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Original Research Article

The Representation of the Architectural Profession in Second Pahlavi Iran through Specialized Journals: A Case Study of Architect and Honar-o-Me'mari (1946–1979)

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ABSTRACT

The historiography of contemporary Iranian architecture has frequently overlooked the role of social institutions in the formation of the "architectural profession." However, specialized journals, functioning as vital social institutions, have served as crucial platforms for defining, demarcating, and legitimizing the professional identity of architects. Addressing this scholarly gap, the present study investigates the active role of architectural media in formulating and structuring the profession. The primary question is: How did specialized architectural journals during the Second Pahlavi era represent and formulate the architectural profession? The research hypothesis posits that these publications, by employing specific discursive and visual mechanisms, structured the architectural profession as a specialized discipline endowed with technical authority and intertwined with state modernization projects, thereby contributing to the consolidation of architects' professional identity. Adopting an interpretive-historical approach, this research conducts a comparative study of two prominent journals, Architect and Honar-o-Me'mari (Art and Architecture), treating them as archival documents. Data analysis is performed across three intertwined levels: lexical-discursive, genre-organizational, and visual-layout.

Findings: The findings reveal the existence of two distinct "regimes of representation." During the 1940s (Architect magazine), the "educational-technical regime," emphasizing expertise, supervision, and standardization, portrayed the architect as a "technical regulator and social supervisor." Conversely, in the 1960s and 1970s (Honar-o-Me'mari magazine), the "international-cultural regime," focusing on global trends, artistic discourse, and market integration, reconfigured the architect as a "networked cultural actor." This historical transition reflects the maturation of the architectural profession in Iran, shifting from a phase of "defending the boundaries of expertise" against non-institutionalized construction practices to a phase of "expanding cultural and networked influence" amidst a burgeoning economy and increasing global connectivity. Consequently, specialized journals were not merely passive reflectors of change, but rather active agents in the social construction of architectural identity and professional authority.

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Introduction

The history of contemporary Iranian architecture has frequently been framed within narratives such as "tradition and modernity," "the advent of modernism," or "the transformation of construction technologies." Within these narratives, the focus has predominantly remained on architectural styles, landmark buildings, or the mechanisms of transferring novel techniques. Consequently, less attention has been directed toward the question of how the "architectural profession" emerged as a specialized social institution, defined itself, and generated legitimacy for its status. However, architecture, beyond the mere production of buildings, is a professional practice that derives its meaning from a network of educational institutions, professional associations, urban regulations, and specialized media. In this context, specialized architectural journals have served as one of the most vital arenas for the formation and representation of this meaning.

In the mid-twentieth century, concurrent with the establishment of the School of Architecture at the University of Tehran, the ratification of the first building regulations, and the formation of professional associations, the architectural profession in Iran entered a new phase. During this period, educated architects sought to distinguish themselves from empirical and non-institutionalized construction practices in order to consolidate the boundaries of their expertise. Specialized journals, notably Architect in the 1940s and Honar-o-Me'mari (Art and Architecture) in the 1960s and 1970s, provided a fundamental platform for this redefinition. These publications were not merely reporters of projects or chronicles of construction developments; rather, through their selection of topics, writing styles, critical or admiring tone, publication of plans and images, and even the inclusion of advertisements, they actively constructed the image of the "professional architect" while delineating their boundaries and responsibilities.

Despite existing research exploring modernist trends, the impact of technology, or the broader transformations of contemporary Iranian architecture, the role of specialized journals in formulating the professional identity of architects has rarely been the subject of independent academic inquiry. Most available studies have concentrated on architectural works, macro-policies, or intellectual currents, paying insufficient attention to how the architectural profession was defined and institutionalized within the texts of specialized media. Therefore, examining specialized journals as archival documents can open a novel window for understanding the formation and evolution of perspectives within the professional architectural community in Iran.

The primary problem addressed in this research is the examination of how the architectural profession was represented in Second Pahlavi Iran through specialized journals. This article endeavors to demonstrate how the professional architectural community defined its status, its relationship with the construction industry, its social responsibilities, and its connections to international movements across two distinct historical junctures. Within this framework, the research focuses on a comparative analysis of two journals, Architect and Honar-o-Me'mari, each representing a distinct moment in the history of the Iranian architectural profession. The selection of these two journals as case studies is justified by their established status as the most significant press representatives of their respective eras. Unlike many ephemeral publications of that period, both Architect and Honar-o-Me'mari enjoyed substantial continuity in publication, successfully providing a consistent platform for reflecting architects' concerns over a relatively extended timeframe. Furthermore, the close ties between these two journals and professional architectural institutions (the Association of Graduated Architects and the Society of Iranian Architects) ensured they were not merely general or marginal magazines. Instead, they functioned as official tribunes and authoritative references for shaping the professional architectural discourse in the 1940s, 1960s, and 1970s. Hence, their comparative analysis facilitates a precise and documented reading of the internal transformations within Iran's professional architectural community at two key junctures.

The objective of this article is to elucidate the shift in the professional architectural community's perspective: from an emphasis on technical expertise, education, and reforming the construction sector in the 1940s, toward an emphasis on cultural dimensions, professional identity, and a global outlook in the 1960s and 1970s. To achieve this goal, the article is structured utilizing an interpretive-historical approach, founded on a comparative study of the texts and contents published in these two journals.

Literature Review

Studies concerning Iranian architectural journals and their role in shaping architectural discourse and the profession have expanded over the past two decades. These studies can be categorized into three main

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streams: (1) descriptive research and content analysis of architectural literature; (2) discursive studies examining journals as social institutions; and (3) theoretical research on the role of architectural media in producing professional authority.

• Descriptive studies and content analysis of Iranian architectural literature

One of the first systematic studies in this area is the research by Raeisi and Daneshpour (2011), which investigates the evolution of architectural criticism by analyzing the content of architectural critiques in Iranian journals (1946–2001). This study demonstrates that while architectural criticism in specialized journals expanded structurally, its impact on the quality of contemporary Iranian architecture remained limited. The significance of this study lies in its focus on "criticism" as a professional genre; however, journals are primarily viewed as platforms for publishing critiques rather than as active agents in structuring the profession. Similarly, a study by Pishvaei, Mirzaei, and Zarei Hajiabadi (2019) extracts key categories of contemporary Iranian architectural literature through a quantitative analysis of 389 sources from 1946 to 2015. Adopting a descriptive approach, this article shows that Iranian architectural literature has predominantly focused on specific works, individual architects, and historical narratives. Despite its importance in providing a macro-picture of architectural literature, this research does not address the journals' role in shaping professional identity and is largely limited to thematic classification. In both studies, journals are treated merely as "data sources" rather than "influential institutions in constructing the profession."

