

Persian translation of this paper entitled:

بررسی همانندی سرپوش‌ها در الگوهای پوششی و معماری
(گزارش همانندی هشت الگوی سرپوش انسانی با سرپوش معماری در کاخ توپکاپی)

is also published in this issue of journal.

Original Research Article

Investigating the Similarities of the Head Covers in the Patterns of the Covering and Architecture (A Report on the Resemblance between Eight Patterns of Human Head Covers with Architectural Head Covers in Topkapi Palace)

Massud Wahdattalab ^{1*}, Akram Yaghmoori ²

1. Associate Professor, Faculty of Architectural and Urbanism, Tabriz Islamic Art University, Tabriz, Iran.

2. Ph.D. Candidate, Faculty of Architectural and Urbanism, Tabriz Islamic Art University, Tabriz, Iran.

Received; 07/04/2023

accepted; 29/11/2023

available online; 01/04/2024

Abstract

To understand the origin of artistic roles and arrangements, it is essential, in addition to knowing the main tendencies of the human mind, to study the process of form exchange between related arts. This will help to reveal common morphological features and enable logical analysis. It seems that understanding the relationship between the art of head covers, which is used in two different areas and scales of covering and architecture, is no exception to this rule. By comparing the main lines of the surviving works of these two arts, this article seeks to answer the following questions: To what extent are the architectural head covers similar to those used by individuals in a given historical period? What are the similarities between the head covers used during the Ottoman period (16th-19th centuries) and the architectural covers and elements of the Topkapi Palace in Istanbul? The purpose of this research is to show the similarities in forms between the head covers worn during a particular historical period and the architectural covers used in the Topkapi Palace. The aim is to address any confusion regarding the forms of these objects and to show how the practical experiences and aesthetic achievements, influenced by the semi-collective unconscious, are transferred from one art form to another. The research is descriptive-analytical. It draws upon a psychodynamic approach using the library method. The head cover samples were selected from the Ottoman cultural sphere between the 16th and 19th centuries, and the architectural samples were selected from the Topkapi Palace in Istanbul. Based on the research, it has been found that the head cover patterns of the people living in this region during the Ottoman period have at least eight similar patterns with the head covers of decorative components and architectural elements. It seems that habituation to familiar patterns through their presence in the semi-collective unconscious formed the basis for the development of visual preferences and aesthetic biases.

Keywords: *Architectural patterns, covering patterns, semi-collective unconscious, anthropomorphism, Topkapi.*

Introduction

Many thinkers and artists believe that the discussion of the origins of beauty cannot be separated from its background, origin, and context. In addition to inherent and biological

roots, human attitudes to beauty are shaped by intellectual, cultural, environmental, and ancestral factors. Sometimes people are inspired by forms that are common to many cultures around the world, and sometimes these inspirations are limited to a local region and culture.

* corresponding author: 35541809-041@m.wahdattalab@tabriziau.ac.ir

This issue shows that knowledge of local characteristics is very important, along with natural commonalities. It seems that the desire for human egoism and imitation of the human body has a powerful origin. The purpose of this research is to show the similarities in shape between the head covers worn in a certain historical period and the architectural head covers used in the Topkapi Palace. The aim is to remove any confusion about the forms of these objects and to show how the practical experiences and aesthetic achievements, influenced by the semi-collective unconscious, are transferred from one art form to another. In addition, another aim of this article is to explore enduring architectural patterns that have served human needs across time and space and adapted to different design contexts. It is necessary to show how architects and artists, while influenced by natural anthropomorphic impulses, are also inspired by local aesthetic values in a semi-collective unconscious context. This research examines the role of the aesthetic experiences and achievements of the art of head covering and hat making in the design and construction of various architectural components of the Topkapi Palace in Turkey and, taking into account man's desire to anthropomorphize his environment, seeks to answer the following questions: To what extent are the architectural head covers similar to those used by individuals in a given historical period? What are the similarities between the head covers used during the Ottoman period (16th-19th centuries) and the architectural covers and elements of the Topkapi Palace in Istanbul?

To answer the research questions, the psychodynamic approach and, in deeper psychological dimensions, anthropomorphism have been used. The researchers aim to explore the natural tendencies that contribute to the formation of influential components in artistic creation and investigate these tendencies in the context of the human head cover and other architectural components of the Topkapi Palace in Turkey. This research aims to explore the influence of the inspiration of covering products, such as head covers, in the design, production, and development process of various architectural components of the Topkapi buildings in Turkey.

Background Research

The literature review for this research examines the field of the semi-collective unconscious from an anthropomorphic perspective. Barabanov considers architecture as a means of expressing cultural and social values through the language of symbols and signs and introduces anthropomorphism in phenomena as one of the ways in which a design is formed in the mind of the designer (Barabanov, 2002). Zöllner argues that anthropomorphism varies according to the individual desires of people in different eras and that it flourishes in an anthropocentric society (Zöllner, 2011). In addition to physical form, Pond analyzed and studied the mental and psychological conditions of each period and age in the form of human faces in buildings (Pond, 1918). He tries to express emotions in the form of mass and form, considers the spirit of architecture and man to be closely related, and believes that the ideal design is derived from the form of the human body. He explored the patterning of man from his own body and the nature around him in architectural designs and considered the form of buildings to be derived from the human body, and environmental patterns to be the cause of the diversity of buildings in different areas. Pond also explored how the environment affects the form of buildings, stating that the architecture of each area is influenced by the culture and taste of the time and civilization (Pond, 1891). He also analyzed the fashion and aesthetic tastes of the period as reflected in the architecture. Finally, he argues that the architecture of each region is rooted in the ethnicity of its inhabitants. Naghizadeh also refers to the influence of culture and the environment in shaping architectural design and art (Naghizadeh, 2002). Among the researchers who have analyzed and interpreted anthropomorphism from the perspective of instinct and unconsciousness, we can mention (Heinrich, 2014). He studied human sensory stimuli according to the patterns of instinctive interpretation and psychological needs to understand the environment and used them in the application of design concepts. The study will focus on the role of the semi-collective unconscious in this context. In this regard, we can also refer to the studies of (Vahdat-Talab, 2013). Who investigated the effect of the characteristics of human organs on the formation of instincts,

especially the egoistic instinct. He believes that this instinct causes the emergence of mental characteristics in humans, which affects aesthetic judgments. Kazzazi also described and interpreted the ancient mythological patterns, the types of unconscious, and especially the semi-collective unconscious of each nation (Kazzazi, 1993). As mentioned above, there has been research on the general concept of unconscious, human tendencies and preferences from an instinctive and cultural point of view, the tendency to anthropomorphism, and also its role in the creation of desirable and mentally acceptable architecture. However, according to the authors' review, no research has yet been carried out on the impact of anthropomorphic aesthetic tendencies in the field of semi-collective unconscious on the formation of patterns in the biological and architectural environment.

