yedi
SANAT, TASARIM VE BİLİM DERGİSİ
JOURNAL OF ART, DESIGN & SCIENCE

Araştırma Makalesi
Research Article

KIŞ 2021/SAYI 25
WINTER 2021/ISSUE 25

Golabi, M. (2021). Visual representation of the modern domestic space in Iranian printed media (1925-1979). *yedi: Journal of Art, Design & Science*, 25, 105-118. doi: 10.17484/yedi.784967

Visual Representation of the Modern Domestic Space in Iranian Printed Media (1925-1979)*

İran Yazılı Basınında Modern Konut Mekânının Görsel Temsili (1925-1979)

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Abstract

This paper investigates the visual representation of the modern domestic space in printed media, particularly, women's interest publications during the Pahlavi period in Iran. The aim of the study is to understand how the notion of 'being modern' regarding the domestic space was explained and visualized in printed media. In other words, the main concern of this study is to explore the concepts that were mostly taken into account in the formation of the modern domestic space in Iranian publications. Therefore, publications targeted at women in the Pahlavi period were scrutinized as the study medium to display both ideas and representations around the domestic space. In these publications, visual tools including photographs, sketches, and advertisements along with texts were rigorously analyzed. The findings of the research highlighted that the ideas in terms of the modern domestic space were very similar to the notions on the modern woman. In order to bring a modern identity to the woman and the domestic space, the abandonment of traditional principles and codes were considered as the initial and necessary step. Consequently, modern concepts including women's education, health, unveiling, and beautiful appearance were introduced in parallel with the concepts of functional, hygienic, visible, and pleasant domestic space in mass media.

Keywords: Modern domestic space, Iran, visual representation, printed publication.

Academical disciplines/fields: Architecture, cultural studies, media studies.

Özet

Bu makale, İran'daki Pehlevi döneminde, özellikle kadınların ilgisini çeken yayınlar olmak üzere, basılı medyada modern konut mekânının görsel temsilini incelemektedir. Çalışmanın amacı, konut mekânıda 'modern olma' kavramının basılı medyada nasıl anlatıldığını ve görselleştirildiğini anlamaktır. Başka bir deyişle, bu çalışmanın temel kaygısı, İran yayınlarında modern konut mekânın oluşumunda en çok dikkate alınan kavramları araştırmaktır. Bu nedenle, konut mekânla ilgili hem düşünceleri hem de temsilleri yorumlamak için araştırma araçları olarak Pehlevi döneminde kadınları hedef alan yayınlar incelenmiştir. Bu yayınlarda fotoğraflar, eskizler ve reklamlar gibi görsel araçlar ile metinler incelenmiştir. Araştırmanın bulguları, modern konut mekân kavramları ile modern kadın kavramları arasında benzerlik olduğunu vurgulamıştır. Kadın ve konut mekânına modern bir kimlik kazandırmak için, ilk ve gerekli adım olarak geleneksel ilkelerin ve kodların terk edilmesi dikkate alınmıştır. Sonuç olarak, kitle iletişim araçlarında işlevsel, hijyenik, görünür ve hoş konut mekânı kavramlarıyla paralel olarak kadının eğitimi, sağlığı, başörtüsünü açması ve güzel görünümü gibi modern kavramlar tanıtılmıştır.

Anahtar sözcükler: Modern konut mekânı, İran, görsel temsil, basılı yayın.

Akademik disiplin(ler)/alan(lar): Mimarlık, kültürel çalışmaları, medya çalışmaları.

* This paper is based on unpublished PhD dissertation entitled "Changing Discourses on Visibility and Invisibility in Iranian Domestic Architecture: A Case Study in Vali-Asr District in Tabriz (1980-2000)" by the author completed under the supervision of Prof. Dr. F. Cânâ Bilsel and co-supervision of Prof. Dr. Jale A. Erzen in the Department of Architecture at Middle East Technical University in Turkey in 2018.

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- **doi:** 10.17484/yedi.784967

1. Introduction

With the beginning of the reign of Reza Shah in Iran in 1925, the social and political history of Iran underwent remarkable reforms and changes (Aghamohseni, 2014, p. 73). The aim of the new state was to transform the traditional society of Iran and replace it with the modern one. In order to develop the country and to achieve progress, authorities took new measurements related to the socio-cultural structure of Iran along with the transformation of urban infrastructure systems. In addition to the government and elite modernists, other forces including the new emerged middle-class Iranians and popular publications contributed to the reform program of the country. New notions in terms of the modern living were emerged and, as a result, the private and public life of Iranians changed in many aspects. In the modernization process of everyday life, the transformation of domestic space was also seen as a vital issue by authorities and also the public. As Pamela Karimi states during the implementation strategy of modernization, the home and its contents turned to be a topic of interest for reformers, intellectuals of all ranks, and advertisers (Karimi, 2013, p. 11).

