

identified as significant relations (since they are higher than 49%) by following calculation, percentage and level of similarity power in this criterion (color).  $(100+60+100) \div (3 \times 100) = 86\%$

9. Result of determining the percentage from numbers upper than column 50% in table 3,  $(100+60+60) \div (3 \times 100) = 73.3\%$ . These numbers are presented in power columns of table 7

10. Parts in which no significant relation is not identified are, due to the fact that the objective is to identify theying common rules, and not independent and or exception matters which are not entered in the analyses

11. Result of determining percentage of power columns in table 7.  $(80+80+80+60+100+80+80+80+86+73) \div (10 \times 100) = 79.9$

12. This number shows the index of frequency that is not significant (lower than 05%) but for calculating the qualitative number of "general similarity power" requires calculation is required

13. Despite the former step in which non-similar items were deleted as exception, in this step reviewing differences is necessary

14. In other words, in 37.5% in which design is very similar to case, the tolerance is high (40%) so it is not uniform and it may not be copied since one is 10% similar and another 50%. in which design is relatively similar to case, the tolerance is relatively high (30%) so it is not uniform and it is possibly preference since one is 70% relatively similar and another 40%

15. "Pattern" as a cohesive pre-selected and "preference" means non-cohesive pre-selected

16. The results of this table (table 13) are different by the degree of similarity of cases in general compare to each other (table 7). In table 7, cases are calculated not considering its relation to the design that has used them as sample and in table 13, cases selected by a designer are calculated.

17. Due to the structural similarity to tables 12 and 13, in order to reduce the volume of article, the related tables are not presented in order to reduce the length of article,

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should be a harmonious combination of “light and warm colors” whose “rectangular and axial geometry” has “soft articulation”. The generality of a beautiful design should be “expanded, porous, and horizontal with an urban feeling”. Comparing this aesthetics quality in the view of academic designers with the plan of cases studied during designing has shown 92% similarity. Therefore, the similarity with the cases is evident and aesthetics principles beyond this similarity is the product of processing “preference”, “integration”, “pattern” randomness” and “copy” respectively. On one side, classification of these processes in three qualities of “black box”, “unchanged principle” and “consciousness” show weights of 20%, 45% and 35% (Fig. 2). As a result, while explicit copy is a subject to disagreement in universities, its low share of “consciousness” is significant.

Except for “consciousness” which has aspects of “production” in it, “black box” indicates its “lack of theorizing and self-criticism” even though it may be productive. Besides, “unchanged principle” wholly suggests the belief in things not requiring review. This weakness is somehow a “refusal” meaning that stopping production is different according to its singular genetic conditions or it holds an identity. While the course of exiting refusal and entering the possible world is evolutionary and “an abstract matter” may not previously explicate it, the main reasons of this contention of production and imitation, revisiting the academic design thought in the level of “integration” (localization), “pattern” (what itself had, hardening and associated fascination with Iran, Islam and West) and “lack of theorizing” from sleepwalking (black box), are five factors of “digital communication

development”, “expansion of international relations”, “economic difficulties”, “increase of consumerism”, and “philosophic-cognitive problem. So, this is an attempt for getting out of imitation captured by indurate West, Iranian and Islamic patterns. This procedure is represented by two self-deception frames named as “localization”, and “what itself had”. “Self-deception” itself results from the lack of structure, understanding of thought and theorizing (Fig. 3). Therefore, in university, “explicit copy” is insignificant but “the contention of production with the principle of imitation of implicit copy” is not active due to the “refusal dominance”. Indeed, just a limited part of efforts result in production. It seems that self-deception and denial cannot level the course of “identifying problem” and consequently “its diagnosis”, but this will be possible through “addressing crisis and the precise differentiation between different types”.

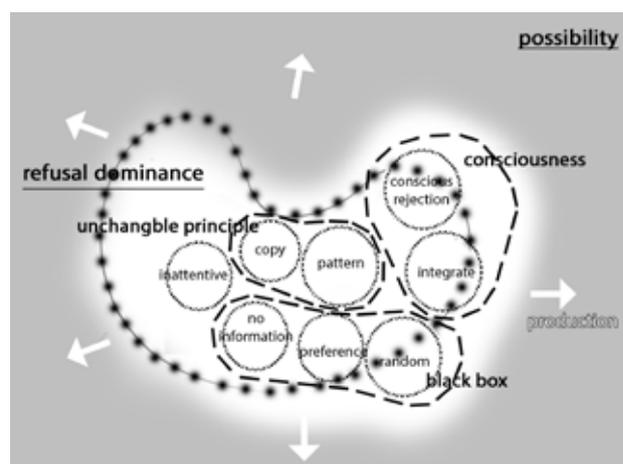


Fig. 3. Controversy of production and imitation. Source: Author.

## Endnote

1. Identifying instances which being are appreciated
2. Identifying rules governing aesthetic or the same appreciated instances
3. From now on they are simplified to cases is called in this article is simplified to cases
4. Points to “Sleepwalkers: a History of Man’s changing Vision of the Universe” written by Arthur Koestler, translated by M. Rouhani, scientific and cultural publication, 2011
5. Related to the external validity of performed conducted researches in naturalistic paradigms discussed by Groat and Wang
6. As an example, in table3, in the criterion of color, Green index is discussed as 100% which shows that green is present in all designs
7. Those that are 50% and higher
8. As an example, in table 3, in the criterion of color, 3 indices of green, white and brown spectrum are

Table 19. Qualitative evaluation of difference- strength. Source: Author.