Theoretical Foundations of Research

• The Role of Archetypes in Lasting Patterns

Architecture can achieve immortality by connecting with the eternal nature of man. In this regard, Alexander says that by targeting common human emotions, powerful content can be created for the public (Alexander, 2003, 315). According to Alexander, ten percent of a person's feelings are personal and ninety percent are innate. These innate feelings are referred to as "common human feelings" and are universally accepted as free of any personal or subjective bias (ibid.). Aristotle believed that art and technology are shaped by common human nature. Kant, in criticizing the power of judgment, discussed the concept of a common sensual nature among humans (as Cited in Vahdat-Talab, 2013). Jung believed that creative inspiration comes from the unexplored depths of the human psyche. This inner world draws its content from the vast and deep collective unconscious (Jung, 1960, 162). It is a fact that some thoughts are found almost everywhere and at all times (Jung, 1989, 160). He derived the concept of archetypes from Plato (as Cited in Vahdat-Talab, 2013). The archetypes are the most important part of the collective unconscious, instinctive and innate thoughts, and the tendency to behave according to predetermined patterns. In essence, they are images and impressions that have

been embedded in the human subconscious through the repeated experiences of our ancient ancestors (Shamsia, 2002, 53). Archetypes have different dimensions, and one of their aspects of emergence is the realm of creating art and architecture. Simply put, art comes from the unconscious, the dwelling place of forms and images of archetypes (Wyse, 1997, 5). Repetitive images in works of art represent archetypes from the unconscious (Neyestani, Hatamian, Mousavi Kuhpar & Hatam, 2012).

•Egoism; the Dominant Schema in the Mind (Egoism in the Collective Unconscious)

In the ranking of archetypes, Jung considers 'self' to be the most important archetype (Jung, 1999, 39). Professor Jafari also considers self-love to be the highest instinctive human desire (Jafari, 2011). The unique attributes of man have always emphasized his importance and superiority, and this has been the subject of various philosophical, religious, and psychological perspectives. This tendency manifests itself in two ways: humanism and existential unity. In describing the central theory of man, Burt writes: In the Middle Ages, man was the center of the universe in every sense, and all nature was built for him to be the servant of man and his eternal destiny (Burt, 1990, 118). In examining the importance of man from the point of view of religion, Javadi Amoli states: that God has given everything to man in abundance compared to other creatures (Javadi Amoli, 2008, 216). Most philosophers also agree on the superiority of man. In the thought of Immanuel Kant, everything is centered on man and his mind (cited in Esfandiari, 2009, 116). Aristotle also saw man as superior and above all earthly beings (Gomperz, 1996, 136). The individual perceives all existence through its form and composition, from the perspective of the unity of existence. This mental state of being connected to existence and projecting one's own emotions onto the environment is often observed in artists, young children, and primitive humans, although in different ways. Vischer describes how certain shapes can evoke certain emotional responses in the observer, depending on how well they fit the shape of the observer's body (Vischer, 1994). Aren Naess says: We tend to project ourselves onto everything

we see (Naess, 1986, 506) (Fig. 1). This approach is one of the archetypes and man is confronted with it from the beginning of his creation and even from his birth (Asna Ashari & Sedeghian Hakak, 2019).

• Humanism and Identification in Design (Empathy)

Anthropomorphic, biomorphic, and Dynamikomorphic forms are basic functions of our perception and an integral part of our creative intelligence. Likewise, they can play an important role in the success and acceptance of design interventions and strongly support the response to human needs (Guthrie 1997, 56). According to Donald Norman, an object should not only fulfill its primary function of satisfying a need effectively and perfectly but it should also be presented in the human environment in such a way that the consumer can easily interact with it and even develop an emotional attachment to it (Norman, 2003, 56). Durgee also says that the goal is to give the product personality or soul, or in other words, to bring it to life (Durgee, 1999, 5). Humans tend to have egoism, which drives them to alter their sensory experiences. In order to better understand and communicate with their environment. One of the most prominent ways humans express their egoism is through the use of their physical features, especially their face and body, which they use to design and imbue their environment with a human essence (Vahdat-Talab, 2013). Santayana calls this type of aesthetics symbolic aesthetics. According to Santayana, symbolic aesthetics refers to the pleasure people derive from their mental background or the mentality they develop by interacting with their environment (Santayana, 1955, 119). Many researchers, including Wolflin, believe that symbolic meanings are derived from allegories that can be easily understood without the need for deep thought. These allegories are derived from aspects of the natural world and features of the human body (Wolflin, 1985, 55). Therefore, when designing, by placing himself at the center of the space, man determines the criterion for creating beauty and giving meaning to the space, and creates a work that can establish the greatest psychological connection with it. The second part of anthropomorphic design takes the form of identification with the environment. Piaget associated this stage with the process of introversion, defined as “the tendency to live



Fig. 1. Stone sculptures of Mount Nimrod. Source: www.top-travel.ir.

in others or things with which we experience reciprocal feelings” (Airenti, 2018). Similarly, Merleau-Ponty argues that visual engagement with objects goes beyond understanding their appearance; it involves perceiving their physical connection to us and immersing ourselves in them (cited in Carman, 2010, 270). Cite Vischer’s argument that perception of the world involves the whole body and not just vision (Ghahramani, Piravi Vank, Mazaherian & Sayyad, 2018). According to Vischer, the whole physical being of the subject is involved in the process of perception, and this interaction between the subject and object cannot be explained by vision alone. In addition, Vischer explains that certain shapes evoke specific emotional responses in observers based on their compatibility with the shape of the observer’s body (Vischer, 1994). According to his theory, the observer unconsciously projects his physical and mental form onto the object he is observing. Inspired by Schner, he stated that we, as observers, can project our internal shape and position onto the shape and position of objects, which essentially makes us a part of what we see (Ghahramani et al., 2018).

The Effect of the Environment on Aesthetic Judgment

The environment is effective in the formation of racial instincts and perceptual characteristics of humans. Ancestral and environmental influences contribute to their sensitivity towards different forms (Pond, 1918, 113). Archetypes are universal mental patterns found in all humans and are derived from shared experiences across all different races and ethnic groups. These patterns are stored in the human

mind as experiences. As a result, they are commonly observed among all humans. However, due to the diverse conditions experienced by different races as a result of their dispersion across the globe, new adaptations are necessary to ensure their survival and harmonious coexistence with their environment (Kheirabadi & Kheirabadi, 2016). On the other hand, individuals who share a collective culture have a shared unconscious, which leads to a shared evaluation of aesthetic values (Tekel, 2015). Humans are often perceived as beings who use external objects and physical forms to express their inner thoughts and feelings and seek assistance from these external sources to accurately represent their inner state. These concepts are not subject to fleeting changes, but every society in human history has developed new policies by its values and goals to improve and advance its perspectives (Mokmeli, 2011). Therefore, anthropomorphic architectural samples, rooted in archetypes, evolve and adapt to climatic, cultural, and indigenous factors by gradually acquiring human-like physical attributes (Fig. 2) (Vahdat-talab, 2013). Human handicrafts evolve through modification and recreation to meet practical, cultural, and climatic needs, taking into account the characteristics of the human body (*ibid.*). Consequently, the manifestation of anthropomorphism is influenced by the surrounding environment and culture (Guthrie, 1993, 40).

