraj Yamin Esfandiari (1975)		There is a fusion of vernacular patterns and modern geometry; There is a complexity of volumes; There is the coexistence of three generations.	

(Source of images: <https://aoapedia.ir/>)

7. REDEFINING THE PRINCIPLES OF IRANIAN ARCHITECTURE

As previously mentioned, the interconnected principles of Iranian architecture- privacy, diversity and flexibility, secrecy, social relations, and connection with nature- have continued to evolve from the past to the present. However, these principles were disrupted

at a certain point in history due to contact with the West and inconsistencies in modernist thought. It is now important to examine how Iranian architects have redefined these principles, emphasizing identity amidst the changing role of women and the evolution of the Iranian family structure from extended to nuclear family, and how this redefinition was reflected in the spatial-physical structure of the case studies.

7.1. Privacy

In contemporary houses, the simplification of spaces also includes entrance elements, resulting in a basic doorway. In contrast, during the first Pahlavi era, houses featured prominent entrances in the middle of the building, directly connected to the central hall space, which opened up views to the most private areas of the home. In the houses examined in this study, however, the entrance has been relocated to the corner of the building, and an anteroom has been established to create a hierarchy from public space to semi-private and private spaces. Following traditional design, the public space, including the living room, is positioned adjacent to the entrance, while access to private spaces is separated from this area. Consequently, individuals can reach the private quarters without entering the public space.

In a traditional Iranian home, the extended family structure, where multiple generations live together, fosters a sense of communal privacy in which outsiders do not belong. This is reflected throughout the home- from the bedroom to the hall and from the courtyard to the dining room- where communal privacy is emphasized. However, there is no space for individual secrecy; even in the most private spaces, individuals are often defined by a collective identity,

limiting opportunities for personalization of spaces and individuality (Khamenehzadeh 2017, 35). As society transitioned away from traditional norms and family structures became more nuclear, individual identity gained significance. One of the hallmarks of contemporary houses is the identification of spaces to enhance individual secrecy, particularly in the bedroom.

Therefore, in the structure of these houses, in light of the evolving concepts of family and the changing role of individuals, especially women, as well as the growing importance of personal secrecy, the three areas defined in traditional houses have been reimagined as follows: 1) Entrance and the vestibule: unlike in the past, these areas are simple and unpretentious, providing separate access to public and private space without appearing restrictive, closed, and elaborate; 2. Living room and kitchen: in traditional houses, these areas were originally designed to provide collective secrecy for the extended family, while in the new definition, they became spaces where nuclear family members can enjoy their collective secrecy; and 3. Bedroom: unlike the past, this area is characterized by specific furniture and function, giving it an independent identity and providing individual secrecy for family members.

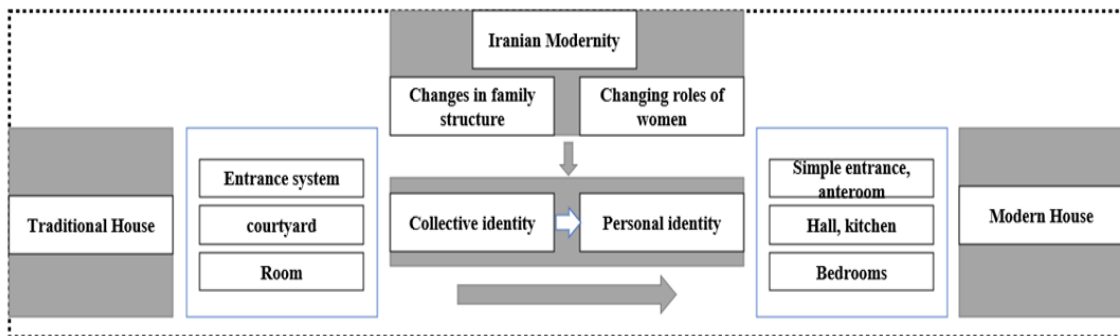
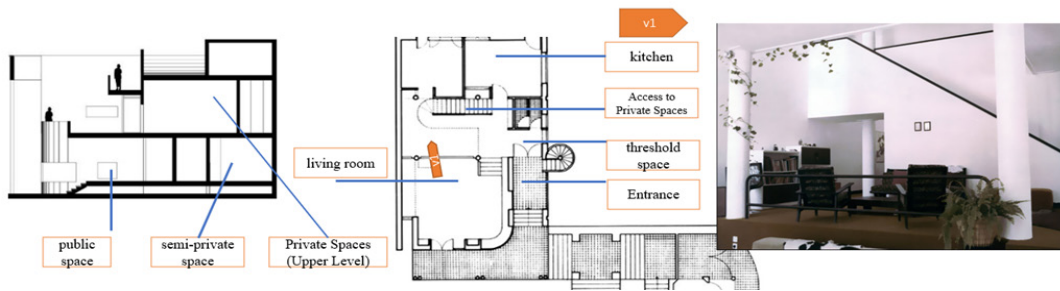


