



An Investigation of the Effect of Cultural Consumption Index on the External Façade in Residential Architecture: A case studies of the City of Tehran in Transition Period

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ABSTRACT

The traditional structure of Tehran, as the then capital city, changed with the beginning of pseudo-modernism in the Qajar period in Iran. The transition period (the period of transferring from Qajar to Pahlavi Period), was the period of creating changes and sometimes conflict in Iranian residential architecture, which was selected as the time interval to be studied in this research. Many reasons have been mentioned for such changes and the creation of transition period, among which the index of Cultural Consumption have been selected for discussion and analysis. The most palpable element changed in the residential buildings is the façade, which employed a different approach than the preceding period, by the emergence of extroversion. Research Question: the investigations made in this study aim at providing answers to three issues of “visibility of the influence of cultural consumption on the façade of residential architecture in the transition period in Tehran”, “how the index of cultural consumption has affected the façade in transition period”, and “the relational progress of the index of cultural consumption and the element of façade, from the late Qajar period to the First Pahlavi period”. Purpose of the Study: the main purpose of the current study is, particularly, investigating and analyzing the relationship between the index of cultural consumption and the element of façade in the residential architecture and its transformation progress in the transition period. Research Method: the interpretive-historical method was employed as the main method and the case study method as the complementary one. The Most Important Findings and Conclusion: by investigating the element of façade (especially, the urban façade) in the houses dating back to the late Qajar period to the First Pahlavi period, it seems that in Qajar period, transition period and the First Pahlavi period, the innovative, passive and relational approaches of cultural consumption have been used, respectively.

Keywords: *Cultural Consumption, External or Urban Façade, Transition Period, Residential Architecture, Tehran*

1. Introduction

Many of theorists in the field of architecture, such as Ghobadian, Khosravi, Kiani and Bani Masoud, consider Qajar Period as a pseudo modern period, separated from the principle of Iranian traditional

architectural values. Moving from the Iranian traditional and introverted architecture towards the imitative extroverted architecture led to important changes in Iranian architecture. This movement, finally, stepped beyond creating

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changes, and resulted in the separation, collision of thoughts and the emergence of extroversion in the physical body of Iranian residential architecture. The emergence of this pseudo modern period is due to the change in different indexes and various factors. From historical viewpoint, the mentioned period was created at the end of the Qajar dynasty and the beginning of Pahlavi dynasty, which is also called the Transition Period.

Due to the importance of changes made in thoughts and the key concepts of Iranian architecture, various studies have been conducted on this historical period of architecture, from different viewpoints. One of such studies is research carried out by Neyestani et al. (2010). The monotonous structure of residential buildings had changed during the passage of time, from Qajar period to the transition period, and clear changes were made in the residential architecture, which was manifested in all components of a house, from the external façade to the internal spaces.

Meanwhile, the element of façade in the residential architecture faced many changes, or better to say notional and conceptual collisions. In fact, façade, as an urban concept and not as an interior façade facing the central yard, was a newly emerged concept in the residential architecture of Iran, appearing in the transition period. One of the reasons to select the City of Tehran to study is that the city has been the capital of Iran in both Qajar and Pahlavi periods. Other scholars have presented various reasons for the selection of Tehran. Bani Masoud has considered Tehran as the showcase of Iranian architecture. In his research entitled, *"Iranian Modernist Architecture"*, Ghobadian (2004) pointed to the structure of Tehran City being traditional, in physical and cultural terms, and conducted a study on the city. Being tradition, here, means that the urban texture, architecture and also other cultural cases such as social relations, jobs, clothing style and even different ceremonies have been traditional, like previous periods, and did not undergo many changes overtime (Ghobadian, 2004). However, by passing through Qajar period and getting close to the Pahlavi period, the structure of values and traditions governing the society was changed, and the culture tended to modernism and change. This change occurred due to many reasons such as the tendency of the rulers of the time to change the cities of Iran and their

values, and setting the West as a model, and modernist tendencies. The inefficiency of the rulers of the time, wars and riots and the violation of foreign governments intensified such changes, in such a way that they exceeded the border of change and started to contradict the previous values. The most important of such contradictions was the contradiction between tradition and modernism in the society (Habibi, 1999). The changes made affected the identity of Tehran and later its architecture, in such a way that in the interval between the end of Qajar period and the beginning of Pahlavi period, the physical body of residential buildings changed from introverted to extroverted and took distance from the theoretical foundations of Iranian architecture and its values.

Although many studies have been conducted so far, there are still many gaps to be investigated in the mentioned period, which should be considered from other viewpoints, too. Due to the importance of this period, the necessity of questioning and investigating the reasons of differences and changes made in the Iranian architecture approach, from different aspects, is obvious. Such indexes such as culture and its changes in relation to the architecture have been discussed in general, but the current study intends to investigate and analyze precisely such indexes as cultural consumption and its changes in relation to the architecture. The change from Iranian introversion to the Western extroversion indicates the change in cultural consumption. If it is assumed that such a claim is true, studying this index is possible only by investigating one of the architectural elements, and the current study has selected the element of façade due to its fundamental changes and its approach.

