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In the Name of God

Dear Readers,

I, on behalf of the editorial board, am proud to present this issue of the *International Journal of Applied Arts Studies (IJAPAS)* under the sponsorship of the Islamic Azad University, Yazd Branch. We were driven to found the *IJAPAS* by a noticeable lack of journals, in the Islamic Republic of Iran in particular, devoted to architecture, urban design, urban planning, architectural conservation and restoration, painting, art history, graphic, digital arts, fashion design, performing art, industrial design, aesthetics and semantics. Although the academic world is increasingly driven by cross-disciplinary visions and models, we seek multi-disciplinary views, an attempt to inform researchers, graduate students, and professionals about the trends, ideas and innovations being put forward in applied arts. To this end, in addition to standard articles, in every volume of the *IJAPAS* we hope to provide a special issue related to a respective field with innovation.

We are also sending out a call for papers related to *Applied Arts* to appear in the next issue of *IJAPAS* in Aug – Sept 2021.

Finally, I should mention that we are committed to a speedy refereeing process for every article submitted to us. We effort to reply to all papers submitted within five weeks' time with a response about acceptance or rejection. We also do not require formatting for submissions in our style until *after* the paper has been accepted by us for publication.

I would like to thank our Editorial Board for their work so far in helping to establish the *IJAPAS*. And, finally, I would like to extend my deepest gratitude to Dr. Ali Bolor, the assistant editor of the *IJAPAS*, for all of his hard work to ensure the timely completion of the issue.

I am delighted to invite you to visit us at www.ijapas.org.

Sincerely,



Dr. Abolfazl Davodi Roknabadi

Editor-in-Chief

International Journal of Applied Arts Studies (IJAPAS)

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Creative Cities: A Case of Mumbai

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Abstract

Civilisations and cities have always been a cradle for nurturing art and culture. From cave paintings to digital art and folk tales to cinema, a varied form of arts have shaped people and civilisations and sustained creative economies.

Today, however, we are moving towards an urban development which does not taken into cognizance, the significance of art and culture in its built form, leading to a growing void in the cultural understanding of the city and distancing people from the arts. Recreation and social life is moving away from places and activities that stimulate our senses and incite our curiosity leading to an experiential starvation.

A cultural study of the city of Mumbai and its evolution over the past few centuries, leads us to various layers at which culture exists. It also leads us to understand the lack of access to cultural spaces in Mumbai, which can lead to a mental disconnect with the history of the city and its neighbourhoods, especially for its youth and children. Therefore, the study raises the need for an impetus on art and culture whilst drawing out development guidelines for cities. It attempts to envision a city that uses urban design as a tool and the arts as a medium to connect people and influence appropriate urban transformation.

Keywords: Art; Culture; Community; Creative City; Creative Economy; Mumbai

1. Introduction

Civilisations and cities have always been a cradle for nurturing art and culture. From cave paintings to digital art and folk tales to cinema, a varied form of arts have shaped people and

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civilisations and sustained creative economies. As Richard Florida has rightly put it, “Human creativity is the ultimate economic resource.”

Art is defined as the expression or application of human creative skill and imagination. The arts (visual, performing, literary and other forms) play an important role in shaping our minds. History has shown us time and again the ability of the arts to mirror its environment, to make a critique on society and even to bring about a renaissance. As writer Jhumpa Lahiri quotes, “I think the power of art is to wake us up, strike us to our depths and change us.”

2. The Impact of Art on Society

Interaction with the arts has a huge impact on the human consciousness. From building imagination to sharpening sensory perception, from provoking lateral thinking to inciting innovation, the arts show us new ways to see the world. Engaging with art brings people together to share an experience in radically different ways, to agree or disagree about their opinions on a piece of art – a movie, a play, a piece of music or a book. This makes us more tolerant as a society and shapes the culture of a place and its people (Eliasson, 2016).

Street artists like Julian Beaver and Banksy have contributed to making art accessible to everyone by using the city as a canvas to express their thoughts and participate in creating the image of the city. St+ art India, an urban art group used art to highlight the identity of the fishing community of Mumbai in the Sassoon Dock Festival. French photographer JR has started a global movement Inside Out which uses photography as a social and political rhetoric. He calls the city the best art gallery one can imagine. He poses an interesting question – ‘Can art change the world?’ and after his hugely successful experiments with urban art, answers the question himself stating “Art can change the way people see the world” (JR 2011).

The arts play an important role in bringing in the freethinking and lateral thinking to design. These helps balance the pragmatic and scientific approach often used. They hold power to spread joy, cheer and awareness to a wide spectrum of people. If appropriately used as an urban design tool, art and culture has the potential to change cities, to transform the aesthetic of a space and give it a visual identity. The urban installation ‘The Cloud’ by Anish Kapoor is an example of use of art to activate the public realm.

3. Methodology

3.1. Creative Cities

Jane Jacobs noted the ability of cities to attract creative people and thus spur economic growth (Jacobs, 1969). This theory was resonated later by others and the idea of a creative city was born. According to studies, there are certain environments that trigger the growth of creative cities, and it is therefore important to understand the complexity of a city through the various lenses that shape the economic growth, build social constructs and influence urban form.

Creative cities are those which foster -

- An environment of opportunity and entrepreneurship
- Individuality, innovation and creativity (in social, cultural, economic, political and technological aspects)
- Supports local and international artistic activity
- Enjoys differences, variety and diversity
- Strives for an identity and distinctiveness (Landry, 2000)

3.2. Creative Economies

When we consider the economic growth of our cities, the arts are often not considered as mainstream avenues of economy. However, before industrialisation began and standardised production took over, the market relied on local craftsmen for production. From food to weapons, production of commodities was a craft. Monarchs and religious institutes patronised artists to produce paintings, murals, sculptures and architecture. Creative economies have historically been the lifeblood of cities as a means of unleashing their capacity to survive and adapt (Florida, 2003). The terrible plague or Black Death that killed millions in Europe and beyond during the 14th century, was followed up by the period of Renaissance which was spearheaded by artists including Leonardo Da Vinci, Michelangelo, Rafael and Botticelli to name a few (Renaissance, 2019).

In the Indian context, artisans have historically been a part of our trade and economy through hand crafted textiles, jewellery, utensils, weaponry and other utility items. Art forms such as music, dance, painting, sculpture were patronised by royalty and saw their manifestation in the form of religious expressions, royal art and architecture. Access to public art through museums, art galleries and such platforms are a relatively recent phenomenon and are therefore restricted to a small informed section of society. For the populace, interface with art has been through everyday art and craft linked to rituals, festivals and seasons. Music and storytelling in the form of *kirtankars*, *daastangois*, *katputli* and *kathakali* to name a few, have reached out to people of all ages, genders and layers of society.

3.3. Mumbai as a Creative Economy

If we look at the history and rapid evolution of Mumbai over the last five centuries, it reveals many layers of change. Known as the financial capital of India today, Mumbai used to be a much neglected archipelago of seven islands separated by marshy land. However, with its natural harbour and a strategic location on the western coast, Mumbai became known a port city in the 17th century, attracting traders, voyagers and explorers from various parts of the world into a cultural potpourri.

After India gained independence in 1947, Mumbai spread its extents to merge other islands and part of the mainland around it, including older ports such as Sopara and other places of cultural significance. Even today, Mumbai boasts of a cultural and economic diversity like no other, a city that embraces anyone that comes into its fold (Fernandes, City Adrift, 2013).

The last few decades have seen a rapid change in economic trends in cities with the changing global economy, the advent of artificial intelligence and global connectivity. This leads us to the question that **while we look at global solutions for economic growth, can Mumbai look at its potential to harness its creativity and power of innovation to develop a creative economy as well?**

4. Findings

4.1. Art and the City of Mumbai

In the last two centuries, the city of Mumbai has witnessed a surge in the power of the arts, with luminaries in the field of music, painting, sculpture, theatre, cinema and more finding home in the city. The precinct around the Royal Opera House supported various painters, sculptors and other artists in the late 18th century leading to a vibrant culture of interaction and debate between different genres of art. Louis Rousselet, a French traveller, writer and photographer even compared

it to Rue Breda of Montmartre, a historic art district in Paris. Pandit Paluskar started the first ticketed musical concert here, bringing music to the masses and making it democratic. B V Talim founded the Talim Art Studio which continues to thrive and produce public art even today. Renowned sculptor G K Mhatre, Bharat Natyam dancer Rukmini Devi, musician Alladiya Khan and his student Kesarbai Kerkar, painters Sawlaram Haldankar and Raja Ravi Varma, writer Sadat Hassan Manto, film maker Ardeshir Irani and many more were associated with this art district during that time. The print media contributed to creative publications through calendar art, prints of Raja Ravi Varma's works and iconic graphic novel characters such as 'Faster Fene' were born in this city. In addition to these, tamasha troupes and acrobats, snake charmers, rope dancers, European circus troupes and opera companies, American minstrelsy performers all added music and rhythm to the streets of Mumbai. With princely states crumbling down all over the country, performers of the royal courts found their way into the city, for instance, the Khans who formed the Bhendi Bazaar gharana. The Parsi community contributed to theatre in a big way through the group Parsi Gayan Uttejak Mandali who also engaged with western bands for performances leading to a medley of cultures coming together. The Play House established by K N Kabraji (which still exists as Pila House) was a popular venue for Parsi theatre (Fernandes, City Adrift, 2013).



Fig 1 Parsi Theatre Group (Source: iwmbuzz.com)



Fig 2 Watsons Hotel, Kala Ghoda (Source: Wiki Commons)

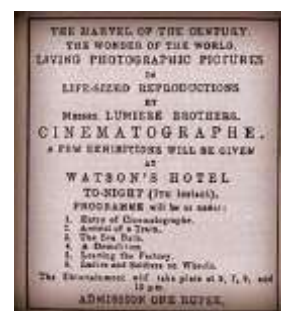


Fig 3 First movie screening (Source: Wiki Commons)

The first screening of the motion picture in the Watson Hotel in 1896 and the subsequent birth of the Indian Cinema were both witnessed by the city. Prominent street corners became sites for majestic Art Deco cinema halls from Capitol, Eros, Regal, Metro, Liberty and many more. The city soon became a magnet for stalwarts in cinema from Dadasaheb Phalke, Prithviraj Kapoor, Guru Dutt, Bimal Roy, A R Kardar, Kamal Amrohi and Mehboob Khan to the likes of Kishori Amonkar and Lata Mangeshkar and many more in the associated music industry. The movie industry grew with multiple film studios and production houses that dot the city, and went on to play a significant role in shaping the cultural fabric of the city and a significant contributor to its creative economy. Mumbai has also been declared the 'Creative City for Film' by the UNESCO Creative City Network in 2019 (Creative Cities Network, 2019).

The Royal Opera House, built in 1911, is the only surviving opera house in India till date. The theatre movement thrived in the early 20th century through stalwarts such as Pu La Deshpande, Vijay Tendulkar and Alyque Padamsee. Venues such as Shanmukhananda Hall and Shivaji Rang Mandir and flexible use spaces such as Walchand Terrace and Chabildas Hall for practice sessions emerged around the city. Theatre found more prominent locations at NCPA and later Prithvi

Theatre and Nehru Centre to name a few. The National Gallery for Modern Art, (erstwhile) Prince of Wales Museum and Jehangir Art Gallery went on to serve as anchor points to spur on the emergence of many small art galleries and studios around it, eventually coming together as the Kala Ghoda Art District.



Fig 4 Prince of Wales Museum built 1915 (Source: Wiki Commons)



Fig 5 Jehangir Art Gallery built in 1952 (Source: jahangirartgallery.com)

The Art Street outside the museum created opportunity for people to engage with everyday art and the precinct hosts an annual art festival. Mumbai (or then Bombay) was the birthplace of the legendary Progressive Artists Movement, the Indian People's Theatre Association (IPTA) and The Bombay Art Society and the Artists' colony or Kala Nagar. Time progressed and the extents of Mumbai spread to encompass the suburbs and beyond. However, **as urban development shaped these growing extents of the city, it failed to take into account the impetus on art and culture as an important guiding tool in its land use and built form.**

5. Significance of Art and Culture in City Planning

A mapping of art venues in Mumbai was carried out recently by the Godrej India Culture Lab covering museums, art galleries, libraries, performance venues, flexible venues and art residencies (mumbaiculturemap, n.d.).



Fig 6 Culture Mapping of Mumbai (Source: Godrej India Culture Lab)

Though the population of the city has been growing exponentially making it the fifth most populated city in the world, the social infrastructure to support the arts continues to rely on that built in the past. A comparative study of museums with other global cities in Asia and other parts of the world reveals a great lacuna in this area. It also clearly reveals the concentration of the art district towards the southern end of the island city. However, given the geographical extents of Greater Mumbai and the linear configuration of the city and its transport system, the need for more creative nodes across the city is critical. We are moving towards a development which does not seem to take into cognizance the significance of art and culture in the planning of the city.

Groups such as the Godrej India Culture Lab, Mumbai Midtown Arts Collective, Mumbai Arts Walk, Carpe Arte are striving to keep the power of art in the city alive. Artists like Sai Paranjpe, Sudhir Patwardhan, Anand Patwardhan, Sam Kulavoor and many more have documented the city through their works. But, with fewer numbers of museums and art galleries in our cities, public life is being defined by malls, indoor play spaces, multiplexes and restaurants as places to meet and recreate. However, these experiences do not offer much in terms of inciting curiosity or stimulating our senses and in the long term, shaping our minds towards creativity and learning. Also, the lack of infusion of arts and art events into freely accessible public space has distanced the common man from everyday art. As Kevin Lynch writes in his book, *Growing up in Cities*, “Children seem to suffer from experiential starvation. There is a hunger for activity and stimulus” (Lynch, 1977). The same sentiment can be applied to people of other age groups. **The history of art and its contemporary interpretations play a vital role in inspiring the younger generation to understand their past and present and the lack of access to this can lead to a mental disconnect with the history of Mumbai and its neighbourhoods.**

A study done in 2012, in the context of Mumbai, throws light on the role of the arts in the future of the city’s economy. A city which already has cinema as a large creative industry can look at more opportunities to build on its diversity and entrepreneurial spirit. It projects an economic restructuring of Mumbai city by 2030 where older generators of commerce will decline and new enterprise related to culture, environment and old age will emerge. The city could transform into a city of cultural industry, an important sector to provide entrepreneurial opportunities. It also talks about Mumbai being a city of large-scale dilapidation, hence raising the question about the creative economy helping revitalise the degraded parts of the city (CRIT, 2012).

6. City as an Artefact

As Edmund Bacon puts it, “A city is people’s art, a shared experience, the place where the artist meets the maximum number of potential appreciators” (Bacon, 1967). Cities are experienced by millions of people every day through the sensory perception of sight- a sense of scale, direction, patterns and design elements at a conscious and subconscious level. Architectural landmarks, skylines, perspectives and serial vision play a role in the impression that the city makes on one’s psyche and visual memory. These impressions play an important role in the image of a cultural city at a local and global level.

According to Charles Landry, 2000, the image of a place attracts international investment especially for companies that seek a vibrant cultural life for their company’s employees. Museums, galleries exude presence and power. Live events give opportunities to first explore and then invest. The city, in his opinion is an artefact and the people make it a living organism. Potential users often flock to these modern iconic sites attracted by the visual impressions and magnetism that they generate. This in turn brings in related commerce adding to the economic impact of the original activity/ set of activities.



Fig 7 The Municipality Building and the Victoria Terminus (Source: townmumbai.com)



Fig 8 Gateway of India (Source: Wiki Commons)



Fig 9 Bombay High Court Building (Source: Wiki Commons)

The city of Mumbai is often seen as a living museum. It can be seen to exist at two levels – the static and the kinetic. The static layer of the city shows distinct identities of building typologies and city planning methods with the older parts of the city designed during the British rule serving as a museum of architectural styles to inhabit, admire and preserve. The newer development however is hinged largely on factors such as Floor Space Index, Transfer of Development Rights and Saleability of the space leaving no space for an aesthetic sensibility and response to climatic and cultural needs.

A lack of a holistic approach to urban form in the emerging Mumbai, leads to a disjointed morphology. The urban landscape of a city has a strong connect with its users. Gordon Collen considers urban landscape as the art of proportion. Comfort, diversity, identity and legibility are factors that help people identify with a place and its architectural character (Ali Ghahramanpoura, 2020). The understanding of Mumbai city as an evolving artefact is hence a vital aspect of its creative identity.

While the static built form is more organised and permanent in nature, the kinetic layer is ever changing, morphing as per time of day or year (Mehrotra, 2008). This transformative ability of the city makes it a live piece of art that one can engage with, participate in and alter. The trains in Mumbai, informal commerce, wedding *pandals*, and *Ganpati* immersions are all a part of the culture and identity of the city that thrives in its kinetic layer.

7. Conclusion

The culture of a city is its way of life; customs and beliefs, festivals and rituals and music, theatre, literature and other arts (<https://dictionary.cambridge.org/dictionary>). **Distancing its people from the arts, leads to a huge void in the cultural understanding of the city, with culture then largely associated only with religious or community practices and beliefs.**

Whilst festivals and rituals provide platforms for people to meet and celebrate, we see a lack of public spaces to enjoy, discuss, debate and question art, theatre, literature. **Can the city of Mumbai, which has the zest to come together in huge numbers to celebrate religious festivals with great gusto, also be brought together to celebrate art?**

As Jini Dinshaw, founder of the oldest and longest running orchestra in Mumbai, The Bombay Chamber Orchestra says. “The revulsion amongst different religions, communities that exists, can be overcome with love of the arts. Let us dedicate ourselves to the true spirit of music. In this sad

world, let us music makers, renew faith and understanding that we can all live in peace and harmony irrespective of faith.”

Mumbai inherently has all the characteristics of a creative city. Its diversity, availability of entrepreneurial opportunities and unique identity serve as a magnet for creative individuals from around the country. The flexibility of working in the city at the static and kinetic levels is its inherent strength. The art & culture of the indigenous communities of Mumbai has its own place in shaping the city. From clothing and decor to food and music, the cultural flavours of these groups also need to find its place in the new narrative that the city has to offer.

However, **there is a need to harness this creative energy by generating opportunities for different art disciplines to work and interact and spaces to produce, preserve and celebrate art.** The R and R centre at Mankhurd by CAMP, Khanabadosh and Rupali Gupte & Prasad Shetty is an example of how art can bring a community together and contribute to critical public debates. The new forms of creative industries that exist in Mumbai (experimental theatre, graphic design, media art, digital art, architecture, robotics and virtual reality) are scattered across its geography. Physical proximity and inter-disciplinary critique and interaction will help tap the potential and create a strong identity for the industry. There is a need to form creative clusters and public spaces to support the same. The city, known for its open and accepting spirit, needs to wake up to the realisation of this potential and shape itself into a creative city through its urban development.

An impetus on art and culture needs to be a major consideration whilst drawing out our development guidelines, not just to make arts accessible to all but also create a social and cultural awakening and improve our economy through a revival of art across the city.

As a lover of the city once said, “*Har zameen ki ek barkat hoti hai.*” (Every place has its inherent fertility to offer). **How can we channelise this artistically fertile city into the birthplace of a new renaissance?** How can we attach a tangible and visible value to our arts through urban design policies and guidelines? How can we shape an urban development that focuses on art and culture thus influencing social change? The answers to these questions could lead us to a transforming this *mayanagari* into a robust creative economy and an undeniably Creative City.

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Metaphorical Semiotics of the Elements of Creating Atmosphere of Persian Traditional Spaces in Ali Hatami's Cinema (Case Study: Love-Stricken Film)

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Abstract

As one of the arts of creating space as well as a tool for audiovisual representation, cinema can convey the intended concept and content by the built space. It has been tried in this study to analyze Ali Hatami's Cinema to build space with identity for Iranian users. The research approach is qualitative and methodology is based on deductive reasoning with moving from theory to analysis on case study. The librarian studies have been used at the process of extraction of theoretical basis of reasoning and Love-stricken movie has been analyzed in this process using analytical-descriptive method. Results show that architectural language used in Hatami's Cinema could be assumed including the following elements: The presence in open space of yard at houses and gardens, sitting on ground floor and highlighting Persian carpets in the plans, focusing on outlook inside rooms toward garden and linking among built space and natural atmosphere, presence of water pool and walking of characters beside water pools in Persian Garden, dark spaces that show spatial depth of traditional architecture, written language and literature and poetic-like expression, existing Persian music in scenario as well as contextual music may stimulate auditory perception of audience.

Keywords: Architectural Semiotics; Metaphorical Semiotics; Ali Hatami; Love-Stricken; Built Space

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1. Introduction

The subject of creating architectural space in which human can feel sense of unity, integration and harmony with the space and thus possession of identity and to form the concept of the sameness in his/her exposure to the space is deemed as one of the basic challenges before contemporary architects. This subject is intensified by two aspects: First is the necessity for historical continua in lands where having identity includes some part of subjectivity of their people and the second is postmodern human mind that has been affected by received stresses in sensual perceptions (Pallasmaa, 2012) from the environment built at image-centered time today (Debord, 2012) after Digital revolution. The design and building processes has also proceeded in such a way that following to software techniques, it is very difficult task to create semiotic and embodied space from metaphorical elements and employing tangible semiotic language to convey meanings and this process has been basically marginalized.

Alternately, as one of the arts for creating space as well as a tool for audiovisual representation (Gaut & Currie, 1998), cinema can convey the intended concept and content by the built space by employing space elements as intradiegetic or extradiegetic backgrounds and therefore it can be assumed as one of the most efficient tools for conveying a message. Thus, movie director, as an architect and movie as architectural space (Lamster, 2000; Penz & Thomas, 1997) is one of the media that represents spatial qualities and puts it as subject to visual experience for an audience so that to perceive the space of any plan of movie in 3D form by comparing it with his/her mental images and to embody oneself in that space. From such a perspective, cinema is assumed as one of the foremost tools for space building.

It has been tried in this study to analyze Ali Hatami's Cinema in order to achieve recognition of qualities that could build space with identity for Iranian users. As one of the stylist and author architects, Ali Hatami has tried to represent all his works in Persian culture with contextual notion and to create spaces in which life memory to be recreated on a new bed in Persian traditional architectural spaces. The main subject of this study is to present applied strategies in creating that quality in Iranian contemporary architecture by analyzing the way of presence and quality of elements of spatial sign and their metaphorical concepts in Iranians' lived experience as one of designing factors and creation of place (Akbari & Niroomand Shishavan, 2018) in Ali Hatami's cinema.

