Explanation and Revision of architectural education in Iran Based on the reading of the architecture schools of Bauhaus and Beaux art

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ABSTRACT

The situation of art school and architecture should have all needs of development and growth of an artist and architect in the future. Although the architectural design status for training is considered, in order to achieve effective educational methods, the artistic nature of architecture must be regarded. On the other hand the effect of using the technology will not be neglected. At the present time education of art and architecture in schools are relevant to the formalism that is a consequence of the evolution of the two processes, German Bauhaus and France Beaux art School. This study aims to show the process of learning including the concepts and designing in two architectural styles in West called as Bauhaus and Beaux art. This study deals with the comparative analysis of these two schools that is presented impact of institutional and undeniably contemporary architecture schools. The correct analysis of training patterns is a way to overcome the problems and faults in the way of the architectural education in Iran.

INTRODUCTION

Regarding the cultural needs of a society teaching methods are constantly changing. In the past, education through information and experience of trained teachers and their students are often verbally from generation to generation. It means that a professor after several years of experience could transfer his experience to another. On the other hand, architecture is a realm that is involved in several aspects of environmental psychology and aesthetic debate to practical and static debate. In this case the architect had lots knowledge in his job. In this way, education in architecture was like this.

A worker after many years of working in the presence of a master was an architect and he could also teach other architects. Similarly, an architect trained. Traditional education was based on the relations between discipleship and mastership. So the student had not the right to protest and this procedure continued until the modern era. The life style basically changed regarding the evolution of living system and progress in technology and industrial. And speed had affected all fields as an important notion in people's lives that will require the construction and the number of architectures was not enough, so the modern educational system was introduced.

This means that there is a training class and an instructor will teach several people simultaneously. But the history of formal education that works today can be seen West Europe (and especially French influence). At first in the fifteenth century under the influence of communication between an Italian architect and sculptor, Leon Battista Alberti and Lorenzo Medici and the importance of theory in architectural design came to being. This issue motivated Medici to establish his private school as Academy Florence to prove its purposes. Pervasive influence of the Renaissance in Italy and the skillful artists of the time, such as Leonardo da Vinci and Michelangelo perpetuate and extend Florence Academy toward the French. Therefore Louis XIV in the seventeenth century (AD) established the Royal Academy of Architecture.

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Fig. 1: portraits of two of architects and sculptors of the fifteenth century Lorenzo Medici (right) and Leon Battista Alberti (left) (resource: www.Renaissance.ir).

2. Beaux art School:

"Beaux art Academy was one of the five academies in the seventeenth and eighteenth centuries later on the Royal Academy, which was named after the great revolution of the Institute de-France came into existence. The academy opened in 1648 and its founder was a painter named Charles le Brun, who later became Louis XIV’s court supreme painter. Nearly a century and a half of its name was the Royal Academy of Painting and Sculpture. In 1795, along with other changes of the Revolution, it renamed to the Academy of Fine Arts (Beaux art) and Beaux art was replaced all the academies of that time.

Fig. 2: School of Beaux art in Paris, France. Figure 4: Charles le Brun, founder of the Beaux art Academy in Paris (Resource: www.charleslebrun.com).

But Beaux art School where painting, architecture, sculptures taught like any other school, composed of masters, students and members of the administration. Courses consist of two parts: theoretical and practical.

Theoretical courses and practical courses will be taught in a workshop or atelier, and the atelier was under the supervision of a famous artist or an architect who has the reputation and experience in the light of his name. In that atelier student is trained from freshman to senior. The first step to the last step, the students could finish their studies under the supervision of a professor. David Wagner was one of the famous painters of the nineteenth century and famous atelier owners Beaux art; moreover, Henri Labrouste for example had architecture atelier in Beaux art. In the past Beaux art School included of 4 Painting ateliers, 4 sculpture ateliers, and 7 architecture ateliers. Beaux art School’s entrance was not easy. One of the Wonders of the world Rodin, sculpture who later gained international fame, could not be accepted in the competition of the school entrance.

