

Original Research Article

An Analysis of the Effectiveness of the Consumerism on the Transformation of the Interior Architecture of Contemporary Iranian Housing

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Abstract

Problem statement: Due to its interdisciplinary nature, architecture can both influence and be influenced by many other disciplines, of which the economy is one of the most important. Capitalism, which has been the dominant economic system in the West during the recent century, has led to the emergence of various issues in the area of architecture, not only in western countries but also in many other countries such as Iran. One of these issues is the emergence of consumerism and the subsequent transformation in the formation of residential space in Iran, especially the kitchen, and, subsequently, the change in the type of relationship between the kitchen and other spaces in the house. In this regard, the main question is how Western consumerism led to the transformation and development of the Iranian lifestyle and the interior architecture of their residential spaces.

Research objective: The present study aims to analyze the architectural developments of the Iranian residential spaces and find the causes of these developments regarding the transformations made in people's lifestyles derived from the emergence of consumerism in the contemporary era.

Research method: The library method was used for data collection and qualitative content analysis was used for the data analysis.

Conclusion: Based on the findings, two important measures that led to the emergence of consumerism in the interior space of Iranian housing in the Pahlavi Era were first, the establishment of the "television station" and the broadcast of American advertisements and programs and second, the establishment of the "home economics department" to increase the effectiveness on the lifestyle of the Iranian women and girls as the most effective group in the Iranian society's lifestyle. Both of the above actions were done with the foreigners' plots, evidence of which has been provided in the present study.

Keywords: *Residential space, Modern furniture, Culture, Pahlavi administration, Capitalism.*

Introduction

Capitalism is one of the most important

characteristics of Western modernity, and consumerism is considered one of its most important aspects (Raisi, 2021, 93), in which more consumption (as opposed to contentment) is strictly

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recommended because consumption is considered a driving force of production and increase of the wealth of capitalists, and therefore, in various ways, people are encouraged to consume more so that the profits of capitalists increase (Avini, 1999, 16-20). The main characteristic of this structure is that it creates surreal needs and provides a new definition of prosperity based on these needs.

Baudrillard argues that a consuming society, based on the myth of prosperity, surreally creates the concept of need so that, on this basis, it can justify encouraging people to increase their consumption (Baudrillard, 2011, 57-59).

The present study specifically analyzes how the issue of consumerism emerged in the interior architecture of contemporary Iranian housing and the dominance of imported furniture over the Iranian residential space. Like several other modernizing countries in the Middle East, the advertisement of modern equipment made in western countries began in the 14th century in Iran, and its immediate result was the import of a great bulk of modern goods into residential spaces. This issue is subsequent to the formation of the new consumerism culture in the United States post-1920s. In this regard, a significant portion of the present study is focused on the emergence of consumerism in the United States and the reflection of its effects on the Iranian press, followed by an investigation of these effects in the interior architecture of contemporary Iranian housing. Although journalism was known as a moral profession in the Qajar era, the growth in the number of educational articles about recommendations to follow Western houses' decorations, along with the great number of advertisements for modern appliances such as refrigerators, TVs, washing machines, radios, etc., leading to difficulty in making distinctions between the commercial and educational aspects.

On the other hand, the Cold War and the United States' measures to strengthen and expand capitalism acted as catalysts for the consolidation of consumerism in Iran. After the August 28 coup d'état in 1953, the political relationships between

the Pahlavi state and the United States became very firm, although the United States' efforts to prevent the expansion of the Soviet Union's anticapitalism were not limited to political support. In this regard, the Harry S. Truman Point Four Program was supposed to strengthen American hegemony with technical aid in cultural, economic, health, etc. areas in less-developed countries such as Iran. In this regard, the establishment of television stations and a "home economics department" under the Point Four Program were two effective measures for a residential space change and, subsequently, the Iranian lifestyle, which will be discussed in the following.

Research Background

The general approach of the present study is analytical. It is conducted in the area of architectural developments in contemporary Iranian architecture. However, it is a constrained analysis and not an abstract one, since it is limited to backgrounds and incidents outside the architectural field (especially those derived from capitalism). In this regard, in the research background, the constrained analytical research in Iranian residential architecture should be also noted.

