

Impact of Façade Decorations on Creating Visual Privacy in the Inner and Outer Courtyards of Qajar Houses in Tabriz*

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ABSTRACT

Privacy is one of the most fundamental features of Islamic architecture. Preserving privacy in traditional houses has been regarded as an essential concept and was considered a primary function of traditional dwellings. One of the most critical measures to maintain and establish privacy for the residents was the separation of courtyards into inner (andaruni) and outer (biruni) spaces. Islam emphasizes the observance of privacy and boundaries within the home, considering it a necessary condition for achieving security and peace of mind. To comply with divine rules and ensure the security of women in terms of privacy and hijab, buildings were designed in a way that the interior of the house could not be seen, allowing women inside to enjoy security and peace of mind. In this manner, the presence of boundaries and privacy between mahram and non-mahram individuals became entirely explicit and tangible through the use of specific architectural designs. The aim of this study, conducted through a historical method, is to examine the relationship between privacy and decorations in the façades of the inner and outer courtyards of Qajar houses in Tabriz. The research questions are as follows: What relationship do the decorations used in the façades of the inner and outer courtyards of houses have with each other, and what impact do they have on creating privacy? According to the findings, the decorations in the inner and outer courtyards differ significantly from one another. In the outer courtyard façades, the decorations—such as the use of recesses and shadows, increasing the density of lattice window components, raising the height of the porch cornice, and the use of embossed ornaments—resulted in a reduction of visual continuity, decreased transparency, and increased privacy. In contrast, the inner courtyards featured façades with fewer recesses, a lack of density in the lattice window components, and simpler decorations. The reason for this distinction lies in the presence of strangers and non-mahram individuals in the outer courtyard, as opposed to the inner courtyard.

Keywords: Decorations, Visual Privacy, Qajar Houses of Tabriz, Inner Courtyard, Outer Courtyard.

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1. INTRODUCTION

Based on the perspective of Iranians from ancient times toward home and family, architecture has tended to lean toward an introverted approach. In fact, in the design of various spaces, especially residential ones, giving importance to the beliefs and religious convictions of Iranians has been considered a key issue. One of the prominent characteristics is the respect for privacy and the sanctity accorded to it, which has been emphasized in line with the preservation of private life and its value (Momeni et al. 2019).

From an Islamic perspective, the house is a place where the divine rights of human beings (both material and spiritual) can be realized. It is a space that, in accordance with human dignity (such as honor, perfection, and closeness to God), provides a ground for the descent of divine meanings and for creating peace and balance between humans and nature (Heidari et al. 2019). The home is a place for maintaining visual privacy (Mortaza 2005). According to Islamic thought, one of the key principles for achieving peace and well-being is the observance of privacy within the building. In fact, the private domain, which encompasses the essential aspects of human life, particularly in the central courtyard of the house, is considered superior to public spaces. This principle is known as the concept of privacy (Heidari et al. 2019). To comply with divine law and ensure women's security in terms of privacy and hijab, buildings were constructed in such a way that no stranger could see into the innermost parts of the house. In this way, the concept of privacy and boundaries between mahram and non-mahram became entirely tangible through special architectural design, and the woman in the inner part of the house enjoyed a sense of security (Aliabadi 2001).

Architectural decoration is an integral part of Islamic architecture, representing the essence of visual beauty. It encompasses the smallest architectural elements, in their simplest forms, to the largest and most significant parts of architecture, utilizing a range of materials, geometric forms, and methods. Architectural decorations manifest in multiple forms on façades, entrances, interior spaces, and other architectural components and elements. To a greater extent than other architectural components, they convey historical symbols, social identity, and cultural values (Kiyani 2014). The art of decoration in this type of architecture is not merely superficial and ornamental, but an authentic art rooted in the deep beliefs of its creators. In fact, decoration in Islamic architecture is regarded as a fundamental and professional concept, not just a surface embellishment (Edrisi Khosroshahi 2008).

Given the importance of observing the issue of privacy, which plays a role in ensuring the comfort and peace of household members, this study seeks to understand the relationship between the two concepts

of privacy and decorations in the façades of the inner and outer courtyards of Qajar houses in Tabriz, and aims to answer the following questions:

What relationship do the decorations used in the façades of the inner and outer courtyards of houses have with each other, and how do they affect privacy?

1.1. Research Method

This study, which examines the relationship between privacy and decoration, is descriptive in nature from a qualitative perspective and has an applied purpose. Furthermore, a historical approach was employed in the field research. The process of conducting the study is as follows:

In the literature review section, privacy and its various types were defined, the categories of house courtyards were introduced, and common decorative elements in Qajar architecture were identified. In the next stage, the decorations of the building façades in the inner and outer courtyards were recorded through field observations. Finally, considering the variables from the literature review, the impact of decorations on the indicators of privacy was analyzed.

1.2. Research Background

Given the research topic, its background can be reviewed in two areas: privacy and decorations.

Momeni et al. (2015), in their study of the decorations of Qajar houses in Qom, divided the decorations into four categories: brickwork, stonework, plasterwork, and tilework, concluding that the main decorations used included authentic Qajar-era brickwork, monolithic engraved stone columns and plinths, mainly in the entrance and exterior of the buildings. Regarding motifs, they identified the presence of depictions of flowers and vases, human figures, angels, acanthus leaves, and plants in realistic and naturalistic forms. Momeni et al. (2016), in a comparative study of brickwork decorations in Akhund Abavi House in Khorramabad and Souzangar House in Dezful, concluded that the brick decorations of Akhund Abavi House were simple, faint, and made little use of khun-chini bricklaying techniques. The courtyard façades featured abundant string courses, whereas the khun-chini patterns used in Souzangar House were highly diverse and refined. Farahbakhsh et al. (2017), in a study titled "Typology of Historical Houses in the Old Fabric of Mashhad from Early Qajar to Late Pahlavi I," classified historic houses based on the form and shape of elements, as well as textures, decorations of façades, and interior spaces. They concluded that in the main façade decorations of the second Qajar period houses, triangular pediments were used above openings. Sarrafzadeh et al. (2020), in the article "Classification and Functional Roots of Geometric Patterns in Ornaments of Traditional Houses in Dezful Based on VIKOR Method," documented geometric patterns in the decorations of Dezful houses and analyzed their ornaments.

