

**THE STUDY OF THE EVOLUTION OF SQUARES IN 3 PERIODS OF SAFAVID,
QAJAR AND PAHLAVI WITH HISTORICAL – EVOLUTIONARY AND FORM
APPROACH (ISFAHAN AND TEHRAN STYLES)
CASE STUDY OF NAQSHE JAHAN SQUARE IN ISFAHAN, GANJALIKHAN SQUARE
IN KERMAN, SABZE MEYDAN AND TOOPKHANEH SQUARE**

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ABSTRACT

Unfortunately, with the development of cities and arrival of modernism, the past function of spaces like urban squares has changed and lost its real concept. The arrival of modernism to Iran has influenced the spatial organization of Tehran since the late Qajar era. To clarify these changes, the present study aims to compare Isfahan style and Tehran style to show the evolution of squares from the Safavid to the first Pahlavi era. This study was performed in an interpretative-historical method and focused on squares in two styles of Isfahan and Tehran. In this study, Inductive and comparative approaches and the case studies of each style were used for interpretations and conclusions.

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The main features of each style after extraction were examined with the study of squares in that style. Each square is evaluated in terms of four components of time, architectural style, spatial features and user. Spatial features include: type and accessibility, connection of streets to square, type of geometry, the placement of square in the texture (morphology) and user of square includes surrounding and internal performances of square. The case study is the important squares in Tehran style and Isfahan style to the first Pahlavi era. The case study was analyzed and included Sabze Meydan, Toopkhaneh square, Naqshe Jahan and Ganjalikhan square in Kerman. Finally, conclusion was expressed in the form of a table.

Keywords: square; Tehran style; Isfahan style; evolution of squares.

1. INTRODUCTION

The study of city from old eras, especially the cities of Iran after Islam, until urbanism is stranger to the arrival of new concepts indicates that square like other effective and functional bodies has an effective presence in city, so that square began its Consolidation since the Seljuks era and reached deep and inefficient concepts in architecture and urbanism and reached its ultimate role in the Qajar era. But it has lost its identity and role since the middle years of the Pahlavi era and has been suspended since the last two decades.

We can refer to different books and articles for definitions of square and each one has interpreted one perspective of square. Soltan Zadeh in his book writes: squares are open and wide spaces that have had limited and specified areas with communicative, social, business, sport, military functions or a combination of them and have been located next to streets or junctions. [1] (p:82-86) Also, during the history, a square has had different roles and functions in terms of time and place necessities. Sometimes it was for the supply of goods and some other times it had a governmental or religious atmosphere and function. But in recent decades, most of their classic performances were transferred to buildings and the different social performances of the past eras cannot be expected due to the current status [12].

The surroundings of square had been occupied in proportion (according to) to its personality. Thus, the main performance of square and its surroundings (or in other words its dimensions by elements around it) has presented square [5].

2. THE SIGNIFICANCE OF THE STUDY

Urban places are a symbol of Ethnic culture, the product of thinking and social-economic performance. Square is one of the obvious examples of urban elements as the indicator of all events. For this reason, today the historical center and surroundings of cities and keeping the features and reconstruction of cultural and ethnic identities were considered.

3. RESEARCH OBJECTIVES

The evolution of squares should be considered. The role of squares is undeniable due to the connections, communications, and place of gathering people and the Turning point of urban design. Squares in city are the most tangible elements that can realize human interactions and effectively perform their active, constructive and targeted role in society.

4. THE PROCEDURES OF THE STUDY

In the first step, Isfahan and Tehran styles from the Safavid era to the first Pahlavi era are examined by referring to library references. In the next step, the important squares of each style after extraction are analyzed in order to better understand the subject. Finally, with the comparative study of squares, evolutions from Isfahan style to Tehran style are presented in a table.

5. RESEARCH BACKGROUND

There are different books about the historical analysis of the past styles, but there are a few numbers of references on the evolution of squares in the history. Dr. Habibi in his book “Shaar to Shahr (city)” evaluated Persian city in the past and the current era and also explained and defined Shaar and city to study the works remained from the past era and show the evolution of Shaar to Shahr (city). The last chapters of the book described Isfahan and Tehran styles and examined the physical elements of city including squares. Also, in the book of “urban spaces in historical textures of Iran” by Dr. Hussein Soltan Zadeh, urban spaces in the past were examined in functional and physical terms. The result was that urban spaces in the past had appropriate efficiency for living in while some important types of urban spaces in the contemporary era like squares and streets have no necessary efficiency for urban living and their communicative role was the most function and in some cases their only function. The book has 5 main parts: streets,

squares, gates, entry spaces of architectural and architectural-urban buildings, adjacent spaces to bridges and rivers inside city. The book “Stylistics of Persian architecture” by Dr. Muhammad Karim Pirnia the styles including Isfahan style were considered. Some articles were also found on the subject of this study that was used according to the need.

