

Journal of
Art and
Architecture Studies

J A A S

ISSN: 2322-455X

Science Line Publication

An international peer-reviewed journal which publishes in electronic format

Volume 10, Issue 2, December 2021

Editorial Team

Editor-in-Chief

Nilay Özsavaş Uluçay, Interior Architecture & Environmental Designer; PhD in Art, Muğla Sıtkı Koçman University, **TURKEY**; Email: nozsavas@gmail.com

Xi Ye, PhD in Architecture, School of Architecture, Planning and Landscape, Newcastle University, **UK**; Email: x.ye2@newcastle.ac.uk

Managing Editors

Nader Ghaemi, PhD Student, Department of Architecture, Islamic Azad University, Tabriz, **IRAN**; Email: nader.ghaemi63@gmail.com

Fatemeh Samimiasl, MSc, Faculty of Social Science, University of Tabriz, **IRAN**; Email: fsamimiasl@gmail.com

Reviewers

Abdel Al Mohammed Abdoun, PhD, Lecturer and researcher at Cairo University, Holds Master in Architectural and Environmental Engineering, **EGYPT**, email: e_abdelal_abdoun@yahoo.com

Ali Mashhadizadeh Roveshti; PhD; Urban and Regional Planning, Gazi University, Ankara, **TURKEY**; Email: mashhadizadeh54@gmail.com

Aayushi Verma, PhD Junior Research Fellow (UGC), Department of Humanities and Social Sciences, Indian Institute of Technology Roorkee, Uttarakhand, **INDIA**, Email: ayushi03verma@gmail.com

Golrokh Daneshgar, Assistant Prof. of Architecture; Islamic Azad University, Hamedan, **IRAN**; Email: gdanesh@ut.ac.ir

Hourakhsh Ahmadnia, PhD; Assistant Prof. of Architecture; Girne American University, **TURKEY**; Email: hourakhshahmadnia@gau.edu.tr

Houshang Sarvar, Department of Urban Science, Faculty of Humanities, Maragheh University, Maragheh, **IRAN**; h.sarvar1351@gmail.com

Ila Gupta, Professor & HOD, Department of Architecture and Planning, Indian Institute of Technology Roorkee, Uttarakhand, **INDIA**, Email: ila.gupta@ar.iitr.ac.in

Johnson Adelani Abodunrin, PhD in Art, Department of Fine and Applied Arts, Ladoke Akintola, University of Technology, Ogbomoso, **NIGERIA**; Email: jaabodunrin@lautech.edu.ng

Jianfei Zhu, Associate Prof. of Architecture; Melbourne University, **AUSTRALYA**; Email: zhujingde@gmail.com

Justyna Karakiewicz, Associate Prof. of Urban Design; Melbourne University, **AUSTRALYA**; Email: justynak@unimelb.edu.au

Kavos Shahri, PhD in Architecture from Baku National University, The Faculty of Islamic Azad University of West Azarbaijan, Science and Research Branch, Baku, **AZERBAIJAN**; Email: khavos.shahri@yahoo.com

Mahnaz Mahmoody, Assistant Prof. of Architecture; Islamic Azad University, Qazvin, **IRAN**; Email: mahnaz_mahmoody@yahoo.com

Mastooreh Gholipour, Department of Urban Planning, Tehran University of Art, Tehran, **IRAN**; Email: m.gholipour@umz.ac.ir

Mohammad Arif Kamal, PhD, Associate Prof., Architecture & Environmental Design, Aligarh Muslim University, **INDIA**; Email: architectarif@gmail.com

Mona Hashemi Yazdi, Master of Art in Urban Design, Tehran University of Art, Tehran, **IRAN**; Email: yazdi_ma@yahoo.com

Miles Lewis, Professor Dr., Faculty of Architecture, Melbourne University, **AUSTRALYA**

Naser Naseri, Assistant Prof., Department of Literature, Shabestar Branch, Islamic Azad University, Shabestar, **IRAN**

Olusegun Moses Idowu, PhD, Department of Architecture, Modibbo Adama University of Technology, Yola, **NIGERIA**; Email: idowumosegun@gmail.com

Rafooneh Mokhtarshahi Sani, Assistant Prof. of Architecture; Eastern Mediterranean University, **CYPRUS**; Email: sanini@ut.ac.ir

Saeed Khosh Niyat, PhD in Architecture
from Baku National University, The Faculty of Islamic Azad University of West Azarbaijan, Science And Research Branch, Baku, **AZERBAIJAN**; Email: saed.kh.arc@gmail.com

Language Editors

Samuel Stephen Oldershaw, Master of TESOL, The Humberston School & The Grimsby Institute, Nuns Corner, Grimsby, North East Lincolnshire, **UNITED KINGDOM**, Email: s.s.oldershaw@hotmail.com

Mehrdad Ehsani-Zad, MA in TEFL, Takestan, Islamic Azad University, **IRAN**, Email: mehrdad_single2004@yahoo.com

Advisory Board

Hourakhsh Ahmadnia, PhD; Assistant Prof. of Architecture; Girne American University, **TURKEY**; Email: hourakhshahmadnia@gau.edu.tr

Kianoush Zaker Haghighi, Assistant Prof. of Urban Planning; Islamic Azad University, Hamedan, **IRAN**; Email: k.zakerhaghighi@gmail.com

Mihai Corneliu, PhD of Architect, Architecture Faculty "Politehnica" University of Timisoara, **ROMANIA**, Email: mihai.donici@gmail.com

Mohammad Arif Kamal, PhD, Associate Prof., Architecture & Environmental Design, Aligarh Muslim University, **INDIA**; Email: architectarif@gmail.com

Volume 10 (2); December 15, 2021

Research Paper

The study of consequences of Mongolians' invasion and establishment of the Ilkhanate dynasty on Iranian culture, art, and architecture

Tabe Afshar S.

J. Art Arch. Stud., 10(2): 24-30, 2021;
pii:S238315532100004-10

DOI: <https://dx.doi.org/10.54203/jaas.2021.4>



ABSTRACT

The invasion of Mongolians was one of Iran's most important events in the history of Iran that was accompanied by full-scale consequences, especially political, social, and artistic aspects that have never left Iranian societies and are still current and ongoing. During these destructive wars that eventually led to the establishment of the Ilkhanate dynasty, countless cultural and artistic changes happened both among the Mongolians and also in Iranian society. With help of researches and library studies, and by taking an analytical look into art and architecture of this era, this study aimed to analyze the important political, religious, cultural, and social elements that affected the shaping of new concepts in architecture and art of the Ilkhanate period. Through these investigations, it was concluded that although various artistic and architectural elements were witnessed in the Ilkhanate period, following the presence of the Mongolians in this period, new artistic genres and schools were shaped alongside a spiritual and different atmosphere that was ruling art and architecture which was different from previous periods in Iran.

Keywords: Ilkhan Architecture, Religion, The Mongolian Culture, Art and Sufism.

[Full text-[PDF](#)]

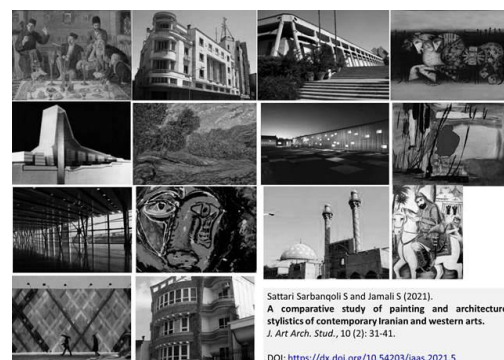
Research Paper

A comparative study of painting and architecture stylistics of contemporary Iranian and western arts

Sattari Sarbanqoli S and Jamali S.

J. Art Arch. Stud., 10(2): 31-41, 2021;
pii:S238315532100005-10

DOI: <https://dx.doi.org/10.54203/jaas.2021.5>



ABSTRACT

Iranian art reflects the spirit and inclinations of Iranians, regardless of place and time of origin. Another point is the diversity of works of art which shows that the ancient Iranians had high skills in different regions. Iranian architecture and painting have always been present side by side and influentially throughout history, and this connection persists until today in contemporary Iranian art. The present article is a research on the features and concepts of architectural and painting styles in contemporary Iranian art and a comparative comparison of these two arts which is centered on the concept of architecture and painting. The contemporary architectural styles and tendencies in question date back to the first and subsequent Pahlavi rule. The general objectives of the research are to apply the styles of painting and architecture in Iranian art to achieve the same conceptualism of these two arts. For this purpose, three main categories have been studied: the first part is contemporary Iranian architecture, the second part is contemporary Iranian painting and the third part is a comparative comparison of contemporary Iranian architectural and painting styles. The present research is an analytical and comparative research and the research method is based on the application of styles and logical reasoning. Documentary and library studies and theories of experts are also the basis of this article.

Keywords: Painting, Styles, Pahlavi, Iranian architecture

[Full text-[PDF](#)]

Analysis of the Components Affecting the Interior Styling of Franchising Cafes

Müezzinoğlu MK.

J. Art Arch. Stud., 10(2): 42-49, 2021;

pii:S238315532100006-10

DOI: <https://dx.doi.org/10.54203/jaas.2021.6>

ABSTRACT

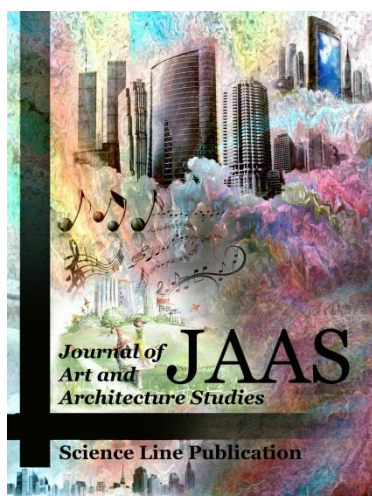
Changes in the supply-demand relationship depending on eating and drinking, one of the basic needs of human beings, have also induced some transformations in the spatial formation of cafes operating in the food sector. Therefore, it is critical to ensure spatial quality by considering the functional, aesthetic and psychological conditions in the formation of cafe interiors. In this study, which was discussed to contribute to the design approach by supporting the theoretical and practical unity in the discipline of interior architecture, the changes and innovations that the franchising system contributed to the interior design understanding of cafes were analysed. Besides the determination of the components in the interior design for cafes, the study also aims to question the relationship between theoretical knowledge and practice. While the study includes literature analysis and evaluation as a method, it also reveals the analysis of the components that affect the interior shaping for each cafe space. The interior design application projects used to support the theoretical dimension in the research are the cafes of the David People brand that serve with the franchise system in the provinces of Isparta, Konya, Mardin and Eskişehir. The spatial components determined through these cafe interiors, which have similar and different dynamics, were analysed and the findings were discussed. As a result, it is assumed that this study contributes to the designer in the design process to develop a new method and create a design proposal that includes the interior components of the cafes set as the sample area.

Keywords: Franchising System, Food And Beverage Places, Cafe, Interior Components.

[Full text-[PDF](#)]



Journal of Art and Architecture Studies



ISSN: 2383-1553

Frequency: Quarterly

Frequency: Biannual (June & December)

Current Issue: 2021, Vol: 10, Issue: 2 (December)

Publisher: [SCIENCELINE](#)

Journal of Art and Architecture Studies aims to promote an integrated and multidisciplinary approach to art and architecture [view aims and scope](#)

<http://jaas.science-line.com>

» Indexed/covered by Ulrich's™, IndexCopernicus (ICV 2021=76.08), OCLC, TOCs, TIB, ROAD, Genamics, Google Scholar, ([view full index information](#))

» Open access full-text articles is available beginning with Volume 1, Issue 1.

» Full texts and XML articles are available in [ISC-RICeST](#).

» This journal is in compliance with [Budapest Open Access Initiative](#).

» High visibility of articles over the internet.

» This journal encourage the academic institutions in low-income countries to publish high quality scientific results, free of charges... [view Review/Decisions/Processing/Policy](#)



[ABOUT US](#)

| [CONTACT US](#)

Editorial Offices:

Atatürk University, Erzurum 25100, Turkey

University of Manitoba, Winnipeg, Manitoba R3T 2N2, Canada

University of Maragheh, East Azerbaijan, Maragheh 55136, Iran

Homepage: www.science-line.com

Phone: +98 914 420 7713 (Iran); +90 538 770 8824 (Turkey); +1 204 8982464 (Canada)

Emails: administrator@science-line.com; saeid.azar@atauni.edu.tr

THE STUDY OF CONSEQUENCES OF MONGOLIANS' INVASION AND ESTABLISHMENT OF THE ILKHANATE DYNASTY ON IRANIAN CULTURE, ART, AND ARCHITECTURE

Solmaz TABE AFSHAR  

PhD student, Department of Architecture, Tabriz Branch, Islamic Azad University, Tabriz, Iran


Research Article

PII: S238315532100004-10

Received: 20 August 2021

Revised: 19 October 2021

Published: 15 December 2021

 Corresponding author:
E-mail: s.tabefshar@gmail.com

ABSTRACT: The invasion of Mongolians was one of Iran's most important events in the history of Iran that was accompanied by full-scale consequences, especially political, social, and artistic aspects that have never left Iranian societies and are still current and ongoing. During these destructive wars that eventually led to the establishment of the Ilkhanate dynasty, countless cultural and artistic changes happened both among the Mongolians and also in Iranian society. With help of researches and library studies, and by taking an analytical look into art and architecture of this era, this study aimed to analyze the important political, religious, cultural, and social elements that affected the shaping of new concepts in architecture and art of the Ilkhanate period. Through these investigations, it was concluded that although various artistic and architectural elements were witnessed in the Ilkhanate period, following the presence of the Mongolians in this period, new artistic genres and schools were shaped alongside a spiritual and different atmosphere that was ruling art and architecture which was different from previous periods in Iran.

KEYWORDS: Ilkhan Architecture, Religion, The Mongolian Culture, Art and Sufism.

INTRODUCTION

The victory of the Mongolians in Iran and its consequences

Mongol is a tribe of the yellow race that their motherland is Mongolia. Because of their warfare, their traces have been drawn towards different areas in Asia and even Eastern Europe. Most Mongolians are followers of Buddhist and Tibetan creeds, and Shamanism; and they speak in Mongolian. Due to their nomadic lifestyle, Mongolian people did not have a fixed place to live and their reservation was monopolized in nomadic tents and special entries [1, 2]. Temujin (known as Genghis Khan 614-736) was the king of Mongolia at the beginning of the 7th century. He started conquering countries and dominated lands of Qarakhtai and thus became neighbors with the Kharazmshah of Iran.

The Mongolians' invasion of Iran happened when this country was a pioneer in the fields of science, culture, and art. Schools, the presence of scientists, famous artists, and also valuable works of art, architecture, and literature in this period, pictures a growing and developing society. The invasion of Mongolians in Iran and the Ilkhanate dynasty had an eye-catching effect in changing this process. Destruction and demolition of this war changed the social, scientific, and cultural course of Iran forever.

