

## Sociological Analysis of Taste Evolution in Iranian Architecture Abstract

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### Abstract

Among people tastes and relishes, architectural preference is one of most important tastes for selecting lifestyle. As a part of cultural capital, the taste is the people aesthetic preferences and values which is formed by various factors like social status, necessities and so on which has an obvious influence on the form of architectural discourses and its attitudes. It seems that in present-day Iran the architectural preferences lack ideological or cultural cornerstone and they are most typically an imitation or answer to trained tastes of a particular class of consumers. Our aim in this study is examining the reasons of change in taste and consequently the reflection of aesthetic preference in judgment in general and the society in particular. The type of research at first is a quantitative survey but in general a qualitative study is based on analytical analysis with the help of text mining and information analysis. The result shows that the interaction between tastes as a judge of architecture in Iran in recent years is rooted in the development of some of the seeming and intrinsic values in the field of cultural paradigms. Also, dominant values with independent variables such as gender, age, education, place of residence, employment, are not significantly different, and we are witnessing a kind of homogeneity in value findings.

**Keywords:** Value; Cultural Paradigm; Aesthetic Judgment; Architectural Society

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## 1. Introduction

For defining the beauty Hume says: “beauty is not a quality in the objects themselves, yet it is the mind which observes the objects”. Truly one name something as beautiful which chimes in with his taste and relish. In fact, it is a viewpoint based on aesthetic values mental nature that is a *mélange* of various sciences such as sociology, and the sociologist tries to link as much as possible the aesthetic basics with available positions in social context.

The aim of aesthetics is explaining the nature of beauty and modality of our perception and our preference of it and analyzing its levels. Before the audience face a type of variety of art, he has some generalities in his mind, that itself give rise to some presumptions and it is in the first look to the oeuvre that his feeling will be developed and one reacts to it and the texture of beauty is hidden in that reaction (Edward Reed, 2014).

Every day it seems that production and procedure of architectural consumption changes as a cultural good and gradually it turns into an economic subject for presenting an ostentatious and symbolic thing. At this moment in time, the architecture has undergone some revamps in tradition and modernity-based values which can be portentous. Present-day architecture is proliferation of forms and experience that although it is not perceived as an outstanding level in artistic established dimensions and lacks a special fineness, however, given the assessment of audience it is situated in the aesthetic ambit of the society. The mode and values in architecture sociology has a mutational role which is so energetic in response to social stimuli that can overshadow other human activities manifestations such as life style as taste and relish. The understanding of taste in the architecture is the cornerstone of selecting and preference of a building over another one. Understanding the taste and aesthetic judgment as the requirement of architectural encounter or the issue of values, organizing the social vision in the architecture of Iran during recent decade is the main trend of this study. The issue of this research is the issue of today's Iranian architecture community and a kind of pathology. The process and the evolution of the architectural aesthetic flavor transformation are the main questions of the research. Therefore, the main focus is on the social transformation factors at the community level in order to find their impact on each other in the formation of taste and taste. The following question arises: "Why studying values in identifying life styles is important?"

First of all, cultural values, these common elements are important in determining the style and selection of architecture, and the prevalence or inapplicability of these can be seen as an expression of lifestyle. Second, the values of these non-material elements of culture, norms, that is, the patterns of action and attitudes, i.e., affiliates, form us, and architecture as our practical choice has an inevitable link to values.

Although the notion of modernism as a result of some kind of unrest in the conditions of culture and the economy of architecture, although a significant subject in contemporary Iran, but "academic innovation" or "new to cultural management" is a more recent and significant phenomenon, especially the concept And shows the examples of "elite" in Iranian society and severely damages them. When we pass through the streets of Tehran, we encounter various types of building facades, with different styles, so diverse in visibility to the eye In fact, the style for architecture can not be imagined. The issue of this research is the issue of today's Iranian architecture community and a kind of pathology. The process and the evolution of the architectural aesthetic flavor transformation are the main questions of the research.

