

The Influence of Paris School of Fine Arts on Architecture Education in Iran

¹Hassan Rezaei, ²Iraj Etessam, ³Seyed Mustafa MokhtabadAmre'ei

¹Ph.D. Candidate, Department of Art and Architecture, Science and Research Branch, Islamic Azad University, Tehran, Iran.

²Professor, Department of Architecture, College of Fine Arts, Tehran University, Tehran, Iran.

³Associate professor, Department of Dramatic Literature, Faculty of Art, TarbiatModarres University Tehran, Iran.

Received 07.15. 2013; Accepted 08. 21. 2013

ABSTRACT: By its academic-aristocratic approach at the beginning, and the mere artistic vision of art afterwards, Beaux Arts had become the cottage of hopes and dreams for art-lovers and artists from Iran and all around the world. Accordingly, Iran, like many other countries, has had consecutive associations and interactions with these schools, especially beaux-arts school, in qualitative and quantitative dimensions "Beaux-arts" school has had an extraordinary expanded character among classical educational schools in Italy and Germany and has played a positive and rooted role on art education world. What was going on continuously in E'cole for many years was nothing but a stone sinking in a pond, whose inevitable waves' beams affected the whole pond. Art Education was the pond, Beaux Arts the stone. E'cole de Beaux-Arts set up the starting point of many artistic, educational and political events in the domain of art education. So, may we assume Beaux-Arts as the starting point and the godfather of most of Iranian art education systems? Examining this subject in the context of art education history can be done through various methods. Historical periods, geopolitical entities, nationalism, international network of effects, and subjects or themes each can have a framework or composition for forming the international history of art education. This article sets to express France's E'cole de Beaux-Arts Education historically, and tries to assess the deep qualitative and quantitative influences of the E'cole on Iran's Art educational system, especially on architecture education, by gathering information through well-known artists and graduates of Beaux-Arts.

Keywords: E'cole de Beaux-Arts, History of art education, Art higher education, Art school founders, Architecture education.

INTRODUCTION

The new education manner brought new content and methods of education. The parallel efforts of Pahlavis and Qajars in opening the country's doors towards the western and modern world resulted in a complete revolution in the country's traditional system of education. Accordingly, most of the modern art education methods are rooted outside Iran's borders. By investigating the education background of art students graduated in Iran, we find the stems of west education in a multi-layered sequential relation. Lack of research in art education history in Iran necessitates drawing this affiliation matrix and reviewing the art history around art higher education. The examination of the fundamental role of Beaux-Arts school in forming and improving higher art and architecture education in Iran could be a quantitative departure of this study. And also it can be a starting point for the further qualitative studies. The basic questions forming the description of the subject include:

Prescription- Where and how has the basic core of the world's academic education of art formed?

Has Iran's art higher education been merely founded on west and non-Iranian methods?

Definition- Which one of the west art education schools has influenced the formation of Iran's higher art education?

Specification- Is the "beaux-arts" school of art the most influential western school on Iran's origin of architecture education?

Identification- It seems that due to various historical reasons (political, social, cultural, etc.), beaux-arts school had important qualitative and quantitative effects on higher levels of art education in Iran. These schools' teaching is engaged in content and methods of architecture education in Iran.

Literature Review

Philosophy of art, history of art and artistic methods (in the span of compilation and criticism) stand in the preoccupations of art education. Most of studies in Europe and America (as the cradle of academic art education) on art are around epistemology, art historiography, methodology, terminology and philology (Ahmadian, 2007). However these researches in the fields of art education have prioritized and frequented respectively philosophy, methodology of art education and art history.

In examination of scientific resources and virtual and written researchers, researchers such as Pierre Bourdieu in France, Piers in Canada (Stankiewicz, 2007), Jan labatut in America (Antoniades, 2009, 41) and other researchers like Walter, Adam Smith, Friedman, Hernandez Fland, etc. have worked and theorized on the history art education. In Iran, most of

✉ *Corresponding Author Email: rezaei.h@srbiau.ac.ir

studies done on art and artists have been mainly dedicated to translation of the some works of modernistic visions on philosophy, history and methodology of art.

So, compilation and criticism has had a lower proportion in the studies. Most of the accessible resources about the history of art education are based on biographical events, genealogical, narratives approaches (Ahmadian, 2007), and organizational informing and statistics (like introduction of training centers). Most of the historical studies on one of the fields of art such as calligraphy, painting and development of theories, styles and historical periods are done in terms of bases and case studies. In recent years with the establishment of Ph.D. education and research on art and architectural study, some works have been done about history of art education. The Ph.D. thesis of Dr. Eisa Hojat and Dr. Kamran Afshar Mohajer being two of them which are available in the form of educational books as well. There is a quotation saying "science without discussion, property without business and the kingdom without policy won't survive".

"E'cole de Beaux-arts" has had an extraordinary expanded character among classical educational schools in Italy (Florence) and Germany (Bauhaus) and has played a positive and rooted role in art education world. (D.K.ching et al., 2007, 638). Accordingly, Iran, like many other countries, has had consecutive associations and interactions with these schools, especially beaux-arts school, in qualitative and quantitative dimensions (Hojat, 2011, 13; Eshragh, 2010, 58; Banimasud 2009, 182; Namazian, 2005; Mohammadzade, 2005).

