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## CASE STUDY RESEARCH PAPER

### Understanding the phenomenon of color in the cinematic space and its application methods in the architectural space (Case Study: Bahman Farmanara cinema)

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#### ABSTRACT

Colors are design tools that cause unconscious reactions in the brains of humans who see them. They can affect people very deeply because they cause different hormones to be released in their bodies which lead to physical or psychological responses. Therefore, they can influence the way a person feels, thinks or acts. In this article, while recognizing the phenomenon of color as one of the atmospheric components of architecture and its impact on contemporary Iranian cinema, the issue of color on Bahman Farmanara's films is investigated. Data analysis in this research has been done with the help of the research model of cinematographic color schemes. And finally, we come to the conclusion that color in Bahman Fermanara's films is not a mere practical matter and the main theme of the films (the lack of peace in life, the instability of emotional relationships, mental and emotional turmoil, the characters being under pressure, ,, ) has consciously used color to convey concepts in an obvious way according to the subject of the story, with the help of cinematographers and the design of his scenes, he mostly uses colors to strengthen the style of the content of his films and the mood and emotional atmosphere. It represents movies.

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## INTRODUCTION

Since the late 1970s, architecture has shown great desire to create links with other art fields. In many schools of architecture around the world, cinema is the most popular recent trend, now films are examined with the aim of discovering a more elegant and modern architecture, and on the other hand, some prominent figures of the architectural avant-garde of our time, such as Bernard Chomi, Rem Koolhaas, Jean Novell and Koop Himmel Blue have accepted the importance of cinema in shaping their approach to architecture. In the interaction between cinema and architecture, architecture as an inseparable element of cinematic expression, in contrast to the cinematic essence of the experience of architectural space, also has different aspects in its place. The impact of cinema on architects and its use in their ideas is one of the things that are discussed in the study of the relationship between cinema and architecture, not only in terms of the nature of movement, but also in terms of imagination, time, space, light and color, rhythm, texture, continuity and Continuity are close to each other. (Bulblan Asl et al., 2016). Color, as a phenomenological category, plays an important role in the complex process of formation and understanding of an image and observable space as a whole due to its physical information characteristics. Color also has its own mass and radiation power and gives the page a different value than the lines (Itten. 2014). Despite the fact that the main visual information is conveyed by the overall appearance of an object, its configuration, size and relationship to other objects (this is why we have enough black and white photographs and monochrome film images). we understand). Color when perceiving a film often allows us to move quickly through time and screen time: a blue sky indicates good, clear weather, a red sky - that we are watching a sunset, foliage Yellow and red - that autumn has come. Often we quickly identify certain objects precisely by their color characteristics - we immediately

recognize a movie character by the color of his clothes or hair, or we can immediately recognize the house in which we live. It is difficult to distinguish him by its color and so on. (poznin. 2021) Directors often use color as a means to influence the viewer's subconscious mind and the audience's perception in general. In addition to influencing the psyche of the audience, color in the film creates atmosphere, creates a general mood and also contains additional information about the content of the film or individual characters. (Olexandr et al. 2022) Research questions are, what is the relationship between color and conveying concepts in contemporary Iranian cinema? What are the methods of applying cinematic color concepts in architectural space?

## MATERIALS AND METHODS

### *Methodology*

In this article, the research method is descriptive-analytical. Concepts are rediscovered by the researcher in a purposeful way and by using library resources, watching movies and analyzing the mentioned works. The sampling method in this research, according to the nature of qualitative research, is a targeted sampling method from Farman Ara cinema. During this research, we will use the research model of color schemes in cinema in order to achieve the goal of research and analysis of film color in Farmanara cinema.