The purpose of the current study is to provide suitable answers to the following questions:

- Is the effect of cultural consumption index, as one of the factors affecting the emergence of transition period, on the physical body of residential buildings, particularly the element of façade, visible?
- How the cultural consumption index has affected the façade of residential buildings in Tehran (particularly the urban façade) in the transition period?
- How was the progress of relations between the cultural consumption index and the façade of residential buildings in Tehran (particularly

the urban façade), from the late Qajar period to the beginning of the First Pahlavi period?

2. Theoretical Foundations

2.1 The Transition Period (Called *Enteghal* or *Gozar* Period in Persian)

The transition period does not include a specific time/historical interval; rather, it is mostly a qualitative and fluid concept to explain the created changes. Therefore, the researcher has to determine a specific time interval for investigation. First the literal meaning and then the historical-political time interval of transition period are presented in the following.

2.1.1 Literal Meaning of the Transition Word

The word *transition* is referred to *Enteghal* or *Gozar* (two Persian words) in different Persian studies; however, two different meanings are assigned for these two Persian words that due to the high scientific level of the current study, it is better to use the more suitable word in the Persian version of the study. In Dehkhoda Persian Dictionary, *Enteghal* means movement, leaving and changing the place. In Amid Persian Dictionary, the word *Gozar* means passing from one state to another, transformation of situation and movement.

Considering the characteristics of the period under study, the concepts and structure of the Iranian introverted architecture was transformed in a short time and the extroversion was appeared in the residential architecture (Soltanzadeh, 1994). Therefore, from now on, the Persian version of the article uses the word *Gozar*, as a word with a more comprehensive connotation.

2.1.2 The Transition Period from Historical Viewpoint

From historical-time viewpoint, the Transition Period refers to a period, linking the end of the Qajar reign to the beginning of Pahlavi reign. In the following, quantitative time intervals are presented for better investigations in the current study.

▪ Qajar Period

The Qajar dynasty was established in Tehran by Aghamohammadkhan, in 1795, and is dividable into three periods from political-historical viewpoint (Encyclopedia, 1937:118):
-First period, from 1795 to 1834
-Second period from 1834 to 1895
-Third period from 1895 to 1906

In the third period of Qajar dynasty, Mozaffar Ad-din Shah Qajar reigned over Iran from 1895 to 1906 (Kiani, 2000:13). After him, Mohammadali Shah for a period of three years and Ahmad Shah for a period of sixteen years reigned over Iran, respectively. Due to the weaknesses in Qajar reign, war, mess and the unstable nature of Iran, the two latter mentioned periods fell under the transition period, in the current study.

▪ Pahlavi Period

Pahlavi Period is dividable into two periods, from historical-political viewpoint:

-First Period: First Pahlavi from 1925 to 1941

-Second Period: Second Pahlavi from 1941 to 1978

▪ The Historical Interval Proportionate to the Transition Period

The historical interval of transition period, in the present study, is considered from the end of the third period of Qajar reign, meaning 1906, through the First Pahlavi period, around 1925.

2.2 Culture

2.2.1 Literal Meaning of Culture

In Dehkhoda Persian Dictionary, the meaning of the word “Farhang” (Culture in English) is divided into two parts: the first part is “Far” and the second part is “Hang”. The first part which is the prefix means wing, front, out and advanced. The second part is rooted in the Avestan word “Thang”, meaning cultivation and culture (Dehkhoda, 1998:17132).

2.2.2 Culture from the Conceptual Viewpoint

Generally, culture is a complicated phenomenon including the customs, attitude, art and the life style formed during the historical experiences of nations and is transferable to the next generations (Anvari, 2003:1652). The complexity of this concept is due to the extent of the relevant concepts and its infinite time interval. Fallahi also has defined culture as the manner of living of a community; a manner which is formed based on the materialistic and spiritual achievements during the history and is still credible and is flowing in the life of the individual and the community (Fallahi, 2013).

There are three common points in all presented definitions which is implied or explicitly stated, which shall be discussed in the following.

-First, the collective nature of the Culture concept: When talking about the concept of the word "culture", a generation, a group or a community is referred to. Generally, the collective concept of culture is more applicable than its individual meaning.

-Second, understandable patterns of definable or representable indexes: For example, behavioral, religious and work patterns.

-Third, being transferrable: In addition to having understandable patterns, the capability of being transferred from one generation to another is considered for the concept of culture. The acceptance or non-acceptance of that by the next generation is another story. But having the feature and possibility of being transferred to another generation, population or group is a common point among the definitions related to the culture.