Despite the undisputed importance of this topic and almost more than a century and half of academic training of art in Iran, the access to classy "information" about the role and impact of schools such as beaux-arts on Iran art education becomes less available every day. Lack of access to the artists and masters who graduated from beaux-arts at that time, lack of written resources and incorporated studies could be the reason. Thus, doing research on this ground, despite of the wide range of research subjects, has limited research resources. While so many systematic efforts have been done on engineering education and modern scientific methods of which consequences are absolutely visible, most of the available literature has no historical-comparative analyses to engage international events influential on art education. Lack or shortage of study in art education history studies at professional levels becomes obvious especially about beaux-art school, its establishment history and its impact on art education in Iran. Only biographies of artists are mainly available but it is not about traditional artists.

MATERIALS AND METHODS

This article sets out to express France's E'cole de Beaux-Arts Education historically, and tries to assess the deep qualitative and quantitative influences of the E'cole on Iran's Art educational system, especially on architecture education, by gathering information through well-known artists and graduates of Beaux-Arts. Researchers having examined and understood the background of study, this research was planned in three main parts in order to realize the research objectives. The first part contains background of the French school of beaux-arts and formation of art education in Iran. For the first, the study went on through library and virtual documents, and about Iran, mainly field studies and

interviews were adopted (starting from early Qajar era until the beginning of the second half of Pahlavi era on the domain of the fields of architecture, painting, music and sculpture). In the second part, the investigation framework is the educational methodology and academic terminology of beaux-arts school. In the third part, historical and theoretical parameters (which are argumentative and real) have been diagrammatically correlated in a chronological linear and methodological parallel manner by comparative-interpretative analysis in order to evaluate the research questions, of which consequences have been findings and proposals offered in the theoretical and practical layers in addition to the qualitative and quantitative verification of the research hypothesis.

RESULTS AND DISCUSSION

On the Definition of Art Education History

"Art" is an old word with a high range of usages. It has different meanings based on different thinking systems. So, art history has experienced some upheavals. "Art" and its synonyms have different roots in Persian and in the other languages, but they almost have the same or similar meanings. (Rahimzadeh, 2006). In the pre-modern Iranian culture due to a belief that art cannot be written, art history has not been written. But today, along with the development of social networks and global information we need to write the art history in order to know ourselves better. We have to accept that in contrast with the word "art", the word "history" has been changed in everyday Persian and has got more meanings. In the past, "history" was a written form about past events or immigrants since they will become past some day. Today, influenced by European languages and modern science, the word "history" is used both as "history knowledge", "history report" and "history" itself. Sometimes history as outside events is called "first grade history" and the report of these is called "second grade history" (Qayyoomi, 2007). By this definition, we have "objective" and "subjective" history respectively. From what we said the subject of history with its all complications is clarified. Historians deal with the people's past: what happened? How did this happen? Why did this happen? (Qayyoomi & Beheshti, 2009, 9). Now, the education having been added to the composition of art history; an independent variable is added to the subject that has its own era of meaning "history of art education".

On Art Education History

The history of visual arts education can be constructed in various models. Some issues or themes that could make a mixture or framework for modeling an international history include the historian periods, Geopolitical entities, nationalism and the international effects network. About art education's history, just like Peurs's suggestions about the history of art education in Canada, it is possible that geographical-political identities are chosen by another researcher, (like the study of art education in Europe, Northern America, southern America, Asia or Australia and some African Countries). It is possible that some inter-periods are made by them like:

The period before formation of formal art education to renaissance in European countries under domination, around 100 B.C. to 1600 A.D. and in pacific ocean and colonial countries afterwards.

The period of training artists and free art training to the Elites under the national structures (1800-1600)

The period of the emerging of capitalism and realization of the middle class ideals (1850, 1800 A.D. and on)

The period of industrial design systems, by some English language countries with their colonies (1850-1910 A.D.)

The periods of ideology of self-expressive, child artist

The period of some changes to the intellectual rigor, (1960 until now)

Of course, another way of considering history of art education might correspond to the formation of national structure and the manner of its stabilization which is prevalent in written histories. And the fourth form can be the way the complicated western network affects East and developing countries and even its contrary; Freidman and Hernandez identified several cases of European influences on international art education, while Eflend, putting the history of art training as an educational subject, assumes art education history as a subset of education history (Stankiewicz, 2007).

Academic Art Education

In all ancient periods and middle ages, artists always learnt with technicalities from masters through apprenticeship and became skilful at some art majors (Janson, 2000,438), the Latin world has divided human being activities into two parts that include the major parts of Western societies. At one part it sets "The Arts Liberales" that is the propagandist of moral culture and includes the freemen and the other parts it sets "The Arts Mechanichae" that focused on the manual activities and skills, so it was only for slaves and subordinates (Ayatollahi, 2005). Therefore division between the liberal and mechanical arts grew the middle ages and some groups and guilds created in this situation. Some illustrator craftsmen created these guilds. These artists earned a living from this way so they had some rules for their apprentices and servants (they became a craftsman by repeating the chief's work and making the small parts of the master's work) so the elites of these guilds were always jealous of the position of liberal arts artists and were seeking an opportunity to reach their position (Darras, 2007) hence artists had sought to base their machinery and imitative apprenticeship on theoretical knowledge principles (Janson, 2000,439) so for this purpose they established the "Arts Academies" firstly in Italy and then France (Darras, 2007). At the same time painting, sculpturing and architecting assumed themselves as scientific studies and promoted to the level of the "Epitaph tactics". First art academies were some places for artists to come together at certain times to paint a model or discuss some scientific doctrines of art (Janson, 2000, 439). These academies were not focused merely on art production activities, so they had to participate on training, organizing the ceremonies and gathering and making some national and military songs. Academies proposed a way including two theoretical and technical parts for controlling the consequent situation.