Meanwhile, publications, particularly, women's interest periodicals created their own space in the life of people. Women's press emerged in the early twentieth century congruently with the appearance of new notions regarding the influential function of media in the formation of the modern woman identity (Hendelman-Baavur, 2019, p. 25). They took an important role in the social change of the country. In the periodical of Shukufeh in 1912, it was mentioned that

> No kingdom can enter the circle of civilization and progress without the mediation of a newspaper. It is the newspaper that induces ideas, eloquence and speech, and introduces us ways of life and a wealth of educational properties… We, Iranian women, wish to step into the circle of progress. (Hendelman-Baavur, 2019, p. 27)

In line with the above-mentioned discussion, the aim of this paper is to investigate the visual representation of the modern domestic space by examining popular women targeted press during the modernization process of Iran. The main concern of this research is understand how popular media, particularly, women's interest publications contributed to the appearance of the modern home. The assumption is that although, architects and professional journals in the field of architecture were major forces in the promotion and formation of the modern domestic space in Iran during the Pahlavi period, the noticeable role of popular media and women periodicals in the introduction of the rational domesticity and the modern domestic space could not be ignored. Regarding the importance of media in the formation of architectural space, Beatriz Colomina (1994), American architectural theorist, in her book entitled 'Privacy and Publicity: Modern Architecture as Mass Media', addresses mass media as one of the true sites where modern architecture was produced. In an interview with Naomi stead, Colomina states that since the beginning of the twentieth century and concurring with the advent of new types of media,

> Architecture has been produced not simply on the building site, but in all these other immaterial sites: the photograph, the magazine, the film, and then later the television program, the computer, et cetera. So my point is that it's not that architecture is built and then represented in these magazines and journals through photography, but that the journals act, from the very beginning of the century, as the site for the actual original production of architecture. (Stead & Colomina, 2004, p. 102)

As an archival research, primary sources of this study, which includes printed women targeted publications and periodicals, were collected and accessed from the archives of libraries in Tabriz. The popular magazines and books related to the domestic life were scrutinized carefully in order to gain main ideas in terms of the modern house in Iran. Accordingly, visual media including photographs, sketches, and advertisements regarding the modern domestic space in publications were analyzed to decipher their role in the modernization discourses and changing of the socio-cultural structure of Iran.

2. The Notion of the 'Modern domestic Space' in Iran

In Iran, the initial perception about a modern domestic space or a modern house was observed in the travelers' texts during the nineteenth century; it was associated with European civilization. In their writings, travelers explained that the *farangi* (European) house in opposition to the "spatially introverted

layout of a typical house in Iran that has no opening to the outside world, had glass windows, looking to the streets" (Vahdat, 2017, p. 83). Therefore, the extroverted-ness of European houses was the primary feature that had impressed and taken the attention of Iranian travelers. Another issue that was mentioned in travelers writings about the *farangi* (European) house was the lack of strict segregation between public and private areas (dominant principal in Iranian traditional dwelling) as cited by Vahdat (2017, p. 83). In Iran, the traditional houses were usually divided into two separate parts called *andarouni* (private) and *birouni* (public) in order to fulfil the principle of gender segregation. Spaces and rooms in the *andarouni* part were dedicated to female members of the household and, thus, men, except the household males, were not permitted to enter the *andarouni* part. In contrast, *birouni* was the most public part of the house and was dedicated to the household men and their male guests. Travelers pointed out that in the extroverted architecture of *faranguestan* (Europe), the interior spaces were integrated with the exterior spaces. It should be mentioned that the imagination and visualization of the modern house was initiated in parallel with the imagination of the modern woman in the Iranian printed media. As the imaginary *farangi* female represented the Islamic perception of *huri* (the gorgeous maidens that in Muslim belief live with the blessed in paradise), *farangi* (European) architecture was a reflection of the Islamic heaven- and in this fictional heaven, there is "no separation of men and women, interior and exterior, private and public" (Vahdat, 2017, p. 83). Tavakoli-Targhi states that the presence of unveiled females in public areas, operas, dances, and masquerades fascinated the Iranian travelers who were not accustomed to the public display of female beauty. He continues that for travelers, "the only cultural equivalent to the public display of male-female intimacy was the imaginary Muslim heaven" (Tavakoli-Targhi, 2001, p. 54).

According to Najmabadi, in the initial writings of Iranian modernists and until the late 1930s, the traditional Iranian woman was associated with backwardness, while progress was considered to be a particular male characteristic (Najmabadi, 2005, p. 138). In that situation, Iranian women were encouraged to consider European women as models for themselves. In fact, the main idea was to change the traditional womanhood in Iranian society and transform it into the modern one. Therefore, the traditional woman who was illiterate, submitted, secluded and veiled was criticized in the writings of the early twentieth century.

The concept of 'modern Iranian womanhood' gradually shaped in relation with four interconnected topics including "marriage and motherhood, women's education, women's employment, and women's civic participation in the society" (Amin, 2002, p. 48). Danesh (Knowledge, first published in 1910), Shukufeh (Blossom, first published in 1914) and Faranguestan (Europe) were some of the initial periodicals that published numerous texts in terms of females' progress through education in the early decades of the twentieth century. The main discussion and belief regarding women's education was that the literate women would be better mothers and companions (Najmabadi, 1998, p. 91). In line with this theme, Ahmad Farhad (1924) wrote a text in Faranguestan regarding 'The Education of the Woman' and he stated that women should educate and learn good conducts since every woman is similar to a school (Farhad, 1924, p. 55); or in another writing entitled 'The Way of Rescue', Parviz Kazemi (1924) argues that the happiness of a woman in a country leads to a happiness of that country. His writing commences with asking the following questions; Are you aware of the respectable position of women in the improvement of social behaviors? Have you ever thought that the most of the happiness of a civilized man today is the result of equal participation of men and women in life? (Kazemi, 1924, p. 60)