### *Research background*

### *Theoretical foundations*

### *Color*

Color is a natural attribute in every phenomenon, and the beauty and adornment of nature's manifestations and many material blessings are derived from their color. (Ebrahimzadeh et al., 1401). Bleacher points out that colors are design tools that cause unconscious reactions in the brains of humans who see them. They can affect people very deeply because they cause different hormones to be released in their bodies which lead to physical or psychological responses. Therefore, they can affect how people feel, think

**Table 1:** Review of research background

Row	Name of the author or authors	year of publication	Title	Conclusion	Source
1	Ebrahimzadeh, Akbar, Badr Enlightenment, Toraj	1401	Semantic analysis of light and color in Iranian-Islamic architecture	This research is devoted to investigating and understanding as much as possible concepts such as light, color, space and classical architecture of Iran, and the Blue Mosque of Tabriz has been chosen as a case study in order to complete the studies.	Iranian Islamic Architecture and Restoration Researches, number 13, summer 1401
2	Rezaei, Masoumeh, Arefi Moghadam, Victor, Farshchian, Amirhossein	2015	Color and its effect on synergizing the sense of belonging to the place in the spatialization of Islamic architecture	This research shows that the most important physical factors affecting the perception and sense of place are distance, texture, color, smell, sound and visual variety. Color shows the beauty of existence and the knowledge of its dimensions through differences. Without color and the world of colors, coldness, depression, and lack of vitality appear everywhere.	Shabak magazine, number 17, December 2015, pp. 33-42
3	Suleimanzadeh, Nireh Al-Sadat, Montazer Al-Qaim, Asghar, Danesh, Farshid	1391	The role and psychological functions of colors in Islamic architectural decorations in libraries and information centers	Studies show that one of the most stable slogans of modern architecture is the slogan of following form from function. This motto is stable among architects because they summarize the needs of a building only in the functional and functional purposes of the space, while the aesthetic needs are also important to the extent that sometimes the aesthetic needs are overshadowed by the functional needs. And surpasses it	Kontab Mah Kliat magazine, number 173, May 2013
4	Jam, Fatemeh, Azmati, Hamidreza, Qanbaran, Abdulhamid, Ebrahimpour, Reza, Esmaili, Jamal	2018	Analyzing the effect of color on aesthetic judgment and eye movement indices of architectural experts and non-experts, case study: Facade of residential buildings in Tehran.	Research shows that experts prefer images with a predominance of red wavelength intensity and red/green contrast, and non-experts prefer images with less contrast. On the other hand, the analysis of eye movement indices and heat map shows the difference in the pattern of visual scanning, especially the attention to the layers and elements of the facade under the influence of the "expertise" factor more than the color factor.	Journal of architecture and urban planning, number 26, Spring 2019
5	Frampton, Daniel, translator: Ismailipour, Haider	1391	Film philosophy: color	While examining the concepts of thinking in the moving image, this article deals with the place of colors in the film space.	Information magazine of wisdom and knowledge, 7th year, number 2, May 2013
6	Oleksandr. Kovsh. Mykyta. Dziuba	2022	Symbolism of color in cinema	This research is to analyze the viewer's perception of color and determine the role of color score in the structure of the film, to determine the symbolism of the main colors in the context of the film.	ISSN 2617-2674
7	VFPoznin	2021	Color as an element of film dramaturgy	This research shows that color plays a significant role in image perception. Color not only has an aesthetic effect and a strong feeling on the viewer, but it can be an organic part of the film's dramaturgy and help create a favorable atmosphere on the screen.	<a href="https://doi.org/10.21638/spbu15.2021.304">https://doi.org/10.21638/spbu15.2021.304</a>

Row	Name of the author or authors	year of publication	Title	Conclusion	Source
8	Aysegul begum, Kuntman	2018	Analyzing the correlation between the use of music and color in cinema	The second part of this thesis deals with the analysis of color and its importance in cinema.	Istanbul technical university & Graduate school of arts and social sciences
9	Darshkar, Reza, Aqiqi, Saeed	1381	The life and works of Bahman Farman Ara	This book deals with the biography, works and conversation with Bahman Farman Ara	Kitab Mah Honar, Mehr and Aban 1381
10	Rawdrad, Azam, Farshbaf, Sahil	1387	Death and society: analysis of Bahman Farmanara's works from the perspective of cinema sociology	The main purpose of this article is to analyze Farman Ara's three works (A House on the Water, The Smell of Camphor, Jasmine Perfume, A Little Kiss) and the mutual relationship of these works with Iranian society.	Journal of Cultural and Communication Studies, No. 12, Fall 2017

