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## Origins of Taste in Architecture

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### Abstract

Taste in architecture means to choose the optimal building which is the most important issues in this area, attributed to different factors. But it can be understood in two introductory ways. The first way relates to outward or objective characteristics, and the second way relates to the perspective of the individual's subjective perception. In addition to these two cases, functional aspects or living in the building and its location in the urban landscape are also important in architecture. Another noteworthy point is commodity preferences or the importance of fashion in society which plays an important role in building choice. Thus according to various aspects of "taste", Studies began on sensory perception and its implications in aesthetic perception from Exterior side of the building and its relationship with art. Form-based features and characteristics of the external appearance of the building facade along with its impact on mind studied in beauty and art issues.

Then functional aspects of architecture and the quality of human life in the building were considered. Subsequently, the search in the field of social preferences Which is another influential factor in choosing and in the field of fashion and social trends searched. As a result, it was determined that taste in architecture begins with observing the apparent or objective character of the building, associating with fashion trends to It will lead to the choice of the optimal building.

### Keywords

Taste aesthetics, Architecture taste, Taste, Fashion.

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## Introduction

Why understanding the taste in architecture is important? Why do we ask about taste in architecture? Is The basis for choosing a building to the other ones are measurable? How are the criteria formed? How can we find principles (vajehyab.com) or foundations of taste in architecture? Why there is a different types of tastes are among people? Asking such questions suggests the importance of understanding taste in architecture. This begins when the student of architecture learns This begins when an architecture student training about design with his masters and Then it will be continued in their professional life with Interacting with the employer and Arbitration Competition and opinions of the public and professionals. In this case, terms of judging criteria are highly regarded and the word 'taste' is always heard. What is the meaning of this word?

Is it possible to reach agreement on certain principles among judges? The main intent of this article is to explain how elements of taste are justified and what the origins of its formation are. Although taste enters in perception and aesthetics but it has a very strong connection with art and fashion and is dependent on function in the field of architecture.

Therefore, it is possible to examine the qualities of taste in the aforementioned fields and Fundamental areas are found in the understanding of origins of taste So that it could be reflected on the architectural valuation value and judgment criteria.

## Research Background

The issue of taste in architecture, due to art aspect of architecture , it always considered by architects and Anthropological Philosophers that looked From the perspective of Artwork toward a building from the inside and outside . therefore, available resources about taste can be studied in three general categories. First, philosophy of art and aesthetics, second, form and architectural aesthetics, and third, sociology. In the first sources such as the philosophy of art written by Noel Carroll (Translated by Saleh Tabatbayy, Academy of Art) in section of art and aesthetic

experience mentioned Terms such as balance, dynamics, monuments, and recognizable structures and Referred to circumstantiality and Aesthetic traits with Indicative form .Such interpretations are direct in the architecture and can be explained by visual or physical properties of a building .

Other books of this type generally focus on form and beauty in art works, including architecture. Such as aesthetics and critic, by Gentili et.al, aesthetic experience by Kalinson, beauty book by Scruton. The second category is books that have architectural beauty such as Greuther aesthetics in architecture. In this book Greuther tries to solving the apparent of complexity of the cognitive process in architecture and for this purpose he deals with factors such as Culture and style, aesthetics and beauty, environment and place.

The third category is about the sociology of art and tastes , Which is the most famous expert in this field Is a book by Pierre Bourdieu, "Distinction": critic judgments of taste.

In this work he has studied revealing the inseparable relationship between "Social situations" and "judgments of taste"; The book is composed of three parts: " Criticism of Social judgments of taste", " action economy" and "social tastes and lifestyles." "Social criticism " proceed to the issue of culture from a different point of view and (According to Bourdieu in preface of the book) Trying to link the Limited sense and Normative meaning of culture to "anthropology" of culture ; so in this way he Achieved Comprehensive insight of culture and its functions.

Therefore, if we want to look at current attitudes generally, The topic of taste is mentioned solitary In the areas which are mentioned But so far , The ratio of these domains is not considered together. Therefore it can be assumed that , Although the main issue of taste generally related to sensory perception and aesthetics and art But But in the field of architecture have an integral connection. to performance, position in the urban landscape, and fashion.

Therefore, the main focus of this article is examining

the role of all the mentioned factors, aesthetic, life of the building, face of the city and Fashion in order to find the effect and impact on each other in the formation of individual taste in architecture.