critierion	saadi	30 tir	alam	malaier	status
Main elements	conscious rejection	Lack of information	Lack of information	Lack of information	Lack of information=3, 75% Conscious rejection=1, 25%
color	Lack of information	Lack of information	Lack of information	conscious rejection	Lack of information=3, 75% Conscious rejection=1, 25%
Two-dimension geometry	inattentive	Lack of information	conscious rejection	Lack of information	Lack of information=3, 75% Conscious rejection=1, 25% Inattentive=1, 25%
Three-dimension geometry	Lack of information	Lack of information	Lack of information	Lack of information	Lack of information=4, 100%
Height of mass	inattentive	inattentive	Lack of information	Lack of information	Inattentive=2, 50% Lack of information=2, 50%
Mass compression	conscious rejection	inattentive	Lack of information	Lack of information	Lack of information=2, 50% Conscious rejection=1, 25% Inattentive=1, 25%
Ratio of hard to soft material	inattentive	inattentive	inattentive	inattentive	Inattentive=4, 100%
Number of formal variables	conscious rejection	inattentive	inattentive	conscious rejection	Inattentive=2, 50% Conscious rejection=2, 50%
Structure of organization	Lack of information	Lack of information	Lack of information	Lack of information	Lack of information=4, 100%
vastness	inattentive	Lack of information	conscious rejection	inattentive	Inattentive=2, 50% Lack of information=1, 25% Conscious rejection=1, 25%
The status of each design	Inattentive=4, 40% Conscious rejection=3, 30% Lack of information=3, 30%	Lack of information=6, 60% Inattentive=4, 40%	Lack of information=6, 60% Inattentive=2, 20% Conscious rejection=2, 20%	Lack of information=6, 60% Inattentive=2, 20% Conscious rejection=2, 20%	Lack of information=21, 52.5% Inattentive=12, 30% Conscious rejection=7, 17.5%

Table 20. Classification of the quality of thought affecting academic designers' aesthetic. Source: Author.

Quality of thought	process	Criterion	Aesthetic elements	Aesthetics quality
consciousness	integration	Main elements	Line, surface, volume	Geometric diversity-complex
		color	Green, white. Brown spectrum	Warm and bright - coherent
		Structure of organization	single and multi-axis geometry, natural or human made organic	Axial and naturalist
Black box	Preference and random	Three-dimension geometry	Cube, curves surface and dot plane	Soft articulation of cubes
		Ratio of soft to hard material	high	urbanization, industrialization, and technologic features
		Number of formal variables	1 - 5	simple
unchanged principle	Pattern and copy	two-dimension geometry	Rectangular and square, SP line	Soft articulation of Rectangles
		Height and mass	low	horizontal
		vastness	big	expanded

Table 18. Qualitative evaluation of similarity- strength. Source: Author.

critierion	saadi	30 tir	alam	malaier	status
Main elements	pattern	integrate	preference	integrate	Integrate=2, pattern=1, preference=1 50%, 25%, 25%
color	preference	integrate	integrate	pattern	Integrate=2, pattern=1, preference=1 50%, 25%, 25%
Two-dimension geometry	pattern	pattern	preference	integrate	pattern=2, integrate=1, pattern=1 50%, 25%, 25%
Three-dimension geometry	pattern	random	integrate	random	random=2, integrate=1, pattern=1 50%, 25%, 25%
Height of mass	preference	preference	copy	copy	preference=2, copy=2, 50%, 50%
Mass compression	random	preference	copy	copy	copy=2, preference=1, random=1 50%, 25%, 25%
Ratio of hard to soft material	pattern	preference	preference	preference	preference=3, pattern=1, 75%, 25%
Number of formal variables	random	preference	preference	random	preference=2, random=2, 50%, 50%
Structure of organization	integrate	integrate	copy	random	integrate=2, copy=1, random=1 50%, 25%, 25%
vastness	pattern	copy	random	pattern	pattern=2, copy=1, random=1 50%, 25%, 25%
The status of each design	Pattern=5, 50% Preference=2, 20% Random=2, 20% Integrate=1, 10%	Preference=4, 40% Integrate=3, 30% Pattern=1, 10% Random=1, 10% Copy=1, 10%	Preference=4, 40% Copy=3, 30% Integrate=2, 20% Random=1, 10%	Random=3, 30% Integrate=2, 20% Pattern=2, 20% Copy=2, 20% Preference=1, 10%	Pattern=8, 20% Preference=11, 27.5% Random=7, 17.5% Integrate=8, 20% Copy=6, 15%

consumerism”. Non-rivalry of liberalism and absolute individualism in the world has generally converted the necessity of consumption to a culture in different levels. “Brand making and consumption culture” has removed the “opportunity of thought” through mass media, and in recent decades, lack of consciousness has been the product of this influence. Consumption and being the customer of a special brand is a reason for vaunting, so “consuming a flowage” is regarded valuable. In fact, specialist gets proud of showing his power of consuming a full-flowage thought and joining it -which doesn’t have a substitute in front of

it- not through producing new thought. The fifth factor, which is somehow mother of other causes, is “philosophical-cognitive problem”. Historically, academic designers exaggerate in their abilities through self-superiority and denial of west development, or they wholly follow through “self-depreciation” thinking that they are weak. In fact, academic designers pay little attention to the question that how west has attained such abilities in the field of knowledge. The first case thinks everything belongs to itself and the second case regards others as abilities essentially higher than.

**Conclusion**

In the view of today academic designers, a design that is a “complex” combination of “line, surface and volume” with “a number of limited formal variables”

in a way that its whole design seems “simple” will be beautiful. The collection of design while requiring the attention to “natural or human organic geometry”

the result of such problems. In fact, the plan of the capitalized university is to be responsive to “the requirements of the middle class in being proud of culture and study” to “achieve the dignity” that capitalists have attained through “money and showing their consumption power”. Students

and universities both pay the most attention to degree exchange in the least time which leads to the marginalization of theorizing. Students do this or enter job to receive degree in order to get dignity market but universities for earning money through several admissions. The fourth factor is “increasing

Table 16. rule of similarity- strength combination. Source: Author.