Their findings included criteria such as type of decoration, decoration-to-surface ratio, proportions, brick arrangements in plan, side façades, and frontal façades. Attarian et al. (2017), based on their studies, stated that the decorations of the Samimi Mansion in Ramhormoz consisted of brickwork techniques such as gol-andazi and various types of bonding patterns, including fakhr-o-madin, stretcher bond, harreh, saw-tooth, gol-panjareh, and basket-weave, which were prominently visible in the façades of the building. Momeni et al. (2018), in their article "Privacy in the Architecture of Dezful Houses," investigated the factors and elements affecting privacy in Qajar houses. They concluded that the traditional houses of Dezful had two sections: inner (andaruni) and outer (biruni). The factors that created privacy included the division of public and private spaces, the use of covered porches, central and intermediate corridors, vestibules in front of rooms, controlled windows, and short door thresholds. Darougari (2020), in the article "The Concept of Courtyard in the Organization of Spaces in Qajar Houses of Tehran," examined the spatial relationships with the courtyard, the creation of retreats, the andaruni and biruni, the formation of private and semi-private spaces, and privacy in traditional Tehran houses. They concluded that the central courtyard served as the andaruni, small courtyards (narenjestani) were designed for lighting, and the outer courtyard was designated for men. In all these courtyards, a common element existed, with differences lying in the way spaces were connected and in the functional and formal diversities that contributed to the beauty and variety of Iranian houses. Momeni and Naseri (2015) investigated the tools and methods employed to create privacy in the Zinat-ol-Molk House in Shiraz, drawing on Islamic verses and narrations. They divided the principle of privacy in the physical structure of the building into two types: visual and auditory. They identified four tools—introversion, proportions, hierarchy, and spatial placement—derived from Quranic verses and hadiths. Hashemi Zarjabad et al. (2014), in the article "Introversion and the Reflection of the Principle of Privacy in Iranian-Islamic Architecture," aimed at recognizing and representing the two principles of introversion and privacy in the physical-spatial elements of historic houses in Birjand, identified patterns such as the observance of hierarchical circulation, gender segregation, methods of entry into the house with male and female door knockers, creation of vestibules and corridors to prevent direct access to the andaruni, construction of a central courtyard as a safe and calm sanctuary, and the design of rooms with observance of privacy limits. Alalhesabi and Ghorbani (2014) examined the characteristics of entrance spaces, which serve as joints and visual boundaries for adjacent public spaces, in Lavan Island. They studied the recognition of the principle of privacy in the formation of

neighborhoods, houses, and related spaces. Their findings indicated that the components of the entrance space, designed to ensure privacy and control views, were constructed according to the degree of publicness of the passageway. Although numerous studies have been conducted in each of these two fields, no research has yet been undertaken to connect the two concepts. This constitutes the purpose of the present study.

2. THEORETICAL FOUNDATIONS

Privacy derives from the word haram, meaning surrounding, boundary, or territory that must be defended and protected. In Dr. Mohammad Moein's Persian dictionary, the term mahremiyat is interpreted as "being mahrem," and the word mahrem itself has several meanings, including: 1) Improper, forbidden; 2) Close kinship with whom marriage is unlawful; 3) Wife, spouse; 4) Relative, kin; 5) Acquaintance; 6) One knowledgeable or expert in matters; 7) Intimate, confidant (Seyfiyan and Mahmoodi 2007). This word, from the perspective of theorists and scholars, encompasses multiple meanings that reflect its significance in various aspects of human life, particularly in the context of residence and human relationships. Imam Sadiq (AS) stated: "God created nothing lawful or unlawful without assigning a boundary for it; for example, the boundaries of my house. That which is part of the road and street belongs to it, and that which is part of the house belongs to the house itself" (Kulaini 1986). According to Quranic verses and narrations regarding the prohibition of spying on others, architecture must play a role in preventing intrusion and the violation of household privacy as much as possible (Gharebaghloo and Jamali 2022).

- Visual Privacy: Vision plays a central role in human interaction with architectural space (Noghrekar 2014). Restricting others' views of a person is referred to as visual privacy. One of the intrinsic characteristics of human behavior is to avoid situations in which others can observe them without their knowledge. Despite this, many architects have sought to eliminate the boundary between inside and outside, removing enclosing walls and boundaries and thus ending the distinction between interior and exterior (Gruter 2011). Perceptual quality preserves enclosure and spatial privacy while creating visual continuity with other spaces (Dorri and Talischi 2017).

This issue should be considered necessary in architecture, both in reception areas and in the private parts of the house (Gharebaghloo and Jamali 2022). Islam places a special priority on visual privacy in residential areas due to the necessity of maintaining the purity and sanctity of life (Al-Kodmani 2000). To increase visual privacy, houses often feature a multi-courtyard structure, divided into two or more courtyards, which separate the men's and women's

areas (Alizadeh et al. 2014).

- Transparency and Privacy: Transparency and continuity are set against closed and completed spaces, while movement and dynamism, visual continuity, and spatial openness are considered components of transparency (Diba 1999). Furthermore, the root of transparency is connected to concepts such as the interior–exterior relationship, visual continuity, unity, and lightness, ultimately leading to luminosity (Mirmiran 1998).

Sigfried Gidion described transparency as a fundamental quality of an artistic product that can be traced back to its creative and architectural origin (Gidion 1962). Another definition of transparency is the attraction and pull involved in the formation of the sequence of spaces inside and outside the building (Forty 2000). The principle of transparency is one of the fundamental principles of existence, and its meaning refers to the continuous movement and ongoing evolution of existence from material to spiritual quality (Mirmiran 1998).

The two main components of transparency that effectively link privacy and decoration are dematerialization and lightness, as well as visual continuity and landscape organization, each of which has a significant impact on the decorations used in facades in terms of providing or limiting visibility.