Fig. 4. Changes in the Layout of Houses

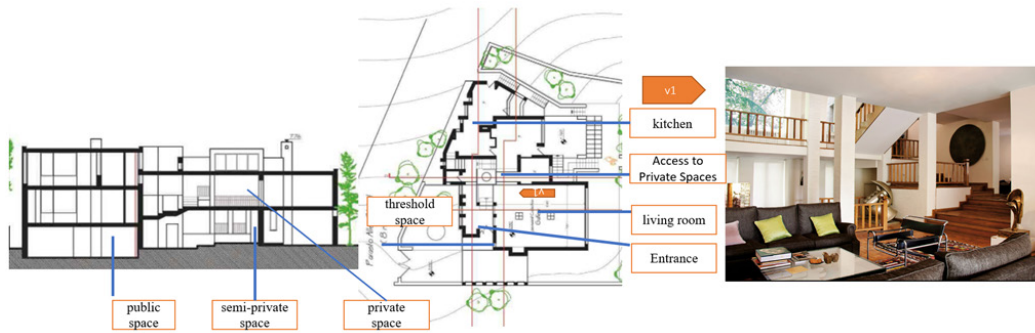
Table 6. The Layouts of Houses

public space (Ground Floor) Semi-Public Spaces (Mezzanine Level) Private Spaces (Upper Level)	Kitchen on the Mezzanine Level living room Threshold space Entrance	
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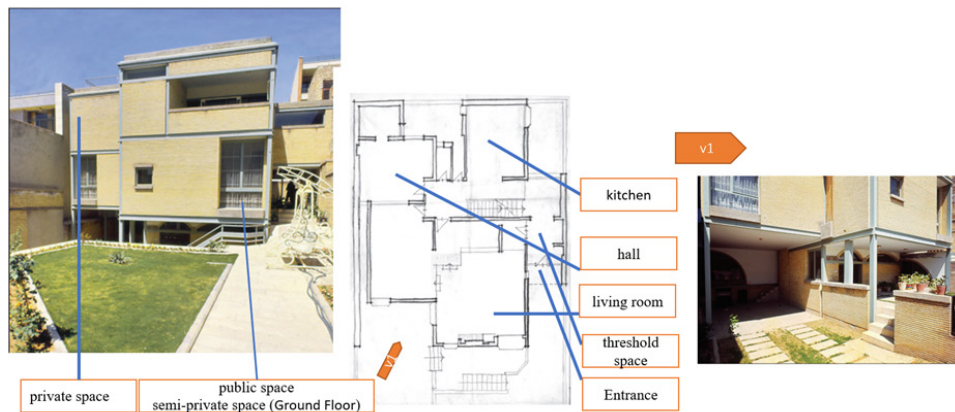
Azarba House
(Iraj Kalantari 1972)



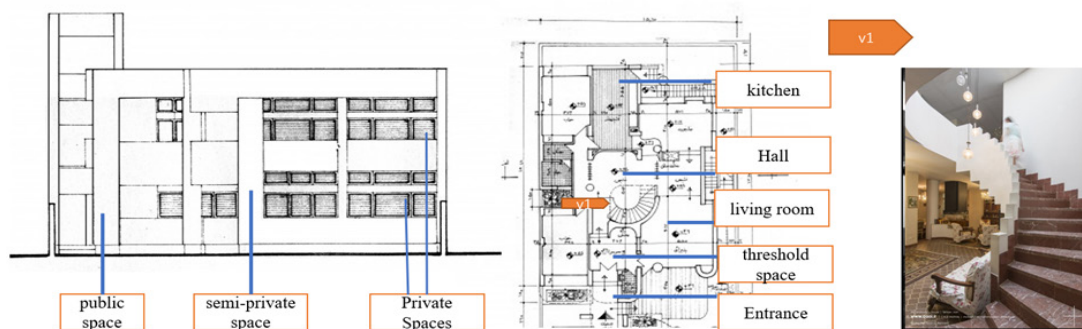
Afshar House
(Aliakbar Saremi 1976)