• Discursive studies on architectural journals

In recent years, the discursive approach to architectural journals has gained traction. Research by Mirzaei and Ahari (2024), utilizing both quantitative and qualitative analyses of three major magazines (Architect, Bank-e Sakhteman, and Me'mari-e Novin), illustrates how architectural concepts (such as technique, construction, and art/science) have transformed within the context of social changes and the shifting professional status of architects. While this study examines journals as a field of conceptual transformation, its focus is on the "concept of architecture" rather than the overall representation of the profession. Furthermore, a study by Zarei Hajiabadi (2024) employs a critical discourse analysis framework to examine the representation of women in Iranian architectural magazines (1946–2001). This research reveals how journals formulated the image of women through strategies such as the "authority of tradition," the "authority of role models," and "censorship." Its significance lies in treating journals as "social institutions"; yet, its focus is strictly on gender rather than the structural formation of the profession.

Along the lines of discursive approaches, Shahin Roudbari's dissertation (2013) holds a central position. Utilizing Pierre Bourdieu's theoretical framework and the concept of the "professional field," Roudbari demonstrates how institutions including architectural magazines, awards, associations, and exhibitions have played a role in the production and redistribution of symbolic capital within the Iranian architectural profession. In this study, journals are introduced not merely as informational media, but as instruments of legitimization and mediators connecting the Iranian architectural profession to transnational networks. The importance of this dissertation is its analysis of magazines as active agents in shaping professional authority. However, its primary focus is on transnational developments and the post-revolutionary period, leaving the internal discursive analysis of Second Pahlavi era journals (especially regarding the representation of the "profession itself") without independent and detailed investigation. In this category of studies, journals are viewed as producers of meaning, but the representation of the architectural profession as an institutional whole has rarely been the direct subject of inquiry.

• Theoretical studies on the role of architectural media in producing authority

At the international level, Chatterjee and Chatterjee (2024) highlight the role of architectural journalism in shaping public perception, urban policy-making, and enhancing architectural literacy. This research considers architectural media as an influential factor in shaping the built environment. Additionally, Schumacher and Veeder (2023), through an analysis of commercial architectural magazines, demonstrate how these publications construct "professional authority" via visual patterns, mechanisms of accreditation, and the selection of projects. This study emphasizes the construction of authority through multimodal communication (text + image) and introduces magazines as tools for producing disciplinary knowledge. These two studies prove that architectural media are not just informative tools, but mechanisms for legitimization and the production of authority within the professional field.

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Ultimately, a review of the literature indicates that, unlike international studies focused on the media's role in producing professional authority, domestic research has mostly adopted a descriptive or theme-oriented approach. On the other hand, the few recent discursive studies, despite recognizing journals as social institutions and active agents, have predominantly concentrated on specific concepts (e.g., the "concept of architecture"), gender perspectives, or transnational and post-revolutionary developments, thereby neglecting the analysis of the profession's overall structural representation. Accordingly, the ways in which the "architectural profession itself" was defined, legitimized, and represented through the lens of specialized journals during the Second Pahlavi era remains a research gap that has not yet been independently and centrally explored. The present study aligns with the tradition of discursive studies on journals but shifts its focus from the "concept of architecture," "criticism," or "gender" to the "representation of the architectural profession." It seeks to demonstrate how specialized journals of the Second Pahlavi era played a role in formulating and consolidating the professional identity of architects.

Research Question

How did specialized architectural journals during the Second Pahlavi era represent and formulate the architectural profession?

Research Hypothesis

Specialized journals of the Second Pahlavi era, by employing discursive and visual mechanisms, structured the architectural profession as a specialized discipline endowed with technical authority and intertwined with state modernization projects, thereby playing a pivotal role in legitimizing and consolidating the professional identity of architects.

Research Methodology

This research was conducted using an interpretive-historical approach. Since the subject of the study is the representation of the architectural profession in specialized journals of the Second Pahlavi era a social phenomenon formed within a historical context and not directly accessible the historical method has been employed to reconstruct the context, while the interpretive method has been utilized for meaning analysis (Groat & Wang, 2007, 136). In this study, specialized architectural journals are treated as archival documents and institutions of meaning production. The primary research data encompass texts, editorials, theoretical articles, project reports, professional notes, and images published in selected issues of the magazines during the period under review. These sources were compiled through library archives.

Data analysis in this research was conducted in an intertwined manner, framed within a comparative-historical analysis. In fact, the objective of adopting the interpretive-historical approach in this article is not to compile an independent section examining the political and institutional contexts of the Second Pahlavi era; rather, the historical logic serves to trace the continuity and shifts in professional discourse. Accordingly, the analysis of how the "architectural profession" is formulated in the texts and images of these two magazines (focusing on the definition of the architect, the boundaries of expertise, and mechanisms of legitimization) is consistently read and compared against the backdrop of this historical evolution and the transformations within the professional field.

Based on the aforementioned methodology, the remainder of this research is structured into four main steps: First, in the theoretical foundations section, the conceptual framework and analytical model of the research are elucidated. Next, in the sample description section, the content of the texts and images from the two journals is examined across three levels: lexical-discursive, genre-organizational, and visual-layout. In the third step, within the discussion section, through a comparative analysis of the analytical findings, two distinct models or "regimes of professional representation" characterizing these two periods are extracted and formulated. Finally, the conclusion section will demonstrate how these two regimes of representation, in conjunction with their respective historical contexts, reflect the semantic transformation of the concept of "professionalism" from the 1940s to the 1970s.