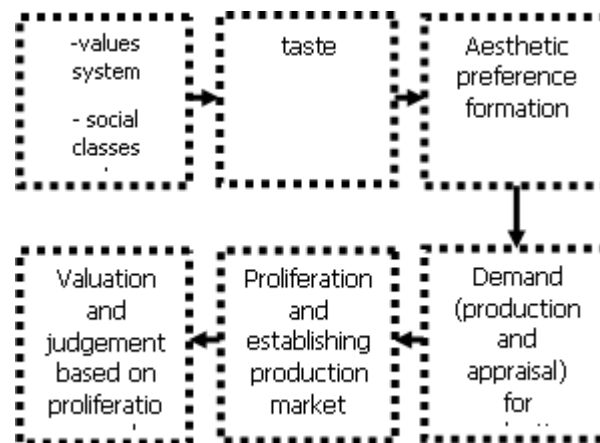
## 2. Statement of Problem

When it comes to reinvigorating the values, Iran society has faced new challenges regarding the aesthetic notions in the context of architecture, unfortunately, the notion of parvenu as the outcome of some kind of chaos in the architecture culture and economy conditions, also is considered as an outstanding subject in contemporary Iran, however, academic parvenu or cultural parvenu is a newer phenomenon, especially as it targets the notion of “elite” in Iran society and it marred it significantly.

Today its architecture is so that once passing the Tehran allies, one encounters the variety of building facades, which belong to various styles, definitively, the architecture and its selection is turned into a banal and commonplace fashion, and so many visual variegated can be seen that in fact, one cannot imagine a style for the architecture. The problem of this study is present day Iranian architecture society problem and its pathology style process and modality of transforming in taste change of architectural aesthetic is the main question of the study. Thus, the key focus is on the social change factors in the society for finding the mutual effect in formation of taste and relish.

## 3. Hypothesis

Preference and selection is one of influential variables of architectural physic. Shedding light on the cultural consumption in the classic theses are based on two variables namely social class and cultural value and it seems that the conditions of establishing change in the taste and consequently, architectural aesthetic judgment is derived from mechanism of change of insight and revamping of values in cultural paradigm (Zahedi, 2016: 180).



**Fig 1** Primary model of the notion of change in, aesthetic tastes based on assumptions (Author 2018)

## 4. Literature Review

From the beginning of advent of sociology, examining this subject that how changes in society structure establishes change in the ambit of culture and art is brooded over (Imani, 2016:34-36).

Madame M (Iranian Contemporary Architecture, Short-Term Society - Short-Term Architecture, 2015). The architecture and scene of contemporary cities in Iran, especially cities such as Tehran, are full of amazing and different development plans with others. The sovereignty of short-term thinking with the characteristics of vision and development is a constant subject, which every day

becomes different in a new and different color, and at the same time it will end with a new birth. In the new type of construction, architecture is referred to as "commodity" rather than "place of life" and the city in the sense of "warehouse" rather than "civilization".

Distinction: A Social Critique of the Judgment of Taste by Pierre Bourdieu<sup>†</sup> has uncovered the inseparable relationship between social situations and the judgments of taste and taste; Pierre Bourdieu sets up his theory of two incompatible approaches of objectivism and subjectivism in the system of values. For Bourdieu, taste is in fact "one of the most important indicators of symbolic capital, which is not only a simple form of aesthetic preferences for certain styles and commodities, but also as an indicator of differentiation, and suggests that aesthetic choices are not just They are not a subjective, but a function of social affiliation that becomes objectified. "According to Bourdieu's definition, taste is the basis of judgment about the value of experience (Hinik, 2005).

Ravadrad<sup>‡</sup> A In the translation and critique of Sociology of the Arts; a description of the beautiful and popular forms of Victoria Alexander, which is one of the few books in the field of sociology of art, introducing a number of examples of social change, and broad categories of the arts, including fine arts, popular or public art, is being studied together.