2.2.3 The Relationship between Culture and Architecture

Architecture and the method of construction is a cultural-social behavior which displays the values, norms, ethics and customs flowing in the society. Architecture is part of the culture of a society and represents the conditions governing it. There has been a relation and interaction between architecture and culture, from old times, in the form of a continuous discourse, and the people of each era have witnessed the existence of a relationship between the two concepts (Pakzad, 2013:4).

In fact, architecture is one of the ways of recognizing the cultural features of each era because it is created under the influence of different indexes and factors of a period, such as politics, society, economics and culture. After being created and born, architecture continues its life like a living and independent but debtor creature. The transformations of the current century caused changes among some manifestations of life and culture of society. On the one hand, the movement and progress of the traditional architecture stopped, and on the other hand, the occurrence of transformations was so fast that there was no opportunity to match them with the culture (Jafari and Maleki, 2012:32).

The present study has focused on the residential architecture. Housing is an entity which is created in lines with some complicated objectives and is not merely a structure. Since the house construction is regarded as a cultural phenomenon, its form and organization is strictly influenced by the

cultural environment to which it belongs (Rapoport, 2016:77). Therefore, research in the field of housing architecture of a city is regarded as rich research in the field of culture, too. Each structure, as a part of the architectural culture, has the duty to materialize a thought through its appearance form, which is a representation of culture assessment. Mutually, culture roots in values and beliefs and for the same reason it influences the architecture which is the diagram of the governing value system and forms it. Based on the mentioned relation, there is a reciprocal relationship between culture and architecture (Beheshti, 2008:357).

2.2.4 Cultural-Social Changes and the Indexes Relevant to Them

Social-Cultural changes in the late Qajar period were made mostly in appearance and merely due to the interest in modernism, without thinking and within a short time. The changes include the apparent form of housing to women's clothing, for which many reasons are mentioned, and they have led to the emergence of main transformations in the indexes of culture, from the change in ladies' clothes to the postcard architecture of the external façade of houses.

Postcard architecture means the exact imitation of external façade of residential buildings in Europe, without thinking about the context, environment and without any effort to adapt them to the environment. Moreover, the import of Western items to Iran, such as furniture, chairs, beds, dinner tables, etc. was the start point for passing the Iranian traditional architecture and moving to a new kind of architecture (Saremi, 1995).



Among the other cases of changes in cultural-social indexes were the religious changes. The main cover of women at that time was called Chadour, which faced fundamental changes after the travel of Naser Al-din Shah to Europe, the imitation of Shah from the Western women's clothes for the ladies in harem and the spread of such kind of clothing among the women at that time. As a result of such changes, the religious, cultural and social approaches changed, too.

Based on the comments of Dr. Wills, at the beginning of Naser Al-din Shah's reign, women were yet using the official type of covering, Chadour. Then, at the end of Naser Al-din Shah's reign, in particular, the court ladies, and especially, the Shah's mother, who

is known as Mahd-e Olia, caused changes in the clothing and hijab of women. In fact, they are regarded as the pioneers of religious, hijab and as a result, cultural and architectural changes (Zaka and Semsar, 1957:29). Moreover, the results of the research of Abazari and Haghighi (2017), entitled, ““A

Comparative Study of Women’s Dressing in Qajar Reign, Before and After Naser Al-din Shah’s Trip to Europe”, confirmed the existence of relations among the change in hijab, culture and the modernity of women’s clothing after the trip of Naser Al-din Shah to Europe.

Table 1. An Example of Difference between the Common Type of Women’s Clothing at the Beginning of Qajar Period and Transition Period (The Contrast of Tradition and Modernism) (Source: House of Albums in Golestan Palace)

Common Type of Women’s Clothing in Transition Period	Common Type of Women’s Clothing at the Beginning of Qajar Period
	

The factor of time and its concept had a determining role in the contemporary revolutionary movement. The stable situation and slow changes of the past was transformed to the dynamic, non-monotonous and rushing situation of the contemporary period. The slowness of transformations in the past provided the opportunity for adaptation to and coordination with the architectural needs. But the new social changes made confusion and insufficiencies regarding the time for architectural transformations. The society also was compelled to accept the changes, and considering the need to respond to the modernity spread out, it turned to imitation in the architecture (Kiani, 2004:147; Rajabi, 1976).

2.3 Cultural Consumption

2.3.1 Literal Meaning of Cultural Consumption

The phrase “cultural consumption” comprises two words: culture and consumption. The meaning of the word *culture* was earlier discussed. The word *consumption*, in Dehkhoda Persian Dictionary, is equal to using, spending and returning.

2.3.2 The Conceptual Meaning of Cultural Consumption

The cultural form of consumption, or to better say, cultural consumption has been noticed by many scholars in the recent century, to the extent that they have considered cultural consumption as the most important component of creating the modern society and moving towards the modernism. Cultural consumption shapes our life style, organizes our needs and tendencies, provides the required material for our imaginations and dreams and indicates the social differences (Storey, 1999).