Transparency aims to achieve visual continuity

throughout the body of the house. “Continuity in architecture means the appearance of elements in a continuous form” (Estremadoyro 2003). In essence, the human eye tends to follow the lines and visual boundaries within a structure, unless the motifs undergo a change in direction or encounter an obstacle (Gholami Rostam, Bemanian, and Ansar 2015). Continuity has two aspects: 1) increasing the breadth of the viewing angle in the horizontal dimension, 2) increasing spatial connections visually in the vertical dimension (Moomeni 2018). Continuity in the horizontal dimension is achieved through spatial continuity, the creation of niches, porches, and small porches, as well as hollowing out the walls. In the vertical dimension, this is realized by utilizing domes and their ornamentation, creating openings in the dome, elevating spaces, and constructing interior porches.

In architectural space, the creation of light and shadow within the spaces and on the façade, movement and visual continuity toward the courtyard and external nature, spatial hierarchy and sequencing, and creating a link between the outside and inside through windows, openings, porches, sash windows, and the entry of light into the space are other indicators of visual continuity in the direction of establishing transparency (Moomeni 2018).

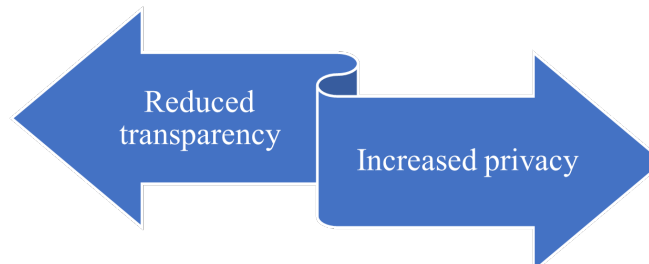


Fig. 1. How Transparency Affects Privacy

- Decoration in Qajar Architecture: Decoration is one of the most critical and principal visual components of building façades. According to Pourjafar and Alavi (2012), architectural ornamentation is a creation of art and is considered an inseparable part of Iranian architecture. Its use has been everyday throughout the history of Iranian architecture. It is regarded as one of the most influential unifying components, whose profound impact on the audience has always been evident (Attarian 2017). From the viewpoint of formalists, ornamentation is often viewed as nothing more than a superficial covering, lacking any profound social and cultural significance (Makinejad 2009). From the late nineteenth century onwards, due to the tendency of Iranian architects to orient buildings towards the exterior, attention to the external shell and façade ornamentation became observable (Kiyani 2014).

In the Qajar period, most decorations, like other

arts, were influenced by Western art. These included abstract forms, arabesques, and khataei motifs, as well as gol-farang floral patterns, natural sceneries and hunting grounds, flower-filled vases and birds, portraits of kings, courtiers, and princes, and motifs such as the lion and sun and angels. In addition, the emphasis on naturalistic aspects, luxurious decorations, and the use of bright colors created an entirely worldly atmosphere, different from earlier periods (Karimian and Ahmadi 2017). Both Iranian and European plant motifs, evident in elements such as capitals, portals, and building façades, significantly enhanced the visual appeal of the building (Baghsheikhi 2021).

The façade decorations in the studied houses in Tabriz, belonging to the Qajar era, include sash windows (orsi), muqarnas, and stucco decorations used in the form of various flowers and plants, arabesque motifs, animals, and human heads. The combination

of brick and plaster was the standard material used in the façades of Qajar-period houses in Tabriz. The presence of variety in the number of columns, the type of capitals, the height of the porch cornice, and the height of the fakhr-o-madin in the inner and outer courtyards are other ornamental features related to the Qajar houses of Tabriz. An odd number of columns draws attention to the space, while an even number creates visual balance,

leading to a controlled view (Moomeni 2018). Among other decorations used in some of these houses is the application of rozan. A rozan is a small aperture that, in addition to providing light, also plays a vital role in ventilation. In fact, a rozan can be considered a small window, usually located above the door and sometimes at its sides, to illuminate and provide fresh air to enclosed spaces (Nemat Gorgani 2002).

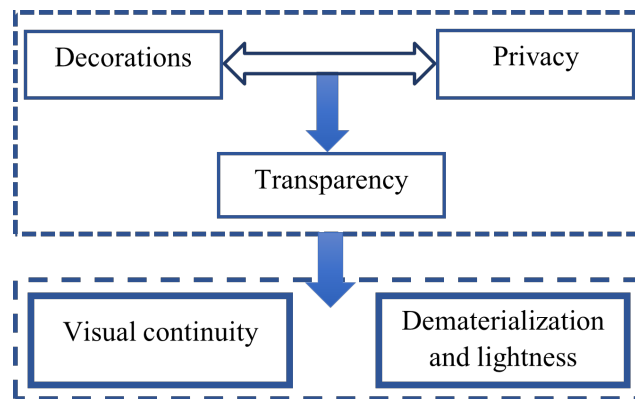


Fig. 2. Influential Components in the Relationship between Privacy and Decoration

- The Courtyard in Traditional Iranian Houses: Since humans began constructing houses, the courtyard has been considered a fundamental form of structure and building (Bridson 2012). The courtyard is an enclosed, green space, which, according to Dehkhoda's dictionary, is referred to as sahn (court), saray (house yard), sahn-saray, and miyansara (inner court). This space is a lively and vibrant environment that establishes the connection between the building and nature and is of greater importance for organizing the different spaces of the house, creating a sense of ownership, and maintaining privacy (Memarian 1994). The realization of the concept of separating interior and exterior spaces, which aligns with the lifestyle traditions of Muslim families, is an architectural response to the natural inclination of residents to preserve privacy and observe hijab. At the same time, this policy preserves the respect and dignity of guests, and by avoiding disturbances during gatherings, it increases psychological comfort within families (Masali 2009). To maintain greater privacy in past houses, two types of courtyards generally existed: the andaruni (inner courtyard), reserved for family members and relatives, and the biruni (outer courtyard), intended for strangers and guests (Masali 2009). The larger the visible space, the greater the visual control (Heidari et al. 2019). Therefore, in traditional Iranian houses, the outer courtyard usually possessed greater visual control (Heidari et al. 2019).