**Table 1** Summarized results of art sociology studies (Author, 2018)

	<b>Concepts</b>	<b>Factors</b>
Moazami	Contemporary Iranian architecture; short-term society; short-term architecture	Disturbance of the minds and dreams of the society and the cultural knowledge misunderstandings, as well as cultural ruptures and discord in the Iranian society
Bordieau	Field- capital- character-action-taste	A context of mutual relations, judgments, structures in response to problems which are derived from change of situations.
Ravadrad	Fine arts- popular	Art public training (media imperialism)- class-based structure (status order in the society)- audience

<sup>†</sup> Pierre Felix Bourdieu (August 1,1930 –January23, 2002) was a French sociologist, anthropologist ,philosopher.

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## 5. Theoretical Foundation

Available resources in the field of taste and architectural aesthetics theory can be studied in three broad categories: first, the philosophy of art and aesthetics, the second form and architectural aesthetics, and the third of sociology. The study is within the framework of the sociology of architectural culture in society.

A variety of architectural forms has become the subject of architectural developments. Insurrection in the body is nothing but a mixture of confusion in individuality, shortcomings in culture, and the weakness of consumption (Imani, 2016: 2).

Some experts such as Katouzian, referring to the current state of Iran's architecture, consider it to be a complex disease. A common illness that should be rooted in the realm of values. He considers the most important disease of the Iranian community, the knowledge of culture in Iran and the misdiagnosis of its relationship with the environment in a variety of different aspects.

In order to understand the meaning of the meaning in the lifestyle and the preference of the architectural architecture on the other hand, we first need to know the sociology theories about the current Iranian society. Here are the following sociological theories:

Regarding the theory of the transformation of Inglehart's values based on the two hypotheses of scarcity and socialization, this theory consists of the process of changing the values of the periodic and false works imposed on long-term effects, and has paved the way for diversification and rapid changes in value in architecture.

**Value Transformation:** Years and decades ago, away from global developments, individuals with a known population of closed structures, organic relationships, and limited social connections in a traditional structure lived. Variety and diversity as the principle of modernity tended to go beyond what was needed, and they drive to the point of view is more spectacular, changes in values are subject to change (Strauss, 1998: 123). Values are the main source of the formation of modern architectures

**Types and dimensions of value:** Olson (1991) considers values alongside beliefs, norms, and technologies as the four main components of culture. In a relatively general definition, he defines values as a set of basic conceptions of what is desirable, which is the manifestation of the deepest common feelings in society.

In Johnson's view, values are "a social model that, at the level of acceptance by a group of individuals, provides a basis for creating common standards and criteria for guidance and regulation of behavior." The value of the foundation of norms, institutions and social fabric. There are frameworks for the conception and meaning of values for the whole culture and the society to legitimize human behavior, and when the issue of 'value judgments' or 'evaluation' is raised, there is actually a comparison between better and worse (Johnson, 1984: 37).

From the perspective of Smelser, social values are among the cultural criteria that determine the general goals for organized social life and cause behaviors. . From his point of view, social relations cannot be understood and explained without expectations and values, or whatever they represent (Smelser, 1975).

In the term sociology, social values are the things that are accepted by all. Social values make up realities and affairs that are desirable and demanded and preferred by the majority of people in society. Regarding the theories on tasting metamorphosis, the values of aesthetics in the society, it should be said that, along with the separation of sciences from scholastic logic and logic, and after the end of the domination of traditional theories, the movement towards empiricism and diversity in modernity began. Studies on cultural and artistic transformation in our society are also starting to focus on the question of how change in society, especially through what is being achieved in the

process of modernization, is the basis of change. The recognition of the types and dimensions of values in social precedents necessitates the definition and concept of aesthetic preferences as the subject matter of the subject.

**Table 2** Main features of value concept (Schwartz<sup>§</sup> 2006)

<b>Value</b>	<b>Characteristics</b>
Beliefs	Values are beliefs. The beliefs that are intertwined with the feeling, not the cold and objective ideas
Preference-motivational construct	Values represent the motivational constructs. They refer to objectives that people try to achieve them.
Action	Values highlight the special actions. They are abstract objectives. The values abstract nature tells them apart than concepts like approaches, values which usually refer to special situations, actions or objectivities.
Judgment and assessment of the action	Values guides choosing and assessing of actions. In other word, the values are used as standards and benchmarks.
Priority	Values get in order due to relative importance with each other. People values shape a regular system made up of value-based priorities which specify them as individuals.