6. RESEARCH METHOD

This study was conducted with interpretative-historical method by referring to library references and information books like articles and current literature (related to the subject) in valid websites. In this study, deductive and comparative thinking was the main method of interpretations, so that in each stage, the case studies of each style were analyzed with the help of related images and then the analysis results were given in a table to better understand the interpretations and conclusions.

7. FINDINGS

7.1. Isfahan style

The formation of the Safavid government is in fact an accurate Conclusion of all the past shapes. It is a professional Conclusion that I matched to the new conditions of the world in these eras. This government focuses on the social unity of work and dominant and its Comprehensive presence in generation (production) make it one of the most powerful and richest governments in those periods. The skilled Conclusion of philosophy, art, architecture and urbanism of old times makes a new school in these areas: Isfahan school. [2](p:92)

Isfahan style is the last method of Persian architecture. The local architecture of Azarbaijan created 3 styles of Persian architecture including Isfahan style. Thus, the origin of this style was not the city of Isfahan but grew there and its best buildings were built in this city. Isfahan style includes the methods that are called Safavi, Afshari, Qajari and Zand-Qajar method in the western literature. [4](p:272) The features of Isfahan style include simplified designs (simpler geometry) and less Projection and recesses in buildings. Also, the construction of Beveled edges in buildings became more common and broken lines were used more. Due to the shortage of time and few numbers of skilled architects than before, the stability and architecture of buildings were affected. Isfahan was highly considered at the beginning of this historical era. The Safavid made this city to flourish, so that Chardin the French tourist considers it equal to London. Some urban

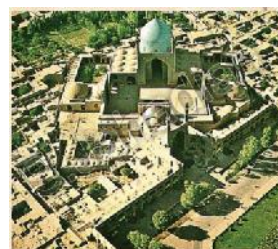
bodies like Chahar Bagh, Qeysarieh bazaar, Naqshe Jahan square have remained since the Safavid era. [4](p:279-287)



1. Ali Qapu palace at the west side of Naqshe Jahan square in Isfahan
2. Facade of Qeysarieh baz at the north side of Naqshe Jahan square. source: (naghshejahan.persianblog.ir).

Square is a window through which the Safavid government represents itself to the world. The main elements of government, religion, and economy are located around it. This square is also the junction of main streets. [2](p:97)

There was usually a governmental square in capitals and big cities that was used for military exercises, parade, formal ceremonies and sometimes the punishment of criminals. In specified and certain cases, the governor of governmental agencies designed this square and located it in a place to have also a social function. Naqshe Jahan square (Imam square) is one of the good examples of such squares. Military, governmental, and royal places, mosques, bazaar and some other spaces and urban buildings were usually built around these squares. [1](p: 85-87)



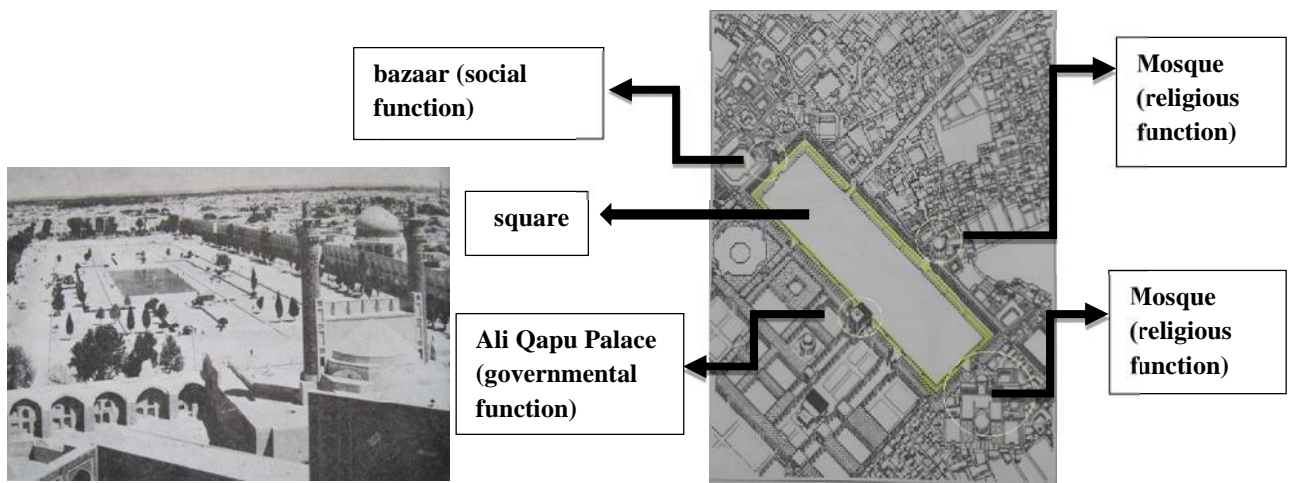
3 and 4. Imam square, Isfahan, the south side of the square, Source: (naghshejahan.persianblog.ir)