The relation between people and the physical environment of life, from city to the architecture of buildings, falls under the category of cultural consumption, and it finds double importance while studying the urban life, because we live in a cultural context. The relation of people with city and architecture is different from and beyond a topic presented within a mere economic analysis (Miles, 2010:16).

Storey, one of the main theorists in the field of cultural consumption, presented the ideologies and theories relevant to the cultural consumption, in his book, entitled, “*Consumption and Everyday Life*” (1999). He finally presented a comprehensive categorization of types of cultural consumption and differentiated them from one another. Generally, cultural consumption is divided to three main categories:

1. **Passive Consumption:** Based on this approach, the role of consumer (of goods, city, spaces and places) is assumed as a passive creature and the consumption is repeated by the loss of creativity and imitating merely the available object or idol (Kazemi, 2015).

2. **Relational Consumption:** In this approach, consumption is a kind of relation and meaning creation, and it actually acts as a media for establishing relations. This type of cultural consumption is possible to emerge in the context of architectural and urban spaces and it demands specific spaces; spaces which optimally display the ideology of creation in architecture, without financial concerns and with the presence of wealth. The most important function of relational consumption is its foundation-making capacity. Therefore, the role of consumers is not passive in

this approach, and by creating meaning, the consumer tries to create demonstration (pretension) and differences.

3. Innovative Consumption: The innovative consumption is the same as producing consumption. Here, the consumer is a producer. To better say, in addition to the fact that the context of creation is provided, the production is done by violating the current rules and using creative methods, and in the essence of the consuming behavior, a kind of resistance is observed (Asgari et al., 2018).

2.4 The Element of Façade

2.4.1 The Element of Façade and Its Types

Façade is the common level of inside and outside. In the current study, the inside means the residential building, and outside means the urban or non-urban space. To better say, two categorizations might be considered for the word "façade":

- Non-urban façade or interior façade (introverted physical body): the façade facing the central yard and the physical body of the building is introverted. This type of façade was prevailing in Iranian traditional architecture to the late Qajar period, and it was used in most of the residential buildings of that period. In fact, the awning window design was not used in the walls for letting the light in from the outside space or the urban space (for example the alley), and the entrance door was generally the only connection level. Therefore, the awning windows were designed in a way that they would face the central yard and they were not facing an urban space.
- Urban façade or the external façade (the extroverted physical body): Inside of the house was observable from the urban space or the alley, and the awning windows could be visible from the urban space. This type of façade was created by the change in the tendency of Iranian residential buildings, from being introverted to extroverted. Urban façade was created from the late Qajar period or the transition period.

2.4.2 Façade and the Start of Changes in the Residential Buildings

In the mentioned period, the Iranian architecture witnessed significant changes in apparent and conceptual structures. Shah and the trips of him and his companions to the Europe, his tendency to calque and imitate the Western urban development and architecture, and the presence of foreign ambassadors and Heads in Iran, accelerated the changes of this trend.

The start of changes in attitudes and the creation of cultural transformations in Iranian society were

from the middle of Qajar period and at the same time with establishing more relations with European societies.

Alongside being affected by many factors resulted from such transformations, the architecture in Tehran started to be influenced by styles and methods of Western architecture and urban development, from that time. From that time on, the architecture of buildings in Tehran changed in parallel with the architectural transformations in the West and such a transformation has been continued to date (Pakdaman, 1994:54). One of the most important changes emerged in the progress of architectural transformations was related to the element of façade in the residential architecture. When changes are made in the residential field, they include the internal and external structure, but since the external body is more visible in the architecture, the transformations made in this section, are more palpable and the consideration of their structural and decorative features is much more important (Neyestani et al., 2010).

2.4.3 Façade in the Residential Architecture of Qajar Period to the First Pahlavi Period in Tehran

As stated in the previous section, one of the most important differences of the architectural design from Qajar period to the First Pahlavi period is the significant change in the element of façade. By the change in residential architecture in Qajar period to the First Pahlavi period, introverted houses moved towards extroversion, and the introverted façade was changed to extroverted façade. The emergence of the mentioned changes occurred in the form of a transformation progress, the main background of which was the change in the public culture, calquing from the Western architecture, and the feeling not to require the previous concepts. Therefore, the transformation progress of façade in the Iranian residential architecture moved from the introverted physical body having the non-urban façade facing the central yard towards the extroverted physical body having an urban façade.

3. Literature Review

A summary of the conducted studies relevant to the three main pivots of the current study, i.e. investigating a specific style and period and their indexes, façade and its changes, and culture and cultural consumption has been presented, in the following. Moreover, they are categorized based on the Iranian and global architecture.