- The Inner Courtyard of the House: This spacious courtyard features harmonized proportions that complement the surrounding rooms. This type of courtyard is regarded as the most private among

traditional courtyards (Yari Borujeni et al. 2018). The andaruni is a private space for family members who are related and thus permitted to be unveiled in each other's presence. These courtyards contained flowerbeds, trees, several small vegetable plots, as well as grapevines and fruit trees, so that their produce would fulfill part of the family's needs during spring, summer, and autumn. Typically, spaces such as the living room were located near this courtyard, and the drinking-water well, along with its pump, and the small pool associated with the inner courtyard, were situated in this area (Salimi Moayed 2019, 265-286).


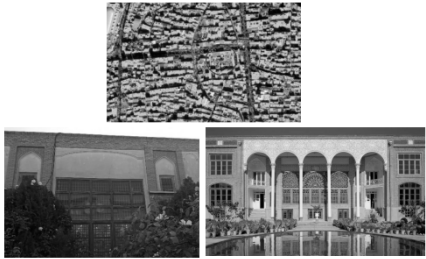
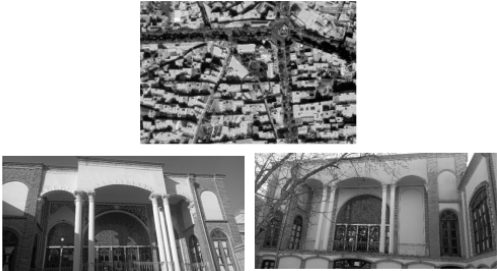


- The Outer Courtyard of the House: This open space serves as an intermediary between the entrance section and the main building. After passing through the entrance complex of the house, individuals would enter the outer courtyard and then proceed into the building. In Qajar-era houses, strangers, non-relatives (na-mahram), and guests were permitted entry into the house through their presence in the outer courtyard.



3. STATISTICAL POPULATION

The reason for selecting traditional Qajar houses in Tabriz is related to the city's status as a residence for the crown prince during the Qajar period. During this era, numerous magnificent works were constructed, particularly in the realm of housing. Based on the research objective of assessing the relationship between privacy and ornamentation, and comparing privacy in the courtyards of a house (inner and outer), a large portion of the sample that did not possess dual courtyards could not be examined. Ultimately,

by accessing Qajar-era houses with two courtyards, an effort was made to select the most representative examples, allowing for a significant portion to be studied and analyzed.

Table 1. Introduction of Research Case Studies

House Name	Description	Images
Amir Nezam Garrusi	The construction of this building dates back to the Qajar period. It contains two inner courtyards in the north and an outer courtyard in the south of the plot. The southern façade of the central building features a tall porch with 16 columns, with the center designed as a santuri and decorated with stucco. The eastern façade of the inner courtyard also features a brick arch (Keynejad and Shirazi 2010).	
Behnam	This building includes inner and outer sections. The outer section contains a tanbi (seven-door room), a hall, and a room located on the northern side of the courtyard. The tanbi has a columned porch with stucco ornamentation. The inner section is located at the northernmost part of the building, surrounded by rooms (Keynejad and Shirazi 2010).	
Heydarzadeh	The Heydarzadeh House covers an area of 789 m ² with 492 m ² of residential space. It features both inner and outer courtyards, constructed during the early and late Qajar periods. The architectural style of the building imitates Tsarist Roman architecture. Currently, it serves as an information and tourism center for the Cultural Heritage Organization (Keynejad and Shirazi 2010).	
Ghadaki	The Ghadaki House was built approximately 160 years ago, during the mid-Qajar period. It features both inner and outer courtyards; the inner courtyard is small and opens into the house's interior. The northern part of the building contains a large tanbi with sash windows and stained glass. To the south of the tanbi, there is a tall columned porch. The façade is adorned with a variety of brick ornamentation (Keynejad and Shirazi 2010).	
Nikdel	This house dates back to the Qajar period and was owned by a prominent family from Tabriz. It is considered one of the notable examples of Iranian-Islamic architecture in Tabriz, covering an area of 1,500 m ² . The house includes both inner and outer courtyards, with the inner courtyard located on the southern side and the outer courtyard on the northern side of the building (Nejad Ebrahimi 2018).	

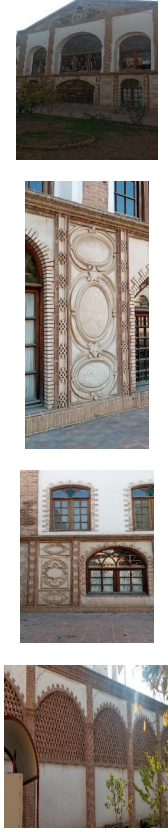
House Name	Description	Images
Hariri	The foundation of this house dates back to the early Qajar period. It is a two-story house with outer and inner courtyards facing the Qibla. Stucco decoration is present on the outer façade, along with sash windows (Madhoushian Nejad et al. 2018).	
Sorkheyi	This house dates to the Qajar period and is located on Thiqat-ul-Islam Street, near the old Sorkhabi Gate. The Sorkhayi House includes inner and outer sections, with the main hashti (entrance vestibule) located on the southern side, providing access to the inner courtyard through the outer courtyard (Keynejad and Shirazi 2010).	