Kiani (2001), in his thesis entitled "Pahlavi I era's architecture: the transformation of the Thoughts and Emergence of Architecture in the Contemporary 20-year period (1921-1941)" (Kiani, 2001), and in line with this research, the article by Negar Hakim (2001, 65-68) entitled "The development of the Iranian residential architecture in the first decades of the century" (Hakim, 2001) emphasized the role of external events in the transformation of contemporary Iranian architecture. Some other important domestic research in this area include "An Analysis of Contemporary Iranian Architecture" written by Hamidreza Ansari (Ansari, 2017); Manouchehr Moazzami's thesis entitled "Interaction of Culture and Architecture: Explanation of cultural components affecting the architecture of Iran in the contemporary period" (Moazzami, 2017).

Also, regarding the analysis of contemporary Iranian

architecture with the constrained approach, valuable international research has been conducted among which some important ones are as follows: Mina Marafet's essay (Marefat, 1988) entitled "Building to Power: Architecture of Tehran (1921-1941)", Pamela Karimi's essay (Karimi, 2009) entitled "Transitions in Domestic Architecture and Home Culture in Twentieth-Century Iran", and the essay entitled "Changing Discourses on Visibility and Invisibility in Iranian Domestic Architecture: A Case Study in Vali-Asr District in Tabriz (1980-2000)" by Maryam Golabi (Golabi, 2018).

Despite all these studies, the present study on the analysis of developments in the internal architecture of contemporary Iranian housing based on the effects of capitalism especially the reasons behind consumerism and its results on modern furniture in Iranian residential architecture is original research. The main innovation of the present research is the analysis of the effects of consumerism on the architectural development of the Iranian residential space.

Research Method

Like most other studies, the general course of the present study can be divided into two steps: Data collection and data analysis. In the first step, the data was collected using the library method. Some of the sources that have been referred to were mentioned in the research background. In the second step, the qualitative content analysis method was used for data analysis and the extraction of the findings.

It should be noted that, unlike the quantitative methods which use statistical inferences some data is needed that has been selected by sampling, the samples in the qualitative analysis are purposively chosen (Iman & Noshadi, 2012). Therefore, the data documented in the present study is based on purposeful selection and does not follow the rules of statistical and quantitative research.

Discussion

The phenomenon of consumerism in the West dates

back to four hundred years ago. In the seventeenth century, in the Dutch Empire, which was a great economy at the time, buying tulips became a matter of national pride. Due to the increase in demand and lack of supply, its price rose extraordinarily, and it reached the point where brokers were also trading by inventing a derivatives market for flowers that will be produced in the next few months. This phenomenon, which is called 'tulip mania' by economists, is considered one of the first examples of consumerism in the West and was replaced by other modes after it subsided. Also, the first hypermarket was opened in the 1830s in Paris (Stearns, 2006, 49). Such markets, with a great variety of goods such as kitchenware, furniture, food products, and fashionable clothes, were designed and organized in such a way that tempted the customer to buy more and more. With a specific seduction, they promoted "newness" to convince people that even if they had something, they would buy newer goods (ibid.). However, more serious signs should be tracked back to the 1920s in the United States. Stearns states that since that period, the American people have been more exposed to advertisements by big companies than most of the European countries, in such a way that multinational companies like Sears even sent catalogs to villages and small towns in which prefabricated houses were promoted (ibid., 48). Also, the sharp increase in the price of pianos in the United States, because buying them became fashionable was another sign of the advent of American consumerism at the beginning of the second decade of the 20th century (around the same time as the beginning of the 14th solar century) (ibid., 52).

In the 1940s, the unprecedented increase in consumerism in the United States directly and significantly affected residential space architecture. Now, the quantitative and qualitative growth in furniture has allowed the owners to decide about the interior design of the house spaces based on their taste and with more options than in the past. The standard architecture books were used by