In particular, the existence of paradigms and theories about values, in a large division, places emphasis on common norms and values, social requirements, continuity and connectivity, legitimate authority, and so on. In the socialization hypothesis of Inglehart's theory, the values and tastes of the individual broadly reflect the conditions followed by those preferences, learned and accepted through experience and social interactions with others, and may sometimes be based on predispositions and stereotypes; change of taste and The tastes behind it are a change in methodology or experience that is often the basis of insight and acceptance of values that ultimately changes the way of implementation.

### 5.1. Aesthetic Preferences based on Value

Schwartz believe that value system makes a motivational spectrum that hedonism and the type of preferences is one of them or bent toward gallimaufry of cognitions, feelings and selection through organized experience and directive effect on responses in the positions related to the individual. Values are consistency with what we prefer. One dubs something as beautiful that it is pleasuring for him. Beauty is not a real quality and it refers only to the sense of pleasure in us, this feeling is developed by numerous qualities that in fact represent his capitals (Karimi, 1993).

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§ Barry Schwartz (born August 15, 1946) is an American psychologist. Schwartz is the Dorwin Cartwright Professor of Social Theory and Social Action . Schwartz is the author of several books, including the contradiction of choice and why we work. He also teaches social theory and social action.

Contemporary aesthetic sociology is symptomatic of preponderance of touchstones and mensuration available in a certain section of time that can be revamped and be subjected to various events. Perception scheme can bring change in the taste and engenders various styles. Social value aesthetic preferences are of cultural standard which narrows down covetable objectives for organized life style and from exchange and propagation ambit, it is an impression based on which the alternative value would be another value.

## 5.2. Empirical Appraisal in Present-day Iran Architecture

The exasperating issue deriving from the consequences of modernization in our society is the relation between structural changes through value alterations therefore, our attention to change of values would be of interactive-dialectic type. As one can discuss the concept of “Iranian modernity” which refers to eminence of global, national and traditional values in a concomitant manner. The traditional values not only are changeable but also they can and should be replaced with resurgent values and this enables the societies to prowl after the development course (Azadarmaki, 2007).

Jumbled changes in Tehran architecture more than being an imperative based on architecture engineering requirements, can be a variant contingent on cultural and sociological elements which affect the aesthetic taste. Upon catechizing the artistic types in Iran history we encounter the periods and consequently different styles. Architecture is considered as most unwavering artistic field in Iran. Firstly: in ancient architecture, we can find a space based on power and strength. Secondly: in Iran tradition, one finds performance, native space chiming in with the culture, thirdly: at early 1950s and 1960s a kind of ideological architecture has been prevailed that culminated later with architects like Kamran Diba. Fourthly: after 1979 revolution, scattered line of thought have been developed. Fifthly: a type that with look to modernity tried to think and be materialized. Sixthly: and now this dispersion or pluralism caused that we no longer can understand what the situation of today architecture is and which explanation can have these changes?

Katouzian believe that unlike long term of European society, Iran is a short term society. In this society, the changes even the important and substantial ones have short life. It is definitively the outcome of lack of a robust and infallible framework which could ensure a long term continuance. Iran society has passed through the transition from the traditional society to modern one very rapid and without establishing infrastructure. In modern era when concepts like power and capital is replaced with sublime, Iran social modern paradigm will be at the best a framework for interpretation and decline of traditional concepts Figure 2.



**Fig 2** Common modes in Iran construction within two recent decades (Author 2017)

## 6. Findings

The findings of this study were firstly distributed through a researcher-made questionnaire made out of 100 heterogeneous respondents in terms of age, gender, degree of education, and statistical analysis of this step has been provided by descriptions and inferences that are provided by experts and this is validated by the professors. Inferential statistics were used to classify respondents based on similarities and identify distinctions.

The findings of this survey are categorized into two categories: the appearance of the architectural values through the facade and the second of the internalize values.