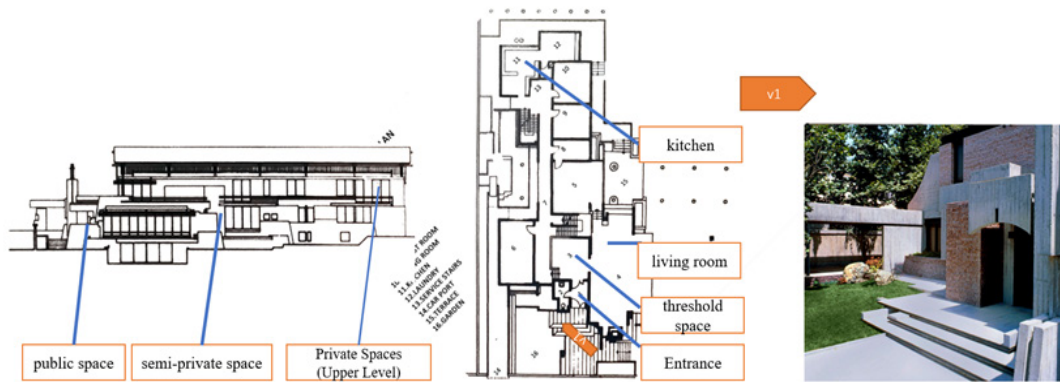
Parviz Tanavoli House
(Kamran Diba 1972)



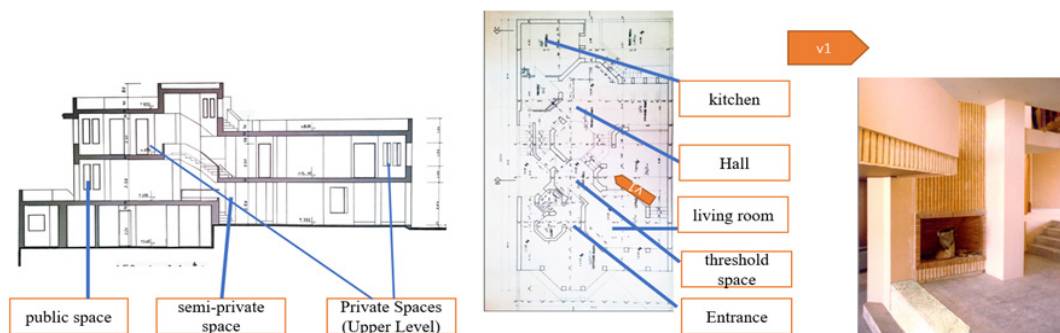
Farahmand House
(Sirous Bavar 1975)



Masoumi House
(Mohammadreza Naderpour 1969)



Aalikhani House
(Farrokh Esalat 1975)



Giveh chi House
(Iraq Yamin Esfandiari 1970s)

7.2. Diversity and Flexibility

Flexibility refers to architectural responsiveness to changes over time. Diversity, changeability, and adaptability are three tools to achieve flexibility. This change can occur in family structures or as a response to climatic conditions, including seasonal or daily variations. In the past, the structure of living and, thereby, the architectural spaces were shaped according to agricultural or livestock livelihood, based on the seasonal order, resulting in homes that had designated summer and winter residences. On the one hand, with the extended family at the center, spaces are needed to meet the diverse needs of the family. Each space, while independent, could be combined with adjacent spaces; for example, by opening doors between rooms, a larger space could be created to accommodate new needs. On the other hand, there was a potential for expanding the house to respond to the growing size of the family, with the courtyard serving as a central element that facilitated both horizontal and vertical expansion. Therefore, this architectural structure, which considered the behavioral needs and customs of the extended family, allowed for a variety of necessary events and experiences. With the transition to modernity and the onset of the industrial age, there was a shift in the livelihood system and

a move away from family dependence, leading to the abandonment of the extended family and its replacement with the nuclear family. In this structure, with the growing importance of individuals, due to the civilized livelihood, architectural spaces became increasingly functional and tailored to a new lifestyle (Saremi 1995). In this framework, each space became identified by a specific function and furniture, a common feature among the houses studied. Spatial diversity can be characterized by two main aspects. The first is physical diversity, which contributes to spatial richness. In traditional Iranian homes, this includes the coexistence of open, closed, and enclosed spaces, as well as variations in height and light quality. The second aspect is functional diversity, referring to the flexibility of furniture and a range of activities that illustrate a flexible and multifunctional space. In the houses studied, despite spaces being predominantly single-function, applying diversity in floor designs- including mezzanines, changes in light, protrusions, and depressions- provides spatial diversity and fluidity. Simultaneously, all spaces, such as rooms and terraces, are interconnected elegantly (Karimi 2017, 133). The reduction or elimination of fixed spatial barriers, such as walls, minimized limitations in public and semi-public areas, allowing