interior designers and architects to form architectural plans proportionate with the standard dimensions of modern furniture. For example, the Neufert, whose first edition was published in Germany by Ernst Neufert, is still used as the reference book for furniture's standard dimensions in residential spaces. Also, Anne Massey states that in "The Complete Book of Interior Decorating," which was written by Mary Derieux in 1956, the readers were recommended to prepare an album of the new furniture advertisements so that they could change their living space based on the latest fashion (Massey, 2006, 163–166). In the meantime, the part of the living space that was most affected by modern goods was the "kitchen". From 1943, companies such as Libbey-Owens-Ford started to design and build new samples of the kitchen (as models), which were equipped with new equipment (Freeman, 2004, 44). Devices such as refrigerators, toasters, electric food makers, double-deck ovens, and tea makers were now placed with bigger dimensions in kitchens with modern cabinets. As Massey also states, although the large size of the kitchen appliances was not practically necessary at all, here too, like the American Chevrolet and Cadillac cars, it was a sign of the luxury of the American lifestyle (Massey, 2006, 167). In this complicated form, the kitchen was not able to fit outside the living room or dining room anymore. Instead, it had to be exposed to the eyes of the guests to affect everyone (Fig. 1). As a result, the kitchen became one of the main elements of design for modern architects. On the other hand, the idea of the "free plan" in the 1950s allowed the architects to design the kitchen in a completely open form and on the same level as the living or dining rooms.

At the same time, in the 1940s, the architects who returned from Europe, like some other middle-class Iranians, were influenced by the widespread propaganda of American consumerism. In an illustrated article titled "Kitchen and Dining Hall", Architect Magazine talks about the necessity of transformation in Iranian kitchens. This article about the importance of the kitchen refers to a quote from

Le Corbusier that "the kitchen should be as clean as a modern laboratory and equipped with the latest devices of the inventions of the present age" (Kitchen and dining room, 1948, 204), and immediately criticizes Iranian kitchens:

"But unfortunately, in Iran, this issue is not very important, and generally, in our houses, far from the main part and in a corner of the courtyard, there is an unclean and gloomy cellar, which has one or two stoves in the style of thousands of years ago, and daily cooking is done in it. They call it a kitchen or cookhouse, and if they attach a little more importance to it, they attach a well as a reservoir to it" (ibid.).

In the following, the present study describes modern American kitchens and writes about one of the figures, "Figure 300 shows another type of new American kitchen, with facilities such as ovens and dishwashers, etc. placed on the sides and the table and window in front" (ibid., 205). Another figure shows an example of prefabricated kitchens (model kitchens) (Fig. 2).

In addition to Architect Magazine, other magazines have also dealt with the issue of new American kitchens. The popular magazine "Weekly Information" was one of them. In an issue of this magazine from 1948, there is an illustrated article entitled "These inventions will make life easier for women". While providing brief explanations about



Fig. 1. Kitchen space in America was influenced by the surge of consumerism in the 1950s. Source: Massey, 2006.



Fig. 2. Reflection of examples of American-equipped kitchens in Architect magazine. Source: Kitchen and dining room, 1948.

the types of modern furniture in America, the author wishes that this equipment will enter the kitchens of Iran as soon as possible (Interior Decorations, 1946, 14), or in another issue of 1950, an Iranian lady from New York praises the new kitchens in this city (Qodsi Kia, 1950, 7).

The promotion of decorations full of modern furniture was not limited to the kitchen area, and apparently, the goal of some famous magazines was to make the housing and living space of Iranians more and more similar to foreign examples. In the meantime, the role of magazines published specifically for women was much more pronounced, because the Western examples of these magazines were rich in content related to consumerism. As Massey points out, "As soon as the advertising masters realized that women were responsible for managing the family, housewives became the main target of advertising" (Massey, 2006, 165). Quoting David Riesman's book "The Lonely Crowd", she writes about American consumerism: "In our society, women are the accepted leaders of consumerism"

(ibid). Riesman himself describes the cause of such a phenomenon as "the role of a woman as a mother who can be a teacher of consumerism for children and future fathers" (Riesman, Glazer, and Denney, 1969, 81).

"Zaban-e Zanan" (women's language) magazine, which was reactivated after a long hiatus during the reign of Reza Shah in 1943, published engravings of the decoration of different parts of European and American houses in each issue. An example of this collection of engravings in an issue of 1945, is given below (Fig. 3). In addition to the images, in the text of the magazine, there are repeated explanations in praise of Western furniture.