The Same Identity of Man and Environment

Buildings are not abstract and useless constructions or



Fig. 2. The effect of the environment on aesthetic judgment and clothing styles, 2012. Source: www.cahierdeseoul.com.

aesthetic compositions. They are extensions of our bodies, memories, identities, and minds. Therefore, architecture emerges from our encounters, experiences, memories, and expectations (Pallasmaa, 2016, 127). People have a close relationship with architecture, to the extent that they often consider their surroundings as an integral part of their identity. The notion of identity and its relationship to one's living environment and surroundings exemplifies how the environment can influence individuals (Pakzad, 1996). The relationship between human identity and the environment, also known as the influence of the environment on human identity, can be discussed in two stages: either individuals experience a sense of belonging to their environment (similar identity) or, if they lack this sense, their environment gradually influences them. This influence will shape and change their culture and behavior to the extent that they will accept it, even unwillingly, and believe that there are no alternative options available (Naghizadeh, 2006). However, people need appropriate coverings to adapt to and protect themselves from the elements, such as extreme temperatures. To meet this need, they have developed clothing that takes into account the prevailing weather conditions. The second form of cover for the human body is the home, which protects humans from the natural elements. Due to the long-standing relationship between architecture and man, we can observe these common manifestations not only in the body but also in clothing. The kinship between man and architecture goes beyond the mere imitation of a form, and man has portrayed his graceful coverings in the body of his hand-made building. Architecture and covering move in similar stylistic directions. On this basis, the taste of ethnic groups can play a significant role in the forms of their other handicrafts. In this respect, Pound shared the ethnographic method of developing architectural form. He explicitly linked architecture to the racial physiognomy of its builders (Merwood-Salisbury, 2005, 9). Following a survey he conducted, sketches were made of people from Greek, Mongolian, Arabic, and French countries. The sketches highlighted the correlation between the head covers worn by these individuals and the architectural head covers of

their respective countries. He believes that the clothing preferences of a society are influenced by the inherent instincts of the people within that society. These instincts become ingrained in the collective unconscious of the inhabitants of each land and subsequently influence their aesthetic perceptions. Consequently, similar aesthetic tastes are applied in the construction of buildings in these regions (Pond, 1918, 120). Similar to the visible differences in facial features and clothing between different ethnic groups, there are undeniable differences in the environments of different human societies (races). These environments have led to distinct physical and psychological adaptations that are evident in human behavior (Fig. 3) (ibid.).

Research Method and Sampling Techniques

This article falls into the category of basic research and uses a library as its primary source of information. The collection of written material focuses on exploring the role of the collective unconscious and the semi-collective unconscious in the development of head covers as an effective and highly regarded model. The current study focuses on the Topkapi region of Turkey. This area is significant for two reasons. Firstly, it has a rich historical and cultural heritage as the seat of the Ottoman Empire for over four centuries. Secondly, it

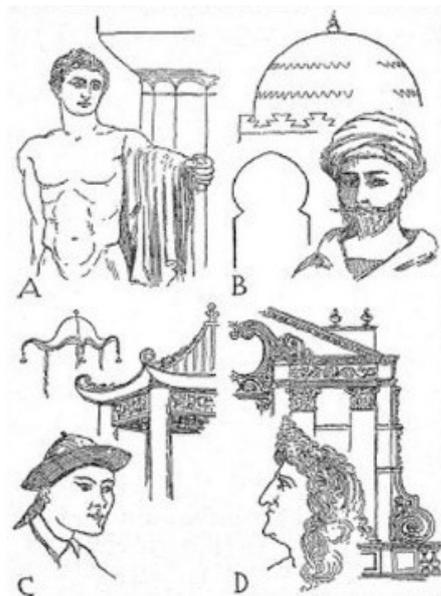


Fig. 3. Similarities between the shapes of the heads of buildings and people. Source: Pond, 1918, 120.

has a wide range of architectural elements, including head covers and other architectural components, which contribute greatly to achieving the research objectives and advancing the research process. The selection of this particular region as a suitable option for the statistical community is based on its strong culture and civilization, which effectively demonstrates the influence of culture on the semi-collective unconscious. Fig. 4 shows this diversity of form in the domes and minarets of the exterior view of the Topkapi Palace.

• Application of the Theory of Lasting Patterns

This research adopts a psychodynamic approach and uses a descriptive-analytical research method. The overall procedure of the research is as follows: first, a discussion of how to create lasting works of art and architecture by exploring the cognitive processes in the human mind was presented based on the theoretical foundations of research. Second, from the perspective of anthropomorphic design in the collective unconscious, the patterns of human head cover in other architectural components in the Topkapi region of Turkey were studied. The psychodynamic approach was used to demonstrate the influence of covering patterns on the development and integration of useful and admired patterns and forms. Specifically, the “head cover” pattern, which is tailored to the human body shape, was used to effectively anthropomorphize the environment. Thus, after examining the possible relationship between human head covers and other architectural components from the perspective of the human collective unconscious tendency based on previous studies, the details of these possible similarities in the origin of the semi-collective unconscious in the Topkapi region of Turkey were investigated (Fig. 5).

• Data Collection Procedure Related to the Head Covers

The statistical samples of head covers were selected from the Ottoman period and the 16th to 19th centuries, and the architectural samples were selected from the Topkapi Palace in Istanbul. The reason for the choice of this period is its compatibility with the era of prosperity and splendor of the Topkapi palace. As the research process continued, to avoid disruption, similar patterns between the head covers of the Turkish people and the architectural works of

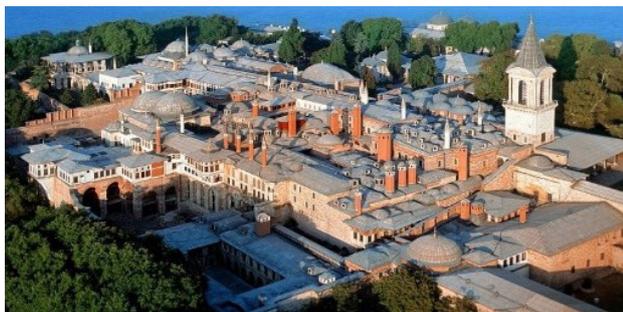


Fig. 4. Topkapi Palace complex. Source: www.saliansafar.com.

the Topkapi Palace that were closest in shape were selected and categorized among the cases found. As the research process continued, to avoid disruption, among the items found, similar patterns between the head covers of the Turkish people and the architectural works of the Topkapi Palace were selected and categorized. To demonstrate the similarity between the patterns of human head covers and architectural artifacts, simple linear analytical lines were used as an abstract representation of their overall shape. In this study from the Topkapi Palace in Turkey, patterns similar to human head covers were found in the head cover of the building, the head cover of the fireplace, the head cover of the drinking fountain, and the head cover of utensils, including jewelry treasures, chandeliers, etc. In (Figs. 6 to 13), various common Turkish patterns and designs from the 16th to 19th centuries are shown alongside architectural samples from Topkapi.