or act (Clifton, 2006). Color is light and light has energy. Energy is transferred from objects to the human eye. The physical process of seeing colors involves the hypothalamus, which controls the endocrine system and hormones. Many characteristics of the human body rely on this bit (Kingsley Osueke and Kurt, 2014) so it is understandable why colors have such an effect on humans. Colors can change people's moods, how they are perceived, their self-esteem, and can even make people remember better (Kingsley Osueke and Kurt, 2014). However, color analysis presents many problems. First, color is very subjective. This can lead to many differences in interpretation. (Shohini Chaudhuri. 2015) So the color that I see may not be the same color that you, the reader, see. In part this is due to the physics of color perception. As explained by Isaac Newton, color is illusory, its "only generator" being light itself. (Gage. 1999). What we perceive as the "color" of an object is the part of the spectrum that it reflects, while absorbing other parts. Furthermore, as light waves from objects impinge on our eyes and optic nerves, our senses interpret their colors in certain ways. (Davidoff.1991) Another thing that adds to the complexity of color analysis is the fact that the perception and interpretation of color is culturally determined. In the West, after Newton,

the spectrum became the measure of color, represented in the rainbow. Newton's ideas of color harmony and his circular arrangement of spectral colors inspired Western artists to develop the "color wheel," which shows the relationships between primary, secondary, and complementary colors. Beginning in the 19th century, the idea that there were three "primary" colors (red, blue, and yellow) became widely accepted, along with the idea that a complementary color was produced by combining two others. (Gage. 1999)

#### *Color in architecture*

The presence of color is considered important in architectural spaces due to its visual effects (Gage, 1999). The reality and psychological effect of color is what we call color effect. The factor that Bod ( ) paid attention to is that the spatial effect of colors has various factors. The strength and power of colors lies in their depth in the color itself. This characteristic results in darkness and lightness, coldness and warmth, the degree of saturation or the extent of the color surface. Also, the effect of each color is determined by its relative position with accompanying colors. A color should be used according to the colors of the surrounding environment. Psychologists' studies on the effect of color and light on human perception of space and time indicate the effect

of color on the sense of weight (lightness and heaviness), temperature (warmth and coldness), distance (far and close) and dimensions (large and small). Even the comparison of time is also different in spaces with different colors, and the combination of these factors causes two identical spaces with different color combinations to have completely different effects on human perception, regardless of other environmental factors of spatial characteristics. Architecture is the art of creating space in such a way that that space is functional, based on this, architecture (form) and human being interact with each other due to their dynamics. It is obvious that the way people are influenced by colors is completely psychological in nature and indirectly affects the norms and reactions of the individual. Therefore, the effects of color on humans and its correct use in buildings with different functions are inevitable. (Ebrahimzadeh et al., 1401).

#### *Color in cinema*

Rudolf Arnheim once said: "Only after becoming familiar with sound films did we really feel the absence of sound in silent films." He could say the same about the appearance of color in the cinema - only after almost all films began to be shot in color did the viewer feel the lack of color in the works on the screen. Modern mass audiences are so used to color photos and screen images that they consider a black and white image to be old or archival. (itten. 2014) Directors often use color as a means to influence the viewer's subconscious mind and the audience's perception in general. In addition to influencing the psyche of the audience, color in the film creates atmosphere, creates a general mood and also contains additional information about the content of the film or individual characters. (oleksander et al. 2022) Despite national, religious, etc. differences, most people perceive these colors as completely similar. Michel Pastoro, a well-known researcher of the historical semantics of color, states that despite significant changes in society, including the emergence of new media technologies, the mental characteris-