3.1 Literature Review of Global Architecture Burckhardt (1919) investigated the relationship

between architecture and the indexes of religion, culture and politics in Italy, as the origin of renaissance, in his book, entitled *“The Civilization of the Renaissance in Italy”*, and confirmed the accuracy of the influence of the mentioned indexes on the emergence of Renaissance Period. Moreover, renaissance period is also called the cultural transition period and the origin of the emergence of modern world. In his article, entitled, *“The English Urban Renaissance: A Combination of Culture and Society in Provincial Towns”*, Denise (1990) explained the effect of two factors of cultural and social changes on the emergence of urban renaissance. Hindle (2000) explained the reason of the emergence of modernism, focusing on its historical-cultural background, in his book, entitled, *“A Criticism on Modernism”*. Kurt Grutter (2005) investigated and finally confirmed the relationship between the two factors of culture and architecture in his article, *“Culture and Architecture”*. Culture is considered as an index which is responsible for actualizing the special ideologies and goals of the society, and architecture is an art and knowledge which plays the main role in the change trend and transformation progress of societies. By relying on the opinions of other scholars and presenting case studies, the mentioned study adapts the culture to architecture and explains their relations in different periods. Hermann Muthesius, one of the first theorists and thinkers in Deutscher Werkbund, wrote in 1911, “The architectural culture is constantly the real index to assess the culture of a nation”.

Sapsed and Ted Tschang (2014) investigated creative processes in the context of the two mentioned periods, in their article, *“Art Is Long, Innovation Is Short: Lessons from the Renaissance and the Digital Age”*. The result of their study showed the difference between the concepts of culture and cultural consumption and its changes, from past to now. Ettehad, Karimi Azari and Kari (2014) pointed to the direct and palpable effect of changes of culture and cultural consumption on the architecture of each period, in their article, *“The Role of Culture in Promoting Architectural Identity”*. Chase (2015) has mentioned the necessity of consumerism and its culture, as a social and economic organizing force, for the prosperity of building industry, architecture and the relevant productions, in his article, *“The Role of Consumerism in American Architecture”*. In the mentioned study which has a critical approach, art is like a consumers' commodity. In their book, entitled *“Understanding Modern Societies: An*

Introduction”, Hall and Gieben, also, studied the modernism, its relevant concepts and elements, and its relation with such indexes as politics, economics, culture and society.

3.2 Literature Review of Iranian Architecture

Pobe et al. (1938) introduced the periods and styles of Iranian art and history in their comprehensive book, entitled, *“A Survey of Persian Art”*. Moreover, in the descriptions of this book, the role of culture in architectural changes has clearly been mentioned. In his article, *“Comparative Study of Iranian and European Contemporary Architecture and Urban Development”*, Etesam (1995) analyzed and compared, in general, the Iranian and European architecture and urban development, in four periods of history, which starts from middle of Qajar period to the 1990s.

In his article, *“Iranian Modern Architecture”*, Ghobadian (2004) surveyed the architecture of the First Pahlavi Period and the manner of its development. He pointed to the mentioned period as the Iranian modern architecture and has described the change in the type of cultural consumption and the intellectual approaches of creating architectural works in the mentioned period, using a combination of the principles of past and contemporary architecture of Iran. In their article, *“Manifestations of Tradition and Modernity in the Entrance Spaces of Houses in Tehran in Qajar Period”*, Ramezan Jamaat and Neyestani (2010) surveyed the changes of entrance to the houses as part of the external façade. By considering the dominant style and evaluating valuable samples, they came to this conclusion that the entrance to the houses in Tehran, in Qajar period, displays manifestations of tradition, modernity and a combination of them. They explained that the transformations were due to the change in the cultural index, type of thinking and attitude and cultural consumption. Mokhtari (2011) explained the buildings of the recent century and after the entrance of modernity to Iran, meaning the First and Second Pahlavi Periods and Islamic Republic Period of Iran, in the book, entitled, *“The Heritage of Iran's Modern Architecture”*, and based the main pivot of analysis in three political, social and economic branches.

In their article, *“A Comparative Study of the Effect of Cultural Changes on Intimacy in the Entrance of the Traditional Houses in Qajar Period: A Case Study of Traditional Houses in Qazvin”*, Ali Mohammadi, Bemanian and Pourfathollah (2015) surveyed the intimacy in the entrance space of houses, due to its religious and cultural

importance. The results of the study showed the omission of some elements relevant to the intimacy in the entrance space (façade) and the physical body of the structure and the location and construction of the personal houses' façade on the main streets, which had no place in Iranian architecture until late Qajar period.

Hassanpour and Soltanzadeh (2016) conducted a study, entitled, "*Background Factors of Transformations in Iranian Contemporary Architecture in the Second Pahlavi Period and Its Adaptive Comparison with Turkey*" and made an adaptive comparison regarding the transformations of architecture and urban development in Iran and Turkey and factors influencing them, as two countries similar in terms of compliance with international currents. Based on the results of the study, the contemporary architecture tendencies in the two countries are not exactly correspondent. Among the reasons of architectural mismatch in the comparison are different cultural backgrounds while having similar religious, political and economic currents, and the importance of culture and its direct effect on architecture and urban development.