Also, in another example, in the 1940s, the magazine "Ettela'ate-e Banuvan" (women's information), in most of its issues, dedicated a section titled "Your House" to the introduction of modern furniture and how to arrange it in different parts of the house. The contents were mainly translations from Western magazines. In an article from this magazine titled "How to Arrange a Room for Children?", the author emphasizes that you should allocate a separate room for your child, and along with the image (Fig. 4), he writes about the furniture needed for this space:

"[...] A small bed that is enclosed on four sides is one of the basic and necessary accessories of this room. If you have two children and the room is not so wide, to leave enough space to play, it is better to use bunk beds that children go on top of which with small steps. [...] Prepare a small table and two or three short chairs for this room [...]" (Moshir, 1961, 24).

In another article in the same magazine, the author advises boys and girls to paint and change the decoration of their room by themselves and offers suggestions in this regard (see Moshir, 1960, 19) (Fig. 5). Such an approach was to follow a certain consumer trend that was created among American youth due to the rapid economic boom in the 1950s in such a way that people aged 16 to 24 were encouraged to show off their financial resources by decorating their rooms (Massey, 2006, 173-174).

It is noteworthy that much educational content such

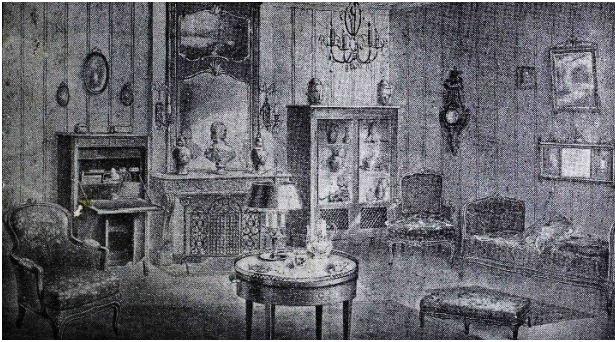


Fig. 3. An example of the engravings printed in the Zaban-e Zanan Magazine. Below the image, it is written: "This time, the engraving is related to a saloon where each and every object is luxurious and precious at the same time..." Source: Zaban-e Zanan Magazine, No. 7, November 1945.



Fig. 4. Defining individual rooms for children and recommending the purchase of required furniture. Source: Ettela'ate Banuvan Magazine, No. 160, May 1961.

as the aforementioned examples that were published in Iranian magazines (especially magazines for women) in the field of modern fashion decorations, like similar content in American and European magazines, was in the form of advertising reportage.¹ Some researchers believe that such an approach existed in American publications not just from the 1950s, but from the very beginning of the 20th century (See Cooper & Nownes, 2004). In Iran as well, although journalism in itself was considered a moral act, as Michael Amin also points out, since the reign of Reza Shah, it has been difficult to distinguish

the commercial aspects of journalism from its educational aspects and ideals (Amin, 2004, 85). This idea becomes more believable when we observe that in all the magazines and newspapers that published educational materials in the field of American fashion decorations, a lot of imported modern goods were also advertised (Figs. 6 & 7). It is clear that most of the publications were the advertising tools of their sponsors, the big companies importing modern goods. The final result was that Iranian families were, directly and indirectly, encouraged to buy new Western furniture, such as furniture, washing machines, irons, gas stoves, refrigerators, televisions, etc., and to reorganize their living space based on these new facilities.

Part of the results of such advertisements was the change in the architectural pattern of the house by Iranian architects in this short period. For example, in Fig. 8, the process of changing the position of the kitchen is shown with the help of three house plans. The first plan shows the location of the kitchen (cookhouse) in the traditional pattern of Iranian houses, which was placed in a corner away from the main core of the house. The second plan, which is related to the Chaharsad Dastagah neighborhood in the 1940s, indicates the increasing importance of the kitchen, but it is still placed far from the living or dining rooms. The third plan is related to the pattern of Nazi Abad and Nohom Aban neighborhoods in the early 1950s, and now the kitchen is located next to the entrance and other main spaces of the house.

Also, the images of other houses designed by Iranian architects in these two decades have shown the dominance of modern furniture in all parts of the residential space, and as a result, a transformation in the interior architecture pattern of Iranian houses. Now, other multi-functional rooms in the traditional architectural pattern give way to furnished and single-functional spaces such as dining rooms, living rooms, and bedrooms (Figs. 9 & 10).