similarity / difference	power	title	description
75% & above	75% & above	Abundant similarity with Consensus (high power)	Copy <b>or</b> pattern
	50% - 74%	Abundant similarity with relative consensus (low power)	Preference <b>or</b> integration
	49% & lower	Abundant similarity with no consensus	Preference <b>or</b> random
50% - 74%	75% & above	Relative similarity with Consensus (high power)	Pattern <b>or</b> Preference
	50% - 74%	Relative similarity with relative consensus (low power)	Pattern <b>or</b> integration <b>or</b> preference
	49% & lower	Relative similarity with no consensus	Pattern <b>or</b> preference <b>or</b> random
49% & lower	75% & above	No similarity with Consensus (high power)	Inattentive <b>or</b> diligence
	50%- 74%	No similarity with relative Consensus (low power)	Inattentive <b>or</b> diligence
	49% & lower	No similarity with no consensus	No information <b>or</b> pattern <b>or</b> diligence

Table 17. rule of difference- strength combination. Source: Author.

similarity / difference	power	title	description	
75% & above	75% & above	Very different with consensus (high power)	Diligence <b>or</b> pattern	conscious rejection
50% - 74%		Different with consensus (high power)	Inattentive <b>or</b> diligence <b>or</b> pattern	
49% & lower		No different with consensus (high power)	Lack of information	
75% & above	50% - 74%	Very different with relative consensus (low power)	Diligence <b>or</b> inattentive	non-significant
50% - 74%		Different with relative consensus (low power)	Inattentive <b>or</b> diligence	
49% & lower		No different with relative consensus (low power)	Lack of information	
75% & above	49% & lower	Very different with no consensus	Diligence <b>or</b> pattern	conscious rejection
50% - 74%		different with no consensus	Lack of information	
49% & lower		No different with no consensus	Lack of information	

Table 15. the level and strength of designs' differences with cases (Difference-strength). Source: Author.

critierion	status	saadi	30 tir	alam	malaier			
Main elements	Similarity-strength							
	Difference-strength	50	75	25	50	34	100	25
color	Similarity-strength							
	Difference-strength	34	50	25	50	0	0	50
Two-dimension geometry	Similarity-strength							
	Difference-strength	50	50	34	100	50	75	0
Three-dimension geometry	Similarity-strength							
	Difference-strength	34	100	34	50	25	50	0
Height of mass	Similarity-strength							
	Difference-strength	50	50	50	50	0	0	0
Mass compression	Similarity-strength							
	Difference-strength	50	100	50	50	0	0	0
Ratio of hard to soft material	Similarity-strength							
	Difference-strength	66	50	50	50	50	50	50
Number of formal variables	Similarity-strength							
	Difference-strength	50	100	50	50	50	50	50
Structure of organization	Similarity-strength							
	Difference-strength	25	50	0	0	0	0	34
vastness	Similarity-strength							
	Difference-strength	66	50	0	0	50	100	66

in university they confront copy; though this process is performed in university as black box or by the university lecturer which less results in theorizing. It seems that the reason of these conditions occurrence may be explicated in relation to five main elements.

The first factor is “the development of technology and digital communication”. Digital development has intensively increased the speed and availability of information so the experience and understanding of time-space has changed. This development results in “pivotal role of visual information and pictorial catalogues with instant view as the sources of knowledge”. Therefore, magazines, internet, virtual social networks and etc. all consider a catalogue- pictorial culture as the main. This indicates that the value of thinking and experience has decreased.

The second factor is “the development of international relations”. The improvement of

international relations and economic conditions is the cause of specialists’ travel. The development of traveling to foreign countries leads to “being fascinated with the thing instead of understanding the thing in its background”. This ill effect of experiencing foreign travel is due to not attending the difference of a landscape that a tourist experiences in his best economic, financial and physical conditions temporally from the best points of a superimposed design in his own ground with a landscape that one has experienced for a long time in his daily life from normal points of his city. This “identification” leads to not attending the differences and the internalization of this belief that “beauty is in thing (subject)”. Consequently, the solution in this view is to rebuild the same thing for oneself. The third factor is “economic difficulties”. A capitalized university which serves consuming profession and not knowledge based economy is

and brown spectrum” are aesthetic indices of color that generally create an associated quality of light and warm colors. Like main elements,, the type of using case study is also integrative in color . In the reviewed case studies, “grey color” has been replaced with the “white color” of designers. “Two-dimension geometry” is viewed by academic designers as a “combination of rectangular, square and SP lines” which totally create a “soft articulation of rectangular”. Compared with the studied cases, designers follow a specific pattern for “two-dimension geometry” and the “straight and broken lines” emphasized by cases are utilized less. In “three-dimension geometry” the similarity of designers’ look to case studies seems accidental. According to designers, “cuboids, curve planes, planes and dot planes” create aesthetics quality through “axial and soft articulation”. In academic designers’ view, “height” and “mass compression” should be “low” to provide “horizontality” of the design. It seems that preference and copying cases is the factor of attending horizontality. In the view of designers, the ratio of hard to soft materials is high and “urbanization, industrialization, and technologic features” are considered as an aesthetics value. In this view, in order to provide “simplicity” in the generality of form, it is suitable for the “number of formal variables” to be 1-5. Similarity of “number of formal variables” with the cases is the result of “preference” and being “random”.

The “structure of organization”, “single and multi-axis geometry, similar to the nature organic or organized by human mind” are approved by designers which is the result of an “integrative” process” compared to its reviewed cases . Compared to the cases, utilizing axis geometry has been evaluated beautiful by designers. In the view of designers, being “expanded”- as a pattern- is an aesthetics quality (table 20). By classifying the quality of the existing thought in the process of “integration” in the frame of “consciousness” (clear thought which can be explained), the process of “preference” and “randomness” in the frame of “black box” (unclear and ambiguous thought) and the process of “pattern” and “copy” in the frame of “unchanged principle”, it is totally evident that “black box”, “unchanged principle” and “consciousness” account for 45%, 35% and 20% of the effective type on the aesthetics of academic designers (Fig. 2).