This method had long effects on art training in Europe which are still visible in the 21st century.

Academies turned to some official organizations which controlled the duties and authorities of art guilds. So their taught always remained at limited level and never became compiled based on rules. Of this kind was royal academy of painting and sculpturing of Paris that was established in 1642

that was the basis for the next academies and their descendants i.e. contemporary art schools (like Beaux-arts School).

Founding Beaux-Arts at Paris

The royal academy and of painting and sculpturing at Paris was established in 1648 and this establishing was the start point of forming some academies and Beaux-Arts schools in France. The royal academy of music and architecture afterwards were of those centers which were formed during the seventeenth century. After the French revolution, merging of the main academies was the introduction to Beaux-arts academy's formation. And then during Napoleon's period the school was established, developed and multiplied to develop art training and abolish class monopolies of art training. The brief history of Beaux-Arts has been presented in Table 1.

In 19th century at Paris Beaux-Arts was the most striking school of the architecture education. Copying France's educational principles by many of European and American governments represents the French domination over all art domains especially art education in the Europe and United states. Although Beaux-Arts was meant for the French, English and American students but at the end of 19th century some students from all over the world started educating at there. These students finally formed the global colony of the school trainees who developed the structure of Beaux-Arts academy and its art method all over the world. (D. K. Ching, et al., 2007, 638) (Table 1).

"E'cole de Beaux-Arts" of France

Near the end of 17th century, the members of academy confronted each other as two opposite groups. There started a dispute over priority of design or color. These two groups were conservatives who followed Poussin, against followers of Rubens. The conservatives following Poussin's theory prioritized design since it affected intellect while color affected senses. Rubens's followers considered color superior to design because of its harmony with nature (Janson, 2000, 440). In the middle of 19th century, another confrontation happened. On one side there were advocators of classicism intellect like Quatremere de Quevry, and on the other side romanticists like Henry Labrousse with a flexible understanding about history. With the appointment of Viollet-le-Duc as the professor of history and aesthetics in 1863 this confrontation was finished and the Beaux-Arts school became well-known as the pioneer of eclecticism style in architecture. In these years Viollet-le-Duc would hide steel structure within the stone arch, which is comparable to what nowadays architects say: "as long as the building becomes similar to what I want no matter how it has been built" a mere artistic view. In the late nineteenth century the majority of American architects (Luis Sullivan, Richardson, McKim, Midway White) went to the school of fine art in Paris (Tchumi, 2000). The educational system of Beaux-Arts school in architecture was based on the project design that students was assigned to at the beginning of the semester of which progress was scrutinized by the instructors. Designing started with sketches and finished as "charette". The students who enrolled in this school would learn most of instructions out of school. Of course basic acquisition occurred in the studio, but the instructional method depended on the master and the practical learning. "Excellence" was the evaluation criteria of students' works; The final project would be drawn

Table 1: Introduction to art history education of Beaux-Artscenter

French title	English title	Establishment and change in Beaux-Arts training school	Years of establishment
Academie	Royal academy	Beginning the process of establishing of five French academies based on Medicis family model in Florance with Academy of science and French literature (Janston, 2000, 439).	1635
Academie royal de peinture et de sculpture	The Royal academy of painting and sculpture	The Academy was founded by posen ideas and was the base of formation of academies and art schools including Beaux-Arts .the president and principles of Lebron in 1663 has its own effects in present art instructions (Janson, 2000, 438).	1648
Academie royal de musique	Royal music Academy	Establishment of Royal music Academy (Academie, 2012).	1669
Academei royal de Architecture	Royal architecture	Establishment by john Batista kelbert and it s first preside was FransisBrondel (Hojat, 2011, 116).	1671
Institute de france	France Institute	The combination of the five academies of French Revolution (national institute of art and science) and the end of Royal academy after French Revolution in 1804 (D.K.ching, et al., 2007, 638).	1695
Academies Are de Beaux	Fine Art Academy	Integration of music and painting Academies with sculpture and architecture Academies in tandem with French Academy was as final verdict (Mozayyani, 2005, 44).	1816
L.E'cole national supeviue des beaux – arts	National high school of fine art	By establishing school instead of academy , develop a school composed of faculty, students and administrative staff in France and elsewhere in Europe independently of official Academy was achieved	1819
E'cole de beaux Arts		Rename Academy to E cole in Napoleon time. The Beaux-Arts school is as the last one from history presses of art education centers in France. This school and it s structure like as iran faculty of find art are still active (Banimasud, 2009 , 201). Foundamental change in structure of studio training in Beaux-Arts due to International and domestic students protest in 1968 (Academie, 2012). Addition of visual art s and cinema to pervious fields such as architecture , sculpture and painting in 1985 (Academie, 2012).	1819 until now

in traditional and elegant styles, and usually were defended on the basis of “good concept” and “comprehensibility” (Namazian, 2005).

Nearly 300 years after the start of first art school a transformation occurred in the schools that were following Beaux-Arts. This happened in Paris in 1968. If “reading in not allowed here” was written up on the studio walls of Beaux-Arts Paris of 50s, nowadays most of student study veraciously, from historical studies to recent progresses in post-structuralism, and there is a strong sense of questioning (Tschumi, 2000). In the late twentieth century, new fields such as cinema and visual art were added to pervious majors which were painting, sculpture and architecture.