Theoretical Foundations: Specialized Journals and the Formulation of the Architectural Profession

The Journal as a Professional Institution and a Mechanism for the Production of Legitimacy: In this research, specialized architectural journals are not merely considered "sources of information" or "mirrors of events;" rather, they act as intermediary institutions within the professional field that contribute to the production and distribution of "professional legitimacy" through the selection of topics, definition

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of issues, choice of examples, and organization of narratives. From this perspective, the magazine can be understood as a mechanism for the accumulation of symbolic capital (Bourdieu & Thompson, 1991); that is, a platform where certain actors (architects, associations, educational institutions, and clients) are able to consolidate their positions, define the boundaries of their competencies, and construct a desirable narrative regarding the role and status of the "profession" (Abbott, 2014). This perspective aligns with approaches that analyze the architectural profession in connection with institutional networks, policymaking, and valuation mechanisms (Schumacher & Veeder, 2023), especially when the journal is regarded not merely as a "recorder" but as an "actor" within the professional field.

Architectural Media, Written Genres, and the Production of Authority: The second theoretical foundation of this research is the attention given to the role of media and "communicative genres" in constructing professional authority. Through established formats such as editorials, educational articles, project reports, portfolio presentations, critiques, competitions, special dossiers, as well as advertisements and advertorials, architectural journals do not solely write about architecture; rather, they establish legitimate paradigms for speaking about architecture (Miller, 1984). Within this framework, professional authority is constructed through various indicators: the types of projects that are highlighted, what is presented as a "successful example," the methods of accrediting individuals or firms, and the visual and graphic conventions (photographs, plans, details, diagrams) employed to render professional claims credible. Studies focusing on professional and commercial architectural magazines demonstrate that images, layouts, captioning, and citation mechanisms are not merely peripheral elements; instead, they function as integral parts of the apparatus for producing "authority" and implicitly teaching disciplinary conventions (Schumacher & Veeder, 2023). Therefore, in this article, text and image are analyzed concurrently to elucidate how the "profession" defines and consolidates itself through language and visual representation.

Analytical Model of the Research

Based on the aforementioned theoretical foundations (understanding journals as professional institutions and examining the mechanisms for producing legitimacy and authority), this research proposes a minimal yet practical analytical model for data analysis. Since the data extracted from architectural magazines possess a hybrid nature of text and image, the logical justification of this model rests on the principle that analyzing how a profession is represented requires the simultaneous examination of linguistic structures, presentation formats, and visual elements. Accordingly, if we consider journals as institutions that produce legitimacy, the formulation of the "architectural profession" and its transformation over time can be evaluated and traced by analyzing texts and images across the following three intertwined levels:

(1) Lexical/Discursive Level: Examining the linguistic methods of defining the architect, delineating boundaries with non-professionals, and how architectural problems are formulated within the texts;

(2) Genre/Organizational Level: Examining the structure of the journal and the prioritization of specific types of texts (such as educational articles, project reports, competitions, dossiers, or translations);

(3) Visual/Layout Level: Analyzing the dominant types of images (executive plans, details, photographs, diagrams, advertisements) and their function in constructing and consolidating professional authority.

For greater clarity, the levels and components of this analytical model are summarized in Table 1.

Table 1. Analytical model of the research for examining the representation of the architectural profession in journals

Level of Analysis	Components and Indicators Examined in Journals	Analytical Objective in Line with the Research Question
1. Lexical / Discursive	Specialized vocabulary, modes of address, titles, methods of describing architectural problems and solutions	Identifying how the "architect" is defined and how their expertise is demarcated from non-professionals
2. Genre / Organizational	Types of content formats (educational articles, visual project reports, competitions, translations, special dossiers)	Understanding the journal's priorities in transferring knowledge and directing professional concerns
3. Visual / Layout	Dominant types of images (technical drawings, executive details, artistic/documentary photographs, diagrams, advertisements)	Analyzing the role of visual tools and regimes in producing authority and consolidating professional status

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Sample Description

• Lexical–discursive level: defining the architect and demarcating the profession

One of the clearest arenas for the formulation of the architectural profession in the specialized journals of the Second Pahlavi era is the lexical level and the manner of naming actors and issues. At this level, before the profession is consolidated in the form of projects or images, it is defined within language: who is an "architect," who is not, and what matters fall within the jurisdiction of professional competence.

"Architect" as a Differentiating Title: In the magazine Architect, the very choice of the international title "Architect" (instead of the traditional Persian word Me'mar) carries a specific semantic weight. This word is not merely a linguistic equivalent, but a sign of professional differentiation; a distinction between a "degreed architect" and a spectrum of construction practitioners who operate without formal education and unfamiliarity with the scientific principles of construction. The repetition of phrases such as "uninformed individuals" (Moshiri, 1946, 2), "unhygienic houses" (Vartan, 1947, 139), "the activity of non-specialists" (Vartan, 1946, 90), and the emphasis on the necessity of "supervision," "standards," and "laws" (Vartan, 1946, 90) indicate that the profession is defined through explicit demarcation against "unprofessionals." In this discourse, the architectural crisis is not the result of a confrontation between tradition and modernity, but rather the consequence of a lack of expertise and the intervention of unqualified individuals. Thus, the magazine's language serves a regulatory function: defining the architect as a possessor of specialized knowledge and demanding a relative monopoly over design and construction supervision.

Architecture as a Public and National Issue: In Architect, vocabulary related to health, hygiene, progress, development, and "reform" exhibits a high frequency. "Unhygienic" houses, "degraded" neighborhoods, children deprived of "light and air," and the necessity for the "development of the country" all demonstrate that the architectural profession is defined not at the level of aesthetics, but as a social and national issue. This language positions the architect as an actor whose responsibility extends beyond designing a building; they must play a role in improving living conditions, reforming urban structures, and even holding politicians accountable (Vartan, 1947, 139; Moshiri, 1946, 2; Bazargan, 1948, 200). Within this framework, the profession gains legitimacy through its association with concepts such as "duty," "responsibility," "supervision," and "public education." The architect's authority is generated not solely from technical skill, but from the assertion of their social role.

Shift of Significations in Honar-o-Me'mari (Art and Architecture): In the journal Honar-o-Me'mari, although the word "architect" still carries a specialized status, the discursive significations shift. Here, the frequency of terms such as "globalization," "elevation of art" (which was listed among the magazine's publication goals in the introduction of its first issue), "unity," "militant spirit," "harmony," "culture," and "spiritual feeling" (Moghtader, 1972, 14; Seyhoun, 1972, 14; Kasaei, 1972, 15) indicates that the profession, rather than being defined as a technical regulatory apparatus, is represented within a cultural-international horizon.