As it was explained, “copy” and “preference” attribute the lowest and highest levels to themselves, respectively. Other three processes have relatively equal level of effectiveness in the occurrence of aesthetics view of designers. The insignificant share of “copy” for academic designers compared to the market designers who are charged of copy due to more benefit and earning in lower time and force (less cost) and also the fact that graduates lack a good mind structure for using copies, suggests that

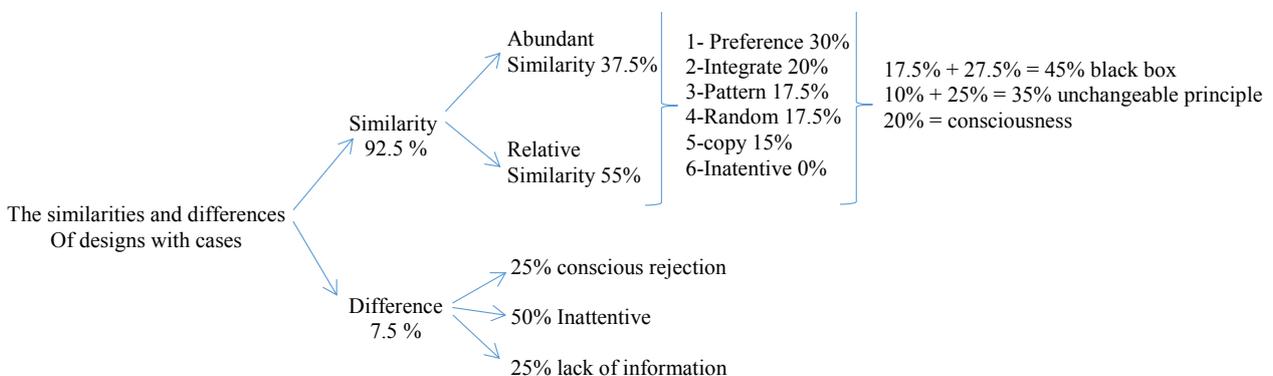


Fig. 2. Show the amount and type of thought and process existing in the balance of similarity and difference of design with the sample. Source: Author.



Table 12. the level of similarity of designs with cases. Source: Author.

critrion	status	saadi	30 tir	alam	malaier
Main elements	Similarity-strength	50	75	66	75
	Difference-strength	50	25	34	25
color	Similarity-strength	66	75	100	50
	Difference-strength	34	25	0	50
Two-dimension geometry	Similarity-strength	50	66	50	100
	Difference-strength	50	34	50	0
Three-dimension geometry	Similarity-strength	66	66	75	100
	Difference-strength	34	34	25	0
Height of mass	Similarity-strength	50	50	100	100
	Difference-strength	50	50	0	0
Mass compression	Similarity-strength	50	50	100	100
	Difference-strength	50	50	0	0
Ratio of hard to soft material	Similarity-strength	34	50	50	50
	Difference-strength	66	50	50	50
Number of formal variables	Similarity-strength	50	50	50	50
	Difference-strength	50	50	50	50
Structure of organization	Similarity-strength	75	100	100	66
	Difference-strength	25	0	0	34
vastness	Similarity-strength	34	100	50	34
	Difference-strength	66	0	50	66

Relative similarity= 50%-74%	70	60	50	40	Ave. 55%
Abundant similarity = 75% -100%	10	40	50	50	Ave. 37.5%
sum	80	100	100	90	
total			92.5%		

The result of interpreting numbers in tables 14 and 15 compiled by the rules of tables 16 and 17 are respectively presented in tables 18 and 19. Selecting modes in tables 18 and 19 are accomplished according to information and results of tables 5-8 and 12-15 and reviewing documents related to designs and cases in each criterion and index. Qualitative evaluation of similarity- strength (table 18) shows that similarity of designs with cases are respectively resulted from “preference”, “integration”, “pattern”, “random” and “copy” respectively with weights 27.5%, 20%, 20%, 17.5%, and 15%. In addition, none of designs utilizing case study in their procedure have been “inattentive” to them. Qualitative evaluation of difference-strength (table 19) indicates that in 7.5% of the cases that design is different from

its own case, this difference results from “lack of information” in the cases, regarding them “insignificant” and finally “conscious rejection”. Weights of recent cases are respectively 52.2%, 30% and 17.5%.

#### d) Interpreting the aesthetics balance of cases in designs and explication of results

The information obtained from formal-mathematical system shows (tables 18 and 19) that the main elements of aesthetic in the view of academic designers include “line, surface and volume” as “versified and complex” in an “integrative” frame resulted from utilizing case studies. In case studies reviewed by designers, the element of “volume” has been utilized less. In the view of academic designers, “green, white

Table 11. The result of designs and cases information superimposition as numbers. Source: Author.

criterion		saadi	30 tir	alam	malaier	
Main elements	Probability of overlapping with the case	commonality	3	4	2	3
		differentiation	1	2	2	2
	Lack of overlapping with the case	commonality	3	1	2	1
		differentiation	1	1	2	1
color	Probability of overlapping with the case	commonality	5	4	5	4
		differentiation	3	2	3	0
	Lack of overlapping with the case	commonality	2	1	0	3
		differentiation	2	1	0	1
Two-dimension geometry	Probability of overlapping with the case	commonality	2	2	2	3
		differentiation	0	2	2	3
	Lack of overlapping with the case	commonality	1	2	3	0
		differentiation	1	0	1	0
Three-dimension geometry	Probability of overlapping with the case	commonality	4	1	3	2
		differentiation	0	3	3	4
	Lack of overlapping with the case	commonality	2	1	1	0
		differentiation	0	1	1	0
Height of mass	Probability of overlapping with the case	commonality	1	1	2	2
		differentiation	1	1	0	0
	Lack of overlapping with the case	commonality	1	1	0	0
		differentiation	1	1	0	0
Mass compression	Probability of overlapping with the case	commonality	0	1	2	2
		differentiation	2	1	0	0
	Lack of overlapping with the case	commonality	2	1	0	0
		differentiation	0	1	0	0
Ratio of hard to soft material	Probability of overlapping with the case	commonality	0	1	1	1
		differentiation	2	1	1	1
	Lack of overlapping with the case	commonality	2	1	1	1
		differentiation	2	1	1	1
Number of formal variables	Probability of overlapping with the case	commonality	0	1	1	0
		differentiation	2	1	1	2
	Lack of overlapping with the case	commonality	2	1	1	2
		differentiation	0	1	1	0
Structure of organization	Probability of overlapping with the case	commonality	4	3	4	1
		differentiation	2	3	0	3
	Lack of overlapping with the case	commonality	1	0	0	1
		differentiation	1	0	0	1
vastness	Probability of overlapping with the case	commonality	0	2	0	0
		differentiation	2	0	2	2
	Lack of overlapping with the case	commonality	2	0	2	2
		differentiation	2	0	0	2