In their article, "*A Comparative Study of Women's Dressing in Qajar Reign, Before and After Naser Al-din Shah's Trip to Europe*", Abazari and Tayyebi (2016) conducted a case study on the traditional and modern clothes of women in Tehran. By investigating the progress of transformations in the field of women's clothing, their study has pointed to a different cultural consumption in Qajar period and the importance of cultural change after the mentioned trips, and the establishment of more relations between Iran and the West. Athari (2016) also in the article, "*The Challenge of Tradition and Modernity in Iran*", has surveyed the Pahlavi era as the pseudo modern era. The results of the study indicated an attempt in Pahlavi era to use the Iranian concepts and change the cultural consumption, and actually, because earlier on, the Western culture and architecture penetrated highly to Iran, the Western attitudes and their foundations were set as the basic principle of architecture and urban development in that era.

Moazzami and Hojjat (2017) conducted a study, entitled, "*The Roots of Cultural Incoherence and Loss in Iranian Contemporary Architecture*", and in the results of the study, they pointed to such factors as taking distance from traditional concepts and culture, the change in position, negligence and the loss of cultural concepts, the change in cultural consumption and also the

change in dreams, as the reasons of such incoherence and loss. Such cases were revealed by the emergence of anomaly and basic changes in the physical and objective concepts and aspects of Iranian architecture.

In their article, "A Comparative Study of the Relationship among Architecture, Consumption and Culture, in the Houses of Old and New Fabric of the City of Hamedan", Khazaiyan, Niazi and Omrani Pour (2021) investigated the relationship between culture and consumption, as the important tools of evaluation, and their representation in architecture. The findings of the study showed a direct relationship between the change in culture and the change in locating the elements in architecture of houses with old and new fabric.

4. Methodology

In the current study, the interpretive-historical method was employed as the main method and the case study method as the complementary one. In addition to the descriptive method, the qualitative analysis methods have been used to present the intended concepts in a better way.

Generally, the research methods of the current study fall under three main stages:

First stage: The documentary-based method which includes reviewing the studies conducted on the relevant historical periods, political and architectural studies (urban or exterior façade) and the urban development.

Second stage: Observation and documentation of the research samples using the method of evidence presentation (the buildings dating back to the periods under study) and controlling the evidences using the documents of the Cultural Heritage Organization.

Third stage: Presenting an interpretation and then analyzing the findings of the previous two stages.

4.1 Statistical Population

Based on the opinions of some scholars, the cases are better to be selected from among the residential houses of ordinary people (those who are not associated with politics, Shah and Heads and the individuals not affiliated with the government), so that to have more validation. The historical limit of the cases includes the houses of late Qajar period (1895) to the late First Pahlavi period (1931), in the City of Tehran.

4.2 Sampling Method

Such scholars as Bavar (2004), Rajabi (1976) and Mirmiran and Etesam (2009) emphasized the importance of the use of the subject under study, and the effect of politics on architecture. Based on the mentioned studies, to obtain better results, the

structure must be selected from amongst the residential buildings of the general public, or in other words, the buildings belonging to people not related to the politics, Shah, Heads and those affiliated with the government, and this issue has been taken into consideration in the current study to gain more validity accuracy. The historical

limit of the samples includes the houses in the late Qajar period, meaning from 1895, to the late First Pahlavi period, meaning 1931, in the city of Tehran.

The samples were selected non-randomly, by the judgment and positive vote of the researchers. The required conditions to select the case for the study are as follows:

Table 2. The Required Conditions to Select the Case for the Study (Source: Authors)

Row	The Required Conditions to Select the Case for the Study	The Existence/Lack of Condition
1	They have be preferably selected from the regions with historical fabric in Tehran (due to the effect of urban development)	✓
2	The house should be a residential one and not relevant to people affiliated with government.	✓
3	The house should be among those houses having historical values.	✓
4	The historical period of the houses should include the late Qajar period, transition period and First Pahlavi period.	✓
5	The façade of the house should be intact and easy to visit.	✓

The current study has relied on the Robert Yin Theory to select the number of samples in each period under study. He believes that the scientific hypothesis of many correlation studies is that the researcher reaches a generalized theory by conducting a case study on a large population (Groat and Wang, 2006). In fact, the strong point of a case study depends on its capacity to be generalized to a

theory. Therefore, in order to obtain the results and investigate the transformation progress, conducting one sample t-test is sufficient for each period. However, due to the importance of the subject of the study, for each period under study, two samples were selected by the authors to be studied, the general specifications of which are presented in the following.