In the realm of architecture graduates also often opposed old principles in architecture school and they did not accept it. Maybe the clearest example can be achieved by Tony Garnier. He won the Rome prize from the school but after the completion of education he began conflict with the acceptance of classical principles based on Beaux art’s philosophy.
The biggest difference between Beaux art with the other schools of architecture was the main emphasis on design and architecture. And theoretical courses will be taught only for better understanding and better prepared students to design. In the architectural design at least gradually, was emphasized on the graphics and drawing (presentation) or currently called Beaux art Rando (randu). Among the masters of ITT who were developed the principles of the Bauhaus in America design or architectural design weren\'t an acceptable terms, because in the lexicon of the Bauhaus architectural design and architectural was a particular and impartable word; therefore, architectural design had no concept alone. Bauhaus masters had no special emphasis regarding drawing on its beauty. Rando - what was customary Beaux art had no place for marks but rather stressed on the maquett. Beaux art with all their influence fell out of favor and its reason rooted from indifference to the processes of evolution.

Beaux art with all their influence fell out of favor and its reason rooted from indifference to the processes of evolution and could not have its leading role in the history and credibility. Classical principles was considered as acceptable values and unchanging teaching of architecture. Thus extraordinary importance was given to the five orders of classical architecture: Doric, Ionic, Corinthian, Composite and Tuscan. And students must learn composition principles of architecture, proportions and measure with the study and draw these five disciplines. Compositional was the foundation principle in architecture education in school Beaux art.

The main emphasis was on the architectural design and in this way the composition was very important. The theoretical lessons did not follow in earnest. First year students were taught theoretical courses; then, practical courses and atelier were applied.

At the beginning Symmetry and the rule of making the architecture design in relation to one or more axes were considered, but at the end the impact of modern architecture and new theories in the field of architectural design was presented was not substantial. The most important point was the composition of the architecture that its fitness and beauty overshadows everything. Beaux art teachers regarding to their performance of plan and circulation was important to them, but a design without beautiful and noticeable composition rejected even if functions and connections were suitable in it.

3. Bauhaus School:

"Unlike Beaux art was founded in the seventeenth century, Bauhaus was a child of the twentieth century and it was established in 1919. Bauhaus history shortly returned before this. The Bauhaus school was established by combining of the two schools. The first was the college of Fine Arts and the other was called Saxons Applied Arts School. Henry Van De Velde 1906 to 1915, he held the Presidency of the current school, which its history back to the early century. When Van De Velde resigned, he suggested Walter Gropius and others for the chairman that among them Gropius elected and appointed.
Two schools were joining together and it was called new Bauhaus school. He was assumed the presidency. Although Gropius was the young architect, he was one of the pioneers of modern architecture. He manifested keeping pace with the modern movements with working in an architectural office and cooperation with bands such as Peter Behrens and Verkbound. The main philosophy of the Bauhaus was to reconcile Art and industry. At the beginning, only duty of Gropius was to present plan at the school yards for industrial goods of industrial enterprises in Germany. Bauhaus school planners, not knowing applied arts better or different from Crafts. They believed that art and modern architecture should meet the needs of modern industrial society and good design must meet the test of aesthetic and engineering. The major features of Bauhaus style underlie a harmony between functional requirements and aesthetic quality, proper utilization of the qualities of industrial materials as well as avoiding the luxury decorative in frontage and industrial products. At the beginning of the programs and declarations was not talk of machine, but it was later announced that based on Bauhaus opinion, machine is a modern tool for design and this school is trying to coordinate itself with machine.

At the beginning of the programs and declarations was not talk of machine, but it was later announced that based on Bauhaus opinion, machine is a modern tool for design and this school is trying to coordinate itself with machine. Gropius in collaboration with Burns and expressionistic before his presidency shows that he was aware of the importance of the machine and its role in modern life and trying to prevail machine and negative points. Gropius's design for machine saloon in Verkbound exhibition in 1914 before the founding of the Bauhaus can be considered as an evidence of his attention to the machine.