Hulagu Khan was the founder of the Mongolian Ilkhanate dynasty in Iran (1256-1335 AC). The Ilkhans took control of parts of present Anatolia, Iraq, and Afghanistan, as well as Iran. The first Mongolian rulers were dependent on the great Mongolian ruler in China, but the Mongolian Ilkhans in Iran gradually turned into an independent government. On the other hand, the Mongolian rulers were affected by Iranian culture and civilization. Therefore these changes led to complicated cultural reformations that can be seen in both conquerors and conquered countries [3, 4].

The invasion of Mongolians in Iran was the beginning of a new era in the history of the art and architecture of Iran and the Muslim world. Coming up, we are going to look into the way art and architecture of this period in Iran were shaped by studying political, religious, cultural, and social elements.

A) Role of political changes in art and architecture

Considering some political changes of attitude during the invasion of Mongolians in Iran, alongside the period of the Ilkhanate dominion, the presence of Iranian bureaucrats was one of the most important influential factors. Also, to better understand these contributing political factors in artistic changes in this historical juncture of Iran,

Citation: Tabe Afshar S (2021). The study of consequences of Mongolians' invasion and establishment of the Ilkhanate dynasty on Iranian culture, art, and architecture. *J. Art Arch. Stud.*, 10 (2): 24-30.
DOI: <https://dx.doi.org/10.54203/jaas.2021.4>



2021 SCIENCELINE

JAAS

Journal of Art and Architecture Studies

ISSN 2383-1553

J. Art Arch. Stud. 10(2): 24-30, Dec 15, 2021

we're going to look into the role of dominating political factors in two periods of the invasion of Mongolians and the Ilkhanate dominion [5].

1) The period of war and the invasion of Mongolians:

- Most people that were under the ruling of Genghis Khan, did not have a cultural background and were used nomadic life. They did not pay attention to the city and urban life; and during this period, they destroyed most cities and artistic and architectural works.

- Before the invasion of Mongolians in Iran, various scientists and artists were trained; that unfortunately most of them were killed during the invasion of Mongolians, and scientific researches massively lessened. Besides, despite the Mongolians' interest in art that we see in upcoming periods, because of the dead of artists in this period, there was no chance for building and innovation and the emergence of new artistic genres [3].

2) The period of the Ilkhanate dominion:

Following the establishment of the Ilkhanate dynasty in Iran by the Mongolian Hulagu Khan; and their allegiance of Genghis Khan, the ruler of China, more relations with China were foregrounded; and therefore, these political reformations changed some artistic and architectural works including:

- 1) Constructions of this period are not comparable to the previous period regarding quality and solidity. This is visible after a considerable decrease in the quality of architectural works due to haste and impetuosity to reconstruct the destructions after the war.

- 2) Following the increased interactions with China, the Chinese taught Iranian artists miniature and printing industry [6].

- 3) During the Ilkhanate era, the art of book designing was flourished more than any other era. With the establishment of the Ilkhans in Tabriz, this city turned into one of the most important bases of cultural and artistic activities; and following the interaction and integration of two painting styles of Chinese and Baghdadi, arts such as calligraphy and polishing in Tabriz was consistently and dynamically reformed [7].

B) The role of cultural reformations in art and architecture

Considering the social changes caused by the establishment of the Ilkhanate dominion and the presence of non-Iranian population more than ever,

like the Mongolians and the Chinese in Iran with a culture different from Iranian culture, we can see the formation of two types of influential cultural ways of thinking:

1) Preservation of Iranian culture: Previous styles and patterns

Iran, with an ancient civilization and rich culture, has always been a source of valuable works of art and science alongside capable artists. During the period after the invasion of the Mongolians and the Ilkhanate dominion, despite the destructions, artists and architects still had access to this valuable treasure of art and architecture in the past; and they started modeling the works remained. In this period, with the support and backing of some Mongolian rulers who were interested in Persian art and architecture, we can see the flourishing of Persian art and architecture. In this regard, Sheila Beller and Jonathan Bloom believe that the conquest of the Mongolians in Iran has been beneficial to Iran; because architecture and its other arts turned into a cultural and artistic innovation center in the world of Islam. Iranian motifs in this period turned into a standard for assessing works of art in most Muslim regions. For example, the strong pattern of four porches became prevalent in Egypt, Morocco, and India [8]. After the establishment of the Ilkhanate dominion, the tendency of the Ilkhans towards Iranian principles following Hulagu's use of bureaucrats and Iranian educated people in court increased and through their efforts we witness:

- 1) Since Mahmud Ghazan that followed cutting interactions with the great Khan in China, urban culture replaced the traditional life of Mongolians. In this period, the first prominent signs of the effect of Iranian culture on Mongolian rulers can be seen. Ghazan khan converted to Islam and ordered the building of mosques and baths in Iranian cities; and city and urban life gradually improved [8].

- 2) Building a series of graves can be known as chief yielding of Ghazan khan from Iranian culture after choosing urban life [8].

- 3) Gradually it was possible for Persian culture to rebirth through the preservation of the previous culture with gathering books and reposing the condition of scholars; and ultimately leading to the emergence of huge cultural and art centers in different cities, especially cities such as Maragheh, Tabriz, Shiraz, Harat and Samarkand [7].

- 4) During this time, a new era of astronomy and mathematics formed due to their improvements; and consequently, a new style in architecture and art was

founded. For instance, we can refer to the observatory of Maragheh which was the first scientific and research center in the Ilkhanate period that was built, which was Khajeh al-Din al-Tusi's will and Hulagu's order in year 656. The dome of the observatory was built using astronomy, mathematics, and physics. This dome was a source of inspiration for other buildings of this period including the dome of Soltanieh [9].

5) The interest of the Mongolians in decorative arts and architecture of the period before Islam in Iran led to their support of the painting, book design, and calligraphy, along with a tendency to Sassanid architecture; therefore we can see an upswing of certain styles of these arts among artists. Also, Abaqa Khan renovated and utilized Takht-e Soleyman which was a complex remained from the Sassanid period (224-651 A.C) [10].

2) Being affected by Mongolian and Chinese culture

Beside various effects of Persian civilization and art on Mongolian rulers, not so civilized Mongolian thoughts and culture are also exhibited in this period:

1) Mongolian rulers were very greedy; and because of their great tendency to show off pomp and power, high and tall buildings turned into the prominent feature of architecture in this period.

2) In this period, despite the prohibition of some decorative arts, especially painting and sculpture, in periods after Islam we can see an increase of utilizing decorative arts due to the great interest of Mongolian Ilkhans in decoration; and religious clergies prohibited decorations to some extent [11].

3) The fascination of Mongolian rulers in decoration and coloring buildings is a visible change in architectural ornaments of this period in Iran. The use of colorful decorations was limited after the emergence of Islam, and architectural decorations were often done as one-color (natural color of bricks or plaster) along with tiles or turquoise or azure bricks; but in this period, considering the great fascination of Ilkhans in colorful ornaments, tiling, especially mosaic started circulating; and ornaments of previous periods replaced colorful and lively ones [11].

RESULTS AND DISCUSSION

Effect of Chinese art on Persian art and architecture

With the establishment of the Yuan dynasty in China by Kublai Khagan; and the Persian Ilkhans'

declaration of allegiance to him, political, cultural and business relations between Iran and China extended and peaked. This caused:

1) The miniature painting which was influenced by Chinese art became prevalent; and resulted in preparing new copies of books and ancient Persian inscriptions; and a lot of old stories were portrayed and illustrated. These books include *Manafe-ol-Heyvan* by Abdollah ibn Bukhtushu and three small books of *Shahnameh* that were illustrated [3].

2) Arthur Pop: Persian architectural ornaments that were worn out and died after the arrival of Islam have been revived by vibrant herbaceous motifs inspired by Chinese art [1].

3) The prevalence of Chinese motifs is more visible in this period. Three kinds of impressions of Chinese art in Persian works can be recognized:

- First: Among the borrowed ornaments of Chinese art, we can refer to the motif of the Chinese dragon and some other mythical images from the Ilkhanate era on pieces of tile collected from Takht-e-Soleyman area [11].

- Second: The influence of Chinese motifs that considering the previous limitations, seems like it affects Persian artists. After this period, Persian paintings that are known as miniatures eminently progressed and obtained their Persian identity [11].

- Third: The third effect of Chinese arts is changing the Persian abstract floral motifs which were under the influence of Chinese patterns; while the Persian identity of the motifs is preserved. Persian floral motifs (going back to the Sassanid era) became more delicate and their background became more visible. This change continued well in the next period [11].



Figure 1. Golden tile with dragon motif; source: David, Denmark



Figure 2. Dragon motif on Dashkasan Temple, Zanjan



Figure 3. Miniature in Mongolian style, Source: Manafe-ol-Heyvan



Figure 4. Floral motifs in plasterwork in the altar of the grand mosque of Urmia

Effect of religion and beliefs on art and architecture

Shamanism of Mongolians

Mongolians were at first followers of a simple creed named Shamanism; which was a kind of defective monotheism in which various gods with lower ranks partake in maintenance and order of the

universe with God. This creed has magical aspects that center around Shaman's character. He is not only a wizard and a sage, but also a healer, a learned person, and a poet [1]. The great eternal God of Mongolians is in the skies. From their view, "the blue eternal sky" has a hidden power, creating and running the universe. Mountains and trees had a special place for Mongolians. Holy mountains were the gods' place and a bridge between the sky and the earth. Flying and connecting to the sky was one of their dreams that only Shamans would find the power to do so in trance-like and spiritual trips. Ascending the mountains always refers to the trip to the center of the world in the skies [1].

Flourishing of Sufism in Iran

With chaos caused by the fall of the Khwarazmian dynasty, the presence of Ismailia's in Iran, and religious assortments along with the invasion of Mongolians, the tendency to Sufism increased. Sufi sheiks infiltrated so much till Khan himself also respected them and they gradually intervened with politics too. On the other hand, considering similarities between Shamanism and Sufism, we can conclude that once the Mongolians entered Iran and accepted Islam, slowly left behind their Shaman creed and converted to Islam that had fundamental aspects of similarities with their creed.

Conversion of Mongolians to Islam

Mongolian tribes were not dogmatic in religious matters and had a gentle attitude toward followers of other religions. This compromise of beliefs caused followers of different religions to promote their religion. Persian grandees made benefits well from this situation to convert Ikhans and Mongolian princes to Islam [12].

Effect of Sufism and the Mongolian Shaman creed:

Following the spread of Sufism in art and architecture, we can see the emergence of new styles including:

1) Constructing big buildings like Arg Alishah with homogenous and consistent brickwork is a symbol of the cosmic mountain and Mongolian Shaman creed.

2) Tall minarets for the first time emerged in Soltanieh dome (the grave of Oljietu) and then in Persian architecture.

3) In domes, porches, and transoms of mosques and buildings of this period, like Arg Alishah in Tabriz or the grand mosque of Yazd, an increase of height and scale which is the main feature of Ilkhanate architecture is completely visible.

4) Building broad architectural alleys, with a big scale and magnitude and glory of buildings like Sheikh Ahmad-e Jami complex, Bastam, Sheikh Safi Al-Din Ardabili, and Soltanieh city center complex can indicate Shamanic and spiritual creed of Mongolians as a symbol of the cosmic mountain [13].

5) Despite the prevalence of painting and decorative arts before Islam, we still can see the use of perspective and realism in paintings, unlike Western art. However, support of Ilkhans in the development of decorative arts including lifting restrictions was one of the reasons for further improvement of these arts which was mentioned earlier [10].



Figure 5. Castle (Arg)

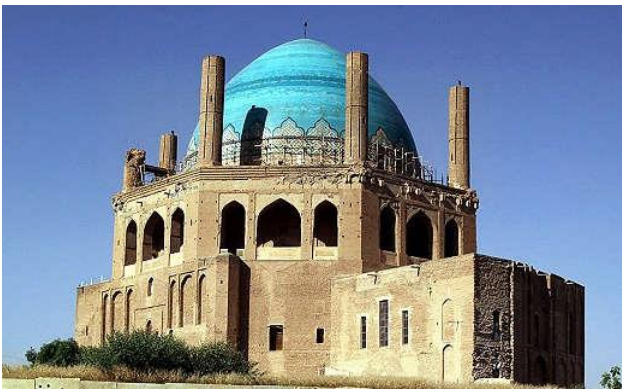


Figure 6. Tomb



Figure 7. Alley

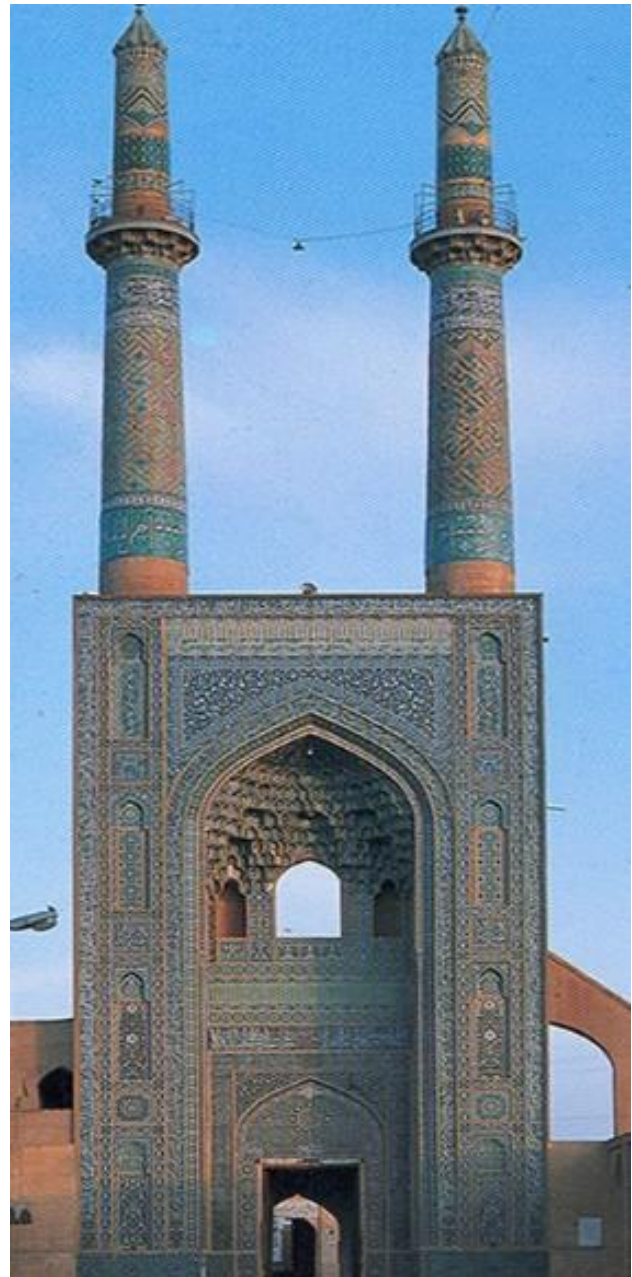


Figure 8. façade of the mosque

Effect of Islam

Tekuder (681-683) Hulagu khan's son, is regarded as the first Muslim Ilkhan. Iranian politicians had a big role in his empowerment. Also, Iranian sages finally succeeded in converting Ghazan khan to Islam (694). Ghazan, (Mahmud) declared Islam as the official religion. Oljaitu and Abu Saeed were two other Ilkhan rulers that converted to Islam [12]. Conversion of these rulers to Islam and their effort to apply Islamic principles in society resulted in changes in art and architecture.