Findings of research value can be classified into two categories:

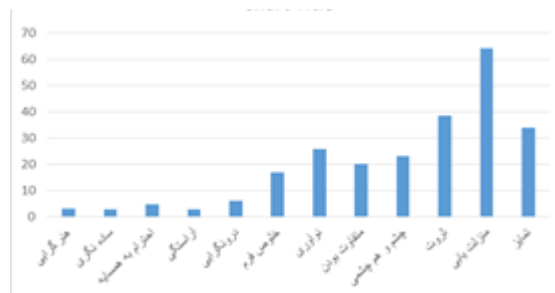
The first spectrum incorporates the most prominent values in the architectural effect, which includes: 33.8-Density 64% -World 38.5-Eye and eye-23% -Different 20% -Invention 25.7% -Purity Form 17%.

The second spectrum of values such as introversion is 6 percent, adornment 2.7 percent (respecting neighbors), alignment with neighboring units 4.7 percent, simplicity 2.7 percent, 3 percent artistic education, which has a diminutive presence in the Iranian community. To investigate this issue and Analysis of these statistics, inevitably divided into different parts of the problem:

A: Process and the evolution of values

B: Modeling of Value Transformation (Compulsory Metamorphosis of Taste)

C: objective action - the physical index of evolution



**Fig 3** Distribution of Percentage of Prevalent Values in Selection of Architectural Style from the Respondent's Perspective (Author, 2018)

### Process and the Evolution of Values

For understanding the social events it is needed to understand clearly the change process and nature in the value socialization. Values system direct the individual and it represents the most important factor of changes in macro and micro levels. Empiricism, adaptation, selection, evaluation have the greatest relation with values system.

The societies are made up of individuals that are involved in a common experience and the outcome of thoughts conflation is contingent on different values which derive from their relations. When it comes to Iran architecture values changes, some deem the tradition and modernity as two strong poles in the society and consider the conditions of Iran society in oscillation between these two poles. The conditions allow the other cultural variables and paradigms to affect the architectural taste and aesthetic judgment. The values are nonstop changing and in this change they get in order with diversified styles.

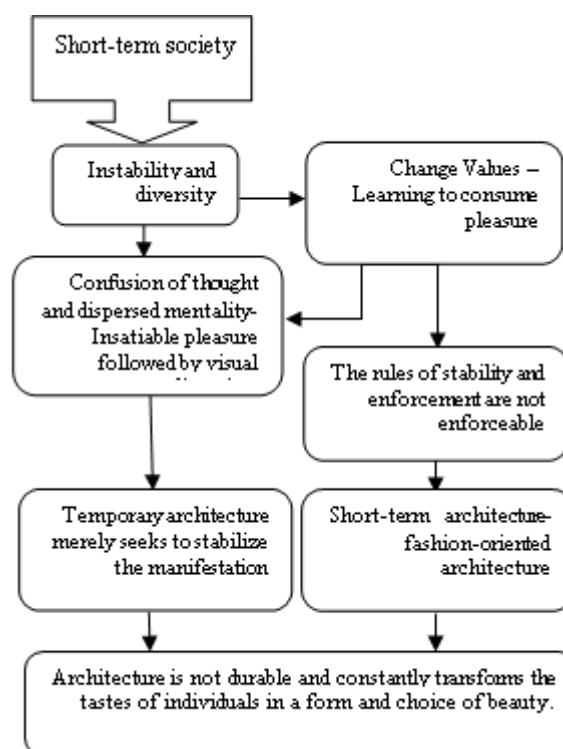


Pattern changes are considered among the most important methods for bringing change. Social values which society pays attention to it, brings about social preferences which are developed in the individual and direct its value-based perception in some direction. Social values have position in the society and meet the material and spiritual of man (Vosuqi, 1991).

### **Modeling of change (changing mentality under compulsory modernity –change paradigm)**

One of serious and common attitudes in parsing the approaches related to architecture within the ambit of social science and process of doctrinal-cultural is paradigm approach in value system. Before reaching to disruption point, paradigms shows their change grit with evidences to society actors and gradually with various events and change in common norms deriving from natural course of actions of paradigm change it approaches to disruption phase (Parsania, 2006). When the factors in a transiting society define the tradition as a value based on frozen mentality and far off the reality attitude, definitively due to disruption of tradition with the reality of the modern society, they assume decaying hint and their value would blot out.