In the realm of teaching Gropius also aims to train a carpenter. This matter refers to practical application of architecture not just with a book. Basically, this kind of teaching is popular architecture in Germany and it is a compulsory point in training students in carpentry and masonry, metalwork and the like, prior or concurrent architectural education. Gropius criticized architectural drawing at a desk rather than workshop or building. Education at the Bauhaus architecture did not begin until 1922 because he believed students still did not prepare for practical work. In the three years the students were preparing theoretically. Bauhaus was composed of several workshops for crafts: Workshop carpentry and furniture, metalwork, ceramics, masonry, plaster, ceramic, and even shop for gold and silver work, cloth weaving and painting, sculpture, Graphic and there was a theater workshop. The goal was that students begin to study architecture after training in one of the workshops. Unlike Beaux art in architecture education the origin was construction not design. Initially students ought to study the course that was called forcourse.

![Fig. 5: Machine hall Designed by Gropius for Verkbound exhibition, 1914. (Resource: www.gramma.it)](image1)

![Fig. 6: Workshops of the Bauhaus and handicrafts of interns (Resource: www.venetianred.net)](image2)
Lexical meaning and the meaning of the German word fürcourse is the lessons taught in the courses to prepare students for principal work in the Bauhaus school. Swiss painter called Johannes Ayton invented detailed and precise program of this course. Apparently Gropius was not involved in detail of this course, but the Ayton’s ideas are progressive and Gropius generally agrees with his way and he dedicated the work to Itten. Ayton studied training and educational methods of the young people. Thetaught basics of art, drawing and painting art, together with the psychological impact of forms and colors. He has especial ideas and somehow strange which are related to the Buddhism philosophies of China, India and Japan. Mazda philosophy had a Persian root, and the new West philosophies of education with a strong emphasis on education.

Although he was not adheres to the rules and regulations in school, with motivating students was created discipline and strict adherence in a school of art that by its nature is an atmosphere of freedom. Johannes Itten explained the meaning of fürcourse as: "The purpose of this course is to release the creative power of training and be able to understand the material of the nature, and also to familiarize the trainee with the principles of creative activities in the visual arts. Every new trainee in Bauhaus is filled with a host of information that has accumulated over the years and keeps him from advancing. Before a new idea of gained fresh knowledge and insights, they need to discard the mass of information (1384)."

Fig. 7: Colors and Shapes innovated by Johannes Itten in design and composition (Resource: www.johannes-itten.com).

Fig. 8: The idea of "form follows function" was expressed by Louis Sullivan after building Bauhaus school (Resource: kentgen, 1999).

Indeed Bauhaus building in Dessau was one of the first things that modern architecture had the opportunity to arise. Bruno Zoe recounted analysis of the functional elements of the building (decomposition), as one of the significant and admirable signs of modern architecture. Instead of hidden presence of consistent and uniform such as Renaissance buildings. In this building each functional has its own status such as teaching (in the classroom) and work (the workshop), and the school administration. Another point about this building was the use of new building materials. Gropius illustrated his art on the use of glass and steel to cover spiral staircase. The procedure of retrogressive architects was to hide the stairs in the massive hidden brick and stone, but here Gropius not only removed the heavy stairs of its prior massive pod but it was made as a factor that adds the beauty of the building with size and mobility. Most important was the design and performance of these buildings. Design of the building and its interior architecture and furniture and lights and all these things were performed by Bauhaus students. Thus, there was the opportunity for teachers and students to participate practically in the fulfillment of modern architecture.

Despite this success and other achievements, still jealousy and hostility with the Bauhaus continued, finally Gropius in 1928 began to withdraw from the presidential Bauhaus and he assigned the chairmanship of
the Bauhaus to Hans Maier, a Swiss architect who was a master of the Bauhaus and he had appointed as the manager of architecture department by Gropius. At this time one of the most prominent of the Maier's works was the Strengthening program of Bauhaus architecture. And he added to it urban development and several new characters including: Mart Stam and Hilbert Zaimer added to the Bauhaus masters; Hence, he reduced the art department of the Bauhaus and he considered art as far be at architecture service. Along with his strong belief in modern phenomenon, had strong socialist beliefs. Apparently, he was not member of the Communist Party but saw socialism in the form of architectural solutions; thus, a kind of torpidity was prevailed on the Bauhaus, this time it was faced with interior unrest. At the school flames of Political conflict appeared; therefore, the mayor asked Meyer to resign.