Results

The results of this study, conducted on 8 form patterns, are presented in (table. 1), illustrating a case sample for each form pattern in different areas of the building. The distribution of the architectural samples of the patterns studied is shown in Fig. 14. As can be seen in the picture, the main diversity and similarity of architectural patterns with human head cover, especially the patterns related to an interior space, related to the private part of the Topkapi Palace. It can be said, then, that more diverse patterns of human head cover were used in areas with different biological patterns. Another finding of the research is that the repetition of patterns expresses aesthetic tastes and the popularity and acceptance of that form. Sometimes this patterning is in the form of volume,

and sometimes it is in the form of patterning of peripheral linear lines. Domes with ogee patterns, arch heads, and niche head patterns are samples of this. What is remarkable about the results of the research is the similarity of the human head cover pattern to the head cover of the buildings and domes in all the samples examined, except for the head cover of the Mix trefoil pattern. This head cover is a female head cover. His pattern is used in private areas of palaces rather than on the exterior of buildings. These private areas were often found in women's harems and mosques to keep them away from uninvited eyes.

Conclusion

Although egoism and desire for the physical characteristics of the human body for biological needs is a masterful way of directing the aesthetic tastes of most people in the world, the story of the beauty of friendship is not limited to playing the role of this main agent. Other factors, such as environmental, climatic, and cultural characteristics, as well as technical initiatives, with positive feedback from the public, can contribute to the emergence of aesthetic accents and local preferences through unconscious ancestral influences. It is not unlikely that these designs and patterns originated in small-scale, tangible hand-made such as head covers and hats, and then progressed to larger-scale hand-made works such as domes, but it seems logical to accept that both arts have reached morphological maturity through an evolutionary process and the exchange of forms. In other words, the ancestral memory of the people of the same origin, like a common platform, has allowed the general patterns of the human head covers and architectural head covers to interact and nurture each other.

Declaration of No Conflict of Interest

The authors declare that they had no conflict of interest in carrying out this research.

Endnotes

1. Kazzazi used the word "ancestral unconscious" to describe that part of unconsciousness that lies between the collective unconscious and the individual unconscious, and which is specific to the members of that lineage; we used the word "semi-collective unconscious" for the English equivalent of this term (Kazzazi, 1993, 76).

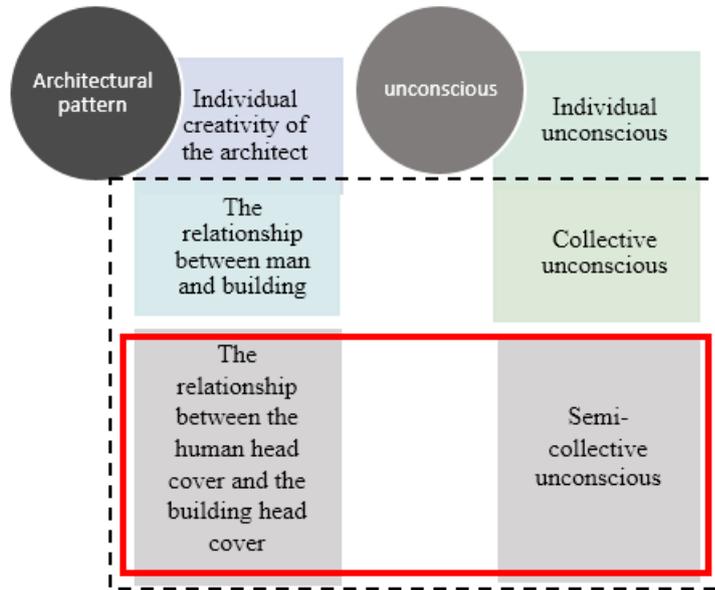


Fig. 5. Application of the theory of lasting pattern structure to the study of similarities between body-covering patterns and architectural patterns. Source: Authors.

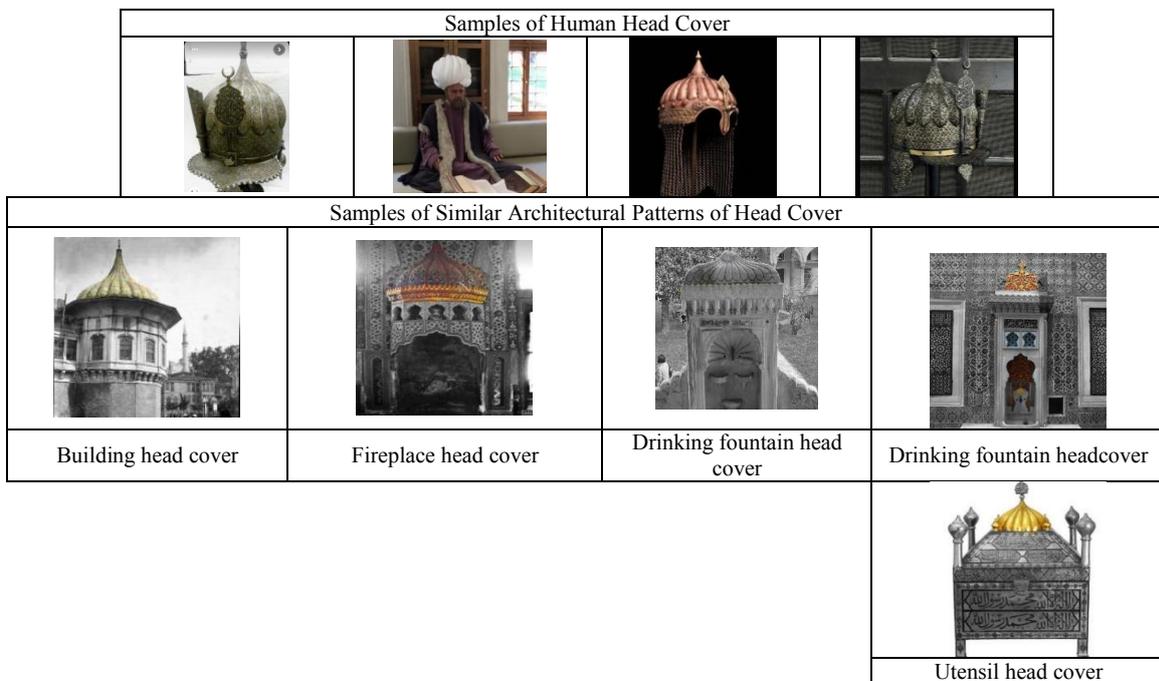
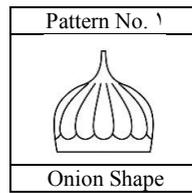


Fig. 6. Pattern No. 1 and images showing the similarity between human head cover patterns and corresponding architectural patterns in the Topkapi Palace, Istanbul, Turkey. Source: Authors.

