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CASE STUDY RESEARCH

Explaining architectural dimensions based on visual semiotics (Case study: Tokyo city)

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ABSTRACT

With the passage of time and the increasing age of cinema, films become important historical treasures, and the mounds of ancient cities become areas that can be studied and explored. Knowing the ways of life, economy, culture, and art are all areas that can be studied in the film. In the meantime, Japan has introduced important filmmakers and films to the world of art with its unique culture and identity. The film Ran (1985) by Akira Kurosawa, a famous Japanese filmmaker, is considered one of the best films of Japanese cinema. The present research aims to examine the content of the Ran film based on the concept of architectural semiotics in the context of urban elements. The current research aims to evaluate the structure of the meaning in the image, and searches for the concept of sign in the media. At the same time, it can also be said that it is a developmental feature. The methodology used in the current research was qualitative and content analysis based on semiotics. MaxQDA2020 software has been used to analyze the verbal content (using English subtitles of the dialogues of our film between the actors and also to extract signs in the elements presented in the images and visual content of the film. In total, 7 filmological dimensions were examined and the Historical dimension, intellectual-philosophical and metaphorical dimension, intellectual-philosophical foundations, house components, the use of Buddhist symbols, and finally the use of Buddhist color symbolism are the main categories identified in the movie Ran. This research can be used in the fields of cinema studies, architecture, anthropological and historical studies related to Japan.

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1. INTRODUCTION

If we consider the date of the beginning of cinema as 1895, the year when the Lumière brothers in Paris presented their first moving images to the audience using the cinematograph device (Soberon, 2021). The Cinema will have a lifespan of 127 years. During this period, different filmmaking techniques and styles have been invented and many films have been made (Schneider et al, 2017). The use of different visual and audio effects in the cinema, in addition to adding different effects of attraction to the cinema, also caused the entry of artists from different fields into this industry. Cinema's emphasis on spatial creation and representation has brought the two fields of architecture and cinema closer to each other (Correia & Barbosa, 2018). The most fundamental element of architecture and cinema is space. (Shokri et al., 2021) In cinema, the filmmaker mentally achieves his goal of space creation, and in architecture, the architect gives objectivity to the space. Therefore, the space in the cinema is not something uniform and coherent, but more like a fluid substance that changes in any way. If it is not necessarily like this in architecture. Time is also a completely perceptive factor in the art of cinema, and on the other hand, it has a subjective quality in architecture (Foroughmand Arabi, 2014). Therefore, through space, a person can understand the levels of identity, and in films with a semiotic approach, architectural spaces can play the main role in the manifestation of architecture and understanding. In this field, semiotics and the use of symbolic elements is one of the categories that, although it was studied scientifically in the 20th century, is one of the most fundamental motifs of ancient culture and civilization, and in fact, this semiotics is used in architectural spaces. It plays an important role, which can play a significant role in connection with cinema and architecture used in cinema in the direction of transferring identity, semantics, and human perception (Khajaei and Panahi, 2015). Meanwhile, Japanese cinema, with a history of more than 100 years, has one of the oldest and largest film industries in the world. So that by 2021, this country will have the fourth place in the production of feature films in the world. Among the prominent films of Japanese cinema, the movie Run is one of Akira Kurosawa's best works on the IMDb movie website, with a score of 128 of the best movies in the history of cinema and is ranked 17th among the best movies of Japanese cinema. (Shoini, 2020). Investigating the dimensions and hidden components in the mentioned film has historical value and it contains socio-economic and cultural anthropological values, which all play a role in the creation of architectural space, a category that the purpose of this research is to discover. has taken. Of course, it should be noted that the representation of space in the film is related to the fundamental concepts and other components of art, such as music and sound, story, language, line and writing, and light and color. Therefore, the interpretation of the space should be done in connection with the mentioned concepts.

