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Aesthetics and Architectural Education and Learning Process

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Abstract

Architectural design process has lot to do with aesthetics and result of this process is creativity. Architectural education and learning is going to focus on aesthetics more than ever. In other words schema is based on aesthetic. The literature review of the research shows that different approaches in architectural education and learning can be articulated which emphasize on aesthetics as pivot point of education. Research questions are: 1-What is the relationship between aesthetics and architecture in architectural education and learning? And 2-How the interaction between aesthetics and architecture emerges in education? Research method of the paper is participant observation research method has been adopted for the research. Descriptive analytical techniques adopted to enhance the efficiency of models.

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1. Introduction

Training architecture and teaching methodology in artistic areas has always been one of the most controversial issues in educational and artistic centers of the world. The noteworthy point here is the essential difference between artistic fields of study and other areas of humanities, which makes the educational process more indeterminate in art than other sciences. In terms of creating an architectural work or an artistic one, man's role is more significant than other theoretical fields of study. In order to produce a work, the architect or the artist, while employing the mentioned talents, by leaning on his mind's dynamic power considers and embodies the ideas, then to create an architectural work in accordance with the needs of environment as well as the users. Hence when training architecture, it is necessary to stimulate the learner's dynamic mind and lead him towards his hidden talents. (Mahdavinejad et al., 2012a) Architecture is a mixture of all arts, and beauty is an attraction for which art is the bridge to man. "In accordance with Broudy's theory of Aesthetics, its use in education, and the process of learning-teaching, to train art is to teach the learning method visually as well as making mental pictures in order to understand (Mahdavinejad et al., 2012b) and receive the meaning and concept along with getting an internal

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satisfaction from the experience of visual discovery (aesthetical experience) which we call visual arts such as drawing, painting, architecture, sculpture, dramatic arts like music, drama, and dance. Professors of architecture, by providing the opportunity to produce and present the works, (Mahdavinejad et al., 2012c) help the students see and make link between previous understandings and current data, what they understand now (Mahdavinejad et al., 2012d) so that by employing artistic and combinational methods, they can create an artistic work. “In other words, by reconstructing the external world (external combination) they change the previous cognitive structures - internal combination. Every real creation, springing from us, is assisted by factors we take from the outside world. It is possible with aesthetic understanding of the subject (Mahdavinejad et al., 2012e: 1856-1859). Therefore, considering the mentioned matters, this article firstly intends to describe beauty and its definitions. Then it will deal with beauty in architecture, the goal of architecture training, and the role of Aesthetics in that educational process.

2. Methodology

Logical argumentation can be considered as an avant-garde method to develop such researches (Mahdavinejad & Moradchelleh, 2011 a) especially in architectural education and learning systems. (Mahdavinejad & Moradchelleh, 2011 b) The methodology of this article is logical argumentation by using descriptive-analytical techniques. It aims to answer the following questions:

- What is Aesthetics' position in the process of architectural designing?
- Does increasing the aesthetic knowledge of architecture students have any influence on the improvement of their skills in designing architectural works? How can this relation be described?

3. Theoretical Framework

2.1. *Interaction of Aesthetics in Architectural Design*

Generally one of the distinctive features of man from other beings is his imagination, thought, and analytical powers. All of man's behaviour and actions use a central system, called the brain, (Mahdavinejad & Abedi, 2011) and receive messages from the outside world. Human brain is consisted of two hemispheres from which his behavioural and functional features gain instructions (Sperry, 1985). Human's right hemisphere can be defined as the spatial hemisphere which deals with imaginations, feelings, and space. On the other hand, the left hemisphere is the lingual hemisphere, more involved with linguistic, logical, and calculation (Faruque, 1974). So it can be said that it is the right hemisphere which works with aesthetic issues. In fact it is correct that in designing great part of analyses and decisions is the outcome of left hemisphere, (Mahdavinejad & Mansoori, 2012) but architect by employing the right hemisphere which keeps his ideas and pictures from the design and is the place to analyze the elements aesthetically, creates an architectural space.

2.2. *Aesthetics as Discipline*

Aesthetics is a branch of philosophy (beside epistemology, logic, ethics, and metaphysic) that deals with a conceptual and theoretical research in the area of art and aesthetic experience (*Britannica*, 2009). Aesthetic experience is an issue to be done by sensorial understanding. “Aesthetics deals with a kind of sensorial understanding. Man has to see the beauty and unity in the work, hear the sorrowfulness or excitement in the music, notice the symmetry in colouring, and feel the power of a novel, its mood or the inconsistency of its tone. The most essential thing is this very seeing, hearing, and feeling.” (*Collinson*, 2009, p.13) “There are two remarkable points here: First, though the aesthetic experience might begin with the senses, it does not end with them. In case we contemplate the issues, involved in “sensorial understanding” or “sensorial experience”, we will find out that we are not merely talking about stimulations and bodily responses.” (*Collinson*, 2009, p.14) The literature review of the

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