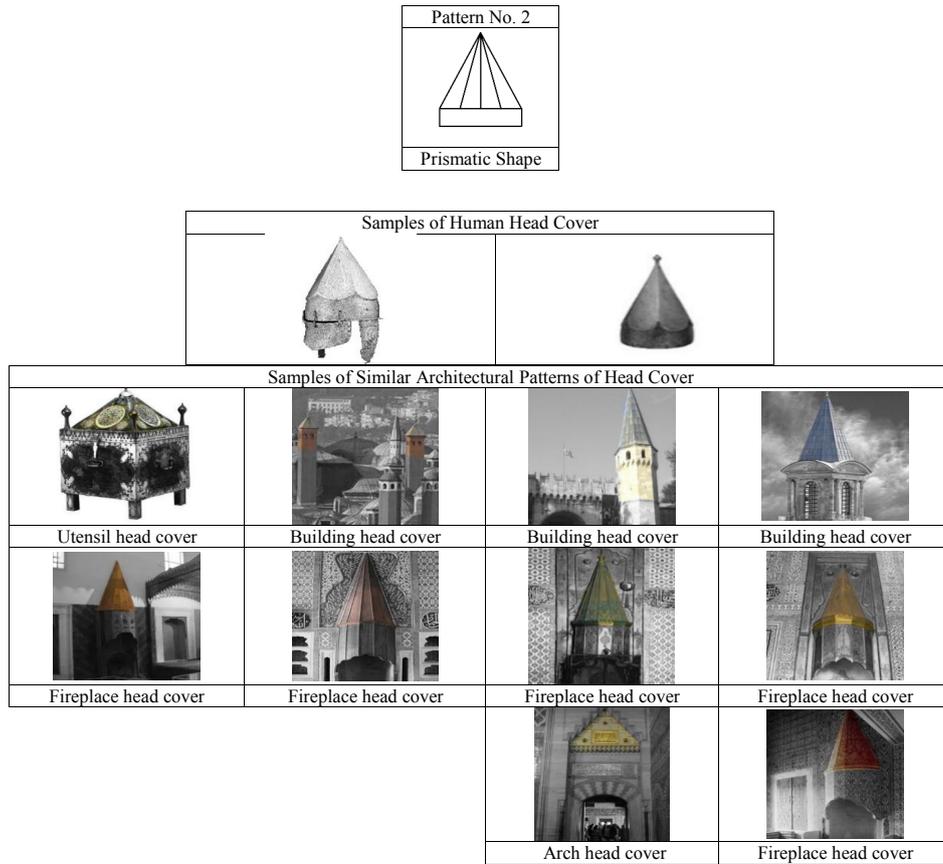


Fig. 7. Pattern No. 2 and images showing the similarity between human head cover patterns and corresponding architectural patterns in the Topkapi Palace, Istanbul, Turkey. Source: Authors.

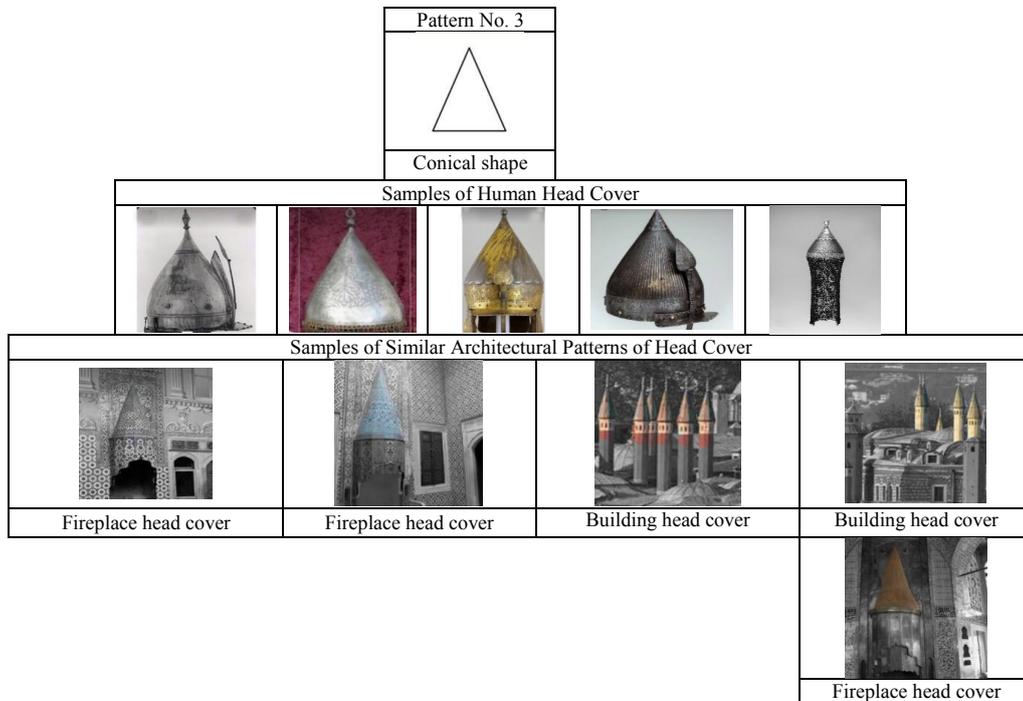


Fig. 8. Pattern No. 3 and images showing the similarity between human head cover patterns and corresponding architectural patterns in the Topkapi Palace, Istanbul, Turkey. Source: Authors.

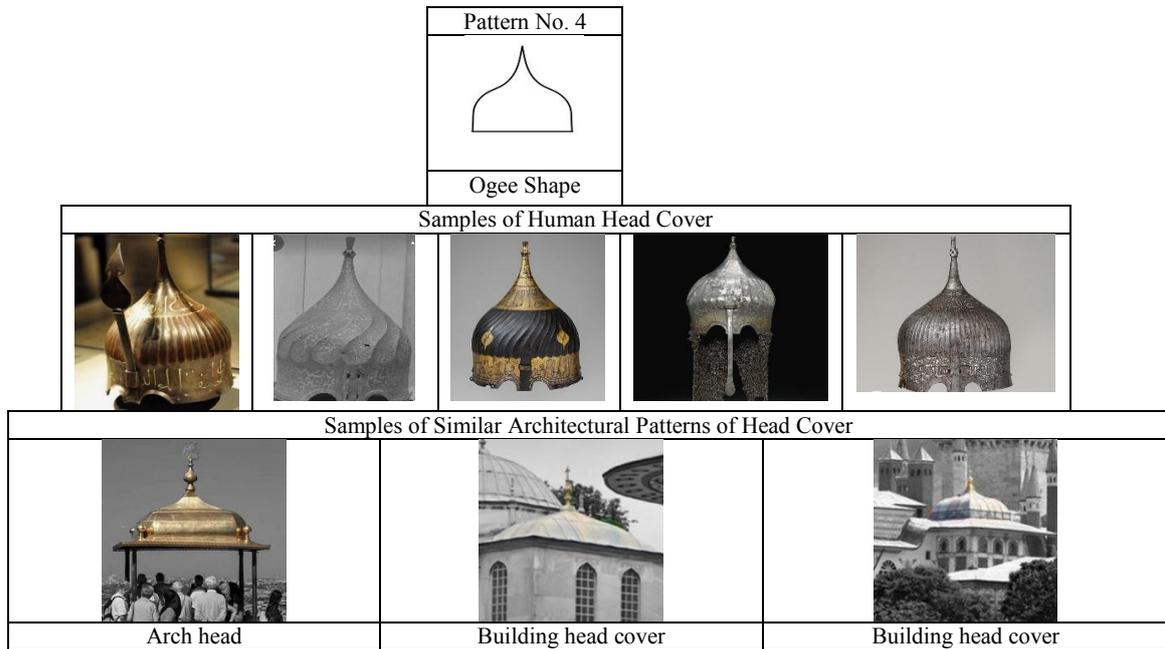


Fig. 9. Pattern No. 4 and images showing the similarity between human head cover patterns and corresponding architectural patterns in the Topkapi Palace, Istanbul, Turkey. Source: Authors.