2. MATERIALS AND METHODS

Principles governing traditional Japanese architecture

A look at the traditional and historical architecture of Japan indicates that, in addition to the principles of space-making, Japanese architecture contains a group of spatial concepts that can crystallize in different bodies, and it can be said that the body and physical elements of the architectural building are tools in It is in line with the tools of these concepts. The most important of these concepts can be considered Oko Ma and Megakor (Amirkhani et al., 2017). Oko means creating a barrier and cover, often opaque, around the intended environment to create an ambiguous and mysterious atmosphere. For example, sometimes a person can see an aura of space and external events from behind the opaque plates, but access to these spaces is limited by the plates. Therefore, an unattainable and mysterious entity is created. He defined us as an experiential place, which is close to the mysterious atmosphere that arises from the external distribution of symbols (Levitt, 2005). In Japan, we are carefully created, and the space is always secondary. Because a space that is defined only in a physical way can never sufficiently arouse the power of imagination its characteristics and human experience of it are linked together

(Okubo, 2016). Since ma is an imaginary rather than a physical concept, it is understood that its external symbols can be of any size and even three-dimensional, in which case it can be said that the Japanese understanding of place is the same as the Western idea of space (Xue et al., 2014). But in architecture, the use of our concept can be called the equivalent of using the space and the distance between two things to visually connect different spaces. For example, the use of mesh panels with different designs on both sides of the communication spaces and in the view of the opposite parts to visually connect the spaces is an expression of this concept. This issue can also be experienced on a larger scale in the city so that a person inside the building, looking outside, feels the visual continuity of the space (Mäki, 1994). Mi gakur also means creating a vague visual image, like observing the moon from behind the clouds, and seeks to create a mysterious and obscure vision (Levitt, 2005). In addition to the above concepts, traditional Japanese ritual architecture has other principles and characteristics in how to create space, materials, and executive details, as well as how to communicate with the surrounding environment such as nature and the city. Concepts and principles of traditional Japanese ritual architecture can be seen in the summary in Table 1.

Table 1: Concepts and principles of Japanese traditional-ritual architecture (Amirkhani et al., 2017)

Spatial concepts and qualities	Materials and implementation details	How to make space	Communication with the environment (nature and city)
Ma Oku Miegakure Cluster order Linear order Interrupted order Asymmetry Geometric order and the use of numbers and geometry as a means of control Hierarchical order	Beam and column system Use of materials in the form normal Using Shoji pages Using monochrome colors Wooden lattice walls Using frosted glass for visual communication with the outside Not using a lot of decorations Use of tatami mats Module title	Creation of stone gardens and tea gardens Creating an opening to the traditional gardens on the ground floor Passing through a very small entrance Before entering the sacred spaces Narrow paths to create a sense of movement Repetition in the paths of temples to create purity Artistic use of light Spaces of stop, interface, and passage	Harmony with nature Choosing the location of the city and temple based on religious principles Expansion of individual house life to the street Using urban symbolism

Architectural semiotics

Semiotics is a science that examines the types of signs, the factors present in the process of their production, exchange, and interpretation, as well as the rules governing signs (Parkwell, 2019). A sign is something that signifies something other than itself. The knowledge of semiotics is the study of meaning-making, the process of forming signs, and understanding meaningful connections (Achugar & Duffy, 2021). Semiotics includes the study of the construction and formation of signs, allusions, significations, names, analogies, allegories, metaphors, and communication codes. Signs are classified based on the method or codes used to convey them, which can be specific sounds, alphabetic symbols, pictorial symbols, body movements, or even wearing a special dress. Each of these must first be accepted by a group or society of humans as a carrier of a specific meaning to deliver a message (Pua & Hiramoto, 2020). Semioticians do not study signs in isolation but have turned their attention to the study of the formation and exchange of meaning

in different texts and discourses and at the levels of simultaneity and time (Färber & Färber, 2017). The film is an inclusive and broad text and a medium for transmitting encoded meanings and connotations (Brizio et al, 2022). The analysis of the products of this media is necessary for researchers in various fields of human sciences due to the reception of its audience. (Yang, 2021). Since the beginning of cinema, for many years, the only method of analyzing these media texts has been an aesthetic look at movies. But today, the method of studying cinema is not limited to this method. The change of direction from a purely aesthetic view to a composite analytical view, such as semiotics and narrative analysis of cinematic texts, has been the product of the efforts of a wide range of thinkers from different fields such as linguists, sociologists, anthropologists, and literary and film critics (Pua & Hiramoto, 2020). In most of these methods, we try to use a combined method (such as combining linguistics with film analysis or using sociological tools and the like) to achieve analyzes arising from overlapping analyzes of different sciences (Färber & Färber, 2017) and we can find time, place and culture in Table 2.