In this discourse, the crisis of architecture is not merely a lack of expertise, but a lack of "spirit," "harmony," or "direction." In other words, the vocabulary transitions from the domains of hygiene and supervision to the domains of culture, identity, and global position. Even when new technologies and materials are mentioned, the admiring and sometimes fascinated language reflects their place within a horizon of global progress (Industry and architecture news, 1972, 82-83), not merely as tools for reforming local conditions.

As a result of this lexical shift, the "problem of architecture" is also transformed. In Architect, the problem is predominantly defined at the national and urban level: affordable housing, hygiene, supervision, and standardization. In Honar-o-Me'mari, the problem is framed on a broader, sometimes global scale: the global housing crisis, the future of the city, and Iran's place in the international architectural dialogue. This difference at the lexical level demonstrates that the architectural profession is formulated with two different semantic horizons in the two journals: one based on intra-national regulation and reform, and the other based on establishing a position within a transnational and cultural network.

The analysis of the lexical-discursive level reveals that specialized journals do not merely write about architecture; rather, through the selection of vocabulary, the determination of crises, and the naming of actors, they delineate the boundaries of the profession. In Architect, the profession is defined based on expertise, supervision, and social responsibility, and reformist language is the instrument for producing legitimacy. In Honar-o-Me'mari, the profession is represented within

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a cultural-international horizon and in connection with global identity and position, and value-artistic language replaces technical-regulatory language. These lexical differences are the first indication of the existence of two distinct "macro-models" in the representation of the profession; coherent models that continue not only at the level of language but also, as will be shown below, at the genre and visual levels of these two publications.

• Genre–organizational level: publication formats and the construction of professional authority

If the lexical level reveals how the profession is defined in language, the genre–organizational level demonstrates through what types of texts and publication patterns the profession is consolidated. Specialized architectural journals, by selecting specific genres (educational articles, project reports, competitions, special dossiers, translations, advertisements, etc.), effectively determine what kind of knowledge is considered "professional knowledge" and what type of activity is situated at the center of the professional field.

Architect and the Dominance of the Educational and Technical Genre: In the magazine Architect, a significant portion of the content is dedicated to educational, explanatory, and technical articles. These articles are often written with the aim of elucidating constructional, hygienic, or executive issues in a relatively simple and understandable language for a broad audience. The publication of calculations, formulas, ratios, construction details, and project descriptions from the macro-level (urban planning) to the micro-level (connection details) indicates that the dominant genre is "specialized education" (Fig. 1) (Moshiri, 1946, 2; Know our architects..., 1948, 90). Within this genre structure, a project report is not merely the introduction of a work; rather, it serves as a pretext for education. The presentation of the Bank Melli building, the Larijan Hot Springs Hotel (Zafar, 1946, 17), or the Four Hundred Dwelling Units project is detailed through sections such as "Building Specifications," "Divisions and Architecture," "Installations," or reports on soil testing and concrete pouring volume (Know our architects..., 1948, 216; Ajdari, 1947, 125–133; Khorsand, 1947, 120–125; Grenfeld, 1947, 134–138). This mode of presentation defines the profession through mastery of technical details and the ability to manage executive complexity. Furthermore, the publication of lectures, association statements, and critical texts regarding the state of construction indicates that the magazine performs a function beyond mere information dissemination; Architect effectively becomes a tribune for the professional guild. Thus, the magazine's genre structure consolidates the profession as an educational–regulatory institution.

Honar-o-Me'mari and Genre Diversity Expanding the Professional Horizon: In contrast, Honar-o-Me'mari exhibits a more diverse genre structure.

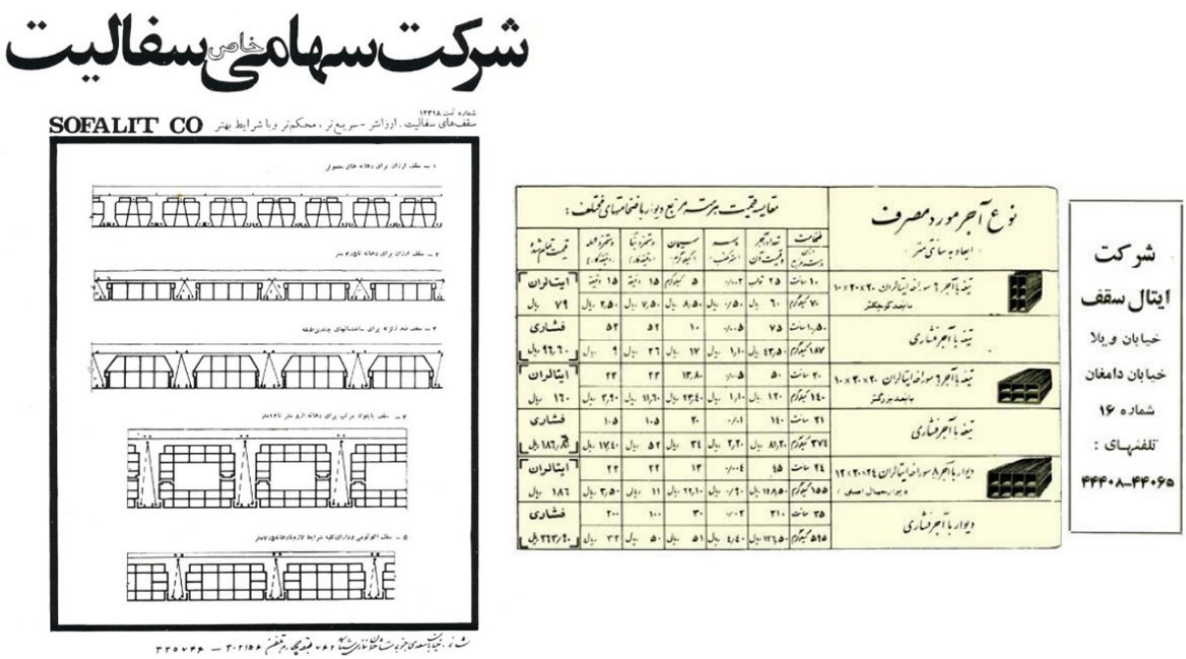


Fig. 1. Presentation of technical details in Honar-o-Me'mari in the form of articles and advertisements (Right: (1969, 32) and Left (Advertisement in issue 14, 147)).