### Taste and aesthetics

What is taste and how its place can be searched in architecture? Taste in Persian is equivalent to selection, temperament, character and sense of taste (vajehyab.com) to choosing or preferencing which is comes from the other things. In Cambridge dictionary (dictionary.cambridge.org), it is defined as "A person's ability to judge and identify goodness and benefit for something with emphasis on topics such as art, style, beauty and behavior; sense roots can be traced to two things. Physical sensory or perception of something that happens and/ or in contact with the body, and understanding or experience of taste and flavor. So if a beginning considered, it is "Sense" which acts as a "judiciary".

In the eighteenth century, sensation and perception were equivalent to the Latin word "aesthetic" (merriam-webster.com) was In the field of aesthetics and accompanied by desiring and enjoying. The relation between aesthetic sense and sense perception with the aesthetics was developed to identify and produce works of art and architecture, causing a very strong connection between these areas. As Pallasmaa believes "Architecture is the art of compatibility between us and the world And this contemplation happens through the sense; According to Pallasmaa the first time of this event typically intuitive and Other senses such as Tactile and olfactory are also active in the next steps And are added to it" (Pallasmaa, 1994). Therefore, the first researches about relation between architecture and taste, as a common denominator, focus on sense and aesthetics. but how?

Experts attention is about the aesthetic sense is focused on two things: First, although the aesthetic experience begins through the senses but it does not end with that; because observing colors, shapes, spaces in artistic and architectural works accompanied with darkness and light Softness and roughness, scenes and events

far and near, that process in sensory perception leads to the production of meaning. Second, intuitive and aesthetic perception is the perception of certain aspects of dependent perception.

And it's not be limited to art and architecture or man-made artefacts. Natural phenomena, human faces, voices, sunrise and sunset, and everything else in the universe as belonging to perception, have intuitive feature for human (Scruton, 2014: 17 -18). The point is difference between an artefact's pleasant or is a Special glamorous sense by which is formed in mind. Like listening to a piece of music or viewing a theater scene or hear a poetry. poetry or music glamorous But it has no physical sensible means but here just sense of hearing leads the person becomes attracted or excited. therefore, in terms of aesthetics and sensory which then caused, two things are hidden, One is enjoying the artwork or object and another Selfless the object The feeling of encountering with object, which is created in the mind (34-35). This introduction raises a very important question. a sense which comes from visiting the building In the viewer's mind and lead's to choose is because of physical beauty Of building Or create when he watches the building?

What happens when we look at the Sheikh Lotfollah Mosque in Isfahan or Kashan Aqa Bozorg school (Figure 1 and Figure 2) or other structures of this kind? If we consider the quality of architectural beauty depends on the form, color, background, or motifs, what occurs when we are faced with the visual perception of these elements? One of the contemporary experts in this field, says: "The common denominator between Hagia Sophia and Milan Community Church windows, Persian bowl, Chinese carpets and paintings by Cezanne, in the combination of lines, colors and forms which raise our aesthetic emotions and meaningful form, is the only common denominator in all of these visual art works" (Wolf, 90: 2010). What sense effects visitor of Architectural famous buildings in the world From aspect of beauty? Have a sense of pleasure in the Kashan Mosque and the Cathedral of Germany (Fig. 3), Are Similar and comparable to each other? Is



Fig. 1. Sheikh Lotfollah Mosque in Isfahan. Source: 3hezar.ir.



Fig. 2. Agha Bozorg Mosque in Kashan. Source: lhvnews.com

located in front of Kshardam temple's courtyard in India (Figure 4) And the court in the Sheikh Lotfollah Mosque in Naghsh square leads viewer a sense of pleasure From building or leads To the world beyond appearance As a result of observing it?

Is the pleasure of viewing a beautiful building, a decree by reason or sense? Beauty belongs to different senses, and "sensory pleasure" is an ancient view and in that sense intentional or "intellectual pleasure" is not mentioned. But in the eighteenth century, after the sensation or perception of beauty was defined as knowledge, Thomas Aquinas know subjective sense of beauty basis and wasn't It's emotional impact; he called beautiful "thing" that related among all the senses with Vision and hearing which are the most apprehensible. Therefore, both aspects were discussed. Now, we can ask is the enjoyment of beauty an intuitive or logical joy? (Scruton, 2014: 35) for example What happens when seeing the Siosepol Esfahan or Persepolis ? Is it possible to create a sense of beauty from observing them without reason? Or understanding the apparent proportions and establishing structural relations of any geometry and mathematical calculations and static knowledge, follow beauty and intuitive pleasure? Deliberation on this subject gained the opportunity to start a different way by experts, In this way, it could be distinguished between pleasure via something, enjoying directly of something, And enjoying from something which happens ( 43) But how it would be inferred in terms of taste in architecture?

