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**THE COMPARE OF STREET PHOTOGRAPHY IN TEHRAN BEFORE AND
AFTER THE ISLAMIC REVOLUTION ABOUT EVERYDAY LIFE**

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ABSTRACT

In documentary photography, society's attitudes has been augmented with the origin belonging to the subcultures and inner layers of the society This article conducts a semiotic and critical analysis of street photographs depicting everyday life of Tehran's middle classes before and after Islamic revolution through employing theoretic-methodological categories of Fisk's implicit indication and Barthes's mythology. Thus, a clear understanding can be obtained of the social, economic, and cultural situation of the era; common definitive lines in everyday lives of the middle classes; culture and art in the society, and the way temporal developments of current life are represented in the transformation of generational objects, details, and configuration of elements in the studied photographs. Results show the relation between everyday life style of people with composition of elements and components of photographs from a semiotic perspective based on aspects of cultural and ideological views of the society. Also visual elements in iconic semiotics represent the hidden meaning of myth in the cultural and ideological systems of the society represented by cultural and artistic aspects of the society and the existing visual signs in the studied photographs change with respect to culture and ideology of the society.

Keywords: Street Photography, Semiotics, The 50-70s of Hijri Shamsi, Tehran

INTRODUCTION

Journalistic photography and documentary photography are related in that they both claim to establish a particular relation with events, thus presenting to us an exact original view of the world. However, the authenticity of this claim has been

questioned on many different occasions and for many different reasons. Perhaps the simplest and the most obvious test of the originality of a photograph would be to ask whether the scene in front of the camera has not been pre-arranged or somehow interfered with by the photographer (**Frank, 1959**).

Street photography as the body of photography art makes scenes of people's everyday life its main subject. Streets, parks, carnivals, shopping places and centers where people gather are the main sites of taking street photography.

Although this type of photography is a branch of documentary photography, however there are some differences in some aspects such that the main purpose of street photography is to depict people, not covering an event. In fact, this branch of photography is a mirror to the people which sometimes conveys political or social messages with humor or ironic tone that in such circumstances is closer to the documentary photography.

In the documentary photography, society's attitudes has been augmented with the origin belonging to the subcultures and inner layers of the society and street photography as the body of documentary genres makes scenes of people's everyday life its main subject and thereby a clearer understanding of

social, economic and cultural situation; distinct and common pathways of images of everyday life in middle-class; culture and art of the society and also way of representation of evolution in the daily lives in generation objects changes, components and the composition of elements in the studied photographs, is obtained (**Leuthard, 2011**).

Years from 1975 to 1980 were the culmination point and prosperity in the history of street photography in Europe. Street photography has its own special fans, Garry Winogrand is famous because of having three black and white rings of photos of New York street everyday (**Frank , 1959**).

In the 1970's, a critical movement was formed in opposition to the view that looking and visual recording can always be neutral or objective (unbiased), maintaining that such recording can be influenced by relations arising from power and control. It could perhaps be argued that new theories on photography and the assumed roles for it in cultural policies have left a fundamental influence on documentary photography in England since the 70's. The semiotics analysis investigating the semiotic system components through which meaning is created and encoded in a work, looks upon films and photographs as texts. In his selected articles titled "The Burden of

Representation” (1988), John Tagg analyses the significant rise in the power of photography during the second half of the 19th century and describes the photography’s collaboration in the formation of a special kind of observation and supervision. Moreover, documentary photography is considered as part of a surveillance movement Foucault refers to as “a practice in subjectivities” where ordinary lives are turned into reports. What was emphasized at the time was the open unconditional use of photography as a tool for surveillance and control instead of implementing it for revealing the nature of suffering or poverty to bring about social reform (**Frank, 1998**).

Joel Meyerowitz believes that the street photography is the only way to record everyday life in the street, and somehow is representative of our culture (**Leuthard, 2011**).