This square was a little bigger in the past and had some bazaars around it. Then, some openings and arches were added to the square in order to prevent the Thrust of arches and bazaars and made it smaller. These openings became shops at the time of Shah Safi. . [1] (p : 279-287).



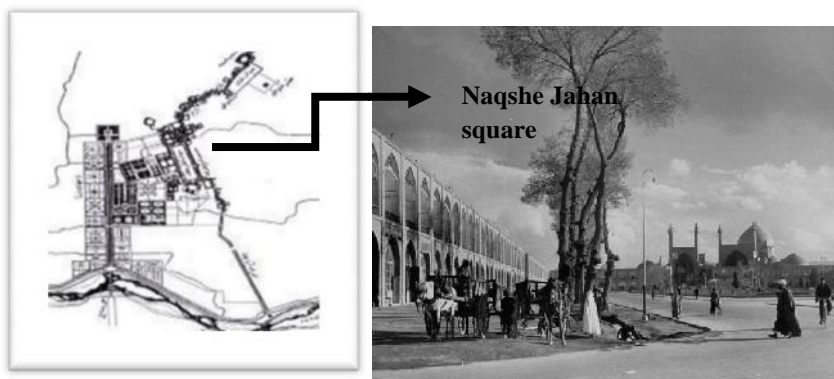
5. Addition of arches and openings, source: Organizing (naghshejahan.persianblog.ir) 6. Naqshe Jahan square, source:

Since the main performances of this square show that it is a good combination of religious, political, business and economic spaces and is also a place to hold traditional rituals. [11]



7. Naqshe Jahan square, Isfahan, (Pirnia 1387) 8. Isfahan, Naqshe Jahan square and the surrounding buildings, (Herdeg), source: (Pirnia 1387)

The needs leading to Naqshe Jahan square were non-geometric and organic in urban texture according to Isfahan style that were developed and changed later. The next section will discuss the time when the concept of street was created as the modern concept and meaning.

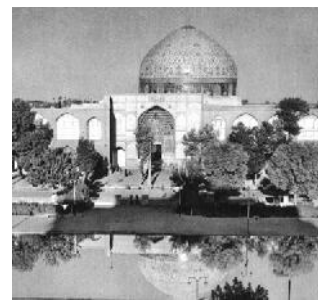


9. Naqshe Jahan square, the main part of an urban space (the roads leading to Naqshe Jahan square as non-geometric and organic) source: Traditional Buildings Climate Survey
10. Pedestrian-orientation in the square, source: (digitaliran.com).

7.2. The important feature of Naqshe Jahan square in Isfahan

In general, the important feature of Naqshe Jahan square can be described as :

1. One of the big complexes ,
2. A big square with a size about 150x500 meters and a ratio of one to three.
3. It has 3 axes.
4. The place of playing Polo in the past and its stone bars are still seen.
5. Sheykh Lotfollah square and Ali Qapu building are located at the east-west axis of the square.
6. Sheykh Lotfollah square and Ali Qapu building are located at the east-west axis of the square.
7. There were some buildings in the third axis that was east-west and along the Chehel Sotun Street.
8. According to Kaempfer, the ground floor of the bazaar had different business and economic activities and the upper spaces had residential performance and were rented by travelers



11 and 12. Sheykh Lotfollah mosque in the east side of Tehran, source: (naghshejahan.persianblog.ir)