1) We witnessed building tombs for Mongolian rulers unlike the past; because according to the

ancient custom of Shaman, they would build their tombs in unknown places away from others' reach; while Ghazan khan after converting to Islam, built a tomb for himself and cultivated its surroundings and called it Shanb Ghazan; or Oljaitu to make a new capital and a tomb for himself, built the city of Soltanieh [12].

2) Prevalence of building education centers to teach theology and science, like Rabe-e Rashidi educational complex in the Ilkhanate period. The founder of this complex was Rashid-al-Din Hamadani, minister of Ghazan khan and Oljaitu [13].



Figure 9. Rabe-e Rashidi

CONCLUSION

The Ilkhan architecture used Seljuq techniques and motifs and created works with a different spiritual quality that found a new meaning in the special spiritual atmosphere of that time. In this article, by identifying important political, cultural, artistic, and religious elements in the interval of the Mongolians' invasion till the end of the Ilkhan dominion, Persian artistic and architectural reformations were analyzed. Finally, to sum up, this conclusion was made that: A) Regarding politics, although we witnessed various destructions in architecture at the beginning of the Mongolians' reign, later due to interactions with China and a combination of two painting styles of Chinese and Baghdadi, we saw a reformation in Tabriz style and prevalence of portraitist and miniature. B) Regarding culture, considering the Ilkhans' tendency to Persian principles and employment of scientists in the head of government; and the rulers' tendency to display greatness, we saw the prevalence of previous urbanization motifs and the emergence of large cultural and artistic centers and building libraries and observatories and prevalence of tall buildings.

C) Regarding religion, due to the Mongolian rulers' tendency to Shamanic creed and then converting to Islam, and finally Sufism, we saw the prevalence of domes and tall minarets and building of broad graveyards and theology educational centers.

Competing interests

The author declares that there is no competing interest.

REFERENCES

1. Van Renterghem V (2009). The Mongols in the Islamic Lands—Studies in the History of the Ilkhanate. *Journal of Early Modern History*. 13(1):86-8. DOI: <https://doi.org/10.1163/157006509X436950> [Google Scholar](#)
2. Mirinezhad, S (2014). The effect of Mongolian Shamanism in Ilkhan architecture in Iran. *City Identity*, No.20.
3. Aghili A (2016). Studying cultural occasions of Iran and China in the Ilkhanate period, a historical periodical of foreign relations, No. 68.
4. Aigle D (2008). Iran under Mongol domination: The effectiveness and failings of a dual administrative system. *Bulletin d'études orientales*. Mar 1(Supplément LVII):65-78. [PDF](#) ; [Google Scholar](#)
5. Razavi A (2018). Military control station in Ilkhan and other rulers' occasions. *History of Islamic Civilization Bulletin*, No. 51.
6. Samaghi F (2013). Analysis of circumstances of the Ilkhans' relations with rulers of minor Asia, humanism and cultural studies research center, No. 3.
7. Moghtadaee A (2008). The peak of calligraphy, the Ilkhan style, gathering of Tabriz art school.
8. Torkamani Azar P (2007). Persian scientific centers in the Ilkhanate period, *History of Islam magazine*, No. 29
9. Mollahasani, M (2018). Scientific and educational centers of the Ilkhanate period and the role of Persian bureaucrats in its establishment, *Growth periodical of historical education*.
10. Azand, Y (2013). Painting style of Baghdad (Al-e Jalayer), *fine arts*, No. 14.
11. Mamani H, Sharifi N, Utaberta N (2012). Investigating Cultural, Artistic and Architectural Consequences of Mongolian Invasion of Iran and Establishment of Ilkhanate Dynasty. *International Journal of Humanities and Social Sciences*. 6(7): 1906-11. <https://doi.org/10.5281/zenodo.1329937> ; [Google Scholar](#)
12. Barani M (2002). The criticism and analysis of the Ilkhans' tendency to Islam and Shiite, *history in the mirror of research*. No. 1.
13. Sarafrazi A (2010). The religious and political attitudes of Ilkhans towards the Ilkhanid's coins (1253-1355). *Journal of Historical Researches (University Of Isfahan)*, 46(1-5): 47-65.

14. Farahani M (2008). An association of architectural complexes in the Ilkhanate period, the first large geometrical criterion urban places in Iran. Gathering of Tabriz artistic style.

A COMPARATIVE STUDY OF PAINTING AND ARCHITECTURE STYLISTICS OF CONTEMPORARY IRANIAN AND WESTERN ARTS

Sina Sattari Sarbanqoli¹✉ and Sirus Jamali²

¹PhD student of Architecture, Department of Architecture, Islamic Azad University, Tabriz Branch, Tabriz, Iran

²Assistant Professor of Urban Planning, Department of Architecture, Islamic Azad University, Tabriz Branch, Tabriz, Iran

Research Article

PII: S238315532100004-10

Received: 17 September 2021

Revised: 24 November 2021

Published: 15 December 2021

✉ Corresponding author:
E-mail: Sina.sattari89@gmail.com

ABSTRACT: Iranian art reflects the spirit and inclinations of Iranians, regardless of place and time of origin. Another point is the diversity of works of art which shows that the ancient Iranians had high skills in different regions. Iranian architecture and painting have always been present side by side and influentially throughout history, and this connection persists until today in contemporary Iranian art. The present article is a research on the features and concepts of architectural and painting styles in contemporary Iranian art and a comparative comparison of these two arts which is centered on the concept of architecture and painting. The contemporary architectural styles and tendencies in question date back to the first and subsequent Pahlavi rule. The general objectives of the research are to apply the styles of painting and architecture in Iranian art to achieve the same conceptualism of these two arts. For this purpose, three main categories have been studied: the first part is contemporary Iranian architecture, the second part is contemporary Iranian painting and the third part is a comparative comparison of contemporary Iranian architectural and painting styles. The present research is an analytical and comparative research and the research method is based on the application of styles and logical reasoning. Documentary and library studies and theories of experts are also the basis of this article.

KEYWORDS: Painting, Styles, Pahlavi, Iranian architecture

INTRODUCTION

The relationship between the art of painting and the art of architecture means creating an artistic balance between the two main dimensions of architecture that is achieved by involving the meanings and concepts of painting. This balance may change depending on place and time, depending on how people perceive art. Art architecture is influenced by painting, and this effect, in addition to the symbolic dimension, will also be helpful in improving the applied dimension. Contemporary Iranian art has always gone through ups and downs. Sometimes it has been influenced by its past and sometimes it has been taken from Western art and sometimes a combination of both. This conflict has continued to this day. In the meantime, different arts always go through the same and sometimes similar process in a society, under the influence of the political and cultural conditions of their time. Art styles are often influenced by governments and popular movements around the world, and in contemporary Iranian art, painting and architecture have been derived from the conditions of society and the government and, of course, world art. The division of architecture

courses in the present study has been done mainly according to important political and historical periods. The reason for this is that financial resources and political and economic decisions in our country have often been at the disposal of governments. Cultural and historical issues have been different in various political eras by those in charge of affairs, which has also been effective on the idea and vision of the architectural design [1, 2]. These two arts are closely related to each other. In general, the passage of the Qajar period and the entry into the Pahlavi regime and travelling to the West have led to the beginning of a new era and various styles in the field of art and of course painting and architecture. In this study, we consider the period of Reza Shah's rule until today as contemporary art and examine the architectural and painting styles of Iran, which have similarities and relationships in this period.

The arts of painting and architecture are the arts of space. For this reason, it is necessary that the approach to these arts in the twentieth century, or any other period, be accompanied by a detailed analysis of the artist's approach to spatial

Citation: Sattari Sarbanqoli S and Jamali S (2021). A comparative study of painting and architecture stylistics of contemporary Iranian and western arts. *J. Art Arch. Stud.*, 10 (2): 31-41.
DOI: <https://dx.doi.org/10.54203/jaas.2021.5>



2021 SCIENCELINE

JAAS

Journal of Art and Architecture Studies

ISSN 2383-1553

J. Art Arch. Stud. 10(2): 31-41, Dec 15, 2021

organization. Architecture is often defined as the art of enclosing space, a definition that gives primary importance to the interior, despite the fact that many architectural styles have focused mainly on the exterior or organization of the exterior throughout history. For the viewer, recognizing the element of space in painting may be more difficult than recognizing it in architecture [1]. On the other hand, the beginning of tradition-breaking movements in contemporary Iranian painting can be examined with the artistic activities of Kamal ol-Molk [2].

Since the influence of painting and architecture in contemporary times and in the 21st century on human life is very clear and less research has been done in the field of recognizing these two arts together, recognizing and matching the styles of these two arts are crucial to achieving a mutual understanding between painting and architecture in contemporary Iranian art.

METHODOLOGY

Contemporary Iranian architecture Conceptualism of contemporary architecture

In fact, art that can absorb all aspects of modernism is called contemporary art. The essence of this art is to be modern with all its features. In fact, "time" and "place" are the two determining elements in this art. Thus, it is very clear that every production of art that is created today is not necessarily contemporary art, but refers to being contemporary art that reflects today with all the complexities around us in any place [2, 3].

The contemporary history of Iran and consequently the contemporary architecture of Iran can be started from different times. The formation of the Qajar period, which coincides with European modernity; The formation of the Iranian intellectual movement that led to the formation of the Constitutional Revolution, an attempt at organizational and administrative modernization that began when competent ministers such as Amir Kabir, Ghaem Magham and Sepahsalar came to power, and the like, can each show a form of contemporary Iranian society. But if we want to consider an onset for contemporary Iranian architecture, it seems that the formation of the first generation of contemporary Iranian architects can be a good beginning. Because the main concern of the first generation of contemporary Iranian architects was the tendency to European modernist architecture and its promotion in Iran during the Pahlavi period, so the modernization of Iranian

architecture is rooted in the works and ideas of these architects [1].

On the other hand, progress in the field of concrete construction and the creation of a flexible material called reinforced concrete in the twentieth century in Europe and America, the movement of Pahlavi architects to the West and the influence of Western architects, the use of new building principles and the introduction of this technology to Iran and the construction of modern buildings, all announced a new and modern world and the beginning of contemporary architecture in Iran.

As we move forward, the role of academic spaces and art schools such as the Fine Arts Academy in Tehran, as well as the influence of Western schools in cultivating new artistic ideas and architecture, is increasing. Of course, contemporary architecture, which has gone through good days, has also experienced dark days. Architecture that is built in the form of blindly imitating styles from the West without Iranianization and adaptation to Iranian art and architecture, and distorts the spirit of architecture in contemporary art.

Contemporary Iranian architectural styles

In the following, we will identify contemporary Iranian architectural styles. Below is an attempt to examine the collection of styles in the contemporary era from the Reza Shah to the Iranian Revolution period. The mentioned styles are taken from the book "Contemporary Iranian Architecture" written by Bani Massoud [5] and the article "Explanation and codification of the contemporary Iranian architecture tendencies after the Islamic Revolution" written by Hosseini [6] and the combination of these tendencies together and of course a few slight changes. Therefore, we divide contemporary architectural styles into the following categories: 1- Iranian quasi-modernist architecture; 2- Indigenous architecture; 3- Metaphorical architecture; 4- Neo-modernism architecture; 5- Architecture adapted from history; 6- Technological architecture; 7- Popular architecture.

Iranian quasi-modernist architecture

The peak of modern architecture was between the First and Second World Wars in the 7th and 2nd decades in Europe and the United States [2]. The modern architecture formed in Iran, known as "Iranian quasi-modernism", was the result of a direct reflection of the developments of modern European architecture through the channel and filter of the first generation of contemporary Iranian

architecture. The first generation architects were all educated in Europe and became closely acquainted with the currents and architectural tendencies of that period and tried to implement the goals and concepts of modern architecture in Iran's Reza Shah period. Among these architects, the following names can be mentioned: Qelich Baghlian, Karim Taherzadeh Behzad, Vartan Hovanessian, Gabriel Gorkian, Mohsen Foroughi, Paul Abkar, Ali Akbar Sadegh and Kiqbad Zafar Bakhtiar.

It should be noted here that architecture in the period of early European modernism was closely related to reinforced concrete, the new building material of the era. A material without which anti-hybrid architectural elements such as overlapping spatial volumes, free wall surfaces, and bold protrusions could not emerge. On the other hand, the influence of European and Western architectural schools such as the Bauhaus School in Germany or the French School of Fine Arts has not been ineffective in influencing Iranian architects from the West. Mohsen Foroughi and Vartan Hovanessian were prominent architects, educated in the same schools in Europe. The atmosphere of the works of Le Corbusier and Auguste Perret and Adolf Luce is well seen in the works of the Hovanessian. Le Corbusier-style horizontal windows and asymmetry and purity of form are among them. Their works well reflect the style of quasi-modernism.

Le Corbusier was not an ideologist, nor was he a mere aestheticist; in his view, ideas are the stimulus of forms. Forms and ideas, in order to understand the inherent chemistry of his works, we must place ourselves in the tense range between these two natures [7, 8].

One of the characteristics of this style was that, no matter how complex the basic needs of an architectural project were, minimalism was a formal manifestation of modern architecture; Empty and clean spaces and perfectly geometric forms, a combination of simple forms and a set of simple geometric volumes. The plan of the buildings itself indicated that if the building was not beautiful in two dimensions, it certainly could not have a pleasant effect on the three-dimensional format. The plans were generally asymmetric. But they kept a kind of Mondrian balance. Modernist grid structure was also preferred in the plans: a kind of pseudo-graphic arrangement that could be expanded by adding elements or compressed by reducing blocks, and by emphasizing the geometric nature, played an important role in its globalization [5].

Local architecture

The architects of this style, referred to as the pioneers of the second generation, can be expressed in the realm of a cultural triangle. The influence of Western culture and civilization, the historical heritage of Iran (with a prominent role in pre-Islamic architecture), and the emergence of architects from the womb of the two. The importance of the first factor lies in the fact that the philosophical, scientific, economic and military capabilities of the West have had a definite effect on the daily ways of life and thought in Iran. The second factor is important since it is the main source of Iranian cultural and intellectual identity. The third factor is decisive because architects, as creators and narrators of culture, have played a vital role in mediating between Western culture and Iranian artistic heritage. What was formed during this period under the name of "local architecture" was nothing but modern architecture mutilated with a tendency towards localization. Localization, and consequently historicism, had a broad and dynamic meaning for these architects [5].

Among the architects of this period, one can name Hooshang Seyhoun, Farmanfarmaian, Kamran Diba, Hossein Amanat, Nader Ardalan. Most of these architects also traveled to Europe to study and see Western architecture, but they were never staunch advocates of Western architecture, combining Iranian-Islamic architecture with modern Western architecture.