Meyerowitz is one of the first photographers which was present in the scene of collapse of World Trade Center in New York, he could take photography and collect a documentary series containing 8 thousands photographs, sponsored by the New York Museum, which were exposed to more than 4 million people during the years from 2002 to 2005 in cities such as Istanbul, Paris, Rome, London, Kuwait, Moscow and 200 other cities around the world. Recently Joel

Meyerowitz has shown 117 pieces of his work- over 45 years of professional photography - in a series called "unusual", on a tour around the world. The photos have been published with the same title as a book in the fall of 2008.

John Tagg analyzes the dramatic increase of photography power in the second half of the nineteenth century in the selection of his articles with the title “the Burden of Representation” (1988), and describes "complicity" of photography in the formation of certain type of monitoring and observation (Garry et al , 1999). Thomas Leuthard is a perfectionist street photographer. Street photography means travel and taking photography for him. His photos consist of a stranger that has been strengthened by light and composition. Boogie is present in all places, from Cuba to New York with interesting street photos. His photos are legitimate and one feels the sense without much explanation (**Henri, 1998**).

The researches were conducted about street photography can be mentioned as follows:

The Book “Bystander: A History of Street Photography with a new Afterword on SP since the 1970s” is written by Colin Westerbeck in 2001. The book specifically has addressed features of street photography from the perspective of social documentary photography. The Book “Collecting Souls ...

What Street Photography Means to Me” by Thomas Leuthard was released on 9th August 2011 in which the way of street photography and techniques of photography in this genre are discussed. He decides to provide his information about the topic of street photography for his reader and invites people to the streets to provide beautiful pictures of their everyday life. The book “Going Candid ... An Unorthodox Approach to Street Photography” by Thomas Leuthard was released in July 2011. Here he expresses his definition about street photography and illustrates methods of street photography with details of cadre and composition of people and with respect to the camera facilities and photographer position (**Shuker, 2011**).

The article “Framing Ideas” by Robert Frank in 2010 has addressed the place of subjects in street photography. By imaging everyday life, Frank tries to measure the position of subjects technically, composition of image and diagnostic character of individuals and therefore his work is closer to the psychological aspects. The article “Eye on the Street Photography in Urban Public Spaces” By Jennifer Trucker in 2012 explains urban space and acknowledges that public spaces such as urban sidewalks are fascinating topics of this genre of photography (street photography). This

article shows methods of urban life and public spaces of city as well as identification of durability of the picture space (**Tucker, 2012**).

The dissertation titled “Street Art Photography: Mapping the Interstices of Urban Experience” by Gwen Baddeley in 2011 has addressed common aspects of contemporary photography as far as the combination of the graffiti art and street photography were considered as urban landscape and could be considered as a social document. The street photography is narrative of individuals’ identity, street history and lifestyle. In the dissertation “Street photography in the Google age” written by Andrew John Ivory in 2010, using images from Google Street View, the comparative study of the streets used in the works of Robert Frank and Peter Black and review of restrictions of street photography (type of subjects and space of picture) have been addressed (**Ivory, 2010**).

Street Photography in Iran after Islamic revolution

The 1979 Islamic Revolution in Iran provided the background for a type of Iranian modernity. Photography is called by some “the eye of modernity”, and in the same way, we can refer to photography as “the eye of modernity, Iranian style” (Mohajer, 2006: 104). The street

