

the production and imitation of academic projects,” quantitatively examined the association between the model arts and what is designed in the universities of Iran in the form of a file. He found a rule describing the relationship between these two variables. According to him, the idea of imitation has been overlooked in the products of the university and strategies adopted to address the imitation are ineffective. In his opinion, the filing process in the studied universities has been based on vague principles of localization and self-inspiration rather than production informed by aesthetic rules. In another study, Kasravi attempted to understand why the residents of district 17th in Tehran are interested in the particular form of residential facades. To this purpose, he analyzed the facades of the selected samples and compared them in terms of form and color combination. He found that the combinations were informed by a social order which was the major culprit of their production. The residents’ tendency towards the classical style was related to their perception of this style as a symbol of wealth and aristocracy of the inhabitants of the north of the city. This idea has long made the bipolar of uptown and downtown. Kasravi’s findings showed that the aesthetic order was influenced by the desire of the residents of the south of the city. In a recent study, Parvin analyzed Iranian painting masterpiece to find the “aesthetic” rules. In his essay “Plant Aesthetics in Baysunqur’s Shahnameh”, he adopted a quantitative method to systematically examine plants and their recurring patterns in the miniatures of Baysunqur’s valuable work during the Timurid period. The impetus behind this study was to understand the aesthetic taste of the artists in this period.

His findings showed that in contrast to the human figures

who covered the main field of the image, vegetation and plant designs in the miniature of Baysunqur’s were used for the decorative purposes. The plants were used in composition with other elements and they were not the filler of the image. The artists’ selections of special and prominent colors for the plants underline the symbolic role of the plants in this valuable work.

Esmacil-Dokht in her article titled the Aesthetics of Interventions on Zand Street in Shiraz over Three Historical Periods from a dominating perspective examined the interventions in the landscape of Zand Street over 110 years and categorized the approaches of intervention into three groups: the governing group (Municipality), society (People), the structure of the street. Using quantitative methodology, she found that the intervention was influenced by three factors: individuality, imitation, and speed of intervention. This attempt to deduce the factors from artwork samples is considered a new step in the field of aesthetics with an artistic approach.

Asafarroz conducted a comparative study of the aesthetics of the sky in two traditional Iranian and modern world. To this purpose, she selected and analyzed the examples of the sky in traditional Iranian architecture and discovered the patterns about the elements of the sky and their composition in the mythological and symbolic approach of the traditional Iranian to the sky and its way of representing it. To understand the aesthetics of the sky in the modern world, she scrutinized the sky images in Google’s archives and realized that the artists presented a realistic view of the sky. Analysis of the data showed that one of the main elements of the sky scene such as clouds has been emphasized in one. However, the same element has almost been faded away in another.

Conclusion

This research was an attempt to examine how artists have employed the aesthetic art methods in the artworks. To this purpose, the samples of artworks were analyzed and the artists’ choices for their weight and importance of aesthetic elements (the frequency and role of the elements in the works) were examined. Then some rules and patterns of Aesthetics in each of the fields of study were presented.

The findings of the current study are of interest to contemporary artists who have a strong desire to communicate with history and maintain the cultural and social tradition of their society.

Artistic aesthetics, which relies on the artist’s taste in the creation of works of art, is a very effective and valuable resource in maintaining the identity and culture of society.

samples. The compilation of the rules contributing to the beauty of the samples is an explanation for what is Beauty. In other words, when we are talking about the beauty of a sample, we are referring to the rule that has been taken into account while we are constructing the sample. For example, the prevalent colors in the carpets and knitted ground clothes are adjectives that define the face of the object. The colors in the carpets of each region of Iran reflect the beauty of the color. For example, the people of Kerman think that the combination of pink, red and blue colors makes the carpet beautiful or the beauty of the colors in the carpet of Kerman is presented by pink, red and blue; this rule in other regions or different periods are different.