Seyhoun, the leader of modern architects and historians, writes in an article about modern architecture in 2010: A few years ago, there was an earthquake in Iran and many houses were destroyed from Qazvin to Hamedan. The government and various institutions built several houses to settle these displaced people. The houses were modern, American-European, and had all the amenities, but they could not be inhabited by the people, and the villagers refused to live there [9]. In fact, Seyhoun and his contemporaries thought of combining modern European architecture with Iranian architecture to achieve an indigenous and habitable architecture according to Iranian culture.

Metaphorical architecture

This is the style, work and ideas of architects who have studied architecture in academic settings outside of Iran. These architects think differently from the mood of their predecessors. But this does not mean that traces of Iranian ideas and culture cannot be found in the works of these architects.

Rather, the expression and view of these architects on Iranian culture is different from the rest of their generation. And the main factor seems to be the distance from the cultural environment and the alumni association of Tehran universities with the prominent role of the University of Tehran. Of course, it should not be forgotten that the developments of technology and computer approach in architecture and the formation of contemporary architectural movements in the West after 1960 cannot be considered ineffective in the architecture of late second generation architects [5].

Hadi Mirmiran, Bahram Shirdel, Firooz Firooz, Iraj Kalantari, Ali Akbar Saremi, Mohammad Reza Jodat Darab Diba are the most important architects of this period. Most of the architects of this period are characterized by a glimpse of Iranian history and architecture and more attention to modern architecture, and most of them have a metaphorical and ambiguous view of the subject. In fact, they were pursuing a kind of postmodern architecture.

As mentioned, the introduction of computers and the existence of modern technologies in construction that allow the creation of any form and architectural space has not been ineffective in shaping this process. Looking at the architectural works of Mirmiran as a prominent architect of this style, one can see the presence of new and unusual forms up to that time and to some extent a look at the past of Iran.

Neo-modernism architecture

McGraw-Hill Encyclopedia enumerates nearly twenty styles within the modern movement [10]. The activities of the third generation of Iranian architects, who are mainly young, can be considered in line with the formation of the neo-modern movement and the approach of the second age of the media in Western architecture. We therefore attribute neo-modernity to some of their work. Because it deal with post-modern developments and currents [5]. The term neo-modern was first used in 1982, and its main use in that year was to name the architectural style that emerged after modernism. Neo-modern architects do not have the concerns of modern architects, and their main task is to move beyond modern goals and worldviews and reach a new form that is inherently different from modern architecture. Their work seeks neither a connection to social goals nor a solution to a problem with which modern architects have been involved. Rather, the main concern of neo-modern architects is architecture for architecture, and the spirit of architecture is the main concern of these architects

[2]. The colorful role of the computer and its peripheral software and media communications helped the third generation of Iranian architecture to align with Western architectural currents and escape the domination of modern architecture and achieve neo-modern architecture.

Architecture adapted from history

The architects of this group try to revive and promote Islamic-Iranian culture, value and identity through the construction of the same historical architecture. With the difference that the structure of the building is of metal or concrete, the materials used in the appearance of the building are historical materials such as bricks, cement and tiles [1]. This architecture was more common in the period after the Islamic Revolution and one of the reasons could be the Iranian-Islamic perspective in the post-revolutionary Iranian government.

Technological architecture

The tendency towards technological architecture, especially during the construction period in the Islamic Republic of Iran was flourished with the emphasis and support of the government on the use of technology in all fields, including architecture. In some buildings, the use of technology has gone to the innermost layers of the project and is closer to the main origin of this architectural style [6].

Popular architecture

The possibility of mechanical reproduction lead to the production of inferior works of art on one hand and on the other hand to the expansion of the consumers of works of art, reducing the taste of works and as a result producing a trend in architecture that can be called a populist trend. Populist tendency is an emotional and sentimental tendency that aims to satisfy the consumer and the people. The most important feature of this trend is its market orientation [11]. This architecture has become very common after the Islamic Revolution of Iran, and with a brief look around, we can easily see this type of architecture in the contemporary construction industry.

Contemporary Iranian painting

The concept of contemporary painting

"Contemporary" is different in every culture and in every land, and depending on the thoughts of the people of that land, one can understand the contemporary art of that land. Contemporary art and modern painting in Iran began with the onset of the Pahlavi period among painters, and the closer we get

to the Islamic Revolution, the more diverse and impressive it becomes compared to the West.

With the constitutional movement and its social and cultural consequences, another chapter in the history of Iranian painting was opened. The modernism wave arising from constitutionalism shook the literature. Transformation in painting was also inevitable. Perhaps Kamal ol-Molk, as the last prominent painter of the Qajar court, thought of modernity more than any other painter of that time. After a European study trip, he founded the Sanaye Mostazrafeh Art School with the intention of improving and promoting Iranian painting [19]. In fact, the Sanaye Mostazrafeh Art School recognized the incomplete adaptation of the Western system of art education. The continuation of this trend can be seen in newer forms, thirty years later in the Academy of Fine Arts and twenty years later in the Academy of Decorative Arts. The idea of modernity, which came to Iran from the West, was neither recognized nor accepted by society as a whole. Thus, the history of Iran after constitutionalism in all areas has been full of overt and covert conflict between tradition and modernity. The evolution of painting was hardly influenced by the modernization process of the Pahlavi era. In fact, the contradictory policy of following the West and returning to the past glories of Iran prevented the painting of this period from moving naturally and in accordance with the internal conditions of society [1].

Contemporary Iranian painting, like contemporary architecture, has been involved in the conflict between the West and modernity and tradition and retrospect. Meanwhile, organic materials technology was a new beginning for the paint industry. The beginning of this period can be considered in the middle of the nineteenth century. Today, due to the advancement of chemistry, the world of colors and their diversity has become very wide [13]. In fact, the introduction of industrial colors helped painters to present modern designs in contemporary art. Also, the existence of many painting patterns and computer images and the use of various software to achieve the desired design in the formation of contemporary painting has not been ineffective.

Contemporary architectural painting styles

In the following, we examine the contemporary painting styles of Iran. Rovin Pakbaz in his book "Iranian painting from past to today" in contemporary Iranian painting names four parallel

currents and by adding a few other trends to them we reach a new category of contemporary painting styles: 1- Academic painting 2- New painting 3- Coffee house painting 4- Modernist painting. Of course, the mentioned modern painting has different styles and tendencies, and it is modern indeed: 4-1 Saqakhaneh painting 4-2 Impressionism painting 4-3 Cubism 4-4 Abstract 4-5 Pop art. Of course, there are other trends such as Expressionism, Realism, Surrealism, etc., which we ignore due to the fact that they do not match the category of the mentioned architectural styles or are very close to the above painting styles.

Academic Painting

The academic style of Qajar court painting continued with a slight change, mainly in subjects, during the reign of Reza Shah and formed the official style of this period. The Sanaye Mostazrafeh Art School started operating ten years before Reza Khan's coup. In this school, a number of painters and sculptors with technical abilities were raised. Following Kamal ol-Molk, they sought perfection in the art of Raphael, Thyssen, Rubens, and Rembrandt, but in practice followed the path of nineteenth-century European academic art. Thus, a mixture of superficial system classism and overt naturalism with a kind of quasi-romantic sentimentality can be seen in their work. However, prejudice in following the principles and covenants of the European tradition of naturalism is common to all followers of Kamal ol-Molk; They are not the same in terms of knowledge, technical ability, and choice of style and subject matter. Almost all of them have worked on single-faced, inanimate nature, and landscape; Also, all of them have shown a desire for ethnography [12].

New painting

The art of painting in Iran has a history of several hundred years and what can be said about this art is that it is as wide as the human mind [1]. In general, the style of Iranian painting has a special place in today's painting, and one sees that many books and works are published in this field. In order to adapt this art to today's society, the contemporary painter has tried to make his engravings more modern and try to attract the majority of people and promote this tradition of Iranian painting.

Until the end of the Qajar period, many pen writers living in the capital and other cities also worked as painters.

Of course, their works were nothing more than clumsily copies of the works of the Isfahan school. This situation continued until the beginning of Reza Shah's rule. At this time, part of the cultural modernization program was devoted to the revival of traditional arts and crafts; As a result of the measures taken in this direction, a new movement in the field of painting began. New painting is inherently looking to the past; But artists belonging to this movement have tried in various ways to adapt their work to the tastes of the time [12].

The new painting officially started with Hadi Tajvidi. Of course, Hossein Behzad is also considered as one of the pioneers of this style. The school of painting has always moved parallel to the school of Kamal ol-Molk and has continued to this day.

Coffee house painting

Contrary to the currents of academic painting and modern painting, the so-called coffee house grew out of the realm of formal art.

The coffee house painting is a kind of narrative painting that is created by uneducated artists at the same time as the constitutional movement based on the traditions of popular and religious art and influenced by the traditional naturalism of that time, and shows its most obvious manifestations in the Pahlavi era. Perhaps the coffee house can be considered the origin of this type of painting because not only was it closely related to Naghali (storytelling), but the owners of the coffee house were among the first to order it. However, in addition to coffee houses, these curtains were hung in mourning places, shops, zurkhanehs and baths.

Modernist painting

The expansion of World War II to Iran, the departure of Reza Shah, and the brief establishment of social liberties created opportunities for artistic innovation. Modern painters, like tourists invading a newfound continent, did not like to settle down together. The aroused curiosity led them to try different methods, from Impressionism to Cubism, from surrealist fantasies to abstract formations. It was not long before several graduates of the College of Fine Arts set even newer examples after returning from an art trip to Europe. From this time until a decade later, the clash between old and new tendencies pervaded the contemporary art space, which eventually led to the victory of the modernists [12, 14].

Saqakhaneh painting

The Saqakhaneh School of Painting is an art movement that was formed in Iran in the 1990s. This group of artists were graduates of the Faculty of Decorative Arts who combined modern painting with national-religious symbols and motifs [15]. In fact, Saqakhaneh style painters have always thought of globalizing Iranian painting with Iranian elements and techniques. For the first time, Karim Emami used the term Saqakhaneh to describe the works of Hossein Zande Rudi. The influence of the Saqakhaneh school in contemporary art went beyond contemporary painting and entered calligraphy, and in fact the combination of calligraphy and painting.

Impressionist painting

From the beginning of the second half of the twentieth century, a group of painters emerged in France to oppose the contractual influence of academy painters, and stood in the face of the violent behavior and imposition of the ideas of the formal painters, who wanted others to turn only to that method and show nature as it is, and only pay attention to form and dimension in painting [16]. Iranian painters such as Kazemi and Shahabi have also used this style in their works under the influence of this artistic style. In Kazemi's early works, two different tendencies can be clearly distinguished: realism by the Impressionist method; And a kind of poetic illustration influenced by the painting of Isfahan school [5].

Cubism painting

Cubism, created by Brock and Picasso, a Parisian and a Spaniard, was born in Paris between 1906 and 1908 [17]. Within four years, the visual methods and technical innovations of these two painters attracted other artists. Of course, contemporary Iranian artists also showed a tendency towards this style, and especially after the Islamic Revolution, they have used this style and tendencies of this style a lot in their works.

Abstract painting

In fact, it is an abstract style in which the contemporary painter does not use any natural form that is in the real world and uses forms, elements and colors metaphorically. In fact, the artist shows his mental world without any imitation of nature. This art, which was created in Europe in the twentieth century under the influence of Kandinsky's works, also has many fans in Iran.

The trunks of the trees and the abstract geometric paintings in Sepehri's collection seem as exceptional and unexpected as the lifeless nature and landscapes of his desert architecture. Sepehri was a thoughtful, inquisitive and perfectionist artist. He did not neglect the study of contemporary artistic currents, nor did he neglect to reflect on the cultural and artistic heritage of the East. In this way, he achieves a concise, semi-abstract, and self-evident method that will be a suitable means of expression for his poetic revelations in the desert nature [15].

Pop Art Painting

Pop art is a popular art form of painting that began in the mid-twentieth century in England and the United States. Pop art is often derived from popular culture, advertising of goods and subjects, whether in the media or in the environment, mass production, and sometimes banners and murals.

RESULTS AND DISCUSSION

Comparative comparison of contemporary Iranian architectural and painting styles

After reviewing and getting acquainted with the concepts and features of each of the contemporary painting and architecture styles, we will continue to compare the two arts.

* The architecture of Iranian quasi-modernism, or according to Bani Massoud, the first generation of contemporary architects and the academic painting and school of Kamal ol-Molk can be considered close in style. Iranian quasi-modernism architecture is the beginning of the entry of modernity to the art of architecture and is the beginning of a new path in contemporary Iranian art. Another similarity is that the artists of both fields studied abroad and were very much influenced by the European art movements and tried to introduce it in a principled and practical way in contemporary Iranian art.

Using circular forms, arched windows and arched balconies and triangular windows, Vartan shares his experience of working with the French architect Henri Savage, including the special effects of Arnaud, which was famous in Savage's work in the design of his apartments [5]. Vartan's legacy can also be seen in the lack of symmetry, the observance of rational and practical principles, the purity of forms, horizontal windows in the style of Le Corbusier, the bending of the corners of two-cornered buildings, facades and protrusions, and the surface of cement mixed with various colors, cement edges on the top

of the window and the simple circumference of the ceiling or the so-called Chaftee Vartan [1]. The jeep apartment by Havansian, one of the famous architects of the Iranian quasi-modernist style in Tehran is presented in Figure 2.



Picture 1. Jeep building - by Vartan Hovansian [https://www.arel.ir/]



Picture 2. Haft Sin painting - by Hossein Sheikh [https://mahfel.com/].

In Figure 2 we see the oil painting by Hossein Sheikh, a follower of the Kamal ol-Molk school. As it is clear, painting has left the state of Negargari and traditional Iranian schools and has been drawn more towards modern and realistic European paintings.

The pioneers of the second generation, whose architecture was named local architecture, and the group of painters whose works were called Saqakhaneh paintings, were always involved in the struggle between tradition and modernity, and both groups tried to combine Western and modern European art with Iranian tradition and create national art. In painting, people like Hossein Zende Rudi and Nasser Oveisi combined calligraphy with

painting, combining Iranian and national elements with Western art, and took painting out of the state of naturalism and realism and abstracted it a bit (Figure 3).

In architecture, as can be seen in (Figure 4), the architecture of the Carpet Museum by Abdul Aziz Farmanfarmayian is a combination of modern European architecture and Iranian elements and symbols. In fact, it is a kind of international architecture with Iranian motifs to display Iranian architecture around the world. The design of the museum has a modern generality and is reminiscent of the international style. Exterior decorations are designed inspired by the carpet frame and nomadic black tents [5].