In November 1930 he resigned from the presidency and unlike Gropius who went to America, eventually he joined in Soviet Union. At this time, Miss after the successes at the Weissenhof and German pavilion at Barcelona Exhibition (1929) now already He was a famous architect and he took Bauhaus administration strongly. Students were delighted because the architect with the reputation of Miss Van Der Rohe taken the President of the Bauhaus school of architecture. He was in agreement with the masters. Miss personality was quiet and gentle and modest. He believed in the trappings of modern and modern architecture and his own architecture. Since, he had no particular political orientation the anarchy which was dominated in the Bauhaus at the time of Meyer was relieved. The situation was calm, but this time the problem did elsewhere. The success of the Nazis in 1932. Nazis were not optimistic about the Bauhaus.

Although Miss was complete neutrality impartially at school, Nazis considered him as a troublesome for their hollow ideals, and knew him as the Communists. This time the pressure was increased so that the Bauhaus moved to Berlin. In Berlin Bauhaus was located in the building of an abandoned factory. As far as it was possible to reduce the number of masters and students were also reduced. Bauhaus peace soon destroyed with the Hitler opposition and the Nazi party. In April 1933 police to excuse of inspecting, suddenly invaded the school although did not find anything with using all kinds of harassment the school activity was stopped. Until finally in June of that year with the compulsory vote of teaching staff Bauhaus was closed for ever. After the closure of the Bauhaus school, administrators and teachers at this school all the prominent architects of the time they went to different countries of Western Europe, America and also immigrated to Israel.

A group of Bauhaus architects who emigrated to the United States of America, in Chicago established a new school named Bauhaus; thus, the young architects continued. Founding of the Bauhaus school in Chicago has a great impact on the protection and distribution the architectural style related to the Bauhaus all over in the world. And it has become hegemonic discourse in architecture and modern industrial design, and it could become a notable and dominant style on architecture and modern industrial design in the world. So that, this school of art today still retains its global influence. In this case, this especial school of art even today has a remarkable global influence. Bauhaus history is never liner. Changes in management and art teachers from outside the school, in combination with the political situation that the Bauhaus experience arose; therefore, it led to continual change. Many consequences of this experience are still current in the contemporary life.

4. Similarity and distinction among the two schools of Bauhaus and Beaux art:

At the beginning the Bauhaus dignity was not only for philosophy and the basis of teaching but also, there were incredible teachers. The masters who all of them were leading scholars and professionals in their own time.

Another important point was that the Bauhaus school was not only for training but it participated in the design and production. The masters of this school actually dealt with the Bauhaus buildings and other architectural works; moreover, industrial designs and innovations in the workshops of the school were the most advanced design and industrial products of their own time.