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Alongside project introductions, regular sections include "Art and Architecture News," special dossiers (such as a memorial issue on Le Corbusier), introductions to international movements (Archigram), competition reports, and extensive advertising pages. Here, project introductions predominantly focus on spatial programming, functional capacity, or the work's position within contemporary discourse, with a reduced share of detailed technical explanations. Even in cases where the structure is mentioned, the explanation is concise and general, focusing on concepts such as spatial order, design concept, or connection to global trends. The genre of "special dossier" or "memorial issue" (e.g., concerning Le Corbusier) redefines the profession in relation to internationally recognized figures and narratives. Consequently, professional authority is generated not solely from mastery of technical knowledge, but from participation in global dialogue and alignment with prestigious currents.

Competitions, Translations, and the Economy of Publishing: One of the most significant genre differences lies in the manner architectural competitions and translations are reflected. In Honar-o-Me'mari, the publication of competition designs and designers' explanations represents a kind of public arena for professional rivalry; the profession is consolidated here through competition, judging, and the public presentation of ideas. Moreover, a substantial volume of translations and references to foreign sources situates the profession within a transnational network. This is in contrast to Architect, where the focus is predominantly on indigenous experiences and the country's current issues, even when foreign examples are referenced. Additionally, the role of advertisements and advertorials in Honar-o-Me'mari influences the magazine's genre structure. The widespread presence of advertisements for materials, equipment, and technologies signifies that the profession is shaped within a network of producers, markets, and consumption. In other words, the magazine's genre structure is a reflection of the expanding economy of the construction industry and its linkage with the media (Fig. 2).

Consequently, these genre differences also alter the image of the architect. In Architect, the architect appears as an educator, supervisor, and regulator of technical affairs; someone who serves as an authority on specialized knowledge through educational articles and precise executive reports. In Honar-o-Me'mari, the architect is more frequently represented as a designer, spatial planner, competition participant, or cultural actor on the global stage. Therefore, the genre structure of each magazine highlights and legitimizes a specific type of "professionalism."

The analysis of the genre–organizational level demonstrates that the difference between the two journals is not merely in the topics discussed, but in the types of texts positioned at the center. Architect, with the dominance of the educational-technical genre, defines the profession based on specialized knowledge and social responsibility. Honar-o-Me'mari, with its genre diversity, theoretical dossiers, competitions, and connection to the publishing economy, represents the profession on a broader and more networked horizon. These genre differences, in fact, reveal the second layer of those same distinct "macro-models" of professional representation, indicating that the distinction between the two journals is not purely linguistic, but is also consolidated within their structure and presentation formats.

• Visual–layout level: image, plan, and advertisement as tools for constructing professional authority

In specialized architectural journals, the image is not merely a supplement to the text, but rather a part of the

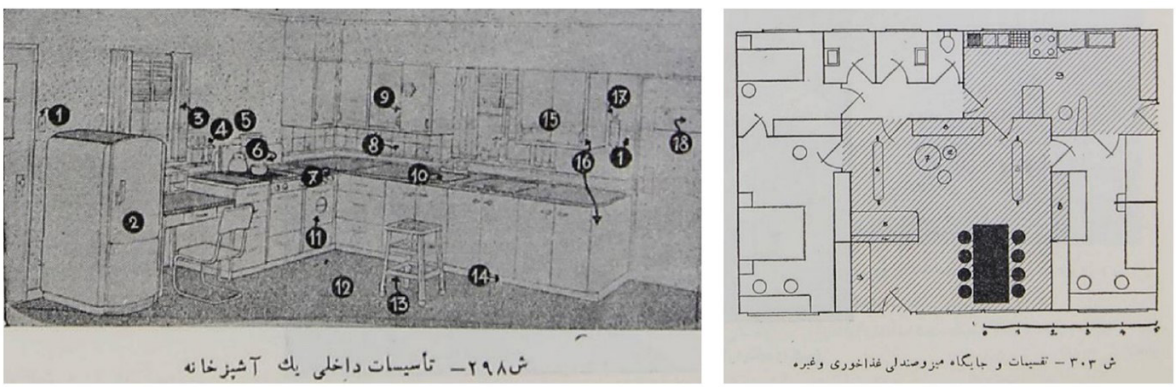


Fig. 2. The technical aspect of hygienic kitchen architecture in Architect magazine (1948, 204 & 206).

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mechanism for producing professional authority. The type of image selected, its level of detail, its placement on the page, and its relationship with the text all play a role in constructing a specific conception of "professional knowledge." A comparison of Architect and Honar-o-Me'mari at this level also clearly reveals the difference between two distinct macro-models in the representation of the profession.

Architect—Plans and Details; Authority through Technical Knowledge: In Architect, executive plans, floor plans, sections, structural details, and technical images occupy a significant portion of the magazine's space (Fig. 3). These images are often published without graphical simplification and in the same professional drafting language, such that they differ little from workshop drawings. Even in the introduction of landmark projects, technical explanations regarding soil testing, concrete volume, connection types, or installation systems are accompanied by numerical and executive details. In this visual model, "measurable knowledge" and the "ability to control details" form the foundation of professional authority. The architect, here, is someone who comprehends technical complexity and can manage it. The technical image serves as objective evidence to prove this capability. Consequently, the layout and selection of images serve to consolidate the conception of the architect as a scientific expert and a qualified supervisor. Furthermore, the ratio of image to text in Architect indicates the priority of explanation and education; the image typically follows the text and plays a complementary role, rather than acting as an independent aesthetic element. This layout produces authority through the avenue of reasoning and elucidation.

Honar-o-Me'mari—Graphics, Diagrams, and Presentation: In Honar-o-Me'mari, the visual language is transformed. Graphic images, conceptual diagrams, large photographs, and project introduction pages are presented with a more display-oriented layout. Fully detailed executive plans are less frequently seen; instead, summarized diagrams or conceptual images replace them (Fig. 4). Here, the image is not merely an educational tool but a part of the profession's presentation. Projects are presented in the form of attractive and graphic layouts; occasionally, the spatial capacity, project scale, or design concept is highlighted without the executive details being discussed to the same extent. Professional authority is produced through "displaying design capability" and "aligning with global discourse." This shift in visual language also corresponds with the magazine's genre structure: when special dossiers on international architects or futuristic movements are published, the image plays a central role in conveying professional prestige.