arguments resulted from tables 14 and 15, rules have been defined in order to qualitatively interpret the markings. The rules of similarity and differentiation are presented in table 16 and 17. Qualities considered in the following tables as products of combining similarity-difference-strength include: pattern meaning a cohesive preselected; preference meaning non-cohesive preselected (compiler); random meaning a decision without clear logic; copy meaning a completely similar use; integration

meaning localization or adaptation of several things; inattentive meaning not being regarded; lack of information meaning lack of significant information; diligence meaning production. Since the share of some qualities in the table of difference-strength (table 15) is insignificant or zero and it doesn't influence the general conclusion, three general qualities of "conscious rejection", "non-significant", and "lack of information" are defined and used in table 17 in order to save time, .

Table 10. marking of the intersection of information about designs and cases. Source: Author.

critrion	indices	Avicenna	Taj mahal	Brooklyn	Hua qiug	mor	Chung	Lorenz	Banyys
Main elements	dot		•		•				•
	line	•	•	•		•	•	•	
	surface	•	•	•	•	•	•	•	•
	volume	•	•		•	•	•	•	•
color	grey	•				•	•	•	•
	black	•							•
	green	•	•	•	•	•	•	•	•
	white	•	•		•				
	Brown spectrum	•	•	•	•	•	•	•	•
	blue	•	•	•		•	•		
Two-dimension geometry	Rectangular and square	•	•			•	•	•	•
	Circular and oval	•					•		
	SP line			•	•	•	•		
	Straight and broken lines			•	•	•	•	•	•
Three-dimension geometry	Cube	•	•			•	•		
	Cylinder	•	•						
	Cones and Domes	•	•						
	Natural landscapes			•		•			
	Curves plane			•	•	•	•	•	•
	Planes and dot planes			•	•	•	•	•	•
Height of mass	low			•	•	•	•	•	•
	average	•	•						
	high		•		•				
Mass compression	low	•	•	•	•	•	•	•	•
	high	•	•		•				
Ratio of hard to soft material	poor			•					
	low		•			•			
	average	•				•	•	•	
	high	•	•	•	•			•	•
Number of formal variables	1-5	•	•	•	•	•	•	•	•
	6-10	•	•	•	•	•			
Structure of organization	Symmetry	•	•						
	Balance	•						•	
	Hierarchy	•	•						
	Continuity and similarity			•	•	•	•	•	•
	Single and multi-axis geometry	•	•						
	Organic (soft or broken)			•	•	•	•	•	•
vastness	small	•							•
	average	•	•			•	•	•	
	big		•	•	•	•	•	•	•

Table 9. the aesthetics of designs and cases. Source: Author.

<b>cases</b>	<b>← criterion →</b>	<b>designs</b>
Uniform geometry- simple	Main elements	diverse geometry-complex
Warm and dark- coherent	color	Warm and bright-coherent
Soft and broken articulation of the rectangle	Two-dimension geometry	Soft articulation of the rectangle
-	three-dimension geometry	axial and soft articulation of cubes
horizontal	Height of mass	horizontal
	Mass compression	
-	Ratio of hard to soft material	urban, industrial and technological
Both simple and complex	Number of formal variables	simple
Naturalist	Structure of organization	Axial and naturalist
-	vastness	big

criteria” relative to “its own cases” is likewise done in formal-mathematical system. In the following, this analysis is performed for the “generality of each design” relative to “its own cases” and finally the similarity of “total designs” with “cases”. For this purpose, table 3 (related to designs) is superimposed on table 4 (related to cases) and their interface is marked (Table 10).

Subsequently, in order to provide the ground of utilizing rules of “qualitative interpretation of numbers”, the result of this superimposition is identified as numbers. This attempt is performed in two sections of “probability of overlapping with the case” and “lack of overlapping with it” (Table 11). If the “design’s hachured section” is overlapped with the “cases’ solid circles mark”, it is regarded as “commonality” and otherwise “differentiation”. In fact, “probability of overlapping” is a section in which designs and cases may be completely common. The section “lack of overlapping” is where there is no similarity between design and case and its purpose is to wonder if “there was a consensus among cases which designer hasn’t utilized” and such issues<sup>13</sup>.

Through table 11, the percentages of total commonality and differentiation of “overlapping possibility” in each criterion with the total commonality and differentiation of “lack of overlapping” have been determined. This percentage indicates the level of similarity and difference of the design with its own cases in

each criterion. Besides, the proportion (percent) of commonality and differentiation in each part of overlapping possibility and lack of overlapping suggests the “power or strength” of cases; It means how similar the level of cases used in each design are. The level of similarity of designs with cases and level of related strength are presented in tables 12 and 13.

Table 12 indicates that in 92.5% of designs, the influence of case study is evident. In 55% there is a “relative similarity” with 30% tolerance; in 37.5% there is “abundant similarity” with 40% tolerance. Lower tolerance is accompanied with higher uniformity in the concept of similarity. Therefore, firstly, 9 out of 10 designs are almost similar to the cases reviewed. Meanwhile, 4-6 cases are “relatively similar” and 2-6 cases are “very similar”. Secondly, the high tolerance of “very similar” lowers the probability of copying. Thirdly, the almost high tolerance in “relatively similar cases” increases<sup>14</sup> the chance of domination of preferences on pattern<sup>15</sup>. Also, table 13 indicates that in 75% of cases’ design, there is consensus<sup>16</sup>. In 50%, there is “relative consensus” with tolerance 50%. In 25%, there is “high consensus” with tolerance 20%. Then, the superimposition of information presented in tables 12, 13 leads to table 14 which provides “combination of similarity- strength”, and such trend<sup>17</sup> is used for presenting “combination of differentiation- strength” in table 15, too. In order to state the meaning of numbers and

Table 5. the Rules related to comparing designs with each other. Source: Author.

critierion	title	Description
75 % & above	Abundant similarity	There is an evident common aesthetics.
50 % to 74 %	relative similarity	There is a relative common aesthetics.
49 % & lower	No similarity	There is no aesthetics similarity.