In line with the discussions about women's progress, interior design and the household arts were included into the program and curriculum of a number of females' school in Iran concurrent with the establishment of Iran Bethel (1874), an American missionary school in 1874 (Rostam-Kolayi, 2002). 'Household Arts' was the course planned and designed by Annie Woodman Stocking Boyce, Presbyterian missionary in Iran; it included topics regarding the issues of "the proper design, layout, and furnishing of a home; plumbing, water gathering, and water purification; heating; lighting; washing clothes; cooking; and designing and sewing clothes" (Rostam-Kolayi, 2002). A number of ideas were borrowed from the two initial American books regarding the subjects of home making and management, 'Shelter and Clothing: A Textbook of the Household Arts' (1913) and 'Food and Households Management' (1914) by Helen Kinne and Anna M. Cooley (Karimi, 2013, p. 61). The authors of both books discussed and illustrated the organization of interior spaces, house appliances, furniture choices, decoration, and household skills.

2.1. Visibility of the Modern Woman and her Domestic Space

One of the main concepts that were introduced by the state and promoted in public press was women' unveiling and their presence in public realms. In 1936, the state ratified a law through which women's unveiling became compulsory. This law forced Iranian women to abandon their veil in public spaces; it propagated the dress codes of European women, which was prevalent in that time. In fact, the veiling and

seclusion of the traditional women was rejected, and instead their visibility and presence along with the educated men in the society were advocated. In the modernization program of Reza Shah, the veil was designated as a reason of 'backwardness'. Reza Shah Pahlavi and the members of his cabinet, in their public speeches, considered the veiled women as illiterate and outmoded individuals; they recognized veiled women as barriers to modernity and progress (Milani, 2011). Pamela Karimi points out that the compulsory unveiling in the Pahlavi period led to the emergence of a liberated and an enlightened woman figure who was supposed to live in a modern house (Karimi, 2013). Unveiling gave women the opportunity to participate in social activities and to use public spaces more easily in comparison with the pre-modern time (Moradiyan-Rizi, 2015). Accordingly, the decisions and measures taken by the Pahlavi government regarding women identity resulted in the appearance of the 'New Woman' in the way Hilde Heynen (2005) defines, albeit in the western world. Heynen in her discussion in terms of the challenging 'position of women as both subjects of modernity and caretakers of domesticity' states that the 'New Woman' enjoys a liberty that brings her to the social life, to the numerous cultural activities, and to the workforce, though, she is still responsible for her children and home after her marriage. As seen in Figure 1, in the Pahlavi period, Iranian modern women became able to be educated, to work outside, and to participate in public activities. Although, Iranian modern women did not fully abandon the cult of domesticity but they were able to go beyond it (Kashani-Sabet, 2011). As a result, as Heynen (2005) mentions, the 'New Woman' emerged as a sign of modern world who was confident and competent, familiar with fashion, and curious about culture activities and art.

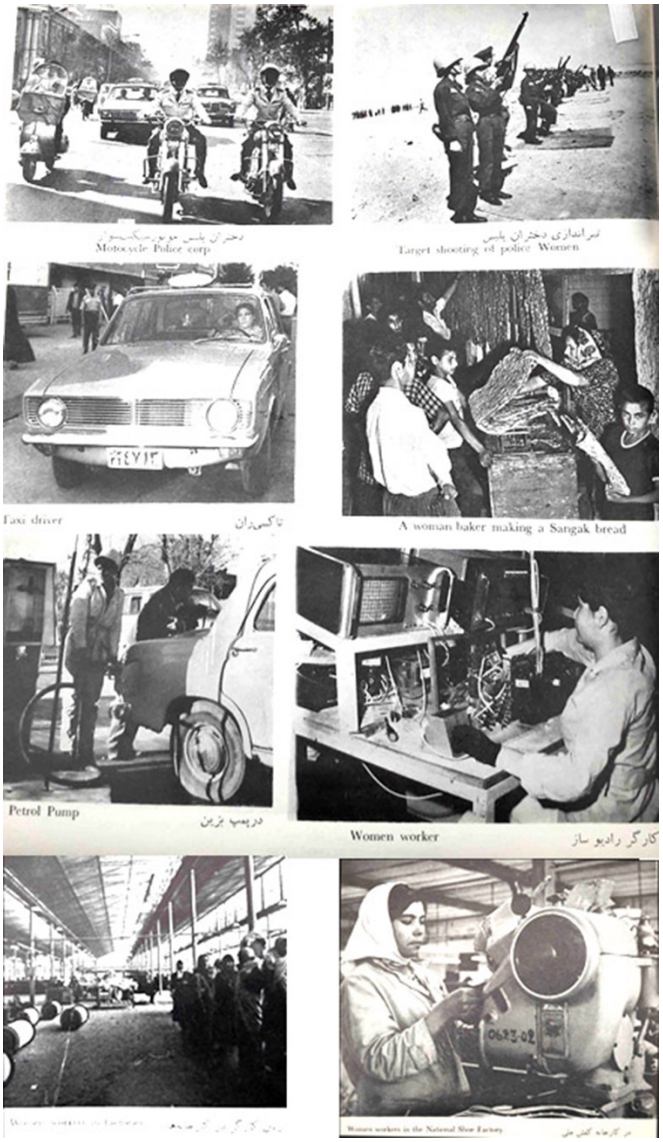


Figure 1. The picture shows Iranian Women who were able to take part in workforce during Pahlavi era (Zoka, 1957).