In the first handwritten of architecture, Vitruvius sought architectural beauty in the nature that relies on global proportions and symmetry rules (Vitruvius, 2009: 21). in the fifteenth century Alberti thought that architectural beauty means a symmetrical relation with Component by component ( 130), So that the components with such reproductive connection are compatible and linked together, Neither can be added, nor casseted (Gentili, 167: 2009), quoting Alberti Azrsalh "About building", vol 6: 2).

The later century This attitude or objective thinking continued As far as the In the modern era Theory of

architectural beauty In describing form (Formalism theory) And then in the era of Post modern In search of meaningful form (In retrospect) Found consistency. Hence, taste's study from viewing a building reached into two categories. First selecting with basis of intuitive perception or what is visually or objectively seen, Second, concepts and meanings go beyond the appearance after seeing the building and shape according to the individual minds. Which will then receive different results depending on the mental contexts of people. but obviously in front of the facade or outside of the building, we're observer and dwell within it. Buildings appearance belongs to the city and rigid and static entity, whereas inside of the building, is dynamic and jolly space which could be sense Rather than be seen. therefore, stay or live and work in a building , is another aspect of architecture. In addition to the visual sense, related with other human senses, the quality of living in the building will be discussed after searching for the origins of architectural taste.

### **Taste and presence in building**

what is the difference between being faced with visual perception of building's in comparison with the experience of living in? if visitor is the user of building , will his understanding be the same With the general observer? What is basis of judgment? Obviously passing and viewing a building everyday, has different perception compared with living in building. This questions provides opportunity to evaluate taste in architecture in terms of quality of living in the building. Architecture can be excellent or good or average or bad from every aspect, but depending on the type of building in regard to function or category, determining selection criteria and judgment will be different. Some criteria are more specific with regard to the type of building such as reviewing a mosque in comparison with a home or office building. But a more precise question arises here. By this theme How are the criteria formed? Previously it was noted when we observe the building relations with visual sense and quality such



Fig. 3. Cologne Cathedral in Germany. Source: drfumblefinger.com



Fig. 4. Akshardham Temple in India. Source: rasekhon.net

as shape, size and proportion and decorated facade with materials, its beauty is attractive for us and we enjoy it. But its presence and experience of living in building create a special feeling or meaning for us?

Experts believe that architecture is showing idea of objects through art, an art that was affiliated with the form but form is not basis of its selection; Although form of things follow aesthetic intentions but aren't purpose of the decision; because architecture is based on an artistic object be made to a particular use. And this is where aesthetic ideas are captured in functional Trap (Winters, 2007:1). In comparison, The main purpose of the sculptures are only expression of aesthetic ideas, such as sculptures of humans and gods, which are at the service of being a statue but presence in elegant buildings and frames and facades and belonging to architecture; In architecture or building, a product is designed for a certain function (2). Architecture is not a visual art made only to look up and it's enjoyable only because of its existence, but imagination of living or presence in building, gives meaning to architecture (10). Hence the presence in building has two intuitive experiences, first perception of interior visual elements and second actualize moments of life which together are basis of beauty and pleasure.

Attractive and pleasurable are reason for interest, and enjoying is criteria for taste and judgment but it is not clear regardless of art aspect and way of functioning judging about pleasure of building or object, returned to buildings quality or images that created in person's mind; of course, we will judge among various buildings and select one, but are these judgments related to building visual quality or perception of our mind or because others detect it like this? (Scruton, 2014). A brief think on this issue most of the time, when thinking, speaking and writing about a building, conscious or unconscious, we value them according to different (Saunders, 1999: 1). Because employers, users, pedestrians, critics, and historians, and theorists always offer criteria for built environment such creativity, artistic achievements, visual optimal proportions, color, symbolism, and

climate characteristics which have direct effect on individual judgment and even in shaping the appearance of a building directly affect (2). Therefore, a closer examination of judging criteria in choosing a suitable building is necessary.