photographs of Tehran depict only demonstrations and the presence of people in the city. The purpose of these photographs is documentation of the events that took place in the city. Photographers sought to record these events and Tehran provided the background for their photos. However, in the 1979-1996 eras, changes began to emerge in Iranian photography. Mohammad Ghafouri, a graduate in the field of photography from Tehran University in 1987, took some photographs from Tehran in 1985 in which the same documentary trend can be traced. In the photographs taken from Tehran during the Iran- Iraq war era, the main focus is the recruitment of forces for dispatching to the war fronts. The war started in September 1980 and continued until August 1988 (Slater, 1983). Jasem Ghasbanpour and Sasan Moayedi took photographs from Tehran during the Iraqi missile attacks on the city. The photographs taken by Sasan Moayedi from Tehran during missile attacks were later published in 1989 in the book "Tehran: 50 days of War". Jasem Ghasbanpour's photographs of the missile attacks were also published in 1997 in a book titled "Heaven and Earth: Illustrated Report of 50 Days of Missile Attacks on Tehran" (Ghasbanpour, 1997). In 1990, Mehran Mohajer presented his thesis titled "The City and Urban

Landscapes" at Tehran University. In his thesis, he investigated cities and urban landscapes in Europe and America from the advent of photography to the present day (Stott, 2008).

The information is distinctly reflected in his photographs, City is the main element in his photographs, In the photographs he has taken from Tehran, people are less prominent. Instead, the urban presence in the form of traffic signs, buildings, and streets are much more detailed, The photographs in this collection are black and white (Mohajer, 1990). In 1993, a book was published by Tehran Municipality titled "Tehran at a Glance". The photographs in this book were taken by Mohammad Eslami Rad, Hamid Khozoui Abiyaneh, Nicole Faridani, and a group of photographers supervised by Bahman Jalali, comprising of Asad Naghshbandi, Hadi Haraji, and Hossein Honaryari (Hall, 1997).

In the photographs taken after 1997, due to political developments and the resulting freedom, more artistic scenes can be observed which communicate with the world outside Iran. During these years, photography in the modern art arena demonstrates itself either independently or as a key component of multimedia art. In this respect, photography finds artistic dignity (Mohajer, 2006: 106). During this

period, photographers experimented vastly. In their photography, they combined multiple photographs in a single configuration, and used different camera formats as well as satellite imagery. In accordance with their subjects, they used different techniques. The emergence of digital camera in this period contributed to the diversity of such experiments. Mahyar Hajatmand worked on a collection of photographs titled "Tehran" I 997. He used panorama lens and for taking the color photographs of this collection. Alireza Rouhnavaz's photographs Alireza Rouhnavaz photographed in 1999 the black and white collection he called "The City's Skyline". These Photographs reflected city landmarks (Val, 1986). In Shahriar Tavakoli's "Night" collection, color had a strong presence. These photographs were taken in 2000 and 2001. Masoud Eskandari worked on "Street" collection, photographs from Streets of Tehran. These are in black and white and they reflect the artist's formalistic approach toward the city. In 2002, Yahya Dehghanpour took pictures from spring in Tehran. He photographed labels on house gates, then reversed them and printed them on the film, so that thirty six such labels formed one complete photograph. Behnam Sadighi, in his "Ekbatan in the West Tehran",

photographed Tehran University students in black and white in the period between 2004 and 2008. All details in these pictures are man-made and yet, there is no physical presence. Mehran Mohajer in his collection "Red Light" depicts the Tehran Public Prayer Center. He puts the picture of this unfinished building side by side with another that acts as a subscript (Howard, 1974).

The main photograph is a combination of these two pictures: the bigger picture shows the Prayer House and the smaller pictures the digital counter of the red traffic light. Bahman Jalali, in his "Urban Perspective" black and white collection, turns to photographs that at first glance seem trivial. Zaynab Salarvand uses satellite images in combination with a photograph depicting beds in her "Internal, More External" collection. This collection was presented as her thesis in 2007 at the University of Art. In 2009, Mehran Mohajer worked on a collection called "Tehran, No History" consisting of photographs taken with a pinhole camera. In 2009, Mohammad Ghazali presented his "Good People's View of Town". He actually put the camera at the level of statue heads in different city areas and looked at the city through their eyes. He used a square-frame 35 mm camera in this collection. Ghazali used expired slide films

to take these pictures so as to achieve unusual colors that produce an old photograph-effect.