Table 1: Time, place, and culture

Property		Ran
Time		Murom Achi period (16th century)
Place		Japan
Culture	Involved class	An elitist narrative of history
	Community	Great social unrest, the prevalence of competition between rulers and local feudal lords
	Religion	Buddhism-Zen and its influence on art and culture
	Family	As a political-economic unit
	Architecture style	The need to protect against the enemy, develop castles Chevin style, often including high platforms for study (masters and monks) and small niches garden (to eliminate the boundary between the house and nature)

Methodology

The study method of the current research is qualitative, of the type of content analysis and semiotics of the film. To identify the film, six main rules of the film have been investigated. These systems include 1) the system of pictorial signs, which starts with symbolic signs but passes through them 2) the system of movement signs, which separates it from the pictorial system has been one of the most important steps in cinema semiotics. 3) the system of spoken linguistic signs, i.e. any use of spoken language and words in cinema, such as conversation, foreign commentary, foreign languages, etc. 4) the system of written linguistic signs, i.e. any form of using written language In cinema, such as captions, writings that appear inside visual elements, subtitles, etc. 5) Non-linguistic phonetic signs system, i.e. any form of sounds that are not presented through linguistic elements to present meaning. , noises, natural sounds, and 6) a system of musical signs, such as a soundtrack, script music, and musical whisper of characters (Andrew, 1984). The analysis of the verbal and visual content of the riot films has been completed in the MaxQDA 2020 software.

3. **DISCOSION AND FINDING**

Terminological analysis

The most frequently used word in the movie is my Ran (I), which is included in about 5% of the entire vocabulary of this movie, of course, if this phrase is combined with my-me. to be closed, it accounts for about 8% of the total vocabulary of

the film. The ego is in line with ambition, revenge, and individual ego. An individual who starts a war but destroys the world. In the following, the word "You" from "You're" is included in a total of 5.6% of the repeated words in the movie. The mentioned words include a total of 13.5% of the words used in the movie. It seems that the whole movie is the narration of a conversation between you and me. Me and you, which is done not for real conversation and mutual understanding, but for me to overcome you. After active-passive pronouns and auxiliary verbs, the title Alijanab (Lord) was the most frequently used adjective, which probably refers to Hidetaro. Saburo, the little boy, the symbol of wisdom, has been the most important repeated name in the movie, therefore, the importance of Saburo has been more influential than his other two brothers, Taro

and Jiro. Physically, the word "castle" is among the thirty most frequent words. which shows the importance of this structure in the entire film, in the historical period, and the course of the story. In the following, the most frequent super words of the movie Ran are depicted, as it is considered, I was in the center of the image and the most frequent word.
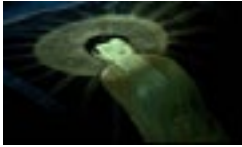
Evaluation of video content (encoding)

In this section, the conceptual and content analysis and classification of images related to the movie Ran have been done. This analysis has been done simultaneously in one system. First, an overview of the codes identified in the MaxQDA2020 software is provided. Based on the investigations, it has been identified in 6 main categories along with relevant sub-categories. It is presented in the table below.