Who determines the optimal structure in architecture? In this case we can not rely only on architects' view because employers and employees on the one side and people on the other side are prominent to determine criteria for selection. Perhaps the greatest challenge found in an architects' artistic look and supply demand of the employer and the user; This dialogue (between architects, employer and the user); usually leads to stereotypical debate forward the architects who believed in servicing to user, who are against self-contained architects and first group humiliation architects due to lack of creativity; However, this dichotomy may exist in fact but normally is unrealistic, because ability to meet demands of a user or an employer by architect, is an architectural creativity (3). Obviously still various points in the building are noteworthy. Here, taste is beyond the pleasure and satisfaction; Because some factors such as experience of living in the building, architectural knowledge, education and thought are in relation with morality, religious beliefs, and political views (Scruton, 1996: 13); Needless to say, several other factors also occur that create their own preferences. On compliance with a criterion or opinions, it is clear that we can't prefer a sight to the other ones and consensus is impossible because architecture valuation belongs to awareness, expanding design factors, and being flexible in understanding the architecture. In review of available writings mentioned; Architecture must: 1. be an art in order to express originality, power, software, and elegance to create an indefinable experience of vitality, 2. be affordable for people who are economically and socially underprivileged, —or improve every user's minimum quality of life, 3. promote the best conventional schemes, 4. have suitable construction and best materials and performance be used, 5. be symbolic expression of spirit and time of society and

culture, 6. Includes, reveals, and expresses desires and abilities of “normal” people and native characters (Saunders, 1999: 4); Such a comments in the field of critique can be basis for arbitration and selection of a building. Therefore, selection, judgment and evaluation faceted two-sided in architectural taste. In regard to aesthetics in the valley of art relies on visual delighting and from the perspective of function relies on evaluating and criticising. Such process is reasonable and practicable for experts and professionals but appreciate for everyone, it is not easy and has many difficulties.

Every day we are visiting establishment of new buildings in the city which are visible for every. Each of these buildings, with glamorous looks, are full of beauty and visual enjoyment, with efficient internal, facilitating services for citizens. Every architectural work created a sense in viewer’s mind according to his taste which result in judgment. but how? A person who has’t appropriate recognition of architecture and has limited knowledge about aesthetic according to which reason he choose, Buildings are visible to all All peoples, each choice exposed as a social critique. The criteria for each individual are discussed in a variety of communities such as Family, colleagues, experts and professionals. Social strata and layers Have a different conception of architecture. So Is there any way that people of a society have a choice that contains both personal taste and the approval of others? Or can taste be both individual and communal?

### **Taste and fashion**

Taste in social issues means to Select and to be distinguished. According to Bourdieu "a relationship between distinction or consciously distinguish between others is one of the signs that separates the popular Taste, or the pure and primitive “(Bourdieu, 2011: 61-60). He believes that "Of all the goods that the consumer is exposed to choose more than everything Artworks Provide classification and generally brings distinction and recognition which will contribute to major and minor divisions in

category -s, periods, styles, and artists (40) Similarly architecture can be investigated. In most societies Location or home May indicate some characteristics of a person in society. Choosing between wide range of available alternatives, highlights differences between groups, lifestyles and creates social layers; there an individual marks his personal identity in a reflection of the social links Which contain components of the index (Giddens, 121: 1999). Thus, when a person choosing his home among different cases, whether by ordering an architect, nor by choosing from the existing market In fact, we can understand his taste. is the person the best judge of his taste Or in other words is he tasteful or Are there other criterias?

How architectural Taste links to fashion?

As in sense of beauty and visual delight, pleasure was considered to be one of the most important foundations. This issue has a prominent place in architecture and fashion. Bernard Tschumi in one of his essays titled “Architecture Delight” In The Book “What is architecture?” points out: "Any architectural designer who wants to take pleasure in architectural design is included in Decadent”. He defines Dilemma of pleasure in fundamental conflict Between “Architecture something in mind, Architecture is like a physical sense And architecture like a sensory event, Focus on the senses, That is tangible in experience of space, Defines; Bernard Tschumi believes” Architecture enjoyable when dialogue between concept and experience exceed from process of desires, and is a tempting movement “(Guiton Ragsdale, 2012). Therefore, Sense and taste in architecture in the field of fashion includes desirable and pleasant to a temptation. about role of fashion and its relationship with taste in architecture, Other significant notes can be discussed which is defined by the definition of fashion. According to Simmel (1981) “Fashion is a mechanism of social distinction and identification that provides temporary shelter against the equalizer money threat “ (Lemniscate of Gerono, 1392: 98). Herbert Blumer (1969) sees this process in the formation of collective Taste. However, Herbert Blumer believed to a model

Like many of his contemporaries that fashions came from the higher layers of society(120) ; It is clear that most changes are done in fashion .in short time a new model takes the place of previous one and changes the taste (Greuther, 95: 2009). This leads to a manner tendency or particular commodity in the lifestyle. So fashion is not Taste but is origin of taste because Makes changes in it.