Table 3. A General Introduction of the Samples of Research (Source: Authors)

A General Address of the Monument	The Physical Body's Type of Tendency	Reg. No. of the Monument	Name of Sample	Style/ Period
Dist. 12, Pamenar St.	Introverted	13875	Iraj	Late Qajar Period
Dist. 12, Panzdah-e Khordad St.	Introverted	1952	Chamran	
Dist. 13, Amirkabir St.	Extroverted	10863	Afrasiabi	Transition Period
Dist. 12, Saadi St.	Extroverted	2491	Hedayat	
Dist. 7, East of Khaghani St.	Extroverted	2126	Afshar	First Pahlavi Period
Dist. 11, Valiasr St.	Extroverted	2081	Adl	

5. Research Findings

By considering two samples in each period, the analyses and findings of the study fall under three main categories:

-The period of the effect and main features of the physical body and facades of structures (external and internal)

- A case study (regarding the style, conducted separately) on the general features of façade (particularly the external or urban façade)

-The relationship between the sample and the features of the façade with the transformation progress of cultural consumption.

Table 4. Number of External or Urban Façade of Each Structure (Source: Authors)

No. of the Main External Façade	The Physical Body's Type of Tendency of Each Structure	Name of Monument	Period
1	Introverted	Iraj	Late Qajar Period
1	Introverted	Chamran	
2	Extroverted	Afrasiabi	Transition Period
1	Extroverted	Hedayat	
2	Extroverted	Afshar	First Pahlavi Period
2	Extroverted	Adl	

Table 5. The External Façade of Each Sample and Their Main Features in Each Period (Source: Authors)







The Main Features of Each Period	External Façade	Name of Monument	Period
<p>The external façade included only the portal, the joint-like portal with details.</p> <p>The interior façade or the main façade: indirect entrance; decorations on the joints; and the form of windows was a combination of Iranian and Western form, but later they became simpler and the transition elements of them were omitted.</p> <p>Chamran's house: direct entrance; minimal decorations, and the start of using the Western form in windows.</p>		Iraj	Late Qajar Period
		Chamran	
<p>The emergence of the concept of urban façade:</p> <p>The omission of the concept of portal; little details in the entrance door and having a view to the interior façade.</p> <p>Extroverted architecture with pitched roof and view from outside; the interior façade is not the main face of the structure and is not important.</p>		Afrasiab	Transition Period
		Hedayat	
<p>Urban façade:</p> <p>Renewal of the concept of portal in a modern way; making attempts to recover the concepts of privacy and entrance hierarchy while having a view to the interior façade.</p> <p>Extroverted architecture: The interior façade is not the main façade of the structure.</p>		Afshar	First Pahlavi Period
		Adl	

Table 6. Interior Facades of Samples and Their Main Features in Each Period (Source: Authors)

The Interpretation of Features of the Samples and Their External Façade and the Type of Cultural Consumption of Architecture in Each Sample and Period (Source: Authors)





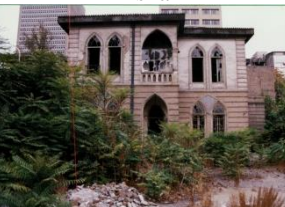

Transformation Progress based on the Cultural Consumption	Feature	Name of Monument	Period
The dominant architecture of this period of Iranian architecture indicates some signs of Western architecture; Innovative cultural consumption	In this sample, the Iranian architecture is dominantly present. The Western architecture and its signs are manifested in combination with the Iranian architecture	Iraj 	Late Qajar Period
	The Iranian architecture and its concepts are less visible and the western architecture is more manifested; such as the change in the form of windows, which became minimal or simple in form, or the deletion of decorations.	Chamran 	
The dominant architecture of this period is the Western architecture; complete imitation and the creation of postcard architecture; passive cultural consumption	In this sample, the western architecture is dominant and the Iranian architecture is represented very little. Postcard architecture; the western extroverted architecture using pitched roofs, the deletion of entrance hierarchy and privacy and using the details of western architecture like double columns and windows' decorations.	Afrasiab 	Transition Period
	The main features of the sample are like as of Afrasiab's house.	Hedayat 	
Establishing interactions between the Iranian architecture and the imported western architecture; relational cultural consumption	These samples include the feature of extroversion, too, but the presence of Iranian architecture is more compared to previous periods and they took a distance from the imitative western architecture. Proper interactions are established between the imported concepts and the Iranian concepts. Attempts are made to retrieve the concepts of hierarchy and privacy in the entrance, porch and the elements of the façade. Using the Iranian concepts, such as Chahartaqi (literally meaning "having four arches"), and the horizontal division of the façade, with an emphasis on the vertical façade in the entrance; a combination of western and Iranian details.	Afshar 	First Pahlavi Period
	The main features of the sample are like as of Amirkhosro Afshar's house.	Adl 	

Table 7. Summation of the General Features of External Facades (The Physical Body of the Structure and Its Tendency, the Entrance Portal and the Decorations of the External Façade) and Its Transformation Progress from Qajar Period to Pahlavi Period and Their Adaptation Based on the Cultural Consumption (Source: Authors)