Figure 2. The caption takes the readers' attention to the transparency and openness of the modern house; it reads: From this beautiful house, pleasant scenery of Niavaran, Aghdasiye, Shah Abad ..., and Tehran is visible. In order to spend your summer time, rent this house (Ettelaat-e Haftegi, 1951. No 512).

Figure 3. While advertising wooden window shutters, the picture draws the reader's attention into a large openings and windows in the modern house (Tehran Mossaver, 1950, No 365).

Parallel to the visibility of women in public realms, the importance of outdoors' view, visibility and, transparency of modern houses became the subject matters of mass media. In the advertisements of modern houses which were repeatedly observed in numerous issues of Ettelaat-e Haftegi (Weekly Information) and Tehran Musavvar (Tehran illustrated) and some other periodicals of the 1950s, the

importance of window and outdoor scenery was emphasized. For instance, the caption of the advertisement seen in Figure 2 reads 'From this beautiful house, pleasant scenery of Niavaran, Aghdasiye, Shah Abad … and Tehran is visible. In order to spend your summer time, rent this house'. In this commercial advertisement, the openness and transparency of the house through large windows which were not common in traditional dwellings, were imagined to bring beauty to the domestic space. In another advertisement in Tehran Mossaver (Figure 3), although, the goal was to create a market for interior wooden window shutters, large openings and windows of a modern domestic space in which an unveiled woman looks to the outdoor spaces, the behavior that was not prevalent or acceptable in the traditional Iranian society, draw the attention of the reader.

2.2. The Parallelism between the Healthy and Good-Looking Woman with the Hygienic and Beautiful Domestic Space

Hilde Heynen (2005) with making reference to Ann Douglas stated that the cult of domesticity in US brought along the 'feminization of culture' in the second half of the 19th century. She points out that in that time, the literate middle-class women whose number was constantly increasing, became the main users of cultural products, decorative items and readers of printed media since they had enough time and chance to disseminate such cultural and social activities. Consequently, literature concerning the feminine virtues of sensibility, piousness, and cultivation was advocated and publicized by females (Heynen, 2005).

In the context of Iran, as mentioned earlier, during the Pahlavi reign, the formerly 'private' subjects were introduced into the public domain and women's periodicals initiated to propagate issues regarding the modern domestic space and the modern woman (Khiabany, 2010). As the primary signs of progress and modernization, a hygienic dwelling in conjunction with the healthy woman with a clean look were subject matters of the women's interest magazines.

Hygienic lifestyle and clean domestic space was emphasized by Badr al-Muluk Bamdad, a secular author and teacher, who had numerous books regarding the rationalization and modernization of domestic life and interior spaces. In the 1930s, she wrote remarkable textbooks, which were used as schoolbooks in the girls' schools in Iran. 'Tadbir-e Manzel', literally means home management, was one of her important books that was taught in high schools. The book contained topics as various as child rearing, sewing, proper table manners, sketches regarding the appropriate arrangement of a dining table, the sketch representing the arrangement of a modern and functional kitchen (Figure 4). Bamdad tried to introduce hygienic domestic space and the rationalization of household chores through in depth instructive writings (Kashani-Sabet, 2011). The change of daily life ways was also promoted and encouraged by Reza Shah according to his daughter Ashraf Pahlavi who explained that Reza Shah "leaned more toward the Western ways he associated with progress and wanted us to learn Western habits" (Sedghi, 2007). Accordingly, Iranian elites began to alter their eating habits and use knife and fork from the 1920s onwards. Previously, the eating practice of Iranians "was done with the hands, with bread used as a utensil" (Chehabi, 2003).

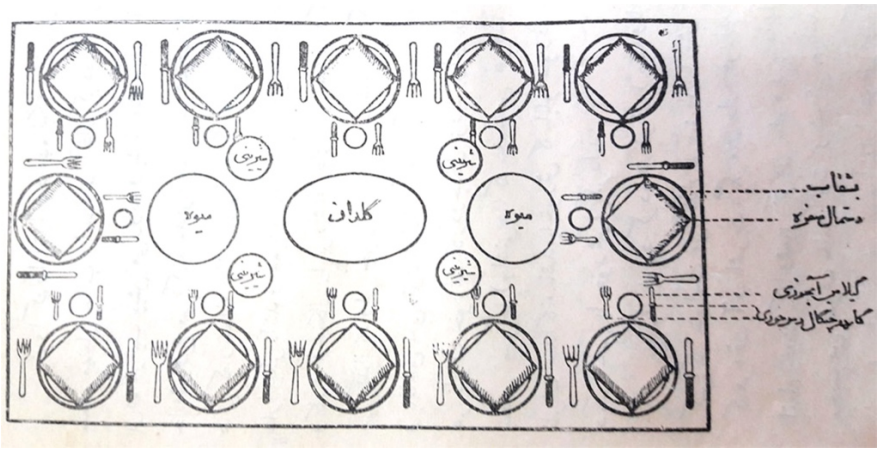


Figure 4. The sketch from 'Tadbir-e Manzel' (literally means Home Management) which displays the proper arrangement of utensils on a dining table (Bamdad, 1935).