In 1976, Ahmad Ali also pictures Tehran as one big photo consisting of smaller ones. His work resembles those in the third group. His innovative style is evident in his 1979 photographs taken from the revolution. Shahriar Tavakoli writes in the introduction to Ali's book, "While other photographers at the time were documenting the events of the revolution, he (Ali) observed formalistic aspects in his photographs. His photos in the 2000's taken from Tehran are in line with other artists'. He combines colors to create a general effect. Ahmad Ali's subjects are very commonplace: we pass them by every day and they are related to everyday life (Ali, 2009). However, Ali's formalistic view turns them into artistic photographs.

In Iran, the documentary genre in photography goes back to the pre-revolution era. However, the documentary street photography as an independent genre, is not yet clearly defined. Although this genre is sometimes used for portraying different types of people or as journalistic photography, we are always suspended in an atmosphere of doubt, pleasure, and assurance which provides the possibility of more complicated interpretations of documentary photos. Nevertheless, it would

not be reasonable to conclude that documentary photography used to be easily understandable once and it is only recently that it has become complicated.

Photographs of Tehran taken in the 1980's

Photography has always, through emphasizing on its direct objectivity, concentrated on the portrayal of reality. Each photograph shows a distinct instant in time turned into a low-volume object (photograph) which we can keep and look at again in later times. It is true that the exact meaning of "event" as a word has evolved as "something worth being photographed".

It is ideology that, in its most general meaning, defines what we are allowed to call an event. Insofar as an occurrence has not been identified as and called an event, no evidence of it can be recognized, whether in the form of photographs or otherwise.

Photography's participation is subsequent to the naming of an event. The determinant factor in our impression of a photograph is a prior political awareness in proportion with the situation. Photography is inevitably a form of aware sensitivity to the situation. This way, the real world transfers itself into our photographs, turning our heads into magical boxes Joseph Kernel refers to as incompatible odds and ends.

The 1980's was a very difficult period for the Iranian period. A period that reminds them of the reconstruction era, the last of their sufferings caused by Iran-Iraq war, the economic recession, and in proportion to that, the harsh stagnation in the Iranian cultural and social situation. The streets of the 1980's Tehran are a safeguard for war memories and eight years of Holy Defense.

Tehran is pressurized by the war and the enemy's aggression. People are escaping or taking refuge in underground shelters. What draws our attention in **Figure 1**, is the turbulent yet silent atmosphere of the photograph. The stadium of the picture is defined by the composition that exists between different elements. The subjects draw our attention and ask us to observe their situation. Photographs are valuable since they give us information. They show us the true reality.

A deadly silence rules in the photograph. In **Figure 1**, the viewer's attention is first drawn to the compacted cement rings forming the shelter which are ordinarily used for constructing wells, tunnels, etc. A man is sitting inside the shelter and another man is sleeping therein. The few utensils they have, a kettle, a pan, and some metal appliances, are very frugal. The seated man is wearing a military uniform. His boots are dusty, and his tired stature bears witness to

the carelessness on the street. He is possibly a drafted soldier doing his military service term. He is thinking: the way he is sitting, his hands, his downcast look,... all bespeak of this. He is looking at the white zebra crossings leading to where he is sitting. These lines are meant for people who cross the street. But there is no street, only a ruin.

The photographer has taken the picture from a tall building. The camera angle is evidence of that. The presence of the soldier and the location of the shelter indicate that the building is a public building. This is particularly inferred from the banner we see at the top of the frame. The difficult situation that prevailed in those days due to missile attacks and the war, would not allow the use of banners for advertising. Of course, handwritten banners were used without any pictures or fabric. So, the banner in the photograph must reflect an important message or belong to a particular organization. The sand bags around the cement block were, and still are, the cheapest and most available means of defense during the war. Above the shelter, we can see leaves and branches of a plane tree. These are the same stout trees that describe Tehran in history: "Tehran should rightfully be called 'Town of Plane Trees'" (Della Valle, 1969: 288). A little further, we see a woman passing. She is wearing a black

veil (chador) to cover herself with. What we can see from under the chador is her white dress as well as thick black stockings. In this figure, we see a difference in women's appearance as compared to the previous decades. This kind of veil for women reflects the pivotal role of an Islamic ideology, with all its associated teachings. The same analysis can be generalized to the woman at the top of the photo frame.