Cultural assimilation, in our society contemporary period also experience a sort of architecture which derives from hasty transition from traditional society to modern one. As Debord\*\* puts, in social paradigm of modern culture and a society which is apparently relied on the modern industry, its spectacular feature is not hazardous or superficial, such society is basically spectacular. Spectacle has no purpose other than itself (Howes, 2005).



**Graph 3** The Short-Term Society Impact on Architecture (Author, 2018)

\*\* Guy Louis Debord (28 December 1931 – 30 November 1994) was a French Marxist theorist, philosophe, He was also briefly a member of Socialisme ou Barbarie.

In general, two groups of theories related to values changes are in limelight: first group is the theory of micro level which is generally related to psychology and the other is macro level which is related to sociology. Beauty is a relative concept and based on the taste and the taste is not an inherent selection but it derives from the structural aesthetic reflection ruling and deriving from the power which engenders the value. The taste ipso facto is a criterion which derives from other cultural paradigms and one can only judge through the taste about beauty while if a criterion is accepted it would serve as the public taste and if a start point is considered for formation of the taste it would be the mind which serve as judgment force.

About taste modus operandi one should say: it serves as the regulator of activity and human aesthetic perception of the surroundings. One's aesthetic relation and society with regard to given phenomena and human aesthetic perception is visualized in the taste and it is assessed through it. The stages of social values change are: advent, expansion, consolidation and change.

The values convey man the power of judgment. Based on the values people can organize and assess their needs and desires as a formed action. The ingrained values bring about the taste and the taste uses itself as the criterion and a means of measurement and rapid and spontaneous judgment, judgment of an oeuvre at merely sensational-emotional level is not proper. This judgment calls for parsing form and content and other contexts as well as the relation of this art work with life and its creativity level. Man is brought up by the taste can break down and parse the various components of its perception of an oeuvre and it hinges on the degree of accuracy and the degree of veracity of the understanding to the degree of perception and experience of who which assess it Figure 4.

Taste compulsory change in architecture unfortunately is turned from single-cultural taste to multicultural one that most typically without theoretic awareness and doctrinal concepts turned toward a superficial imitation. Norms, behavioral patterns, values system, life style are considered as main touchstone of taste and beauty. From other side, in consumption culture people enjoy state of the art commodities because of their freshness and they are valuable due to their being fresh.

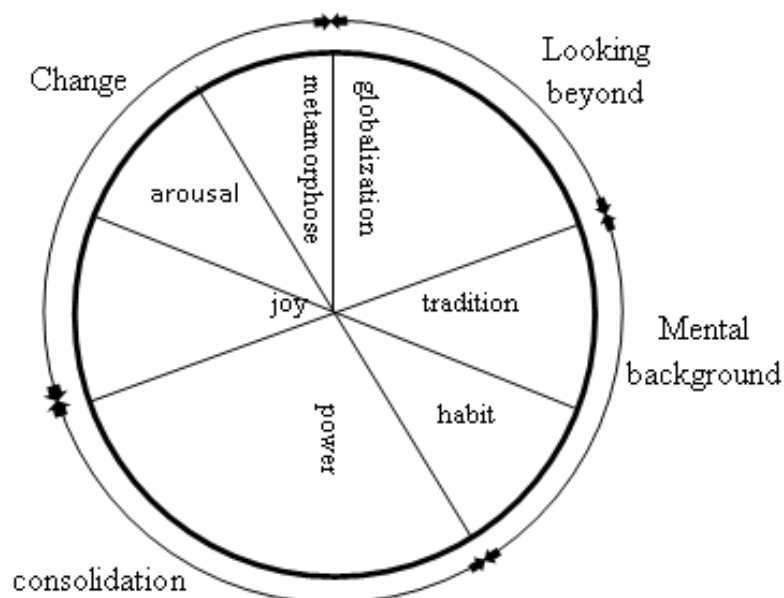


Fig 4 Architectural value dimensions (Author, 2018)