for smooth transitions between public and semi-public spaces in both horizontal and vertical layers. This design ensured spatial fluidity and expanded visual perspectives, as exemplified by the homes designed by Iraj Kalantari and Diba. Additionally, variation in ceiling heights is important, particularly regarding the significance of space, the rotation of space towards a better view, and the influence of topography on

enriching space (Kalantari et al. 26, 1969). Despite the decline of the traditional courtyard in the structure of the house, the inclusion of a enclosed space that facilitates transitions between closed and open spaces remains vital. Notably, these balconies typically face outward rather than inward, emphasizing the enrichment of the form while staying free from conventional decorations (Table 7).

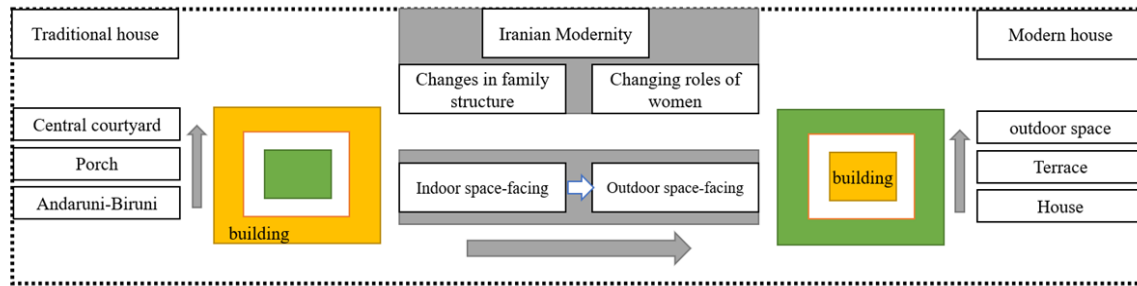
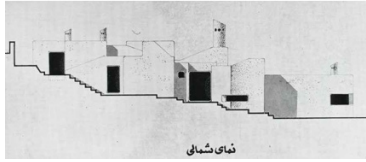
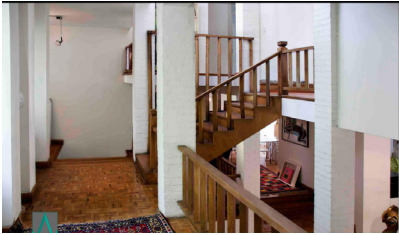
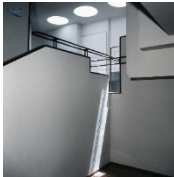


Fig. 5. Changes in the House Orientation from Inside to Outside

Table 7. Spatial Diversity in the Second-Pahlavi Houses

House	Diversity in Exterior (porch)	Diversity in Interior
Kalantari, Daryabandari House (1971)		
Kalantari, Tayyebnia, Petrosian (1969)		
Saremi, Ebrahimi House (1974)		
Bavar, Nahid House (1971)		

House	Diversity in Exterior (porch)	Diversity in Interior
Diba, Tanavoli House (1969)		
Kamouneh, Art House (1969)		
Naderpour, Masoumi House (1969)		
Ahmadi, Farhang House (1971)		
Esalat, Aalikhani House (1975)		
Yamini, Givahchi House (1975)		
Mir Heydar and Shariatzadeh, House No.2 (1970s)		

House	Diversity in Exterior (porch)	Diversity in Interior
Alizadeh, Kohbar House (1973)		
Oshana, Dr. Mrs. Bi'Dani House (1965)		

(Sources of some images: <https://aoapedia.ir/>)

7.3. Redefining Social Relations in the Modern Home

The family structure, the roles of individuals, the relationships between family members, the division of labor, and the presence of household work (Behnam 1973, 11) all contribute to the meaning of social relations within the home. Therefore, with the changing roles and positions of women, the shift towards nuclear families, and the outsourcing of religious, educational, economic, and recreational responsibilities outside the home, both family structure and the relationships between its members have evolved (Ibid, 13). Consequently, the body of the Iranian house took a new form for new actors and roles.