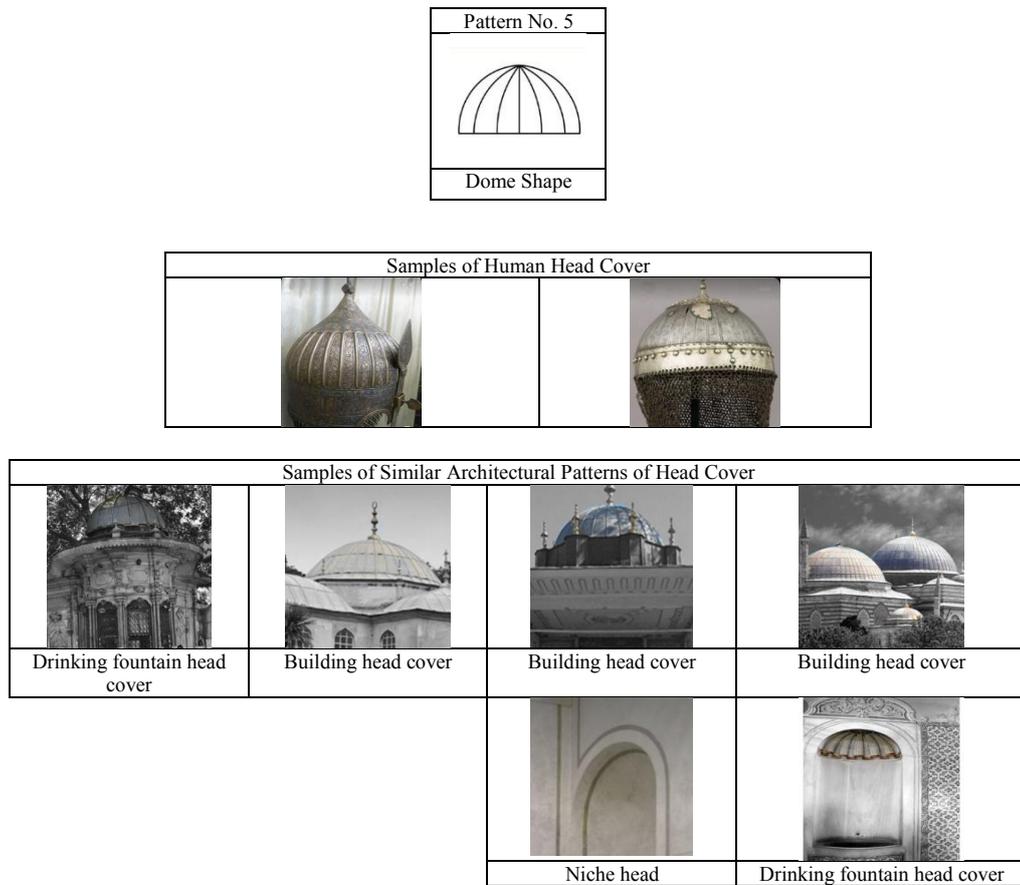


Fig. 10. Pattern No. 5 and images showing the similarity between human head cover patterns and corresponding architectural patterns in the Topkapi Palace, Istanbul, Turkey. Source: Authors.

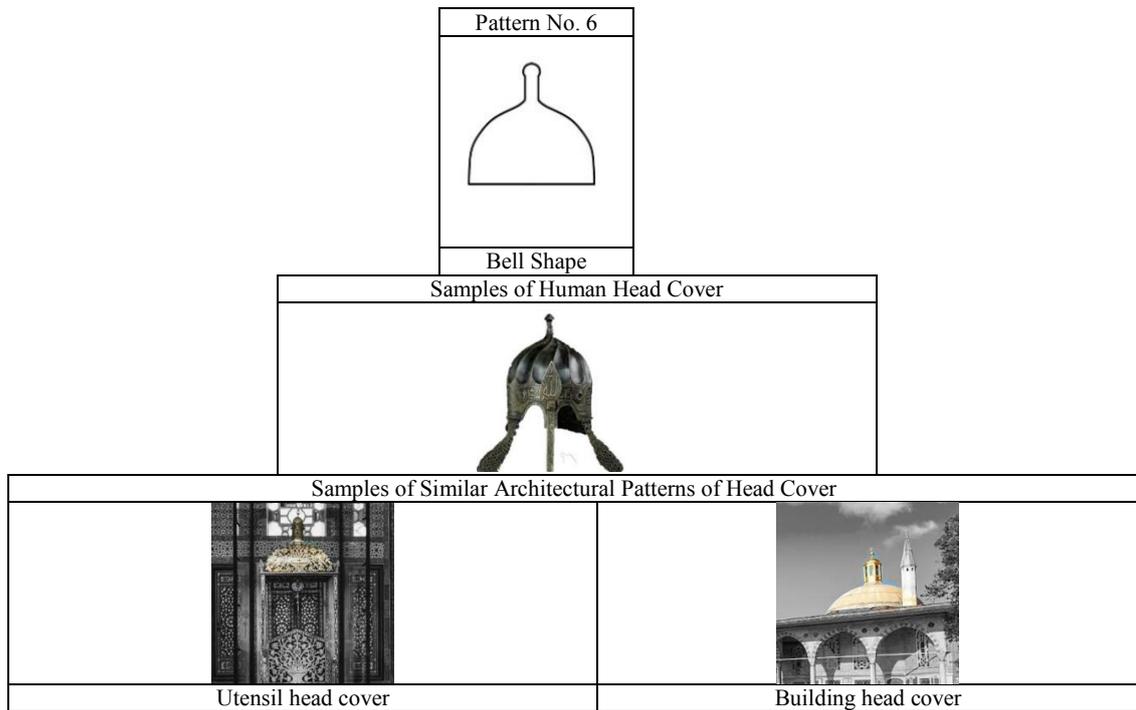


Fig. 11. Pattern No. 6 and images showing the similarity between human head cover patterns and corresponding architectural patterns in the Topkapi Palace, Istanbul, Turkey. Source: Authors.