The existence of the fence separating the pavement from the street is indicative of a certain degree of urban training. In the pre-revolution era, the municipality would erect fences on streets and passages to indicate modernization, and this became a starting point for the advent of modernity in Iranian urban life. This stopped for a while, thus indicating a gap between the citizens and urbanism/modernity, since a city is where residents understand urban signs and symbols: zebra crossings, traffic signs, expressway confines, etc.

There are two cars in the picture of **Figure 1**: both are produced in the 1960's, both are parked on the right side of the street. This tells us something about the municipal urban planning policies at the time with regard to allowing high-intensity buildings without sufficient parking area.

In reality, taking pictures implies giving importance to the subject. There is probably

no subject that cannot be beautified, even if it reflects war or violence. The rhythmic arrangement of the sand bags in stacks, as well as achievement of pure form through blood, fire, and bullets, creates a special composition in photographs. The interplay between form and lines, darkness and light, war and peace, good and evil, has its roots in the mythical culture of the constant war between good and evil. All mythical events in history are rooted in the everlasting struggle between those who call people to good deeds and symbols of evil and vice.

Photographs of Tehran in the 1990's

Studies show that for better understanding a society, people often turn to anthropographical and documentary pictures taken from that society. In the particular humanistic language, the most exalted application of photography is to explain and express a human being to its fellow men/women. However, pictures do not explain, they recognize.

The power of a photograph is to freeze a moment in time, the moment which would otherwise be lost in the natural sequence of events, and keep it open for future inspection.

Figure 3 shows a filming crew: a reporter interviewing and a sound recordist recording. The man standing by his motorcycle is the subject in this picture. The

frame is divided into three parts and the street lines emphasize this. The 1990's mark a new era in Tehran's urban texture: having endured the hardships imposed on them during the war years, they are now resuming their normal routine life.

Life is encompassing people with all its might. People's clothing reflects their way of thinking. The man standing in the center of the photo is wearing casual clothes indicating that he has a mobile job. He is politely standing in front of the camera, assuming a proper posture. The way he is standing, i.e., clutched hands, the holding of his shoulders, etc., all indicate that he is ill at ease before the camera. The saddlebag at the back of the motorcycle shows that his job is probably related with his motorcycle. The film crew is not wearing uniform clothes either: the recordist is dressed differently from the reporter. The ordinary people in the photo are not wearing uniform clothes, and yet, some kind of general uniformity could be observed in their clothing: all the men are wearing, more or less, the same style of shirt and their trousers follow the same rule. The only distinction is the color of their clothes, and even that is limited to different shades of grey and blue. People's clothes reflect not only their and the fashion designer's aesthetic taste, but

also the prevailing atmosphere, the hot weather in summer, and the hot asphalt

In the background, people are walking. There is no distinct boundary between the pavement and the street, except for the fencing on the bottom right corner. Some distance from the fencing, there is a bus stop where people are waiting. These bus stops and the waiting people remind us of the partitioned bus interiors for separating men's and women's com

partments in proportions of 3 to 1, respectively. This is indicative of the ideology that controls women's presence in public as well as the male-dominated ideology that rules in the society.

In the same photograph, there is a view of the crowded street, the raffic, and the up-to-date cars. In the depth of the picture, there are buildings on which portraits of clergy leaders have been painted.