tics of pure color perception "from generation to generation" » have not changed. (poznin. 2021) Color opens up great opportunities for the director and allows you to use unusual combinations and work with contrasts. (Olexander et al. 2022). The overall color scheme of the film and of each episode also depends to a large extent on the dramatic task and the genre of the image: a film made in the genre of fantasy, legend or myth not only has a conventional lighting solution, but also a more conventional color content. makes it possible. (poznin. 2021) Realist filmmakers try to convey the natural colors of the subjects they film, but also try to maintain a consistent color scheme in the frame or scene. And although every director, artist, and cinematographer brings his/her mental perception to the picture and prefers a combination of colors, nevertheless, when determining the color scheme of the film, the scene, and the frame, it is certainly physiological and psychological. Consider. (ibid., 2021) When choosing to use a particular color, directors focus on the general human associations associated with a particular color. However, there is always the option of subjective reading, which depends on personal preference for color and the benefits of harmonious combinations. You can see that every director tries to convey the color, mood, tone or personality of the characters to the viewer. Cinematographers convey the inner world of the character, additional content or transition to another world through a certain color, and also affect the consciousness of the viewer, encouraging him to immerse himself in the atmosphere of the film. In general, the color of the film depends on the worldview, creativity and ideas of the director, cinematographer and colorist. Color is one of the important factors that affect the development of the plot and the emotional state of the viewer. (Oleksander et al. 2022)

#### *Color schemes in films and their application*

In order to be able to interpret the use of color in movies, more knowledge is needed about how colors are used together. There are many terms used to describe color combinations, e.g.

Color harmony, color schemes, color palettes, etc., all of which represent the same thing. The combination of different colors can have its own meanings. In order to be able to think about the combination of colors in a more tangible way, the color wheel is used. The color wheel is a circular arrangement of colors and helps to better understand color relationships. This means that instead of a linear spectrum, the violet and red edges of the spectrum are brought together to obtain the color wheel (picture 2). It consists of at least six colors that cover the slices of the wheel evenly. The colors that must be present in the color wheel are primary and secondary colors. The number of colors can be increased in the same way that secondary colors are obtained by primary colors, that is, by mixing equal amounts of colors next to each other. Using this wheel, color designs are made and used to convey meanings or obtain the desired image. (Begüm Kuntman. 2018)



figure 1: Color wheel

<http://www.oijax.com/2018-office-color-year/>

Different types of color schemes are used in films to create atmosphere, special effects or to create an additional narrative layer. Brief information about the main types of color schemes used in movies is given below.

#### *Balanced color schemes*

In balanced color schemes, the colors used are either very close in tone or are chosen so that they are evenly spaced from each other on the color wheel. These colors will be harmonious in a relationship. They balance each other. These types of designs create a completer and more integrated look (Studiobinder, 2016).

#### *Monochrome color scheme*

A monochromatic color scheme is a color palette that consists of different tones of only one color on the color wheel. This type of design makes the image seem like everything is harmonious, relaxing, comforting. (Ibid., 2016)

#### *Similar color scheme*

This type of design involves colors next to each other on the color wheel, such as blue and purple, or orange and red. Like the monochrome design, the analog design creates a sense of harmony and relaxation due to the consistency of the colors. When this scheme is used, it is usually one color that is abundant, one that is supportive, and another that is accented (Studiobinder, 2016; Bleicher, 2012). According to Bleicher (2012) in similar and monochromatic designs, the boundaries between the two colors seem to disappear, hence it appears to be a blend.

#### *Complementary color scheme*

Complementary scheme consists of two opposite colors on the color wheel. Due to the placement on the opposite side, one warm color and one cold color are always used in this design. This creates tension and contrast in the image. Complementary plot can also be used to show conflict within a character or with an external entity (Studiobinder, 2016). Bleicher (2012) also notes that the colors of this design have “the highest form of contrast”. It is also mentioned that if they have the same saturation and values, they will look lighter, more saturated and as if they are shaking. When two complementary colors are combined, the resulting color is called neutral, which is almost gray (Bleicher, 2012).

#### *Triple color scheme*

In this palette, three colors are used with an equal distance from each other in the color wheel. In this design, one color is usually used abundantly, and two other colors attract attention. It is not used often, but when it is, it makes the scene lively and colorful (Studiobinder, 2016). Bleicher (2012) also mentions a plan called “tetrad or quadruple”. As expected, it consists of four equal colors on the color wheel. According to this

book, “the tetrad offers the artist the greatest range of colors and contrast to work with.” It can be assumed that this design can create an effect similar to the triple design due to its colorfulness and also create more contrast due to the combination of two pairs of complementary colors in it (Bleicher, 2012).