Table 2: Identified codes

Coding system	Description
16th century Japan	The historical situation of Japan in the 16th century coincides with Ran and anarchy in Japan, during this period, the local rebellions of Shoguns and Samurais practically created a period of divergence in the country. Therefore, during this period, the popularity of castle construction as a defensive element intensified. In the same way, the acceptance of Buddhism by the local rulers, as a religion that believes in social equality, and grants a person the freedom to move between classes, follows the acceptance of the way of thinking, living, and finally the placement of physical parts in the building. (Xue, C. Q. L., & Xiao, 2014).
Castle with a stone rampart - 15th and 16th century AD	According to historians, the Japanese castle is a product of the 16th and 17th centuries AD, before that what could be compared to a castle were mostly small wooden forts.
Fort Qala-Tenshu	An example of a Japanese castle tower (tensho) is presented. The general layout of the castle consisted of a fortified tower called tenshu, surrounded by gardens, parks, and fortified buildings used for official and private purposes. The fort was surrounded by deep moats and massive stone walls. The interior of the castle offers a new dimension of decorative challenges. Large and generally dark spaces were divided by sliding panels (fusuma) and folding screens (byōbu) (Septirina, 2016).
metaphor	Metaphors or symbols used in the films under review form one of the most important content components of these films, which have been discussed in order.

The Fall of the Buddha		Tsumaru's (Lady Su's sister) slipping and falling scroll decorated by the order of the Buddha is a symbol of the fall of peace, forgiveness, freedom, and justice.
Conquest of nature - the crown of flowers on the head of the former king		The madness of Hidetaro, the elder of the Ijimonji family, takes him to the heart of the meadow, mountain, and forest. He, who used to wear a golden crown, now wears a green crown with two yellow jewels of flowers woven by the clown. It is a reminder of the great fact that nature will finally win and no will is higher than nature's will.
Leaving the Burning Paradise (Tenshu)		The term tenths are equivalent to the protector of heaven (Ly et al, 2020), in a scene from the movie Ran, where Hidetaro descends from tenshu after the death of his security forces, women, and servants, with an agitated and disturbed state, an allegory of His expulsion from heaven comes to mind as if heaven no longer has a place for him to live in. Also, according to the belief in souls-reincarnation in Buddhism, it can be said that Hidetaro's soul remains in heaven and a new soul has dissolved in his body (soul for torment).
The companionship of the mad king and the clown in the ruins, the narrative of destruction		Ran's adaptation of Shakespeare's King Lear story is strongly visible in several scenes, in one of the most important scenes of the insane Hidtaro, the elder of the Echimonchi tribe against his clown, and in the ruins of the castle that the former destroyed on his own. settled A narrative that shows the return of human actions to themselves in the most eloquent way possible. With the difference that he will live long enough to see the destruction of himself and everything he has made of wealth, power, and family.
Intellectual-philosophical foundations	Intellectual-philosophical foundations, as stated in the theoretical foundations section, are time-spatial and culture-based. Therefore, the reflection of what is presented in this part of the reviewed films is an interpretation that is based on the historical way of life, religion, nature, and the like.	
Ma Concept		As a philosophical concept, we relate to the innate human need to identify purpose, and desire, and give character to one's life. We are the space in which we exist, the space from which we originate and evolve - it begins as a vacuum of meaning - meaning that must be created by the individual as well as the group (Serra et al, 2020).
Adapted from Nature	Adaptation of medicine in different ways is embedded in Japanese cultural tradition. In this section, the origins and patterns of shapes taken from nature (reflected in the movie Ran) are presented.	
House components	The door has three main components shown in the film, including the roof, the tiling of the walls and ceilings, and the tea room.	