However, if we consider Taste distinction between social hierarchy and lifestyles which are determined by social status of their representatives, Fashions can be assumed classes of tastes that Usually came from The higher ranks of society. Formation of Taste in architecture, can be understood in two ways when following fashion. One species refers to people who want to place in a social specification layer defined by



Fig. 5. Residential complex , Niavaran street ,Tehran, An example of so-called classic design. Source: authors.

the symbolic base Through modeling and imitation, Situate themselves in social layer. For example, classic tendency in Tehran (Figure 5) Has Such characteristics. The construction of such buildings At the beginning in some areas in north of Tehran and Then Over time, was welcomed by the public. So now widespread in most parts of the city and Has many fans. But for some people following the fashion doesn't mean finding social distinction and belonging to a specific category. They are looking for their own values. That offer different authenticity and quality in architecture. Like architects who are looking for an impression of Iran's past architecture (Figure 6) And trying to Continue it with contemporary opinion. Such process of taste creates a new fashion by creating a common sense among his colleagues,. Generally, People with this attitude have special or upgrade criteria. Designers with Taste like this, have supporters among the certain layers for theme architecture is not a Business and is not Count building like commodity .Therefore, with above description the total architectural taste of society According to fashion, is divided into two categories. A category that shapes their taste by approaching a definite to special social layer and other category are not willing to link themselves to fashion by taste. Therefore ratio of taste and fashions in the architecture depends on willingness of people in dependency on social layers and earn the distinction and individual recognition.

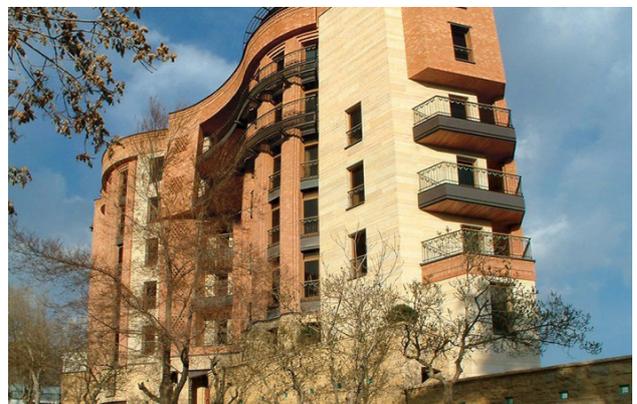


Fig. 6. Residential complex Niavaran street ,Tehran, an example of design disregarding transient fashions. Source: authors.

## Discussion and Conclusion

A brief analysis on the basis of Taste in architecture in the several main axes like intuitive perception, aesthetics, art, performance, Was investigated. These cases, as they are stated, are discussed individually in the selection of a building in architecture. But studies due to default showed that one factor isn't enough And the relationship between these factors in most cases determines the final choice. Because facing a building occurs primary with appearance or façade, In this case, visitor observes the external aspect or objective of a building And the form and dimensions and color With Building's arrangement in the facade of the city creates the first impression or perception on him. However, this impact in one side, can be form in regard to foundation of taste or be arbitration base to choosind, due to the characteristics and visual quality or on the other hand, plays a role based on his thoughts.. Obviously In this case, intuitive perception and aesthetic criterias are playing an important role But it can't be ignored that Function and lifestyle are fundamental factor in judgement and selection. interior, comfort and peace are playing a fundamental role on viewer's decision. So objective aspect or facade and quality of life or inside and outside of the building. Can be the formation of person's taste in choosing a building. But social movements of the contemporary world and fashion which is ingrained with the social layers with distinction and dignity Can not be ignored. Because each person following fashion, showing relation with a symbolic base of tasteful people. And in this way he can find the validity to a particular group. So in social arena, Following fashion and social preferences Playing a decisive role, are one of the origins and foundations of individuals taste. As a result, when we are talking about the origins of taste or judgment and selection among different individuals. None of the aforementioned factors lonely are basis or guarantee the formation of taste. For architect, client, user, professionals, and the public, proportion between aesthetics of the building, its position in city view, life experience and presence in the building, along with a look at fashion and common patterns, are Foundations of valuation and judgment, are criterias of choosing optimal building Or origin of taste in architecture.

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