Transformation Progress Based on the Cultural Consumption	External Façade, the Main Feature of the Sample	Name of Monument	Period
Innovative Consumption	Design of the portal: Joint-like and having a hierarchy of entrance, privacy, with indirect entrance. Decorations: The emergence of Western decorations like double columns. Physical body: Introverted; the interior façade is not visible from outside the building.	Iraj	Late Qajar Period
	Design of the portal: Joint-like and having a hierarchy of entrance, privacy with indirect entrance, and using the concept of privacy less than before, with direct entrance and the omission of vestibule. Decorations: Minimal brick-work; the change in the height proportionate to the passage way. Physical body: Introverted; the interior façade is not visible from outside the building.	Chamran	
Passive Consumption	Design of the portal: Using the hierarchy less than before and the omission of the concept of privacy. Decorations: Frequent use of Western decorations on the portal and the urban façade, from the details of the windows to the decorations of columns. Physical body: Extroverted; postcard architecture and complete imitation from the Western architecture; pitched roof; having a view to the interior façade and even the internal spaces like porches.	Afrasiab	Transition Period
		Hedayat	
Relational Consumption	Design of the portal: Making an attempt to retrieve the concepts of privacy and the hierarchy of the entrance door and emphasizing entrance with vertical form. Decorations: Making an attempt to use Iranian decorations and geometry more, such as tile work and brick work. Physical body: Extroverted; having a view to the interior façade; taking distance from the mere imitation along with paying attention to the concepts of privacy, like changing the design of the porch and the horizontal division of the volume.	Afshar	Frist Pahlavi Period
		Adl	

6. Conclusion

Different studies have been conducted on the relationship between one index or a set of indexes and a style of architecture in Iran or outside Iran. Meanwhile, little studies have been conducted on a special element of the architectural style, and most of the relevant studies have focused on the element of plan and its changes. The transition period, as an important and challenging period in Iranian architecture, has been less studied due to the shortage of available information. Cultural consumption and its changes are considered as a new index, and limited studies have been

conducted on this index and its architectural changes. Moreover, the element of façade and its changes and transformation progress, from Qajar to Pahlavi period, have been mostly studied, in terms of style, and little studies have been carried out about the effect of one index on transformation. As mentioned earlier, the effect of the change in the type of cultural consumption, or in other words, the effect of the western, updated and modern architecture on the external façade of Tehran houses, included the disappearance of the concept of entrance door hierarchy, which reduced to one door only, with the minimum decorations.

Furthermore, the external façade or external body or the urban façade was practically demonstrating a part of the internal space, which emerged due to the omission of privacy and such hierarchy as the urban porch, and caused the internal space to be visible from the

external space. Considering what was mentioned and the types of cultural consumption, to analyze and conclude each period of architecture proportionate to its cultural consumption, the following categorization has been presented:

Analysis	Architectural Cultural Consumption	Period
Creative method	Innovative	Qajar
Prevailing and calquing without thinking, from the architectural system of western houses	Passive	Transition Period
Making an attempt to combine the western architecture with Iranian architectural facades	Relational	First Pahlavi

To better understand the relational progress of the index of cultural consumption and the façade, it should also be stated that the Iranian architecture, even to the end of the Qajar period, tried to preserve its previous values, such as introversion, and it has been innovative in terms of cultural consumption, meaning it was relying on its intellectual principles and foundations and has been creative. In fact, a little signs of the emergence of western architecture is visible in the details and decorations, and the reason seems to be the its life only by using the Western architecture. Later, in Pahlavi period, attempts were made to retrieve some architectural concepts in a new form of residential extroversion, by national attitudes. Such attempts resulted in the retrieval of the concepts of privacy and the hierarchy of the entrance door. Such cases were designed by changing the height, using stairs, setback and other details of the entrance portal. The view to the living spaces from the urban façade became less, and such spaces as porches which were visible from the urban façade were transferred to the invisible spaces (like Adl's house), or they were designed in a way to provide the required privacy for the residents (like the design of Afshar's house).

start of the interactions and trips of Shah and his family and companions to Europe and vice versa, and its resulting effects. Then, due to the confusion of society through the need to change and a thirst for the emerged modernity, for some reasons mentioned earlier, the innovative cultural consumption changed suddenly to the passive cultural consumption and the full imitation from the Western ideas, without any creativity and innovation. In fact, the Iranian architecture took distance from its valuable principles and concepts and continued. Such cases are visible in the design of details, too. In fact, despite the attempts made, the cultural consumption of the mentioned period is of relational type. The Western philosophy had penetrated the urban design and architecture, and the traditional city of Tehran was changed to the modern capital of Iran. As by the change in a tree, its leaves and branches change, too, by applying changes in Tehran, the capital of Iran, and its urban development cultural consumption, the architecture of houses changed, too, and the Iranian architecture could not return back to its main position, which was designing merely based on the Iranian creative attitudes and principles.

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