Advertisement and Visual Economy—The Profession in the Market Network: One of the fundamental differences between the two journals is the position and volume of advertisements. In Architect, advertisements are limited and mostly related to engineering services or the sale of basic materials. However, in Honar-o-Me'mari, numerous pages are dedicated to introducing modern

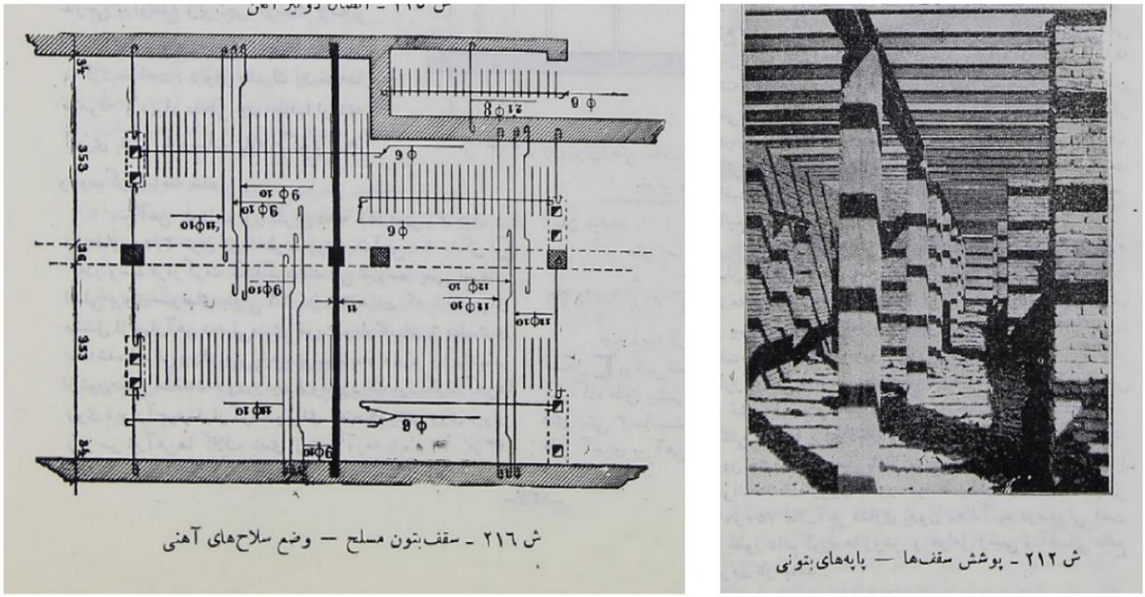


Fig. 3. Publication of plans and technical images in Architect magazine (1947, 135).

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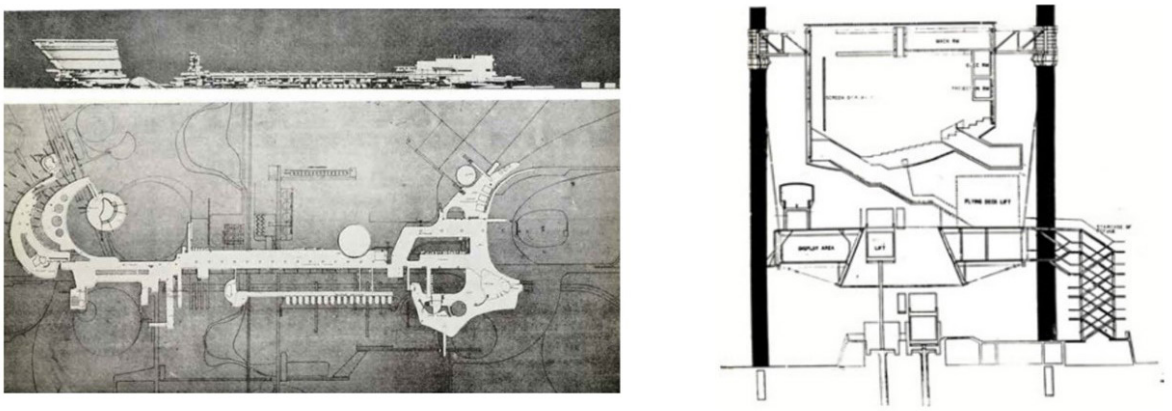


Fig. 4. The graphic visual style of Honar-o-Me'mari magazine in representing technological advancements (Right: Electrical Industries Pavilion (1969, p. 10); Left: Research on the Florence University City plan (196, 15)).

products, technologies, equipment, and materials. Advertisements are not merely commercial spaces; they are part of the profession's regime of representation. The introduction of materials with complex names, emphasizing chemical compositions, resistance to specific conditions, or acoustic and optical properties, creates a space where the profession is defined within a network of commodities and technologies. Professional authority, here, is linked to access to the latest products and participation in the construction industry's economy. In other words, the visual layout and the widespread presence of advertisements indicate that the architectural profession is no longer merely an educational-regulatory domain, but is situated within a system of production, consumption, and display.

In conclusion, it can be stated that in Architect, the image serves the text and technical reasoning; in Honar-o-Me'mari, text and image establish a more balanced or even inverted relationship, and the image can carry meaning and authority independent of detailed technical explanation. This changing ratio reflects a shift in the conception of the profession: in Architect, authority stems from "documented knowledge and executive details"; in Honar-o-Me'mari, authority is produced through "presentation, communication, and association with prestigious movements."

The analysis of the visual-layout level demonstrates that the architectural profession in these two journals is visualized through two different logics. Architect, by emphasizing plans and details, consolidates the architect as a technical expert and a supervisor of construction. Honar-o-Me'mari, utilizing graphics, project presentations, and the widespread presence of advertisements, represents the profession within a network of culture, the market, and international communications. Thus, the lexical, genre, and visual levels collectively indicate that specialized architectural journals of the second Pahlavi era were not merely reflectors of the profession's transformations, but actively participated in its formulation and redefinition.