On Art Education in Iran

The art education in Iran can be divided into 2 main parts, modern academic and traditional instruction. In the traditional system , there was amaster-apprentice relationship in which the master had a spiritual authority like a father while the modern educational system has been adapted from west in recent years (Mohammadzade, 2005). The art education took place in a traditional manner of master-apprentice before Qajar era, Changes in which prevailed by the arrival of a new education system in the second half of Qajar era. Mirzataqi Khan Amir Kabir (1855) established “Darosanye”

totrain and encourage artists and promote the local industry (Zohour, 2005). Dar-ol-fonun(foundedin 1230 SH,1266AH, 1851AD)¹ can be regarded as the first institution of the kind in which new ways of educating and training new students was used .Abolhasan Khan Ghafri , known as “Saniol Molk “ contributed significantly in starting paintin glasses with this method in “Dar-ol-Fonun”. After the establishment of “Dar-ol-Fonun” by the arrival of printing press and invention of lead plate and gravure, printing and translation also became common (Afshar Mohajer, 2005,167). New, art classes with new teaching methods should be considered in conjunction with publication of first illustrated newspaper in Iran.1278 A.H can be a turning point in the history of art education in the new approach. From this time tradition of art instruction with a new plan continued under them inister of sciences and knowledge. Painting classes of “Dar-ol-Fonun” was being supervised by Ali Akbar Mozayan-od-dole, the Royal painter, after the death of Abolhasan Qafari. Hewas therefor 40 years. Mohmmad Qaffari, was a distinguished student of Mozayan-od-dole (University of Tehran, 2012) ,who was honoured by Naser-al-dinshah with the title of “Kamall-ol-molk”. He came back to Iran in 1900 AD after being trained and studying for three years in Florance and Paris under king’s order, and established “Sanaye Mostazrefe (fine arts) school” in 1289 SH (University of Tehran, 2012). He accepted and

trained many artists like Heydarian and Sedigi who became outstanding masters and teachers of painting courses. Little by little the "Sanaye Mostazrefe School" drew attention of foreigners and nobles and dignitaries visited the school. The story of founding of Dar-ol-fonun musical high school like wiseis rooted in state and foreign origins. This is also true for sculpture and architecture. It is so clear that sculpture education was a kind of training filed that because of religious reasons and lack of professionals and applicants was realized later and took place after the traditional education system. History of art education in the late Qajar was briefly mentioned. These are 4 major school of that era "daro-ol-sanaye", "Dar-ol-fonun" "Sanayemostazrefe" and "Sanayeghadimie (old arts)". Establishment of public schools means that knowledge came out of being specific. There were these centers which played important role in modernization of school art education (Nasiri, 2006). In 1316 SH, Esmaeil Merat took the initiative to establish an art school. He was the minister of education and had complete information about Paris Beaux-arts. He asked Mohsen forughi ,Abol Hasan Sedighi And Roland Dubrol (French architect living in Iran) to draw up a constitution for school. This statute was adapted from Beaux-Arts faculty of Paris in 1317 SH, and at the same year higher school of architecture dependent to ministry of art and crafts , started in Kamal-ol-Molkart-school (fine arts school) the opening speech was by Dr. Seyed Ali Nasr about Iran architecture. The chairman was Abol Hasan Sedighi (Bani Masoud, 2009, 228). Mohsen Furoghi and his colleagues transferred this school from ministry of art and crafts to ministry of culture in 1319 SH. This school named the school of fine art and was located in shabistan of Marvi school in Marvi market at Naser Khosro st.- started its activity with a new method in architecture, painting, sculpture (Eshragh, 2010,55). The foundation of "Fine Arts faculty" in 1320 SH at Tehran university which began its work in the fields of architecture, painting and sculpture was an important event. It was based on model of "Fine Art Faculty in Paris. And used the experience of the Iranian and foreign professors, Fine art faculty is the fifth academy of fine arts in Iran. It is also the first art education institute in Pahlavi with its new governing structure after feudal role of Qajar. Table 2 demonstrates founders and the manner of establishment of this center. We can say optimistically that the demand to lagging behind west just like the past periods, along with the importing of non-domestic new educational structures, left no chance for us to think about the foundations of modern education and its relation to historical trends (Mansoori, 2009) (Table 2).

Architectural Education

Architecture education started with dar-ol-fonun where there was an architecture course in civil engineering department. At the same time, the first architecture graduate, MirzaTaghi khan Shaghghi came back from France to Iran, at late Ghajar. The higher school of architecture, subordinate to "the ministry of art and craft" and kamal-ol-molk art school (SanayeMostazrafe school) opened in November 1938, Hasan Sedeghi was the principal and the opening speech done by Seyed Ali Nasr (Bani Masoud, 2009). Eventually it was moved to Tehran University after its establishment in 1939 and was named Fine arts Faculty in 1940. After Mohsen Forughi , Andre Godard , the French

archeologist was dean of fine art faculty. The first student who was graduated from architecture faculty and went to Paris for higher education was Houshang Seyhoun. He became the faculty's head in addition to teacher until 1968 after he came back (Bani Masud, 2009).

Some Persons who Have Important Role on Founding of Architecture Education in Iran

Andre Godard- French architect and archaeologist from E'cole de beaux-arts de paris. His main expertise was architecture and was employed by Iran government in 1927 (Bani Masoud, 2009).

Roland Dobrol- He was born in Armantir, Northern France, 1907. He was also graduated from E'cole de beaux-arts de paris (Bani Masud, 2009).