Kaempfer also referred to the details about the recreational and sport performance of this square [9] (p:193,194) Tavernier, another European tourist, confirmed this performance and stated the establishment show of animals war in this square and betting urban aggressive groups [10],(p: 384 and 566) . From the perspective of concept and foundation, this collection was from the family of Agora and Forum. The only difference between the Persian traditional square bazaar and its old western examples is the lack of Monuments or special space limited to reverence of kings (governors) or the realization of governmental goals and ideals. [11]

13. Table of the features of Naqshe Jahan square in Isfahan :

Square name	User or function of square					Spatial features		
	Archi- tectur- al style	Characteri- stic of the northern facade	Characteri- stic of the eastern facade	Characterist- ic of the western facade	Characteri- stic of the southern facade	rt / extrove- rt geomet- ry	communicat- ion network	Pedestrian- oriented/dri- ver-oriented
Naqshe Jahan square in Isfahan	Isfah- an style	bazaar	Mosque	Darolhokoo- me building	Mosque	Introve- rt	Non- geometric and organic	Pedestrian- oriented

Source: author.

Ganjalikhan collection in Kerman is one of the most obvious symbols of using the Isfahan school in a state capital. Although, the square and its surrounding collection are smaller than Naqshe Jahan square in Isfahan and its surrounding physical body, using the concepts and spatial definition is the same as Naqshe Jahan square. [2] (p :96).

Complexes of Ganjalikhan in Kerman in Isfahan style was built in 1005 to 1034 by the order of Ganjalikhan, the commander of Shah Abbas in Kerman and its architect was Muhammad Yazdi. This complex includes school, caravansary, bathroom, Ab anbar (reservoir) , mint and mosque and all of them are located in one square. [4] (p:329).