From the mid-20th century, the prevention of the Socialist Soviet's influence and on the other hand, expansion of capitalism became the strategy of the



Fig. 5. An example of furniture needed for a separate room as a study room. Source: Ettela'at-e Banuvan Magazine, No. 148, February 1960.



Fig. 6. Westinghouse American refrigerator advertisement. Source: Tehran-e Mosavvar Magazine, No. 306, June, 1950.



Fig. 7. Easy American washing machine advertisement. Source: Tehran-e Mosavvar Magazine, No. 784, September 1949.

United States in the East, to increase its exports and economic power. Building a maquette of an American residential space (which was filled with modern

furniture) in an exhibition in Moscow practically followed such an idea. In this maquette, which was introduced to belong to an average American working-class family, there were two carpets, a Tv, a living room, two bathrooms, a central heating system, and a kitchen equipped with a washing machine, a dishwasher, and a refrigerator.

In this regard, one of the most effective measures taken by the United States on the lifestyle of societies such as Iranian society was the passing of the “Point Four Program” by the Truman administration. According to this program, the United States increased its cultural and economic influence in less-developed countries with the provision of technical and economic aid to these countries, like what it had done in Europe under the Marshall Plan² (Insenstadt & Rizvi, 2008, 6). Under this plan, two measures taken by the United States directly intensified consumerism in Iran: First, the establishment of the “television station” and broadcast of visual programs, and second, the establishment of the “home economics department” to increase the influence on the Iranian womens’ and girls lifestyles.

In the 1950s, the first television station was established in Iran by the United States (Stearns,

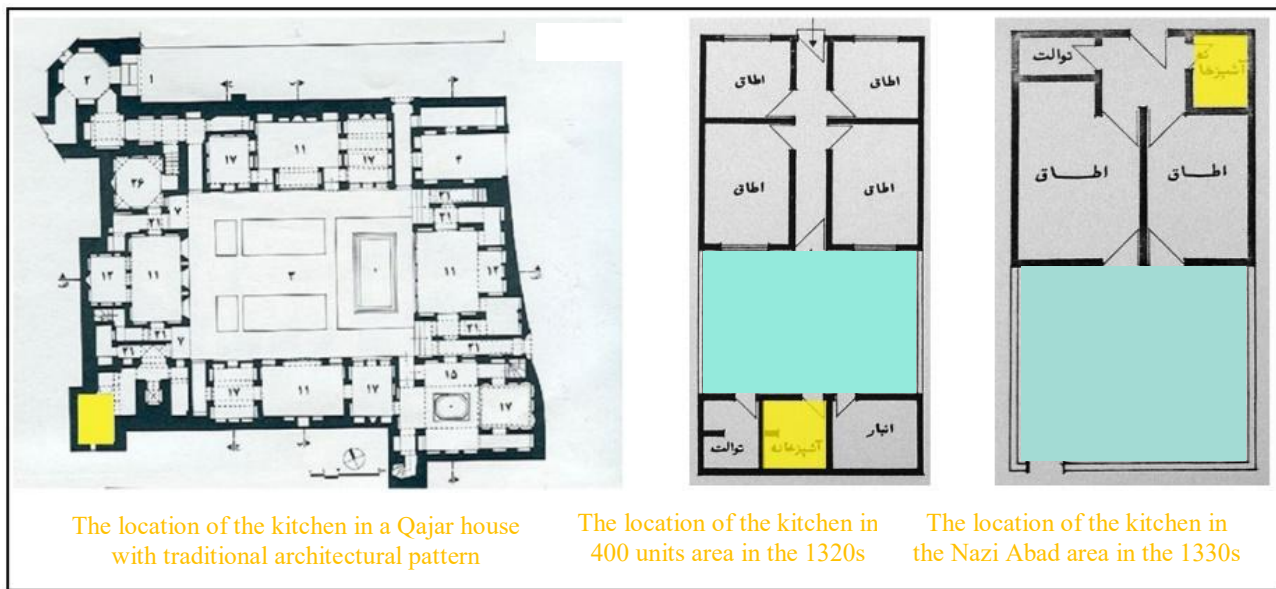


Fig. 8. Changing the location of the kitchen in the 1940s and 1950s. Source: The plan on the left is from Haji Qasemi, 2016. The other two plans are from Kiakojuri, 1973.