To this end, first, the researcher developed the components of the “face” of the samples according to the nature of five research subjects. Then, he analyzed the selected samples (beautiful ones) based on the components and evaluated the share of each component in constructing the beauty of total samples. Summarizing the results of the study helped the researcher to understand the weight of components and their characteristics in the “forms” of the selected samples.

It is possible to discover the rules governing the forms of the artworks and basically any artifacts or products which involve the intervention of human using product reverse engineering and form analysis. Using this method of the analysis, the researcher could discover the rules governing the nature of the beauty in five different samples. The product of this phase of the study was aesthetics which illustrates the nature of beauty in a beautiful work.

Why Beauty?: Common knowledge of art, science, and philosophy

After recognizing the beautiful work and the nature of beauty in the samples studied, we need to answer the why question. Why are such rules used to make the samples of study beautiful? This question examines the environment, history, and beliefs of the tribes who are the producer of the artworks. How have the climate and geography been able to create such a tendency in a nation towards a specific color?

Is the juxtaposition of cream and blue colors in the architecture of the Iranian cities associated with two

elements of the earth and the sky whose importance is evidently observed in their living environment? Do the myths and the beliefs about being justify the selection of the symbolic colors. Do the people use the colors as the codes to communicate with the mystic world? Such questions arising in different fields of art, the field of psychology of art, the sociology of art, the history of art, and the philosophy of art, explain why some artworks are considered beautiful for different tribes.

Answering the questions in the field of philosophy requires rationality while in other areas requires samples. The real-based and deep understanding of the history of art can contribute to select beautiful and representative, frequent samples in the research setting more accurately. Studying the common characteristics of samples is inferential in nature and requires the researcher’s skill. However, we can use the rules of science and adopt complementary quantitative methodologies to discover rules in the sample. Therefore, this phase of the aesthetic study, we can conduct mix- method study and include inference strategies and quantitative methods.

The interpretation of all these rules which explain why the works are beautiful is definitely inferential. In simple words, the interpretations are made based on evidence. The pieces of evidence are used to explain and justify the inferences than to modify them.

The systematic study of aesthetics from the perspective of art in Iran is in is still very much in its infancy and is not so common. The researchers have often studied the topic of aesthetics from philosophical perspectives which address the questions of philosophers. To study this issue through the lens of art using the aesthetic approach of Iranian art, the researcher selected five different themes reflecting the taste and mode of human intervention in the environment or the artworks. He adopted an innovative and scientific method of analysis that could help him to explain and quantitatively evaluate the data and separately described the results. The findings represented the aesthetic taste of the audience and the authors of the works in their production.

Discussion

Five samples of Iranian cultural products were analyzed. Hashemizadegan, in an article titled “Controversy in

of aesthetics. Identity as the product of diversity in human behavior is developed through interaction with the environment and history. One of the identity element is the tastes of people about the face of the environment, which is understandable in the aesthetic world. Without understanding what a beautiful work is and why it is considered beautiful, nations would face difficulty maintaining their identities. Therefore, despite much endeavor and emphasis on developing cultural and artistic based on the identity, considerable success has not been made.

The art education system in all disciplines is required to develop syllabus on the aesthetics of art (and not the philosophy of art) in order to prevent the identities shaped accidentally or under the influence of Medias. An example of such attempts which was made over the Ph.D. course in Landscape Architecture at Tehran University is extensive reach on the aesthetics of art. The attempts have resulted in five articles included in the special issue of this journal. Different topics and research methods in each of the five studies indicate

the extent and depth of the effect of aesthetics on various artistic works.

The topics of the article are: Preferences for renovating residential facades among the residents of worn out textures; Aesthetics of the landscape of sky in Iran in the traditional era and the contemporary world; Effect of the models on the Aesthetics of the landscape architectural projects of the University of Tehran; Aesthetics of urban management interventions on Zand street in Shiraz and Plant Aesthetics in Baysunqur's Shahnameh. The scope of these studies shows the great potential of Aesthetics for analysis and evaluations of artworks. Such analysis not only can be used in training but also in designing and management process. The method of analysis was developed as follows: identifying beautiful examples in each study, analyzing what work is beautiful and making the inference about why it is considered beautiful. This method can provide useful information for the production or management of the arts.