Therefore, kitchen was the first space that underwent major changes in the modernization process of the domestic space. Public press introduced issues and pictures regarding the formal aesthetics, the arrangement, the hygiene, and appliances of a modern kitchen. One of the initial examples of a modern

kitchen was displayed in the girls' schoolbook written by Badr al-Muluk Bamdad in 1935. In a sketch, Bamdad presented a hygienic and neat kitchen with walls and the floor covered with tiles, a window for providing fresh air and ventilation, kitchen appliances including a sink equipped with cold and hot running water, a cooking stove, and eating utensils (Figure 5). Primitive cupboards, sideboards, shelves and hooks were the initial modern and functional objects that were introduced to keep dishes, utensils, and cookware away from the unclean floor. It was a neat and perfectly functional space, which was suitable for the modern urban woman. The presence of a window opening in the sketch of kitchen was seen to provide ventilation and bring daylight into the space. Indeed, the new approach toward the hygiene and the furnishing brought along criticisms of the customary traditional kitchen in the Iranian houses. Traditionally, the kitchen was a dark space considered only for the cooking practice by household females; it was usually located in the basement or in the corner of the house away from main living spaces. Bamdad in another sketch in her book, Figure 6, illustrated a convenient and simple cupboard including a wash bowl along with a sponge and a soap. Indeed, this washstand was proposed as a solution for the traditional dwellings in which there were not suitable plumbing system. Furthermore, the washstand with a manageable storage part underneath was movable and could be put everywhere quite easily.

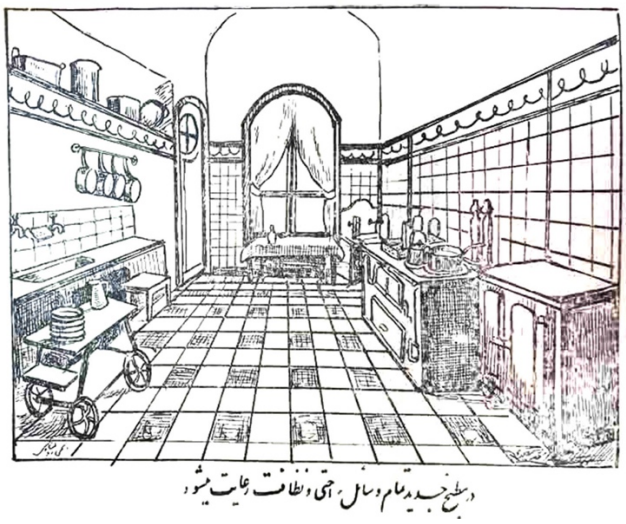


Figure 5. The caption reads: 'In the new kitchen, all comfortable furniture and hygiene are taken into consideration' (Bamdad, 1935).

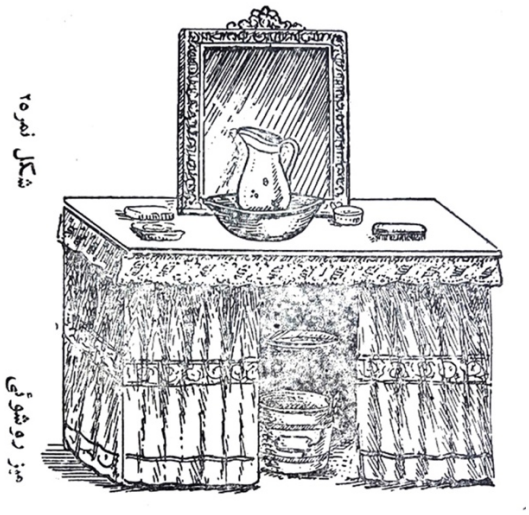


Figure 6. The sketch of a movable and convenient wash bowl proposed by Bamdad (Bamdad, 1935).

Accordingly, similar to some other countries, the domestic reform in Iran initially began to take place in wet service spaces particularly in the kitchen. In the first step, the location of kitchen changed and it moved from the basement into the ground floor close to the other living interior spaces. Then, the rational arrangement

of its furniture and appliances was taken into attention. Moreover, its ventilation and light was emphasized by authors to provide the necessary sanitation.

Consequently, in popular women's interest publications, the characteristics of the modern house were introduced and what was considered to be the characteristics of traditional dwellings was highly neglected. Pamela Karimi (2013) points out that through mass media, Iranian people became familiar with new terms concerning the name of rooms in a modern house. She explains that interior rooms were functionally categorized, that is, *Otaq-e neshiman* (living room), *Otaq-e nahar-khori* (dining room), *Ashpazkhneh* (kitchen), *Otaq-e pazirayi* (guest room or entertaining salon), and *Otaq-e khab* (bedroom). For instance, in different issues of the magazine of *Zaban-e Zanan* (Women Language) in 1944 and 1945, some ideas regarding the furniture and decoration of different interior rooms were proposed. Figure 7 taken from the journal of *Zaban-e Zanan* (Women Language), displays the decoration and the furniture arrangement of a reception room or salon. Furthermore, some issues of the journal of *Zaban-e Zanan* published in 1945 explained ideas regarding the arrangement of the bedroom and the living room.

Figure 7. The caption reads: This time, the gravure refers to a salon in which objects are luxurious and precious along with their beauty and their industrial value will be enhanced throughout the time. In the following issue of the magazine we will have a discussion on the salon (Zaban-e Zanan 7, 1944).

Figure 8. An advertisement regarding the arrangement of modern interiors; Left. The caption reads; using white color in walls and floors make the rooms look larger and using colorful fabric for sofa lend charm to the rooms; Right. The large canapés are fashion and they are good for the corner of the salon (Ettelā'āt-e Bānuvān, 1975).