### Change indicators (physical parameter)

Architecture is a physical context for determining lifestyle and selecting the type of beauty for it can be attributed to taste and relish. Architecture is one of objective parameters of lifestyle and similarly, among all commodities which come into fashion or consumed, the architecture is in lime light as one of most important consumption commodity. The relation of man to architecture can be parsed in three dimensions: need, taste and joy. In tradition realm, naturally the architectural consumption is in direct relation with meeting one of man needs along his survival and thus it is considered as a rational thing. A new born gratification which no longer adjust its needs with economy of needs but with economy of desire and dream is specified enthusiastically with something unexperienced and new and the mechanism for response to such need is fashion phenomenon (Gruno, 2014).

The question of which kind of architecture, or put it simply, which building is preferred typically can be understood in two preliminary ways: one is related to observation of apparent or objective features and second through the lens of perception and mental habits. Architecture and its beauty preferences in our society for people who experience a shared life in some way or another can serve as insight in production and value in various doctrinal paradigms with putting the general interpretation about their culture as the axis.

When it comes to aesthetic preference, architecture feature based on form and apparent outward features of the building with its effect on the mind can be discussed, then practical aspect of architecture or life and the quality of human presence in the building. Preference and taste in architecture from perception of values and schemes in different architecture aspects results in selection of building in the nexus with the fashion. The etiology of identity crisis in the architecture and urbanization of contemporary Iran is a purposeful process in which always a factor is in lime light as the interface between signifier and signified, given the society conditions that it is in it. This stance renders architecture something cultural, fluid, perceptual and tensional and action. Emphasis on triad of insight, value and action takes place respectively. According to literature, the triad relation of insight, value and action is not a unidirectional relation, but it is both side of a spectrum which mutually interact with each other (Raeisi, 2016).

Iranian architects' society failed to solve the relation between tradition and modernity through physical indicator. It seems that it deems the tradition as antipode to the modernity. Consider the example of roman and Greek facades in Iran, a great cultural calamity, the architecture found itself against an adversary world different from its own which its epiphanies also casted a spell on us and simultaneously shrunk from it, and soon we felt that we have to chime in with a physic and architecture that is not compatible with us, or in other word, we would become modern through 2000-year-old architype of West. Recognition of cultural values changes parameters in architecture concepts and the relation between them are cornerstone of our challenge in this chaos.

**Table 4** Change in architecture concepts in the contexts of paradigms (Author, 2017)

Modernity objective extensions	Social modern paradigms	Objective extensions of tradition	Paradigm of tradition	Concept	Value based on hermeneutics of parameters in architecture
Various materials, architecture as fashion	Speed, diversity	Integration-stability	Originality, identity	Fundamental principles	
Roman architecture-classic	West	Brick architecture, Iranian vaults, motifs	Iranian-Islamic	Pattern	
Extraversion, façade, cost	Commodity, outward appearance, spectacle	Introversion, central yard	Dwelling and presence in the building-inside	Basics of taste in architecture	












### 6.1. Architecture and Manifestation of Taste (Taste is in Fact an Insight, Social Actor)

In general, the taste results in aesthetic perception and has a deep nexus with the nature of fashion and social values. When the relation of sensation and perception with aesthetics made its way to architecture understanding and production, the first searches about the relation of architecture and taste as an interface turns toward the ambit of perception and aesthetic preferences.

Selection of architecture chiming in with lifestyle is systematic outcome of taste and the ingrained values which are perceived in their mutual relations and by their habitual forms and they are turned into symptomatic systems and are assessed and judged socially as prime example, folk etc (Imani, 2017).

Creation of various architectural works continues till it would cope with guiding the action that takes place in various social situations. Pattern of such system goes to such extent that homogenous confluences of value would be prevalent and valid due to response of actors to various situations.