Picture 3. Untitled - by Nasser Oveysi [<https://tehranauction.com/>]

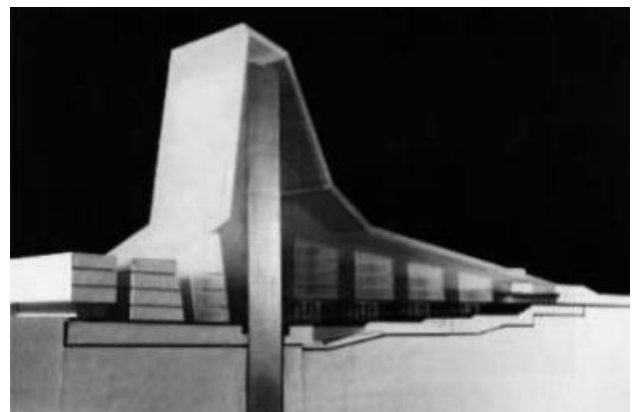


Picture 4. Carpet Museum - by Abdul Aziz Farmanfarmayian [<http://caoi.ir/en/>]

The metaphorical architecture that Bani Massoud calls the architects of this style the late second generation, can be compared to Impressionist painting. In Impressionist painting, the tree is no longer a tree, and the cloud and sky are no longer real, and the Impressionists tried to deny realism and avoid naturalism. In fact, a kind of

impressionism and the death of the author began in this movement, and perhaps it can be considered as the basis of postmodern painting and its branches (Figure 5).

Contemporary Iranian architect Mirmiran in the design of the National Library of the Islamic Republic clearly shows the symbolism and impressionism of contemporary Iranian architects. He believes that the design should deal with the concept and function of the library, which means putting together elements and spaces that are scattered and unrelated to each other on horizontal levels or on floors. This image, which represents the influx of light into the heart of darkness, is in the form of a shiny black twisted surface in the design of the library, on which a golden object (closed bookcase) sits in the form of a tablet. The tablet in its various forms is a symbol of recording ideas and in Iranian culture, the "Guarded tablet" contains the destiny of the whole universe from beginning to eternity. Therefore, in this plan, the mentioned form is considered for the closed repository of books and its placement. Under the large cover of the library, it evokes its "Protection" [5] (Figure 6).



Picture 5. Untitled - by Reza Shahabi [<http://moareknejad.persianblog.ir/>]



Picture 6. National Library of Iran - by Hadi Mirmiran [18].

Architectural style of neo-modernism architects as third generation architects can be compared with abstract painting or abstract painting. A style that can be seen in some of Sepehri's poetic paintings. In (Figure 7) we see the peak of abstraction and symbolism.

As mentioned, the architectural features of this style of modern materials are asymmetrical volumes and deconstruction of defined formats. On the other hand, in this style, the spirit of architecture for architecture itself can be seen in the works of its architects.

As we see in (Figure 8), this style is far more deconstructive than previous contemporary styles, and we can see a kind of abstraction in it.



Figure 7. Untitled - by Sohrab Sepehri [<https://anjoman.tebyan.net/>]

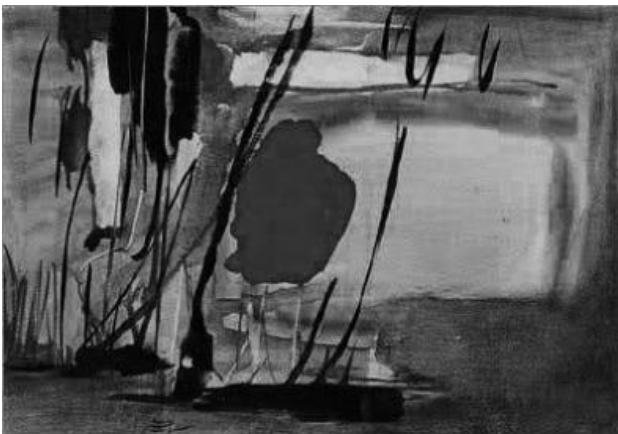


Figure 8. Warehouse and Furniture Exhibition - Mohammad Majidi [<http://memarinews.com/>]

Picasso's Cubist style of painting, which is also very popular in Iran, can be compared with technological architecture on one hand and with Le Corbusier's architectural style, which was important to Iranian quasi-modernist architects, on the other. One of the features of Cubist painting is collage, which of course is very popular in Iranian schools

and colleges of architecture. It means adding pieces of paper to the color and line and highlighting the surface of the painting. Sometimes in this style, even colors are used a little more prominently. In fact, showing the painting tools in the painting (Figure 9). In technological architecture, the architect sometimes shows the structure used functionally and sometimes for the facade of the building. In fact, we can see a kind of collage in architecture (Figure 10).

As Einstein discovered time, Picasso introduced time into painting, and Le Corbusier introduced time into architecture. Placing the curves in front of the right corners, rigid in front of the transparent ones, has made Le Corbusier's view a mixture of sense and abstraction. He had learned this approach from Cubism, not only from its visual language, but also from the tumultuous order it had brought to the world.



Picture 9. Prominent Cubism - by Shabnam Javani [<http://www.rangberang.com/Page/Default>]



Picture 10. Park Mellat Cinema Campus - by Daneshmir and Asperidonov [<https://mihanbana.com/>]

As mentioned, historical architecture is the exact copy of the original Iranian architecture, with the difference that the work structure has been modernized. In the painting of a coffee house, we see that the painting is painted with industrial and modern colors on the walls of the coffee houses and with the style of paintings of the past schools of Iran. Of course, we can also compare historical architecture with the style of painting, which is called modern painting in contemporary art. Of course, it should be noted that historical architecture has become more popular after the revolution, but coffee house painting and new painting are older (Figures 11 and 12).



Picture 11. Coffee House Painting [12]



Picture 12. Architecture Adapted from History [https://mapio.net/pic/p-38905519/]

It is easy to find a similarity between pop art painting and populist tendencies in contemporary Iranian architecture. As the name implies, both styles try to satisfy the customer and have a kind of popular character. Both styles are tried in mass production, one in construction and one in

advertising. Perhaps in these two styles, less attention is paid to the principle of art and the definition of art, and more attention is paid to the need of the employer to build a structure or design a painting (Figures 13 and 14).



Picture 13. Popular architecture [https://www.arel.ir/]



Picture 14. Pop art painting [https://www.namehnews.com/]

CONCLUSION

After studying the architectural and painting styles in contemporary Iranian art and recognizing the concepts of styles and their conceptual and functional features and comparing the styles of these two arts comparatively, conceptual and functional results were obtained. In general, at the beginning of modernity and the introduction of modernity in contemporary Iranian art, we can consider the role of Pahlavi politics and government, popular movements of that period and Westernism for both the same and almost simultaneous art, which led to

the formation of academic painting and Pseudo-modern Iranian architecture. The trend of modernity and the conflict between tradition and modernity in contemporary Iran, both in painting and architecture, led to the formation of styles that, of course, differ in terms of time period. In terms of functional characteristics in both arts, it can be said that the styles that were adapted to each other can be considered close in terms of the method of construction and presentation, and the views and ideas behind their work. With the difference that these ideas are implemented in painting with tools specific to this art and in architecture with specific materials. In general, due to the closeness and relationship between painting and architecture (there are many architects who are also painters), the styles of the two in contemporary Iranian art are close to each other in different time periods. Table 1 shows a summary of the results obtained in relation to these two arts. Finally, the author suggests to continue research in this field, more detailed research on other concepts of architecture and painting, as well as architecture with other arts.

Competing interests

The author declares that there is no competing interest.

REFERENCES

- [1]. Ghobadian V (2015). Stylistics and theoretical foundations in contemporary Iranian architecture. Architecture Science Institute, Tehran. [Google Scholar](#)
- [2]. Arnason HH (1977). History of Modern Art: Painting, Sculpture. Harry N. Adams, Incorporated. [Google Scholar](#)
- [3]. Shad Qazvini P. (2011). A Study of Modernity in Contemporary Iranian Painting, Jelveh Honar Magazine,
- [4]. Shargh Newspaper: Visual Section, No. 1049, 2010.
- [5]. Bani Massoud A (2009). Contemporary Iranian Architecture, Century Architecture Publishing.
- [6]. Hosseini A (2011). Explanation and compilation of contemporary Iranian architectural trends after the Islamic Revolution, Journal of City Identity,
- [7]. Ghobadian V (2015). Foundations and Concepts in Contemporary Western Architecture, Publication of the Office of Cultural Studies.
- [8]. Vakilzadeh Ebrahimi, Gh. (2012). Ideas and Forms, Book of the Month Book of Art.
- [9]. Seyhoun E (1967). A speech about architecture by: Engineer Houshang Seyhoun, Negin Magazine, 1967.
- [10]. Haeri M. (1996). Contemporary architecture, modern architecture, construction, Goftgoo Journal.
- [11]. Taghaboni A. (2008). Causes of populist tendencies in contemporary Iranian architecture, PhD thesis. Islamic Azad University, Research Sciences Branch,
- [12]. Pakbaz, R. (2013). Painting of Iran from long ago to today, Zarrin and Simin Publishing.
- [13]. Jokar J (2006). Painting methods in the field of art and painting, Academy of Arts Publications.
- [14]. Ismailzadeh, Gh. (2013). Teaching Iranian painting (painting), Yasavoli Publications,
- [15]. Abeddoost H, Kazempour Z. (2009). Sociology of Saqakhaneh School of Painting. Ketabe Mahe Honar. 144:48-57. [Google Scholar](#)
- [16]. Alexandrian, P. (2009). Perspectives of Impressionism, translated by Parviz Rezaei, Toos Publications.
- [17]. Cooper, D. (2011). History of Cubism, translated by Mohsen Keramati, Negah Publications,
- [18]. Etesam A, Farmahini Farahani R, Eghbali R (2013). The course of formal developments in the architectural design of cultural buildings in contemporary Iranian architecture, Identity City Journal.

ANALYSIS OF THE COMPONENTS AFFECTING THE INTERIOR STYLING OF FRANCHISING CAFES

Menşure Kübra Müezzinoğlu  

Assist. Prof. Dr., Selcuk University, Faculty of Architecture and Design, Konya, Turkey


Research Article

PII: S238315532100006-10

Received: 17 September 2021

Revised: 24 November 2021

Published: 15 December 2021

 Corresponding author:
E-mail: kubramzzn@selcuk.edu.tr

ABSTRACT: Changes in the supply-demand relationship depending on eating and drinking, one of the basic needs of human beings, have also induced some transformations in the spatial formation of cafes operating in the food sector. Therefore, it is critical to ensure spatial quality by considering the functional, aesthetic and psychological conditions in the formation of cafe interiors. In this study, which was discussed to contribute to the design approach by supporting the theoretical and practical unity in the discipline of interior architecture, the changes and innovations that the franchising system contributed to the interior design understanding of cafes were analysed. Besides the determination of the components in the interior design for cafes, the study also aims to question the relationship between theoretical knowledge and practice. While the study includes literature analysis and evaluation as a method, it also reveals the analysis of the components that affect the interior shaping for each cafe space. The interior design application projects used to support the theoretical dimension in the research are the cafes of the David People brand that serve with the franchise system in the provinces of Isparta, Konya, Mardin and Eskişehir. The spatial components determined through these cafe interiors, which have similar and different dynamics, were analysed and the findings were discussed. As a result, it is assumed that this study contributes to the designer in the design process to develop a new method and create a design proposal that includes the interior components of the cafes set as the sample area.

KEYWORDS: Franchising System, Food And Beverage Places, Cafe, Interior Components.

INTRODUCTION

Standing out with socialization, cafe interiors appeal to the world of common meaning with practices and designs unique to each and offer various opportunities for different individuals and groups. Cafes serving in the food and beverage sector attain a new dimension with their different features and functions while on the way to being both an alternative to cope with the tensions of daily life and cultural practice. Due to some of its features, cafes, where activities such as working, resting, socializing, eating and drinking are performed, are quite popular in terms of sub-identity symbols they have lately.

Spaces for socialization, which used to be houses, have shifted into common public spaces today, as people in cities relatively spend more time outside their homes compared to the past. In this research, the changes and innovations that the cafes with the franchise system, which is a new consumption culture and a hangout place, have added to the interior design understanding are

discussed. Another aim of the study is to make the spatial analyzes made by considering these spaces from aesthetic, functional and semantic aspects to be applicable to other spaces. Thus, data transfer will be provided to both design education and designers working in the field of application through the spatial quality parameters of cafes operating in the food and beverage sector. In this sense; the article consists of two main parts as content. In the first part, a theoretical study has been put forward by making literature research on cafe interiors, considered to be a means of conversation and socialization. In the second part, a field study is delivered on the existing interior projects by analysing the components that affect the shaping of the interior spaces in the cafes of the David People brand, which serves with the Franchising system in the provinces of Isparta, Konya, Mardin and Eskişehir, whose design and application was completed by Interior Architect Kübra Müezzinoğlu. It is thought that the findings acquired from this study will contribute to the interior design approach.

Citation: Müezzinoğlu MK (2021). Analysis of the Components Affecting the Interior Styling of Franchising Cafes. *J. Art Arch. Stud.*, 10 (2): 42-49.
DOI: <https://dx.doi.org/10.54203/jaas.2021.6>



2021 SCIENCELINE

JAAS

Journal of Art and Architecture Studies

ISSN 2383-1553

J. Art Arch. Stud. 10(2): 42-49, Dec 15, 2021

Literature Review

Although consumption is assessed within the hierarchy of basic needs, it is not a concept independent of value judgments [1]. Consumers exhibit different consumer behaviours while purchasing products or services in the market [2]. According to Türkay [3], the decision processes that define the activities directly related to the acquisition and use of products or services with a certain value in the market and the reasons leading to these activities reveal consumer behaviour.

The places where consumption takes place are primarily influenced by the changes and transformations brought about by the consumption culture. Cafes, which have an economic, social, cultural and political context, have historically been spots where social changes and transformations can be followed, as they have historically shed light on the spaces transformed with social life. According to Çağlayan [4], the images of modernity, such as the interior design and product variety of cafes, brought about the culture of branding and consumption, and as a result, new symbolic sign spaces of the stratified social structure were formed. In other words, visiting these places has come to involve consuming the space rather than consuming the products [5]. Thus, the spaces have turned into an imaginary value.

These places, called cafes and new generation coffee shops today, have become places where people can spend time both as a group and individually as a means of conversation and socialization. Considering that the most crucial step of the purchasing decision is to find a solution for the emerging need, cafe interior designs should be in outstanding structures that can implement marketing strategies, reach the target audience correctly and attract them to the space. Therefore, the sense of experience provides a direct connection with these places.

In the academic literature, studies on the interiors of cafes mostly focus on sensory, emotional, intellectual and relational behaviour dimensions [6-10]. When the results of the studies carried out to determine these behavioral dimensions in cafes are reviewed, it is noticed that individuals generally observe outside, chat, the social area blurred on the internet becomes evident in the cafe, and individuals who come both alone and in groups are more interested in the phone and social media [11-14]. In another similar study, it is stated that the internet network spread in cafes leads to a shift in the use of these places [15].

According to certain researches conducted on this subject, cafes are divided into three. The first is social cafes where communication and conversation are intense; the second is multifunctional cafes where communication and individual activities take place, as well as reading, etc. Finally, the third is called non-social cafes, which are mostly dominated by individual activities and intensively used by computers, tablets, newspapers and books [14].