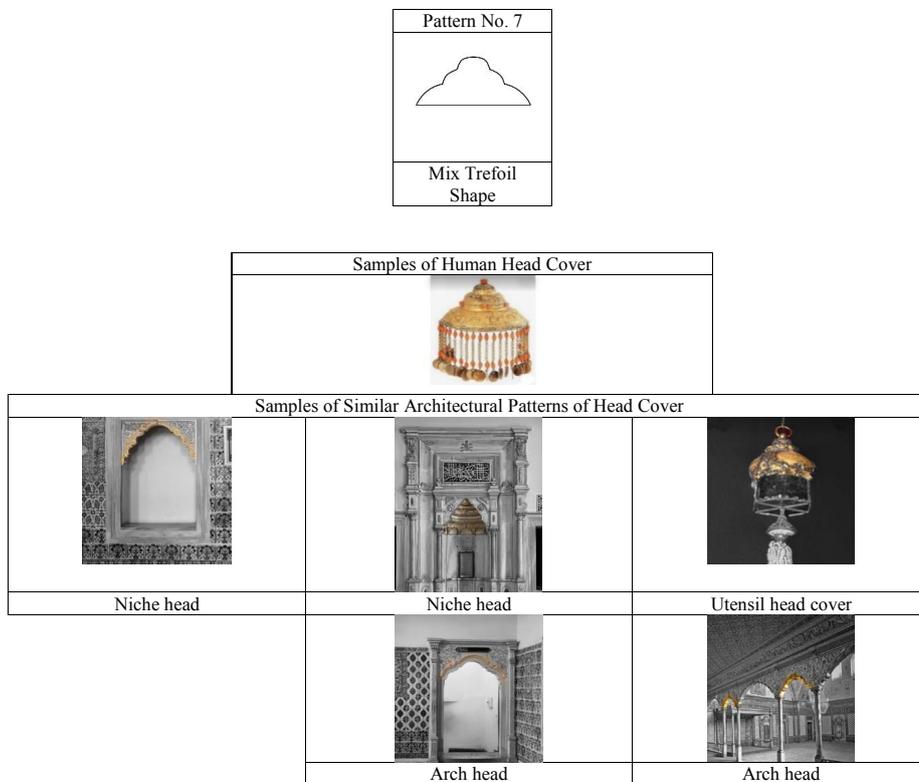


Fig. 12. Pattern No. 7 and images showing the similarity between human head cover patterns and corresponding architectural patterns in the Topkapi Palace, Istanbul, Turkey. Source: Authors.

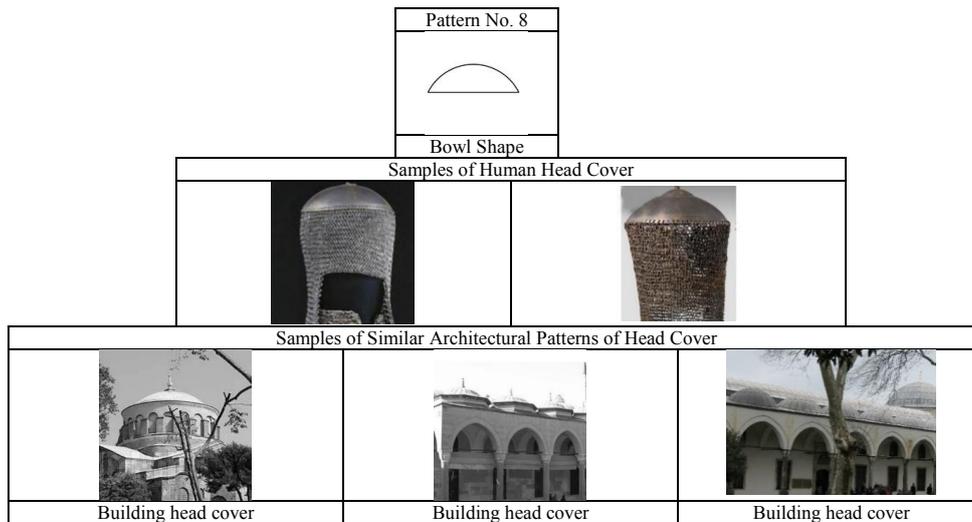


Fig. 13. Pattern No. 8 and images showing the similarity between human head cover patterns and corresponding architectural patterns in the Topkapi Palace, Istanbul, Turkey. Source: Authors.

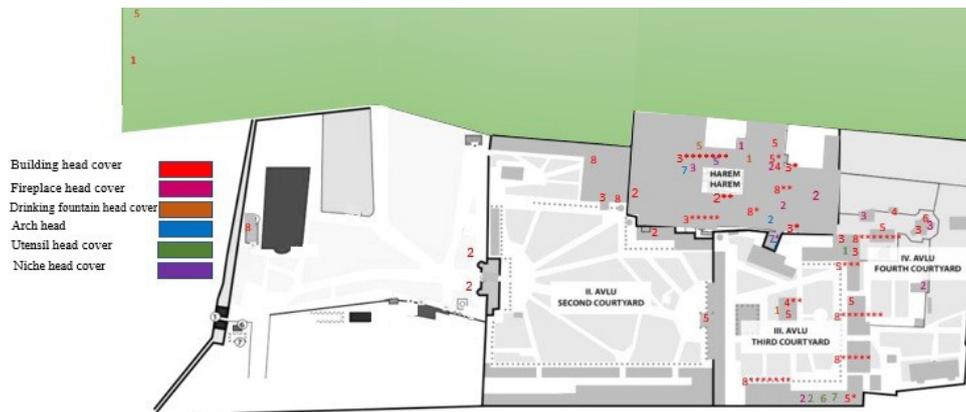


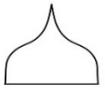
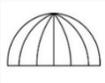
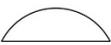
Fig. 14. Distribution of architectural samples similar to the patterns of the Turkish human head covers in the Topkapi Palace. Source: Authors.

References list

- Airenti, G. (2018). The Development of Anthropomorphism in Interaction: Intersubjectivity, Imagination, and Theory of Mind. *Frontiers in Psychology*, (9), 1-13.
- Alexander, Ch. (2003). *The nature of order*. Pennsylvania: Centure for environmental structure.
- AsnaAshari, Sh. & Sedeghian Hakak, N. (2019). Barrasi mafhum-e Anthropomorphism va Huzur-e Aan dar Shakhsiatpardazi [Investigating the Concept of Anthropomorphism in Meskat and its Presence in Characterization]. *Urmazd Research Journal*, (46), 255-267.
- Barabanov, A. A. (2002). Urban Bodies. *Man and Architecture: Semantics of Relations*, 7 (1), 40-52.
- Burt, A. E. (1990). *The Metaphysical Foundations of Modern Physical Science* (A. K. Suroush, Trans.). Tehran: Elmi, Farhangi va Moasese-ye Motaleat va Tahghighat-e Farhangi Publications.
- Carman, T. (2010). *Merleau-Ponty* (M. Alia, Trans.). Tehran: Qoqnu.
- Durgee, j. (1999). *Product soal, presented at the Thirth international Conferences, Design Cultures*, organized by

- Sheffield Halla University and the European Academy of Design. England: Sheffield.
- Esfandiari, S. (2009). Cartesian Subjectivism: Departure of Philosophers in the Modern Age. *Hekmat va Falsafeh*, 5 (1), 113-128.
- Ghahramani, M. B., Piravi Vanak, M., Mazaherian, H. & Sayyad, A. (2018). Expansion of the Spatial Perceptions of the Audience through Empathic Relationship with Filmic Bodies. *Honar-Ha-Ye-Ziba- Performing Arts and Music*, 23 (3), 49-58.
- Gomperz, T. (1996). *Greek Thinkers (Book VI: Aristotle and His Followers)* (M. H. Lotfi, Trans.). Tehran: Kharazmi Publications.
- Guthrie, S. (1993). *Faces in the Clouds: A New Theory of Religion*. London: Oxford University Press.
- Guthrie, S. (1997). "Anthropomorphism: A definition and a theory". In *Anthropomorphism, Anecdotes and Animals*, R.W. Mitchell, N.S. Canada: Thompson.
- Heinrich, M. (2014). *The Hidden Appeal. Anthropomorphic, Biomorphic and Narrative Aspects of Visual Perception in Spatial Arts, Architecture & Design*. Athens: Visual and Performing ArtsAt.