Mohsen Forughi- Son of Mohammad Ali Forughi , the Reza shah's last prime minster. When Reza shah was exiled, he entrusted his son, Mohammad Reza shah to Mohammad Ali Forughi. Mohsen Forughi was born in Tehran , 1907. After high school, he went to France for further education. At first, he chose Toulouse for education but after a while he went to Paris and took part in 2 entrance exams (math and architecture). He was succeed in both of them, but he chose architecture and went to E'cole de beaux-arts de paris. He was graduated in 1937 (Eshragh, 2010).

At the same year he returned to Iran and dedicated his time to government.

Beside his administrative activities and cooperation with famous people like Aghyani, Ali Sadeghi ,etc, he had designed most of the bank-e-melli branches buildings (Eshragh, 2010).

Hushang Seyhun- Many foreign-educated architects had worked in Iran before Seyhun, but no one had his courage. Such courage, like starting an art school is posed to all kind of criticism and debate. One who starts such a work should believe in his work and have foresight more than anything. Seyhun performed a system to achieve the golden ratio and rhythms in the buildings for the first time. No one before didn't do that.

This was just part of his activity; it takes long time to mention all of them. It is nice to hear the story of his going to Paris. In past Paris university didn't accept Iran architecture diploma. They believed that graduated student from Faculty of Tehran university must start from beginning level. (Eshragh, 2010).

The beaux-arts architecture school system such that students had to finish 2 stages (cycle). Each stage lasted 2, or 3 years. This system was also common in Iran. Because the plan was adapted from beaux-arts school (Hojat, 2012) Hushang Seyhun was the first graduate from architecture faculty of Tehran university who went to Paris for further education. As it is said Paris University didn't accept Iran architecture diploma so Seyhan efforts wasn't successful in signing up in higher levels. As he was completely disappointed, he heard about an exam named American project and had open participants. Seyhun took this exam, although there were many participants from Paris and French towns, his project one of the best projects. The council of Paris University saw his project and identified Tehran university degree as the first cycle and started to accept them for the second cycle. This way is still common in Paris University (Eshragh, 2010) (Table 3).

Table 2: The academic list of high art education in Iran with historical and extra information

No	University name	Establishment year	Present dean	Fields, biased and active Degrees	Effective and establisher members
1	Art University	1979	Saeed Falah	Applied arts, visual arts, cinema And theater and University College School of Music, School of Architecture and Urban Planning	
1-1	Applied arts faculty, 1960			Ms and Bs of Industrial Design, Ms and Bs in crafts, BA in textile design and clothing, rugs, prints, master restoration of historical and cultural objects	
1-2	Visual arts faculty, 1978			Bs and Ms, graphic, drawing and photography Bs of sculpture ,ms of illustration	
1-3	Faculty of dramatic arts, 1957			Bs and Ms of cinema, Bs theater, Ms of theater directory, dramatic literature, motion picture	
1-4	Faculty of Architecture and Urbanism, 2000			Ms and Bs of architecture, Bs of urbanism, Ms of urban and regional planning	
1-5	Music faculty 1971			Bs in playing Iranian and global music, Bs of military music and the Ms musical composing	
2	Marvi school 1894-1853			Military of education	Haj Mohammad Hossein Marvam
3	The fine art 1939				Under the support of the minister of culture, Esmail Merat
3-1	Faculty of visual arts				
3-2	Painting and Sculpture instruction department			The field of painting & sculpture	The first supervisor of this field was Abol Hasan Sedighi
3-3	Visual communications & photography 1983 and 1976			Graphic Photography	Dr.kuban, Morteza Momayyez, Dr.Shafafie
3-4	2005, department of industrial designing				
3-5	The urban faculty 1965			*at the present time in the fields: urban planning, urban designing. Will be establish: regional planning, urban management, PhD of urban	
3-6	Architecture faculty			Architecture (Bs, Ms and PhD) Repair (Ms) Technology (Ms), architecture and energy (Ms) Project management and construction (Ms)	French Archaeologists and graduated students of architecture from national high school of art in fine art
3-7	Performing art & music faculty			Acting Director (Bachelor of Dramatic Literature (Ms) dramaturgy (Bs) Director (Ms) Designer (BA) Cinema (Ms) and puppet theater (BA), Theatre (PhD)	
3-8	Music faculty 1965			Iranian musician (BA), playing World Builder (BA), composition (MSc)	Dr.Berkeshli
4	Esfahan art university 1976			Restoration, graduates of undergraduate courses in archeology, art, interior architecture, construction, chemical, and textile (Ms) refurbished historic building restoration (Ms)	
5		1975	Ensiekhazali	Departments of Psychology and Educational Sciences, Social Sciences, economics, literature, languages, history, engineering, physical education, science, theology, art, and the Institute for Women	Farah Pahlavi
6	Sure art Faculty			Graphics Department, Department of Painting, Cinema Department, Department of Art, Department of Training composition	

Continue of Table 2: The academic list of high art education in Iran with historical and extra information