In the studies conducted to determine the effect of indoor environmental factors on the behavioural relationship in cafes, it is highlighted that the enjoyment of being in the environment depends on the indoor environmental components [7, 12, 16, 17]. According to Smith, it is vital to create a good impression to ensure continuity on the customer who comes to the place for the first time with the appropriate and effective use of environmental factors [17]. According to Lawson [18], who offers a similar view, the atmosphere of the space, which is considered multidimensional, should be in a quality that responds to different and special needs such as privacy/sociability, formality/sincerity, excitement/relaxing. For the space to be perceived as comfortable, with identity, qualified and original; the form, colour, material, lighting, acoustics, texture, corporate identity, universal design, ergonomics and furniture selections specified by the researcher should be considered as a whole [19].

Cafes have various functions depending on many factors such as the region they are located in, their spatial characteristics, customer profiles, and have become a lifestyle determinant. For instance, cafes located in lively areas of the city, where business centres are dense, come to the fore with their office function for mostly network-based 'network marketing' with their presentation rooms and suitable environment opportunities for business meetings [20]. Individuals can use these spaces as freelance or home offices to do their work. To meet these and similar needs in cafe interiors, there are band seating elements, bar seating areas where individuals can work or spend time or large tables where they can be held in events not only for groups, and with these features, they can respond to different customer demands.

Franchising system, which has made a name for itself in the cafe sector in recent years, is a system that will enable people who want to make an attempt but do not have the necessary knowledge to carry out the venture, to start from scratch [21, 22]. The franchising system takes place in many different sectors such as textile, food and health.

Changes in the supply-demand relationship owing to the food-beverage action in the food sector have led to transformations in the space design and product range [23]. According to Kumkale [24], the dissemination of this brand value by franchising by an organization that creates a brand value allows the organization to move forward faster and to further develop the system that is the subject of the brand by contacting more users.

In the academic literature, when the studies on the reflection of the corporate culture on the interior design of the cafes with the franchise system are evaluated in general, it is seen that the concepts of 'sameness' or 'similarity' have emerged between the branches [9, 25-27]. Because even though the place and time change, the place and the product together turn into an indicator. These places, which are stated to be similar to each other with a franchising system, are very effective in creating a sense of 'belonging' in consumers and providing brand culture.

As a result, with the literature analysis, it has been comprehended that the quantity and conceptual knowledge of the studies on the interior components of the cafes with the franchise system operating in the food and beverage sector is rather low. Since the spaces with a franchising system are created with maximum profit, it is noteworthy to assess the designs of these spaces from the perspectives of the users. From this point of view, in the next part of the article, the spatial components of these cafe interiors with similar and different dynamics will be analysed and the results will be discussed comparatively.

METHODOLOGY

Field study: comparison of cafe interior with franchising system

The concept, a phenomenon that characterizes the spirit of the space and the emotion it wants to reflect, arises as a result of concretizing the design criteria with an original approach. The designer creates the concept by combining the indoor environmental factors such as form, colour, light, texture, material and the components that influence the interior shaping with goal-directed meaningful pieces. Thus, a part-whole relationship occurs between the design and concept of the space. These parts, each serving different areas in themselves, also represent a whole.

In this study, after the literature research on the analysis of the components that affect the shaping of the cafe interiors, spatial analysis was carried out on

the sample cafe interiors of the David People brand serving with the franchise system in the provinces of Isparta (cafe no. 1), Konya (cafe no. 2), Mardin (cafe no. 3) and Eskişehir (cafe no. 4). The case study contributes to the study in terms of determining the practical equivalent of the literature knowledge. For the spatial analysis, considered as a method in the study, to be understood more easily and clearly, each cafe space was tabulated separately in the evaluation part of the article, and the similarities and differences between them were tried to be explained. The analysis partitions are handled in the interior as the floor, wall and ceiling that make up the space. These space components were evaluated based on form, colour, light, texture and material properties.

Spatial Organization

It is essential to pay attention to the layout of the interiors in a way that contributes to the development of the behavioural relationship between the customer and the service. Since the reinforcement elements in the plan layout are the equipment and decorative products that complete the spatial form and make up the space, their relations with these areas and their spatial organization should be defined correctly. The schematic representations of the interior organizations of the branches of the David People brand operating in the provinces of Isparta (cafe no. 1), Konya (cafe no. 2), Mardin (cafe no. 3) and Eskişehir (cafe no. 4) are shown in figure 1. With this approach, all units and functional relationships that make up the design area are conveyed.

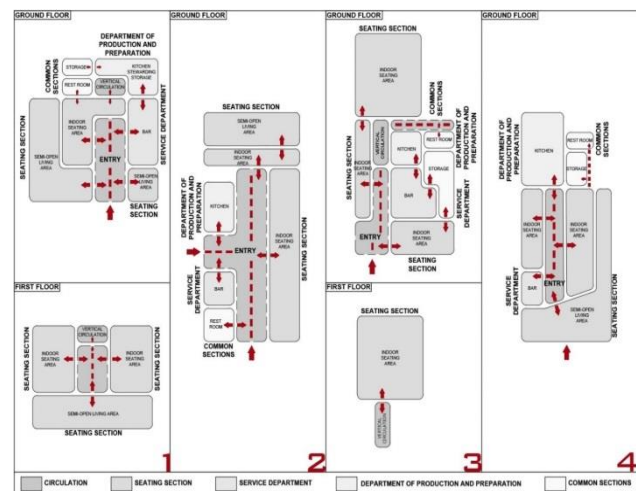


Figure 1. Space organizations

The cafe spaces covered in the study are grouped as production and preparation, service, circulation, sitting and common areas (Figure 1).

Receiving goods, food and beverage warehouses, kitchen, dishwashing and garbage management areas in the production and preparation department; beverage bar in the service section and food outlets from the kitchen; indoor and semi-open seating areas in the living area; wet areas and warehouses in common areas; and in the circulation section, there are horizontal and vertical circulation areas. While creating the layout plans, attention was paid to establishing a link between the production and preparation departments and the service areas. It has been secured that the seating areas and user circulation act as a bridge between the food and the product, starting from the entrance. In general, in interiors that appear to have a grid-like layout, the consumer can easily go wherever they want on a straight and single line. The aim here is to present the components and products in the space in a dominant way and to provide a uniform experience suitable for the consumer and brand identity. In this way, it is aimed to create a sense of 'belonging' in consumers by providing similarity in places.

RESULTS AND DISCUSSION

The interior design application projects used to support the theoretical dimension in the research are the cafes of the David People brand that serve with the franchise system in the provinces of Isparta, Konya, Mardin and Eskişehir. The spatial components determined through these cafe interiors, which have similar and different dynamics, were analysed and the findings were discussed.

Cafe No 1

This branch, which offers snacks and beverages to its users, is in service in Isparta and was completed in 2013. The user capacity of the place is approximately 140 people. The space consists of two floors, the ground and the first floor (Figure 1). The space is entered through a door in the form of a red telephone booth, which is an imagery of the corporate image of the cafe. The main volume is located on the ground floor while the upper floor is mostly used for sit-ins. The interior has a flexible design that offers people the chance to choose where and how they spend their time and offers opportunities in different positions, sitting styles and privacy rates.



Figure 2. Interior views of cafe no. 1

Geometric forms (square, rectangular and circle) are preferred at the tables, seating items and beverage bar. It is seen that warm, cold and neutral colours are used together in the living areas. Neutral and cold colours are mostly preferred in wall, ceiling, column and ventilation systems. It is noteworthy that the red colour dominates the entire place. In the materials used in the space, ceramics on the floor, paint, wallpaper and brick coating on the wall, wood on the tables and fabric in the seating element coverings are preferred. Metal mesh ceilings are mostly used as lighting, and in addition, pendant lighting and spotlights are used at some points. Paintings, accessories and panels were preferred on the walls. The corporate identity of the place was supported by the logo. The ventilation system was used in the gross form (Figure 2).

Cafe No 2

The interior design application of this branch, which provides service in Konya, was completed in 2013. The place has only the ground floor and user capacity of approximately 70 people (Figure 1). The red telephone booth, an important part of the corporate image of the cafe, was used as a door in this branch as well. In this space, which has a thin and long plan scheme, it is desired to obtain a specialized area by creating a seating area with different elevation heights. Thus, the circulation area and the sitting areas are separated from each other. Geometric forms expressing movement and motion are used on the ceiling and floor of the cafe. In this way, a difference has been brought to the space and attractiveness and permanence have been ensured in the perception of the user.



Figure 3. Interior views of cafe no. 2

The use of red and yellow tones as warm colours in the space has created an exciting and stimulating effect. Neutral colours used in the space assemble a passive, calming and introverted effect. Parquet was preferred as the floor covering in the living areas that are customized with elevation differences. Parquet material slips, falls, etc. minimizes situations and absorbs sound. Paint, wallpaper and brick cladding on the walls, wood on the tables, and fabric on the seating elements were favoured. In the space where tables for two and four people are concentrated, there is also a group table that can allow the use of more people. The connection was set between the concept of the place and the elements that make up the identity of the place, such as the logo, name, motto, colour and menu design (Figure 3).

Cafe No 3

This branch, which started to serve in Mardin after its interior design implementation was completed in 2014, consists of two floors, the ground and the 1st floor (Figure 1). The venue has a capacity of approximately 150 people. The red telephone booth, which was used as the main entrance gate in other branches, was obviously employed here, too. The ground floor of the cafe includes production and preparation, service, seating and common areas while on the upper floor, sitting areas that can serve different purposes were created. Thus, different opportunities have been determined for work, activity, meeting, service or socialization areas.



Figure 4. Interior views of cafe no. 3

Geometric forms (square, rectangular and circle) are generally used in seating units, tables, service bars and vertical circulation areas. Fabric upholstery, in which warm and neutral colours are used together, is preferred in the living areas. Neutral and cold colours are mostly used in walls, ceilings, columns and ventilation systems. The red colour is dominant throughout the place. Ceramic on the floor, paint on the wall, wallpaper and brick coating were favoured in the materials used in the space. Metal mesh ceiling, pendant lighting and spots are included as lighting. Paintings, accessories and panels were preferred on the walls. The corporate identity of the place was supported by the logo (Figure 4).

Cafe No 4

This branch in Eskişehir province, interior design implementation phase of which was completed in 2015, serves only with the ground floor. The venue has a user capacity of approximately 90 people (Figure 1). The red telephone booth, employed as the main entrance gate in other branches, was also put here. A stage area for live music has been assembled right across the entrance. Concrete and different geometric forms were benefitted throughout the space. These forms, in which the reinforcement elements were placed, also ensure the continuity of the circular form of the bar area in the space. The place is naturally and artificially illuminated. Regional lighting is preferred on the bar table, semi-direct and direct lighting are chosen throughout the place. Suspended lamps and ray spots were used to illuminate the space.



Figure 5. Interior views of cafe no. 4.

It is noteworthy that red and yellow are dominant throughout the place. In the materials used in the space, ceramics on the floor, paint, wallpaper and brick coating on the wall, wood on the tables and fabric in the seating element coverings are preferred. Warm, cold and neutral colours are utilized together in the living areas. The soft texture of the fabric used in the seating items makes the user feel comfier. The corporate identity of the place was supported by the selected materials, colours, logo and accessories (Figure 5). Table 1 demonstrates the analysis of the comparative interior components of the cafe branches described in detail above. Accordingly, the comparisons of spaces over the titles of color, light, texture, material and form are interpreted in detail.

Table 1. Comparison of Cafe Interiors with Franchising System

Cafe No. 1 (Isparta)		INTERIOR ENVIRONMENTAL FACTORS				
		Color	Light	Texture	Material	Form
INTERIOR COMPONENTS	Floor	Anthracite, Cream	-----	Mat, Hard Surface	Ceramic	Rectangle
	Wall	Black, Grey, Brown	Sconce	Mat, Hard Surface	Wallpaper, Paint, Brick Veneer	Rectangle
	Ceiling	Black, Gray	Spot, Stalactite	Mat, Hard Surface	Metal Mesh Ceiling, Paint	Rectangle
Cafe No. 2 (Konya)		INTERIOR ENVIRONMENTAL FACTORS				
		Color	Light	Texture	Material	Form
INTERIOR COMPONENTS	Floor	Anthracite, Cream, Brown	-----	Mat, Hard Surface	Ceramic, Laminate	Rectangle, Circle
	Wall	Black, Grey, Brown	Led Light	Mat, Hard Surface	Wallpaper, Paint, Brick Veneer	Rectangle, Circle
	Ceiling	Yellow, Black	Spot, Stalactite	Mat, Hard Surface	Paint	Rectangle, Circle
Cafe No. 3 (Mardin)		INTERIOR ENVIRONMENTAL FACTORS				
		Color	Light	Texture	Material	Form
INTERIOR COMPONENTS	Floor	Anthracite, Cream	-----	Mat, Hard Surface	Ceramic	Rectangle
	Wall	Black, Gray	Sconce, Led Light	Mat, Hard Surface	Wallpaper, Paint, Brick Veneer	Rectangle
	Ceiling	Black, Gray	Spot, Stalactite	Mat, Hard Surface	Metal Mesh Ceiling, Paint	Rectangle
Cafe No. 4 (Eskişehir)		INTERIOR ENVIRONMENTAL FACTORS				
		Color	Light	Texture	Material	Form
INTERIOR COMPONENTS	Floor	Anthracite, Cream	-----	Mat, Hard Surface	Ceramic	Rectangle
	Wall	Black, Gray	Sconce	Mat, Hard Surface	Wallpaper, Paint, Brick Veneer	Rectangle
	Ceiling	Black, Gray	Spot, Stalactite	Mat, Hard Surface	Gross Ceiling, Paint	Rectangle

Evaluated in colour context; with the vivid and dark colours used on the ceilings, the interior spaces are perceived as cosy, warm and comfortable. The use of red and yellow tones, which are warm colours, in equipment and lighting provides an exciting and stimulating effect. It is aimed to create an introverted environment by creating a passive, calming effect with the cold and neutral colours used on the floors and walls of the space. This result supports the results obtained in the studies of Yildirim et al. [7], Memarovic et al. [13], Gifford [16].

Evaluated in the context of light; it is noticed that the interior spaces are generally illuminated with artificial light. Service areas are visualized by using large volumes of coloured regional lighting above the beverage bars. Due to the preference for dark colours on the walls, the light flux is largely absorbed. With the regional lighting used on the tables, it is aimed to raise the quality of communication with the other people at the table to the highest level. A different ambiance has been tried to be achieved by using directional and diffused light fields together. This result supports the results obtained in the studies of Richards [19], Çakır [22].

Evaluated in the context of texture; it is seen that dull and hard textures are used in interiors. Hard-textured materials such as ceramics and stones are used on floors and walls in terms of durability. This result supports the results obtained in the studies of Woldoff [15], Gifford [16].

Evaluated in the context of the material; ceramic is generally preferred as floor covering in interior spaces. Considering the user capacity of eating-drinking spaces, being easy to clean and resistant is one of the advantages of this material. The use of paint, brick-stone coating and wallpaper on the walls, and metal mesh ceilings on the ceilings is often dominant. This result supports the results obtained in the study of Gifford [16].