- Family

The traditional system of authority highlights the roles of the khan (governor) and the elder. In this structure, family members, under the guidance of the eldest man in the household, participate in various group activities, while women's work remains unpaid and is in the interests of the man of the house. In this regard, the layout of the Iranian house has historically accommodated extended families, consisting of multiple generations living together, organized according to age and gender hierarchies (Rostam-Kolayi 2004, 238). Additionally, considering the spirit of collective activities and shared experiences, spaces were also designed in a way to be responsive to collective life and have diverse functions and multipurpose uses, making it possible to perform various activities and realize communal living. However, after the industrial revolution and the subsequent migration of men to cities, the necessity for individuals to live collectively diminished. As a result, modern homes were sufficient for nuclear families. These houses featured spaces with distinct identities based on their specific function, each defined by specific furniture.

- Male and Female

In traditional societies, national prejudices, stemming from a low scientific and cultural level, kept women isolated from the public sphere and confined them to the domestic environment. In this structure, women's living space was entirely segregated, consisting of two areas: andaruni (private space) and Biruni (public space). The biruni was where men were present, engaged in activities, and interacted with strangers, while the andaruni was designated for women. This structure completely separated women from non-mahram men, restricting their access, line of sight communication, and voice exchange. This separation also included involuntary and unwanted glances. For example, the entrance to the andaruni led to the vestibule of the house through a corridor that had no access to the biruni. As a result, women did not need to pass through the Biruni, keeping them away from the eyes of guests (Kasra 4-5, 2010).

The nuclear family structure is composed of women, men, and children, in which women accompany men and work alongside them. In this system, the tradition of marriage is defined by love and friendship, allowing women to move beyond the confines of the andaruni. With the provision of women's education and the expansion of their presence and participation in society, women were redefined as economic partners to men. Consequently, the andaruni-biruni structure was dismantled. In contemporary houses, the functionalization of spaces resulted in the redefinition of private spaces not to confine a specific gender, but to ensure the peace and comfort of all family members. In the houses of the 1940s, public and private spaces were separated through elevations. In the houses studied for this research, the kitchen space was merged with the living room. These two spaces, together as a semi-public space, were defined as an intermediary space connecting private and public spaces.

- Mother and Child

Traditionally, the responsibility for children's upbringing varied based on a family's level of culture and wealth. In low- and middle-class families, the mother and grandmother usually assumed this responsibility. In noble families, it fell to the nanny under the supervision of the paternal grandmother. As a result, women from these higher social classes were often distant from their children and less involved in their upbringing. During the Constitutional Era, there was an emphasis on raising children by educated mothers as a means to foster a progressive nation (Dolatabadi 1946). The primary duties of motherhood included childbearing, raising children, caring for their physical health, and providing education. In the second Pahlavi era, organizations like the Iranian Science Corps reinforced these responsibilities. In homes designed by first-generation architects, bathrooms were situated next to bedrooms to enhance hygiene (Hakim 2001, 65). The arrangement of bedrooms as private spaces within a single layout allowed both parents to monitor their children. This tradition continued in the homes examined, where the placement of kitchens adjacent to living rooms facilitated supervision of children and household affairs while engaging in chores. Over time, the boundary between these two spaces blurred, leading to the emergence of open kitchens.

- Guests

Another form of communication is related to guests, neighbors, and strangers. The various elements and arrangements of the entrance system responded to Iranian hospitality while maintaining secrecy. For example, strangers would be welcomed in the vestibule, and if the meeting lasted longer, they would be directed outside. Strangers were not permitted to enter the andaruni, and the access from the andaruni to the vestibule was designed so that outsiders could not see the women present inside. With the socialization of women and the decline of the andaruni-biruni structure, the drawing room increasingly became a space for welcoming guests. This space was connected to the semi-public areas of the kitchen and living room through the dining room.

In the examined homes, the layout separated the guest path in the vestibule from that of household members. The living space typically served as an intermediate area between public and private spaces.