Discussion

The multilevel analysis of specialized architectural journals during the Second Pahlavi era demonstrated that these magazines were not merely reflectors of the profession's transformations but played an active role in formulating and redefining it. The simultaneous examination of the lexical, genre, and visual levels revealed the existence of distinct macro-patterns that can be conceptualized as two "regimes of professional representation." In this context, "regime" refers to a set of recurring strategies in language, publication formats, and visual layouts that coalesce around a specific conception of the architect's role and the boundaries of their expertise.

• The educational-technical regime (prime example: Architect)

In this regime, the architectural profession is defined with an emphasis on "expertise," "hygiene/health," "standardization," "supervision," and "public education." The language of the magazine is typically directional, problem-oriented, and reformist; it addresses not only peers but also "influential non-professionals in construction," as well as politicians and administrators. At the genre level, educational and explanatory articles, guidelines, computational examples, and the publication of plans and technical documents hold a prominent position. At the visual level, "executive plans/details/technical diagrams" assume a central role. Therefore, professional authority in this regime is primarily produced through the "possession of specialized knowledge" and the

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"claim to competence in supervising and regulating public affairs."

• The international-cultural/market regime (prime example: Honar-o-Me'mari)

In this regime, the architectural profession is defined within a more global perspective, and the magazine endeavors to represent Iranian architecture in relation to international trends, artistic discourse, and cultural/political networks. A crucial characteristic of this regime is that professional authority is produced less through direct technical education and more through "speaking a common language with the world," "referencing authoritative figures and movements," "highlighting theoretical/artistic horizons," and linking with the publishing economy and the expanding market of the construction industry. At the visual level, greater weight is given to graphics, conceptual diagrams, introductory pages, as well as advertisements and advertorials; a fact indicating that the profession is redefining itself within a network of commodities, services, competitions, and mechanisms of display. In this regime, the "architect," rather than being a direct instructor of details, is represented as a spatial regulator, a program organizer, and a cultural actor in the modern world.

• The transformation of the architect's role: from technical supervisor to cultural-networked actor

The analysis of the three preceding levels (lexical, genre, and visual) indicates that the difference between Architect and Honar-o-Me'mari lies not merely in their topics or writing styles, but in the formulation of the architect's role as a "professional actor." The consequence of establishing two different regimes of representation (the educational-technical regime versus the international-cultural regime) is the emergence and consolidation of two distinct images of the architect, resulting in a shift in the center of gravity of the profession's definition (as illustrated in the final two rows of Table 2 as the ultimate outcome of this dichotomy).

The Architect as Supervisor, Instructor, and Regulator (in the Educational-Technical Regime): In the discourse of Architect magazine, the architect is, above all, the possessor of specialized knowledge; knowledge that must be introduced to society, taught to non-professionals, and utilized to supervise the construction process. The reformist language, the emphasis on standardization, hygiene, supervision, and countering the activities of non-professionals (empirical architects and speculative builders) collectively present an image of the architect as the "regulator of the construction field." In this model, professionalism is defined by mastery over technical details and the ability to manage executive complexity. Projects are presented as educational exemplars, and plans and details serve as instruments for consolidating specialized authority. Even when discussions arise regarding social responsibility or the role of the state, the architect appears in the capacity of a technical authority and an informed consultant. Consequently, professional authority is formed in conjunction with technical knowledge, social reform, and institutional regulation.

The Architect as Designer, Planner, and Cultural Mediator (in the International-Cultural Regime): In Honar-o-Me'mari magazine, although expertise remains a given, the architect's role expands and acquires novel connotations. Here, the architect is not merely a technical supervisor, but a spatial designer, a participant in competitions, an analyst of global trends, and a cultural actor. Special dossiers on international architects, the introduction of futuristic movements, and an emphasis on concepts such as "harmony," "unity," or the "elevation of art" demonstrate that the profession is defined on a horizon extending beyond mere technical regulation. In this discourse, the architect is a member of a global network who must participate in international dialogues and consolidate the position of Iranian architecture within it. At the visual level as well, the replacement of executive plans with conceptual diagrams and display pages signifies a shift in the locus of authority: the capacity for design and presence in the arena of professional display becomes as paramount as mastery over technical details.

• The shift in the profession's center of gravity relative to the state, the market, and the world

This transformation of the architect's role does not signify the complete replacement of one model with another; rather, it indicates a shift in the "center of gravity" of the profession's definition. This shift can be observed in the profession's relationship with three key domains:

- The State: In Architect, the architect demands the regulation and reform of governmental and urban mechanisms to establish their legal standing; however, in Honar-o-Me'mari, the relationship with the state is frequently reflected in the form of official sponsorships, the organization of competitions, and connections to symbolic and macro-national projects.

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Table 2. The connection between the three analytical levels and the formulation of the architectural profession across two regimes of representation.

Level of Analysis	Educational-Technical Regime (Prime Example: Architect)	International-Cultural/Market Regime (Prime Example: Honar-o-Me'mari)	Implication for the Definition of the Profession
Lexical-Discursive	Emphasis on "expertise," "supervision," "hygiene," "standardization," "duty," "reform"; explicit demarcation from "non-professionals"	Emphasis on the "elevation of art," "globalization," "harmony," "unity," "identity," "global trends"	Shift from defining the profession based on technical competence to defining it within a cultural-international horizon
Genre-Organizational	Predominance of educational articles, technical project reports, publication of executive details, tribune for the professional association	Special dossiers, introduction of international trends, architectural competitions, translations, prominent presence of advertisements	Shift of the center of authority from technical education and regulation to participation in competitive and global networks
Visual-Layout	Executive plans, details, computational tables; image serving the educational text	Graphics, conceptual diagrams, display photographs, extensive advertising pages	Transfer of authority from "measurable knowledge" to "display, communication, and association with authoritative trends"
Image of the Architect	Technical expert, supervisor and regulator of construction, social instructor	Designer, planner, cultural actor, and member of the global professional network	Expansion of the professional role from technical regulation to networked-cultural activism
Center of Gravity of the Profession's Definition	Consolidation of specialized competence and demarcation from non-professionals	Consolidation of status within the cultural field, the market, and international communications	Shift in the center of gravity, not the complete replacement of one model by another

- The Market and Industry: In Architect, the construction industry is still in a more limited stage, and advertisements play a marginal role; in Honar-o-Me'mari, the extensive, graphic, and diverse presence of advertisements demonstrates that the profession has been redefined within a complex network of producers and commodities.