Evaluated in the context of form; it is seen that rectangular forms dominate the floors, walls and ceilings in general. Circular forms are used in the spaces created within the space. This result supports the results obtained in the studies of Broadway [14], Richards [19].

CONCLUSION

The study was mainly conducted to contemplate the design approach and design values and to develop suggestions through an interior architectural application project. As a result of the sample space

analyses, it is seen that the spatial elements specified in the literature also correspond to the application area and the interior spaces consist of areas defined by the floor, wall and ceiling. In creating the perception of space, first of all, how these elements are shaped, their light exposure, colours, textures and materials gain precedence. It is believed that the study will contribute to the literature for disciplines such as interior architecture where the unity of theory and practice is critical.

According to the analysis results obtained from the interior components of the cafes with the franchise system, which is the focus of the study;

Considering the interaction and experience in the user-space relationship as the initial process of the space to be designed can supply the desired ideal design. In this process, further methods such as being modular in design, accurate target audience analysis, and creating appropriate usage scenarios can be used, as well as constructing customizable design mechanisms can provide the ideal results sought. For the space to be perceived as comfortable, identified, qualified and original; the form, colour, material, lighting, corporate identity, and furniture choices determined by the designer must be considered as a whole. Instead of starting with no experience, many branches can be opened in a short time with the franchising system, which offers the opportunity to be your own master with a ready concept, customer portfolio and easy installation. With these places, a sense of 'belonging' rather than 'sameness-similarity' should be created for consumers and brand culture should be ensured in this way.

As a result, it is thought that this study contributed to the development of a new method by the designer in the design process of cafes with a franchise system and to create a design proposal that includes the interior components of the cafes selected as a sample area.

Competing interests

The author declares that there is no competing interest.

REFERENCES

- [1] Yanıklar C (2006). Tüketimin sosyolojisi [Sociology of consumption]. Istanbul: Birey Publishing. [Google Scholar](#)
- [2] Tek ÖB, Özgül E (2005). Modern pazarlama ilkeleri, uygulamalı yönetimsel yaklaşım [Modern marketing principles, applied managerial approach]. Izmir: United Printing. [Google Scholar](#)

- [3] Türkay A (2011). Satın alma davranışları açısından üniversite öğrencileri arasında marka bağımlılığının önemi: Batı Akdeniz Üniversitesi üzerinde bir uygulama [The importance of brand loyalty among university students in terms of purchasing behaviors: An application on Western Mediterranean University]. Süleyman Demirel University, Institute of Social Sciences, Isparta. [Google Scholar](#)
- [4] Çağlayan S (2012). Anadolu'nun İlk Kamusal Mekânı: Kahvehane [The First Public Space of Anatolia: The Coffeehouse]. Journal of Muğla Sıtkı Koçman University Institute of Social Sciences, (29): 95-110. [Google Scholar](#) ; [Direct Link](#)
- [5] Sami K (2010). Halk Kültürü Bağlamında Kahvehanelerin Toplumsal ve Mekânsal Dönüşümleri Diyarbakır Kent Örneği [Social and Spatial Transformations of Coffeehouses in the Context of Folk Culture Diyarbakır City Example]. National Journal of Folklore, 22 (85): 159-172. [EBSCO](#) ; [Google Scholar](#)
- [6] Schmitt B (1999). Experiential Marketing. Journal of Marketing Management, 15 (1-3): 53-67. <https://doi.org/10.1362/026725799784870496>
- [7] Yıldırım K, Hidayetoğlu ML, Şen A (2007). Farklı Mimari Biçimlerdeki Kafe / Pastane Mekânlarının Kullanıcıların Algı-Davranışsal Performansı Üzerine Etkisi [The Effect of Different Architectural Forms of Cafe / Patisserie Spaces on Users' Perceptual-Behavioral Performance]. Journal of Polytechnic, 10 (3): 295-301. [Google Scholar](#); [Direct Link](#)
- [8] Ekici N (2012). Deneyimsel pazarlama ve seyahat deneyimi: Türk Hava Yolları örneği [Experiential marketing and travel experience: Turkish Airlines example]. Karamanoğlu Mehmet Bey University, Institute of Social Sciences, Karaman. [Google Scholar](#); [Direct link](#)
- [9] Clifton R (2014). Markalar ve markalaşma [Brands and branding]. İstanbul: Turkey Isbank Publications. [Google Scholar](#)
- [10] Güney H, Karakadılar IS (2015). Starbucks Firmasının Deneyimsel Pazarlama Uygulamalarının İncelenmesi [Examining Starbucks Company's Experiential Marketing Practices]. Institute of Business Economics Management Journal, 26 (79): 131-155. [Google Scholar](#); [Direct Link](#)
- [11] Kaptan Y (2013). Üçü Bir Arada: Melez Bir Mekânın Kuruluşu ve Starbucks Üzerine Gözlemler [Three in One: The Establishment of a Hybrid Space and Observations on Starbucks]. Journal of Culture and Communication, 16 (2): 73-96. [Google Scholar](#)
- [12] Bookman S (2014). Brands and Urban Life: Specialty Coffee, Consumers and The Cocreation of Urban Café Sociality. Space and Culture, 17 (1): 85-99. <https://doi.org/10.1177/1206331213493853>
- [13] Memarovic N, Fels S, Anacleto J, Calderon R, Gobbo F, Carroll JM (2014). Rethinking Third Places: Contemporary Design with Technology. The Journal of Community Informatics, 10 (3). <https://doi.org/10.15353/joci.v10i3.3440>
- [14] Broadway M, Legg R, Broadway J (2018). Coffeehouses and The Art of Social Engagement: An Analysis of Portland Coffeehouses. Geographical Review, 108 (3): 433-456. <https://doi.org/10.1111/gere.12253>
- [15] Woldoff RA, Lozzi DM, Dilks LM (2013). The Social Transformation of Coffee Houses: The Emergence of Chain Establishments and the Private Nature of Usage. International Journal of Social Science Studies, 1 (2): 205-218. <https://doi.org/10.11114/ijsss.v1i2.200>
- [16] Gifford R (2002). Environmental psychology: principles and practice. Canada: Optimal Books. <https://doi.org/10.1006/jev.2002.0254>
- [17] Delikara YŞ (2004). İstanbul kafelerinden örnekler üzerine bir çalışma [A study on examples from Istanbul cafes]. Yeditepe University, Institute of Social Sciences, İstanbul. [Google Scholar](#)
- [18] Lawson F (1976). Hotel motels and condominiums, design, planning and maintenance. London: Great Britain by The Architectural Press LTD. [Google Scholar](#)
- [19] K (2002). Retail & restaurant spaces: an international portfolio of 41 designers. Massachusetts: Rockport Publishers. [Google Scholar](#)
- [20] Kaya R (2017). Kentsel yenilenme ve nostalji duygusu bağlamında kafelerde geçmişin temsili ve belleğin yeniden üretimi: Süleymaniye örneği [Representation of the past and reproduction of memory in cafes in the context of urban renewal and sense of nostalgia: The case of Süleymaniye]. İstanbul University Institute of Social Sciences, Department of Sociology, İstanbul.
- [21] Ulaş D (1999). Franchising sistemi. Ankara: Nobel Publication Distribution. [Google Scholar](#)
- [22] Çakır A (2001). Günümüz hızlı yemek yeme sistem kuruluşunda mekân oluşumu [Space formation in today's fast eating system establishment]. Marmara University, İstanbul. [Google Scholar](#); [Proquest](#)
- [23] Şoğur M (1993). İşletme sistemi olarak franchising [Franchising as a business system]. İstanbul: Der Publications. [Google Scholar](#)
- [24] Aslanoğlu S (2007). Bir Büyüme Stratejisi Olarak Franchising Sistemi; Firmalar Açısından Önemi, Mevzuat Boyutu ve Muhasebe Uygulaması [Franchising System as a Growth Strategy; Importance for Firms, Legislation Dimension and Accounting Practice]. Afyon Kocatepe University Journal of the Faculty of Economics and Administrative Sciences, 9 (1): 71-94. [Google Scholar](#); [Direct Link](#)
- [25] Schultz DE, Barnes BE (1999). Strategic brand communication campaigns. Chicago: NTC Business Books. [Google Scholar](#)
- [26] Bozkurt I (2005). İletişim Odaklı Pazarlama: Tüketiciden Müşteri Yaratmak,(2. bs.) [Communication Oriented Marketing: Creating Customers from Consumers, (2nd ed.)]. İstanbul: MediaCat. 2005. [Google Scholar](#)
- [27] Davis JA (2011). Rekabetçi başarı markalaşma & nasıl değer katar? [Competitive success is branding and how does it add value?]. İstanbul: BrandAge Publications. [Google Scholar](#)

Instructions for Authors

Manuscripts as Original Research Paper, Short Communication, Case Reports and Review or Mini-Review are considered for peerreview publishing in *Journal of Art and Architecture studies* (ISSN: 2383-1553), irregularly on the internet. The journal focuses on all aspects of art and architecture... [view full aims and scope...](#)

[JAAS EndNote Style](#)

[Manuscript Template \(MS Word\)](#)

[Sample Articles](#)

[Declaration form](#)

[Policies and Publication Ethics](#)

Submission

The manuscript and other correspondence should preferentially be submit [online](#). Please embed all figures and tables in the manuscript to become one single file for submission. Once submission is complete, the system will generate a manuscript ID and will send an email regarding your submission. Meanwhile, the authors can submit or track articles via jaas@science-line.com or jaaseditors@gmail.com. All manuscripts must be checked (by English native speaker) and submitted in English for evaluation (in totally confidential and impartial way).

Supplementary information

The online submission form allows supplementary information to be submitted together with the main manuscript file and covering letter. If you have more than one supplementary files, you can submit the extra ones by email after the initial [submission](#). Author guidelines are specific for each journal. Our Word template can assist you by modifying your page layout, text formatting, headings, title page, image placement, and citations/references such that they agree with the guidelines of journal. If you believe your article is fully edited per journal style, please use our [MS Word template](#) before submission. **Supplementary materials** may include figures, tables, methods, videos, and other materials. They are available online linked to the original published article. Supplementary tables and figures should be labeled with a "S", e.g. "Table S1" and "Figure S1". The maximum file size for supplementary materials is 10MB each. Please keep the files as small possible to avoid the frustrations experienced by readers with downloading large files.

Submission to the Journal is on the understanding that

- 1.The article has not been previously published in any other form and is not under consideration for publication elsewhere;
- 2.All authors have approved the submission and have obtained permission for publish work.

Graphical Abstract

Authors should provide a graphical abstract (a beautifully designed feature figure) to represent the paper aiming to catch the attention and interest of readers. Graphical abstract will be published online in the table of content. The graphical abstract should be colored, and kept within an area of 12 cm (width) x 6 cm (height) or with similar format. Image should have a minimum resolution of 300 dpi and line art 1200dpi. Note: Height of the image should be no more than the width. Please avoid putting too much information into the graphical abstract as it occupies only a small space. Authors can provide the graphical abstract in the format of PDF, Word, PowerPoint, jpg, or png, after a manuscript is accepted for publication. See more sample graphical abstracts in [archive](#).



Presentation of the article

Main Format

First page of the manuscripts must be properly identified by the title and the name(s) of the author(s). It should be typed in Times New Roman (font sizes: 17pt in capitalization for the title, 10pt for the section headings in the body of the text and the main text, double spaced, in A4 format with 2cm margins (both doc./docx formats). All pages and lines of the main text should be numbered consecutively throughout the manuscript. Abbreviations in the article title are not allowed. Manuscripts should be arranged in the following order:

1. **TITLE** (brief, attractive and targeted);
2. **Name(s) and Affiliation(s) of author(s)** (including post code and corresponding Email);
3. **ABSTRACT**;
4. **Key words** (separate by semicolons; or comma,);
5. **Abbreviations** (those used throughout the manuscript);
6. **INTRODUCTION** (clear statement of the problem, the relevant literature on the subject, and the proposed approach or solution);
7. **METHODOLOGY** (should be complete enough to allow experiments to be reproduced);
8. **RESULTS**;
9. **DISCUSSION**;
10. **CONCLUSION**;
11. **DECLARATIONS** (Acknowledgements, Consent to publish, Competing interests, Authors' contributions, and Availability of data etc.)
12. **REFERENCES**;
13. **Tables**;
14. **Figures**;
15. **Graphs**

Results and Discussion can be presented jointly.

Discussion and Conclusion can be presented jointly.

Article Sections Format

Title should be a brief phrase describing the contents of the paper. The first letter of each word in title should use upper case. The Title Page should include the author(s)'s full names and affiliations, the name of the corresponding author along with phone and e-mail information. Present address (es) of author(s) should appear as a footnote.

Abstract should be informative and completely self-explanatory, briefly present the topic, state the scope of the experiments, indicate significant data, and point out major findings and conclusions. The abstract should be 150 to 300 words in length. Complete sentences, active verbs, and the third person should be used, and the abstract should be written in the past tense. Standard nomenclature should be used and abbreviations should be avoided. No literature should be cited.

Following the abstract, about 3 to 8 **key words** that will provide indexing references should be listed.

Introduction should provide a clear statement of the problem, the relevant literature on the subject, and the proposed approach or solution. It should be understandable to colleagues from a broad range of scientific disciplines.

Methodology should be complete enough to allow experiments to be reproduced. However, only truly new procedures should be described in detail; previously published procedures should be cited, and important modifications of published procedures should be mentioned briefly. Capitalize trade names and include the manufacturer's name and address. Subheadings should be used. Methods in general use need not be described in detail.

Results should be presented with clarity and precision. The results should be written in the past tense when describing findings in the author(s)'s experiments. Previously published findings should be written in the present tense. Results should be explained, but largely without referring to the literature.

Discussion should interpret the findings in view of the results obtained in this and in past studies on this topic. State the conclusions in a few sentences at the end of the paper. The Results and Discussion sections can include subheadings, and when appropriate, both sections can be combined.

Conclusion should be brief and tight about the importance of the work or suggest the potential applications and extensions. This section should not be similar to the Abstract content.

Declarations including Acknowledgements, Authors' contributions, Competing interests, Consent to publish, and Availability of data etc.

Tables should be kept to a minimum and be designed to be as simple as possible. Tables are to be typed double-spaced throughout, including headings and footnotes. Each table should be on a separate page, numbered consecutively in Arabic numerals and supplied with a heading and a legend. Tables should be self-explanatory without reference to the text. The details of the methods used in the experiments should preferably be described in the legend instead of in the text. The same data should not be presented in both table and graph forms or repeated in the text.

Figure legends should be typed in numerical order on a separate sheet. Graphics should be prepared using applications capable of generating high resolution GIF, TIFF, JPEG or PowerPoint before pasting in the Microsoft Word manuscript file. Use Arabic numerals to designate figures and upper case letters for their parts (Figure 1). Begin each legend with a title and include sufficient description so that the figure is understandable without reading the text of the manuscript. Information given in legends should not be repeated in the text.