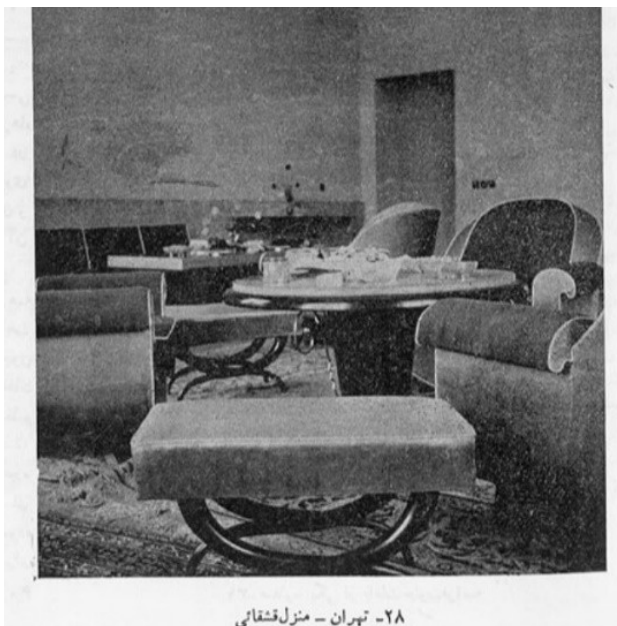


Fig. 9. The furniture plan of a house in Takht-e Jamshid Street, Tehran, by Vartan Havanesian, from the 1940s. Source: Architect Magazine, No. 6, July 1949.

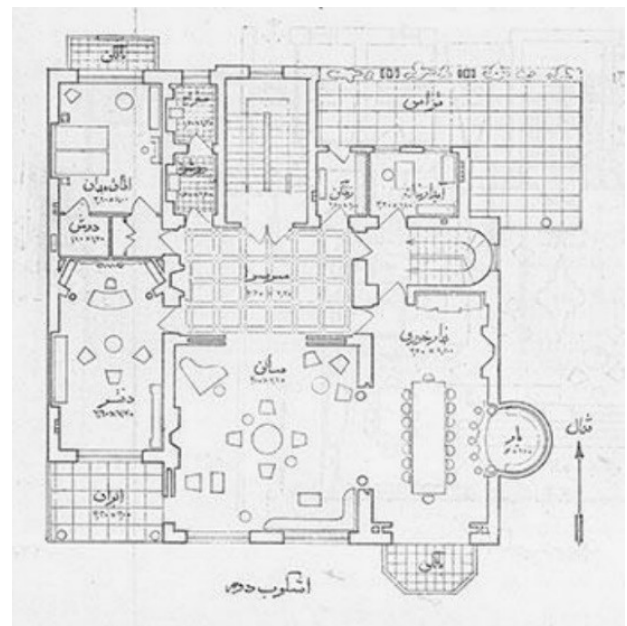


Fig. 10. Furnished space in a house in Tehran by Budaghian from the 1940s. Source: Architect Magazine, No. 1, August 1947.

2006, 133). A television service called “Channel 7) which was known as the “AFTV” (American Forces TV), broadcast programs to the American personnel in Iran, but in fact, the Iranians were its main audience. In this regard, Banani points out his observations as follows:

“In the middle-class homes, the TV set was turned on as soon as a guest entered, and it remained on even at dinner. The children were addicted to it. They were a

main part of the AFTV programs audience” (Avery et al., 2007, 811).

This American channel continues to broadcast even after the nationalization of Iranian television in 1969 until finally, on October 25, 1976, it was shut after 17 years of significant activity and experience in influencing the Iranian lifestyle. The below message was the last message it broadcasted:

“ladies and gentlemen, [...] after 22 years of radio

broadcast and 17 years of television broadcast in Tehran, now, we stall all our activities in the country. Goodbye to you all and thank you for letting us serve you”³

This American channel continued to broadcast even after the nationalization of Iranian television in 1969 until finally, on October 25, 1976, it was shut down after 17 years of significant activity and experience in influencing the Iranian lifestyle. The below message was the last message it broadcasted:

“Ladies and gentlemen, [...] after 22 years of radio broadcast and 17 years of television broadcast in Tehran, we now stall all our activities in the country. Goodbye to you all, and thank you for letting us serve you.”