During the second Pahlavi period (1941-1978), along with the expansion of mass culture, the promotion and the advertisement of the modern interior spaces were continued and increased. Mass circulation publications introduced and exemplified the interior spaces of modern dwellings of upper-class group and also the mainstream. A modern house, which was supposed to accomplish the dream of a new world, opened a new vision towards the modern life. *Ettela'at-e Banovan* (Women Information) was another journal that included proposals in terms of the furniture arrangement, color compositions, and surface materials of the interior rooms. For instance, Figure 8 taken from the *Ettelā'āt-e Bānuvān*, proposed that the use of white color in walls and floors makes the rooms look larger and it also proposed that the usage of colorful and textured fabric for the sofa brought along charm to the rooms. Moreover, the trendy and fashionable large canapés were proposed to be suitable for the corner of the salon.

The attempt of popular women's interest magazines was to promote and import an idealized modern living into the domestic sphere. As discussed earlier, public publications conveyed an imported feminine culture; they could be designated as Iranian versions of the American and European life periodicals. Camron Amin states that the ways in which fashion, health, and beauty products were exhibited and promoted in Iranian media were very similar to the American media, though in smaller scale. He continues that the project of Women's Awakening[2] facilitated the promotion of this common global culture during the Pahlavi period. As seen in Figure 9, the promotion of the fashion, manner, cosmetic, and health products of the West were notable in the formation of the image of modern Iranian women (Amin, 2004). As Meltem Gürel argues,

> Such promotions promising beautiful skin and shining hair, played a role in idealizing a feminine figure that was hygienic, well dressed, looked western, and symbolized modernity. Such a woman represented a healthy and attractive citizen of a progressive nation that cared of herself. (Gürel, 2009)

According to Amin, "nowhere was the conflation of modernization and Westernization more apparent than in the conflation of health and beauty for Iranian women" (Amin, 2004). Therefore, aesthetic imagery and hygiene were the common features of a modern domestic space and modern woman that were publicized in the press of Pahlavi period.

Figure 9. Left, Aesthetic imagery of a modern woman characterized by health and an idealized 'modern' appearance; Right. The caption reads: The beauty and fashion salon of Paris has exhibited the two dresses above as the most beautiful and simplest female dresses for spring semester. These clothes in the gray and light green color are suitable for the journey and recreation. Wearing a hat with them will add to their beauty (Ettelaat-e Haftegi 505, 1951).

The equivalence between the domestic space and the female body remarkably continued during the Second Pahlavi period, as well. The identity of a modern woman and domestic space was clearly merged in women's publications. Both female body and domestic space were subject to the discourse of beautification and

2 The main aim of Women's Awakening project was to redefine the details of gender roles while maintaining the hierarchy that gave special privilege to men. Nevertheless, the new Iranian women and men accessed and shared many opportunities: both of them were to be "educated, patriotic, athletic, martial, socially active, and economically productive" (Amin, 2004).

health, where the woman frequently was a visual metaphor for domestic space. Obviously, the beautification of the body and domestic interior were promoted through advertising the concepts of unveiling, visibility, appearance, and health. Regarding the modern women, abandoning of traditional lifestyle, pursuing modern conducts, having healthy body, and using of modern dress and make-up were identified as the ways of beatification. Similarly, modern and functional furniture, pure materials, and the use of modern technology and electric home appliances were designated as the methods, which brought along the beatification of domestic spaces. In numerous commercial advertisements, a modern house was assimilated to a modern woman who was stylish, well-dressed and gorgeous. For example, in the advertisement of dining table, taken from Ettelaat-e Haftegi literally means weekly information, 1951, the image of a chic woman at the upper side of the picture attracts the readers' attention, although the aim was to create market for the kitchen furniture; or as seen in the advertisement of floor carpet, dressing the floor of modern rooms were equated with the dressing of a modern and stylish woman (Figure 10). These evidences represented new visions regarding the beauty of a female body and the domestic space. Their beautification was associated with a well-dressed and healthy female body, and also a clean and modern domestic space.