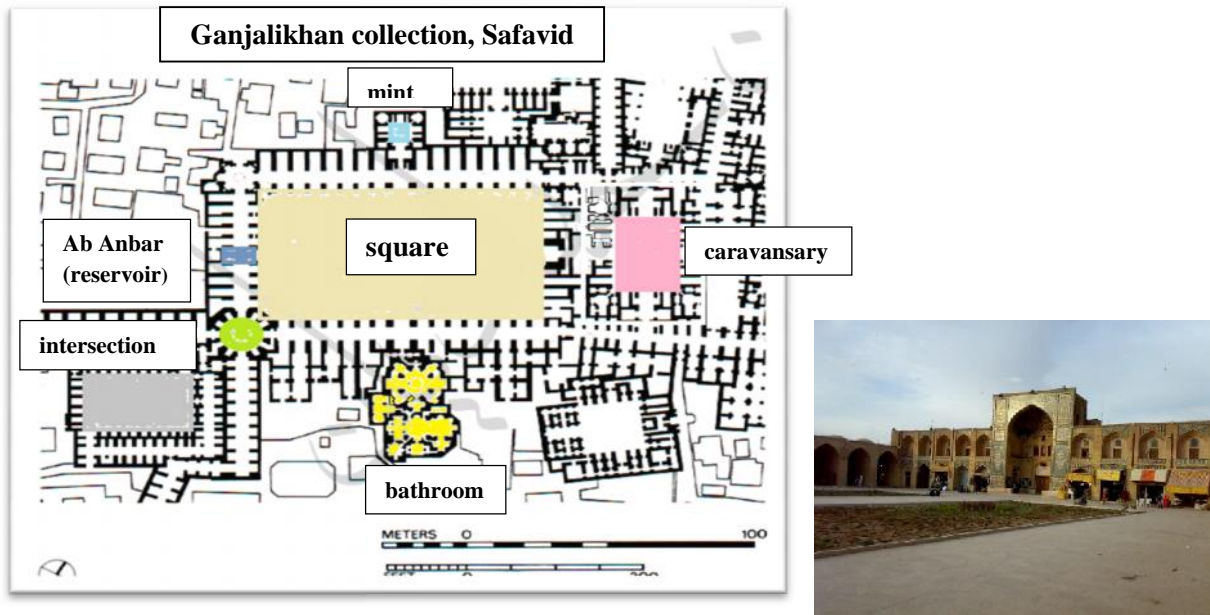


14and 15. Ganjalikhan complex in Kerman, source: <http://www.cafedesign.com>

7.3. About the main features of Ganjalikhan square, we can say

1. The masterpiece of architecture and a super collection of magnificent works in the Safavid era.
2. A land in the size of 100x50 meters
3. Located in the center of the city
4. The place of gathering, holding ceremonies, announcing governmental Announcements, PardehShow of masters and jugglers.
5. Three sides of the square lead to beautiful roofed bazaars. At the right side of the bazaar and the south side of the square there is a bathroom. At the east side of the bazaar and the south side of the square, there is a bathroom. At the east side of the bazaar, square, mosque, school or Ganjalikhan caravansary were built in 1007. There is a mint at the right side. Also, Ab anbar (reservoir) was located at the west side of the square. Finally, two beautiful intersections that were reconstructed are located at the north-west and south-west of the square.
6. The presence of brick arches, Tiling, green space, water pond and other beautiful works added to the beauty of this square.
7. Its external façade is toward the square composed of shops that have another face to the internal market
8. It has a traditional design of square-bazaar and is among the Agora and Forum in terms of historical aspects

As the studies and observations show, Ganjalikhan square like Naqshe Jahan square and Mirchakhmaq square in Yazd has gathered some urban elements around itself. In fact, the main performance of this square is a focus point for social-economic activities of people which includes educational, religious and services centers [11]



16. Constituents of Ganjalikhan collection, source: author 17. Ganjalikhan School and Caravanseray. Source : tishineh.com

19. Presentation of a table about the features of Ganjalikhan square in Kerman

Square name	Construction time	User or function of square			Spatial features		Introvert / extrovert geometry	communication network	Pedestrian-oriented/ driver-oriented
		Architectural style	Characteristic of the northern facade	Characteristic of the eastern facade	Characteristic of the western facade	Characteristic of the southern facade			
Ganjalikhan square in Kerman	Safavid	Isfahan style	mint	caravansary	Ab Anbabar	Bathroom	Introvert	Non-geometric	Pedestrian-oriented

Source: author

The researcher aims to express the features of Isfahan style and examine the important squares in this style in order to reveal the changes created in Tehran style.

7.4. Tehran style

Tehran became a context for physical-spatial changes and events needed by a capital since the 19th century and the beginning of Fathali Shah's rule. [2] (p :128).

These changes and evolutions, despite the strong presence of eclecticism, resulted in the development of new values in urbanism and architecture; new urban spaces (Darolfonun school, Tekyeh Dowlat, new streets, square and etc) discuss new concepts and present new elements. The reason for the insignificant designed works in this era is the poor financial status of the government that was not able to pay for appropriate construction and architecture. Another reason is the arbitrary destructions occurred in the Pahlavi government after modernism that destroyed valuable and beautiful works. Therefore, in the Qajar era and especially the government of Naseredin Shah, we encounter new style and spatial values that are called Tehran style.



18. A picture from old Tehran and the birth of a new concept called street, source: (<http://www.beytoote.com>)

This school that began with the influence age of Iran from Europe was rooted in Fathali Shah but needs two important historical events in order to revive and publish European thinking called modernism. [2] (p :130)

A factor that has been very effective in the evolution of Tehran's traditional architecture is the introduction of western urbanism in primary developments of old Tehran. In this modern type of urban development, new elements like street and square that are defined by buildings are used.

The maps of Daralkhlahfeh Naseri and Tehran during Reza Shah Era indicate the development of Tehran according to the above factors. [7] (p:59)

Thus, there are two maps that present the principles of urbanism in the Qajar era:

One of the first periods is called before Naseri and the other one is the second period or Naseri. The features of each period are presented in order to achieve a better understanding of that period.

The first period: It is related to the year 1233 AD called Daralkhlahfeh Tehran map. 1. A city with the full features and characteristics of the Isfahan school. 2. Increase of some new state and governmental buildings. 3. Main elements of city like Arg, mosque, school, bazaar, square and neighborhoods. The main square of the city is Sabze Meydan. The main features of this square are: A) similarity to the squares of Isfahan style. B) Arg gate opens to the square. C) The main opening of bazaar leads to the square and the main street of the city goes across it. D) Buildings are around it as 2-floor.