Table 6. the Rules related to comparing cases with each other. Source: Author.

critierion	title	Description
75 % & above	Very similar (Consensus)	Obvious aesthetic influenced by designer's pattern (priori) <b>or</b> Obvious aesthetic in cases themselves (Posteriori)
50 % to 74 %	relative similarity (relative consensus)	No priori pattern, with diversity and relative aesthetic (posteriori) <b>or</b> the influence of preference <b>or</b> designer's relative aesthetic pattern (priori)
49 % & lower	No similarity	No aesthetic (posteriori) <b>or</b> selection of specific cases (priori)

Table 7. aesthetic of designs. Source: Author.

general similarity power 79.9% <sup>11</sup>		
critierion	indices	power
Mani elements	Line, surface, volume	73%
color	Green, white, brown spectrum	86%
Two-dimension geometry	Rectangular and square, SP line	80%
Three-dimension geometry	Cube, curve surfaces, plane and dot plane	80%
Height of mass	Low	80%
Mass compression	Low	100%
Ratio of hard to soft material	high	60%
Number of formal variables	1- 5	80%
Structure of organization	single and multi-axis geometry, natural or human made organic	80%
vastness	big	80%

Table 8. aesthetic of cases. Source: Author.

general similarity power 51.6%		
critierion	indices	power
main elements	Line and surface	81%
color	Green, gray, brown spectrum	70%
Two-dimension geometry	Rectangular and square, SP line, straight and broken line	54%
Three-dimension geometry	-	29% <sup>12</sup>
Height of mass	low	50%
Mass compression	low	62%
Ratio of hard to soft material	-	25%
Number of formal variables	1-5 and 5-10	50%
Structure of organization	natural or human made organic	62%
vastness	-	33%

critierion	indices	Avicenna	Taj mahal	Brooklyn	Hua qing	moor	Chung	lorenz	Banyys	ratio	Percent
Main elements	dot		•		•				•	3/8	37 %
	line	•	•	•		•	•	•		6/8	75 %
	surface	•		•	•	•	•	•	•	7/8	87 %
	volume	•	•		•					3/8	37 %
color	grey	•				•	•	•	•	5/8	62 %
	black	•							•	1/8	12 %
	green	•	•	•	•	•		•	•	7/8	87 %
	white		•		•					2/8	25 %
	Brown spectrum		•	•		•		•	•	5/8	62 %
	blue		•	•			•			3/8	37 %
Two-dimension geometry	Rectangular and square	•	•				•	•		4/8	50 %
	Circular and oval	•					•			2/8	25 %
	SP line			•	•	•	•			4/8	50 %
	Straight and broken lines			•	•	•		•	•	5/8	62 %
Three-dimension geometry	Cube	•	•							2/8	25 %
	Cylinder	•	•							2/8	25 %
	Cones and Domes	•	•							2/8	25 %
	Natural landscapes			•		•				2/8	25 %
	Curves plane				•	•	•			3/8	37 %
	Planes and dot planes						•	•	•	3/8	37 %
Height of mass	low			•		•	•	•	•	4/8	50 %
	average	•								1/8	12 %
	high		•		•					3/8	37 %
Mass compression	low			•		•	•	•	•	5/8	62 %
	high	•	•		•					3/8	37 %
Ratio of hard to soft material	poor			•						1/8	12 %
	low		•			•				2/8	25 %
	average	•					•	•		3/8	37 %
	high				•				•	2/8	25 %
Number of formal variables	1-5				•		•	•	•	4/8	50 %
	6-10	•	•	•		•				4/8	50 %
Structure of organization	Symmetry		•							1/8	12 %
	Balance	•						•		2/8	25 %
	Hierarchy	•	•							2/8	25 %
	Continuity and similarity				•	•	•			3/8	37 %
	Single and multi-axis geometry		•							1/8	12 %
	Organic (soft or broken)			•	•	•	•		•	5/8	62 %
vastness	small	•							•	2/8	25 %
	average					•	•	•		3/8	37 %
	big		•	•	•					3/8	37 %

Table 4. cases' marking. Source: Author.

the case is established in the limits of designer's aesthetics view. Analyzing tables 7 and 8 suggests the rules governing the aesthetic of designs and cases and their differences (in this article it is referred as aesthetics) (Table 9). Recent tables indicate that in some criteria, designs have a common aesthetics criterion despite the lack of aesthetics in cases, and at the same time except some limited criteria exactly alike in designs and cases, usually there is a slight change in designs compared to cases. Therefore, in the first view, it seems that copying from cases is not common but in order to identify

reasons and differences, cases are reviewed by comparing the level and type of influencing designs. The information gathered from this review contributes to identify one of modes discussed in table 6, through providing a new level of information and being prepared to interpret resources and reasons for the occurrence of aesthetics discussed in table 9.