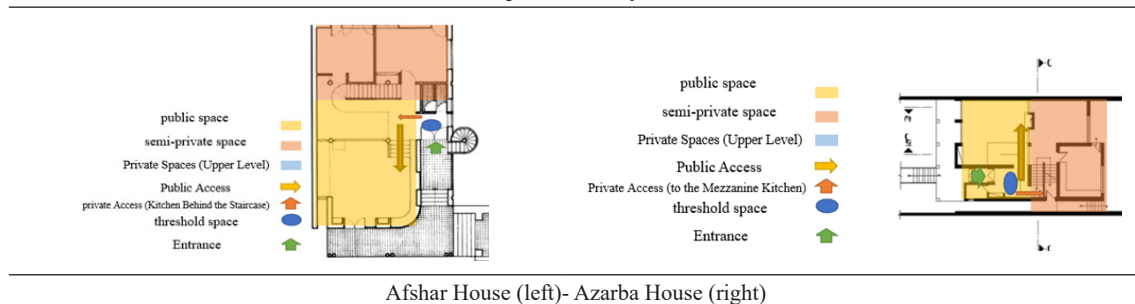
7.4. Secrecy

In Iranian houses, both the concept of secrecy and respect for the guest are emphasized. This results in two patterns of territorial overlap and separation (Bamanian and Amini 2017, 55-57). Spaces that require comfort, tranquility, and secrecy must be distinct from areas accessible to non-mahram guests in terms of access, visual contact, and voice exchange. In this arrangement, the private sphere is defined as a personal space, while the public sphere serves as the guest area. There is also a semi-public space that acts as an intermediary between the two, helping to delineate and hierarchically structure these spaces. This semi-public and semi-private space consists of areas that connect the two main spheres.

With the increased presence of women in society and their socialization through education, the traditional confinement of women within the home has become outdated. Instead, the focus has shifted to maintaining peace, comfort, and preserving family secrecy. Thus, secrecy is now redefined not as a means of confinement, but as a way to fulfill the psychological and spiritual needs of the family.

In this layout, the entrance is located at the corner of the building, leading to a small anteroom that controls line of sight communication. Right from the entrance, the pathway to the public space is separated from that of the private space. The public area is adjacent to the entrance, while the private space is either recessed—like in the house designed by Naderpour—or situated on different floors. Typically, the hall and kitchen spaces serve to connect these two areas. In some cases, such as in the house designed by Kalantari, these spaces are found on a mezzanine floor, while in others, like the house designed by Saremi, they are located on the ground floor, next to the staircase following the public space (Tables 8 and 9).

Table 8. Spatial Secrecy in Houses



Afshar House (left)- Azarba House (right)



Tanavoli House (left)- Farahmand House (right)



Masoumi House

Table 9. Location of Semi-Public Space

Afshar House (Kitchen at the End of the Space (on the Corner))	Azarba House (Kitchen on the Mezzanine)	Masumi House (Kitchen and Living Room between Private and Public Spaces)

7.5. Connection with Nature in Modern Houses

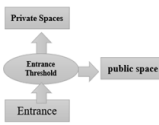
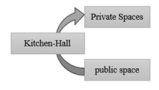
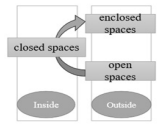
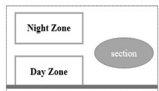
The use of light, air, and the integration of nature into the building design are ancient Eastern concepts that influenced the architecture of this period. Moshiri (1948, p. 80) emphasizes, "Sunlight and lighting are of utmost importance in a healthy human life; we must believe that death does not enter where the sun enters." This approach is characterized by two key elements: first, the emphasis on open space, which, unlike traditional architecture, is not limited to an inner courtyard but also includes street-facing areas; second, the direct use of nature, such as a courtyard,

which has been transformed from an organizing element and living space to a corner feature that, in some instances, serves as a parking area. Notably, the houses designed by Esfandiar Yamini, Naderpour, and Saremi feature a central skylight, indicating a new connection.

8. DATA ANALYSIS

The following table (Table 10) reinterprets the principles of the Iranian house and compares them in case studies.

Table 10. Reinterpretation of the Principles of the Iranian Architecture in Second-Pahlavi Architects' Works