19. The position (status) of Sabze Meydan and Arg square in the south of Tehran governmental arg. This map was drawn by August kirshish in 1858 (1237 AH) , source: kirshish 1370

20. Sabze Meydan in 1299, source: (democracyksh.ir)

The streets which lead to the squares are still affected by the Isfahan school, so that there are Arboriculture and Streams of water in both sides of the street and also the single buildings that have a distance from the street through their yards and gardens. [2] (p:135)

According to Etemad Saltaneh, square, gate, and two –floor buildings were at 4 sides of it and the underground floors with roofed porches were allocated to shopkeepers and groceries. Also, the large number of Sycamore and elm trees provided peace and comfort for people. Sabze Meydan

was and still is the place of gathering people during Muharram days in addition to the place of business.

25. Presentation of a table about the features of Sabze Meydan :

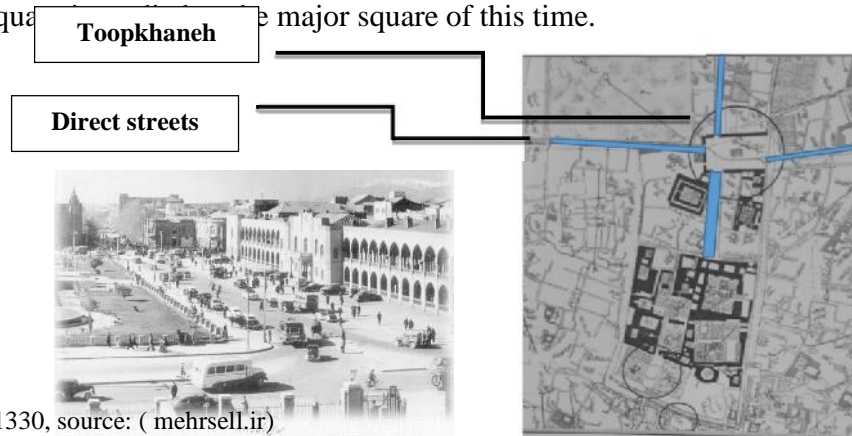
Square name	Construction time	Architectural style	User or function of square		Spatial features	
			Surrounding of the square	Introvert / extrovert geometry	communication network	Pedestrian oriented/driver-oriented
Sabze Meydan	Safavid, Zand and the first half of Qajar until 1247	Isfahan style	Gate and two-floor building (shopkeepers and groceries)	Introvert	Non-geometric	Pedestrian-oriented

Source: author

The second period: It is related to 1256 AH called Daralkhlafeh Naseri. 1) Founder of Tehran style. 2) Major differences with the Isfahani School, 3) created transformations in Arg neighborhoods, establishment of Darolfonun and Tekyeh Dowlat. 4) Social displacements through the displacement of downtown. 4) Street not only as a Promenade but also as an urban space with identity (place of business), 5) neighborhood as the main element of urban space in the Qajar era.

In fact, Tehran style like Isfahan style causes social displacements through the displacement of downtown, thus the downtown is transferred from Sabze Meydan and Arg square to Toopkhaneh square. The concept of governmental, social and cultural square still remains. However, with the transformation of the concept of street and the presence of new urban performances, square loses its old meaning. The old traditions are still discussed but in the concept of construction, organization and performance manifest in another way. The squares of Toopkhaneh, Arg Baharestan and Amin al-soltan are the physical manifestation and a symbol of this transformation. Tehran style receives the concept of square from the Isfahan school but becomes successful to put its own home on it. [2](p:139).

Here, Toopkhaneh square is the major square of this time.



21. Toopkhaneh square 1330, source: (mehrsell.ir)

22. In this map, Toopkhaneh square and direct streets which lead to it are at the north of governmental Arg , source: Najmol Molk 1371)

At the north side of royal Arg (Golestan palace collection), before the construction of Toopkhaneh square in 1246 AH, there was a desert that was used for Parade square and horse riding since the beginning of the Qajar era to the mid governance or rule of Naseredin Shah. After the expansion of Tehran, the destruction of rampart, construction of new rampart and filling ditch, this place was transformed into a rectangular desert that today is called Toopkhaneh square. In fact, this square was the place of deployment of troops. The construction of Toopkhaneh square began in 1284 AD by the order of Mirza Taghi Khan Amirkabir in a rectangular ground and at the northern desert of old Toopkhaneh square (current Arg square). Before that and since the time of Fathali Shah, this place was dedicated to cannon and cannoneer. The architect of this square was Muhammad Ebrahim Khan Azarbajani (Uncle Kamran Mirza). The square was built in 10 years and finished in 1294 AD by the order to Etemad Saltaneh. This square was among the first paths of Tehran that was paved and asphalted [15].