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ceiling	The curved and stretched roofs of traditional Japanese architecture are the focal point in most buildings. They are important not only because of their attractiveness but also because of their role in the structure. Japanese architecture consists of four types of roofs: kirizuma, Yosemite, irimoya, and hogyo. In general, eaves are widely designed to protect windows from rain. Protect, because summers in Japan are usually rainy. Kawara lane, a complex and symbolic tile-pottery usually decorates the edges of the roof and also protects the roof from rain (Serra et al, 2020).
Irimoya roof	Irimoya roof, with four sloping sides, is generally used on luxurious-aristocratic buildings to decorate the roofs of buildings inside castles.
Hugyo roof - Buddhist symbol	Hugo's ceiling in the Buddhist temple in Ran. Hugyo roof is a pyramid-shaped roof that is used on the roof of religious buildings.
Using tile-pottery to protect against rain	Kawara yane is an intricate and symbolic terracotta tile that usually decorates the roof edges and also protects the roof from the rain. The tiles and pottery used to trim the roof can be seen in the movie Ran (Serra et al, 2020).
Tea room - in our space	A few common features of all teahouses is that the floor is covered with tatami mats. There is usually a niche or tokonoma in the room, but the size may vary. The rooms have different sizes, which have names according to the number of tatami mats in the room or the arrangement of the tatami mats. For example, a room with four and a half tatami mats is called kuma (small room). There is no fixed layout. Some components of the teahouse include: hanging scrolls (calligraphy includes poems of letters and phrases related to Zen Buddhism written by monks, as well as paintings related to landscapes, flowers, birds, etc. are also executed in some cases), Hasir is a tea master, a platform and a niche
platform	The platform is an important part of the tea room
wooden wall	The material of the walls of the tea room is wooden, just as the material of the Japanese houses is wooden.
Religious hanging scroll	Religious scrolls, related to Zen Buddhism, can be considered as the single most important decorative part of the tea room.
Using Buddhist symbols	Religious images play an important role in the movie Ran, direct formal worship and symbolic worship can be seen in both movies Ran and Tokyo Story. Concepts that mainly revolve around Buddha and Buddhism.

Religious icons		The religious statue, in the movie Ran, the direct display of the image of the Buddha is seen (the meeting between Hidetaro and Banu Su and when the scroll with the image of Buddha falls from the hand of Tsumaru (Lady Su's sister) from the ruins).
Tenshu tower-the symbol of Chorten-Stupa		The appearance similarity of Tenshu Tower with the symbol of Chorten-Stupa is easy to recognize
Using Buddhist color symbols	Buddhist color symbols include colors that are symbols of existence and geographical directions.	
The direction of standing is different - a sign of Ran		At the beginning of the movie Ran, there are four men on horses, each of them standing in a different direction. These images foreshadow the fact that Ichimonji and his three sons, Taro, Jiro, and Saburo, all have different views on life and will go their separate ways. We see their horses in profile on a hilltop as they wait for the hunt to begin. It prepares the stage image for the thematic and narrative elements of the film. In addition, the direction of each of the riders shows a reminder of the directions related to Buddhist elements.
Color monochrome composition	The combinations related to a color group, which in the foundation represents the elements of the world and Buddhist symbols, are visible in the film Ranhub.	
Color symbolism	The five colors (plus black as the element of death) also represent the five Buddhas, representing the five elements of existence in Buddhism, clearly visible in the scene of the announcement of the succession of Hidetaro.	
Blue - a symbol of knowledge	The five colors (plus black as the element of death) also represent the five Buddhas, representing the five elements of existence in Buddhism, clearly visible in the scene of the announcement of the succession of Hidetaro. Saburo is Hidetaro's youngest son in blue robes, symbolizing knowledge, awakening/enlightenment, and also symbolizing the Oxobia Buddha. Jiro, the second child of Hidetaro, is a symbol of love, based on the element of fire. Also, it is a symbol of Amitabha Buddha. Taro, the eldest son of Hidetaro, is a symbol of wealth and beauty corresponding to the earth element and Ratnasambava Buddha. The great Hidetaro of the Ichimonji family, with white color symbolizes purity and primordial existence, Bodari Vairukana. His essence is water. Fujimachi is one of the guests of Hidetaro's succession meeting, with the green color symbolizing peace, protection from harm, Amogasidi Buddha, and based on the sky element. By sheltering Saburo, he has fulfilled his duty of peace and protection from harm. Ayaye, another guest of Hidetaro's succession meeting, wears a brown (close to black) symbol of the Black Death. She, who is a candidate to become Saburo's father-in-law, fulfills her mission at the end of the film by attacking Jiro and Saburo's division and exterminating the Ichimonji dynasty.	
red-hot-love		
Yellow - wealth and beauty		
White-pure and primordial existence		
peace-protection		
black-death		

Considering the prominent role played by Buddhist concepts in the movie Ran, in this section, the elements of existence, which are manifested in the form of six Buddhas, are presented in the form of Table No. 3.