Identity-Giving Principles	Changes Made	The Manifestation of Principles in Second-Pahlavi Houses	Sample
Privacy	Entrance	While providing separate access to public and private spaces, it is not restrictive, closed, or elaborate.	
	Separation of Privacy	Providing collective privacy, centered around the living room and kitchen	
	Private Space	Bedrooms, with distinct furniture and function, have an independent identity	
Diversity and Flexibility	Functional Diversity	The combination of open, closed, and enclosed spaces, the variety of elevations, the quality of light, and spatial fluidity	
	Physical Diversity		
	Adaptability	Identification of spaces based on function and furniture	-
	Changeability	The impossibility of expanding the space due to specific furniture	-
Social Relations	Family	Space division based on the needs of the nuclear family	Ground floor for public space Other floors for private spaces
	Male and Female	Space planning for peace, not gender segregation	Ground floor for public space Other floors for private spaces
	Mother and Child	Defining rooms in a single zone with a designated bathroom	
	Guests	A designated drawing room at the house entrance filters strangers from private spaces.	
Secrecy	Access	Respecting space planning and spatial hierarchy from public to private, with a semi-public space as an intermediate space.	
	Line of Sight Communication	Free plan and a long line of sight Fluid flow from rooms to the terrace	Spatial fluidity
	Voice Exchange	Free plan	Spatial fluidity
Connection with Nature		Outdoor environment-facing spaces	Outdoor environment-facing

9. CONCLUSION

During the second Pahlavi period, from the 1960s to the 1970s, Tehran gradually expanded due to improvements in living conditions, healthcare, population growth, and an influx of oil revenues. This growth prompted noble families to relocate from the city center to the northern suburbs. Concurrently, architectural education underwent structural changes, with the presence of Italian graduates at the University of Tehran influencing educational styles. The modern era saw a shift in art and thought, leading to the emergence of a new culture within Iranian society and among Iranian architects. As modernity

and technology took hold, parts of traditional society advanced rapidly, adapting to the demands of a new lifestyle. This shift put pressure on the traditional mold, allowing society to enter the modern arena. By introducing new employers, the emerging culture called for a different kind of spatial organization, one that aligned with contemporary needs and emphasized the importance of family, which had shifted to a nuclear structure. Simultaneously, women began to experience greater organization and rights, particularly through the White Revolution, which granted them the right to vote. Educated women were able to secure higher-paying jobs than their husbands

in some cases. With their representation in parliament, they successfully passed laws for family protection. The design of houses reflects the culture and beliefs of the people, and as these beliefs change, so too does the structure of homes. The houses built in the 1940s by educated architects, influenced by Western ideals of modern architecture, distanced themselves from traditional styles and the thoughts of the community. Alongside the policy of compulsory unveiling, these homes presented themselves outwardly without any prelude. However, the academic environment provided a platform for consistency in thought, aligning with the global postmodern movement. This encouraged a reevaluation of historical design and the necessity to cater to the residents' needs and desires. As a result, the principles of housing were redefined to accommodate structures based on the nuclear

family and the evolving role of women, who became household managers and economic partners to men. In traditional Iranian houses, the governing principle emphasizes man-woman separation, as well as the concept of *purdah* for women. The design of these homes is organized to cater to the needs of extended families. In this arrangement, the *andaruni* serves as the area designated for women, while the *biruni* is reserved for men and other guests. Access to the *andaruni* is limited in terms of sight and sound, providing a peaceful environment for the family. The design even extends to the outdoors, as nature is integrated into the structure with an inner courtyard. In this setup, individualism is largely absent; even private spaces are defined by their collective nature. The flexibility within the home allows for the seamless blending of private and public areas.

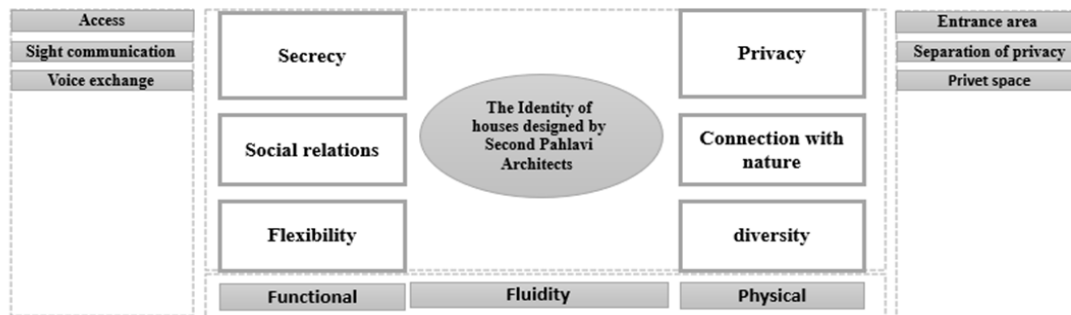


Fig. 6. Identity- Giving Principles of Iranian Houses in Selected Works of the Second Pahlavi Identity-Oriented Architects

In the houses being examined, the arrangement of rooms around a central space is no longer present. Instead, the entrance leads directly into the main living area of the house. Unlike the homes from the First Pahlavi period, the main entrance is positioned in a corner, which helps to separate the resident from everyday life and indicates their presence through a designated anteroom. The concepts of private and public spaces have also been redefined. With the addition of multiple floors and greater spatial fluidity, secrecy has been reinterpreted. The goal is to maintain the secrecy and tranquility of the nuclear family based on mutual man-woman affection, rather than confining women. These areas are defined at different levels, with a porous boundary between living and kitchen spaces, which helps to manage secrecy while still maintaining spatial fluidity. This arrangement fosters a new identity that promotes the intimacy of the nuclear family.