2. Theoretical Framework

2.1. Signs and Semiotics

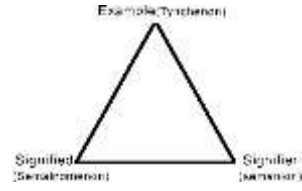
The human's mind is a sign-builder and symbol-processors that communicates with surrounding environments via signs and symbols. In other words, human receives concepts beyond their apparent pictures by symbols and signs. In fact, anything which denotes anything else anyway it is known as a sign for the human (Pakzad & Bozorg, 2018). Augustine, a philosopher in ancient time, assumes sign something in addition to content that is attracted by senses and causes anything else to strike in human mind (Barthes, 1968). Similarly, Saussure implies a sign is something expressed by a purposive person and deliberately with specific meaning and this process or phenomenon does not take place randomly (Yakin & Totu, 2014). Namely, signs have not meanings alone. Meaning is something added to them thereby to provide for thinking. This concept forms according to social contracts (Pourmand & Ebrahimi, 2018). Overall, signs can be defined in three forms as shown in Table 1.

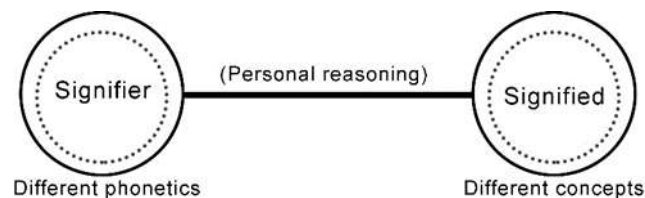
Table 1 Definitions of signs (Source: Authors)

Row	Definition	Description
1	Something is replaced with another.	Sign is replaced with something that now absent and it may appear in the future.
2	Relationship one thing with another	There is dual relation and or optional relation sign and what signifies it.
3	Perceiving relationship one thing with another	A sign causes something to be imagined beyond the impact given thing exerted firstly on human senses.

Ferdinand Saussure as one of the semiotic thinkers analyzed third definition. Based on Saussurean etymology, the constituent elements of a sign are signifiers and signified where the expression level is built through levels of signifiers and content level is constructed via signified levels {Formatting Citation}. See also Table 2 and Fig 1.

Table 2 Basic concepts of Pierce's triple semiotics (Source: Authors)

Carrier of a signifier	Seimanion	Something is perceived as an indefinite physical organism.	
Signified	Semainomenon	The concept formed in mind does not represent an indefinite physical organism.	
Example	Tynchanon	The sign that is referred to it and it is an indefinite physical organism.	

**Fig 1** Saussurean semiotics acts as a complex binary organism in terms of relationship among the signifier and signified (Choi, 1996)

2.2. Semiotics and Architecture

Space has different meanings among philosophers and thinkers. Space is defined as blank place for human passing and presence. Plato, the great Greek philosopher, believes that the relationship between the objects is placed in space might create space (Panahi, 2018). The concept of space is assumed as one of the fundamental concepts in architecture. According to Heidegger, architectural design of a space means building of a location for human being so that to act as a brush to gather those things belong to each other (Norberg-Schulz, 1988). Heidegger expresses humans' perception of a place depends on experiences they have about the given space and they create identity for themselves in this way. According to Heidegger, such identity-building depends on mind of the audience per se (Sharr, 2007). Any architectural work is an opportunity to apply new terms to

creating architectural form. Accordingly, any architect can be assumed as potential inventor of a language with new dialect so this language and dialect is decoded by the audiences personally (Shafik Ramzy, 2013). In other words, idea is converted into an architectural work as a text under title of author's thought. The audience passes through this trend inversely. Namely, he/she wants to proceed with author's thought namely with reading the work that is nothing except sign. The audience perceives the message of work in this way, but meaning of a work depends on subjective paradigms of the audience. In fact, one could extract several meanings from a work the same as the number of audiences. Any signified has an interpretation proportional to its audience's mind. Thus, we are exposed to various interpretations of that work with the same number of audiences of the given work (Panahi, 2018) as shown in Fig 2.

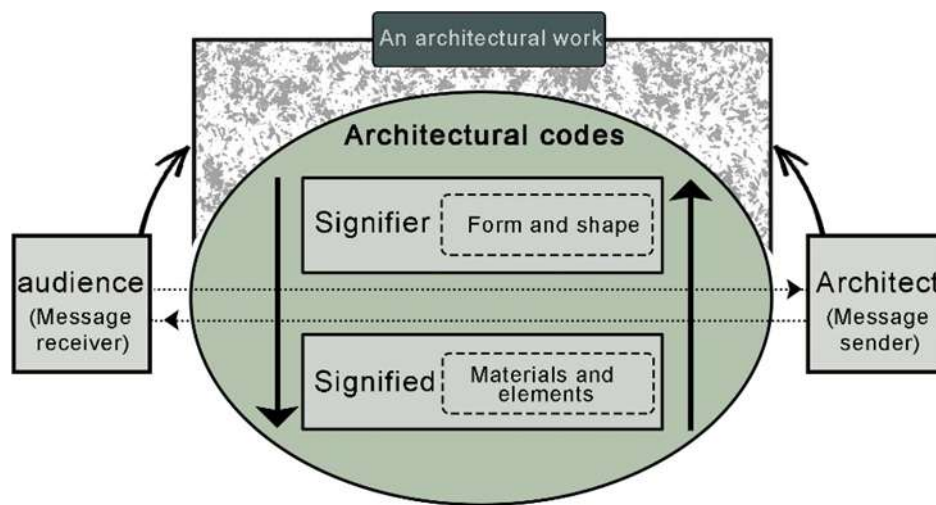


Fig 2 The relationship between an architect, audience and an architectural work from semiotic perspective
(Source: Authors)

Donald Preziosi argues that architecture is a type of visual semiotics (Shafik Ramzy, 2013), but it should be considered this point that audience bestow his/her subjective character to space using five senses. The mental character of the audience is subject to environmental issues and reading time. Human experience derived from any location and or his/her memoir of presence in the built space that builds formation of imagination forms in the mind is the foremost action in imaginative perception. The experience of created space by audience depends on the rate of its impact on five senses and his/her living experience in that space (Akbari and Falamaki, 2018). Presence in artificial space and existing meaningful elements in that platform provides for creating individual and collective memoirs among the people. Also, it will cause recalling spatial quality experiences in the future times and lead to collective awareness of given quality. As spatial quality is strengthened further in terms of existing meaningful signs the imaginative faculty of individuals is more involved and they will be captured by their imagination. Semiotics of Umberto Eco can be divided into three categories in architectural form as shown in Table 3 (Eco, 1992).

Table 3 Classification of signs in architecture according to attitude of Eco (Eco, 1992)

1	Signs of technique	Technical codes	Signs e.g. (slab, column, insulation etc.) that are related to architectural science there is no content relationship among them.	
2	Syntactic signs	Syntactic codes	They include signs that are the way of relationship among constituent elements of architectural space. It can be noted that Sociocultural contracts are involved in them such as relationship among private and semi-private spaces.	
3	Semantic signs	Semantic codes	Architectural communicative interaction denotes it is divided into four classes at the front.	1- The communicational elements refer to primary architectural functions e.g. window, etc.
				2- The elements refer to secondary architectural elements e.g. arch air hole, etc.
				3- Those signs that signify social concepts and ideology e.g. house, sitting room, bedroom, etc.
				4- Those signs refer to macro division through society e.g. villa and school, etc.

2.3. Sensory Semantics and Meaning

During Renaissance five senses (vision, auditory, olfactory, tasting and tactile) were known where within framework of hierarchical system, vision is devoted to the highest level and tactile sense assumed as the lowest level (Pallasmaa, 1994). Sense of self, subjective dimensions of the dream, tendencies and wishes are strengthened in humans by an artistic work. Instead of only visual allurements, an artistic work conveys a meaning to its audience, and this concept is perceived and understood by senses. Sensual perception is the common line between human and the universe. Hannah Arndt, a German philosopher, argues that existence of total universe as an effect is subject to perception by humans. Such a human perceives their existence by his/her own sensory organs and is aware of quality of their existence (Arendt, 1981). Some theorists believe in that even surrounding world is perceived by codes. The American theorist, Fredrick Jimson maintained in the past all perceptual systems were independent languages (Chandler, 2007). With potential for creating sensual influence, codes depend on perceptual psychology that is led to sensual impact (Mousavi Lar & Mafi Tabar, 2016). In other words, human finds the exiting codes in the being world through his/her sensual perceptions and perceives the surrounding world in this way while signs are revealed and perceived by human with different forms e.g. sounds, words, images, tastes, smells, and motions (Chandler, 2007).

In terms of brain mechanisms, perceptual categorization and receiving concept resulted from interactions between sensual and sensory systems, the function of each of these dynamic structures is primarily copied from the external world through sensual and sensorial and semiotic messages. At the next step, these messages are categorized constantly by the aid of recursive paths and through synchronization with neuronal groups. The perceptual categorization and conceptualization may not become comparative without existing memory (Edelman, 2004) and convey any meaning. In this process, the meaning of environmental perceptions which results from the message of structure and related semiotic system appears where message of nervous cells are adjusted to the existing nervous system in memory and strikes in mind a theme. What deems as important in this

process is the rate of precision of sensorial receptions from the environment and their accuracy which is called content of sensual perceptions (Akbari & Falamaki, 2016).

What is totally sensed in experience of five senses either by perception or otherwise is called sensual data in philosophy of sensual perceptions (Fish, 2010). What is sensed and experienced and what exists inherently should not be assumed the same. In their internal essence, sensual data have only sensual qualities that are not referred to the outside world (Robinson, 1994). Although these sensual qualities are the characteristics of sensual data and these sensual data confirm the experience, this assumption may lead to this point that such features are characteristics of the experience so this will be fallacy of composition. Therefore, these features should not be assumed as phenomenal characteristic of experiencing a sensual data as the same (Fish, 2010). According to attitude of Merleau Ponty, the perception is neither a passive reception of representations of visions as objectivists say and nor creation of the world from ideas in my mind as idealist philosophers mentioned. The perceived subject exists in the world, but not in a way that is seen merely by visions; the perceived is a subject that affects the world as the world influences in it (Matthews, 2006) and this is nothing except generality of human presence with all his/her physic image that is his/her body with human presence in space, his/her sensual data and receptions, experience of space, imaginations and fantasies, primary subjectivities and presuppositions and even myths and legends (Akbari, 2018).

2.4. Metaphorical Semiotics

Various signs and signals have been graded in human mind with respect to observer and the environment where a person grows. Any new sign initially is compared in observer's mind with the formed signs in his/her mind and then classified. No new sign is not completely similar to the already signs in mind of the observer. Thus, any comparison tends to a new metaphor. In fact, finding of a metaphor is totally based on subjective aspect and is subject to the environment and observer (Grutter, 1996). According to Lackoff and Johnson, metaphor is based on perceiving a thing similar to another. The constituent elements act in metaphorical semiotics in such a way that metaphor serves as a signified and a signifier that refers to another signified (Chandler, 2007). For example, movie director should perceive audience's structure of the environment so that to express it clearly. Therefore, in his turn, the audience perceives his/her everyday environment in terms of cinematic aspect. As a result, cinematic experience is deemed as a metaphor for interpretation of audience's everyday environments (Goharipour, 2019). Based on studies of Lakoff and Johnson, metaphorical semiotics can be classified into three types as indicated in Table 4.

Table 4 Types of metaphorical semiotics based on theory proposed by Lakoff and Johnson (Sources: Author excerpted from Chandler, 2000:195)

Type of metaphor	Definition of metaphor	Example
Directional metaphors	This type of metaphor is related to spatial concepts.	Up, down, far, near, etc.
Ontological metaphors	It relates emotions, thinking style, actions to the existence.	Identity building
Structural metaphors	We can make perceivable structure of a concept to another by this metaphor.	Time is gold.

Comprehensiveness and inclusiveness of metaphor includes a structure more than two other types of metaphors. Thus, this metaphor may be also founded on directional and ontological metaphors, which is shown in Fig 3.

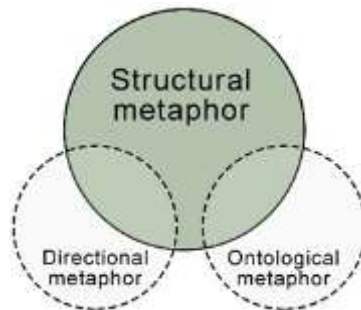


Fig 3 Rate of inclusiveness of metaphors (Source: Authors)

2.5. Semiotics and Cinema

Whereas human is a concept-builder organism thus s/he creates meaning for oneself by sign production and interpretation (Chandler, 2007). Communication is defined as meaning production in the messages in semiotics. This meaning and concept may be produced by encoder and or decoder; namely, meaning and concept of codes are not absolute (Hashemizadeh et al, 2107). Dramatic complexity of meaning is expressed by the picture in cinema (Wollen, 2013). A movie is made of pictures; namely, it is formed by limited things. It is neither actually the reality nor the image embodied at mind of filmmaker or the picture created in the mind of the observer, but a movie is a group of signs. For this reason, semantic perception of a movie is deemed as difficult (Ahmadi, 2017). The relationship between filmmaking and audience's impression is shown in Fig 4.

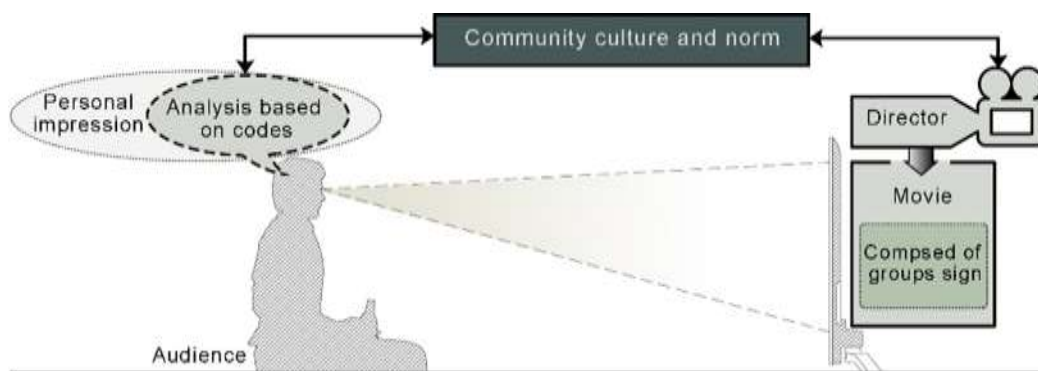


Fig 4 Relationship between filmmaking by director with related impression by audience of that movie (Source: Authors)

Some elements e.g. words, pictures and music, etc. are considered as signs in the movie. Concept is produced by coding dependent sign. Code is the significant relationship between signs which are systematically abided by cultures and norms of a society. John Fisk has divided cinema coding into

three levels: 1- Social coding: They are divided into cloth design, makeup, nonverbal signs and dialogue which are related to social customs and ceremonies and rules. 2- Technical coding: They comprise of music, camera and lighting management which depend on creativity power of filmmaker. 3- Ideological coding: It includes sociopolitical discourses and diversity of tradition and modernity that in fact creates adaptive and integrated concepts by organizing the first and second coding (Hashemizadeh et al. 2017). It should be considered this fact that cinema is built from various semiotic systems. Hence, it can employ motional, verbal, musical and phonetic signs (Ahmadi, 2017). Six semiotic systems are given for a cinema based on theory of Pierce as described in Table 5.

Table 5 Six semiotic systems of a cinema (Source: Authors excerpted from Ahmadi, 2017)

Visual signs system	A movie is not imaginable without visual signs.	
Motional signs system	Cinema has built the determinant element of the picture; namely, the movie is meaningless without motion.	
Verbal signs system	It includes any type of application of verbal language comprising of conversations, monologue and external voice, etc. In cinema where dialogue is the most common application of this system.	
Written signs system	It includes any type written language as titling and subtitle of the movie.	
Phonetic signs system	It comprises of natural sounds and phones used in the movie.	
Musical signs system	Contextual music	Movie character or characters do not hear it.
	Scenario music	Movie character or characters hear it.

Panahi adds two other semiotic systems of cinema to of Pierce. These two systems are described in Table 6.

Table 6 Semiotic system of a cinema (Source: Authors excerpted from Panahi, 2018: 214)

System of signs of movie narrative and prominent structure	It is related to narrative structure e.g. 21g - movie produced by Alejandro Iñárritu where it has been divided into irregular parts.
Multifaceted, hybrid and fold signs system	In this system, picture, text, music and speech systems have been folded on each other, e.g. 'in praise of love' directed by Jean-Luc Godard

3. Research Methodology

Given the reality of the studied phenomenon in this study, from the ontological dimension, depends on interpretation of researchers; research paradigm is interpretive (Bazargan, 2008). The research approach is qualitative type and the methodology is based on deductive reasoning and it moves from theory to case study analysis (Nobakht, 2017). The librarian studies and method of written data collection has been used in the process of extraction of theoretical reasoning bases and 'Love-stricken' movie has been analyzed in phase on investigating case study using descriptive- analytical technique by focusing on sensual- metaphorical semiotics to enable for giving answers to the research questions by collection of visual data from the existing movie with classification of subjects, making metaphor, division and importance of criteria and creating conceptual integration and to

extend findings to building of architectural space. The research conceptual model is shown in Fig 5.

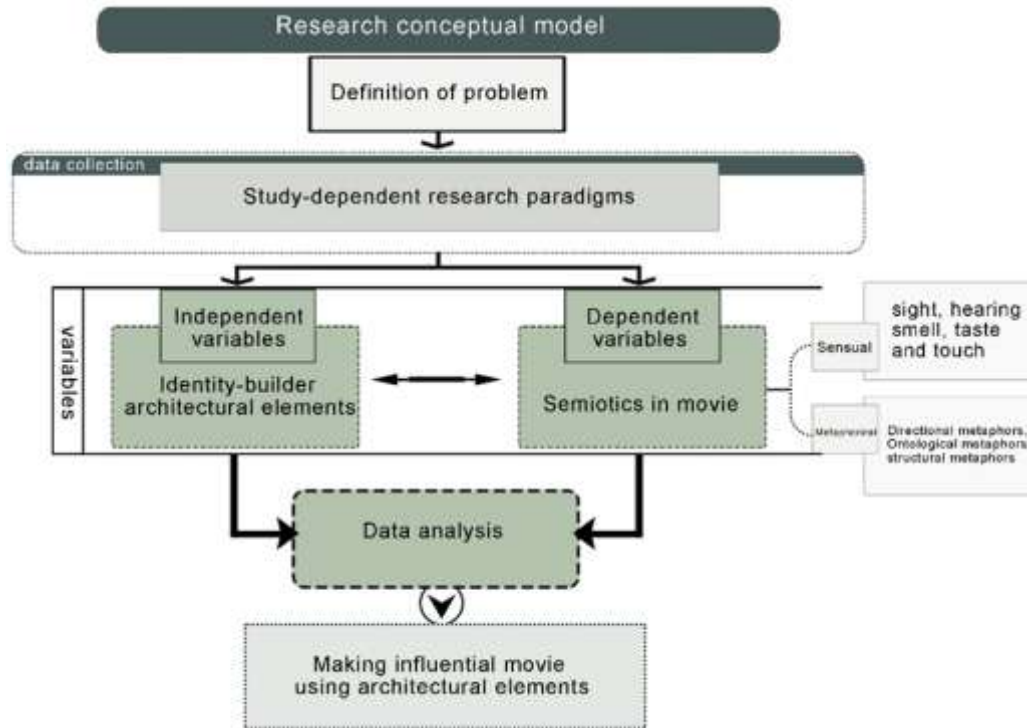


Fig 5 The research conceptual model (Source: Authors)

4. Discussion

4.1. Audience, Architecture and Cinema

The interdisciplinary studies provide developing knowledge and potential for analysis of phenomena from various viewpoints and enlighten the dark aspects of it (Piravi Vanak et al., 2017). This is evident in both architecture and cinema fields. The relationship among human and environment can be defined by organizing space where human is located. Order in space organizes several components such as social, cultural and biological elements in space; in other words, if this relationship exists more among elements of cinematic art this art will become more viable and eternal (Hosseini et al., 2010). Cinematic art requires for organizing space, situation, scale, light and the like where all these indices create an atmosphere and environment in which cinematic theme forms (Pallasmaa, 2006). The date, when a movie is displayed, is one of the foremost reasons to attract audiences for a movie, or audience's tendency is specific to movies from a certain country. In fact the director attracts his/her audiences by employing concepts of place and time. Both cinema and architecture attract their audiences by creating life spirit in this atmosphere by are different in that cinematic materials are imaginative and fantastic while architectural materials are physical and real. Really, cinema creates space subjectively and architecture makes space objectively (Panahi, 2018). In other words, architecture creates spaces while the movie builds a path to observe those spaces (Bergera, 2018). Alternately, it should be expected that narrative structure

is assumed in cinema and the same designing philosophy in architecture (Hosseini et al., 2010). Thus, cinema and architecture are both located in art field with common language and establish dialogue with each other (Panahi, 2018) and allow each other affecting another discourse (Bergera, 2018). In fact, they are affected by each other and thereby they influence in their audiences (Table 7).

Table 7 The common aspects of architecture and cinema for their audiences (Source: Authors)

Common aspects of architecture and cinema for their audiences	1. Displaying public culture and lifestyle
	2. Involvement all senses of audiences to perceive space
	3. Creating the symbol and sign for their audiences
	4. Granting identity to space and creating memoir for audience by time narration (endless stream) and place (Euclidean solid)



Employing Persian architectural elements is well evident in Ali Hatami's works by stage design he recalls his/her identity to the audience. While Ali Hatami is one of the vanguards of modern Iranian cinema, the historical and traditional cinematic works are obviously visible. Hatami is enticed by the latent concept in statements of Sohrab Sepehri, the lofty Persian prose, and Persian culture and this is why his tendency to Qajar elements is mainly visible in his visual narratives and the concepts used in his works including Iranian nativity, traditionalism and Iranian situation in transit (Panahi, 2018). Considering Iranian customs and traditions in mind, using Persian idioms and proverbs, displaying original Persian art, spreading and praising sportsmanship and chivalry, Hatami insulated his Persian architecture and interior design from other cinematic practitioners (Hashemizadeh et al., 2107). Hatami has freely travelled through historical periods and spaces and his visual attention has been mainly focused on expressing the relationship among yesterday human with classic architecture and atmosphere, especially Qajar era (Alaghemandan Motlagh, 2012). Based on his knowledge about classic space and environment of his movie in creation of movie frames, Hatami converts this atmosphere to one of the characters of his work. Characters in Hatami's movie are constrained by environment, and main drama of the movie originates from conflict between characters and this space. It should be considered that all objects used in Ali Hatami's movies are concerned with Persian culture and create the memoir for the audience. Hatami describes social position of movie characters by objects. In fact, all objects used in the movie are used by the audience as a sign for better perception (Alaghemandan Motlagh, 2012).