As can be seen, in the movie Ran, Hugyo roof, Buddhist symbol, Buddha statues, castle, and Tenshu tower are the most frequent.

Six themes

Six main themes and themes related to the movie Ran are presented and analyzed according to the table below.

Table 1: Classification of colors in Buddhism (Robinson, 2020)

Color	Symbol	Buddha	Direction	Element	Conversion effect	syllable
White	White purity, primordial being	Vairocana	East (North)	water	Negligence → awareness of reality	Om
Green	Peace, protection from harm	Amoghasiddhi	North	Sky	Jealousy → achieving pristine awareness	Ma
Yellow	wealth, beauty	Ratna-saṃbhava	south (or west)	Ground	Pride → awareness of sameness	Ni
Blue	knowledge (dark blue also awakening/ enlightenment)	Akṣobhya	Center	Air	Anger → awareness as a reflection in the "mirror"	Pad
Red	Love, compassion	Amitābha	west (or south)	Fire	Attachment → diagnosis/discrimination	Me
Black	Black Death, Death of Ignorance, Awakening/Enlightenment	-	East	Air	-	Hum

Table 3: Ran movie theme, based on six systems

Property	Description
Image	Color is powerfully used in the film, the colors that are in unity with themselves (monochrome) conflict with each other. The forms used in the film are mainly related to nature. Mountain-forest, sky-cloud. The obvious symbolism in the use of animals (pig, horse, fox) as symbols of the movie's characters is obvious. An early and undeveloped representation of a tea room (as a discussion room in Zen religion), with a hanging scroll, platform, and tatami, depicts the influence of religion in spatial arrangement. Like many ancient myths, the sign of the sun and the moo are the symbols of the gods.
writing	The name of the film is written with a red line on a black theme, from the beginning it seems that a high level of violence and bloodshed should be witnessed.
Move	Like the name of the film, the movement and rhythm in the film is fast, even the opening image of the film, four riders in four directions, is a reminder of the calm before the storm. Attack, defense, and aggressive, in combination with the camera in recording wide images (frightening and terrible), and the movement of the camera with the actors in different directions and angles are accompanied and synchronized with the spirit of Ran. The continuous movement of the camera in different directions and angles, induces emotion-sympathy in the audience
Linguistic signs	Wide repetition of words related to religion, spirituality, and ethics, in contrast to the massacre, and the ongoing mass killing in the film.
the sounds	The sound of four horseshoes in combination with terrifying music, the noise of soldiers accompanied by unfortunate music (theme of destruction). In any of the important scenes, the natural sound is not heard without harmony. As if, the importance of the story is not understood except with instrumental accompaniment.
Music	Tragic music, induces deception, jealousy, betrayal, and pride (drums, drums, flute)

3. **RESULT AND CONCLUSION**

Ran movie is the narrator of a period of Japanese history where Ran and anarchy is the main feature of the history of this period. The introduction of firearms has accelerated the killing of people. But despite all that violence, war and destruction narrate, the narrative of nature is ongoing as a grand narrative, anger and hatred and revenge as a storm that will finally subside. In this statement, it is expressed as traditional and historical Japan, strongly influenced by Buddhist religious myths (especially Zen) and nature.

Japanese architecture is influenced by the geography, history, and culture of this country, of course, this is not only related to Japan and can be applied to the whole world, but the point that separates Japan from other examples is in It is the macro-narrative and comprehensive ontological thought of this country, which has been consolidated and enriched throughout history and in connection with other thoughts. This idea is strongly derived from nature and is related to nature. Buddhism includes an important part of this thought. Related to the film is an indigenous religious sensibility that existed long before Buddhism in Japan. A perception that recognized a spiritual realm in nature. Rocky outcrops, waterfalls, and old trees were considered abodes of spirits, and personality was considered for them. This belief system has given innumerable characteristics to many natures. In turn, it has fostered a sense of closeness and intimacy with the spirit world, as well as trust in the general benevolence of nature. The cycle of seasons was deeply instructive and revealed, for example, that they show the immutability and transcendent perfection of natural norms. Everything is subject to a cycle of birth, fruition, death, and decay. Thus, imported Buddhist concepts have been transiently integrated with the indigenous tendency to seek learning from nature. Proximity to nature has developed and strengthened an aesthetic that generally avoids artificial and artificial concepts and bodies. In the production of works of art, the natural qualities of the building materials have gained special prominence and have formed an inseparable part of any meaning expressed by a work. Union with nature has always been