The 1990's in Iran is a period after the difficult years passed in war, and the government and the ruling ideology has a duty to remind people of the heroes of war and other brave people in the country's history: people who sacrificed their lives to realize the ideals of Imam Khomeini and the Islamic Revolution. So, these people should be depicted on the buildings in the city, and their names should be given to alleys, streets and expressways, and squares, so that they

will never be forgotten, although, by transforming a qualitative subject into a picture, its nature might be somehow degraded and in the long run, its transcendental idealistic values might fade.

The filming crew who themselves are expected to be promoters of public culture through the radio and television as well as mass media, have stopped the cyclist in the middle of the street and are interviewing him! This reflects the degree of influence of urban culture on citizens as well as culture promoters. Those who live in a city should be aware of the urban way of life, or they would not be able to continue living in the city. The fact that moderators themselves disregard traffic and social rules speaks of the existence of cultural multiplicity among people who have transferred their families to the capital city from the provinces.

In **Figure 4** which shows the interior of a bus, we observe women who are crowded at the end of the bus while there are empty seats in the men's compartment. The separation of sexes is used here to control the society at different levels and is promoted by governmental institutions. This trend is promoted in all structures and textures. In this picture, the rear door is for ladies' use and the front door for men's' use, thus Islamic rules are observed. Women's chadors with their dark colors, as well as

their long wimples, are indicative of the ruling of Islamic ideology on the women's minds. This ideology is observed mostly in the middle classes who form the majority in the city population. The man in the seat next to the women's compartment is sitting exactly in the middle, creating the impression that one man is the equivalent of several women. This is an indication of the Iranian patriarchal mythology, while women's growing presence in the society is strong evidence that the past ways have changed. Each society takes steps toward modernization according to its own legitimate culture.

Street photography in Iran before Islamic revolution

History of documentary photography started with the beginning of press photography after the Constitutional Movement. This activity has expanded and followed by that, application of photos increased and therefore essential changes in the pictures appeared. The photos of this era were extremely distinguished and different. Second Pahlavi era was the arrival period of the western all-round skills and equipments to Iran and made artists interested in the modern western practices. In this era with development of photographic equipments and expansion of press activity, photo became an important and effective element.

Press photography, which had partial prosperity, had faced with stagnation and lethargy again after the coup of 28 Mordad 1332 and the photography was on the sidelines. The photos of 30s and 40s had mostly advertising and official aspects. In the late 40's, due to the emergence and development of artistic trends and sophisticated political fights, a new space was created gradually which impressed the photography. Perhaps we should say that the Pahlavi period is the missing link and dark period in the Iranian contemporary photography which means that the relevant information is less than the Ghajar period. One of the reasons could be that in the history, social documentary photography has always been faced with the policy and this matter causes that the Pahlavi state didn't allow social documentary photographers the possibility of professional work. In fact, due to the power of photography and capabilities of social photographic art in disclosure of facts, they have tried in this period not to pay much attention to it. The street photography had not base in Iran before the Islamic Revolution (**Howard, 1974**). This type of photography as the body of documentary photography displays scenes from history of life on the streets which in the next section of the paper, based on the connotation methodology of John Fiske and

Roland Barthes's *Mythologies*, some of the cases will be discussed (**Robert, 1974**).

Review of some street photo of 40s and 50s in the city of Tehran

History of photography, as referred up to the 1980's, reflects the same ideological positions and assumptions, in this sense that accepts dominant paradigms of aesthetic theory. Roland Barthes, in his last book titled *light room*, emphasizes the referential properties of the photo (**Barthes 1984**). This approach is considered in the analyzed photos of this research. Today photography become an everyday word and is a domestic demand; photography is served with the same size in fields such as arts and science, commerce and justice; photo is everywhere; photography gives evidence of the passage of time, but never adjudicate about the importance of affairs and does not address "beauty and accuracy" and decoration of appearances foundation, however records anything that has been exposed to it with passion, in other words photography is the area of the accidental events. With respect to this feature, some samples has been reviewed and analyzed.