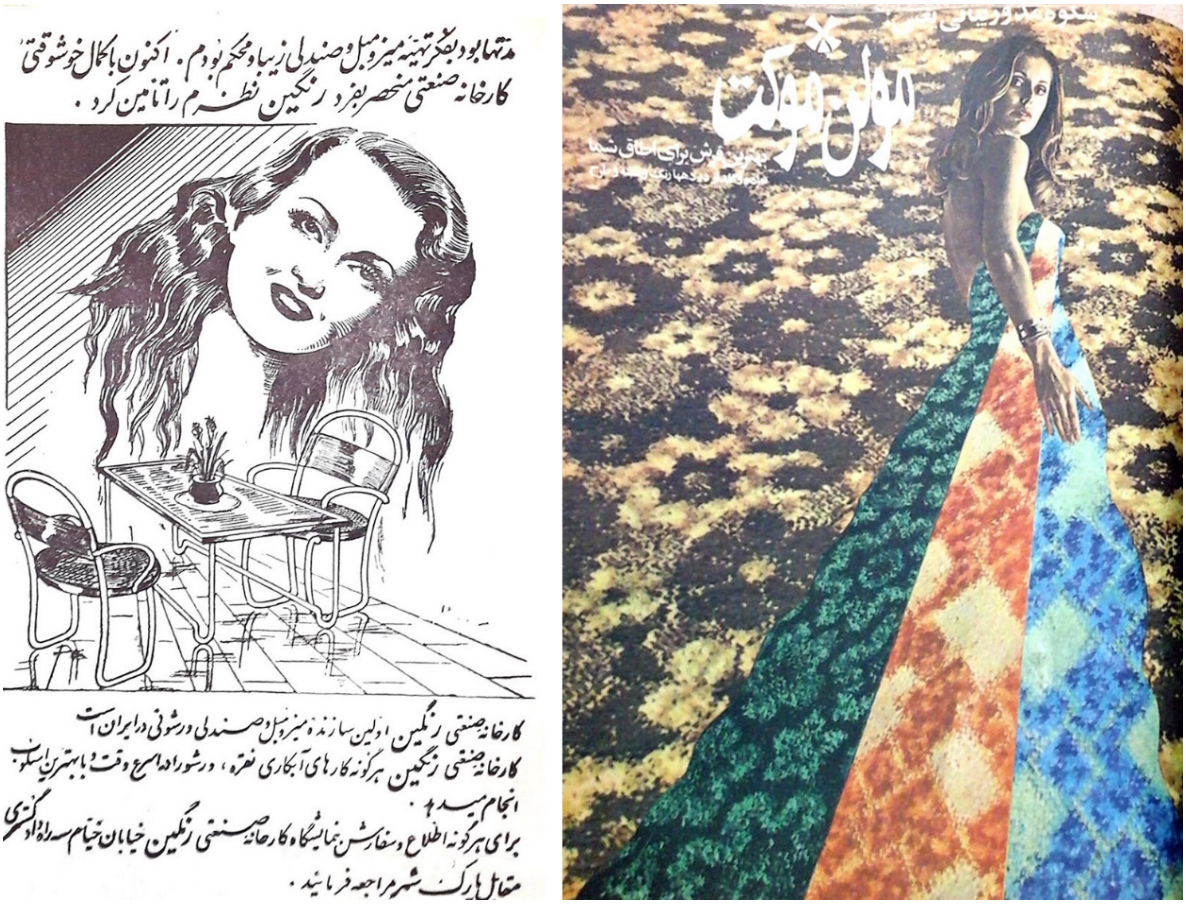


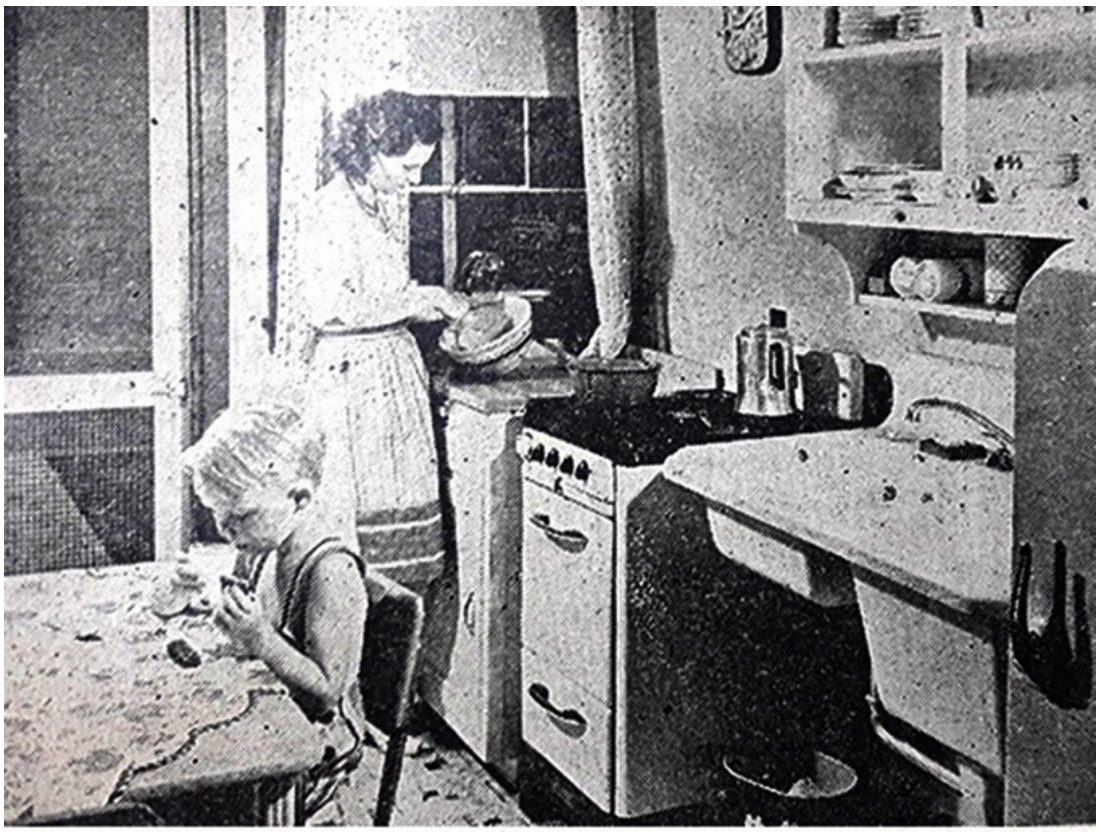
Figure 10. The advertisements of home furniture equate the dressing of stylish and beautiful woman with the dressing of pleasant room (Ettelaat-e Haftegi 1703, 1974).