The staircase has taken on a new design, becoming a prominent architectural element that, in some cases, connects the main areas of the house. This hierarchy between public and private spaces facilitates controlled visual connections while preventing direct access to certain areas. Additionally, the service area (such as the dining room and kitchen) serves as a boundary between private and public zones on

a separate level, creating a new understanding of connection and spatial hierarchy.

As courtyards have become less central, the focus of the space has shifted to the body. The house now faces the outside environment, incorporating semi-open spaces and a variety of architectural features such as prominent stairs, cantilevers, openings, and various spatial configurations, resulting in a different physical diversity. Alongside the growing significance of individual identity, functional rooms like bedrooms are now equipped with specific furniture that prioritizes user comfort and are strategically placed within the inner layers of the spatial hierarchy. These changes reflect the flexibility of the Iranian house structure, where traditional principles have been reinterpreted to accommodate new lifestyles in response to the evolving family system and the changing role of women in both family and society. Finally, it is recommended that future research delve deeper into the works of other architects from the second Pahlavi period, analyzing how the principles established in this study are manifested in the architectural spaces of other settlements. Given the objectives of this research, it is crucial to apply the principles gained thoughtfully in the design of contemporary houses, helping to address the issue of identitylessness in many modern homes.

Table 11. Redefining House Structure based on the Changes in Family Structure and the Evolving Role of Women

Identity-Giving Principles		Cultural Principles Governing Traditional Houses	Traditional House Structure	Cultural Principles Governing Modern Houses	Modern House Structure
Privacy	Entrance	Purdah for women Man-woman separation	Elaborate Full of elements (vestibule, corridor, aisle)	Man-woman affection	Simple
	Separation of Privacy	Extended family Controlled line of sight	Courtyard, gathering center (collective privacy)	Nuclear family Long line of sight	Living room and kitchen
	Private Space	Collectivism	Three-door rooms	Individualism	Bedroom (functional)
	Diversity and Flexibility	Diversity	Physical	Home for an extended family	Diversity in open, closed, and enclosed spaces
	Functional		Multi-functional spaces		Mono-functional spaces
Social Relations	Adaptability		Summer and winter residences		Space with specific furniture and use
	Changeability		Possibility of expansion centered around the courtyard		Impossibility of expansion
	Family	Gender-based separation of spaces	Andaruni-biruni	Nuclear family	Day-night separation of spaces
	Male and Female	Man-woman separation	Andaruni for women and Biruni for men	Man-woman affection	Single bedroom
	Mother and Child	The role of the woman, the progenitor	distanced separate rooms	The mother is responsible for raising the child	Defining rooms in a single zone
Secrecy	Guests	Separation of male and female guests	Andaruni and Biruni	Welcoming male and female guests	Drawing room
	Access	Limited access	Spatial hierarchy from public to private space	Controlled access	Spatial hierarchy from public to private space
	Visual Communication	Sight limitation	Enclosed space	Vision control	Spatial fluidity
Connection with Nature	Voice Exchange	Voice volume limitation	Enclosed space	Voice volume control	Spatial fluidity
		Controlled nature	Central courtyard- facing	Outdoor environment	Outdoor environment-facing

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CONFLICT OF INTEREST

The authors have no conflicts of interest to declare.

MORAL APPROVAL

The authors commit to observe all the ethical principles of the publication of the scientific work based on the ethical principles of COPE. In case of any violation of the ethical principles, even after the publication of the article, they give the journal the right to delete the article and follow up on the matter.

PARTICIPATION PERCENTAGE

The authors state that they have directly participated in the stages of conducting research and writing the article.

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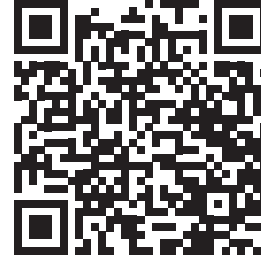
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