The other reason for the Bauhaus reputation was its newness; furthermore, it was established and although continue to live for a short that all of them were born and flourish in the modern age. Speaking the language of its own time, and it had an attraction for young and progressivesthat continued for several years. Conversely Bauhaus theatre Beaux art was heavy and aged and it not easily accepted any new theory. Henri Labrouste and Tony Garnier and a group of leading artists such as Manet and Monet Garnier and Degas and Matisse were educated of Beaux art; though, it revolted against the old methods, despite some Beaux art operators, an opposing current was moving in this school; Moreover.Beaux arts especially after World War II, to witness the work of its students that were released every year, it accepted all modern principles. Apart from these, the important point in the Beaux art architectural education was the visual education of students, because the significant and important issues were scale and proportions. As far as these teachings create an insight in students that they were able to understand the disadvantages or advantages of a plan or a work practically before measurement and calculation it. For example, knowing the size of the beam and column in a building actually it should be calculated based on its structure. The amount of load that the beam and column must undergo or the opening that the beam must cover in determining the size these factors play a major role. The same thing is correct about the functions and their relationships, and it gives the architect plenty of freedom in plan. The Second, an emphasis on free design (without ruler and Norma) architecture allows to combine different variables and relatively easy to visualize and
to draw. If a designer wants a lot to think about the construction in the design; therefore, both imagination and invention will stop. The architect must be able to imagine as far as be able to easily pay down and draw his ideas. In Beaux art approach emphasized on the architectural design and Beaux art student lived in the atelier. The work of all students from the first year to final year in an atelier and the presence among masters for all students could also strengthen the student mind in architectural issues. Beaux art emphasis was on creating a beautiful picture without understanding the meaning of architecture in it. Considering the architectural philosophy and teaching methods these two schools were almost opposite each other and, in a sense, Bauhaus was the antithesis of the first school that was Beaux art. James Sterlingsaid: "These two schools are criticized and rejected and no doubt should find a way from this middle for superior architectural education (2004, Margaret)".

"An important feature was that Beaux art school besides architecture teaching and sculpture coincided shape and the impacts of these courses could have a significant impact on each other. In other words, get rid of line and color in painting (from the knowledge) conceptualize, and create three-dimensional space in order to strengthen and promote the art and students are mutually influenced. In Beaux art architecture the important matter was the visual teaching of students. As far as the vision dimensions of the students that they are capable to understand the disadvantages or advantages of a plan or a work, practically before measurement and calculation it or with the estimating load of the building with concerning the type and size of the building and the openings that should be covered sufficient or insufficient to determine almost the size of the beam. The same matter is correct about the functions and their relationships, and it gives the architect plenty of freedom in plan (1999, Margaret)." Bauhaus school strongly involved with projects and administrative tasks and students during the course of study involved were with several real projects and issues. In other words, the Bauhaus was not only a place for teaching but also it cooperated in the design and production. Workshops and working in the building had the same important like the hospital for medical students. Bauhaus workshops aimed to teach students the principles of architecture executive contained the greater volume.

5. Influence of the Bauhaus and Beaux art school:

Gropius in 1923 preached the idea of "art and technology as a new unit," The real purpose of the idea in 1926 in a treatise entitled as: "Principles of Bauhaus Production" was summarized: Bauhaus workshops essentially were the laboratories and examples of products that were suitable for mass production with the accuracy produced and continuously amended.

In this laboratory Bauhaus tries to train experts for industry and various professionals who have expertise equally in technology and form. To create a set of standard samples must pay attention to all the economic requirements, technology and application. The best, most versatile and most sophisticated people chose to be experienced in the workshops that are completely aware of mechanical design elements and rules of them. After that the Bauhaus workshops became the laboratories for the construction of prototypes for mechanical production and many of the products in this shop (especially furniture, textiles and accessories, electric lamps) with the agreement of owners of industrial were located on a factory production line. One of the most important activities of Bauhaus was in the field of furniture design.

Two prominent examples of this design can named as Cantilever chair that is designed by a Dutch designer Mart Stam and it is used in steel and also Wassily chair designed by Marcel Brewer. Bauhaus productions style, were characterized by the nature of geometrical and simple. It was formed based on the refinement of line and shape due to the efficiency in equipments and study in the quality of materials.

The major features of Bauhaus style relies more on functionalism, optimum utilization of the properties of industrial materials, avoiding the luxury decorative in buildings and industrial products. To achieve a harmony between the functional and aesthetic quality, well-structured and well-formed, industrial products are the other objectives of the founders of the Bauhaus school. Bauhaus teachers taught his disciples that everything is designed based on the needs and to stop using of any element that had no function, and it had merely aesthetic aspect.