Aesthetics: Identifying beautiful examples

The initial step in the study of aesthetics in each of the five topics mentioned above was to identify the beautiful work in the study area. To do this, it was necessary to identify the research setting, and then, to select the frequent samples related to the setting. The result of this step was to prepare a list of samples based on the direct field observations of the research setting and the works of artists and intellectuals.

The renovated samples of the worn-out textures were selected through the following procedure. First, the approaches of architects and builders who were designing and constructing new facades in the research area were examined. Then, these approaches were compared with those one employed in the constructed samples. In doing so, the researcher could select the frequent samples representing the aesthetic features when they were shown to the residents of the old textures. The recurring patterns of renovation and imitation in renovated buildings in the selected samples show that the residents of the worn -out textures and the builders found these features desirable. The same procedure was followed in each of the five studies,

the scope of the research was first determined, then the samples were carefully observed and compared through an analytical process, their similarities were examined. The purpose of comparison was selecting the samples were mainly similar in different dimensions and classifying the samples according to the frequency of the similarities. In this way, the beautiful samples were identified through the eyes of their users. The selected samples were used in the next phase of the study.

Aesthetics: What is Beauty?

After selecting the samples which were reported beautiful by the audiences, the researcher compared them to identify their similar features. The comparison was focused entirely on the physical features of the form. The form was analyzed it into various constituent components such as shape, texture, volume, color, composition, proportions, etc. Then, these components were examined across the samples. The purpose of the comparison was to discover the implicit rules contributing to the forms of the beautiful

From Aesthetic to Aesthetics

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Problem Statement

Much has been documented on the philosophical aspect of aesthetics. However, it has not yet known which aspect of aesthetics is useful for artists. Philosophers and artists look at aesthetics from two different perspectives. For the philosophers, the works of art are unmistakable evidence supporting theories psychologically and shed light on their aspects. However, art samples serve as a model for the artists. If the artist learns about the model, he would be able to predict the outcome of his artwork. Though this issue has received a wide attention all around the world, it needs an urgent consideration in the Iranian context.

The underlying concern is that aesthetics has rarely been drawn upon to inform Iranian arts. The major problem is that Iranian philosophers have brought their influence to bear on aesthetics. Unfortunately, they have failed to meet the needs of artists and the artists to benefit from systematic inspiration in crafting human civilization. Among the thousands of courses in various fields of art, the aesthetic assessment of art history has been overlooked. Available subjects on aesthetics in the doctorate courses have been much influenced by philosophers' thoughts. However, strong debates provided by philosophers have less contributed to the improvement of the works of artists. .

In addition, the changes in art education in Iran over decades including the attempts made by the cultural revolution of the 60s and by the transform council recently for enriching the lessons with concept of identity and emphasizing the practical aspects of the lesson for addressing the indigenous problems of Iran, have failed to have a meaningful look at the subject of aesthetics in art.

Although the critique of art in all disciplines first requires aesthetic analysis, rarely has this priority given to this criterion. Thematic analysis, political and sociological critique has attracted the attention of the critics more than the impact of artists' work. However, art criticism should be preceded by an aesthetic assessment; the other dimensions of art should be interpreted in its light.

The imitation of the form is a pest which comes to damage the artworks in the absence of the artist's aesthetic knowledge. Thanks to the fast growth of the media, anyone who is not well equipped with the aesthetic knowledge will be struck by devastating floods of the information about the art and artistic activities. The flow of information has grown plagiarism and resulted in the resemblance of artworks. The continuous flow of information has provided artists with opportunities to plagiarize. Developing a sense of identity as a strategy not to be the victim of the flood of globalization requires adequate preparations. Identity, the rules which are being shaped by the history of individuals and their society, create artists and its understanding requires the principles