Among all imported modern furniture in the 1940s and 1950s, the “TV” was specifically important. Soon, it became a focal point in the Iranian residential houses, and now, in the new houses, the center of focus is a magical box instead of the central courtyard. But more importantly, the TV, as an exclusive diorama, was a powerful tool for the promotion and extension of capitalist values and the American lifestyle in Iran. The American channel aside, even the national TV itself had allocated more than half of its time to show American series and movies (Stearns, 2006, 133). In these movies, some scenes were broadcasted about the clothing of the women in Western countries, their residences, and the decoration of American houses, and somehow, they promoted the imitation of Western models among the youth (Negahi, 2017). Mahnaz Negahi quotes the memory of an eyewitness from the 1960s, which indicates the level of the gap between the television content and the values of Iranian traditional life:

“[...], all of a sudden, the bell rang and my sister, Hamdam, entered the house. After greeting me, she suddenly said that she wanted to go. After my mother asked her why, she pointed to the corner of the room with her hand, where the TV was. She said I won’t step my foot in this house until this Satan’s nest is here” (ibid.).

Another important matter that the American

forces followed under the “Point Four Program” in Iran was changing the women’s lifestyle with the establishment of centers for women training in the field of “home economics” which was conducted with the cooperation of Iran’s Ministry of Education. At that time, home economics was a new field of education related to lifestyle, home management, family, decoration of the living space, and consumption. The idea of such training was first introduced by Ellen Henrietta Swallow Richards in 1908 in the United States and led to the establishment of an organized network named the “Home Economics Association”, which was later renamed to the “American Association of Family and Consumer Sciences”.⁴

Richards, to emphasize the necessity of the formation of consumerism among families, uses the title “home economics” instead of “housekeeping” since she believed that the title “housekeeping” denotes the 19th-century concept of lifestyle which is strongly based on the home production instead of consumerism (Stage, 1997, 7). Although the economists believed that this field was more related to “art” rather than the science of economy, Richards, and a great number of her followers believed that the “home economics” specialists were the true hairs of economics. In this regard, they relied on the ideas of Aristotle and Xenophon that economics is nothing but the science of home management. This organized network designed a comprehensive syllabus in the second decade of the 20th century with the support of the government and the enactment of two laws in Congress and established the academic course of home economics in schools and universities (ibid., 9-10). Home economics did not remain confined to American society and the experts in this field founded some training courses in other countries such as Canada, Europe, Indonesia, South Korea, and Iran (See Smith, 1993).

The educational field of the “Point Four Program” in Iran was initiated under the general title “basic education” with the construction of specific places for home economics courses, first in the capital,

and then in other cities. In fact, similar to the American examples, here also, the programs that were designed for home economics courses were taught with prefabricated houses (as models) in all cities. The students had to pass these courses in these places and then return to their high school classes (Karimi, 2013, 90). These schools were considered to be prefabricated sample residential spaces and were intended to provide a suggested model as advertisement content for future homes in Iran (ibid., 92). The "Point Four Program" experts had planned to modify the traditional skill of the young ladies such as cooking, cleaning and hygiene, reception of guests, etc. with the Western models and subsequently, create an interior design and decoration similar to the American houses. Finally, such programs, besides a bulk of imported furniture changed the Iranian traditional residential space from an almost self-sufficient, productive, and economically independent unit into a consuming unit (Fig. 11).

Conclusion

As one of the most important aspects of contemporary Western civilization, capitalism has different requirements and manifestations in different aspects of lifestyle, one of which is architecture, especially the architecture of residential buildings (considering the special place of housing in the architecture and urban planning system). Since any lifestyle is influenced by the basics and concepts that shape its philosophy, a comprehensive analysis of contemporary Western life and its physical interpretation in various fields such



Fig. 11. Teaching how to work with an oven in the course "home economics" course under the "Point Four Program" in Tabriz. Source: Karimi, 2013.

as the architecture of residential buildings requires a deep understanding of the mentioned basics and concepts.