one of the elements of Japanese architecture. As it seems, architecture is a manifestation of nature and natural landscapes. In this regard, the symmetry of Chinese-style temple plans has given way to asymmetric layouts (taken from nature), which followed the specific lines of hilly and mountainous topography and common shapes in nature (such as asymmetrical shape Japanese Kach (or miniature bonsai) follows suit. This effort has led to a deliberate blurring of the existing boundaries between the structure and the natural world. Elements such as tall porches and multiple sliding panels offered constant views of nature

In the period that the movie Ran is based on (16th century AD), which is the same period as the arrival of the Zen architectural style from China to Japan, the military rulers tried to establish their legitimacy through their support of art. In opposition to the aristocratic preference for indigenous styles, they strongly promoted Zen Buddhism and Chinese culture. Meanwhile, Japanese court culture continued to nurture and develop indigenous visual forms, using Japanese aesthetic achievements as a conventional norm. Both the court and shogunal currents - which can be called conservative and Sinophile respectively - were strengthened by the interaction. While the various advocacy groups were somewhat antagonistic, they came together, generally stimulating trial and error and challenging stagnant modes of visual representation. The egalitarian structures of Zen Buddhism and other populist Buddhist movements allowed for surprisingly rapid advancement and support for talented non-aristocrats. Many found that the undefined social status achieved through religious orders provided a means of free movement among the various classes. It was also common to regard religious status as a form of social camouflage without the real benefit of ordination. Artists of all kinds found temple ateliers in this age of relative meritocracy with their talents. Buddhism responded to the lofty cultural ideals of its believers, clergy, and laity by providing situations in which it joined the realm of aesthetics and religion in practice. The tea ceremony, which became increasingly important as it linked a strong religious sensibility with

artistic knowledge, is a clear example of the role of Buddhism in fostering new art forms during this period. The development of the tea ceremony encouraged architectural changes in the Murom Achi period (the period of Ran). The need for a small and separate environment as a place for thinking and reflection led to the evolution of the tea room and the small study called the tea room, which includes a ledge as a table, shelves, and sliding shoji windows, which overlook a beautiful view. Usually man-made, it opens. In general, the Zen style has been adapted to the extensive style of native court construction, and the interior architecture has formed a simpler, narrower, and more coherent appearance.

Controlling an environment to create a greater effect was evident and extended to the development of garden design. Different styles, both dry and wet, offer a very calculated set of twists and turns. It is said that the primary desire of garden design is to evoke the environment of paradise. Symmetrical and majestic gardens, reflecting orderly hierarchy, aristocracy, and the Shinden-Zukori architectural style, are nowhere to be found in the Murom Achi Garden aesthetic. The desire to blur the boundary between the created structure and nature was left over from the tastes of previous periods. Buildings were often constructed to be unassumingly rustic, while gardens were carefully designed to be seen but not entered. The gardens were perceived as a journey into a three-dimensional painting. The beauty of tea was influential in their design. The meticulous rearrangement of nature in a "natural" manner provided enlightening insights to the keen observer. Every angle and natural environment, in obvious forms, became an aesthetic touchstone for the era. The contradictory situation ruling the country, which on the one hand is accompanied by the spread of Buddhism, propositions based on justice and peace, and the war, Ran and conflict of different groups in the historical period of the 16th century, is also strongly evident in architecture and is visible This means, on the one hand, we see the development of temples, tea rooms, and gardens, and on the other hand, we see the expansion of the construction of strong castles and the transformation of wooden ramparts into stone ramparts in castles, a clear example of these

castles and towers. Their main features (tension) can be seen in the movie Ran.

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