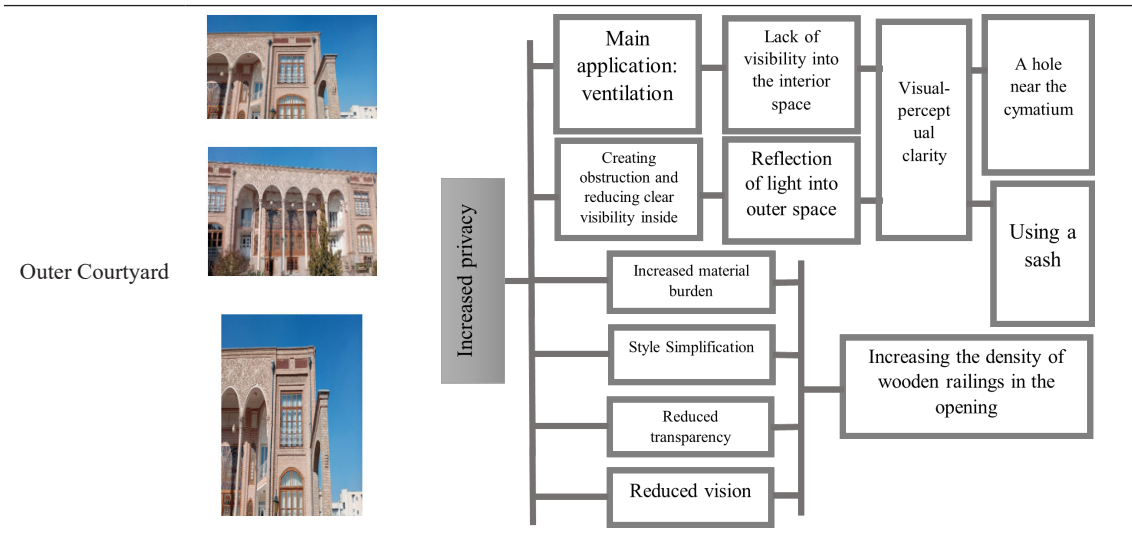
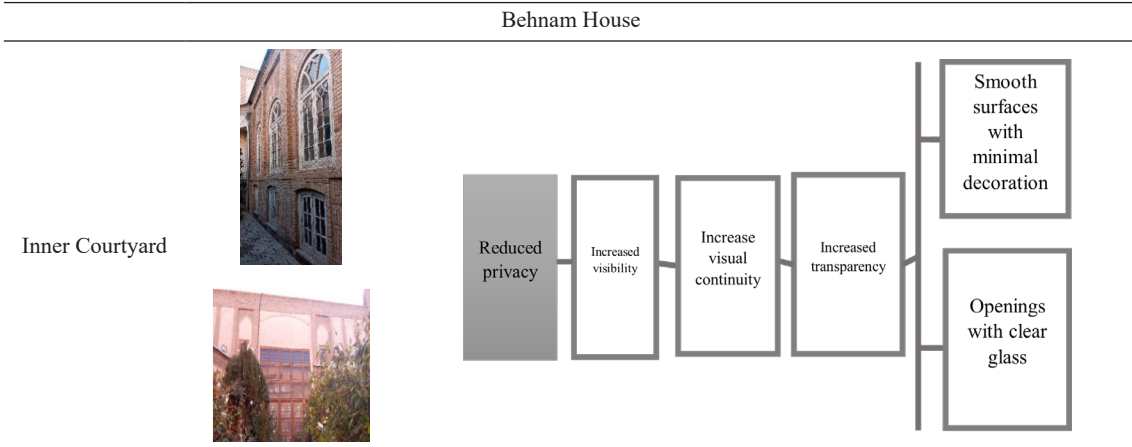
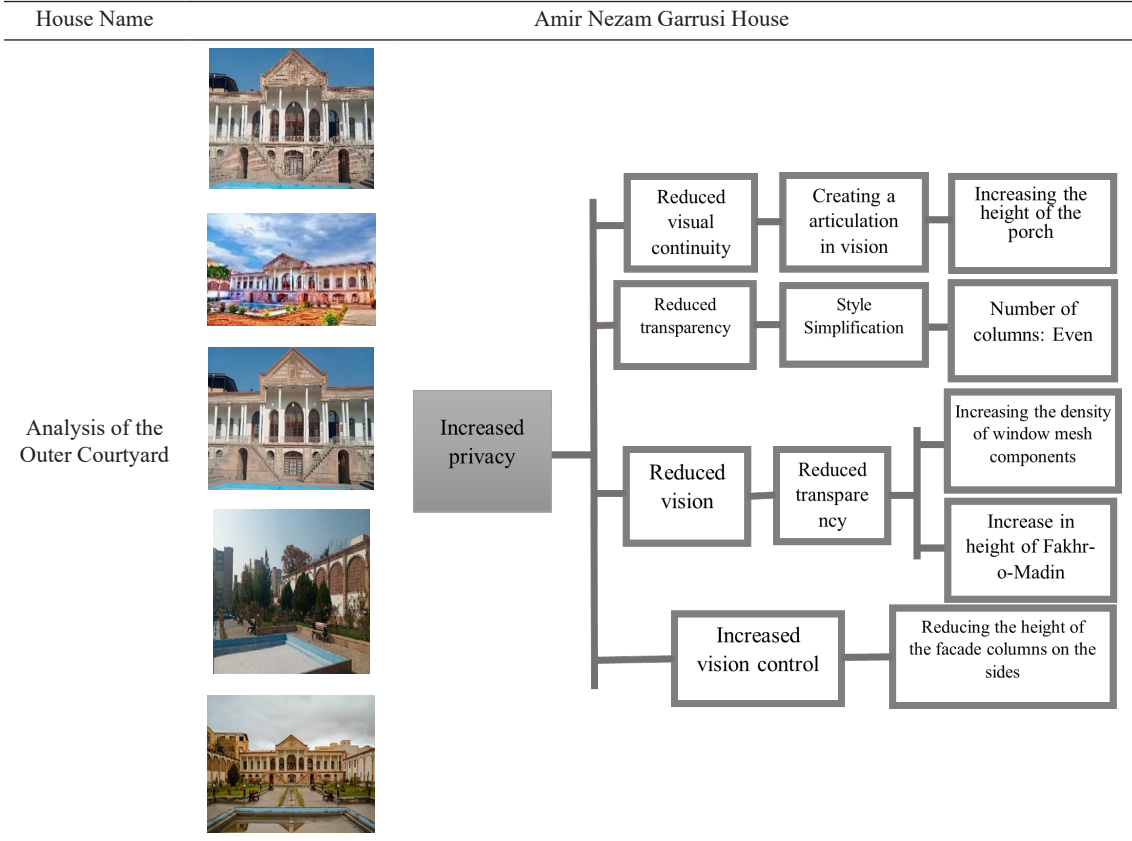
4. STUDIES AND INVESTIGATIONS