Excessive consumerism is one of the most important instances of such concepts whose optimal physical translation can be found in contemporary Iranian housing after the introduction of modernism in Iran, in some phenomena such as the appearance of open kitchens to reveal luxury appliances and kitchen equipment, changing the focus of traditional Iranian introverted houses from the central courtyard to open kitchens in contemporary Iranian extroverted houses, transforming the Iranian living space from a self-sufficient unit and often productive unit to a consumer unit which is compatible with the culture of consumerism, and some other manifestations.

These physical manifestations have some requirements in the areas of culture and values. The emergence of such manifestations and physical translations was not viable without making the grounds for the generalization of this culture and its values. Changing some values such as contentment (as opposed to consumerism), the privacy, especially that of the home ladies (as opposed to a violation of this privacy through vanishing the boundaries between the micro-spaces in the house), etc. are all among cultural changes, and the physical translation of the consumerism of capitalism is rooted in these cultural and value changes.

The contemporary intellectual system of the West, by correctly recognizing this fact, to expand its culture and civilization to other countries of the world, made an intellectual and cultural stream to negate the values of other civilizations and replace its values in their place, among which, one of the most important tools for this streaming has been the media propaganda.

From the middle of the last century, the Iranian press, a great portion of which was led by the intellectuals who were under the influence of contemporary Western civilization, following this propaganda and strong media stream, has turned into a tool to devalue the indigenous concepts and normalize the western culture inside the country. After this stream

by the newspapers and magazines, western furniture significantly affected the architecture of the Iranian residential space, and in the meantime, due to the axial role of women in the contemporary Western culture on the one hand, and the relationship between the women and the kitchen on the other hand, the part of the house which was most affected was the kitchen. Popular Iranian magazines rapidly introduced well-equipped American kitchens as a suitable model for the contemporary lifestyle in which Iranian families were encouraged to separate their residential spaces based on single functions and use specific furniture in each room. And it was pretended that the happiness of the family depended only on the consumption of these modern goods.

Besides the propaganda stream by the magazines, the establishment of the television station in Iran under the "Point Four Program" of Truman as well as the home economics courses in the Iranian educational system focused on the change in the attitudes (and in fact, the values) of Iranian women directly affected the Iranian lifestyle to the extent that this media propaganda succeeded in fundamentally changing the intellectual system of Iranian women, and values such as spending time for the education of children at home (which was described with expressions such as housekeeping) gradually became anti-values. And nowadays, in contrast to the working woman, who is considered a valuable phenomenon in the intellectual space of women, the housewife is sometimes even considered an anti-value phenomenon, especially in big cities, where compared to smaller cities, native culture, and values are less visible.

Therefore, due to these cultural and value transformations, the role of the Iranian woman has been transformed, and consequently, regarding the special position of women in Iranian houses, some evident physical changes have been made in the architecture of Iranian housing among which the change in the internal architecture of the micro-spaces (especially the kitchen as the most feminine space in the house) was one of the most important ones. The introduction of modern appliances into

the Iranian kitchen led to the placement of these residential micro-spaces, which used to be placed in the courtyard and away from the sight of others, in the closest places to the more public spaces (such as the entrance and dining room), since the necessity of the luxury maneuver resulting from consumerism was that this residential micro-space, which was the platform for placing modern furniture more than all other spaces, should be fully exposed to the eyes of others.

Based on the abovementioned, the economic culture of society (especially consumerism and its effects on the introduction of modern furniture into Iranian houses) has had an undeniable share in the emergence of such issues. However, at the same time, it is obvious that one cannot view the reasons behind such physical issues that contradict the Iranian original culture, one-dimensionally, and the requirement for a deeper understanding of such issues is dealing with the other reasons and upstream platforms for the formation of such physical manifestations in further studies.

Endnotes

1. The term reportage-advertisement or information-advertisement refers to a form of advertising that is presented secretly and in the form of education. That is, what media audiences see and read is an organized effort to strengthen the mental aspects of a product in their minds (refer to Shah Qasemi & Masoumi, 2015).
2. The Marshall Plan structured the European economy according to American economic principles (capitalist economy).
3. Online access on the YouTube website: <https://www.youtube.com/watch?v=xD-4sJIsK5M&t=222s>
4. For more information, see the forum's website at: <https://aafcs.org/home>
5. Hereby, the authors declare that there was no conflict of interest for them in carrying out the present study.

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