4.2. Semantic Analysis of Love-Stricken



Ali Hatami made his thirteenth movie under title of 'Love-stricken' in 1991. In this movie he was responsible for stage design in addition to directorship, production and film-writing tasks. Love-stricken movie includes Persian music theme and goes back to period of the kingdom of Ahmad Shah Qajar who intended to gather five best music players to keep Persian musical notes under forgotten trend by intermediacy of French Monsieur Joule and supervision of Delnavaz master. These persons are sent abroad to prepare a few musical disks. The group encountered some problem abroad therefore Delnavaz master keep the group lonely. At the end of this movie, Taher Khan, singer of Leila Lover the blind prince got sick and unfortunately died and on the other hand the ship was wrecked due to storm in sea in the path to return to Iran and all musical disks were lost while they were recorded with a lot of difficulty. Music and stage design essentially affect viability of this movie. Using fixed camera in frame is one of Hatami's arts so that to enter the audience

through sense inside the movie by putting objects within his frames. Architectural space and scenes of Love-stricken movie are examined as ‘signifiers’ in the following diagram according to different perspectives so that to manifest the given signified and concept for any signifier after passing through semiotic phases (Fig 6).



		The Love-stricken movie directed by Ali Hatami 00:09:53 min	
signifier ↓ signified	<div>  </div> <div> Metaphoric transparency </div>		
	<div> Transparency is assumed as one of the indicators of Persian architecture (Hamzehnezhad & Radmehr, 2017). Water is one of the natural elements used in Persian architecture that is a metaphoric expression of transparency. With respect to a dialogue among Delnavaz master and Mr. Faraj, we can find Hatami has emphasized in transparency and honesty of Mr. Faraj by considering water pool in design of this scene. </div>		

		The Love-stricken movie directed by Ali Hatami 00:13:47min	
signifier ↓ signified	<div>  </div> <div> Colors in decorations </div>		
	<div> The colors are one of the effective factors in Persian architecture, so no one could deny its mystic value. In fact, color serves as talking to one's soul. Hatami has shown this fact aesthetically in his movie. </div>		

		The Love-stricken movie directed by Ali Hatami 00:19:38 min	
signifier ↓ signified	<div>  </div> <div> Axial symmetry </div>		
	<div> Creating axial symmetry means unity between elements. This issue is visible in doors and windows and types of decorations used in Persian architecture (Peyvastegar et al, 2017). Given a symmetrical frame by putting two movie characters at the middle of this frame, Hatami has emphasized in their empathy. </div>		

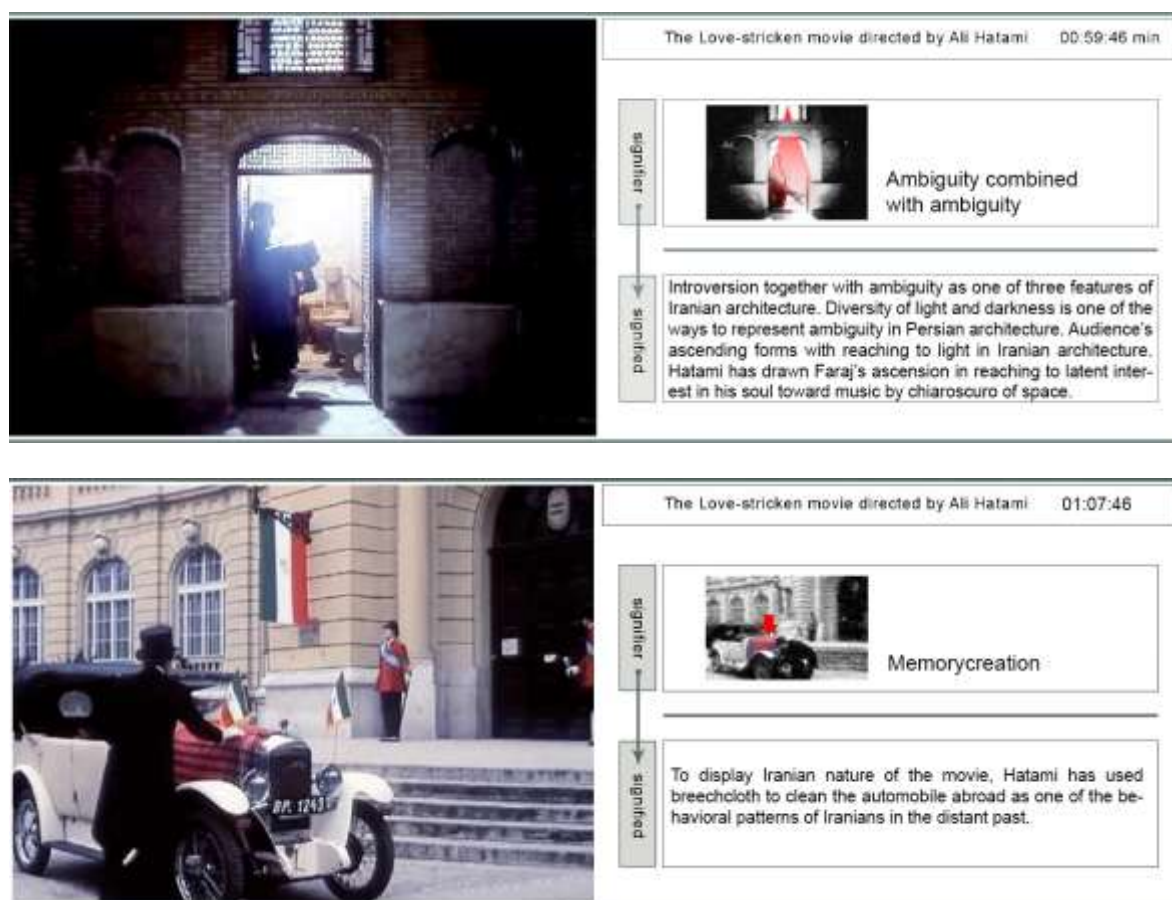


Fig 6 Laminar semiotics in 'Love-stricken' movie produced by Ali Hatami as case study

Source: (Authors; Hamzehnejad & Radmehr, 2017; Peyvastegar et al., 2017)

5. Results

Ali Hatami emphasizes in some element in his cinema that can be visible by code and metaphor in all points of Iran as the common human and social values in Persian culture and they signify intersubjective concepts. Light-darkness dialectics, interior-exterior and silence-music are some of the semiotic elements that activate the memoir of traditional architectural spaces in Iran in subconscious of Iranians as imaginative perception. His cinematic language can be assumed including behavioral patterns and the underlying signifiers: Presence in open space of yards at houses and gardens, sitting on ground and carpet that recalls long-standing carpet-weaving traditions as well as living on earth in Iran, emphasis on outlook inside rooms toward gardens and linking among the built space and natural space, the existing water pool and characters waling beside water ditches in Persian garden, dark spaces that indicate spatial depth of traditional architecture, the rich written language and literature is full of historical and poetic-like terms, presence of Persian music as well as contextual music that may stimulate auditory perception of the audience.

Hatami's narrative language acts in such a way that forms all existing elements in any plan and semiotic metaphorical structure and each of them affects typically quality of space by which a

memory may be recalled or intensified for audiences. Hence, he has succeeded in creating Persian space to the extent this has converted him into one of the salient Iranian directors whose works can be included in postmodern cinema.

By generalizing this approach to creating space in architecture, it can be concluded that it is feasible to move from subjectivity to objectivity through employing pattern language that includes following patterns: Link between users with ground level by creating suitable behavioral patterns; relationship between users, nature and garden; symmetric, geometrical order of space arrangement as one of the archetypes in traditional architecture; perspective toward the garden; potential for walking and sitting in the garden; creation of alternating repetition in light and darkness from openings and also light-setting in the roof; and employing familiar materials e.g. brick and wood and using paints and geometric decorations.

Architecture is a narrative that generates, reproduces and protects another level of existent reality of humans that are full of their wishes, ideals, beliefs and myths. Any dogmatic concept of style may no longer govern in modern age in which short stories became important. Today is the end of stylistic macro and formal narratives and age of human narratives of everyday life and manifestation of subjective and transcendental activity based on human nature in them. Architectural imaginations of human experience about the world links unconscious internalization process, assimilation and visualization and provide the ground for global human's narrative. Original architectural structures represent human's genuine experience of reality, orientation and position to continue space-time by metaphorical and ironical expression.

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Investigating the Changing Role of Women in Society based on Satisfaction Level of Kitchen Design Pattern (Case Study: Kitchens of Zones 1, 2 and 7 of Shiraz City, 2008-2018)

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Abstract

All human societies are influenced by gender patterns emanating from society. The aim of this study is to investigate the effect of the women position in society based on satisfaction level of the kitchen design model in contemporary housing in Shiraz. The present study is descriptive correlational design study. The study populations were the women living in zones 1, 2 and 7 of Shiraz city, by using Cochran's formula, the sample size of the study was 390 people selected by cluster sampling. In order to collect data, a researcher-made questionnaire with Cronbach's alpha of 0.78 and interviews were used. Data were analyzed using descriptive statistics and t-test for two independent groups. Examining the current situation and expectations of women living in three, high, middle and low-income areas of Shiraz showed that, women level of satisfaction with the kitchen design pattern, due to different cultures, lifestyles, women's beliefs and differences in jobs and education levels in urban areas is not the same, and the user will behave differently while facing the same actions. The study results highlight the need to provide a variety of kitchen design patterns with respect to changing the style and role of women in different urban areas in the architectural design process.

Keywords: Role of Women; Kitchen Design; Contemporary Housing; Lifestyle

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1. Introduction

On the way transferring from traditional life to modern life, there have been extensive changes in various areas of lifestyle, and the family and its members are widely affected by these changes. One of these are the changes in the structure and employment status of women and time of presence at home (Shirkarami, Sharifi Darvazeh, and Khodadadi, 2018). Gender as a social category and influenced by the culture of society, is related to the insights and attitudes of individuals and their perception of the phenomena (Ghamari, Talischi, and Dejdari, 2017). Many norms of society are gender-influenced and gender role. The human societies are constantly evolving, so are their needs and desires, while architecture, like other human artifacts, is changing to meet new needs. The house architecture, as the most fundamental human shelter, is also undergoing changes. In two-way interaction, it is possible to study the changes in the way the house functions, how to change human needs, and on the contrary, by studying human needs, the architectural changes of the house can be achieved (Raiti and Hossein Ghadiri, 2016).

The importance of space in defining gender in a society is determined by certain limitations and boundaries, which, by influencing human behavior, give it direction and define the norms. In fact, space can produce, reproduce and strengthen concepts about gender (Amarloo, 2018).

Considering the acceleration of globalization, the influx of communication technologies and the role of the media, and the change in the lifestyle of women from traditional to modern; increasing women's group relations, their changing role and position in society; and awareness of their rights and raising the level of education and interaction in working communities, women have taken on a more prominent role in society and, consequently, have changed their lifestyle. In this regard, many changes are observed compared to before in the creation of their individual and collective identity (Khojaste, 2008).

In Iranian society, the development of the women's world can be explained and analyzed under the influence of different times and spaces (Ghiasvand, 2015). In recent years, paying attention to education and literacy development has led to an increase in literate women. The distribution of literate population according to the 1996 census shows that from the total literate population, 54% was male and 46% female, while in 2016 this index has changed to 52.5% and 47.5% (Statistics Center of Iran, 2019). Changes in this index show an increase in the number of literate women over the years. Therefore, the life of Iranian women is no longer traditional. Iranian women have gradually rethought on a large scale the change of their traditional social roles and identities and have entered the stage of social maturity.

This issue has become more prominent with the entry of women into various social, economic, political and cultural fields, which can be used to continue women's education at the university level, their employment outside the home, gaining financial and personal independence in various sectors, having great political participation and emergence of women's literature and cinema in the works of writers and directors. All the above-mentioned issues indicate the occurrence of widespread social and cultural changes in the general situation of women and the challenge of their social role in society, that the most important consequence of which is weakening all foundations and traditional structures governing the society and accepting non-traditional social roles (Sepehri, 2014).

Changes and expansion of roles and activities have led to changes in expectations, employment and economic status, which has transformed the division of individual, family and social responsibilities (Shirkarami, Sharifi Darvazeh, and Khodadadi, 2018). In other words, people's lifestyle has changed over time (Khezrian and Bayat, 2016). The lifestyle of Iranians, which means how their living lifestyle and manner of their lifestyles as individual and group, and has undergone

changes in some areas (Habibpour Gatabi, 2016). Evidence shows that women's employment in economic and social affairs has prevented them from playing a domestic role. The employment of women in social activities has led to the return of men to the home and the division of household responsibilities between mother, father and children. This change in lifestyle, despite its benefits and the creation of group cooperation between the families, has been facing pressures because of ignoring the traditional division of labor and creating more and newer commitments. Women's working outside and working at home is one of these problems, which if not solved, can have unintended consequences for social cohesion, family functions, women's work performance and their physical and mental fatigue (Rastegar Khalid, 2004).

Change in the position of women in society and change in the role of individuals in the family in order to change their duties has changed the concept and lifestyle, which has manifested itself in daily life and the function of residential spaces. Housing as a platform for family formation and one of the most important spaces used by human beings and the safe place for the family has always played an important role in creating these changes. The main purpose of housing is to create a compatible environment with the human lifestyle. In other words, in addition housing must meet the personal needs, and must also meet the qualitative and social needs (Pourdehimi, 2011), in this case the concept of housing becomes a home.

The home is the most private part of people's lives and place where most people experience their first experiences of the world around them and learn behavioral patterns and social norms. Home can be the first space for teaching the gender roles (Amarloo, 2018). Amos Rapaport considers the gender relations as a part of socio-cultural factors that has a role in the formation of the home. The type and time of communication between family members, the presence of women in society and the extent of communication between men and women outside and inside the home have influenced the formation of housing (Kami Shirazi, Soltanzadeh, and Habib, 2018). The resident way of life and the house framework are closely related to each other and any change in the way of life causes changes in the house framework (Yazdanfar and Naserdoust, 2019).

With the limitation of house activities in the contemporary period and the reduction in the number and dimensions of space, there was a functional interference in the space organization of house. The length of stay at home has been reduced compared to the traditional period due to the change in the type of employment and free leisure, and the lack of meeting the human needs has led to anomalies (Yazdanfar and Zarabieh Al-Hosseini, 2015).

Every society has its special culture and worldview that explains its ideals. Islamic worldview has played a key role in the construction of Iran's past housing, but today it has been neglected (Ramezanpour, Sharghi, and Mahdavinejad, 2019). In designing houses, full knowledge of the resident lifestyle, their daily and annual activities is necessary to consider the suitable spaces (Yazdanfar and Naserdoust, 2019). Today, one witnesses many changes in the housing issue, which has led to the anonymity of houses and leading towards standardization across the country, and has resulted in nothing but user dissatisfaction, changing social norms and the disappearance of residents' indigenous identities. Turning to principles based on recognizing the needs, lifestyle, indigenous beliefs that have become the culture of that community over time, can promote a sense of belonging to the space and satisfaction of residents in meeting their real needs (Azmati, Rostami, and Pourbagher, 2017).

Globalization and media technologies such as the internet and satellite have provided conditions that can be difficult to control (Najarzadeh, 2012). The modern man is so accustomed to and immersed in the use of mobile phones, the internet, the personal room, personal life, childlessness, singleness, digital currency, sandwiches, ready meals, home technology, digital technologies and

modern methods, which does not sense of the two important points about them. First, this lifestyle is a young and emerging phenomenon and is less than half a century old. Second, the introduction of each technology has created fundamental changes in the life, feelings, thinking, lifestyle and culture of modern man (Salehi, 2007).

The kitchen is the heart of the house where different functions take place. These include preparing raw materials, preparation, cooking food, storing food ingredients and utensils, an intimate space for sitting and talking. It can be said that considering the importance and function of the kitchen for the comfort of the family, it is necessary to pay attention to the kitchen design in architecture. The change in the kitchen style is both a disability and a change factor in women's identity and, in their lifestyle. Table (1) refers to the functional changes of women's lifestyle in a limited way.

Table 1 Evolution of Iranian women's lifestyle - 1941-2018 (Source: Author)*

The course of functional evolution of women's lifestyle in the period 1941-2018

	First decade after the revolution (1978-1988)	Second decade after the revolution (1988-1998)	Third and fourth decades after the revolution (1998-2018)
Employment	Housewife	Cultural	Employee-Doctor-Engineer
Education	Illiterate	Advanced Diploma	Bachelor-Higher
Number of children	8	4	2
Communication with technology	Not using technology	Very weak relation	Very high relation
Preparation of food	Preparation	Preparation	Purchase
Cooking	Close Kitchen	Close kitchen with access to living room	Open kitchen
Place and way to wash utensils	Courtyard and hand wash	Hand wash in kitchen	Dish washer in kitchen
Place and storage space for food ingredients	Courtyard – store room	Internal store room	Cabinet
Place and food serving	Guest room – sitting on floor	Dining room – sitting on floor	Kitchen – using dining table
Place and way of washing clothes	Courtyard – semi automatic washing machine	Bath room – automatic washing machine	Laundry – washing machine

* In summarizing the above table, the author has considered the dominant style of the community

Today, the kitchen belongs to a certain gender to a certain extent, but it has not been able to completely erase such an idea and mentality. In this change of function and position of the kitchen, the following factors such as the change in the role of women in the family and society, modernization, urban infrastructure, health progress, change in the configuration of home spaces, land prices, etc. can be considered effective. The importance of reading these changes from the

perspective of the position and role of women shows how social structures are manifested in spatial structures (Amarloo, 2018). The kitchen is a gathering place for family members together and a functional and social space (Bukharaei and Tahabaz, 2020).

Among the various parts of the house, the kitchen is one of those spaces that all the inhabitants have been in contact with throughout all periods. In recent years, due to the employment of women and the consequent division of duties inside the house, the kitchen is no longer a sacred space for the housewife and has converted to a more public space and is seen as a middle space (Alitajar and Veisi, 2019).

Kami Shirazi in a study entitled “The impact of lifestyle in the space organization of residential architecture in Iran with emphasis on kitchens in the period 1925-1978”, states that gender-related components in this period have equalized the roles of men and women, that this issue is more visible in the middle and wealthy classes of society. Due to this, the interior and exterior spaces have been gradually removed and the kitchen has been moved from the corner of the courtyard and basement into the house and has been placed as a common area in relation to other spaces (Kami Shirazi, Soltanzadeh, and Habib, 2018). The results of Azad Armaki in a study entitled “Apartment and kitchen in Iran” show that to what extent space and lifestyle have a reciprocal effect on each other (Azad Armaki, 2013). The results of Nari Ghomi in a study entitled “Modern kitchen and the concept of its socio-cultural purpose in the family life of religious category of Iran” showed that three semantic ranges should be considered to explain the socio-cultural concepts of the kitchen in the life of Iranian Muslim women: From a personal space with special privacy for women to a space of family life, from a service space to an atmosphere full of the spirit of life, and from a holy place to a normal place (Nari Ghomi, 2014).

The purpose of this study is to investigate the performance of kitchen spaces in three zones of Shiraz in order to change the social role and different lifestyles of women in these three urban areas to the satisfaction level of the kitchen design pattern. This study examines the following hypotheses:

1. There seems to be a significant relationship between the level of satisfaction with the spatial performance of the kitchen and the education of women in different urban areas.
2. It seems that there is a significant relationship between the level of satisfaction with the spatial performance of the kitchen and the employment of women in different urban areas.

2. Method

The research design, statistical population and sampling method: The present research design is a descriptive correlational type. The statistical population of the study consists of 231339 women living (Planning and Budget Office, 2017) in zones 1, 2 and 7 of Shiraz. From this population, according to Cochran's formula, the number of statistical samples was 390 people selected as multi-stage clusters.

2.1. Procedure

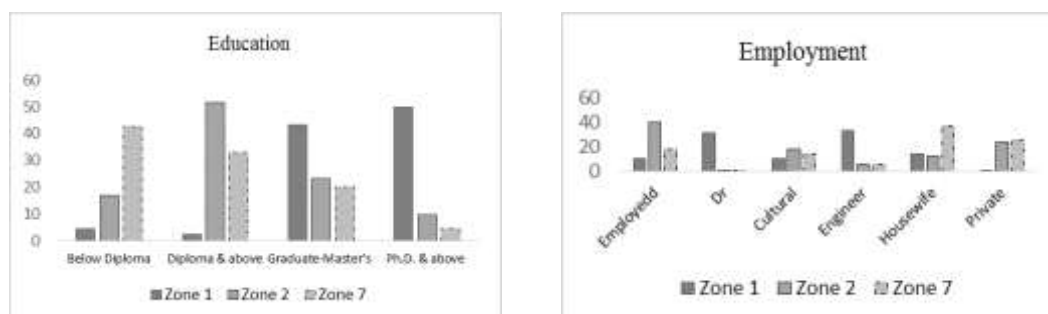
To conduct the research, first the evolution of the role and social status of women was studied in recent decades and its impact on the family using library and statistical studies. Then, the questionnaire was adjusted with a five-point Likert scale and was administered and reviewed. In order to assess the reliability of the questionnaire, Cronbach's alpha method was used, with 0.78 as the value. In writing the questionnaire, a number of principles has been studied that are observed in the kitchen are effective in the satisfaction of residents, such as the relationship between the kitchen

and adjacent spaces, the number of cabinets, the condition of the open, ventilation, lighting in the kitchen and dining area.

In order to select the research location and to select areas with different lifestyles in Shiraz using the sampling method of Analytic Hierarchical analysis, three urban areas was selected by considering the criteria of homogeneity coefficient which is the average total of relative to population of Shiraz city and the zone area to the area of Shiraz city (Planning and Budget Office, 2017), Prosperity index (Daneshpour, Saeedi Rezvani, and Bazargar, 2018) and the average transaction value of real estate (Fars Tax Information and Services Department, 2019) (the selected result of the research location has been taken from the doctorate dissertation of the first author of the research). Zone 1 as a developed and high-income region, Zone 2 as an area with moderate urban development and Zone 7 was considered as a weak and low-income urban area was considered. Then, women living in these areas were selected as a cluster, which were interviewed at the time of completing the questionnaire. The collected data were then analyzed with SPSS 25 software. Finally, using descriptive statistics and t-test two independent groups investigated the relationship between research variables and comparison between information obtained from inhabitants of the three areas about the kitchen.

3. Findings



According to the research results, descriptive statistics index were used to analyze the data to describe the demographic characteristics of the subjects. The results related to the occupation and level of education of women living in three zones 1, 2 and 7 are shown in Graph (1).