#### *Inconsistent color scheme*

Sometimes, colors are used that don't match the rest of the film's color scheme, or within a scene, a color may be used outside of the balanced color scheme. These types of colors are called “incompatible” colors. A director using a discordant color can attract the attention of the audience and draw the focus to something, making a scene in the film more impressive and therefore more memorable (Studiobinder, 2016).

#### *Evocative color*

The use of a palette can be spread throughout the film to create tone, but it can also be used in certain scenes for a specific purpose. It can also be the use of an individual color. A color or a color palette can be chosen by the director to represent or be associated with something or someone. For example, if a character wears the same color throughout the movie, that color is associated with the character. (Ibid., 2016)

#### *Transition color*

Sometimes the entire color palette changes to reflect the changes. The transformation can be in colors or other parameters (Studiobinder, 2016). For example, to show a character's change from good to bad, the palette can change from lighter to darker colors, or her clothing can change. (Begüm Kuntman, 2018)

#### *Conceptual model of research*

The process that is followed in this article to understand the phenomenon of color in the cinema space (study community: Bahman Farman Ara cinema) and its application methods in the architectural space through the concepts of color schemes in the cinema is shown in Figure 2.

## **DISCUSSION AND FINDINGS**

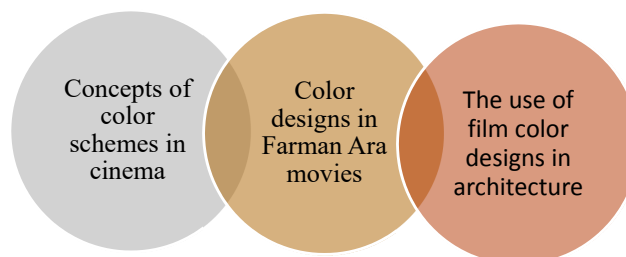
### *Analysis and investigation (examination of case study)*

#### *Bahman Farman Ara*

Bahman Farmanara was born on 3 Bahman 1320 in Tehran. He is a graduate of the University of Southern California, majoring in cinema. Before that, he was a student of acting school in England. (Arshdi et al., 1379) Farman Ara is an Iranian director, screenwriter, writer and actress. He stayed in Canada for a while after his film titled Sayeh Hayay Bland Bad (1357), adapted from one of Hoshang Golshiri's stories, was not allowed to be released, and worked as a producer with famous filmmakers such as Martin Scorsese and Oliver Stone. After returning to Iran, he made three comedy-tragedies: The Smell of Camphor, Atr Yas (1378), A House on Water (1380), and A Little Kiss (1384). He is a prominent and producer of films by Bahram Bayzaei, Dariush Mehrjooi, Khosrow Haritash, Abbas Kiarostami and Mohammadreza Aslani and has won various awards in cinema. (Author)

#### *The film smells of camphor, the scent of jasmine*

The film is about Bahman Farjami, a filmmaker who, after years away from filmmaking, wants to make a documentary about post-death



Picture 2: Research model

customs in Iran at the request of Japanese television. The preparations for making a documentary film, which has now practically turned into a film about his own death, are being prepared. The rest of the story of the film is his attempt to achieve this. (Writer)




*A house on the water movie*

The film is about Dr. Reza Sapid Bakht, a corrupt doctor who has no hope and faith and has actually suffered a free fall in his personal life. He has unhealthy relationships with women, and a man who doesn't know about his family, with a son who just returned from Farang and is an addict, and he has many other problems that are revealed during the film. In addition to showing this fall, losing and disintegration, which leads to salvation and redemption with the arrival of an eight-year-old child who memorizes the Qur'an, the film shows several social issues.

*A Little Kiss movie*

The film is about Ismail Shabli, a 72-year-old writer who is suffering from lung cancer. He has refused chemotherapy and intends to commit suicide, but some incidents prevent him from doing so. At the same time, he is busy writing lines from his last story called Grave Digging. Saadi, Ismail's friend, has come to Iran after years away from his homeland to visit the grave of his son who committed suicide. The next morning, Shabli and Saadi are going to travel to some parts of Iran. After sightseeing in the historical areas, they go to one of the forests in the north, the angel of death takes his life by placing a kiss on Shabli's cheek. The police arrest Saadi, but the angel of death brings Saadi's release and rents a car to take Saadi to his son's grave. In the cemetery, the place where Kamran is buried, Saadi also dies. (Writer)

