



WCES 2014

Aesthetics in Cultural Landscape and Architectural Education

Hacer MUTLU DANACI^{a*}

^a*Akdeniz University, Faculty of Fine Arts, Architectural Department, Dumlupinar Bulvari, Antalya 07058, Turkey*

Abstract

The environmental education has different aspects, while the aesthetical deformations particularly caused by the built-up environment are of importance. One of the primary concerns of the architectural education needs to be the aesthetic integration of the structure with the environment. Usually, architects design very nice structures but sometimes they neglect the integration of the building they design with the cultural landscape where the building is located. In the study, the studies on setting up rules and inspection are mentioned on the level of cultural landscape by highlighting the aesthetics and measurement of aesthetic value in cultural landscape and the environmental education and description of aesthetics in architectural education.

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Selection and peer-review under responsibility of the Organizing Committee of WCES 2014

Keywords: Cultural landscape; aesthetics; architectural education.

1. Introduction

Built environment is one of the important subjects having been discussed especially for the last 20 years, and has been studied by gradually much more people, or groups (Uttke&Heinrich, 2012). The environmental aesthetics, aesthetics solicitude on visual integration of the buildings and their environments, aesthetic value and such legislation efforts as aesthetic councils in this respect are some of the problems and viewpoints concerned by built environment education. The visual pollution in rural and cultural landscapes constitutes the research subjects of built environment, and is considered to be the knowledge and skill required to be acquired in architectural education. Built environment education aims at an intensive examination of the environment and the processes by which it is shaped. It has some relationship between architects, urban planners, designers, artists, teachers, schools, parents, education authorities and governments, and uses cities, towns, villages, buildings, individual landmarks and public spaces as

* Hacer MUTLU DANACI. Tel.: +90 532 274 65 55
E-mail address: hacermutlu@gmail.com

learning resources for all curriculum subjects (UIA, 2008). In the last decade, a vivid international exchange between educators on aims and methods of built environment education has been installed, such as the International Union of Architects (UIA) Built Environment Education Network, founded 1999; PLAYCE, an international association of architecture education; and the Engaging Places network that supports teaching and learning through buildings and places (Uttke&Heinrich, 2012). Built environment and architectural education have mostly been perceived as different concepts. Built environment requires an interdisciplinary background such as planning, construction, design, art and education, and architecture, urban design, city and regional planning (Bacon, 1975).

Environmental education also includes such subjects as the aesthetics of cultural landscape, structure and its harmony with the landscape where it is located. The associated aesthetic concern is one of the notions especially required to be conveyed to the architectural students. In the study, the studies on setting up rules and inspection are mentioned on the level of cultural landscape by highlighting the aesthetics and measurement of aesthetic value in cultural landscape and the environmental education and description of aesthetics in architectural education.

2. “Aesthetics” in Cultural Landscape

It sets forth that the social position, belonging, respectability, the intellectual aesthetic satisfaction requirements of the person will be met. The studies on cultural landscape –behavior transforms the above-mentioned requirements to sociocultural and psychological design concepts (Sen 2004). Today, the aesthetic of cultural landscape is one of the most discussed matters. According to Schiffman (1989), the demands, participation, and opinions of the people are almost the most common approach in the management of the physical development of geographical areas in the United Kingdom and the United States. When new settlement areas are considered to be planned, or a new structure is considered to be designed, the participation of people is provided through Gallup polls, surveys, etc. (Stamp, 2000). For cultural landscape, it is possible to classify the aesthetics in (a) formal and (b) symbolic terms. In formal aesthetics, the quality of physical appearance by cultural landscaping is an important area of concern. Formal aesthetics is sought in the natural and cultural landscape characteristics such as forms, proportions, rhythm, scale, level of complexity, color, lighting, shadowing, etc. For symbolic aesthetics, the cultural landscape is full of potential symbolic meanings on the part of people. The expressions of these meanings consciously or unconsciously contribute to the people’s sensations. With the symbolic meanings of the built environment—with the “identity” not being the single factor—they are of importance in that they provide the sense of belonging to a place or a group. The designers also develop ways of thinking with what meanings their individual projects communicate (Sen 2004). The symbolic meaning of cultural landscape is related to different subjects. Morris (1938) has classified the symbolic meaning of cultural landscape as (a) Syntactic/procedural (the signs and their relationships with other signs), (b) semantic/relating to meaning (the signs and their relationship with the subject perceiving and conceiving them), and (c) pragmatic/practical (the signs and the behavioral and communicative relationship with the person who uses them).

The design manuals drawn up for taking under control or creating the aesthetic on an urban level are prepared as a reference, while they may appear as a sub-branch of an urban development project. Looking at the development processes of cities, the physical environment development of the city is interacting with each other, as well as the economic, social, and cultural developments. For the purpose of making these development processes healthy, development projects are designed for the cities, and urban design rules are included within the field of these development projects related to the physical space developments, as well. Taking urban development as a whole in today’s rapid urbanization processes and developing the related future plans in this holistic sense will result in ideal living conditions for cities. It has been observed that all urban design rules do not differ greatly in terms of their purpose and scope. The common purpose of all rules is

- To revive the urban identity sinking into extinction
- To improve the existing visual image of the city based on various proposed design criteria
- To create a source that may be guiding tool in future developments for the city
- To ensure the criteria as provided in the manual be updated with the contributions of every segment by creating a discussion platform between the designer, user and local administrations for continuing structuring (Yerliyurt, 2002).

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