- The International Arena: In Architect, references to foreign examples are often pragmatic and serve to resolve domestic issues; in Honar-o-Me'mari, associating and speaking a common language with global trends becomes an independent source for acquiring legitimacy.

Ultimately, it is evident how the lexical, genre, and visual levels mutually reinforce one another as analytical tools to construct these two macro-images:

- Language of expertise and supervision + educational genre + executive plans: Formulation of the architect as a technical expert-regulator.

- Language of culture and globalization + dossiers and competitions + graphics and advertisements: Formulation of the architect as a cultural-networked actor.

Consequently, the multilevel analysis of specialized journals reveals that these media were not merely passive reflectors of the transformations in the architectural profession during the Second Pahlavi era, but active agents in redefining its role and boundaries. Through their language, publication structure, and visual regime, they produced and consolidated a specific type of professionalism; a profession that expanded from a "technical supervisor and social instructor" in the 1940s to a "cultural-networked actor" in the 1960s and 1970s.

The analysis of specialized architectural journals during the Second Pahlavi era indicated that these magazines actively participated in formulating and redefining the profession, rather than merely reflecting its transformations. Contrary to approaches that view journals as sources for extracting historical information or mirroring social changes, the findings of this research suggest that magazines produced and consolidated a specific type of professionalism through their language, publication structure, and visual regime.

Compared to studies that have analyzed the content of architectural critiques or extracted key categories from contemporary architectural literature, this article shifts the focus from "content" to the "formulation of the profession." While studies like Raeisi and Daneshpour (2011) or Pishvaei et al. (2019) pose questions primarily about the impact of criticism or dominant categories in architectural discourse, the central inquiry here is how the profession itself is defined and demarcated within the medium itself. Furthermore, in relation to studies that have explored the importance of architectural media in transmitting modern concepts, such as Mirzaei and Ahari's (2024) analysis of the evolution of architectural concepts in Iranian journals, the findings of this article demonstrate that

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focusing solely on the transformation of concepts (like "technique," "construction," or "art") is insufficient; it is crucial to examine how these concepts serve to redefine the profession's status and boundaries.

On a broader level, the results of this research align with approaches that consider professional media as mechanisms for producing authority (Chatterjee & Chatterjee, 2024; Schumacher & Veeder, 2023). Studies analyzing architectural magazines as educational tools and consolidators of disciplinary conventions highlight that imagery, genre, and page layout are integral parts of the professional authority-building process. The present findings confirm and localize this perspective within the context of Second Pahlavi era Iran.

Most importantly, this research indicates that the observed transformation is not a complete replacement of one model with another; rather, it signifies a shift in the "center of gravity" of the profession's definition. In the early decades, consolidating expertise and demarcating boundaries from non-professionals was the central issue. With the expansion of the construction industry's economy, the growth of international communications, and changes in the cultural atmosphere, the profession moved towards establishing its position within a broader network encompassing culture, market, and global trends. This shift signifies the maturation and increasing complexity of the architectural professional field in Iran. Consequently, specialized journals can be considered part of the institutional infrastructure shaping the professional identity of architecture in Iran; an infrastructure through which the architect evolves from a "technical supervisor" to a "cultural-networked actor."

Conclusion

This research demonstrated that specialized architectural journals during the Second Pahlavi era were not merely passive reflections of prevailing conditions, but rather active responses to the historical necessities of each period for establishing, consolidating, and elevating the status of architects. Accordingly, the ultimate achievement of this research is not simply a description of the content of the two journals, but an elucidation of how the historical transition of the architectural profession in Iran occurred from the stage of "defending the boundaries of expertise" to the stage of "developing cultural and networked influence" through media mechanisms.

In the 1940s, coinciding with the publication of Architect, the modern architectural profession in Iran was in the stage of "formation and the battle for consolidation." Within this historical context, educated architects, in order to gain legitimacy, required a decisive demarcation from traditional builders (empirical architects) and speculative builders. The conclusion of this study indicates that the dominance of technical discourse, reformist language, and the prevalence of the educational genre in this journal were precisely tools deployed to answer this historical need. By presenting an image of the architect as a "technical regulator and social supervisor," Architect magazine strove to institutionalize the exclusive competence and scientific authority of this nascent profession vis-à-vis the state and society, thereby demarcating the boundaries of expertise.

In contrast, during the 1960s and 1970s, concurrent with the publication of Honar-o-Me'mari, the historical context had fundamentally transformed. With the economic boom driven by oil revenues, the influx of massive capital into the construction sector, and the onset of globalization, the architectural profession had moved past its initial consolidation phase and was confronted with the challenge of "positioning within a complex market and aligning with global peers." During this period, by moving beyond purely foundational and educational topics, the journal reproduced the architect as a "cultural actor, planner, and networked mediator." The prominent presence of international competitions, the introduction of global theoretical discussions, genre diversity, and the deep connection with the capital market (through advertisements) in this journal are the direct outcomes of the expansion of the profession's domain and its entanglement with global economic and cultural networks.

Therefore, the transformation in the regimes of representation (from a focus on executive details to conceptual graphics, and from foundational education to international dialogue) does not indicate architecture's complete rupture from technical requirements; rather, it represents a shift in the identity-based "center of gravity" of this profession, commensurate with its historical maturation in Iran.

Understanding the history of the architectural profession in Iran would be incomplete without a critical analysis of its specialized media. Nonetheless, the present research is limited to a qualitative analysis of two prominent journals. Expanding this methodological approach to examine other magazines, conducting comparative analyses with

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the post-revolutionary period, and more rigorously studying the relationship between audiences and the social impact of these publications could reveal new dimensions of the architects' identity-formation process. Ultimately, this research demonstrated that the architectural profession in Second Pahlavi era Iran was constructed and reconstructed not merely on construction sites and amidst blueprints, but upon the pages of specialized journals; a space where language, image, and publication format played a role as significant as concrete and steel in the construction of professional identity and authority.

Conflict of Interest

The authors declare that there was no conflict for them in conducting this research.

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