Table 3: Analysis of the color phenomenon in the camphor smell and jasmine perfume film.

place	The color of the scene	Color schemes	concepts	scene image (source: the image is taken from the actual frame of the film)
Train	Black	mono-chrome	coordinated	
Home	Nashmin: bold jade green wall, black furniture	evocative	Tone, specific purpose	
Vakil Farjami's house (doctorate)	Furniture: brown color palette (light, dark, chocolate, burnt, yellowish brown, ivory, beige) with golden borders, The carpet is a combination of brown color palette and green color palette Panels on the wall and home accessories, a combination of brown and gold color palette	Triple color scheme	Vibrant, colorful	

















place	The color of the scene	Color schemes	concepts	scene image (source: the image is taken from the actual frame of the film)
Dost Farjami's house	Brown furniture, panels on the wall and jade green accessories	Similar	Harmonious, relaxing	
Bookstore	Forms, yellow, blue lights	incompatible	Attention-grabbing, memorable	
Cashmere shop	Dark brown furniture, accessories and fabrics: dark orange, brown, jade green	balanced	. Harmony, integrated	
morgue	Black table and chairs and accessories, white walls, brown door	evocative	Specific purpose	
Places related to dreams at the time of death	green, blue, purple,	Similar	Relaxing, harmonious	

Table 4: Analysis of the color phenomenon in the movie A House on the Water

place	Color Scene	Color schemes	concepts	The picture of the scene ( source: the picture is taken from the actual frame of the film )
Dr. Reza Sepid-bakht's house	Brown accessories, navy furniture	supplement	Tension, contrast	
Home for the Aged	Furniture, staircase railings: brown color palette, gray walls and doors and curtains: green and white color palette	balanced	Complete and integrated, harmony	
Dr. Sepid-bakht's office	Furniture and accessories are a combination of brown with different grades	mono-chrome	comforter	
Hospital	- Brown furniture with different grades, - Green walls with different grades	balanced	Consonance, complete and integrated	
old woman's room	White curtains, yarns: red, blue, yellow, pink, purple, ... (most colors except black)	incompatible	Attention-grabbing, memorable	

Source: Author

**Table 5:** Analysis of the phenomenon of color in the movie A Little Kiss

place	The color of the scene	Color schemes	concepts	The picture of the scene ( source: the picture is taken from the actual frame of the film )
Shabli house	Walls: green with different gradations, accessories and furniture: a combination of brown (light brown, dark brown, chocolate brown, burnt brown, yellowish brown, ivory color, beige color), and green with Different grades	balanced	Consonance, complete and integrated	
Saadi's daughter's house	Walls, accessories and furniture are a combination of various colors (brown, orange, green, brown, black, blue)	triple (quadruple)	Vibrant, colorful	
police station	The table and chairs are a combination of brown, green, blue color palette	balanced	Consonance, complete and integrated	
Atafek inside the cemetery	Black, gray, navy (dark blue)	incompatible	Memorable, more impressive	
Merck Shebli scene	Green	monochrome	coordinated	
Saadi's death scene	Brown and gray	Similar	coordinated	
Nature	The first part: all the happy colors (green, red, yellow, orange,) The second part: brown, gray color palette	transitional	Changes	

Source: Author

*Familiar soil movie*

The film is about Namdar (Reza Kianian), a painter and artist who escaped from the hustle and bustle of Tehran and took refuge in his hometown in Kurdistan and has been creating his works of art for years. The arrival of his young niece Babak (Babak Hamidian) who is an addict and rejected by her mother (Bita Farhi) to the village, along with the events that take place in the village, causes a drastic change in her life and makes her reconsider. One day, an elderly woman (Niko Khordmand) who is the manager of an art exhibition in Tehran and comes to him once a year to buy famous paintings, they enter the village together with Shabnam Deldar, a famous former lover. Namdar's short meeting with his old lover after many years changes his mood. Especially, after some time, Namdar finds out that Shabnam will die soon due to cancer. On the other hand, Namdar gets the news that one of his old friends, who tried to cross the border illegally, killed him near his house. Babak is also interested in a local girl, due to her engagement to his cousin, he gets into trouble. At the end of the story, the famous man is no longer the person we met at the beginning of the movie. (Writer)