2.3. Technology as a Sign of the Modern Domestic Space

Bianca Devos points out that the "middle-class Iranians were not just passively modernized through state-enforced reforms, they themselves acted as pioneers promoting a progressive way of life, primarily by adopting a modern Western lifestyle" (Devos, 2014). People adopted Western culture due to various reasons such as "their sense of the backwardness of the country, interest in improving Iranian society, and adoption of a Western lifestyle as a marker of their social status" (Rezvani-Naraghi, 2017). Therefore, the modern middle- class intentionally abandoned the traditional lifestyle and pursued a new modern one.

Obviously, women's periodicals attempted to advertise European and American domestic lifestyle. For instance, in a letter that was published in Ettelaat-e Haftegi (1949), Godsi-kia aimed to draw the attention of readers to the life of an American woman in her modern interior space. The author has a discussion

regarding the functional organization of the kitchen, clean surfaces of rooms, the reforms in domestic self-efficiency and time-saving devices that were considered in the development of a modern dwelling (Figure 11). Technology and the rationalization of domesticity were predominantly recognized as the practical requirements of a nation in its modernization program. In the early decades of the 20th century, domestic functions were prevalently turned into mechanized practices through the replacement of manual domestic chores with the machinery home appliances and with a continuing Taylorization of the domestic space across the world (Giedion, 1948). Modern middle-class people were informed about the advent and incorporation of new technologies in the domestic life through advertisements in media (Devos, 2014). Figure 12 illustrates innovative domestic devices, which enhance the efficiency of housework and the healthiness of households. Therefore, the use of technology was formulated as a discourse to represent an ideal domestic space where the housewife was happier because she was able to do household tasks easily and spent less time on them.



زن کدبانوی امریکائی بیشتر اوقات خودرا درآشپزخانه میگذراند. ضمنا
فرزندان خودرا نیز برموز آشپزی آشنا میکند •

Figure 11. The caption reads: A competent American housewife spends most of her time in the kitchen. Moreover, she familiarizes her children with cooking practices (Godsi-kia, 1949).

These topics related to the implementation of technology in domestic space recalls Ross' book entitled 'Fast cars, clean bodies' in which he defines modernization as a "form of privatization of the industrial sphere, in the shape of household appliances" (Ross, 1996). Ross argues that modern home appliances represented the image of absolute cleanliness and newborn sanitation, and thus, they were the physical embodiment of cleanliness and well-being (Ross, 1996). It can be said that luxury commodities, like in many other nations, were considered to be the symbol of social status in Iran by which middle-class group segregated themselves from the populace. Consequently, as Biance Devos (2014, p. 267) discusses, the possession of the modern domestic technology was not only to provide comfort and enhance efficiency, it was also a matter of social status and prestige. In the advertisements, modern home appliances were represented in such a way as they were the ultimate dream of housewives.

Figure 12. The caption reads: These inventions will facilitate the life of women (Godsi-kia, 1949).

3. Conclusion

With the beginning of the Pahlavi reign in Iran, along with the changes in the economic and political system, the socio-cultural structure of the country was subject to numerous reforms and transformations. The goal was to change the traditional society of Iran and to replace it with the modern one. In order to achieve progress, Europeans and their measurements towards the modernization were pursued by the state, intellectuals, and also the new emerged middle-class group.

This research attempted to understand the role of printed media in the formation of concepts around the modern domestic space in Iran during the Pahlavi period (1925-1979). The assumption of this study was that along with the professional actors including architects, architectural publications, etc., other forces including popular printed media play a significant role in the formation of people's physical space. Through interaction with people, media is easily able to influence all aspects of individuals' life both their everyday life and also their physical environment. Accordingly, archival research was adopted as the method of this study. The research investigated visual representation of the modern domestic space in Iranian printed media, particularly, women's interest publications. Texts along with visual tools including photographs, sketches, and advertisements were precisely scrutinized to explore the main concepts in the formation of the modern domestic space. Moreover, in order to reinforce the findings of this research, various books related to the concept of the modern house in the context of Iran were studied.

The findings of the study revealed that in the modernization program of Iranian society during the Pahlavi period, popular periodicals were influential and were able to penetrate into the life of people. It was explored that the perception about the modern domestic space was shaped parallel to the imagination of the modern woman. The rejection and abandonment of traditional rules were promoted both in the domestic space and the modern woman. The modern woman was encouraged to abandon seclusion and veiling. She, instead, was asked to be educated, unveiled, healthy, beautiful, visible, and be present in public realms. Modern European women's lifestyles were propagated as the ideal models in Iranian women targeted publications. It was displayed that the modern and healthy woman was able to have job outside of her house, to participate in social activities including sports, and to implement rational household management inside her house through using the new-emerged technological home appliances. In addition to providing comfort and enhance efficiency in household chores, the modern domestic technology was designated as a matter of social status and prestige.

Similar to the new woman identity, the introversion and gender segregation in the traditional dwellings were rejected, instead, concepts including extroversion, transparency, hygiene, and rational design shaped the modern domestic space in Iran. In advertisements, the modern house was illustrated as the one that had large openings and windows facing the street in opposition the traditional dwellings of Iran. It was shown that in modern houses, there is a relationship between the interior and exterior of houses. Functionality and modern arrangements of interior spaces, the use of pure materials in walls and floors, and the use of modern technology were emphasized as the steps that bring modern characteristics and hygiene to the domestic spaces.

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