Table 1. Samples of similar cases of human covering and similar architectural patterns in the Topkapi area of Istanbul, Turkey. Source: Authors.

Consumables head cover	Arch head	Niche head	Drinking fountain head cover	Building head cover	Fireplace head cover	Human head cover	Shape of pattern
	-----	-----					
		-----	-----				
-----	-----	-----	-----				
-----		-----	-----		-----		
-----	-----				-----		
	-----	-----	-----		-----		
			-----	-----	-----		
-----	-----	-----	-----		-----		

- Jafari, M. T. (2011). *Zibaei va Honar az Didgah-e Eslam* [Beauty and Art from the Perspective of Islam]. Tehran: Keramat Publications.
- Javadi Amoli, A. (2008). *Tafsire Ensan be Ensan* [a. Human to Human Interpretation]. Qom: Asra Publications.
- Jung, C. G. (1960). *The Psychogenesis of Mantel Disease*. New York: Pantheon Books.
- Jung, C. G. (1889). *Four Archetypes: Mother, Rebirth, Spirit, and Trickster* (P. Faramarzi, Trans.). Mashhad: Astan-e Qods-e Razavi.
- Jung, C. G. (1999). *Man, and His Symbols* (M. Soltaniyeh, Trans.). Tehran: Jami.
- Kazzazi, M. (1993). *The Dream, the Epic, the Myth*. Tehran: Nashr-e markaz.
- Kheirabadi, F. & Kheirabadi, Kh. (2016). Status of Racial Patterns in the Collective Subconscious Minds. *Ruyesh Psychology*, 6 (3), 7-18.
- Merwood-Salisbury, J. (2005). *Western architecture: regionalism and race in the inland architect*. Chicago: architecture histories, revision, alternative.
- Mokmeli, N. (2011). *Rereading Concepts of Architecture and Culture. Conference of Islamic Architecture Sciences and Techniques*. Institute of Comparative Studies of Architecture and Urban Planning of Iran. Tehran, Iran.
- Naess, A. (1986). *Intrinsic Value: Will the Defenders of Nature Please Rise? In Conservation Biology*. Soule (Sunderland, Mass: Sinauer Associates, Inc.).
- Naghizadeh, M. (2002). The influence of architecture and the city on cultural values. *Honar-Ha-Ye-Ziba*, (11), 62-76.
- Naghizadeh, M. (2006). *Islamic Architecture and Urban Planning: Theoretical Basics*. Tehran: Rahian Publications.
- Neyestani, J., Hatamian, M. J., Mousavi Kuhpar, M. & Hatam, Gh. A. (2012). Tahlil-e Tadavom-e Memari Chahar Taghi az Dore-ye Sasani ta Dore-ye Eslami dar Iran ba Estefadeh az Ravesh-e Naghd-e Bastani [Analysis of the continuity of four-arched architecture from the Sasanian to the Islamic period in Iran, using the method of archaeological criticism. *Jame'e Shenasi Tarikhi*, 4 (2), 173-191.
- Norman, D. (2004). *Emotional design: Why we like (or hate) everything*. New York: Basic Books.
- Pakzad, J. (1996). Hoviyyat va Hamzatpendari ba Faza [Identity and Identification with Space]. *Soffeh*, 6 (21- 22), 100-106.
- Pallasmaa, J. (2016). Body, Mind, and Imagination: The Mental Essence of Architecture, in *Mind in Architecture: Neuroscience, Embodiment, and the Future of Design* (A. Akbari, Trans.). Tehran: Parham Naghsh.
- Pond, I. N. (1891). Architectural Kinships. *The Inland Architect and News Record*, 17 (2), 22-24.
- Pond, I. N. (1918). *Meaning Of Architecture*. Boston: Marshal Jones Company.
- Santayana, G. (1896). *The Sense of Beauty*. New York: reprinted, Dover publication.
- Shamsia, C. (2002). *Anva-e Adabi, Literary Types*. Tehran: Ferdous Publications.
- Tekel, A. (2015). Estetik Yargı ve Estetik Yargıyı Etkileyen Faktörler. *Makaleler*, (16), 149-157.
- Vischer, R. (1994). *On Optical Sense of Form: A Contribu in Explorations in Film Theory: Selected Essays from Ciné-tracts*. Indiana: University Press, Indianapolis.
- Wolflin, H. (1985). *Principle of history* (M. D. Hottinger, Trans.). New York: Dover.
- Wyse, M. A. (1997). *The Jungian mother archetype in Chretien de Troyes Perceval and John Milton. S mask presented at Ludlow castle Samson agonists*. Paradise lost a paradise regained. United States: University of Kentucky.
- Vahdat-talab, M. (2013). Self-Centered Aesthetics: The Role of Shared Bio-Psychological Nature in Aesthetical Judgment. *Soffeh*, 24 (64), 5-18.
- Zöllner, f. (2011). *Anthropomorphism. Towards a Social History of Proportion in Architecture, Proportions. Proportions*. Science-Musique-Peinture & Architecture. Science, musique, peinture & architecture; actes du LLe Colloque International d'Études Humanistes.
- Seok. (2012). *The effect of the environment on aesthetic judgment and clothing styles*. (n.d.). Retrieved March 10, 2022, from <http://cahierdeseoul.com/fashion-into-art/amp/>
- *Topkapi Palace complex*. (n.d.). Retrieved June 10, 2023, from <https://www.saliansafar.com/topkapi-palace-in-istanbul/>
- *Stone sculptures of Mount Nimrod*. (n.d.). Retrieved June 10, 2023, from <https://www.top-travel.ir>

COPYRIGHTS

Copyright for this article is retained by the author (s), with publication rights granted to the journal of art & civilization of the orient. This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution License (<https://creativecommons.org/licenses/by/4.0/>).



HOW TO CITE THIS ARTICLE

Wahdattalab, M. & Yaghmoori, A. (2024). Investigating the Similarities of the Head Covers in the Patterns of the Covering and Architecture (A Report on the Resemblance between Eight Patterns of Human Head Covers with Architectural Head Covers in Topkapi Palace). *Journal of Art & Civilization of the Orient*, 12(43), 6-19.

DOI: 10.22034/JACO.2023.405487.1330

URL: https://www.jaco-sj.com/article_189371.html?lang=en