No	University name	Establishment year	Present dean	Fields, biased and active Degrees	Effective and establisher members
7	1969 , Higher School of Television and Cinema			Department of Production, engineering, media, communications, music, radio, computer arts, theology, and general lessons	
8	Broadcasting faculty in Qom, 1998		Dr. Kamal Akbari	“Television producers”, “communication research”, “dramaturgy”	
9	1989, the faculty of art & Architecture			General visual communication, industrial design, photography, architecture, engineering, music, public art, drama (in dramatic literature, acting, staged and directed) and trends in graduate courses in dramatic literature, visual communication, research, art, illustration, urban design,	Chairmen: Mohammadtaghi Sahabi, Mohammad alishakeri, Purmoradian, Naser baba shahi, Ali Human, Ferdows Hajian, Mohammad Reza Nasir Salami, Ali Humn, Amir Kavus Bala Zade, Mahyar kharabati, Naser baba shahi
10	Neyshabur University 1997			Painting, visual communication, sculpture, archeology, English Literature, Persian Language and Literature, Physics, Pure and Applied Mathematics	
11	1999, Tabriz Islamic Art University		Mohammad Ali Key nezhad	Carpet Masters Degree Multimedia, craft, Industrial Design, Carpet, Restoration of Monuments, Art Senior Research, Islamic Art, Urban Design, Industrial Design, Architecture, Islamic Architecture, Islamic Art, architecture technology, carpet PhD, urban, Muslim Islamic architecture	

Key Insights of the École des Beaux-Arts Teachers

John Harbeson in *The Study of Architectural Design* said: “The purpose of its [the École des Beaux-Arts] training is to impart to each student a method of attacking and studying any problem in architectural design which may be presented. It gives training in composition and design-and the science of design is necessary to the architect in order that he may express himself clearly.”

Donald Atkinson Fletcher in *Introduction to Architectural Design* said:

“Student work in design falls into two categories- (1) learning facts in detail, and (2) learning to integrate or compose them. Learning details is not learning to design. The active principal of design is composition. A student is not learning to design until he has started to compose.”

Finally as Paul Philippe Cret so eloquently put it, teaching design “... is the development of what artistic sense the student may possess in a latent state - the education of his taste and the opening of his eyes to the beauty of form. ... To be really deep and effective, this (slow) passage through successive stages in which one learns how to appreciate some new things and despise others, must be a personal one, else the intellect only, and not the feelings will be touched and permanently influenced.”(Beaux Arts Atelier, 2013).

Iranian-French Art Education Relationship

(Green, white, red) and (blue, white, red); green and blue are the colors of hope and serenity. Is there any semantic relation between educational relations of Iran and France and the two uncommon colors of their national flags? The term Farang (derived from France) in Iranian history has always been the symbol of west and Europe in popular literature. The background of art education in France, the quantitative-qualitative commons and confidence signs and social and

cultural relations with Iran gives meaning to the French roots of art higher education in Iran. The main differences of two countries lie in religious views and tendencies, being the same horizon that continues challenging the scientific and artistic interactions. But it should be asked that whether France’s support of Iran’s art education system and making it equipped, has been a disguised form of dis-cultural and opponent aims? Or have these mobilizations and communications been a pleasurable chance for Iranians that our contemporary society has benefitted from it? What would have happened if this background hadn’t been created? And would there be an ideal alternative? & lots of other questions can be asked.

“Tompson” defines innovation as a process that the organization chooses a better choice or one that is different from the existing procedure or method, and tries to realize it such that relieve the short comings of the concerned procedure. “Buttler” defines innovation as the new transformations in those processes which are based on the organization’s strategy (Hodavand, 2009). Rereading the current and infrastructural methods of art education in past and their scientific cognition of its history is essential in localization of modern educational methods and changing and innovation in the past methods. Perhaps the major difference of education in knowledge and art lies in that progress means nothing in art; there is only change and new movements in art (Mohammadzade, 2005). Learning mainly enriches the aesthetic views and develops artistic construction methods of human capitalism demands for national identity and global economy. Art education has formed between two views in capitalist countries; one that has been formed industrially (technically) in Britain and the other as a fresh combination of the individual (artistic) creativity and expression. The development of capitalist countries has been influential on the development of art education in other parts

Table 3: Founders and pioneers in the Iranian art education

Discipline	Artist	Nationality	Preliminary art education	advanced art education	Academic and Educational activity in art field	
Architecture	Andreh Godard 1881 A.D.	French	France	Beaux-art	One of the founders and the head of fine arts faculty	
	Marsel Dobrol 1907 A.D.	French	France	Beaux-art	One of the founders of school of higher school of architecture in Kamalolmolk school	
	Mohsen Foroghi 1907 A.D.	Iranian	France	Beaux-art	One of the founders of marvi school and school of higher school of architecture in Kamalolmolk school, Head of fine arts faculty	
	Houshang Seyhun, sent to education in 1917 A.D.	Iranian	Tehran university	Beaux-art	First architecture graduate of faculty of fine arts and its head until 1347	
painting	Abolhasan Khan Ghaffari 1846 A.D.	Iranian	Iran	Italy	Founder of Majmae Darolsanaye, painter of Mohammad-Shah Ghajar, in charge of artistic activities and printing newspaper in Naseradin shah's period	
	Ali Akbar mozaieen-od- dole, sent to education in 1851 A.D.	Iranian	Iran	School of France Fine arts	Painting instructor and Franch language in Darolfonon and Kamalolmolk professor	
	Mohammad Ghafari Kashani (Kamalolmolk) 1885 A.D.	Iranian	Darolfonon	18 months in Florance and 18 months in Paris	Founder of Sanaye Mostazrafeh school	
	Ali Mohammad Heidarian, 1896 A.D.	Iranian	school of Sanaye Mostasrafeh	France and Belgium	instructor at school of Sanaye Mostazrafeh and one of founders of the school of fine arts, instructor at Marvi art school	
	Lady Imen Ghora (Ashob)	French	France	France	instructor at Marvi art school	
	Jalil Ziapour 1920 A.D.	Iranian	school of Sanaye Mostasrafeh and faculty of fine arts	Beaux-art	Founder of schools of visual arts and faculty of decorative arts, instructor of faculty of dramatic arts (Wikipedia, Fa, 2012)	
	Behjat Sadr 1924 A.D.	Iranian	faculty of fine arts	Italy (Accademia di Belle Arti)	painting instructor in faculty of fine arts	
	Music	Mosio Moler	French	France	France	Founder of music school of Darolfonon
		Mahdi Bergheshli 1912	Iranian	Dar-ol-moalemin (Tehran university)	Sorbonne	Founder of music and theater department in faculty of fine arts (Bayanmusic, 2012)
sculpture	Abolhasan Khan Sedighi 1894 A.D.	Iranian	school of Sanaye-Mostazrafeh	School of Paris national graduate beautiful arts	teacher in school of Kamalolmolk, one of founders in school of graduate architecture in place of school of Kamalolmolk and sculpture professor in faculty of beautiful arts	
	Parviz Tanavoli 1937 A.D.	Iranian	School of fine arts	Milano, Italy, Brera and U.S.	Professor in faculty of fine arts	