Graph 1 Education and occupation of married women living in zones 1, 2 and 7 of Shiraz (Source: Author)

Demographic data of the participants in the study showed that out of 390 participants, 93% of educated women had the highest number of education in Zone 1. The highest level of undergraduate education was 75.4% in Zone 7. Also, the job results of the respondents showed that women working in zone 1 have the highest percentage and women working in zone 7 have the lowest percentage. The age range of 63% (245 people) of women participating in the study was 25 to 44 years. Regarding the level of satisfaction with the spatial relationship of the kitchen with the private sector, 69.2% (90 people) of respondents in Zone 1 expressed satisfaction. While in Zone 2, 68.5% (89 people) were dissatisfied. The results showed that 63.1% (82 people) of houses in Zone 1 had kitchens with an area of more than 12 square meters, in contrast to Zone 2, 54.6% of kitchens in houses had an area of 9 square meters. In Zone 7, 60% of the houses had kitchens with an area of less than 9 square meters. In all the three Zones 92% of the kitchens were open designed.

Table 2 Interviewing women living in Zones 1, 2 and 7 of Shiraz regarding kitchen

Zone	Job	Interview sentences with women in relation to the kitchen	Pictures
Zone 1	Doctor	Satisfied with my kitchen space and use the open instead of the dining table. The only problem is that there is no window facing outside, and the open height is higher than a normal table.	
	Architect	Very much satisfied with the design and spatial relationships of the kitchen. It would be better only if it had more space and with open and closed combination.	
	Ph.D in Art – Professor	Like more open design, there is more interaction, if it is open towards the living room. Mother says that before the kitchen used to be big but it was far away and we did not know about anyone at home.	
	Master's Microbiology	Preferred the combination of open and closed space, because while working in touch with family members.	
Zone 2	Retired teacher	Do not use open design at all. Wish to have the kitchen with carpet, and had more cabinets.	
	Housewife	Have an open kitchen, but wished it was not so open because the smell of food spreads in the house and it is annoying when there are guests. Having a terrace is very important for storing pickles and frying purpose.	
	Bachelor of Nursing	Satisfied with the kitchen, but wished it was not so open that when there are guests it was easy to work.	
	Cultural	Have an open kitchen but not much in use and it is decorated with artifacts. Open and closed kitchens are better because the woman is not bothered while working in the kitchen.	
Zone 7	Housewife	Wished had a more closed area because as a housewife, spend most of the day time in the kitchen. We lean on the open and sit on the floor.	
	Secretary	Not satisfied with the kitchen dimension, it is very small, have lot of appliances and have few cabinets. Wished had a window.	
	Housewife	Satisfied and relaxed with the	

		kitchen because it is completely closed and comfortable while working. Spend most of the day time in the kitchen and it's good that no one is disturbing.	
	Employee	Do not use open kitchen for food. Wished to have a store room in the kitchen because every year beans, rice oats, etc. are stored.	

The interviews with women participating in the study, they cited reasons for disagreeing or agreeing with the current state of their kitchens, stated in (Table 2). Most of the women in Zones 2 and 7 stated that the open space was not practical and were dissatisfied with the transmission of sound, odor, fat and smoke from cooking to neighboring spaces. The importance of having closed areas in the kitchen for privacy, the importance of having space for storage, creating a good view in the kitchen were among the items mentioned by the participating women.

Table 3 Average satisfaction of the participants with the spatial performance of the kitchen

Spatial function of the kitchen		Zone 1	Zone 2	Zone 7
Satisfaction with kitchen privacy	Average	3.94	2.30	1.95
	Standard deviation	0.63	0.93	0.59
Satisfaction with the kitchen dimension	Average	4.12	2.03	1.52
	Standard deviation	0.54	0.60	0.66
Satisfaction with the presence of natural light in the kitchen	Average	4.19	2.76	2.99
	Standard deviation	0.51	0.85	0.65
Satisfaction with the kitchen carpet	Average	4.06	2.68	1.57
	Standard deviation	0.64	0.76	0.76
Satisfaction with the number of kitchen cabinets	Average	4.46	2.59	1.83
	Standard deviation	0.66	0.63	0.84
Satisfaction with the arrangement of kitchen equipment (refrigerator, stove)	Average	3.80	3.17	2.63
	Standard deviation	0.45	0.52	0.72
Overall satisfaction with the spatial performance of the kitchen	Average	4.09	2.58	2.08
	Standard deviation	0.27	0.39	0.37

The mean and comparison of zones 1, 2 and 7 of Shiraz, in terms of satisfaction with the spatial performance of the kitchen, shows that zones 2 and 7 were more inclined to have carpets in the kitchen than zone 1. According to the results, women in zones 2 and 7 were dissatisfied with their kitchen area. Comparison of the average satisfaction with kitchen privacy in these three zones shows that women in Zone 1 with an average of 3.94 were more satisfied with their kitchen privacy and then Zone 7 and Zone 2 were less satisfied with their kitchen privacy, respectively. In a general view, it can be said that Zone 1 women with an average of 4.09 had the highest level of satisfaction compared to Zone 2 with an average of 2.58 and Zone 7 with an average of 2.08 of the kitchen space performance (Table 3).

Table 4 Average women's tendency related to kitchen spatial function in Zones 1, 2 and 7

Spatial functions in the kitchen		Zone 1	Zone 2	Zone 7
Tendency to use open kitchen for eating	Average	3.41	1.58	1.59
	Standard deviation	0.83	0.72	0.72
Tendency to spend time in the kitchen	Average	2.36	4.0	4.42
	Standard deviation	0.70	0.70	0.69
Tendency to work in groups and share work at home	Average	4.42	2.33	1.63
	Standard deviation	0.84	0.58	0.86
Tendency to consider cultural and religious beliefs at home	Average	2.48	4.15	3.78
	Standard deviation	0.85	0.72	0.77
Tendency to store food	Average	2.23	3.69	3.46
	Standard deviation	0.84	0.96	0.67
Tendency to purchase food from outside the house	Average	4.26	1.7	1.62
	Standard deviation	0.82	0.84	0.78
Tendency to hold parties and get together at home	Average	2.54	3.47	4.36
	Standard deviation	0.71	0.50	0.74

The mean and comparison of Zones 1, 2 and 7 of Table (4) in relation to the tendency of the participants towards the spatial functions of the kitchen shows that, the respondents with an average of 2.36 compared to Zones 2 and 7 are less inclined to spend time in the kitchen, while they were more satisfied with the dimensions and spatial function of their kitchen. Women living in Zone 1, with an average of 4.26, due to their employment and high work load, were more inclined to purchase food from outside than in Zones 2 and 7, and demanded the cooperation of family members in doing kitchen-related work. Compared to women in Zone 2 and 7, were less inclined to work in groups and stated that they could do their jobs alone in a better way. Also, comparing the tendency to hold get together and parties in these three Zones showed that women living in Zone 1 did not have tendency to hold get together and parties at home, but women living in Zones 2 and 7 were more inclined to hold get together parties.

Table 5 Results of t-test with two independent groups for the difference between the average satisfaction of kitchen space function and women's education level

Group	Samples Size	Average	Std. Deviation	Degrees of freedom	t	Significance level-P
Women with bachelor's degree or higher	213	3.38	0.93	388	-13.05	0.00
Women below bachelor's degree	177	2.36	0.50	388	-13.05	0.00

To test the first hypothesis, two independent group t-tests was used. The results of Table (5) show that since the significance level of test error for the confidence level of 0.95 is greater than 0.05, thus the first hypothesis is confirmed and there is a significant relationship between the satisfaction of spatial function of the kitchen and the level of education of women living in Zones 1, 2 and 7 ($p < 0.05$). Comparison of the average level of education shows that women with bachelor's degree or higher with an average of 3.38 had the highest level of satisfaction with the spatial function of their kitchen and women with undergraduate level with an average of 2.36 had the lowest level of satisfaction with the spatial function of the kitchen (Table 5). According to the

demographic information of the Zones, the Zone 1 has the highest frequency of women with a bachelor's degree or higher.

Table 6 Results of t-test with two independent groups for difference in mean satisfaction from the spatial function of the kitchen and the employed women

Group	Samples size	Average	Std. Deviation	Degrees of freedom	t	Significance level -P
Working women	306	3.00	0.93	388	3.23	0.003
Housewives	84	2.63	0.82	388	3.23	0.003

The results of two independent groups t-test show that, considering that the significance level of test error for the confidence level of 0.95 is greater than 0.05, the second hypothesis is confirmed. Therefore, it can be said that there is a significant relationship between satisfaction with the spatial function of the kitchen and the employed women ($p < 0.05$) (Table 6). The results of comparison of the mean show that employed women with an average of 3.00 had the highest level of satisfaction with the spatial function of their kitchen and housewives with an average of 2.63 had less satisfaction with the spatial function of their kitchen. According to demographic information, Zone 7 has the highest dominance of housewives.

4. Discussion and Conclusion

The position and role of women has changed throughout history and her role at home and family has not been colorful throughout history. But, with the increase in education and subsequent increase in women's economic power in society, which is the result of political and social changes in recent decades in Iran and the world, the role and image of women was drawn from the margins to the text and was introduced in the family as an influential factor and not just a servant factor. Examining the impact of women's social role in the family on the design pattern of the kitchen also showed that the speed of change in the contemporary era has caused change to be an integral part of life. Considering the value of change, regardless of the quantity and quality of communication, beliefs, interests, and social and cultural expectations, has caused contemporary human not to appreciate the value of stability and to forget his historical memory.

The impact of apartment space and skylights problems in the creation of an open kitchen should be considered, but the preference of educated and working women for the cooperation of other members of the household which led to a desire to use more the open kitchen and the role of women, often as secret and out of sight engaged in service changed to an active and dynamic member. Although, this pattern has changed due to the contradiction with the culture and modesty of Iranian women, but its prosperity is undoubtedly affected by the change in the position of women in the family. Studies have shown that educated and working women in Zone 1 are satisfied with the open model, but women in Zones 2 and 7 are confused by the influx of modernity on religious and cultural beliefs.

Examining the time spent at home in the level of women's satisfaction with the kitchen space showed that working and educated women (Zone 1), due to less time spent at home, considered the interaction with family members as a positive point of open kitchen and because they often worked in the kitchen in the evening the daylight did not matter much to them. In contrast, women in the (Zones 2 and 7) still play the role of mothers alone, and they were less satisfied with the open-

designed kitchen. For women in these two zones, good visibility, windows for ventilation and light are of importance.

Studies have shown that designing and building a kitchen is not possible without observing the specific lifestyle and culture of its inhabitants, and it is necessary to know that the user will behave differently in facing the same functions. In Zones 2 and 7, open tables were not used and it was often a space to place decorative objects. In contrast, women in these zones desired to have carpet in the kitchen, table spread, sitting near each other and talk about routine life, but, women in zone 1 used open kitchen table for eating food.

Lack of privacy due to the open kitchen space, which is contrary to the culture and modesty of Iranian families and has caused women to be uncomfortable when guests are present, in urban areas with the emphasis on religious beliefs, this is more noticeable. In order to harmonize the kitchen with the Iranian culture, efforts were made to design the kitchen. The open kitchen, charcoal kitchen, work kitchen and decorative kitchen were the result of these efforts.

In Zone 1, hybrid kitchens were observed due to the large area of the house, and often the second kitchen space was merely a showroom. Although women in this area were satisfied with their kitchen area and design pattern because they did not spend much time in the kitchen. In contrast, women in Zones 2 and 7 were less satisfied with the available space due to being more religious spirit, less space area and more time in the kitchen.

It can be said that the lack of face-to-face communication is not the cause, the length of time women present at home, the growth of cities and the emergence of advanced means of communication are all factors that have contributed to the decline of family relationships. But it is very important to note that the pattern of kitchen architectural design as the core of get together has been one of the factors influencing this part of life.

What should be considered is that the level of women's satisfaction with regard to the advantages and disadvantages of the home kitchens model in the decade 2008 to 2018, Pay attention to function, spatial and aesthetic relationships, decision making to create this type of kitchen (open) in apartments, education and occupation of women as a specific user of this space. Although man likes diversity and avoids boredom and monotony, but there is a difference between stability and stagnation. Today, the fear of diversity has made us unequivocally accept the changes, and it has become difficult for us to percept the value of continuity. A group of women are still feeling relaxed in the kitchen. They love to cook and store annual food stock, clean vegetables and love doing this, let's not change these women.

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Comparative study of Fabric Patterns in Gurkani and Ottoman affected by Fabric Texture in Safavid Iran

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Abstract

The art of weaving is one of the most important arts, which have widespread use in society and at the same time expressing the work of the artists.

This art is considered to be the most valuable and oldest industries among Muslim countries especially India, Iran and Ottoman. The nineteenth to eleventh ah /fifth and seventh centuries has been very important in terms of the role, color, texture and composition of fabrics in particular, these two civilizations (India and ottoman) have been influenced by various art of the Safavid era in the past of centuries and have been affected. In this research, we study the roles and designs used and woven in Gurkani and ottoman era, fabrics as well as a variety of designs and texture and the type of color and composition used in the fabric and the impact and have been affected. These civilizations are on each other with attention of the Safavid era has been adapted reviewed. The main focus of research is the similarities and differences in woven designs and patterns in Gurkani and ottoman fabrics affected by Safavid. So first the texture of the fabric during the Gurkani and ottoman times, then the categorization of designs woven motifs are divided into three groups of plant, animals, humans and the design of the drawing lines. This research has been complied in a descriptive and analytical manner and using library sources to comparatively study the fabric patterns in the Gurkani and Ottoman period, influenced by the Safavid era. The use of plant, animals and human designs is the common denominator in these two civilizations.

Keywords: Color and composition of the patterns; Ottoman; Gurkani; Safavid; Textiles and weaving

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1. Introduction

The art of textiles from past was popular among Muslim countries including India, Iran and ottoman, who were neighbors. Mughal emperors from the time of Akbar (1556_1605) were the art of Turkestan theology, and the Safavid style derived from it and they blurred India and Iran. This is seen in painting, textiles and other artistic techniques. A picture of a lion is on curtain in Ahmedabad (calico museum of textiles) (Halide, Gosh, 2012:61, 62). The number of textiles weaving workshops in India is more than two and half million. Today about ten million workers are spinning and weaving in these workshops. The role of the workshops of the time is seen in the paintings of the Ajanta. Silk fabrics and gold fabrics (zarbaft) have existed in ancient India and the artists made silver and gold threads with their hands so thin which are even thinner than human hair. The threads and fabrics of colorful were prepared in different colors (Hekmat, 2017: 352).

The pinnacle of the art of textile weaving in the Ottoman Empire can be seen from the reign of King Solomon (1566-1520). Many art forms, including fabric, textures, patterns and fabric decorations become popular. Ottoman merchant appeared in the field of international trade. Bursa, Istanbul and Salonika were the main centers for selling and trading goods which was on the road to trade in central Asia, India and Saudi Arabia and Europe. In addition, the industry center was developing silk weaving. The bursa was a silk, leather and center made from ottoman and European indigenous merchants or textiles were widely traded in Europe and the textile and weaving industries of Istanbul, Anatolia, were exported to Paris, London and Florence (J. Shaw, 1989: 275-276).

The peak of growth of art took place in the two lands of India and the Ottoman Empire influenced by Iran, with a great history of civilization, religious and Islamic commonalities.

It seems that the connection between the patterns and textures of the fabrics of this period was due to their social and cultural relations. Therefore, the purpose of this research is to identify the fabrics of Gurkani and the ottoman period in terms of the texture style, to study common and different points in textures, patterns and colors.

1.1. Research Questions

1. What is the similarity and difference between Gurkani and Ottoman fabrics?
2. What kind of design and texture was common in Gurkani and Ottoman fabrics, influenced by Iran?

2. Research Method

The research method in this analytic descriptive study is the way in which information is gathered in a library. The historical period of this research is related to the ninth and tenth centuries AH, and the research /fifteenth and seventeenth centuries AD, and the research resources included textures and images in the visual and written textbooks and the preparation of comparative tables.

3. Research Background

In the field of weaving in India, Gurkani and ottoman have been separately investigated. The history of Islamic art from Christian price has referred a fabric texture in Islamic lands. Islamic projects from Eva Wilson to joint Islamic art in Islamic lands. Hand woven textiles of art from area Chishti and Rahul Jane examine the texture of the fabric and variety of roles and patterns in knitting and art and the impact of these designs on Indian textiles have been studied.

Researches and articles by researchers such as Norhan Atasoi and Fikri Salman also indicate that textile fabric has been important in ottoman literature and has been remarkable. From the Ottoman Empire and the new turkey by Stanford J. Shaw to the ninth and tenth century trade, the emergence of ottoman traders and silk trade, ottoman and influential European textile centers has been addressed. In Isfahan painting school, Yaghoob Azhand has been dealing with Iranian ottoman times and exchanging art and culture. Islamic textiles by Patricia Baker study the style and texture of textiles and the textiles of the Islamic period and preserve cultural values in the art of weaving and Imbrodery with arts a look at the Islamic knitting fabrics of Zohreh Roohfar refers to the study of various types of fabric and knitting centers and roles used in Islamic clothes. Some researchers have addressed the comparative and analytical aspects of the subject, including a comparative study of the Safavid era and Gurkani designs from Khalilzad Moghadam and Sadeghpour and the review of the patterns of woven fabrics of the Safavid and ottoman. This research attempts to illustrate the features of knitting fabrics in two adjacent territories of Iran, which are Muslims, but also have a different culture. It intends to show the commonalities and differences of fabric texture in these two lands, considering the benefit of Iran's rich culture.

4. Characteristic of Weaving in Gurkani Period

The history of the cultural, political ties between India and Iran date back to previous Islamic times. Persian weavers from the Silk Road to India and central Asia and China went to learn the techniques of knitting (Agrawal, 2003: 36). The Islamic sultans of India have always been the sponsors and supporters of the cultures and practice of Islamic art in the neighboring territories (Hekmat, 2017: 62). On the other hand, India in the sixteenth century was influenced by the work of three British companies in France and Netherlands, and influenced the painting and other art of this land and created a combination of Indian, Iranian and European elements, and the art of India through the transfer of elements from the European painting to Iran, the Iranian painters were influenced by the design of the Indian flowers (Welch, 2006: 195).

Babur was the first king of the Gurkani dynasty with a great support of culture and art. The reign of Homayoun Gurkani in the court of Iran and support of shah Tahmasb safavi from Persian painting led to the foundation of a brilliant period of Islamic painting in India, with the supervision and cooperation of Iranian painters. The peak of extensive relations between Iran and India during the reign of Akbar shah Gurkani and Jahangir shah and shah Jahan was the culmination of the intercontinental relationship between Iran and India, and the end of the Mughal art was at the same time as the end of Orangzeb. In this period, textile designers were influenced by Iranian styles; they traveled to Iran, or went from Iran to India, so they would become more familiar with this art (Spuhler, 1987: 198).

With regard to the above, it can be said that during the Gurkani period, Iranian artists such as Mir Sayyid Ali and Mir Musavvir and Abd al- SamadShirazi were impressive as Bashandas an Indian painter, came to Iran and one of the figures from Abbas the Great and the courtiers by Indian painter was depicted. During the period of Akbar Mughal Emperor of Gurkani, royal works were expanded and common knitting machines in Iran for the silk fabrics of zarbaft, along with fabric teachers from Iran to India, were taught to learn new methods of textiles for Indian weavers (Harris, 1993: 110). During the Gurkani era, Iranian designers moved to the area. They were proficient in designing and textured fabric patterns (Talebpour, 2011: 15). At the same time, the connection between the art of the Gurkani and Europe from the Akbar era began, and India became a destination for European tourists, which affected the native art of India, and made it progress.

In Indian Islamic art, diversity of colors and natural landscapes and embodied human designs are observed and European craftsmen used illustrated books and textiles, carpets and jewelry as models (Hagdorn, Wolf, 2015: 44-45). It's noteworthy that Akbar Mughal Emperor of Gurkani's willingness and admiration for attracting artists and his personal interest in art has been widespread development in the art of painting, facade painting and the illumination and related industries, including the art of textiles and the decoration and design of motifs on fabrics. Handcrafted artists turned in to a wealth of European elements of India and Iran and the other hand, the mediator of the transfer of art from the sixteenth century Europe to Iran. The texture of wool and silk developed so far that existing works in India, including the royal works of Agra, Fatehpur sikri, Ahmedabad and Lahore could produce different types of texture on this land (Dhamija and Jain, 1989: 65).

During the reign of Akbar shah Gurkani, with the spread of wool texture and on the other hand the miniature paintings and the facade of the shawl texture, especially the shawl called Kani, became popular among the admirers of the art texture of this type of fabric. He even encouraged shawl weaver to produce new types of shawls, and a kind of shawl called the twin, which had two head to back stitches and the two ends of the shawl were sewn and the pleated edge was hidden. It showed a beautiful and majestic image of the shawl for use in the court. These shawls were made in two ways: one made of raw wool (Kani) and another needle or Embroidered shawl (Kendra, 2014: 18-19).

Abul-Fazl Alami, who was a writer, historian, secretary and trustee of Akbar shah Gurkani, refers to Akbar's desire for different types of textile fabrics. The presence of Iranian weaving experts in the court, such as the visit of Ghiyth al-Din Ali Naghshband Yazdi, shows that Akbar shah Gurkani has been known for textile art in Iran. At the same time, Europeans who had realized the value of the art exchanged between Iran and India were introduced trade and act (Gillow and Barnard, 1991: 12). It seems that during this period, changes were made in the weaving style of Indian fabrics and in addition to woolen and silk fabrics, soft silk (harir) and velvet weaving also became popular. The tent fabric is embroidered in gold plant silk which is mentioned by Abolfazl Alami in Akbar's era (Schimmel, 2010: 89).

5. Characteristic of Weaving in Ottoman Period

The knitting of the ottoman government was based on the experience of the woolen fabrics, but the texture of beautiful and magnificent ottoman fabrics in the 11th and 12th centuries AD/5 and 6AH dazzled the western world. They were heavily influenced by Iranian artists and Iranian art played a significant role in the development of the art of this land. Ibn Battuta speaks about embroidered cotton fabric of Latakia city and writes most of the women's weavers were come from Roma (Ibn Battuta, 1981, c1:352). In the 9th century AH, the production of textiles in ottoman government increased, and Bursa became the center piece of cloth weaving in which silk and velvet textiles were more prevalent. From the tenth century onwards, ottoman textiles competed with Venetian and Spanish goods in European markets (Kunzel, 1999: 239). The artistic and cultural peak of the ottomans was during the reign of sultan Suleiman (1566_1515). During this period, the classical ottoman style was prevalent and the patterns and decorations of fabrics and textures were influenced by the illustrations of books. A Considerable number of textiles from the ninth to twelfth century, left from the Ottoman Empire in various museums, have designs of flowers, leaves and buds and are very similar to the style of Persian flowers and plants (gol-o-buteh) (Dimand, 1986: 249).