From technical and aesthetical aspect, the photo has unique and distinct relation with what is in front of the camera. But the fact remains that when technically a photo is produced by a chemical method, which is

created under certain conditions (such as subject, framing, lighting, lens characteristics, chemical material properties and darkroom decisions).

The feeling of individuals Presence in **Figure 5** caused no doubt being seen in their behavior. These are anchors of government ideology, women that have masculine performances and have the responsibility of conducting a part of urban carnivals on the occasion of the royal celebrations. Women with the same dress - hat, cape, blouses and trousers – and in a group of musicians with instruments like the accordion, drums and ... are playing and moving in the direction of the program. The group leader with different clothing - hat, shirt and cape - moves in front of the group and his hands moving indicates conducting the street orchestra.

The gesture is evident in all of her physiognomy, but not a gesture to be resorted in front of the camera and a gesture in front of all those who look to her and her team. It's important to note that the appearance of women in the community was not accepted in the culture and customs of this nation and cultural and historical studies of this country is itself an evidence of this fact. This behavior is indicative of changes in the world of ideas. In the first image plane, line of women musicians divided into three parts and the group leader is moving in

front of the middle line. In this image, we observe simultaneously a symmetrical layout in the band, perspective and escape point of the image. Forces are placed between the audience and the performers across the Street. The presence of the forces, in addition to establishment of order and increasing the quality of program implementation, is a exercise of power by the ruling government. In the left side of the photo, a group of militants are watching the parade. One of them stands ahead of the others and watch the program. The depth of the image is not so clear to identify him and it gives the audience the chance for speculation, but all the details are offered by the photo.

The camera recorded the photo from the front view (**Figure 5**); the people who were watching the program, could not be seen or maybe there were no people and here the concept of time in photographs shows its position because photos acquiesces every interpretation in a frame out of its own time. Also executers of the program are commons and from the middle class who have found their way into the government agencies. Iranian tricolor flag - before the Islamic Revolution - has been installed in several locations. White banners are visible afar and perspective of the image adds the intensity of the attention to them. Depth of field in

photography is not a very modern phenomenon, though the initial images, whether in painting or photography, were in an individual form and the subjects were mostly placed in the first plan of the image and in a linear form. Pictures with their details refer implications to us. For example, in **Figure 5** through girls' clothes, we can undermine the education system of the country. Harmonization system and to uniform off the people, is done for establishment of order and better control of the community status. Clothing of the people is an indicator of type of government ideology in the broadcasting of culture and consequently clothing of the people in society. This picture shows the snow falling from the sky in winter. Pedestrians walk in street with warm clothes and everyone is smiling and by this we could understand their joy because of the beautiful season of winter and their everyday life. One can also understand the weather and climate in Tehran decades ago compared with the current conditions (90s). Red umbrella, red binders and other red umbrella on the third plan make an association of a triangle type combination which causes eye movement in the depth of the image. The overall space of the picture (image stadium) is reminder of the days full of memory, memories which

are in the minds of millions of viewers of the images.

Image pomatum certainly is the look and smile of that girl staring in face of her classmate ... As observer of the behavior of our predecessors; we watch the influence of their worldview and ideology in the context of their lives and even in their clothing. Ideology of people is evident in their behavior and since most people have this type of clothing and lifestyle, so it can be concluded that the urban middle class which are most of the urban population, have this lifestyle. This behavior represents everyday concerns of people and quality of dominant ideology on their life. These images are very dense, not in the sense that they have a lot of burden or they are dark, but this meant that there is abnormal accumulation of meaning in every square inch of them and all these meanings will become materials of the subject life. Prima facie the image is consciously material oriented. But just as the body is dwindled in the midst of their clothes and just as pedestrians rubbed off the wall surface with abrasion, the presence of people (their existence for themselves) when one weaves the image, will gradually remove material aspect of the image. Urban texture with passersby, spread in the light, evokes past nostalgia in people.