At the Bauhaus school architectural history had no place among students courses, because at the Bauhaus was supposed that everything is based on the basic principles of architecture and is constructed without considering the effects of the past. "Bauhaus Despite its short life and a risky and adventurous was completely fortunate: the two heads of state from a group of professors were located in the United States. And in this country which would be receptive to new ideas, adequate facilities and plenty of time and almost unique, they found the opportunity to manifest their own potentials. Bauhaus had major impact on art and architecture trends in Western Europe, the U.S. and Israel (particularly in White City area of Tel Aviv) especially in a decade art was declining for escape and artists in exile by the Nazis.

In fact Tel Aviv due to the Frequency of Bauhaus architecture by the UN was on the list of the world heritage. Before the war Gropius and Marcel Brewer and Moholy Nagy were employed in England to live together again and work on projects Isokon. Both Gropius and Marcel Brewer before their official separation in 1921 and went to teach at the Harvard Graduate School of Design and worked together. The School at Harvard
in the decades of 20 and 30 due to the education of students such as Philip Johnson, IM P. Lawrence Halpryn and Paul Rudolph, and many others had great influence in the United States. Miss in the late decade 30 with financial support of Philip Johnson was reinstated and he could become one of the greatest architects in the world. Moholy also went to Chicago and the Bauhaus school was sponsored by the industry. Great printer and painter Werner brought aesthetic of the Bauhaus of to America and taught at both Columbia University and Washington in St. Louis. Herbert Bayer under support the project of Paepcke Aspen Institute traveled to Aspen (Margaret, 2004)."

Wassily Kandinsky and Paul Kelly the most famous architects and painters of the early twentieth century were taught at the Bauhaus. Even (according to them) some of their savings due to the presence of the Bauhaus and Dessau. Three primary colors blue, red and yellow shapes that we circle, square and triangle was attributed to the discoveries of Kandinsky at the Bauhaus. Considering Beaux art if we judge fairly, it was the foundation of Educational structure and design of contemporary architecture.

The issues such as entrance examinations for admission to the school, the many and varied atelier, test and evaluation of students, all of them are the foundation of academic training system. However, with passing of time critical matters attack to school, but this led to the improvement architecture in the lot of the schools. In art it should have something for criticism that it should be valued. Assuming the cube-shaped towers by Miss have criticized by the authorities, if they were not made, we may not have reached this point in architecture. The following table shows inductive between the methods and learning patterns of the two schools.

### Table 1: Comparative Analysis of the Bauhaus school and Beaux art (Resource: author)

<table>
<thead>
<tr>
<th>Attribute</th>
<th>Beaux art</th>
<th>Bauhaus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Architecture design</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Presentation (rendu)</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Making Maquette</td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>Function in the plan</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Circulation</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Composition</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Working at workshop</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Working at atelier</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Industrial design</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Entrance exam</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Freehand drawing and sketch</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Conformity with changes and technology</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Preservation of changes</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Classic concepts and theories</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Functions in the plan</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Finding party</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Correlation between art and industry</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Continual exam end of every semester or year</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Renaissance symmetric plans</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Modern architecture expression</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Visual education</td>
<td>✓</td>
<td></td>
</tr>
</tbody>
</table>

6. Utilization Iranian architecture educational system from architectural schools:

As noted previously, the educational system was the system of master and disciple. Over the years, individual must work as disciple in the presence of a master in order to learn gradually the technique of the profession from his master; since, the traditional training over many years individual learned the principles and the education is based on the relations between discipleship and mastership. So the student had not the right to protest. Thereafter, the student was achieved the mastership and he trained to the people and knowledge, experience and profession, transmitted from one generation to another.