The decorations present in each of the inner and outer

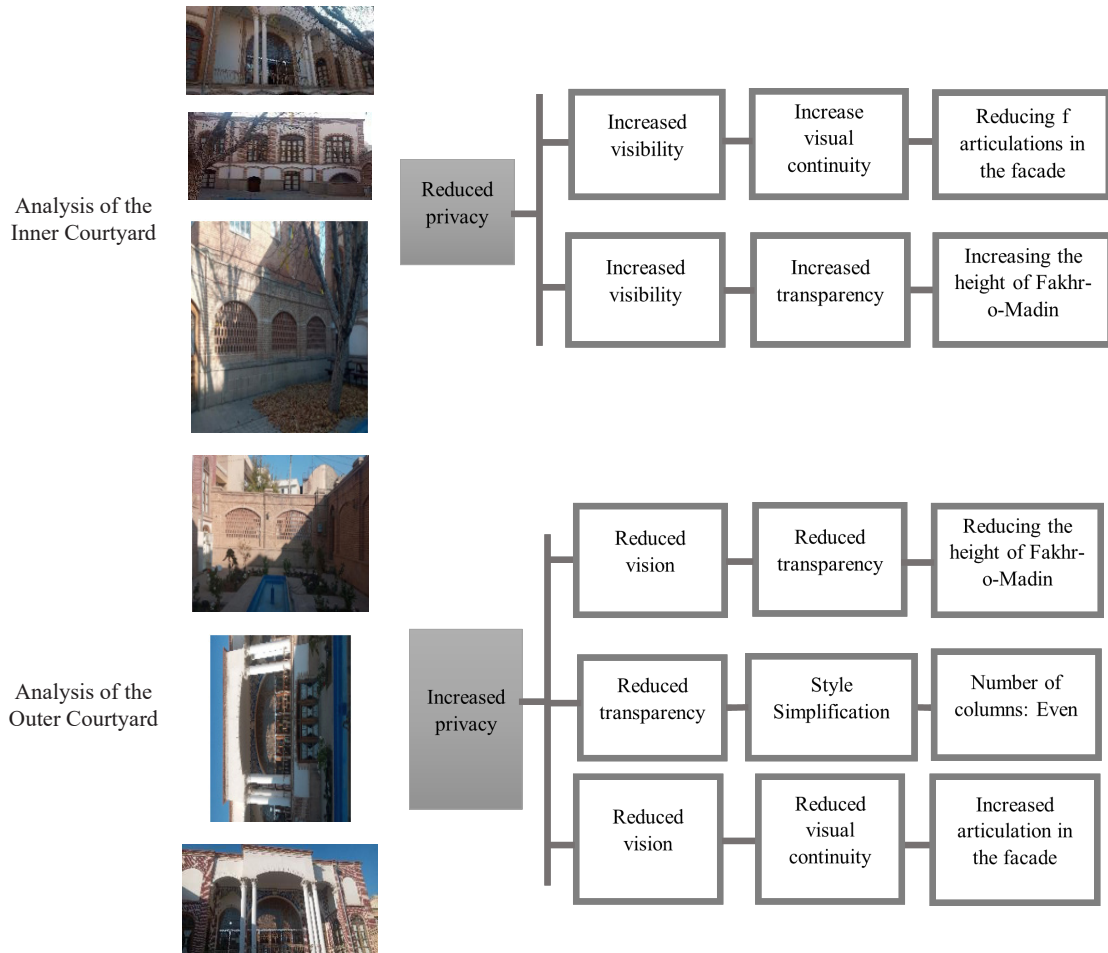
courtyards of the statistical population samples were examined; their impact on privacy was analyzed. The results are presented in Table 2.

Table 2. Analysis of Dual-Courtyard Qajar Houses in Tabriz

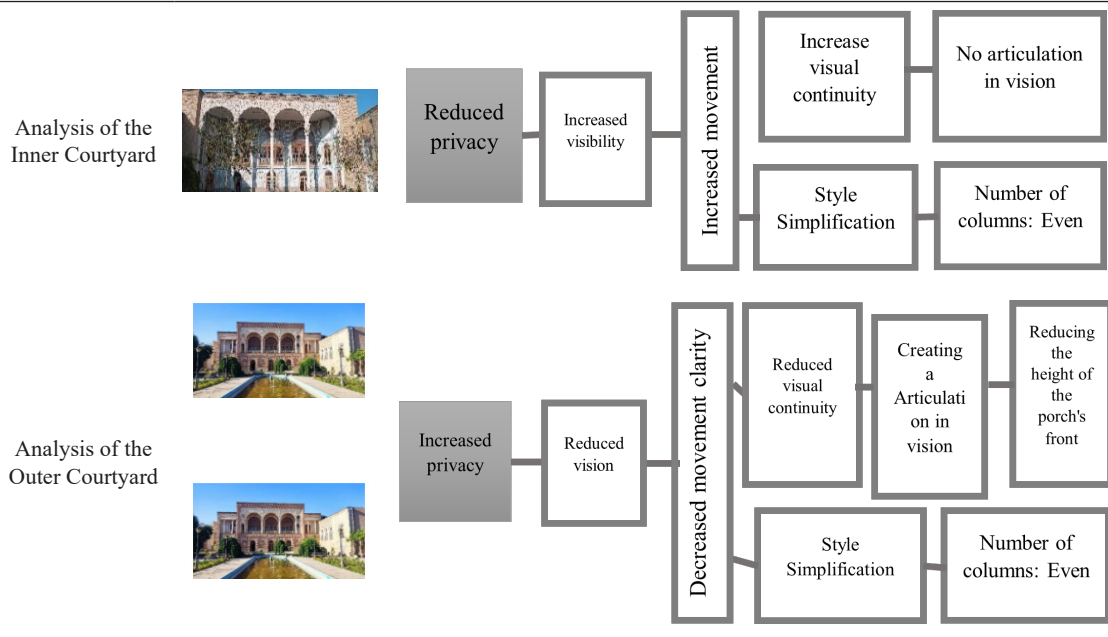
House Name	Amir Nezam Garrusi House
Analysis of the Inner Courtyard	 <div style="display: flex; align-items: center; justify-content: center; margin-top: 20px;"> <div style="background-color: #cccccc; padding: 10px; margin-right: 10px;">Reduced privacy</div> <div style="margin-right: 10px;">→</div> <div style="border: 1px solid black; padding: 10px; margin-right: 10px;">Increase visual continuity</div> <div style="margin-right: 10px;">→</div> <div style="border: 1px solid black; padding: 10px; margin-right: 10px;">Increased transparency</div> <div style="margin-right: 10px;">→</div> <div style="border: 1px solid black; padding: 10px; margin-right: 10px;">Absence of articulations and obstacles</div> <div style="border: 1px solid black; padding: 10px; margin-right: 10px;">General decorations</div> <div style="border: 1px solid black; padding: 10px; margin-right: 10px;">Reducing the density of window mesh components</div> <div style="border: 1px solid black; padding: 10px;">Reducing the height of Fakhr-o-Madin</div> </div>