Declarations

Please ensure that the sections: Ethics (and consent to participate, if any), Acknowledgements, Authors' contributions, Competing interests, Consent to publish, Availability of data and materials are included at the end of your manuscript in a Declarations section.

Acknowledgements

We encourage authors to include an Acknowledgements section. Please acknowledge anyone who contributed towards the study by making substantial contributions to conception, design, acquisition of data, or analysis and interpretation of data, or who was involved in drafting the manuscript or revising it critically for important intellectual content, but who does not meet the criteria for authorship. Please also include their source(s) of funding. Please also acknowledge anyone who contributed materials essential for the study. Authors should obtain permission to acknowledge from all those mentioned in the Acknowledgements. Please list the source(s) of funding for the study, for each author, and for the manuscript preparation in the acknowledgements section. Authors must describe the role of the funding body, if any, in study design; in the collection, analysis, and interpretation of data; in the writing of the manuscript; and in the decision to submit the manuscript for publication.

Authors' Contributions

For manuscripts with more than one author, JAAS require an Authors' Contributions section to be placed after the Acknowledgement section.

An 'author' is generally considered to be someone who has made substantive intellectual contributions to a published study. To qualify as an author one should 1) have made substantial contributions to conception and design, or acquisition of data, or analysis and interpretation of data; 2) have been involved in drafting the manuscript or revising it critically for important intellectual content; and 3) have given final approval of the version to be published. Each author should have participated sufficiently in the work to take public responsibility for appropriate portions of the content. Acquisition of funding, collection of data, or general supervision of the research group, alone, does not justify authorship.

We suggest the following format/example (please use initials to refer to each author's contribution): AB carried out the case studies, participated in the designing and drafted the manuscript. JY carried out the architectural drawing. MT participated in the design of the study and performed the statistical analysis. FG conceived of the study, and participated in its design and coordination and helped to draft the manuscript. All authors read and approved the final manuscript. For authors that equally participated in a study please write '**All/Both authors contributed equally to this work.**' Contributors who do not meet the criteria for authorship should be listed in an acknowledgements section.

Competing Interests

Competing interests that might interfere with the objective presentation of the research findings contained in the manuscript should be declared in a paragraph heading "Competing interests" (after Acknowledgment or Authors' Contributions sections). Examples of competing interests are ownership of stock in a company, commercial grants, board membership, etc. If there is no competing interest, please use the statement "**The authors declare that they have no competing interests.**".

Consent to Publish

Please include a 'Consent for publication' section in your manuscript. If your manuscript contains any individual person's data in any form (including individual details, images or videos), consent to publish must be obtained from that person, or in the case of children, their parent or legal guardian. All presentations of case reports must have consent to publish. You can use your institutional consent form or our consent form if you prefer. You should not send the form to us on submission, but we may

request to see a copy at any stage (including after publication). If your manuscript does not contain any individual persons data, please state "Not applicable" in this section.

Change in authorship

We do not allow any change in authorship after provisional acceptance. We cannot allow any addition, deletion or change in sequence of author name. We have this policy to prevent the fraud.

Data Deposition

In computational studies where the information is unacceptable for inclusion in databases because of lack of experimental validation, the information can be published as an additional file with the article.

REFERENCES

A reference style for [EndNote](#) may be found [here](#). References should be numbered consecutively and cited in the text by number in square brackets [1, 2] (not by author and date). References should not be formatted as footnotes. Avoid putting personal communications and unpublished observations as references. All the cited papers in the text must be listed in References. All the papers in References must be cited in the text. Where available, URLs for the references should be provided.

Examples (at the text):

Smit [1] ...; Smit and Janak [2]...; Nurai et al. [3] reported that ; ... [1], --- [2, 3], --- [3-7].

The references at the end of this document are in the preferred referencing style. Give all authors' names; do not use "et al." unless there are six authors or more. Use a space after authors' initials. Papers that have not been published should be cited as "unpublished". Papers that have been accepted for publication, but not yet specified for an issue should be cited as "to be published". Papers that have been submitted for publication should be cited as "submitted for publication". Capitalize only the first word in a paper title, except for proper nouns and element symbols. For papers published in translation journals, please give the English citation first, followed by the original foreign-language citation.

Examples (at References section):

For Journals:

[1] Hooshyar L, Barugh H (2014). The Role of Tourism in Sustainable Urban Development (Random Sample: Sarein), *J Art Arch Stud.* 3 (2): 95-101.

[2] Popovici, Donici Mihai, Corneliu (2016). Aesthetics of the Main Types of Structures. *J Art Arch Stud.* 5 (1): 13-16.

For In press manuscripts (maximum 2):

Niroumand Shishvan S. (2016). Recognition of Arg-e Ali Shah, Also known as Arg-e Tabriz (Altar of Jama Masjid of Tabriz built in Ilkhanate period I). *J Art Arch Stud.* In press.

For Conference:

Hira A. and Mendis P. (1995). Wind Design of Tall Buildings. Conference on High-rise Buildings in Vietnam. Hanoi, Vietnam. http://archnet.org/library/files/one_file.jsp?file_id=108. Site accessed 3 March 2009.

For Book:

Tavassoli M, Bonyadi N (2007). Design of urban space: urban spaces and their position in life and the image of the city, Second edition, Tehran: Shahidi Press.


For Website:

Bhatti SA and Firkins JT. (2008). http://www.ohioline.osu.edu/sc1156_27.html.

See at <http://www.forbesindia.com/printcontent/41571>

Review / Decisions / Processing / Policy

Firstly, all manuscripts will be checked by [Docol@C](#), a plagiarism finding tool. A single blind reviewing model is used by JAAS for non-plagiarized papers. The manuscript is edited and reviewed by the English language editor and three reviewers selected by section editor of JAAS respectively. Also, a reviewer result form is filled by reviewer to guide authors. Possible decisions are: accept as is, minor revision, major revision, or reject. Authors should submit back their revisions within 14 days (if minor or moderate revision), or 30 days (if major revision).

To submit a revision please [sign in here](#), fill out the form, and mark  "Revised", attach the revision (MS word) and submit the revised article. After review and editing the article, a final formatted proof is sent to the corresponding author once again to apply all suggested corrections during the article process. The editor who received the final revisions from the corresponding authors shall not be hold responsible for any mistakes shown in the final publication. Manuscripts with significant results are typically reviewed and published at the highest priority.

Plagiarism: There is a zero-tolerance policy towards plagiarism (including self-plagiarism) in our journals. Manuscripts are screened for plagiarism by [Docol@C](#) a plagiarism finding tool, before or during publication, and if found they will be rejected at any stage of processing.

Declaration

After the manuscript accepted for publication, a [declaration form](#) will be sent to the corresponding author who that is responsible to coauthors' agreements to publication of submitted work in JAAS after any amendments arising from the peer review.

Date of issue

The articles will be published as soon as the final revision received and approved by editorial assistant or EiC.

Publication charges

No peer-reviewing charges are required. However, there is a \$95 editor fee for the processing of each primary accepted paper. Payment can be made by credit card, bank transfer, money order or check. Instruction for payment is sent during publication process as soon as manuscript is accepted.

The Waiver policy

The submission fee will be waived for invited authors, authors of hot papers, and corresponding authors who are editorial board members of the *Journal of Art and Architecture studies* (JAAS). The Journal will consider requests to waive the fee for cases of financial hardship (for high quality manuscripts and upon acceptance for publication). Requests for waiver of the submission fee

must be submitted via individual cover letter by the corresponding author and cosigned by an appropriate institutional official to verify that no institutional or grant funds are available for the payment of the fee. Letters including the manuscript title and manuscript ID number should be sent to: [jaas \[at\] science-line.com](mailto:jaas@science-line.com) or [jaaseditors \[at\] gmail.com](mailto:jaaseditors@gmail.com). It is expected that waiver requests will be processed and authors will be notified within 72h.

The OA policy

Journal of World[®] Poultry Research is an open access journal which means that all content is freely available without charge to the user or his/her institution. Users are allowed to read, download, copy, distribute, print, search, or link to the full texts of the articles, or use them for any other lawful purpose, without asking prior permission from the publisher or the author. This is in accordance with the [BOAI definition of Open Access](#).

Scienceline Language Editing Services

We suggest that authors whose first language is not English have their manuscripts checked by a native English speaker before submission. This is optional, but will help to ensure that any submissions that reach peer review can be judged exclusively on academic merit. We offer a Scienceline service, and suggest that authors contact as appropriate. Please note that use of language editing services is voluntary, and at the author's own expense. Use of these services does not guarantee that the manuscript will be accepted for publication, nor does it restrict the author to submitting to Scienceline journals. You can send the article/s to the following [Email: daryoushbabazadeh@gmail.com](mailto:daryoushbabazadeh@gmail.com)

Submission Preparation Checklist

Authors are required to check off their submission's compliance with all of the following items, and submissions may be returned to authors that do not adhere to the following guidelines.

The submission has not been previously published, nor is it before another journal for consideration (or an explanation has been provided in Comments to the Editor).

The submission file is in Microsoft Word, RTF, or PDF document file format.

Where available, URLs for the references have been provided.

The text is single-spaced; uses a 12-point font; and all illustrations, figures, and tables are placed within the text at the appropriate points, rather than at the end.

The text adheres to the stylistic and bibliographic requirements outlined in the Author Guidelines.

Paper Submission Flow



(Revised on 26 June 2019)



SCIENCELINE PUBLISHING CORPORATION

Scienceline Publication Ltd is a limited liability non-profit non-stock corporation incorporated in Turkey (Company No. 0757086921600001). Scienceline journals that concurrently belong to many societies, universities and research institutes, publishes internationally peer-reviewed open access articles and believe in sharing of new scientific knowledge and vital research in the fields of life and natural sciences, animal sciences, engineering, art, linguistic, management, social and economic sciences all over the world. Scienceline journals include:

Online Journal of Animal and Feed Research



ISSN 2228-7701; Bi-monthly
[View Journal](#) | [Editorial Board](#)
Email: editors@ojaftr.ir
[Submit Online >>](#)

Journal of Civil Engineering and Urbanism



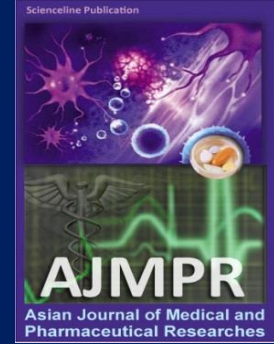
ISSN 2252-0430; Bi-monthly
[View Journal](#) | [Editorial Board](#)
Email: ojceu@ojceu.ir
[Submit Online >>](#)

Journal of Life Sciences and Biomedicine



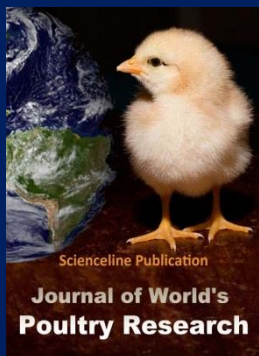
ISSN: 2251-9939; Bi-monthly
[View Journal](#) | [Editorial Board](#)
Email: editors@jlsb.science-line.com
[Submit Online >>](#)

Asian Journal of Medical and Pharmaceutical Researches



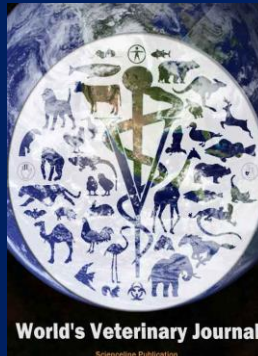
ISSN: 2322-4789; Quarterly
[View Journal](#) | [Editorial Board](#)
Email: editor@ajmpr.science-line.com
[Submit Online >>](#)

Journal of World's Poultry Research



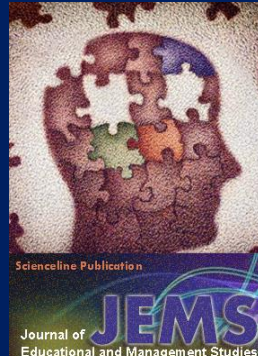
ISSN: 2322-455X; Quarterly
[View Journal](#) | [Editorial Board](#)
Email: editor@jwpr.science-line.com
[Submit Online >>](#)

World's Veterinary Journal



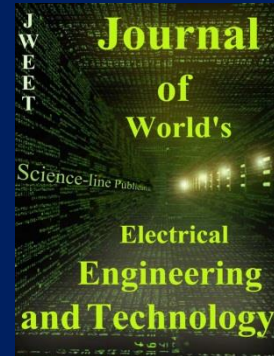
ISSN: 2322-4568; Quarterly
[View Journal](#) | [Editorial Board](#)
Email: editor@wjv.science-line.com
[Submit Online >>](#)

Journal of Educational and Management Studies



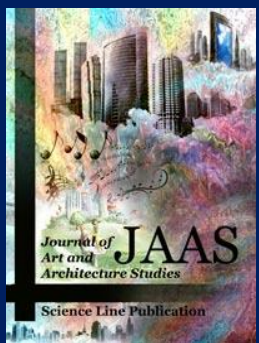
ISSN: 2322-4770; Quarterly
[View Journal](#) | [Editorial Board](#)
Email: info@jems.science-line.com
[Submit Online >>](#)

Journal of World's Electrical Engineering and Technology



ISSN: 2322-5114; Irregular
[View Journal](#) | [Editorial Board](#)
Email: editor@jweet.science-line.com
[Submit Online >>](#)

Journal of Art and Architecture Studies



ISSN: 2383-1553; Irregular
[View Journal](#) | [Editorial Board](#)
Email: jaas@science-line.com
[Submit Online >>](#)

Asian Journal of Social and Economic Sciences



ISSN: 2383-0948; Quarterly
[View Journal](#) | [Editorial Board](#)
Email: ajses@science-line.com
[Submit Online >>](#)

Journal of Applied Business and Finance Researches



ISSN: 2382-9907; Quarterly
[View Journal](#) | [Editorial Board](#)
Email: jabfr@science-line.com
[Submit Online >>](#)

Scientific Journal of Mechanical and Industrial Engineering



ISSN: 2383-0980; Quarterly
[View Journal](#) | [Editorial Board](#)
Email: sjmie@science-line.com
[Submit Online >>](#)

[ABOUT](#)
[AIMS AND SCOPE](#)
[LEADERSHIP TEAM](#)
[POLICIES AND PUBLICATION ETHICS](#)
[TERMS AND CONDITIONS](#)
[CONTACT US](#)

Scienceline is a non-profit organisation inspired by research funders and led by scholars. Our mission is to help researchers accelerate discovery and innovation by operating a platform for research communication that encourages and recognises the most responsible behaviours in science.

Scienceline Publications, Ltd is a limited liability non-profit non-stock corporation registered in the State of Erzurum, Turkey, with company number 0757086921600001, and branch number 18677/25379 at the address: [Scienceline Publications, Ltd.](#), Ömer Nasuhi Bilmen Road, Dönmez Apart., G1/6, Yakutiye, Erzurum 25100, Turkey