**c) Comparing aesthetics of cases with each design and total designs**

The level and type of similarity of "each design's

Table 2. criterion and indices of uniformly analysis. Source: Author

critereon	indices	Avicenna
Main elements	dot	
	line	•
	surface	•
	volume	•
color	grey	•
	black	•
	green	•
	white	
	Brown spectrum	
	blue	
Two-dimension geometry	Rectangular and square	•
	Circular and oval	•
	SP line	
	Straight and broken lines	
Three-dimension geometry	Cube	•
	Cylinder	•
	Cones and Domes	•
	Natural landscapes	
	Curves plane	
Height of mass	low	
	average	•
	high	
Mass compression	low	
	high	•
Ratio of hard to soft material	poor	
	low	
	average	•
	high	
Number of formal variables	1-5	
	6-10	•
Structure of organization	Symmetry	
	Balance	•
	Hierarchy	•
	Continuity and similarity	
	Single and multi-axis geometry	
	Organic (soft or broken)	
vastness	small	•
	average	
	big	

Table 3. designs' Marking. Source: Author.

critereon	indices	saadi	30 tir	urban	Alam al saltane	malaiar	ratio	Percent
Main elements	dot		•				1/5	20 %
	line		•	•		•	3/5	60 %
	surface	•	•	•	•	•	5/5	100 %
	volume	•				•	3/5	60 %
color	grey				•		1/5	20 %
	black			•			1/5	20 %
	green	•	•	•	•	•	5/5	100 %
	white	•	•	•			3/5	60 %
	Brown spectrum	•	•	•	•	•	5/5	100 %
	blue	•				•	2/5	40 %
Two-dimension geometry	Rectangular and square	•	•	•	•	•	5/5	100 %
	Circular and oval			•			1/5	20 %
	SP line		•	•		•	3/5	60 %
	Straight and broken lines				•	•	2/5	40 %
Three-dimension geometry	Cube	•	•	•	•	•	4/5	80 %
	Cylinder	•					1/5	20 %
	Cones and Domes						0/5	0 %
	Natural landscapes			•			1/5	20 %
	Curves plane		•		•	•	3/5	60 %
	Planes and dot planes	•	•	•	•	•	5/5	100 %
Height of mass	low		•	•	•	•	4/5	80 %
	average	•					1/5	20 %
	high						0/5	0 %
Mass compression	low	•	•	•	•	•	5/5	100 %
	high						0/5	0 %
Ratio of hard to soft material	poor						0/5	0 %
	low						0/5	0 %
	average			•	•		2/5	40 %
	high	•	•			•	3/5	60 %
							0/5	0 %
Number of formal variables	1-5	•	•	•	•		4/5	80 %
	6-10					•	1/5	20 %
Structure of organization	Symmetry	•					1/5	20 %
	Balance			•	•		2/5	40 %
	Hierarchy	•			•		2/5	40 %
	Continuity and similarity		•			•	2/5	40 %
	Single and multi-axis geometry	•	•	•	•		4/5	80 %
	Organic (soft or broken)		•	•	•	•	4/5	80 %
vastness	small						0/5	0 %
	average	•					1/5	20 %
	big		•	•	•	•	4/5	80 %

the term (or) different probabilities. Determining the final mode of these tables depend on other information described till the end of writing.

**b) Aesthetics**

The percent column in tables 3 and 4 indicate that in each criterion what indices are common. Also by determining the percent of each criterion's significant relations<sup>7</sup>, the power level or similarity strength in that criterion is recognized<sup>8</sup> (power columns in tables 7 and 8). Finally, by determining percentages of total power of criteria's similarities, "designs' general similarity power" is resulted from comparing samples with each other (Tables 7 and 8). For instance, table 6 shows that in the criterion of designs' colors three indices of green, white and brown spectrum have been selected more, in a way that out of each 10 designs, eight cases (86%)<sup>9</sup> have

this colorful quality. In fact, in criteria in which some similarities exist, similarity power shows whether following that similarity is common or not. Meanwhile, criterion replaces each index and just an index is not considered as a benchmark, but the combination of indices as a quality in the frame of a criterion is considered as a benchmark. Therefore, general similarity power<sup>10</sup> suggests that in the studied society following the common principle is prevalent or not; this qualitative affair is indicated by a quantitative number.

It is worth mentioning that no designer has acknowledged utilizing the rejected cases in his report, so it is assumed that sample selection has not been performed before by following a meaningful aesthetics criterion. In fact, special and different aspects of each sample may be considered as selection factor: in addition, the generality of

whose topics were designing urban open space, five latter cases were selected. Accidentally, just one of the 5 designs haven't directly used case studies and others have each accomplished two case studies (totally, 8 cases).

**Description and analysis of findings**

**a) Aesthetic**

In order to initiate the process within the formal-mathematical system, we first identified the required measures and indices for studying designs and samples uniformly. This was performed by establishing “elements of visual design in landscape” of Simon Bell and then its expansion and accuracy by rapid review of samples.

As an instance, aesthetic review of designs by the criteria and indices utilized in Avicenna tomb as a case study in designing Saadi's tomb, is presented in figure 1 and table 2. Indices of each measure are separately studied through 3-5 pictures (combination of plan, facade, and volume) and in case of a present index, it is marked by solid black circles. The results of this marking, is compiling aesthetic details of designs (Table 3) and cases (Table 4) separately. In order to explain the meanings of these formal-mathematic codes, 50% is based as a significant relation which defines rules for the qualitative

interpretation of these marks. Rules related to comparing designs with each other and rules related to comparing samples with each other are codified in table 5 and 6 respectively. In tables, cases whose explanation of qualitative interpretation laws are multimodal have been separated by mentioning

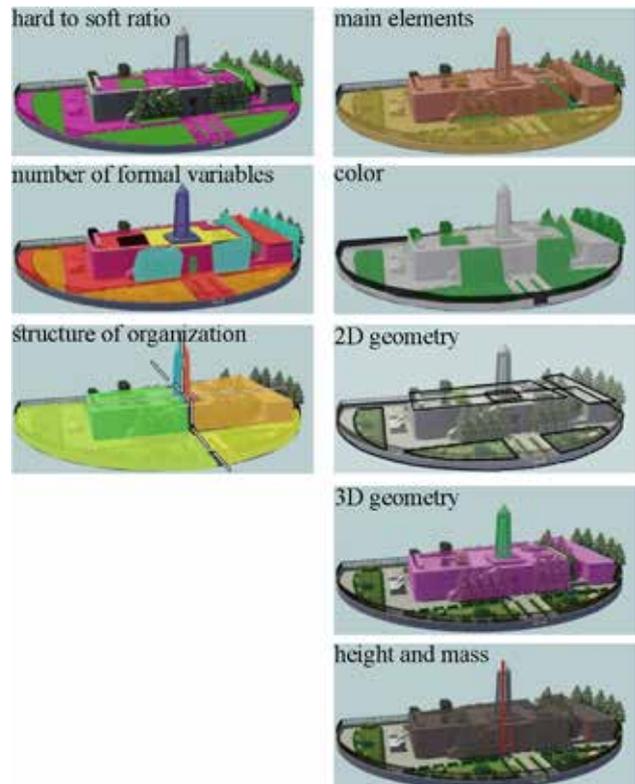


Fig. 1. An example of how to identify each criterion index based on the documentation of the plan. Source: Author.