*I want the movie*

The film is about an elderly writer named Bahram Farzaneh (played by Reza Kiyanian) who is depressed due to the loss of his power and ability to write, and after a strange accident, now and because of a very happy song that he hears and repeats in his ears. So, he is feeling better, he got rid of depression, the creativity of writing has come to him and he wants to dance. (Writer)

*The story of the sea movie*

The film is about Taher Mohebi, a famous writer and university professor, who has been suffering from some kind of nightmares in his sleep for some time and may have suffered from mild depression, and this gradually causes him to be admitted to a mental hospital. After being discharged, they tell him that everything is back to normal, but the hallucinations keep coming to him and he is sent to the mental hospital again. (Writer)

## **RESULT AND CONCLUSION**

Based on the results obtained from the analysis of color designs in Bahman Farmanara's films, it seems that color in his films is not a mere practical matter and the main theme of the films (lack of peace of life, death, weakening of emotional relationships, mental turmoil) and psychological, the characters being under pressure,,,,,) in an obvious way according to the subject of the story, has consciously used color to convey concepts, so that the presence of color in these films cannot be ignored. With the help of his cinematographers and scene designers, he mostly enhances the style of the content of his films by using colors, and in fact, brings their emotional load and meanings that are related to their philosophical and social themes. He is aware of the mental and semantic impact of colors and has a purposeful method in using colors in the atmosphere of his films.

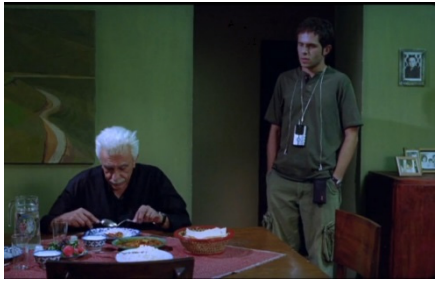



According to the concepts and themes of his scenes (tense scenes, unified, attracting attention, consoling, changes, etc.), he uses appropriate color schemes. The atmosphere of his films strengthens the dramatic and story-telling structure of his films and brings the audience closer to his characters.

Finally, according to the increasing connection between the fields of cinema and architecture, and with the summation of color from the atmospheric components of architecture in the cinematic works of Bahman Farman Ara, it can be said that the capacities of cinema as a flow-generating medium can be used as a medium for Transforming and enriching architecture and conveying a part of the meaning of architectural works and influencing their understanding and function. Using cinematic color schemes in architecture is a reliable way to find appropriate colors for different uses. The use of color schemes for buildings, interior decoration and space furniture creates different approaches in design and can transform the boring and monotonous surrounding space into a soulful place. With the help of color designs, we can improve

our self-awareness and become more lively and active people. The characteristics of fluidity, color dynamics, availability, and most importantly, the cheapness of color compared to many other

materials, can create this possibility for architects to use it to beautify residential interior design with a better scope than other factors, and cover some of the ugliness in the environment.


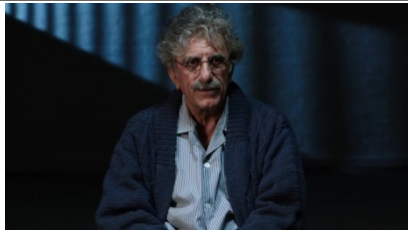

**Table 6:** Analysis of the color phenomenon in the familiar soil film

place	The color of the scene	Color schemes	concepts	The picture of the scene ( source: the picture is taken from the actual frame of the film )
famous house	The walls and doors and railings of the porch are green color palette, furniture and accessories are brown color palette,	balanced	Consonance, complete and integrated	
The base-ment of a famous house	Black walls and chairs and accessories and brown color palette, signs: black and brown, red and orange	Similar	coordinated	
Cave	Blue, black and gray, burnt brown	incompat-ible	Attention-grabbing, memorable, impressive	
Moun-tains and Yagh (spaces outside the village)	Combination of brown color palette and green color palette	balanced	Consonance, complete and integrated	