Although the relationship between Iran and ottoman in Safavid era is not good but both of them had a comercial relation since shah Abbas the Great. Istanbul art school was founded by Iranian

artists and textiles grew after the Chaldiran battle and about hundred craftsmen and artists entered to Istanbul. It should be noted that Italian artists also lived in the ottoman sultan, s court. Empire was not tolerant but it was conqueror, and had a relationship with Iran and Europe in the part of time. In this period, the ottoman art center took the main inspiration from Iran, and had an intermediary role for the transfer of art painting and the other European art to Iran. Classic ottoman style was the first style of art in ottoman with features as simplicity and magnitude in expert scale and systematic geometric way that is style prevalent from the time of sultan Mehmed 11 (Conqueror) until to sultan Suleiman (Komaroff, 2011: 603). With regard to the above, the impact of the European art on design, texture and color in the ottoman government is known by the proximity of state, and it seems effects in the art of ottomans in close proximity to Europe and it was much faster than art transition in India.

6. Types of Fabric Texture

Chit fabric from textiles in South eastern of India and made from cotton or printed that produced in Golconda. Gurkani textiles were woven under control of the court, designs and combination motifs textile were from Iranian and Indian motifs. Velvet with flowers and natural plant was common and the fabrics were decorated in two ways, one using with pen (Qalamkari) and second with dying and painting (Dimand, 1986: 255). The texture with pen created by stamp or mold and it was customary in Safavid era and it was gone from Iran to India (Ehteshami, 2010: 124). The texture of zarbaft fabric was also known as Zarri and has been painted with flowers (Botehjeqe) velvet motifs with golden plated was the most exquisite knitting products in Gurkani era (Hekmat, 2016: 132). In Lahore where many Armenian businessmen stayed, they were wrapped silk then later competed with the city of Gujarat. Kashmir wool shawls were woven not only in high land, but also woven in Lahore. Calcutta produced fabricated cotton in Gurkani realm. Floral chit from India was exported to Europe, and the Portuguese took it to the north and west of Africa. Banaras was famous in knitting beautiful sari and silk Zarbafts.

Satgaon and Sonargaon were the most important center of delicate motifs. Cotton products could be used as plain floor covering and rug; even floral chits were used for sledding. The fabrics of floral chits were produced in Borhanpour and it was popular in England (Schimmel, 2010: 209-213). Traditional Indian texture was often plain and without plot, designs such as striped, stitched and polka-dot, fabrics in the Gurkani era changed and became popular in the form of plant designs and natural style (Blair, 2002: 170). It seems that during this period, the texture of the flowers became more beautiful and the design texture was more precisely done. Initially, the role of flowers on the fabric was in the form of tulips, roses, lilies and irises. Later, drawing flowers as bouquets was used to decorate the fabric. Zardoozi cotton in Latakia was an important center of ottoman weaving. Zarbaft silk motifs of roman seljuks with design of lions and Eagles with two head and dragons was adaptation of seljuks era which Bursa was also one of the important center of weaving, which included all kind of silk and velvet, that similar to the Gothic roman style (Kunzel, 1999: 240). It should be noted design of ottoman are limited to the flowers and plant and it's because of prophet tradition about concerning the sanctity of the image of living creatures (Dimand, 1986: 249). The form of palm leaves and pomegranate shape and the other shapes adapted on European motifs texture. Ottoman textures have a vast variety and distinguished with titles such as Ghadifa, Atlas, Tafta, Kamkha and Embroidered. In the Safavid era, we have seen variety fabrics as zarbaft, velvet, Kamkha, Tafta, Qalamkar (Ackerman, 2008: 2446).

7. Uses of Plant Motifs

The plant motifs in the fabrics of texture has a relatively wide range of flowers, including blossoms, flowers as tulip, lily, which has been grown in Gurkani and ottoman fabrics. These plant motifs are also used in the Safavid period and what is most noteworthy is the type of fabrics that was a type of velvet (zarbaft) and was used as a wallpaper and curtain. This texture is also found in plain silk and cotton fabrics (Ferrier, 1995: 168). The coverage of the Gurkani period of Jahangir shows that delicate texture, along with mild colors and animals and plant designs, reveals realism that is unique to India's culture and civilization (Gheravi, 2002: 168). It should be noted that the fields used in the Safavid plant motifs contain bright color of cream, which are used in warm orange and brown colors, which has a particular tendency to texture and design. The decorations of texture motifs in the ottoman weaving was traditional style and the other is a combination of new motifs with twisted designs and jagged leaves with flowers, trees and balanced natural branches created (Wilson, 1998: 19-20).

With regard to the above, it can be said that the simplicity and extent and order in geometric shapes are characteristic features of cloth during ottoman period, which has the least similarity with the texture of Safavid. It means the peculiarity and creativity in the design and motifs and the use of main color or the use of velvet fabric and the use of sub structures in the field of fabrics to fill the blank differently from the style of Isfahan during the Safavid period, as well as the use of plant flowers and plant in the style of Kashan Safavid era.

The plant motifs used in the fabric of the Gurkani era, Arabesque motifs and Botejeqe exudes more than the other designs and motifs. Arabesque designs are more visible in wool and fleece fabrics and have a conceptual effect and the colors used in these fabrics are often green, cream and yellow (Gheravi, 2002: 170). Botejeqe motifs in texture of India come from the design of Iran. In the eleventh century botejeqe were used to decorate the woolen shawl. The history of Kashmir, s knitted shows that botejeqe had been before Shawl in Kashmir and Iranian immigrants took the motif to Kashmir (Parham, 1985: 325). It seems that the design of Botejeqe had been in silk velvet fabric in Safavid erase, in the field of light-colored fabrics, motif mesh texture; it shows the naturalistic specifications in motif texture. There is also a variety color in motifs and Botejeqe motif can be seen in green, orange and red color. Arabesque motifs used in ottoman textiles influenced by Safavid fabrics. They are very similar in color and composition. Botejeqe motifs used in ottoman textiles include design of Sarv trees, conceptual design and abstract design and the flowers used in texture motifs are variety in ottoman and Safavid era. Fruit motifs are important in ottoman texture that it can be seen as an apple and pomegranate (Pop, 2001: 232).

8. Uses of Human and Animal Designs

In the motifs of human and animal in Gurkani era, the Qalamkar fabric have been used in the center and around it shows humans in magnificent party with many trees. In all over the texture plant motifs and trees are scattered and it can be seen animals as deer, horse and elephant. Design such as fabrics are imitation from Safavid texture and the color used are main color (red, green, blue, yellow). In these human motifs, there is no compare and sequences in the context of art and the composition of motifs does not follow certain roles (Chishti, 2000: 22-23). A type of human motifs used in the fabric in Gurkani era is a local painting on the fabrics called Pattachitra. In Sanskrit Pata means Karbas fabric and Chitra means picture and face. Most of these images are about goodness and Indian mythology (Cummins, 2006: 129). It seems that the original theme of Safavid era is simple. There were human and animal designs in Indian cloth, but in Safavid motifs

we can see compare, coordination, elegance, beauty and repeat the role. The space is considered for each body and the bodies are delicately and beautifully matched with colored composition, which requires care and accuracy and the texture of the fabrics is less closely observed in Indian designs.

In addition, human designs have been more practical in the Safavid era and the theme of the congregation, the hunt, the battle and romantic designs are diverse which is not common in India. By observing animal and human designs in the ottoman texture, it can be seen that the depth of view is low, as the motifs used in these fabrics are not particularly visible to the animal and designs are in the someway as the fabrics, which seems to have been neglected in the original designs.

In the ottoman texture, most of the patterns are in the plant motifs in the background, along with designs of birds as pigeon, peacock used, so it cannot be said that the fabrics and designs of ottoman fabric are not lacking animal designs (Salman, 1998: 153). The range of ottoman motifs includes plant motifs, along with the limited use of animal designs and limited variety to be seen. The human motifs the ottoman texture is limited to images of religious and Christian themes, such as the effect of the cross on the silk fabric, or the image of Christ on the woven fabrics (Komaroff, 2011: 148).

It seems ottoman has been influenced by Islamic art and the other hand they were influenced by roman and Greek thought and art. The human designs were not closed motifs on the texture of human cloth, ordinary images of regular people, but had religious aspect and being sacred. The image of a woman next to the tree along with the flower and the bird is a motif that common between Safavid and Gurkani. The designs of birds as peacock are seen as the body of life in India and Gurkani weaving industry. The elephant is the symbolic animal in India. Elephant design used in Safavid texture, but it has been always considered in India (Chishti, 2000: 22). Scheme and drawing mythical animals as Dragon and Simorgh, both of them used in the composition and texture of Iranian fabrics and textured samples it can be seen the same in India. In the images obtained from the motifs of ottoman texture no significant attention has been paid to human and animal designs. According to Patricia, we can say the main difference between Safavid eras to ottoman has not used of human, animal and bird design (Patricia, 2006: 100). It seems cause of weakness in the use of human and animal motifs in ottoman era related to religious aspects. Another cause can be use of the large dimension in ottoman cloth and lack of elegance in motifs used in fabrics.

9. Plant Motifs

Tree and plant represent the interest of the Safavid in the freshness and life and has a remarkable role in the texture of the cloth. The roots of the tree from the past in ancient Persia and India were a symbol of holiness and sweetness and green manifestation and it was of religious significance. This role has been rooted in the Ottoman period. The only difference was the design and composition of the tree's color. The most common tree design in Safavid textiles is the Cedar tree pattern, and this design is usually applied to the light field. The colors used in, the red and yellow designs are in line with the bright background and the empty spaces filled with the flower plan. This design was usually in the Indian period Gurkani with dark backgrounds and trees with thick trunks and bright colors, branches and leaves with bloom are observed. The designs of the tree used in Ottoman textiles are delicate trees with small branches and leaves, and red is the most common color in Ottoman.



Fig 1 left: <https://www.metmuseum.org/toah/hd/safa-3/hd-safa-3.htm>

Fig 2 www.shutterstock.com/search/plantmotif

Fig 3 right: <https://www.metmuseum.org/toah/hd/tott/hd-tott.htm>

9.1. Abstract Flowers



Fig 4 Left: <https://www.metmuseum.org/art/collection/search/451487>

Fig 5 <https://amp.scroll.in/article/762471/indian-textiles>

Fig 6 Right: Ekhtiar, 2011, Islamic Art, p321

The role of abstract flowers is constantly used to decorate the Safavid, Gurkani and Ottoman periods. Their differences are in the size of the design and composition of the colors used in them. The pattern of abstract flowers in Safavid cloth in the form of flowers of the same size and the same is seen on the surface of the fabric, especially silk and with zarri doozi flowers. The color of the fabric flowers is usually clearer than the background. It is similar in Ottoman texture, but in the form of abstract flowers taken from the style of four flowers, as Tulips, Clove, Hyacinth and Lily are different in cloth fabrics. In Gurkani, India cloth fabric is usually bright flowers, various colors and sizes are different and sometimes without repeating.

9.2. Flowers of Shah Abbasi and Arabesque

This design has been used as the main role in the needle work and Velvet fabrics of the Safavid period. In India, Gurkani used this scheme as imitating the Safavid era and used it on the floor and tents of the Gurkani kings. The planes of the Safavid era were Gol-o-Morgh with Arabesque and flowers of Shah Abbasi and flowers and leaves. Flowers such as Liliy, Clove, Tulips, Hyacinth, Rose and Trees such as Cedar, Apple, Pomegranate and Blooming trees. In Islamic style, Ottoman texture of Gol-o-Morgh, similar to Safavid, has been used, and the leaves are sharp and small, of

the type of leaves as Palm leaves. The flowers are Tulips, Roses, Hyacinths, Lilies and Clove, Spring Blossoms, Palm trees, Apples and Pomegranates. The Arabesque pattern in India's cloth is usually smaller and more crowded, and it is commonly seen as Zarri doozi and Simineh doozi. In the Arabesque texture of Ottoman fabrics, a coarse texture and dark texture, blue, brown and cream were used for this design. The center of the design uses Lily flowers, with buds of spread around plan.



Fig 7 Left: Purdon, 1996, carpet and textile pattern, p17

Fig 8 Purdon, 1996, carpet and textile pattern, p34

Fig 9 <https://www.metmuseum.org/art/collection/search/452854>

9.3. Botejeqe



Fig 10 Left: <http://www.heritageinstitute.com/zoroastrianism/trade/paisley.htm>

Fig 11 <http://Isfabrics.com/fabric/india>

Fig 12 Right: <https://www.metmuseum.org/toah/hd/tott/hd-tott.htm>

This motif is used in Iranian, Ottoman, and Indian fabrics. This designs originally belonged to Iran and originated from Iran to India and the Ottoman Empire and used in Ottomans in the form of designs larger than Iran and with a simple background. In Iran, it has been used as pattern background and more elegant designed to decorating shawls in India, it has been used with a greater variety of colors and decorating the shawl of Kashmir.

9.4. Single Flower



Fig 13 Left: <https://www.alamy.com/stock-photo/safavid-textiles.html>

Fig 14 <https://www.dreamstime.com/indian-mughal-flower-motif-image148106346>

Fig 15 Right: <https://www.decoratorsbest.com/schumacher-ottoman-flower-sisal-mineral>

In this design separate groups of the same or with one or more branches are seen. This design is visible in the fabric of Iran, India and Ottoman fabrics. The design is more in Velvet and Zarri fabrics and also is used on the margin of Iranian and Indian shawls. Their differences are based on the composition of the color and background. The individual flowers used in the Safavid period are usually used in light and fair colors, with elegance and beauty. Single flowers used in Gurkani style fabrics in bright and dark areas, with different and beautiful colors, and design in the background. In India, single flowers are sometimes used in the same in fabric, and sometimes two or more of the same, along with the fabric margin. This design is based on the texture of Ottoman cloth with bright background and elegant single flowers, with color variations are observed in flowers, and sometimes designs are similar to each other.

10. Animal Designs

10.1. The Peacock



Fig 16 Left: www.alamy.persian-embroidery-peacock-flowers-velvet.com

Fig 17 <https://www.indiansilkhouseexclusive.in/blog/different-motifs-patterns-sarees/>

Fig 18 Right: www.silkroadcollection/ottoman.com

Peacock plays an important role in Iran and has been used as a symbolic part of the artistic work. In ancient times, Zoroastrianism was a sacred peacock. In the Islamic art, peacock plays an important role, but it is not mentioned in the Qur'an. In the Islamic culture peacocks was like a Paradise bird. In ancient times, the people believe that peacock has eternal life due to drinking

water of life and in the early centuries and considered by the artists in the early Islamic era. In India, the peacock was a symbol of life and the peacock can be seen in the carvings and fabric of India. During the Ottoman period, animal birds such as the peacock can be seen, but the use of animal designs is limited and not diverse.

10.2. The Elephant

Safavid

Gurkani

Ottoman



Fig 19 Middle: <https://www.alamy.com/stock-image-motif-elephants-geometric-design-165008987>

Fig 20 Right: <https://www.chairish.com/1691321/elephant-motif-upholstered-ottoman>

Elephants motifs, including animal designs that have not been used on the fabrics during the Safavid period. In India, Gurkani and before that, the elephant has been symbolic of animals. Before the presence of the Muslim Mughal in India, the most important Gods in India was Ganish, the human body likes with elephant heads. In addition to the elephant in Indian culture in the paintings and other art of this land; it was also used after sculpture. The role of the elephant existed in the Ottoman period, but it was limited and limited due to the use of less depth of view, which did not have a semantic visualization in Ottoman art as a result.

10.3. The Horse

Safavid

Gurkani

Ottoman



Fig 21 Left: <https://www.metmuseum.org/toah/hd/safa-3/hd-safa-3.htm>

Fig 22 <https://strandofsilk.com/journey-map/Andhra-pradesh/kalamkari/motif-and-colours>

Fig 23 Right: <https://www.fabricsandpapers.com/ottoman-riders-fabric-navy>

Horse motifs as a common image in Iran during the Safavid era and India's Gurkani and Ottoman. In the texture of the Safavid and Gurkani fabrics, a horse with a ride is usually observed in the cloth, and some of the motifs are seen alongside the plants and flowers. The Ottoman era has

been limited to the use of animal designs and most of the plant designs have been used. The Horse's use in the Safavid designs is also sometimes seen in the shape of a winged horse that has muscular and strong body. In Indian fabric, the horse's design is dragged and carriage of the Gods' chariot has also been observed.

10.4. Birds

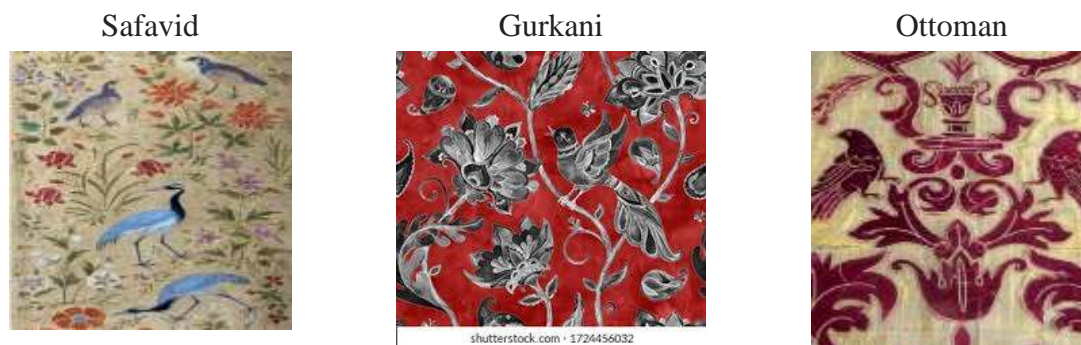


Fig 24 Left: <https://www.alamy.com/stock-photo/16th-century-safavid.html1>

Fig 25 www.shutterstock.com/search/bird+pattern/india

Fig 26 Right: <https://www.worthpoint.com/worthopedia/17th-18th-century-ottoman-woven-silk-1815151747>

In the image of the birds, the peacock motifs in the Safavid era and the peacock and parrot in Gurkani and insects such as butterfly and dragonflies can be seen. During the Ottoman period, drawing of birds, consequently, the use of painting in the tissue is more diverse, and birds such as ducks and cocks and pheasants, peacocks and pigeons, and even insects such as butterfly, dragonflies, and bees.

10.5. Mythological Animals



Fig 27 Left: <https://www.alamy.com/stock-photo/safavid-dynasty.html>

Fig 28 <https://www.behance.net/gallery/15502485/Islamic-mythical-creature>

Fig 29 Right: <https://www.metmuseum.org/toah/hd/tott/hd-tott.htm>

The role of mythological animals such as dragon and simorgh or combinations of animals such as the winged lion and the lion with two head, or body of the lion and head of the eagle are observed in the tissue of the Safavid era, but it is limited and does not vary as Safavid age. The use

of mythological animals motifs in the Ottomans is limited and to some extent affected by Europe because of their neighbors.

11. Human Designs

11.1. The Woman



Fig 30 Left: <https://www.alamy.com/stock-photo/saeavid-dynasty.html>

Fig 31 <https://www.dreamstime.com/colourful-indian-traditional-ethnic-image171566907>

The woman in the human motifs of the Safavid era originated from the beginning and then went to the fabric design. The woman's motif in India Gurkani was from the Safavid period. However, female painting in Indian paintings is also seen more and usually, women image is elegant and beautiful alongside trees, flowers and blossoms similar to the Safavid and Gurkani fabrics. But in the Ottoman culture, the design of human motifs has been influenced by the factor of religion. Ottoman human figures are from the face of Jesus Christ, The Holy Mary and the Angels, In addition to the impact of Muslim culture due to its neighbors with Europe it is also influenced by the culture of the people of Europe.

11.2. The Man



Fig 32 Left: <https://www.metmuseum.org/toah/hd/safa-3/hd-safa3.htm>

Fig 33 <https://amp.ft.com/content/f2b6e154-62113-11e5-9846-de406ccb37f2>

The human motifs with men image are shown, especially the courtiers. This situation is also seen in the art of Gurkani. These images are seen in Safavid era on fabrics, including the presence of the king and nobles at the celebration, hunting ceremonies and music plays. These images are commonly found in outdoor space and outside the monarchy. Man's human image is not common in Gurkani fabrics. If there are men in the fabric, it shows the presence of the Gods and Indian myths. The most common of which are Ratha and Krishna, picture of men in Ottoman fabrics have not been seen.

11.3. Angel



Fig 34 left: <http://www.alamy.com/stock-photo/safavid-empire.html>

Fig 35 <http://www.behance.net/gallery/15502485/Islamic-mythical-creatures>

Fig 36 right-up: www.metmuseum.org; right-down: Komaroff, 2011, the image of Christ, p148; Left: peck, 2013, Mary and Christ, p70

The role of winged angels and birds in Velvet cloth fabrics and in the field of Islamic cloths in Iran during the Safavid era can be seen. This Design style is not visible in the Gurkani fabric. They use the fabric of cloth more than the role of Gods and myths. This role is observed in the Ottoman texture in the form of Holy human figures such as The Holy Mary, Jesus and the Angels of God afflicted by the Christian religion in Europe.

12. Line Drawings

12.1. Safavid Period



Fig 37 Wilson, Christie, 1958, History of Iranian Industries, p198

These lines were used to decorate the fabric using Naskh and Nastaliq's writing and lines, and Sols, which was commonly used in the Safavid era. These writings were mostly used to decorate the graves and curtains, or to cover sacred places. And sometimes there were Quranic verses, prayers, hadiths, poems and even weaver names.

12.2. Gurkani Period

The use of the Graphic line during the Gurkani era was also imitative to the Safavid, but there was no cloth with motifs just the use of the line with the theme of prayer and hadith and poetry and literature. The use of these motifs is very limited and the cases of such special covering graves and Holy places and blessed.



Fig 38 <http://sahebkhavar.ir/news/10888188>

12.3. Ottoman Period



Fig 39 <https://www.metmuseum.org/toah/hd/tott/hd-tott.htm>

The use of the line drawings in Ottoman period has been by writing the Qur'anic verses and the names of God on the cloth, and even dressing and covering the graves with the Qur'an and flag.

13. Application of the Line Drawings on Cloth of Gurkani and Ottoman Motifs

The use of line drawings in motifs was used for the first time during the Safavid era as Naskh and Nastaliq. These writings are used to decorate curtains, graves and holy places (Talebpour, 2011: 134). During the Gurkani era, textiles with line drawings with themes of Hadith, verses of Quran and poetry were not obtained, but literary drawing line have been in Gurkani period. The use of line drawings was in the special cases and the use of these designs on the fabric is less diverse than plant and human designs (Patricia, 2006: 128). The line drawings in Iran are in the form of mehrabi design and it use as wall covering and in most cases are decorated on velvet fabrics, but in the Gurkani era, it has been used differently as a curtain and wallpaper and it does not only have a religious aspect.