of the world, though people from all around the world have had their own artistic and vernacular traditions (Stankiewicz, 2007). But since modernity has originated from west, in developing countries modernization is usually referred to cultural, social and economical policies that are designed and implemented in order to fill the gap between non-western countries and the western modernity (Afshar Mohajer, 2005, 3&4); and according to Stankiewicz: “theories and methods which have been applicable to western countries should be evaluated completely before being applied to those countries” (Stankiewicz, 2007). “Trying something that has already been tried is wrong”, we should be prepared for thinking and ready for the orderly contextual emergence. Thus it should be mentioned that we need rather deep cognition of west than denouncing it or opposing to it (Afshar Mohajer, 2005,105). Copying France’s educational principles by many of European and American governments represents the French domination over all art domains especially art education in the Europe and United states through creation and development of an academic system leading to beaux-arts. Although lots of variables contribute to art development but we found out that beaux-arts have been the origin of art education in Iran as well, and should be cognized and criticized thoroughly and unbiased, and there is no other way for future-thinking.

CONCLUSION

The structure of research in art education history can affect the interpretations and analyses of the researcher. The globalization of the research borders can provide the ground for development of the interpretative-historical researches for the cognition and understanding and of the descriptive-analytic researches for the content interpretation in the domain of art research history. On the other hand it should be considered that the scientific- artistic progresses in universities depend on the pre-academic educations. In contemporary France, where once has been the cradle of Beaux-arts’s mono-school art education hegemony, with plurality and multiplication of art education (just like sciences’ education) into pre-academic educational layers according to a national plan, the agenda of art education has moved to a method antithetical to elitism, with aims of developing culture and cultural capitals. Art education development leads in development of culture and this capital results in their development in the global economy’s network.

Fig.1 demonstrates a frequency of 60 percent of the effective people in emerging art higher education in Iran in direct

relation with Beaux-Arts school. 20 percent of them also have been in a semi-direct relation, either have studied in France or in two countries including France. It is evident that from 150 years of modern art education in Iran, about 100 years (more than 60 percent) is inseparable from Beaux-Arts. So the qualitative impact of Beaux-Arts on art education of Iran in terms of duration and population is not deniable. Nevertheless, due to solid reasons, in late Qajar and early Pahavi Iran, E’cole de Beaux-Arts have been footstone of Iran’s art education, of which impacts is evident on content and space structure of art education system in Iran universities. Studio (atelier) approach (immediate education) which has long Beaux-Arts roots is used along with the workshop approach (acquiring education) which is dominant in art education of Iran. So we can take as granted that what they say in quotations and essays that “art education like architecture, painting, sculpture and music has Beaux-Arts background” is absolutely right. However we need to scrutinize it in order to know its qualitative corners of this quantitative impact and make the main reasons of this educational influence (political, cultural, economic, artistic) clear and achieve proper and decent findings for cognition, renovation and reconstruction. Research’s ending is applied proposals and directed to scientific sharing of the findings (Fig.1).

Recommendations

After 150 years of the modern method of art education in Iran, presenting a one-credit course of the history of art education of Iran and world as the art history to higher art students;

Holding national and international conferences on recognition of the effective western art schools along with exhibitions of students and graduates works for boosting the historical-artistic knowledge of students;

Holding short-term courses for teachers to cognize the history of art education and the educational methods before and after modernism;

Re-evaluation of countries that have art education schools and examination of their new capacities for educational interactions (like France with a long record of art education in Beaux-Arts school and having the maximal population of international students among all European countries);

Examination of the possibility of opportunities and capacities in Iran universities to invite the representatives of the well-known universities (like Beaux-Arts) to hold short-term and long term courses aiming to present inter-cultural-religious challenges for teachers and students;

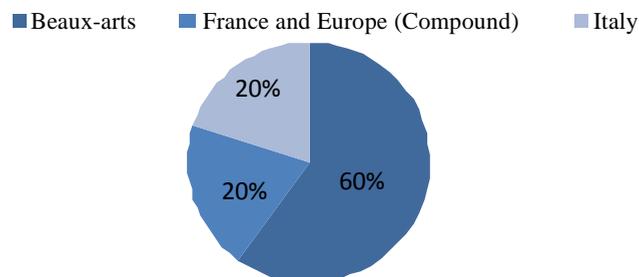


Fig .1 : Diagram of the frequency of Beaux-arts school Iranian graduate compared to other points of Europe that were influential in forming of art higher education in Iran

Expanding art education to pre-academic education (high school, middle school and even preliminary school);
Re- evaluation of the qualitative impacts of the educational schools like Beaux-Arts (methodological and contextual) on Iran's art education;
Examination of the impact of fine arts faculty of Tehran university (as the Iranian descendent of Beaux-Arts) on art education in universities and educational centers of Iran and outside Iran;
Examination of the bases and cases of the influences of other educational schools on Iran's architecture education and the comparative study of these influences.