Table 1. procedures of Research. Source: Author.

system	step	question
formal-mathematics	a. Identifying the <b>aesthetic</b> of students' designs and selected cases for their studies	1-In designs, which indices are common in each criterion? 2-In cases, which indices are common in each criterion?
	b. Identifying the <b>aesthetics</b> of students' designs and selected cases for their studies	1-In designs, what is the priority of aesthetics in each criterion? 2-in cases, what is the propriety of aesthetics in each criterion?
	c. Comparing cases' aesthetics effect with each design and total designs	1-In each design, how similar is each criterion to cases and what is its indices? 2-In each criterion, how similar are designs to cases and what are their indices? 3-In general, how similar are designs to cases and what are their indices?
interpretive-normative	d. Interpreting the balance of case's aesthetics in designs and explication of results	1- Which impression of aesthetics in cases results in the aesthetics exiting in designs? 2-what is the reason of this kind of impression?

## Introduction

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"Tehran, a western, but not a modern, city" is a theme that seems to be the most intellectual sociological criticism in the current academic environment. This intellectualist criticism suggests that it is possible to imagine modern Tehran regardless of its evolution. It is through the comparison with this image that such criticism is possible. Meanwhile, attaining a time-space kind of landscape for today Tehran may not be produced from a previous imagined pattern, but it is created gradually and it is just after its formation that may be configured as a thought. "The roof of the sky we rend and cast it a new way" (Hafez) indicates this view.

Therefore, getting out of the existing paradigm or, in other words, three known traditions of West, Islam and Iran in designing requires somehow "flying through not-knowing clouds". This is a point that intellectuals or academic designers don't pay enough attention to. Though, it seems that "modern" points to a city "with today Tehran's time-space quality", but since this issue requires an evolutionary quality, it may not be pre-defined. In fact, the abstract affair doesn't explain but it must be explained itself and its objective is "discovering the singularity conditions" governing "the production of a new phenomenon". So, addressing a criticism discussed in and out of the academic environment about "non-belonging of designs to time-space quality" is regarded as a principle in identifying problems, raising awareness, questioning, and

providing the possibility of design and production development. This criticism is usually ignored due to the fact that it addresses the academic environment itself and it is more prevalent to find problems in another place and not oneself.

Nowadays, we deal with the phenomenological identification of "differences" instead of considering "similarities" as the base to reveal "crises and problems" in order to enter "questioning" conditions and then "the possibility of finding answers", so thought is the pioneer of understanding the phenomena. In this article, "the issue of production and imitation contention in academic designs" is addressed as an introduction to this kind of view. For this purpose, logical argument strategy is utilized in two sections of "formal- mathematics system" and "interpretive-normative system". In the first section, aesthetic elements in the current academic designs (as production and new) and the selected case samples (as past and previous experiences) are reviewed and compared in order to explain the existing aesthetic rules and priorities in the academic view of modern Tehran. In second part, the interpretation of production and imitation balance in this domain is addressed as an internal criticism (from oneself) by analyzing the reasons for the occurrence of these aesthetic priorities in designs and its relation to the selected case samples in the same designs.

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## Procedure and method

The procedure is designed in four main items providing the main structure of the initial suggested model for aesthetic formation<sup>1</sup> to aesthetic<sup>2</sup> interpretation of designs and their relation to the utilized case studies<sup>3</sup> (table 1). Following Koestler's<sup>4</sup> concept of "sleepwalking", this initial model requires revision and evolutionary correction to establish a base for more research in other singular conditions in

other cases through transferability<sup>5</sup> (Table 1). Firstly in order to select designs, they can refer to Tehran and Shahid Beheshti universities' libraries where 76 designing theses in both architecture and landscape disciplines are available. Among these, due to the priority of accessibility to the documents, mastery and interest of the author in designing themes out of 14 theses related to landscape architecture of Tehran University

# The Contention of “Production” and “Imitation in Academic Designs

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## Abstract

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Since production is difficult and imitation easy, especially in fields such as architecture whose consequences are revealed within time and are hidden, the objective-subjective quality of design and aesthetics will be ignored. Designs made by students in order to produce knowledge and improve profession under professors' guidance in an academic environment manifests practical outputs in the contention of production and imitation. In this article, identifying aesthetics and explaining balance in the contention of production and imitation will be addressed by reviewing documents of Iranian academic designs through following questions: Is there a common aesthetic as a rule of aesthetics among students' designs? What is it? Considering the prevalence of case study reviews in today designs of students, are these potential aesthetics rules produced by conscious or unconscious imitation of three traditions of Iran, Islam and West or a production based on them? This goal is achieved by a bi-section system of formal-mathematics and interpretational-normative logical argumentation guideline.

Results show that in the view of academic designers, creating complexity by a limited number of simple formal variables that produce association using light and warm colors as porous, horizontal, and expansive, with an urban sense and relied on natural or human geometry, soft articulation, rectangle and axis will be appreciated. In this aesthetics, explicit imitation is insignificant, but two errors in “localization” and “what itself has” are obvious for which 5 main reasons can be considered. As a result, the contention with the principle of implicit copy or imitation has been ignored and it seems that powerful conscious production connected to the current and historical background of Iran may be achieved through theorizing, awareness, and distinguishing different types and addressing the crisis (not denial).

## Keywords

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Aesthetics, Imitation, Landscape design, Case study, Production of new phenomenon.