Line drawings motifs in Indian Mehrabi design have more space than the sample of Iran (Welch, 2006: 49). Use of line drawing in textile of ottoman era in front of the use of verses and the name of God on clothing as well the cover of the Holy grave with the verses of Quran and flag to be seen (Saule, 1999: 15). With regard to the above, it can be said that the use of cloth in India is less than other patterns in texture, but not limited to the religious aspect. These designs were also used at the court, but it was not used on shirt. In ottoman era most cases have been used to cover the grave, flags and even clothing with verses of Quran and use it in more clothing to prevent eyesore and health.

14. The Composition of Color in the Texture of Gurkani and Ottoman Period

Among the most noteworthy plants in dyeing, henna is one of the herbal color that has a great reputation, which also applies to the color of fabric and the adornment of the hand and feet and maintains the skin and the use of it in Iran and India was almost common. Ronas is another natural color and has a rosy redness and used for coloring and cultivated in Iran and India (Shardain, 1971, c4: 60).

Other natural and herbal colors used in texture fabric are Chamomile flowers, Onion skin, Golrang, Parsley flower, Pomegranate skin, Oak, Walnut skin and Saffron can be mentioned. In the composition of colors in the fabric was used pomegranate peel for gray and dark colors and pomegranate flowers used for red color, the walnut skin is often brown and the combination of different colors and plants could create other color (Gohari, 2015: 3). Ottoman used red, green, yellow and blue, which are known as the original color. The most important colors used in dyeing is Ronas, it was sometimes used with iron oxide and a bright red color. Ronas grew in the ottoman cotton field. The other plants used in fabric is Nile, they make it green, by adding Ronas create purple color. The other plant is Esparak which takes a beautiful yellow color. Mazo is also made up of colors that are used in the fabric, leather industry, even used in medicine and burn treatment. Used material texture for people was cotton that often comes from India, but it was cultivated in Iran. Ottoman also had cotton field, from the combination of delicate cotton and silk, it looks like atlas and gentlemen used less (Dellavalle, 2003: 116).

Types of color combinations in the Gurkani era are Balampour and Pentadon. The coloring is done according to the shapes and images of human and trees, this art existed in India during the twelfth century (Price, 2014: 188). The colors used. The colors used green, red and yellow in Gurkani fabrics and combinations of these colors are orange and bright green. The composition of the colors in the fabric, white is a priority, while it was the golden color on Safavid era. Warm red, light green and cream are combination color and used in fabric texture composition (Chishti, 2000: 22).

The composition of colors, the use of warm colors and this is rooted in the ancient paintings of India. By observing the painting of India before the Gurkani dynasty, we also see the predominance of warm colors over cold colors. This is due to the distinction between India and Iran (Verma, 1987: 2). Coloring and color combination in ottoman fabrics influenced by central Asia. In the 16th and 17th centuries, in addition to the emphasis on monochrome fabrics, brilliant colors and dark colors on the background of fabrics and the use of colors, which include the red, blue, green and yellow colors, with difference that the colors used in the Safavid era sophisticated and have a cloudy state, while the use of these colors in the Gurkani texture is in vibrant colors.

A small range of the color combinations, such as orange, light green is seen in the composition of the fabrics. In the composition of the ottoman texture, in addition to using the original color, we are more likely to see the use of a diverse range of composite colors that have been created from multiple colors, which increases the variety of fabric colors. Colors such as blue, white, black and purple are also used at the funeral ceremony (Atasoy, 2001: 3). Most important color used during the ottoman period is dark red color, that is famous Guvez and it's the color of the ottoman courtiers (Ozer, 1952: 305).

15. The Similarity of the Role and Motif Texture in Gurkani and Ottoman Period

The similarities between the Indian and Ottoman roots and texture are a common use of plant designs that is usually seen in the form of flowers and trees full of blossoms, tulips, roses or as

Arabesque designs in fabric stripes and role of binding in the field of applied fabrics. The motifs of flowers, plants and garden have had a profound effect on both the Gurkani and ottoman lands, and this indicates the influence of rich civilization of the Safavid era. Trees and plants in the past were a symbol of cheerfulness religion and sign of life.

These designs have been used to decorate Gurkani fabrics. The effect of this feature in the ottoman texture is mostly in flower with buds and stem (Tavassoli, 2008: 106). The use of plant motifs in the form of flowers and garden trees in the ottoman texture of the period is normal and balanced (Wilson, 1999: 20). The flowers used in ottoman motifs are tulip, cloves, hyacinth, rose, which are famous for the style of four flower and used in the second half of the 16th century (Suriano, 1996: 82). Among other similarities of motifs and texture of fabric in India and Ottoman, is how to use the written patterns motifs that is often decorated with the names of God, the prayers and the verses of the Quran. It was used as a cover for Graves and holy places, the cause of which must be found in religious and Islamic shared.

16. Difference Motifs and Texture of Fabrics in Gurkani and Ottoman Era

The distinct difference between the Gurkani and ottoman motifs is that the dimensions of the motifs used in the Ottoman textiles are large in size and the texture of the fabric does not have the necessary depth, while in the Gurkani era, there is a great deal of elegance and variety. Plant designs used in cotton fabrics are mostly flowers, buds, stem and the flowering twists are less frequent, but in the Gurkani drawings, designs are more in the front of flowers and trees, which like the Safavid motifs, have equilibrium, symmetry and sometimes flowers are used repeatedly to decorate the fabric. The design of Botejeqe is wider in Ottoman texture. Fruit designs, especially pomegranates and apples are mostly used. Flower and plan design similar to safavid Gol o Morgh are also used in fabric design and the flowers often have sharp leaves (Prham, 1985: 225).

The animal motifs used in Gurkani texture are more varied and it has roles such as peacock and elephant more than other animal designs. The use of theological motifs as Dragon, Simorg is seen as the Safavid period or the composition of flowers, birds, butterfly, which is specific to the Safavid era and has a close relationship with art and literature and poetry, is observed in the Gurkani texture. In the Ottoman texture, there is limited use of animal motifs; most of the motifs are birds as pigeon, nightingale and peacock (Kunnel, 1999: 210).

The use of human motifs in the texture of Gurkani fabrics influenced by Safavid era. Pictures of women alongside trees and flowers are examples of this art similarity. At the same time, human imagery and the presence of the king, courtiers and Aristocrats were more common in Hall, Hunting and War on the curtain of painting in India or it was used to decorate books and there was little use of human patterns in the role of texture on fabrics (Khalili, 2008: 172). The manuscripts of the Ottoman texture are influenced by the west and Christians, and the image of Christ and the sign of the cross and the image of Mary in the fabrics represent the influence of the European culture and art in the art of Ottoman knitting (Komaroff, 2011: 148).

17. Conclusion

The art of textile fabric of Safavid era from the Seljuk period and then Timurid had an important influence on the Ottoman government. At the same time, the king of the Gurkani had a close proximity to Iranian culture, art with the artistic and cultural commonalities of the land of Iran; they achieved the cultural and artistic development painting, miniature and textile. The Indian and

Ottoman artistic background is largely due to Islamic religion and religious similarities and the influence of Iranian art of Gurkani and Ottoman civilization in art.

The use of plant, animal and human designs in textiles, the use of natural and traditional colors, the use of mixed colors, variety in the color of the texture of the fabric, as well as the use of a striped pattern in the cloth from the religious point of the common points between India and the Ottoman empire. On the other hand, unlike Gurkani textiles, the use of animal designs (symbolic animals as peacock and elephant) and the use of motifs as Dragon and Simorg animals, the use of more mixed colors in the Ottoman texture, larger designs in texture is the case of difference between India and Ottoman.

We also see the influence of European culture and art in the Gurkani and Ottoman era during this period. Influence and impact that is mutually accomplished. In response to the question of how the art in India and Ottoman affected each other, it should be noted that factors such as trade, export and import of textiles and other products to adjacent territories, immigration, the presence of artists in court of the king, Their interest in the arts and various styles of painting, The design and effect of motifs in fabric drawing, The training artists and their passion and interest workshops of painting, knitting, textile, even the presence of Europeans in the field of the oriental art and the form of transfer the art and moving this art and the mixture of the art of East and West, cultural and artistic commonalities and Islamic religion have a great influence on the application of similar motion among civilization and this effect can be seen in the color type and composition of the fabric.

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The Effect of Parents' Socio-Economic Status and their Participation in Learning Music and choosing Children's Instruments

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Abstract

The socio-economic status of parents is directly related to parents' participation in activities related to their child's music learning. However, there is insufficient evidence on the impact of parents' socio-economic status on music learning activities and children's choice of instruments. The aim of this study was to investigate the effect of socio-economic status of parents on their participation in their children's music learning and children's entertainment with music-related activities. This study examined the value and extent of parental involvement from the perspective of 157 parents with children between 3 and 12 years old, enrolled in music classes in Tehran. The main tool for collecting information required for the research was a questionnaire. Descriptive statistics were used to collect the quantitative data of the questionnaires and the collected data were analyzed using SPSS and Excel statistical software. In addition, children from families with high socio-economic status are more involved in music learning activities. As this study shows, the socio-economic status of parents has a significant impact on their children's participation, perspective and interaction. Therefore, educators should pay more attention to children's backgrounds in order to provide appropriate guidance and support based on the needs of each student and their parents. A more regular communication and interaction between the teacher, the student and the parents about the challenges they face and their expectations will help increase children's learning of music.

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1. Introduction

In recent decades, the socio-economic status of parents (SES) and parental involvement about their children's education have been discussed. In recent decades, researches focus on parents' socio-economic status (SES) and parental involvement in their children's education. Studies show that there is a constructive outcome of parental involvement towards their children's cognitive development (Zdzinsk, 1992; Jeynes, 2003; Macmillan, 2004; McPherson, 2009). Furthermore, the study of parental involvement has shown positive impact on children's academic achievement (Fan, 2001; Park & Bauer, 2002; Driessen, 2005; Jeynes, 2007; Nokali, 2010; Castro, et al., 2015).

Parents can be involved in the school setting or at home. Apart from cognitive development and academic achievement, parental support or involvement also enhances children's ability to read and therefore strengthen their literacy skills (Hawes, 2005; Milly, 2010; Carroll, 2013; Martorana, 2015).

Other than that, Parent Engagement Concepts adapted from National Parent Teacher Association and Cooper (2010) shows that there is a link between parental involvement and children's social skills because home is the first school for every children. Also, as parents are one of the main factors in nurturing children's interests and hobbies, children's activities after school are often associated with parental engagement (Ho, 2011). Hence, parents play a significant role in supporting their children in their lifelong journey. Meanwhile, with all the literatures pointing out the importance and effects of parental involvement, the research of the related topics is then expanded towards the correlations of parents' background and the development of the children. For example, the context of parents' background and their involvement (Bakker, 2007); family economic status and parental involvement (Wang, Deng, & Yang, 2016); parents' socio-economic background and children's development (Tomul, 2012). Furthermore, to view the parental engagement with the children's development from a different dimension, parents' socio-economic status (SES) should be considered. Studies show that parents' background is linked with the children's intelligence (Erkan & Ozturk, 2013); well-being (Bradley & Corwyn 2002, Hoff et al. 2003, Oakes & Rossi 2003); memory, language and academic achievement (Farah, 2010). To put parents' involvement and their socio-economic status in measuring the impact towards children's music education, researchers often focus on the outcome of musical achievement. The correlations of socio-economic status and the involvement of parents in children's music education is an important topic in music fields.

According to the literatures, socio-economic status has great impact on children's development (Tomul, 2012), intelligence (Erkan & Ozturk, 2013), academic achievement (Brito et al, 2017; Pearce et al., 2016), health status (Bradley & Corwyn 2002, Hoff et al, 2002, Oakes & Rossi 2003), lifestyle and behavior (Ackerman, Brown, & Izzard, 2004). Thus, this research hypothesized that parents' involvement in children's private instrumental learning would alter by the socio-economic status of the parents. In addition, as parents' involvement plays an important role in student's music learning process, therefore, it is crucial to study whether socio-economic status has an effect on their children's music learning. Based on "Parental support in the development of young musicians" by Margiotta (2011), the involvement of parents makes a difference on their children's

music learning progression and by clarifying the correlations of socio-economic status on parents' involvement, a child would be able to develop positive improvement or changes on their music learning process. Thus, music students are able to enhance their music knowledge and excel in their music learning process.

2. Research Objectives

Considering the importance of music in the mental and intellectual development of children and the great role of parents in this matter and the socio-economic problems that most families have faced in recent years, show the importance of studying the socio-economic conditions of parents in teaching music learning. Certainly, the findings of this study will be helpful in identifying and find ways to make music learning more widespread at an early age. The purpose of this article is to investigate the relationship between the socio-economic status of parents and A) their participation in child learning, B) Their participation in activities related to the choice of their children, C) Children's participation in activities related to learning music, D) Parents' views on the value of their participation in their children's music-related activities (learning and selecting music instrument).

By examining the studies conducted in the field of children's music, we will encounter more studies on the effect of children's music. However, so far no comprehensive study has been conducted on the factors affecting activities related to children's music in Iran. As a result of studying the impact of socio-economic status of parents who have a significant role in activities related to children's music (learning and selecting music instrument) will help the music community and identify the conditions and factors affecting children's music in particular. In the beginning, it will expand the learning of music and its continuation.

3. Methodology

Given that each project is a process of three stages of data collection, analysis and inference, so the methodology of the article will be a set of methods of data collection and techniques of their analysis and inference. Theoretical information collection tool of this research is the study of articles and books related to children's music, domestic and foreign music websites, as well as the preparation of a questionnaire, which will be the most common and widely used method for collecting information. The process of collecting information from study participants was carried out in various places in Tehran, including various music schools. In order for the process of collecting information from study participants to proceed smoothly, parents of children who (between 3 and 12 years old) Who had enrolled in solo music classes were invited from all over Tehran and were invited to join the study. Also, an e-mail (google.docs) was sent inviting to music centers, music institutes and schools in Tehran.

In this study, questionnaires were sent to music instructors who are currently teaching in Tehran music schools. Participants completed the questionnaires via the Google Doc online form. From this questionnaire to measure the relationship between economic status Parents 'social, parents' participation in their children's music learning activities is used, which will be displayed as a total score. The survey was tested in the summer of 2020 with the help of two parents and a mentor who provided recommendations for improving and clarifying the survey. Some minor changes have been made based on these suggestions.

Data collection of this survey was done between October and December 2020. In order to investigate the relationship between parents 'economic and social status and their participation, the

factors of parents' socio-economic status against the factors collected through a survey were examined.

The questionnaire consisted of 21 questions and was divided into five sections:

a) Demographic information of parents, b) Socio-economic status of parents, c) Participation of parents, d) Participation of children in activities related to learning music (e) and parents' views on the value of their participation.

So, in this study, raw data collected through a questionnaire to the data significant quantities are converted and then measured using SPSS software and Excel, and finally the researcher analyzes the findings. This research will be descriptive-analytical according to the type of action of the researcher.

Operational definitions of variables and keywords:

In order to clarify the concepts, the operational definition of the terms used in this study is given below.

Variable	Researcher	Description
Socio-economic Status	Oakes (2003)	author of Measuring Socio-economic Status from Behavioral and Social Science research, socio-economic status shows one's ability to obtain the goods, healthcare, wealth, education, social circle and leisure time.
Parental involvement	Christenson et al. (1992)	described the role of parents in their children's music learning, both at home and at school. Parental involvement in their children's music learning, using multiple-choice questions (attending class, supervising practice at home, communicating with the teacher, having a tutor, providing a music environment at home, and accompanying learning activities Music) is examined.
Children involvement	Williford et al. (2013)	in education, student interaction extends to the level of attention, curiosity, interest, optimism, and interest that students have while learning music to the level of their motivation to progress in learning music. In this article, children are involved in music-related activities such as attending classical concerts, workshops, and watching classical concert films.
Music lesson	Clark, & Krauss (2013)	Music education for young children is a program that teaches children through play, singing, storytelling and movement. In this study, music lessons are defined as teaching in music classes in institutes.

4. Theoretical Framework and Research Background

The three major components of a student socio-economic status measure are family income, parental educational attainment, and parental occupational status. Previous researches have been done to study on children's school education and the results suggested that parental socio-economic status do play a role in their involvement in children's education (Kung, 2016; Desimone, 1999).

4.1. Socio-Economic Status

According to Oakes (2003), author of Measuring Socio-economic Status from Behavioral and Social Science research, socio-economic status shows one's ability to obtain the goods, healthcare,

wealth, education, social circle and leisure time. Liking for arts and cultural can be determined (Bourdieu, 1985), also mood related problems are linked with one's social status (Adler, et al., 1994).

4.2. Socio-Economic Status with Educational Issues

The impact of the parents' socio-economic status on their child education has long been studied. Research shows that students from family with low level financial situation tend to develop learning behavior. Morgan (2009) performed a study to evaluate the impact of socio-economic status, parenting and the learning related problems on a large group of children whose is the only child in a family. Result shows that child from a lower income family displayed twice higher learning related problems than child from richer family and the reason attribute to the problem is mainly due to lower maternal education. Apart from this, Tomul (2012) also use maternal education as one of the variables to carry out his study on how socio-economic background affects the education attainment of the 7th grade students in Turkey.

4.3. Socio-Economic Status and Environment

School is the place where everyone gets equal education despite the difference in their social status. Researcher believes that learning rate is more affected by school environment rather than by family background (Aikens, 2008). The socio-economic status of a school and the library resources is being studied by Pribesh (2011). Other existing research of Socio-economic status based on recent research of socio-economic status and empathy, people of lower socio-economic status tend to get higher score in empathy test; are able to judge and obtain the emotion of other people; and can make a more accurate emotion result by looking at images with different expression (Micheal, Stephane, and Dacher, 2010).

4.4. Kuppuswamy's Socio-Economic Status Scale

Kuppuswamy's Socio-economic Status Scale is a scale designated to measure socio-economic status and is extensively used in urban population. This scale has 3 scoring systems which are based on the education of the head of the family, occupation of the head of the family and the total family income per month. The Kuppuswamy's scale has been tested for validity and reliability. This scale has with stood the test of time and is widely used in studies regarding socio-economic status (Sharma, 2017; Kuppuswamy, 1981).

4.5. Parental Involvement

During the late 20th century, Epstein (1995) categorized the dimension of parental involvement as below:

1. Are parents meeting their basic obligation to provide for the safety and health of their children?
2. Is the school meeting its basic obligation to communicate with families about school programs and the individual progress of their children?
3. Do parents involve themselves in school activities?
4. Do parents assist in learning activities at home?
5. Do parents involve themselves in decision making at school?
6. Do parents have opportunities for collaboration and exchanges with community organizations to increase family and student access to community resources and service?

4.6. Parental Involvement in Music Education

According to Harris (2008), “music lessons are typically private, one-on-one activities that occur for 30 minutes to an hour, once a week or two”. However, there is no specific explanation of the parental involvement in the music education context. Therefore, researcher found the similar research of parental support in music learning to support this study. In Parental Support in the Development of Young Musician, scholar studied the attendance to lessons; supervision of practice; enjoyment of lessons’ attendance and practice’s supervision; provision of feedback to teachers on practice sessions; recording of lessons and practice sessions; emotional engagement during lessons; and level of interest during lessons to discover the level of parental support in the development of their children’s music education (Margiotta, 2011). In addition, researchers studied the attendance of lessons (Davidson, 1996; MacMillan, 2004) and supervision of home practice (Davidson, 1996; Zdzinski, 1992) as the aspect of parental involvement.

4.7. Internal Studies

In recent years, limited studies have been conducted at the university or Ministry of Education on the causes of academic failure.

This type of study often referred to external factors and external causes of academic failure such as poverty and economic deprivation and cultural and social conditions and factors or to internal causes such as school conditions and inappropriate without goals, programs, methods and regulations of schools with psychological-emotional needs.

In a study to investigate the role of poverty in math and reading development, more than 1,200 adolescents aged 12 to 14 years were studied. This study shows that poverty is associated with low grades in math and reading, because these adolescents lived in family environments that had little to do with cognitive and supportive stimuli.

5. Statistics Collection and Data Analysis

5.1. Parent Information

We prepared a questionnaire consisting of 21 questions.

We will first talk about the participants in this project. 157 people participated in this project, as the ratio of people participating in this project with children is described in the Table 1.

Table 1 Relationship people participated in this project with child

Relationship	Number	Percentage
Mother	128	81.52
Father	23	14.64
Aunt	2	1.27
Babysitter	1	0.65
Sister	2	1.27
Friend	1	0.65
Total	157	100

As you can see in the table above, most of the participants in this project were mothers of children (128 people), which is equivalent to approximately 82% of the participants. Next, we asked about how many children these people have and what the age category of their children is. The information obtained from our statistical sample is given in Table 2.

Table 2 Number and age category of children

Number of children	3-4 years old	5-6 years old	7-8 years old	9-10 years old	11-12 years old	Older than 12	Total
1	25	21	16	8	2	13	85
2	12	20	13	4	2	8	59
3	0	5	2	3	1	1	12
Above 4	0	0	0	0	0	1	1
Total	37	46	31	15	5	23	157

Table 2 shows that 85 participants in this project are single children and also 46 people have 5–6-year-old children, which is the highest number of children in this age group. Also, only one person has more than 4 children.

Regarding whether they have a history of learning music or not, we asked that 69 people, i.e. 44% have a history of learning, compared to 56% does not have such a history.

5.2. Socio-Economic Status of Parents

The level of education, employment status and monthly income of parents has been examined. The level of education of the participants in this project is described in the Table 3.

Table 3 Education of the participants

Level of Education	Number	Percentage
Diploma	13	8.3
Bachelor	90	57.3
Master	38	24.2
PhD	16	10.2
Total	157	100

The majority of parents have bachelor's degree (57%). The results regarding parents' employment status, it should be said that about 44% of parents are housewives who have other occupations such as teacher, doctor, lawyer, etc.

The monthly income of parents is shown in Table 4. The results of this table show that more than 30% of parents have an income of between three and sixty million Rials per month, which is the most common among income categories, followed by approximately 24% of income up to thirty million Rials, 26% income of one hundred million Rials and 20 they have a revenue percentage of sixty to one hundred million Rials.