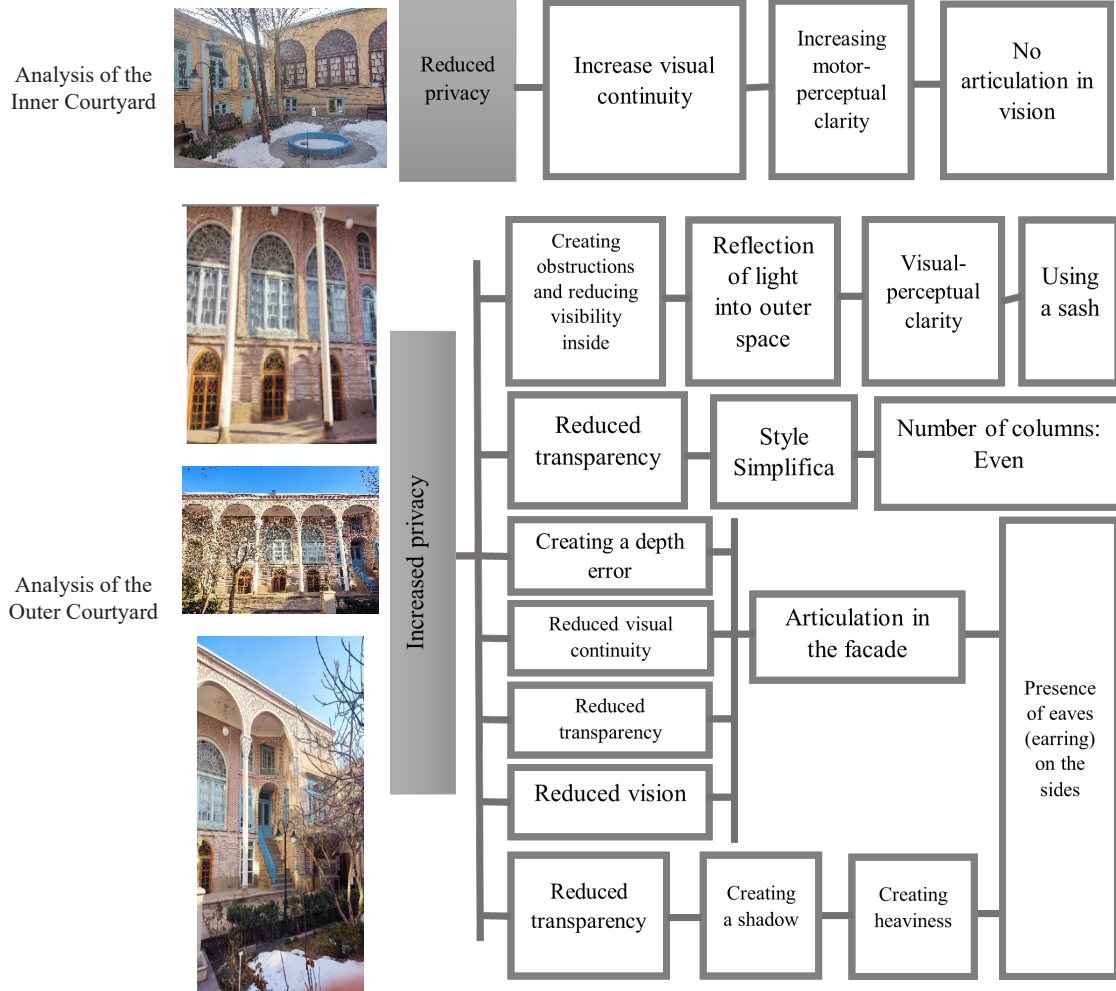
Heydarzadeh House



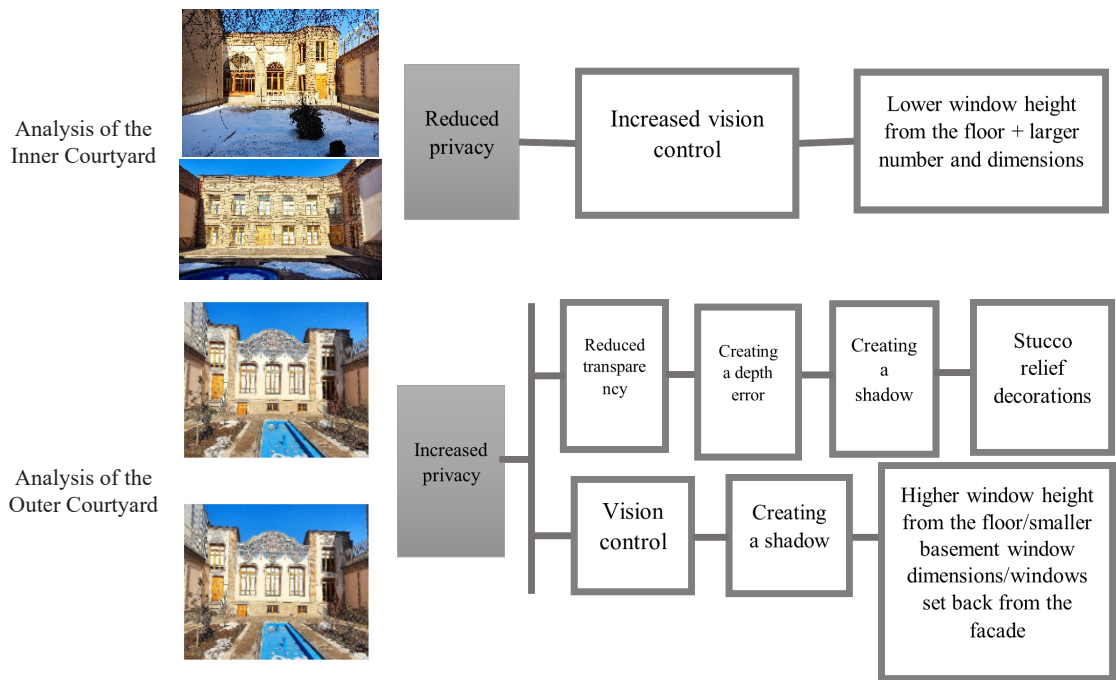
Ghadaki House

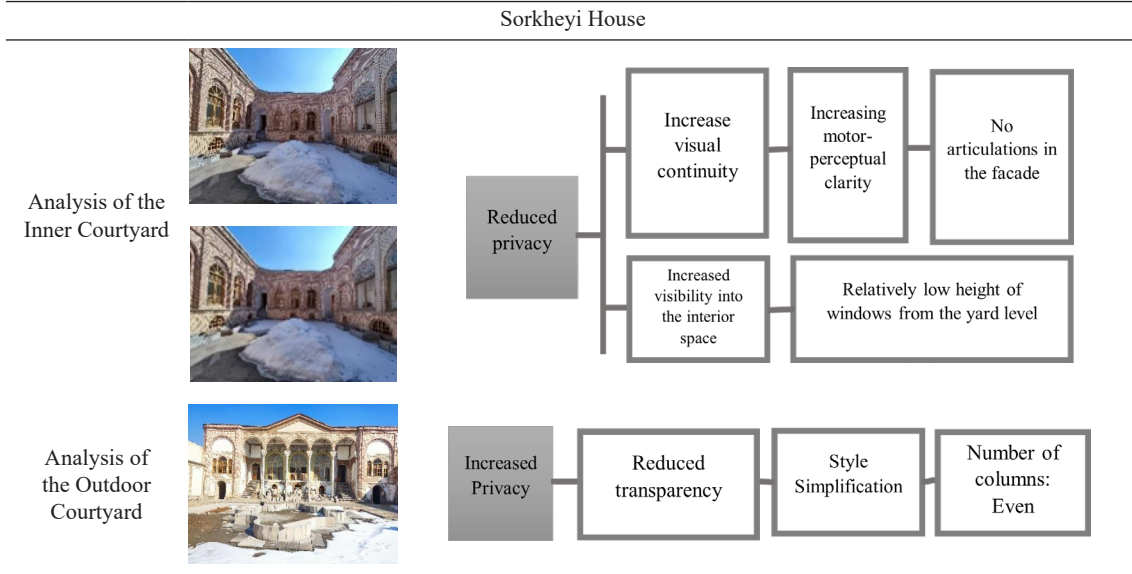


Nikdel House



Hariri House





5. DISCUSSION AND ANALYSIS

By examining and comparing the façades of the inner and outer courtyards of the studied houses, it can be concluded that ornamentation in the outer courtyard façades functions to reduce the transparency of the building. In contrast, in the inner courtyard, it functions to increase transparency. This can be attributed to differences in the use of the outer and inner courtyards: the outer courtyard was generally a space for the circulation of guests and unrelated men, whereas the inner courtyard was used by the lady of the house, children, and other close family members. In the façades of the outer courtyards of the studied houses, elements such as reduced porch pediment height, presence of pilasters on the sides, prominent stucco decorations, recessed windows, densely arranged window lattice components, increased fakhr-o-medin height, and central placement of sash windows created visual breaks, increased material mass, reduced lightness, and cast shadows, thereby decreasing visual continuity. This, in turn, enhances privacy. Additionally, the use of an even number of columns draws less attention to empty spaces, reducing visual transparency and increasing privacy. Conversely, the façades of the inner courtyards feature relatively flat surfaces (with few breaks), openings with transparent glass, and relatively low window heights, which increase transparency, enhance visual continuity, provide easier views into spaces, and ultimately reduce privacy. The present study concludes that more decoration in the outer courtyard façades contributes to the creation and maintenance of higher privacy for the residents, highlighting the importance of controlling privacy on the outer courtyard façade. This differs from the results of previous research, which highlighted the importance of privacy in the

inner courtyard (Darugari 2021) and considered the decoration of the outer courtyard facade to be less prominent (Momeni and Naseri 2015).

6. CONCLUSION