26. In general, the evolution of this square is divided into 3 historical periods that is presented in the form of a table, source: author

27. Period	Coincides with	The main elements of the 4 sides of the square	Changes and lack of changes	Result
First Period	Naseri period 1260 to 1300 AH	North view :first post office and later municipality office South view: Telegraph station East view: Imperial Bank West view: Nazmiyeh department	*Consolidation of original form of the square *Minor changes in the form and body position and performance of buildings around the Square	The protection of the generality of the square Consistently and uniformly
Second Period	The change of Qajar regime and the establishment of Reza Khan government from 1300 to 1320 AH	North View: Municipality building South view: the new telecommunications building East view: The new building combines modern style with traditional view instead of Imperial bank, commercial building on two floors with traditional view West view: Shahr bani building, two-storey building of Bank Sepah Four-storey building of Lister	*Change of past patterns *The emergence of new social-economic relations and external communications *Start of Modernization *New boom in the streets Squares and main roads based on the preference of pedestrians	Breaking the previous form of the square Coordination in the generality but the square lacks the consistent and uniform shape Separate and different buildings around the square (the failure to pursue a coherent model)

Third Period	The overall transformation of urban form and urban relationships of the past 1320 to 1370 AH	North view: bus stop Municipality in the International Style	*Body away from the previous values and templates	the decline of the square
		South view: new telecommunications tower	*Take into consideration the international patterns and styles	the decline of the validity of the urban texture of the past Changing the performance of older sections of the city and modern problems
		East view: Commercial Bank		
		West view: New Shahrbaani building on three floors		

Source: author

The review of the first period, it can be seen that the performances of around the square are generally the central square of the city. The most important subjects of square in the first period are:

1. The relation of main and crowded streets of city.
2. The presence of offices around square
3. The flow of daily life around square



23. Toopkhaneh square in the Qajar era, source: (www.hamshahrionline.ir) , This square was the residence of cannons and black hand cannons of the Qajar. 24. Three lines of coach in an uncertain street. The north side of Toopkhaneh square, source: (labeyk.parsiblog.com)

As can be seen, the body of the square was designed in a neoclassical style. Also, here the concept of street was not made as the modern concept.



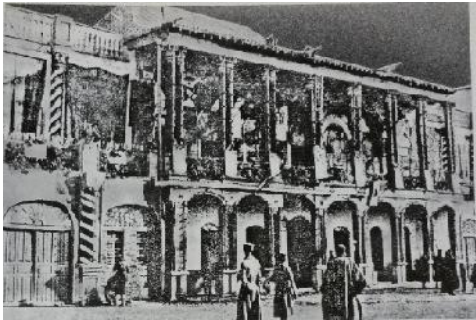
25. Toopkhaneh square in 3 periods. Source: (Tehran Toopkhaneh square book) 26. The beginning of modernization, source: (anthropology.ir)

The review of the second period shows that ten buildings are located around the square and on four bodies. Six buildings are state (governmental) and the other 4 buildings are commercial (business). The three main state buildings namely Municipality, Shahr bani (Law Enforcement force) and Telecommunications and two banks of Imperial Bank and Sepah around the square consisted of the main facades of the square.

They give a state or governmental identity and Administrative performance to the central square.



27. Imperial bank in the first period. source: (Tehran Toopkhaneh square book) 28. Imperial bank in the second period, source: (fa.wikipedia.org)



26. Nazmiyeh (Law Enforcement force) building in the first period, source: Tehran Toopkhaneh square book

27. Nazmiyeh (Law Enforcement force) building after construction, source: Tehran Toopkhaneh square book

As can be seen, Toopkhaneh square has been the place of gathering, fireworks, parade, military parade and also hanging criminals.

Tehran style is the beginning of a new concept called street. For the first time, street not only as Promenade but also will play a role as the place of business. Street in its new concept follows two patterns: the first pattern derives its spatial face and organization from the Isfahan school that was described in the previous sections. The second pattern includes the streets which have bodies on two sides and face the street and consist of an extended spatial-physical organization. Street in Tehran style represents itself as an urban space with identity and does not have only a recreational role as street in the Isfahan school. [15] (p: 134-135)

7.5. The main features of Toopkhaneh square

There features can be described about the Toopkhaneh square:

- A) a complete example of transformation than Isfahan style
- B) One of the widest squares of old Tehran
- C) A rectangle with the proportions of the Renaissance era and the Baroque era with a width of about 110 m and a length of about 220 m
- D) Governmental, administrative, and business center of the city
- E) Required coordination with other parts of the city due to the use of the current cultural pattern in the country
- F) The connection of 6 main and new streets of the city to the square