Table 4 Family Income

Monthly Income	Number	Percentage
Less than 30.000.000 R	37	23.57
30.000.000- 60.000.000	48	30.57
60.000.000-100.000.000	31	19.75
More than 100.000.00	41	26.11
Total	157	100

5.3. Parental Involvement in Music

In this regard, 9 questions were asked of parents and they were asked to answer these questions to examine how much parents participate in music with their child.

5.4. Extent of Communication with the Music Coach

On the subject of parental involvement, we first asked how they relate to their child's music teacher regarding their progress and learning. The table shows the descriptive statistics for this question:

Table 5 Communication with the music coach

Communications	Number	Percentage
Once a week	98	62.4
Once a month	18	11.5
Once a semester	13	8.3
Never	28	17.8
Total	157	100

As you can see in the table above, the highest communication rate is once a week, which is a relatively good rate of 62.4%. Only 17.8% of parents have no contact with their children's music teacher.

5.5. Participation in Music-Related Activities

We have asked parents to tell us how much they are involved with their child in music-related activities. An example of an activity would be going to a concert with a child. The table below shows the number and percentage of this participation rate.

Table 6 Participate in music-related activities

Frequency	Number	Percentage
Once a week	78	49.7
Once a month	38	24.2
Once a year	29	18.5

Never	12	7.6
Total	157	100

Table 6 shows the highest rate of participation and accompaniment in music-related activities once a week, accounting for 49.7% of parents and parents with no accompaniment particularly unaccompanied activities are less than 10% and 7.6%, which shows the lowest participation rate.

5.6. Music Coach Communication with Parents

Regarding the parents' relationship with the music teacher, we asked them if the music teacher would inform their child about the next session. The majority of parents answered that they would be informed, which is 82% of them, and the remaining 18% of parents answered that their music instructor would not inform them about the next session.

5.7. Communicate with your Child about Next Week's Class Process and Homework

Parents were asked if they would talk to their child about the class process and next week's homework after class. The results show that 84% talk to their child about this, which shows that the majority of mothers are aware of the process of class and homework next week in the music class.

5.8. Check the Assignments for the Next Session

Parents have responded to whether they are reviewing and following up on their child's next session assignments. 65% said they check every session, which is the highest rate, 26.1% said they check sometimes, and only 8.9% of parents do not check their child's next session at all. These results are shown in Table 7.

Table 7 Check the assignments for the next session

Answers	Number	Percentage
Yes, always	102	65
Yes, sometimes	41	26.1
No, never	14	8.9
Total	157	100

5.9. Criteria for choosing a Child Music Teacher

In this question, we have asked parents to state their criteria for choosing music. More than 54% consider the ability to communicate with the child as the criterion, which is the highest percentage among the criteria. After this criterion, respectively, teaching experience (28%), education in music (16.6%) and advertising (more than 1%) are the criteria considered by parents regarding the selection of their child's music teacher.

5.10. Obtaining the desired Information regarding the Selection of the Coach

Parents were asked to comment on the methods by which they obtained information about the choice of mentor. The highest frequency is related to introduction through friends, which has 80 frequencies, followed by inquiries from schools with 41 frequencies, and previous familiarity with

the teaching method with 29 frequencies has the lowest frequency. The rest of the people have chosen two of these three options or all three options.

5.11. Providing Conditions for Music Practice for the Child at Home

The question to this section is whether the conditions for practicing music at home are available for the child or not. For example, is there a room for a child to practice music? More than 89% answered that yes, these conditions are available at home and only 11% do not provide such conditions for their child.

5.12. Enjoy your Child's Music Activities

Parents were asked to comment on what musical activity their child enjoys. Participation in class concerts with 87 frequencies is the most frequent. After that, participating in music workshops with 57 frequencies and participating in music competitions has 4 frequencies, which is the lowest frequency.

5.13. Parents' Views on Participation

In this section, parents have selected the most important item that plays a role in developing and helping their child learn music. The results of answering this question are given in the table below. As you can see in Table 8, the factor of regular monitoring of the child's exercises has the highest frequency with 35.6%, which means that this factor has the most important role in the development and learning of the child's music. After this factor, regular communications with the instructor and inquiries about the child's learning status have the highest frequency (26.8%).

Table 8 Parents' views on participation

Description	Number	Percentage
Regular communication with coach regarding the child's learning situation	42	26.8
Playing instrument in a family gathering and being encouraged	34	21.7
Regular monitoring of child exercises	56	35.6
Participate in concerts and other activities	24	15.3
None of the above	1	0.6
Total	157	100

The next factors are arranging in the family and being encouraged and accompanied in activities related to learning music, which are less important factors that play a role in the development and learning of music by the child.

5.14. Instrument Selection

In this section, three questions are asked from parents to answer about their children's choice of instrument. The first question is that they are asked to state their child's selection criteria. The results are shown in the table below.

Table 9 Selection music instrument Criteria

Criteria	Number	Percentage
Coach recommendation	26	16.6
Previous knowledge	13	8.3
Personal interest	1	0.6
Child interest	110	70
Family budget	7	0.5
Total	157	100

As you can see, the child's personal interest with 70% frequency is the most important criterion of parents regarding the choice of instrument. Instructor's advice, prior knowledge of the instrument, personal interest and price maker are the next criteria for choosing a musical instrument, respectively.

The second question is what effect the role-maker has on the child's future. Playing an instrument for fun and in addition to the field of study with 116 frequencies, about 74%, according to parents, will play the most important role in the child's future. After that, playing the instrument professionally and continuing to study music with 23 frequencies is about 15% of the next factor. The following factors are omitted because their frequency is very low.

In the third question, parents have answered about their child's learning method. The results are shown in the Table 10.

Table 10 Instrument learning

Method	Number	Percentage
Private coach at home	47	30
Private class in institute	67	42.7
Public class in institute	43	27.3
Total	157	100

Table 10 shows that attending private classes with 42.7% of parents is the method that has the greatest impact on child learning. After this method, having a private tutor at home (30%) and attending public classes (27.3%) are other methods that parents prefer for their children to learn the instrument, respectively.

6. Discuss and Summarize the Results

According to the results of this study, the socio-economic status of parents affects parents' participation in their children's music learning as well as their children's choice of instrument.

Also, parents' participation in music learning activities, as well as parents' views on their participation, as well as their socio-economic status, has a positive effect on parental participation in their child's music-related activities. The results show that socio-economically higher parents are more likely to participate in their children's music education. In addition, children's participation in music learning activities is affected by their parents' socio-economic status. Children in higher income and welfare families have more opportunities to participate in other music-related activities in addition to attending a music class only than children in lower-income families. Finally, higher socio-economic parents have a more positive view of the value of their participation in activities related to their child's music learning, which enhances their supportive role in their child.

7. Research Findings

Research Question One: Parents' Socio-economic Status and their Involvement

Thus, this study was able to answer that parents' socio-economic status has an impact on parental involvement in children's instrumental learning. The results of this study are in accordance with findings of studies mentioned in the literature review that higher socio-economic status parents involve in their children's music education significantly more than parents with lower socio-economic status (Kung, 2016; Topping & Lindsay, 2007)

According to a study, family from the lower class has lower psychosocial standard compared to the family from the upper class (Magwa & Mugari, 2017).

With low levels of literacy parents were said to lack the knowledge and skills needed to help their children with school work. Moreover, parents with low self efficacy are more likely to avoid contact with schools as they may be less involved because they do not feel self-confident to contact school staff (Astone & McLanahan, 1991). Additionally, beside all the factors that was mention earlier; availability of resources such as money also does play a role in their involvement. This is because schools can also pose serious handicaps to parental involvement in children's education (Margiotta, 2011; Lareau, 2000). Parents that are well educated communicating high academic aspirations for their children (Jeynes W, 2010). Lastly, parents who belong to high socio-economic backgrounds are more involved in their children's work because they can provide learning materials as compared to parents from low economic status as they have the availability of resources (MacMillan, 2004). Hence, all these factors do influence the involvement of parents in their children's music education.

Research Question Two: Parents' Socio-economic Status and their Child's Engagement

Based on the results in this study, parental socio-economic status influences the engagement of children in music related activities significantly. Indeed, the cost of instrumental music lessons is relatively expensive compared to other types of education, not every children has the same opportunity to learn a musical instrument. Hence, parents with lower socio-economic status cannot afford to send their children to attend musical concert and workshops which are considered expensive. Moreover, they could not able to provide their children with a good music environment at home for them to practice. Next, transportation is also a significant factor that contributes to the results in this study. The children could not able to attend other music related activities such as concert, workshop and additional instrumental programs if their parents do not have a car and they have to rely on public transports. This factor is a very big challenge face by the parents and children from lower class group because they could not afford to own a car. Additionally, parents' experiences also make a different in the children's engagement level in music related activities (Carroll, 2013; Mistry, 2009).

Research Question Three: Parents' Socio-economic Status and their Perspective on Parental Involvement

The parents' perspective on parental involvement will also be different between parents with high socio-economic status and parents with low socio-economic status. Based on the results, parents from the upper class have more positive perspective towards the importance of parental involvement as compared to parents from the lower class. One of the explanations is the psychosocial standard of the family (Tomul, 2012). Psychosocial standard of the family could influence the thinking and perspective of the parents regarding their children's education. According to a study, family from the lower class has lower psychosocial standard compared to the family from the upper class (Magwa and Mugari, 2017). The parents pay more attention on their children's education and they monitor their progress accordingly to make sure their child is up to

the standard. But in lower socio-economic status family, the parents pay more attention to their work as they need to earn a living, hence they will put more time and effort on their work instead on their children's music learning (Tomul, 2012). In additionally, another possible explanation for the results obtained in this study is the education level and experience of the parents (Topping & Lindsay, 2007). Parents with higher education level realized the importance of their involvement as a support to their children but parents with lower education level seem to train their children are more independent and they are unlikely to involve due to their busy work schedules (Pena, 2000). They are not conscious about the strength of parental involvement enables children to achieve in both academic and other curriculum activities. Based on a study by Holcomb-McCoy, parental involvement is a powerful predictor of academic grades and aspirations for the future of the children (Holcomb-McCoy, 2010). These factors contribute and differentiate their way of thinking and their perspective on the importance of parental involvement between parents with high socio-economic status and parents with low socio-economic status.

8. Conclusion

The socio-economic status of parents plays an important role in various aspects of life Such as their standard of living, lifestyle, decision making and way of thinking.

Previous studies in the field of music education have shown that parental involvement, especially in learning music, can help younger term students achieve greater musical success and can also influence their musical talents. However, not enough studies have been done on this. The main purpose of this study is to investigate the effect of parents' socio-economic status on parental involvement, children's interaction and their views on parental involvement in learning music. In addition, this study also examines the impact of parents' socio-economic status on their children's participation in activities related to music and parents' perspectives. Families with higher social status (monthly income, employment status, and level of education) tend to participate more in their children's music learning activities. For example, higher level of parental education and economic status, cause to higher participation of parents and children in music-related activities. As a result, this study clearly shows that the economic and social status of parents affects the extent of their involvement, the level of their children's participation in music-related activities, and their views on parental involvement. These findings can help educators who are teaching to guide parents based on their needs, and to plan an appropriate teaching method for students. For example, educators may pay more attention to students downstairs due to a lack of parental support at home, creating a special environment that is conducive to effective teaching.

8.1. Limitations and Problem of Research

1. The study population is limited to parents and their children in music classes in schools in Tehran and does not cover other cities in the country. It does not include students who study privately at home.
2. The study is limited to the socio-economic factors of parents and does not include other factors that affect children's music.
3. In general, the socio-economic status of the parents is based on the job status and the level of education and income of the parents, and no other variable has been considered to determine the socio-economic status.

4. Due to special social conditions (covid-19), access to parents of children is limited during the research period, and on the other hand, due to these conditions, a smaller number of students are learning in schools.

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Analyzing Contemporary Philippine Art Forms and Critiquing available Local Materials and Appropriate Techniques used in Creating Art

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Abstract

The way art is understood has been formalized. The primary objective of this paper is to acquaint the students with one of the methods in analyzing contemporary Philippine art forms and critiquing available local materials and appropriate techniques used in creating art. As part of the subject course in Contemporary Philippine Arts from the Regions, one of the core subjects in the Senior High School curriculum in the Philippines under the K-12 curriculum, one of the methods implemented in critiquing contemporary Philippine artworks is the Analysis-Interpretation-Discernment Method or the AID Method. This method will be carried out together with the description applied to contemporary art and the knowledge in the elements, principles, and contexts of arts. Criticism can be construed positively. Several critics discuss their reactions to various forms of art and weigh in on the works' merits. One may not always agree with their assessments, as the criteria or standards of evaluation may differ significantly from those of the professional critic. In this circumstance, visiting contemporary art exhibitions and conversing with living artists is critical for developing a knowledge and appreciation for the Philippine arts and culture. The purpose of art criticism gives a significant role in the process of inquiry in relation to contemporary arts, that is, to distinguish the different contexts of art to a familiar art form as well as to appraise the culture of the Philippine arts with awareness and appreciation.

Keywords: Analysis; Art; Contemporary Art; Criticism; Method; Philippine Art

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1. Introduction

Contemporary art is work created in the present day by artists who live in our time, as it allows for reflection on society and the issues that matter to us and the world (Art Education Definitions, 2020). Additionally, it is a component of a broader cultural discussion on broader contextual frameworks such as identity, family, community, and nation. Visiting contemporary art exhibitions and conversing with living artists is critical for developing a knowledge and appreciation for the Philippine arts and culture.

Contemporary art refers to the work of artists active in the twenty-first century (Art21, 2020). Modern art reflects contemporary culture and society, providing a rich resource for deliberating on contemporary issues and rethinking the familiar. Contemporary artists' work is a dynamic synthesis of materials, processes, concepts, and subjects that defy conventional categorization and resist easy definition. Contemporary art is diverse and eclectic in its absence of a unified organizing concept or ideology. Contemporary artists give voice to the vast and evolving cultural landscape of identities, values, and beliefs in a globally affected, culturally diverse, and technologically advanced society (Tabuena, 2021).

In this paper, the purpose of art criticism gives a significant role in the process of inquiry in relation to contemporary arts, that is, to distinguish the different contexts of art to a familiar art form as well as to appraise the culture of the Philippine arts with awareness and appreciation.

1.1. Characteristics of the Contemporary Arts

In the process, the most effective strategies for engaging with works of art are curiosity, openness, and discourse. Rather than debating the merits of an artwork, the study of contemporary art necessitates an open-ended methodology and an inquiry-based approach. Posing provocative questions that spark discussion and debate is a critical first step toward understanding and analyzing works of art that defy expectations, elicit emotional reactions, or challenge personal views or societal ideals.

1.2. Characteristics of the Philippine Contemporary Arts by Classification

Audiences are active participants in the process of meaning construction for works of art. According to certain artists, the audience adds to the artwork through his or her own reflections, experiences, opinions, and interpretations. Contemporary Philippine Art is art created in the twenty-first century by Filipino artists from various regions of the Philippines, representing cultural diversity and technological innovation. The following are the general characteristics of contemporary artworks in the Philippines, organized by classification as shown in Table 1.

Table 1 General Characteristics of the Philippine Contemporary Arts

Classifications	Description
Dominant (Mainstream)	It is a foreign-influenced, industry-driven, technology-assisted arts-oriented for mass-consumption (e.g., Ogie Alcasid, Sarah Geronimo).
Alternative	It is usually social realist or advocacy-oriented either individual (e.g., Joey Ayala, Grace Nono, Kidlat Tahimik) or collectives (artist groups) - collaborative and interdisciplinary practices (e.g. Ugatlahi Artist Collective, Sipat Lawin Ensemble, Gerilya).
Traditional (Indigenous)	It preserves local traditions (e.g., <i>Gawad sa Manlilikha ng Bayan</i> [GAMABA] awardees like Samaon Sulaiman, Lang Dulay).

In this paper, exemplars of contemporary Philippine artworks more likely belong to dominant and alternative categories.

1.3. Philippine's Contexts

In the Philippines, technological advancements continue to play a significant role in the routes followed by each of these creative genres. Exciting advancements in material manipulation, coloring and embellishing techniques, and development and production methods have resulted, which have been used in all of today's media—whether physical and real or virtual in cyberspace. These factors have facilitated the evolution of astoundingly new art forms far beyond traditional painting, sculpture, and architecture. As rapidly as new equipment and techniques are developed by technology, contemporary artists adopt them to enhance their artistic expression. Not only have contemporary techniques and trends in photography, film, print media, digital media, and product and industrial design brought Philippine artistry to the world's attention, but they have also created a plethora of opportunities for young Filipinos to develop and utilize their abilities.

2. Objectives

The primary objective of this paper is to acquaint the students with one of the methods in analyzing contemporary Philippine art forms and critiquing available local materials and appropriate techniques used in creating art. The method is applied during the school year 2020-2021 in one of the subject courses in the Senior High School curriculum in the Philippines, Contemporary Philippine Arts from the Regions. Furthermore, this paper aimed to accomplish the following: distinguish the different contexts of art to a familiar art form, describe various contemporary art forms and practices from the various regions in the Philippines, analyze contemporary art forms based on the elements and principles, critique available local materials and techniques used in creating art, and appraise the culture of the Philippine arts with awareness and appreciation.

3. Methodology

As part of the subject course in Contemporary Philippine Arts from the Regions, one of the core subjects in the Senior High School curriculum in the Philippines under the K-12 curriculum, one of the methods implemented in critiquing contemporary Philippine art forms is the Analysis-Interpretation-Discernment Method or the AID Method. On the other hand, art criticism is an organized approach in studying a work of art. Art analysis starts with a description of the artwork. Art interpretation is employed by the viewer after describing and analyzing an artwork. After they have done the tedious work of describing, analyzing, and interpreting contemporary artwork, one can now make a judgment: Is it a good artwork? In this case, discernment is the last step (judgment), after the analysis and interpretation of an artwork, in art criticism; the AID method for art criticism - analysis, interpretation, and discernment. This method will be carried out after the description is applied to contemporary art, as well as the knowledge in the elements, principles, and contexts of arts.

4. The Elements, Principles, and Contexts of Arts

To understand an artwork using formal analysis, one must be able to examine it with the knowledge of the elements of art and the principles of design.

4.1. The Elements of Visual Arts

The following are the elements of visual arts (Cerbo et al., 2010): (a) line - the path taken by a point as it traverses space. The width, direction, movement, length, curvature, and even color of the line can all be specified; (b) shape - a distinct spatial form portrayed in two dimensions and generated through the use of lines or by altering the color, shading, or material composition; (c) form - a unit in an artwork that is defined or distinguished by a distinct contour; occasionally used synonymously with shape, or to refer to a shape shown in three dimensions rather than two; (d) space - the visually or physically defined region included within and around shapes and forms. Positive space encloses the contents of a shape or form and is delimited by its edges or surfaces. Negative space refers to the "empty" area that surrounds a shape or form and also assists in defining the shape or form's borders; (e) texture - the appearance and feel of a surface, which can be defined in terms such as rough, smooth, hard, soft, scratchy, silky, fine, or coarse; (f) color - an object's hue, value, and intensity. The main colors are red, yellow, and blue; every color except white may be made by combining these three colors in a variety of ways; and (g) value - the degree to which tones or colors are relative to one another in terms of lightness or darkness. White and yellow, for example, have a light value; black and violet have a dark value.

4.2. Principles of Design

On the other hand, the following are the principles of design: (a) balance - the arrangement of elements in a work of art in one of three ways: symmetry (formal balance), in which every element in the Work is perfectly balanced against every other element; asymmetry (informal balance), in which there is no one-to-one, even correspondence of elements; and radial (from the center) in which elements are balanced around a center, as In a circular mandala design; (b) variety - the assortment of lines, colors, forms, shapes, or textures in a work of art; (c) rhythm (movement) - regular repetition of lines, shapes, colors, or patterns; (d) emphasis - the accent, stress, or importance of a part of an artwork. Opposing sizes, shapes, and lines, contrasting colors, closer detail, and intense, bright color are all used to emphasize or draw attention to, certain areas or objects; (e) proportion - the relationship of the distance of objects in a composition, as in, for example, close up and far away; the relationship of the size of one part to another or the whole; (f) contrast - significant degrees of difference between lines, colors, shapes, values, forms, and/or textures; (g) unity - the interrelation, balance, and organization of all elements of an artwork to achieve a quality of oneness or a pleasing sense (note: a composition can be pleasingly exciting, pleasingly disturbing, pleasingly tranquil, and so on).

As an exemplar in applying the concepts of the elements and principles of arts, the following is an art observation of contemporary art from the artwork of Kiukok (1973) entitled *Last Supper* as shown in Figure 1.



Fig 1 “Last Supper” (Kiukok, 1973)

4.3. Art Observation

What are the dominant elements in the artwork?

Different shapes and forms made out of lines are the elements most seen in the artwork; the artwork was created using the technique where different geometric shapes were used to form new figures such as humans, shapes were mostly used in making the entire art piece; moreover, different values and contrast in color was also noticeable in the art.

How are these used in the artwork?

The shapes and lines were used in the whole artwork in forming the human figures and the background; they were also used in adding details, whereas contrasting colors and values were used to create depth and in adding highlights or shadows; nevertheless, the artwork was enhanced by these varieties.

How are line, shape, or volume used within the artistic frame?

Numerous lines are very visible in the artwork, especially straight lines, they are the most used type of line to create the shapes which make up the whole artistic frame; straight lines were used in the background while curved lines can also be seen in forming the shape of the heads of the apostles and their bodies.

How are texture, movement, or space used within the artistic frame?

The texture of the artistic frame was not that smooth, the colors in the piece were not smoothly applied; the way on how the movement or the rhythm and space was put into the art has a similar concept to each other, we can say that there is repetition in creating the shapes, the lines, and the figures in the artwork.

What are the unifying features in the artistic composition?

The way that the shapes were repeatedly used and organized in the artistic composition, somehow made a uniform look throughout the whole art piece and made it looked great; also, the elements were used to keep balance in mind, if there are light colors, there are also dark colors; all

the elements in the artwork worked together and made the piece more beautiful and pleasing to the eye.

Are there any variations among the repeated elements? How does the art form appeal to the visual sense?

Yes, variations were still present in the entire artistic composition even though repetition is used; even when the shapes were repeated and are similar to each other, the colors used was different each time, which creates a whole new different look and vibe; moreover, one color is dominant in the artwork and with its different values and hues, it puts the whole art piece together and makes it visually appealing.