**Table 3** Demonstration of the impact of light and attitude on architectural transformation (Author, 2018)

Pattern of stub		Intermediate pattern		Macro pattern	
<p>High tall ceilings- decorative stairs</p> 	<p>Application of columns - wall paintings - dome roofs -statues</p> 	<p>View Great - the aristocracy and mastery</p> 	<p>Spatial organizati According to the criteria for further changes at the external level. Inside the without variety</p> 	<p>Form patter The form has become a decorated surface.</p> 	<p>Spatial proportions Settled  Services </p> 
					
					

### 6.2. Taste and Aesthetic Judgment of Architecture

A succinct parsing of taste in architecture in several key concepts including: perception, aesthetic value, the dissonant approaches of subjectivity and objectivity and judgment. We face at scratch with two key approaches regarding nature of values in architecture:

#### a. Subjective Approach

In subjective approach, the value of goodness or badness, or ugliness or beauty of a phenomenon is considered to be subjective and the value in fact is contingent to one’s tendency and feeling. In subjective approach, the human is axis of value, because without existence of the human, value cannot be realized and the good and bad don’t make sense. Therefore, in this approach, something is considered as good and bad which is outcome of man’s feeling or bent to a particular thing. Put it differently, the values outies human experience and feeling have no extension. Thenceforward,

some consider the bents or penchants as cornerstone of value, and some other deem the pleasure as the cornerstone of values. In assent with this approach, any value-based judgment is proper as it is in assent with one's preference (Dadbe, 1993).

#### **b. Objective Approach**

In opposite to subjective approach, there is the objective approach and in assent with it, the values are attribute which is available in the object or in an action. Beauty or ugliness of what we deem them as beautiful or ugly in fact are based on the features existing in that thing. These features in fact exist in these issues and aren't contingent to one's bent and penchant.

The way in which we treat the present-day architecture is of subjective attitude. Analysis in architecture appraisal is brought about by subjective associations by the audience. The mind has a key role in the perception which summarize and assesses the set of information through mental organizing. Beauty judgment in architecture begins in human mind with typical analysis of social perception, in fact the layers in taste structure is distinguished, that are a form and type of reflection and they have mutual interaction, such layers are separated understanding and appraisal of components of reality or its entire, when we face an allegedly beautiful phenomenon, the garnered information is catechized by the mind, after being integrated and classified, it adjust it with their values, in cases of adjustment of preceptor, the phenomenon is judged and assessed as beautiful phenomenon. Judgment in architecture continues from moment of formation in the mind till selection of form. The taste is the root of assessment and touchstone of judgment. Fine and sound judgment insist upon reason and the reason-based assessments have their cornerstone on the values.

The modality of doctrinal-cultural assimilation through man aesthetic taste revamping can necessitate intangible and gradual intervention of modern aesthetic elements in tradition paradigm and presence of generality of this culture. Under such condition the audience has the right to choose and can single out his selected architectural value and enjoy it (Hongocho, 2011: 147).

### **7. Analysis**

Based on such terms that we have upon definition of culture and form of concept of architecture preference, culture:

1. It is a set of behavioral pattern and value, culture deems the architecture as a pattern, framework and physic and in fact it is an action which man overshadows it and encompasses it and forms it. In fact, it is culture that structures as an action
2. Being structured, symbolized, externalized, sophisticated, forming the functionalities, are among features and characteristics of paradigms in culture.
3. Culture is of action and behavior type not of doctrine and thought type. It is of value type not knowledge and science.

### **8. Conclusion (How an Aesthetic Judgment in Architecture is made)**

The result of accepting the social reality such as collective imaginations, values is accepting of society real existence. The architecture critique should offer a better understanding of architecture and enhance the level of taste and selection of society of the places which it is to live in it. As one of the most obvious of these selection, the architecture disclose aesthetic preferences and people taste. It is obvious that most of changes occur at the fashion level and the values replace with previous ones during short timespans and gives rise to change in taste and most of explanation of social perception and experience recognition and aesthetic subjectivity is focused on it. Then, in social arena, following the collective values and preferences play key role as one of cornerstones in

one's taste. The taste radically is an educational concept, thereupon, it is an ideal aim for education of visual literacy. The values in present-day architecture unfortunately are not judgment and in fact they are some reasonless penchants. Penchants are the individual relishes that one puts forward no the oeuvre itself, it is needed to turn the penchants to judgments to have something more than pleasure or preference.

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