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- G) Gate as a new element to connect street and square, these two Contradictory spaces of the city
 - H) It has two-floor walls with openings as regular arches (like the Isfahan school), that cause coordination and contradiction in the structure of the square.
 - I) To show a new and modern face of Persian city to Europeans and foreigners.
 - J) symbol and window of the Qajar government to the world
 - K) Ceremonial square with special military performance
 - L) Construction of different buildings including the most important state buildings like Telegraph Station and post office (symbol of new communications) at the north side, bank (symbol of new business and commercial relations) at the east side, Municipality building(a delicate symbol of state building) at the west side as the main elements of the square.

25. Presentation of a table about the features of Toopkhaneh square, source: author

Square name	Construction time	Architectural style	user of function of the square				spatial features		
			Characteristic of the northern facade	Characteristic of the Eastern facade	Characteristic of the western facade	Characteristic of the southern facade	New element	communication network	Pedestrian-oriented/driver-oriented
Toopkhaneh square	1247 Qajar and Pahlavi(Tehran style	Telegraph station and Municipality	bank	Nazmiyeh	Telegraph station	Construction of Fountain	Plaid or radial	driver-oriented

Source: author.

Another important square in this style is Ebrahimkhan Square in Kerman and also Khan square in Yazd.

As can be seen, Tehran style does not have an expression and language as perfect as the old era especially the Isfahan school and only imitates western urbanism and architecture in its appearance. In fact, travelling to Europe that was experienced for the first time by Naseredin Shah creates the image of an ideal city in his mind. Then, some pictures of western architecture were given to architects in order to change the city. Since they only observed the façade of buildings and did not know anything about the structure and principles of the western architecture, so created buildings with traditional structure (Load-bearing wall) and some foreign elements that were used in facades and not in plans.

8. CONCLUSION

In general, it can be concluded that the squares in Tehran style were not pedestrian-oriented compared to Isfahan style and the performances and users around the square became different. Also, the squares of Safavi style paid more attention to traditional Persian rituals and architecture. With the study of spatial features of squares in two styles, from the perspective of surrounding performances, it was concluded that in Isfahan style, there was always a state square in capitals and big cities and in some cases, these squares had only a state and governmental aspect and other important activities did not occur there like Tehran's Arg square. However, there were squares that included mosques, bazaars and some other urban spaces and buildings in addition to military, state and royal spaces. Thus, they found a social performance like Ganjalikhan square in Kerman and Naqshe Jahan square in Isfahan.

In the first half of the Qajar era, the features of Isfahan style are still preserved, so that Sabze Meydan is a square with gate and two-floor buildings around its 4 sides and its underground floors are dedicated to shopkeepers and groceries. So it has a social-economic performance, but with the change of the Qajar government and the emergence of Tehran style, the squares changed, So that the main state buildings were located around squares and gave it a governmental-administrative performance. For example, Toopkhaneh square is a ceremonial square with special military performance although it includes the most important state buildings.

In Isfahan style, the main roads were narrow, non geometric and organic in urban texture and there was not a concept called street . Streets had mainly a recreational performance and were

pedestrian-oriented. But in the Tehran school with the birth of a new concept called “street” vast evolutions were created such as regular or discipline street network and widening passages in the texture. Street created a variety of urban services and buildings around it and found a live and dynamic identity and this is a new beginning for drivers to conquer pedestrians.

9. FINAL EVALUATION

This table is presented to compare squares in two styles of Tehran and Isfahan.

Square in Isfahan style	Square in Tehran style
Introvert	Extrovert
The body style as traditional	The body style as Modern (modern look) a combination of traditional Iranian architecture and neoclassical architecture of the West
Design of square for pedestrians as twisting, combined with walking path	Birth of a new concept called street and then a regular network with Radial system
non-geometric square	Radial or Plaid square
With traditional institutions such as bazaar, religious building, Darol-Hokoumeh and palace	With Modern institutions such as shops, banks, post office, telegraph stations and governmental buildings
narrow passages	Widening the passages
Pedestrian-oriented	Driver-oriented
Positions in the context of compact, dense, enclosed and integrated with surrounding tissue	Positions in the texture and geometry and definition and pre-designed plans for spaces

Source: author

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