Source: Authors



Table 7: Analysis of the phenomenon of color in the movie "I want you".

place	The color of the scene	Color schemes	concepts	The picture of the scene (source: the picture is taken from the actual frame of the film)
Bahram Farzaneh's house	Brown color palette walls and furniture, brown library, green color palette curtains and yellow lights, carpets are a combination of brown, orange, red, yellow	balanced	Consonance, complete and integrated	
inside the elevator	Brown	mono-chrome	coordinated	
Madam's room	Light beige curtains and accessories, brown walls with green and pink flowers.	Triple	Colorful, vibrant	
Neurology doctor's office	Yellowish brown walls, chocolate brown table, black chair	Similar	coordinated	
Farzaneh's bride's house	Brown doors and stairs, brown home accessories, yellow room curtains, green wall color	balanced	Complete and integrated	
Baby room	Pale blue curtains, yellow window glass, walls and baby bed and white bedspread	incompatible	Attention-grabbing, memorable, impressive	

place	The color of the scene	Color schemes	concepts	The picture of the scene (source: the picture is taken from the actual frame of the film)
sanatorium	Gray walls, windows and beds, brown blankets and accessories	Similar	Harmonious, relaxing	
Psychiatrist's room in the asylum	The walls and floor are gray, grey, deep blue	Similar	Harmonious, relaxing	
police station	Brown and white walls, white doors, black chairs	Balanced	Complete and integrated	

Source: Authors

**Table 8:** Analysis of the phenomenon of color in the film Jackite Darya

place	The color of the scene	Color schemes	concepts and feelings	scene image (source: the image is taken from the actual frame of the film)
greenhouse	Blue	monochrome	Harmonious, comforting	
doctor's room	The table and chairs are in a brown color palette, the walls are white with blue light shining through the window. A room accessory like a painting on a blue wall	evocative	Specific purpose, specific scene	

place	The color of the scene	Color schemes	concepts and feelings	scene image (source: the image is taken from the actual frame of the film)
The cafe is next door	View of Blue Cafe	monochrome	coordinated	
Home	Blue color palette and brown color palette	supplement	Tension and contrast	
around the house	Green and pale green color palette park	balanced	Complete and integrated	
Beach	Sea and sky palette of blue, purple, pink,	Similar	Harmonious, relaxing	
roads	Gray and brown color palette	Similar	Coordinated and integrated	

Source: Authors

**Table 9:** Color schemes in Farman Ara cinema

Color schemes	concepts	Scene/Sequence	the movie
balanced	Complete and integrated	Cashmere shop Home for the Aged Hospital Shabli house police station famous house The nature of the village Bahram Farzaneh's house police station Around Tahir's house	The smell of camphor, the aroma of jasmine a house on water a house on water a little kiss a little kiss familiar soil familiar soil I want I want The story of the sea
supplement	Tension and contrast	Dr. Sepidbakht's house, Tahir's house	A house on the water is the story of the sea
triple (quad)	Vibrant, colorful	Vakil Farjami's house, Saadi's daughter's house, Madam's room	The smell of camphor, I want a little kiss
Similar	Harmonious, relaxing, integrated	Dost Farjami's house, dreams, the time of death, the scene of Saadi's death, the basement of Namdar, the neurologist's office, the asylum, the psychiatrist's room, the seaside asylum, the roads	The smell of camphor, aromas, the smell of camphor, aromas, a little kiss of familiar soil, I want it, I want it, I want it, I want it, the story of the sea, the story of the sea
incompatible	Attention-grabbing, memorable, impressive	The room for sale of the old woman's room, the room inside the cave cemetery, the room for babies A	I want the smell of camphor, the perfume of a house on the water, a small kiss of familiar soil
evocative	Specific purpose, specific scene	Funeral Home Mortuary Doctor's Room	The smell of camphor, perfumes The smell of camphor, perfumes of the story of the sea
transitional	Changes	Nature scenes before and after Shabli's death	a little kiss
monochrome	Harmonious, comforting	The train, the scene of Shebli's death, the elevator of the roadside cafe green-house	The smell of camphor, the perfume of a house on the water, I want a story of the sea, a story of the sea

Source: Authors

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