4.4. The Context of Arts

Context refers to the locations, conditions, situations, and happenings that influence the development and reception of an artwork, as well as the audiences' response to it. It is a body of knowledge that enables us to construct meanings for works of art and to observe how context influences form (Datuin et al., 2016). One must distinguish various contexts in order to have a greater understanding of art's complexity and diversity, and ideally avoid assessing different forms, such as oil on canvas paintings, as superior to traditional indigenous forms, such as bulul carving or textile weaving, because these two forms originate in diverse contexts. The following contexts illustrate how they can influence how works of art are perceived:

a. Artist's Background

Age, gender, culture, economic circumstances, social environment, and disposition all have an effect on artistic creativity. The mode of production, which includes the resources available to artists as well as the working environment, also influences the work produced by the artist. The materials available to a traditional artist are different from those available to an artist raised in a heavily urbanized area such as Manila. Additionally, the artist's start and training (formal or informal) in the art may differ.

b. Nature

Nature can be seen as a source of inspiration and a wellspring of materials for art production. For example, Fernando Amorsolo (National Artist) paints beautiful landscapes, evoking the sun's warm warmth over verdant land or beautiful lakes.

c. Everyday Life

Traditional art in the Philippines has always been an intrinsic component of daily life. Its significance is not only in terms of aesthetics but also in terms of functionality and utility to the community that created it. Due to the fact that traditional forms may be used in everyday private situations, they are more intimate and engage multiple senses concurrently. Along with the visual sense, the tactile, gustatory, and olfactory senses are stimulated.

d. Society, Politics and Economy, and History

While art is a method of expression, not all works are created entirely on the artist's initiative. The creative process of the artist is influenced, if not compromised, by patronages such as those of the State or the Church. Art's communicative and emotive capacities have been tapped to advance the colonial system. Additionally, art was used to advance a political objective. However, this paper will also learn how artists have used the language of art to express their creative agency, to challenge ideological systems, inspire people, and instigate change.

e. Mode of Reception

Apart from personal identification as an art perceiver and the surroundings stated previously, it is also necessary to evaluate when, where, and how art is encountered. Typically, art is encountered at

a museum; it is arranged and classified in front of the public for educational and recreational purposes. Due to the institution's lengthy history as a repository of art and other valuable artifacts, one might instinctively presume that what is displayed is valuable. The strength of the museum is in its capacity to construct knowledge for us.

As an exemplar in applying the concepts of the context of arts, the following is an art context of contemporary art from the artwork of Luz (2008) entitled *Imaginary Landscape* as shown in Figure 2.



Fig 2 “Imaginary Landscape” (Luz, 2008)

4.5. Self-Art Context and Explanation

The art context that I have thought of is “Feeling and Emotion” wherein the artist’s production of his/her art is affected by their emotions. What the artist is feeling at a certain time may influence them to create an art piece based on that emotion. For instance, if they are feeling sad or frustrated, they can let it all out through their work of art. Releasing these feelings through artistic compositions can give the artist comfort. To give an example, the *Starry Night* by Vincent van Gogh, when you see the painting, the color which is evident is the many shades of blue, we can interpret this color as the color of sadness; however, there are stars which has a bright yellow color, which can symbolize as happiness or hope amidst the darkness that he is feeling. Variety of emotions can be conveyed through an art piece when an artist for example is feeling happy at this time, if she paints something today it may become bright and colorful but if her emotions changed over the week and she decided to paint the same picture again, the painting may have a different vibe and feeling, surely different colors will be evident for every emotion.

4.6. Relation of the Self-Art Context to the given Artwork (Imaginary Landscape)

In the given artwork, “Imaginary Landscape” by Luz, the emotion behind the artwork is not that evident; however, if I were to interpret it, I think the artist is somehow confused, slightly frustrated but still calm. Calmness is apparent in the background of the art piece because of its simplicity. The strokes on the other hand are arranged in a pattern but are also distorted by the different heights and shapes of the figures, the main figures in the artwork are messy and all over the place, it has many lines and a lot is happening in it; this contrasts the calmness in the background. The art piece as a whole is beautiful and it gives us an insight into the artist who made it. In my opinion, the artist had a lot of emotions while painting this artwork. Emotions and feelings greatly affect the outcome of the artistic framework that one is working on.

5. Description Applied to Contemporary Art

Describing an artwork, particularly one in a contemporary style, involves comprehension of art: its scope, principles, and production, as well as an awareness of the artist and the elements that influence art-making. Because many contemporary artists respond to social challenges, it's also beneficial to understand the community and context in which the artist works (Ramirez, 2016). A description of contemporary art is comprised of three components: what the artwork is about (subject matter), the materials/mediums employed in the art-making process, and the art form. One has not yet reached a discernment at this point.

First, the subject matter is what you see that is depicted in the artwork. It may be a human form where the figures are engaged in an activity or a combination of texture and color. It may also be a figure made from found objects put together or assembled into a coherent whole. Second, the material is what the artwork is made of. It can also be a combination of objects used in the artwork. Lastly, art elements and principles refer to the physical qualities of the image. The artist uses color, lines, space, and other elements to create visual images. These are arranged in an organized manner that observes unity, harmony, rhythm, or other principles of design in a creative way. To guide the students in describing the contemporary artwork, there are some questions that one can answer under each element (Ramirez, 2016).

Table 2 Guide Questions in Describing the Contemporary Artwork

Indicators	Guide Questions
Subject Matter	What is the main figure in the artwork? How is the main figure placed within the artistic frame? How do the other figures in the artwork relate to the main figure?
Materials	What are the materials or objects used by the artist? Do these materials bring out the intended effect of the artist? If the artist chose other materials, do you think the same effect will be achieved? Why and how?
Art Elements and Principles	What are the dominant elements in the artwork? How are these used in the artwork? How are line, shape, or volume used within the artistic frame? How are texture, movement, or space used within the artistic frame? What are the unifying features in the artistic composition? Are there any variations among the repeated elements? How does the art form appeal to the visual sense?

As an exemplar in applying the guidelines and questions above, the following is a description applied to contemporary art from the artwork of Delotavo (1978) entitled “*Itak sa Puso ni Mang Juan*” (Dagger at the Heart of Mang Juan) as shown in Figure 3.



Fig 3 “Itak sa Puso ni Mang Juan” (Delotavo, 1978)

5.1. Subject Matter

The painting entitled with *Itak sa Puso ni Mang Juan*, features a man being its main figure, a human that is standing in front of a wall with a Coca-Cola advertisement. The man is dark-skinned, he has hints of white hair, and he is slouching. This can represent the Filipino laborers in big factories or companies. Mang Juan’s posture with his hunched back and a hand on the elbow shows that he is really tired and worn out. He is standing alone in the artwork but the white figures or splatter in the background look as if it’s a crowd. The advertisement behind him is very noticeable because of its bright red color, which if you look closely, may seem like his blood. It also involves a contrasting white text of the Coca-Cola ad; the tail of the letter C in the logo is sharply pointed at Mang Juan’s chest, like a knife or a sword stabbing him.

5.2. Materials

The artwork *Itak sa Puso ni Mang Juan* looks like it is painted on a piece of paper using watercolors. The social realist, Delotavo used watercolor paints as the medium to create the artwork. The effect that was produced in the background can be made using this kind of paint and it seems like it was also splashed with water. It is seen in the artwork that there are lines and wrinkles like a crumpled paper, this made the painting look old and aged. Bright colors were mostly used in the art and it is greatly detailed. The colors and how the artwork was created, complimented the main figure and made it more obvious or visible which allows the audience or the viewers to appreciate it more.

5.3. Art Elements and Principles

The art painted by Delotavo was magnificently made; the elements in the painting were placed and arranged perfectly, they are created in a manner that complements each other. The medium, which is watercolor, and the techniques that were used adds an effect appropriate to the art and enhances it. Also, the part where the paper used seemed wrinkled or crumpled up was a great way to achieve a better outcome and it made an effect that it looked like an old painting. The bright red color in the background contrasted with white colors is eye-catching but since it only used two colors, it also amplifies the main figure which is the man. The artwork was greatly detailed and made it pleasing to the eye. Overall, the painting was very well made; the techniques used were fitting, the colors were visually appealing, and not only it was created wonderfully, but it also has a significant meaning. This art deserves more appreciation and more people should see this masterpiece.

6. Interpretation and Analysis in Contemporary Art

To be able to study and interpret modern art, one must first recognize the artists' varied perspectives on life, ideas, and reality. According to some artists, the individual is influenced by language, social relationships, and the unconscious. They believe they are powerless to bring about change. Another set of artists, dubbed "structuralists," think that things can be explained by their relationship to other phenomena. These phenomena are governed by laws and signs, and the artist's task is to make them visible. They pursue objectivity (in contrast to subjectivity), coherence, and rigor, all of which are backed up by science and theories. They seek universal truth and believe in the unchanging character of human beings (Ramirez, 2016).

Historically, artists were reliant on benefactors such as the church, wealthy individuals, the state, or powerful institutions. However, this is no longer the case, and contemporary artists are free to experiment and create extremely personal work. They coined the tagline "Art for the sake of art" and self-identify as "avant-garde" as they experiment with new technologies, movement, and speed, as well as manufacturing and construction. Given the complexities of contemporary art, young viewers should be guided in their examination and understanding of art.

6.1. Art Analysis

The analysis of art begins with a description of the work of art. Here, the viewer's attention is drawn to an artwork's beauty, design attributes, and value. This is where viewers deduce what the features suggest and why the artist chose to utilize them to convey particular concepts. Analysis necessitates a knowledge of the content by dissecting it into its constituent pieces. This can assist in comprehending the organizational structure, nature, function, and value of the artwork. The numerous components of analysis include the following: (a) defining the subject matter of the artwork by naming events or issues linked with it; (b) discussing how the artwork's features contribute to its appearance; image, or function; and (c) the effect of the materials/medium utilized and the reaction to the artwork.

One can also answer the following questions: (a) How did the artist make the artwork? (b) Is it a good artwork? Do you like/dislike the artwork? Why? (c) How does it compare with other artworks in the same contemporary style? (d) What is the value of the artwork to you, the youth, or society?

As an exemplar in applying the guidelines and questions above, the following is an art analysis of contemporary art from the artwork of Tabuena (1957) entitled *Beggar* as shown in Figure 4.



Fig 4 “Beggar” (Tabuena, 1957)

When you look at the artwork, the first thing that we can see is a man sitting down with a mug in his hand. If you look closely, the main figure, which is the man, looks very exhausted and worn out. Based on the artwork shown, he seems sad or unhappy with his current position in life. This artistic piece is somehow an abstract piece; it has thick harsh lines all over the whole art. The way that the art is made, the techniques used was very appropriate in expressing the message. Dark colors, dark values, and hues were mostly used throughout the art and very minimal light colors for the highlights are seen to show the audience the dark side of the issue that is being conveyed by the artist. The artists also made use of straight lines and very little curve lines that create different shapes, mostly triangles, to form the figure of the man. This technique along with the dark brown shades makes it seem like the man was crumpled like paper and thrown away.

The artist made the artwork very dark, depressing, and heartbreaking. It vividly shows the situation of the man that is suffering from the issue that is being discussed. The artistic piece “Beggar” exhibits the hardships of the people, the suffering of the poor who are being neglected and ignored. In my opinion, the artwork is very well made and it conveys a great message. It can raise awareness to the people who see it about certain issues in our society. Like the other social realist artists who also have their own advocacy and their own artworks, this art is a good example of contemporary art styles. These kinds of art pieces should be known by a lot of people; if many individuals get to appreciate this art maybe it can change how we view certain circumstances. Having the youth and the society sees this, can change their perspective on things and influence them to do good and better things.

6.2. Art Interpretation

After describing and analyzing an artwork, the observer employs art interpretation. The emphasis is on the artist's expressive abilities, the meaning, topic, emotion, or idea communicated. Several other components of interpretation are as follows: (a) the artwork's central idea and general meaning, (b) an interpretive statement: "Can I describe what I believe the artwork is about in a single sentence?" and (c) evidence within or outside the artwork that supports the interpretation.

One can also answer the following questions: (a) What is the artwork about? (b) What is it intending to communicate? (c) What statement is the artist putting forward through the artwork? (d) Are there objects within the artistic frame that symbolize something? What are these? (e) What is the meaning of the artwork?

As an exemplar in applying the guidelines and questions above, the following is an art interpretation of contemporary art from the artwork of Lluch (1988) entitled *Cutting Onions Always Makes Me Cry* as shown in Figure 5.



Fig 5 “Cutting Onions Always Makes Me Cry” (Lluch, 1988)

The art piece “*Cutting Onions Always Makes Me Cry*” by Julie Lluch shows a woman crying as she continues to cut the onions. The artist relays the message where the woman is suffering from the oppressive systems of the society where men are dominating. The art piece is about women being trapped and enslaved by the systems implemented by our society; they abide and endure the duties of a woman set by the public even if they are already suffering. It clearly shows in the art made out of ceramic, that the woman is cooking which is a chore associated with a woman at home. It manifests an image where women are trapped with just these certain roles in our homes set by our society. If we look attentively at the art piece, we can see that the woman looks very exhausted, dull, drained, and almost unwell. The woman crying while cutting the onions as she cooks may interpret her suffering in her current situation.

The artwork made by Julie Lluch, “*Cutting Onions Always Makes Me Cry*” conveys a message that women are being enslaved by certain gender roles carried out by society. The contemporary artist, who made the art, created it her own portrait, her own image, which can mean that she is also bearing these sufferings. We can interpret that the artist is sending the message to stop imprisoning women within these stereotypical gender roles and encourage equal rights between men and women. She created a figure of herself, a self-portrait, cooking and crying while cutting the onions, these certain things may symbolize women who are experiencing this misery every day. The artwork is sending out a message to the people about these unacceptable issues that people today are still suffering from and are tolerated by society. If many people today get to know and learn about this art piece, it may influence them to change their views and stop contributing to the matter being discussed.

7. Different Contemporary Art Techniques and Practices

A piece of art is the deft manipulation of a medium in order to communicate a concept or experience. To be perceived by the senses, a piece of art must have a physical expression. The medium is the substance that is manipulated, whereas the technique is the method by which the medium is processed. The methodology could involve the use of tools or technology. The medium and method used in the artwork are critical to its comprehension and enjoyment.

7.1. Local Materials used as Applied to Contemporary Art

"Local" could mean easy to get items, like bamboo. The local may also mean wherever the artist finds themselves. For neo-ethnic musician-visual/performance artist Diokno Pasilan, "local" involves many localities, which include Baguio, Bicol, Palawan, and most recently Victoria, Western Australia, where he relocated. This involves interacting and immersing in the host community. For example, at a performance for the Third Bagasbas Beach International Environmental Art Festival in the Bicol region, Pasilan painted his body green, the color of the environmental movement. He bunged himself toward the gongs, which were connected to a bamboo framework and were abundant in Bagasbas's nearby fisherfolk villages. The Bagasbas residents assisted Pasilan and other participants in their performances and installations along the Bagasbas public beach.

7.2. Traditional Techniques Applied to Contemporary Creation

Throughout history, clay, fiber, stone, wood, paint, and even the human body have been frequently employed as media. As new tools and technology are developed, new media emerge, such as photography, video, sound recording, digital imaging, and electronic music throughout the nineteenth and twentieth centuries. Natural or synthetic media are both acceptable, and so is media composed of a combination of diverse elements, referred to as mixed media. It is critical to be familiar with a variety of media and techniques in order to effectively advance an idea in visual arts, performing arts, and camera arts, such as: (a) Visual Arts - pottery, weaving, basketry, banig, textile art, woodcarving, metal craft, casting, printmaking, handmade paper-making, paper mache, paper cutting art, conceptual art, masonry, and other related techniques; (b) Performing Arts - theater, new music, popular music and jazz, folk and indigenous music, ballet, modern dance and theater, social dance, folk and indigenous dance, and others, and (c) Camera Arts - photography, digital media, cinema, and film.

As an exemplar in applying the guidelines above, the following is an art context and art interpretation to contemporary art from one of the artworks in the Pinto Art Museum using available local material as shown in Figure 6.



Fig 6 One of the Artworks in the Pinto Art Museum using available Local materials

7.3. Art Context

I think that the contexts of arts that are evident in this piece are the context of its nature and the context of everyday life. I see the concept of the nature context in this artistic piece; it is because the artist seems to find a source of inspiration in creating this kind of art. This may be the type of art that the artist wants to make and maybe this is where she/he is comfortable with. I also see the concept of everyday life in this artwork because it manifests an image of a boy and a girl being together in which they seem to have a relationship with each other. Not only it is visually appealing, but it also has its value and influence on the audience. The art lets its audience see a scenario in our everyday life and it captures the many senses of a person; the sense of touch and the visual sense. It allows its viewers to connect with the art piece; it lets them feel certain emotions and feelings.

7.4. Art Interpretation

The artwork that is shown is a three-dimensional figure of a man and a woman facing each other. The artist made this artistic piece by using a medium that looks like many lines and strings that are put together; it seems that it may be made out of plastic, metal, or any type of medium. The artwork is good; you can see emotions in the faces of the figures if you look closely. I think this piece is about a man and a woman who are together and it looks as if they have argued and are making up with each other. Both of their heads are bowed down, which manifests them showing humility and being meek towards each other. It may tell us a message that a relationship requires the cooperation of both sides in order for the relationship to work; both of them need to take away their pride and be accepting of themselves and one another. The artistic piece may symbolize the love between partners. It is a wonderful piece that many people should acknowledge and appreciate.

8. Art Criticism: Valuing Contemporary Art

Art criticism is a systematic approach to the examination of works of art. When someone hears the word criticism, what comes to his/her mind? Do you believe it entails expressing an unfavorable opinion about a particular work? This is incorrect. Criticism can be interpreted positively. Some reviewers appear on television or YouTube, while others write reviews for new films, plays, television shows, videos, books, art exhibits, video games, and music in newspapers and online blogs. These critics discuss their reactions to various forms of art and weigh in on the works' merits. You may not always agree with their assessments, as the criteria or standards of evaluation may differ significantly from those of the professional critic.

After one has completed the tedious task of describing, analyzing, and interpreting contemporary artwork, he/she can now make a judgment: Is it a good work of art? In this example, discernment (judgment) is the final step in art criticism, following analysis and interpretation of an artwork; the AID method for art criticism is comprised of analysis, interpretation, and discernment. This phase will allow critics to express whether they believe the artwork is successful or not. Judging a work entails assigning it a position in relation to other works and defining its uniqueness within a body of work.

One can also answer the following questions: (a) Is it a good artwork? (b) What is the artwork's relevance to the art community and society as a whole? (c) Do you think this is a successful work of art? Why or why not? (d) What criteria do you think are most appropriate for judging the artwork? (e) What evidence inside or outside the artwork relates to each criterion?

As an exemplar in applying the guidelines and questions above, the following is an art criticism of contemporary art from one of the artworks of Legaspi (1949) entitled *Gadgets* as shown in Figure 7.



Fig 7 “Gadgets” (Legaspi, 1949)

8.1. Art Analysis

In the artwork, “*Gadgets*” by Cesar Legaspi, it is shown there the people that look like they are workers in a factory. The workers are dark-skinned, they look exhausted, and their bodies are full of lean muscles and no fat because of the work that they do. It seems that they are working on some type of machines; massive pieces of machinery are also very evident in the painting. The art piece is rich in color, it mostly uses dark hues and values; chromatic colors are seen throughout the piece, shadows are also very prominent. The machines look like they were painted carefully and accurately; the edges and the lines are sharp, the circles and other shapes are made perfectly. The artwork looks magnificent, it is detailed and there is depth in the painting. I think the dark colors used were very appropriate and fitting. If compared to other contemporary works, this will be a great fit in this category, it sends out a message to us and allows us to understand and be more knowledgeable about certain issues. This art was made for the people in the post-war industrialization era.

8.2. Art Interpretation

In the painting made by Cesar Legaspi entitled “*Gadgets*”, machines were the figures that are mostly seen in the art. The theme and colors used were dark in order to create the mood of the art piece. This work intends to remind the people in the industrial period about the increasing importance of pieces of machinery and to inform them about his perspective of humans turning into machines. The mood in the painting was dark, depth was considered and a lot of shadows were put into the painting, this may represent the darkness and the dangers that humans and machines can make and let out into the world. Huge machines were apparent in the art, this may symbolize that the machines were dominating the humans and taking over their places. The artistic piece that was shown is about machines and humans, the artist aims to make the people knowledgeable about the topic of the essentiality of machines and their relationship to humans.

8.3. Art Discernment

In studying this art piece entitled “*Gadgets*” by Cesar Legaspi, it is clearly perceptible that the art was made beautifully, it was exceptional. The dark colors used in the painting were nice and appealing to the eye, it fits the mood greatly. The issue chosen to be discussed in the painting was very appropriate during the time that it was painted up until today. Overall, I think the art piece was made successfully as it is; however, if I were to make suggestions to make the work better, I would like to advise the painter to put more emotions on the faces of the people in the art. When you see the faces of the figures, you should be able to understand fully how they feel in their current situation, and seeing their faces should make you understand the painting as a whole. Also, maybe the painting’s colors were faded throughout the years thus, it would make a big difference to restore the painting and make the colors more vibrant. The art as it is truly wonderful, it deserves to be appraised and appreciated by many people.

9. Conclusion

Being granted the opportunity to critique an artwork is something special, and criticism is not only the act of taking a look at the work and explaining what you think of giving a negative appraisal. To deliver effective critique, one must first know and understand the work or piece you will be evaluating; you will have to study it completely before arriving at a clear interpretation of

the artist's intentions with regards to the artwork. Popular kinds of art, as opposed to obscure ones, are harder to criticize since individuals outside the art community are less likely to notice and think it is art. Admiring the beautiful things in life is quite alluring. The quality and artwork within these magnificent pieces bring to mind the thoughts of almost perfection, and critique is not necessary. Furthermore, complex artwork like abstract art or artwork that appears very cluttered when you look at it is tough to evaluate and study; one may not know what the artist wants to convey with the work.

In this case, the current way that art is viewed has been stagnant for a long time; the case art is understood has been standardized. The AID Method, or the Analysis-Interpretation-Discernment Method, has been employed as one of the approaches used in the analysis, interpretation, and discernment of contemporary Philippine artwork. By developing our grasp of contemporary art and depicting information on the various features, concepts, and locations of the area, critics will utilize this approach with contemporary art instruction and information on contemporary art pieces. Generally speaking, criticism has a net positive effect when it is utilized neutrally and without libelous intent. A lot of critics present a wide range of perspectives and ideas regarding different forms of art and the artistic quality of the works. While there may be differing points of view, one must acknowledge that there is always a distinct difference between professional critics' evaluation criteria and standards, and those of the general public. This effort is designed to create a respect and appreciation of Philippine arts and culture, which can be accomplished by for example by frequent engagement at art exhibitions and conversations with artists who are now living and practicing. Critical appraisal and critical discussion of contemporary art are both important components of the inquiry process because they enable the recognition of diverse contexts of contemporary art, including assisting identify the contexts of contemporary art in contexts that are already understood.

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