Also the architecture was not excluded from this case. After discussion of modernity the question arose and it was decided that we will not accept anything without reason. After discussion of modernity question arose and was decided that we will not accept anything without it since. This notion led to this matter that teacher lost his authority in the educational system and he had come down of his valuable status and he converted into a person who knew a little bit more and intend to transfer his knowledge to students. This was the type of mutation. But why architecture education is important? Because at the beginning the modern architecture and industrial developments were not welcome on behalf of people. Ever, traditional humans resist versus the evolution and newness. And avant-garde people usually would welcome change, for this reason forerunner people decide to get together to establish a school of architecture.
Table 2: Approaches and the proposed patterns to implement in architecture schools in Iran (Resource: author)

<table>
<thead>
<tr>
<th>Educational Environment</th>
<th>Revisable Components of the Architecture Educational System</th>
<th>Evaluation and Testing</th>
<th>Architecture Ruling System</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Numerous contests and competitions in order to increase the activities and motivations of students</td>
<td>- Support the design and implementation of innovators executive ideas</td>
<td>- Future employment and labor warranty</td>
<td>- Founded architecture system in the line with but independent of construction engineering system</td>
</tr>
<tr>
<td>- Free design along with criticism the effects for upgrading the creative force</td>
<td>- Visual training and strength and the strength of sensory analysis the quantities analysis before calculation and quantitative analysis and sensory understanding of the effects and architectural education</td>
<td>- Established architectural system parallel with the activities but independent of the engineering system</td>
<td>- Beauty's manufacturing capacity and the strength of sensory analysis the quantities analysis before calculation and quantitative analysis and sensory understanding of the effects and architectural education</td>
</tr>
<tr>
<td>- Existence several workshops include the various tools and equipment and various details in order to familiarize students with all building components</td>
<td>- The final or end of the year exams are not comprehensive criteria so, based on the design and evaluation of projects and the reality are more comprehensive</td>
<td>- Work guarantee and employment in the future</td>
<td>- Division each degree into several periods, and taking exam to earn a certificate at the end of each period.</td>
</tr>
<tr>
<td>- Students clash with real projects and career during education</td>
<td>- Divided each degree to several periods, and taking exam to earn a certificate at the end of each period.</td>
<td>- Established architectural system parallel with the activities but independent of the engineering system</td>
<td>- Flexibility in methods of student assessment and lack of using the absolute and specific methods that led to prevent the creative growth and free thinking</td>
</tr>
<tr>
<td>- Architectural Education authenticity and authority, but it must include a glance at the outer nature</td>
<td>- Student assessment is not based on consideration of the project and a professor, but based on judgment Committee</td>
<td>- Work guarantee and employment in the future</td>
<td>- Support the project and implementation ideas to bring to the product the executive ideas by innovators</td>
</tr>
<tr>
<td>- Drawing and emphasis upon the design of the internal components and architectural elements such as decorations and furniture</td>
<td>- Work guarantee and employment in the future</td>
<td>- Established architectural system parallel with the activities but independent of the engineering system</td>
<td>- Support the project and implementation ideas to bring to the product the executive ideas by innovators</td>
</tr>
<tr>
<td>- Taking advantage of experienced professors and using them merely in their specialised fields</td>
<td>- Division each degree to several periods, and taking exam to earn a certificate at the end of each period.</td>
<td>- Established architectural system parallel with the activities but independent of the engineering system</td>
<td>- Flexibility in methods of student assessment and lack of using the absolute and specific methods that led to prevent the creative growth and free thinking</td>
</tr>
<tr>
<td>- Growth the power of visualization through practical approach with phenomenon workshops, atelier, in the training environment</td>
<td>- Support the project and implementation ideas to bring to the product the executive ideas by innovators</td>
<td>- Work guarantee and employment in the future</td>
<td>- Established architectural system parallel with the activities but independent of the engineering system</td>
</tr>
<tr>
<td>- Scientific tour and holding the camp</td>
<td>- Division each degree to several periods, and taking exam to earn a certificate at the end of each period.</td>
<td>- Established architectural system parallel with the activities but independent of the engineering system</td>
<td>- Flexibility in methods of student assessment and lack of using the absolute and specific methods that led to prevent the creative growth and free thinking</td>
</tr>
<tr>
<td>- Education the paintings, sculptures and carvings and arabesques arts along the architecture for creativity and powerful the spatial visualization</td>
<td>- Support the project and implementation ideas to bring to the product the executive ideas by innovators</td>
<td>- Work guarantee and employment in the future</td>
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</tr>
<tr>
<td>- Separation of School of Art and Architecture from other Schools Assignment dormitories and residence within the university</td>
<td>- Division each degree to several periods, and taking exam to earn a certificate at the end of each period.</td>
<td>- Established architectural system parallel with the activities but independent of the engineering system</td>
<td>- Work guarantee and employment in the future</td>
</tr>
<tr>
<td>- The student selection process by holding specialized tests Allow education to all students with different interests and abilities</td>
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<tr>
<td>- Accuracy in the process of selecting the students by holding specialized and professional tests Allow education to all students with different interests and abilities</td>
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<td>- Work guarantee and employment in the future</td>
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So, they can have a greater impact on society. In fact, one of the issues that led to more serious architectural education was that there are places for them for thinking alike. In addition to the architectural profession most modern architects were involved in the concept of architectural education. Forty years of architectural academic education in Iran from the School of Fine Arts in 1319, was the appropriate cornerstone for an academic mutation in the field of architecture in Iran. Architectural education at Tehran University until the late forties in three periods presidency Andre Godard, M. Foroughi and H. Seyhoun had almost similar pattern and it was almost a copy of the Persian translation of the Beaux art School of architecture in French.