ACKNOWLEDGMENT

This article is based on Ph.D. dissertation of the author entitled "Localization of Architecture Education" under supervision of Dr.Iraj Eetessam and co-supervisory of Dr.Seyyed Mostafa Mokht'abad Amraei and Dr.Khosro Afzalian in Islamic Azad University, Science and Research Branch, Tehran, Iran, Summer 2013.

ENDNOTES

1- AD abbreviation of Christian era. AH abbreviation in the year of the Hegira (AD 622); of the Muslim era. SH abbreviation of the Solar Hegira calendar.[abbreviated as SH, is the official calendar of Iran and Afghanistan]

REFERENCES

- Academie des Beaux- Arts. (2012). *Reteived from www.academie-des-beaux-artrs.fr* 09/04/2012 .
- Afshar Mohajer, K. (2005). *Iranian Artist and Modernism (first edition)*. tehran: Honar university.
- Ahmadian, M. (2007). *An introduction to the crisis of art history*. tehran: Golestan-e-Honar.p.7&p.33-43.
- Antoniades. (2009). *Poetics Of Architecture (persian trans. Ay,A.R.)*. tehran: soroush.
- Ayatollahi, H. A. (2005). *the relation of education, art and spirituality*. tehran,1st congress on spirituality and art education, p.41-56: Farhangestan-e-Honar.
- Bani Masud, A. (2009). *Iranian Contemporary Architecture:challenge beween tradition and Modernity*. tehran: Honar-e Memari-e gharn.
- Bayanmusic. (2012). *Reteived from www.bayanmusic.ir*.
- Beaux Arts Atelier. (2013), *Reteived from http://www.beauxartsatelier.org* 09/04/2012.
- D.K.Ching, F., Jarzombek, M. M., & Prakash, V. (2007). *A Global History of Architecture*. Hoboken, New Jersey, USA: Wiely & Sons.
- Darras, B. (2007). *International Commentary:France*. In I. Bresler (Ed.), *International Handbook of Research in Arts Education*. Panthéon-Sorbonne, France: @springer, pp. 31-34.
- Eshragh, A. (2010).*Under the shadow of culture*. Paris: Alborz.
- Qayyoomi, M. (2007). *Temperament of Time: The Idea of 'Live Time' in Periodization of Iranian Architectural History*, Golesta'n-e Honar, Vol3, No.1, Spring 2007, pp. 5-12.
- Qayyoomi, M. & Beheshti, S. M. (2009). *the encyclopedia of Iran architecture in persian references*,. Tehran: Farhangestan-e-Honar and others.
- Hodavand, S. (2009). *Innovation in engineering education*. Tehran, confrence of engineering education 2025: Tehran University.
- Hojat, E. (2011). *The practice of architecture*. Tehran: tehran university.
- Hojat, E. (2012). *Tradition and Innovation in Architecture Education*. Tehran: tehran University.
- Janson, H. (2000). *Art History (persian trans. by Marzban,P)*. tehran: Entesharat-e Elmi Farhangi.
- Mansoori, R. (2009). *The insight necessities of macro-policy making in engineering education*. . Tehran.
- Mohammadzade, M. (2005). *education and the qualitative domain of art*. Tehran, the first conference on spirituality and art education,p.263-271: Farhangrstan-e-honar.
- Mozayyani, M. (2005). *From time and Architecture*. Tehran: The center of studies and researches on achitecture and urban development.
- Namazian, A. (2005). *Examination of the procedure of architecture education system in the subordinate disciplines in the United States and Canada*. Tehran,Architecture education conference,p291-296: Negah-e-Emrooz.
- Nasiri, A. (2006). *A glimpse at forming of the iran's modern painting*. Mashhad: Qods daily.
- Rahimzade, M. (2006). *Art history terminology(4)*. Tehran: Golestan-e-Honar, p.6&5-19.
- Stankiewicz, M. A. (2007). *CAPITALIZING ART EDUCATION: MAPPING INTERNATIONAL HISTORIES*. In I. Bresler (Ed.), *International Handbook of Research in Arts Education* (pp. 7–30.). Pennsylvania State University, usa: @springer.
- Tschumi, B. (2000). *holleistic-historical analysis of the situation of architectre and education in west through three major interruptions (persian trans. by Bazrafkan,K)*. Tehran: cultural studies center.
- University of Tehran. (2012). *finearts.ut.ac.ir/en/node/8*.
- Wikipedia, En. (2012). Retrieved, from Online English encyclopedia of Wikipedia: www.En.wikipedia.org 09/ 04/ 2012.
- Wikipedia, Fa. (2012). Retrieved, from Online persian encyclopedia of wikipedia: www.Fa.wikipedia.org 09/ 04/ 2012.
- Zohour, H. G. (2009). *Backgrounds and necessities of reviewing Iran's engineering education*. Tehran, engineering education conference2025,technical faculty of tehran uni.: Tehran university.