Here is not the level of substantiality that fills every square millimeter, but also an understanding of the city and life in it and again it is impossible to separate the quality from the town's residents. What gives

meaning to the whole image - space - is a part of their live shell. What we see in these photos are people who happen to be seen.



Figure 1: A view of Tehran in the 1980's



Figure 2: Street Photograph from Tehran in the 1980's



Figure 3: Photograph from a filming crew in Tehran in the 1990's



Figure 4: A view from a bus interior in Tehran in the 1990's



Figure 5: The Royal Guard march in front of court's Rolls Royces in Tehran, the 40s of Hijri Shamsi



Figure 6: View of one of Tehran's - passageways in the 50s

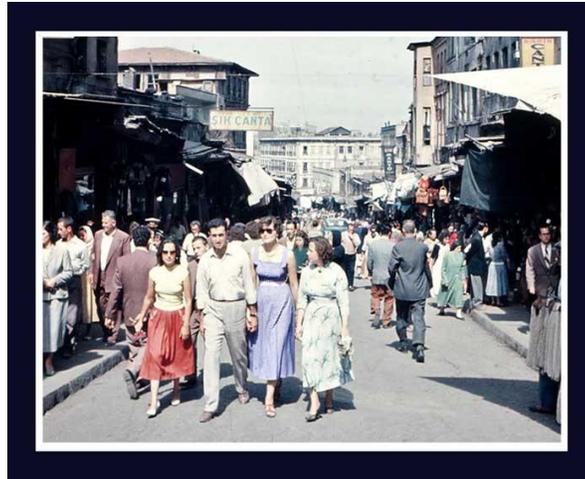


Figure 7: View from the street markets of Tehran in the 40s



Figure 8: Tehran street view photo

CONCLUSION

We explain the world with words, but can't express the facts, that surround us, with words. Relation between what we see and what we say is never constant. Reality has always been interpreted through the reports that images have provided. In this paper we consider the images as the text.

In discussions of realism, referential nature of the image can be emphasized. Photo has

iconic features and profile nature, so it can have a variety of readings. Interstitial fields are constantly in the process of change and it means endlessness of generating meaning. Street photography as body of documentary photography makes the scenes of everyday life of people the main subject. The genre which is based on recording and representation of life, now puts the typical and everyday life of people on display and

do the representation of the society environment through images. So multiple reading is one of the inevitable features of this research.

The decades of 60 and 70 with its history and with respect to generation objects and according to the creed and everyday life of people, compared to any of these decades, had the process of modernization in advance. This is evident in the photos. Free participation of women in social field, lack of sexual segregation in society, the Western lifestyle and ... are all indicators of attitude change in the world of ideas following a governing ideology (dominant). It is the ideologies that knows how to construct his subjects and based on their dialectic legitimize it and minor and major works of culture and art. Nevertheless, any society has acculturation based on its understanding and potential and here is a system and chain of beliefs and ideas that causes adjustment in the function of actors and set strategies of their action. This is the factor that makes some of the images axis center and symmetrical in terms of composition (tradition) and on the other hand give the images dimension and perspective (modern). It should be noted that photographic aesthetics is usually coincident with dominant methods and traditions in two

dimensional western arts which includes the perspective and escape point. So that the Center-oriented subjects have been transformed to the removed center ones, and thus Modernity encroaches on people's lives. The modernization process was continued until the time of the Iranian revolution. This paper addresses the semiotic investigation of street photography in the decades of 40 and 50 of Hijri Shamsi in Tehran, the results show:

A: relationship between the daily life of people with composition of elements and components of photographs with the semiotic approach based on the cultural and ideological perspectives of the society.

B: visual elements in semiotic reasoning systems show the hidden meaning of myths in the cultural and ideological systems of the community which are represented through artistic and cultural aspects of society.

C: visual signs contained in the images under study are directly related to changes in culture and ideology of society.

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