In this period, qualified architects trained that its result was in over one hundred works of architecture in the country, especially in the capital. In the years after the revolution of rising the orientation and related fields of architecture planning, management and monitoring in this area was difficult for planners. Especially with the plurality of architecture schools in all provinces and cities and towns, the number of students entering in this field, is overshadowed the main goal of the Knowledge of Architecture. In addition, the lack of codified regulations in the type and method of acceptance in this field is one of the most important issues in architectural education. Also the assessment and evaluating students ability, and ultimately, the purpose of their education, in add to the revision obtained in this educational system. With regarding the educational system in famous and olden school, perhaps in passing of time it is possible to apply their teachings.

Undoubtedly the schools such as Beaux art and Bauhaus have earned the savings in the realm of architecture over the years. Despite opposition and criticisms that are inserted, in architecture they have many lessons for our educational system. The diagram below refers to the mentioned points and suggestions from learning styles of these schools that can lead to the promotion of education in the schools of architecture in Iran.

**Conclusion:**

The purpose of this study is to examine the process of the teaching of art and architecture in the privileged schools and a process that they follow in order to train an artist and architect. It considers from the first step that is accepting a disciple till the prosperity stages and to discover their creativity and ultimately completing training. The results show that if a country pride to itself concerning the ancient art and architecture, in the realm
of architecture due to pull out itself from the ravages, the most important steps are the modification and training of architects. We cannot change the city and the tower and neighborhood and homes, unless to change the architect. This notion also depends on the educational style modification to discover architects; therefore, it is necessary to review the architectural education and the delay in this affair makes the situation more complex. Since the architecture is entered in both areas; science and art, so planning and educational framework need to reset in the vast and various issues.

Regulations and programs should be flexible and progressive from the first step and before choosing students until after completion of education the process. In accepting students specialized tests and related to the profession apply, in order to select suitable students. At this stage individuals recognize their abilities and they can perceive it. Before anything else, they stop to continue the way. With using experienced masters and taking advantage of them exclusively in their specialized fields, so the education is more smoothly for students.

Taking advantage of the non-flexible and rigid in many ways, including student evaluations. Classes under a particular framework and educational absolute procedures, all of them prevent from the growth of creative and free thinking. Thus, flexible methods in evaluating student work, according to a learning methodology, close relationships with students, motivate them to teamwork led to increase the student's efficiency. In terms of facilities, and materials needed to be said; since, the architect should grow his imagination through a practical approach to the phenomena; thus, workshops, ateliers and workshops should respond to their needs in the teaching environment. The courses such installations, traditional and modern structures, should be asked practically of the students. What is the Bauhaus emphasized on it is a straightdormant vault that all of them have read in their lessons, but really how many of them are able to run it?

REFERENCES