One of the most essential concepts derived from Islamic principles and values is privacy, which is most fully manifested in the structure of traditional Iranian houses in the Islamic period. Among the key factors affecting privacy is transparency, whose expression has undergone significant evolution before and after the Qajar period. Given the presence of dual courtyards and differences in façade design between inner and outer courtyards, the pattern of privacy is expressed through ornamentation. Analysis of ornamentation on inner and outer courtyard façades indicates that ornamentation in the outer courtyard façade is more effective in controlling sightlines than that of the inner courtyard. Therefore, less ornamentation and higher transparency in the inner courtyard reflect a lower need for privacy, creating a safe space for women and children. Conversely, in the outer courtyard, ornamentation serves both aesthetic and privacy-protecting functions, safeguarding residents inside the house. In the studied houses, comparing the inner and outer courtyard façades suggests that certain elements—such as muqarnas, porch pediment height, column height, window type, window height from the courtyard, ornamentation on frames, and the type of glass used—are influential in maintaining privacy in Qajar-era houses in Tabriz. Finally, it is recommended that future research more closely examine Qajar-period houses and explore how the principles identified in this study can be applied and analyzed in the architectural design of contemporary residential spaces.

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CONFLICT OF INTEREST

The authors have no conflicts of interest to declare.

MORAL APPROVAL

The authors commit to observe all the ethical principles of the publication of the scientific work based on the ethical principles of COPE. In case of any violation of the ethical principles, even after the publication of the article, they give the journal the right to delete the article and follow up on the matter.

PARTICIPATION PERCENTAGE

The authors state that they have directly participated in the stages of conducting research and writing the article. The first author was responsible for writing the research, while the second, third, and fourth authors handled the research methodology and manuscript review.

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