# SUBSTANTIATING THE CORRELATION OF AN ARCHITECT'S FUNCTION WITH PERCEIVED AESTHETICS AND IDENTITY CONCEPTION, EMPLOYED IN ARCHITECTURE FACULTY, IN CHARGE OF BRAIN JUDGMENT

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## ABSTRACT

*This study aims to deliberate the effects of perceived senses and potentials, derived from design of Architecture faculties, on the brain initiatives and responses leading to the creativity of students. This research demonstrates while students, as prospective architects, are in possession of their privilege by studying in specialized environment, then, they will have more appropriate and merit outlooks throughout their future calling. It will be extrapolated that architect`s function would be influenced strongly by the former imposed environments. It would be manifested through a conducted survey on the 4 groups of Iranian Architecture students who study in Architecture faculties in Isfahan province of Iran. This research by results of the survey and in recognition of query methods, analyze the repercussion of perceived aesthetic and identity of Architecture faculty designs on the Architect`s brain procedures and decision making for design. The implication, leads to proper apprehension given to the architects of Architecture faculties toward how to design a suitable faculty, regarding the intuition of students,who areconsidered as prospective architectswhile studying in campus, which ultimately leads to their final principal design functions, so that the future faculty design would be under the consideration of principals in which its architects try to employ aesthetics and identity. Findings also substantiate that identity judgment of brain about a design relies on a network by the brain cortex, including the underlying evaluative assessment of social, cultural and moral cues derived from that design.*

***Key words:*** *Architecture faculty, Aesthetic, Identity, Brain system.*

## INTRODUCTION

The importance of enhancing prospective architects` brain ability who are studying in architecture faculties is verifying. Furthermore, it is crucial, in this case, to ponder, what profound impact architect`s former intuition could have on their future performances. This intuition includes perceived identity and aesthetic criterion.

What deductions the brain can have from perceived aesthetics? How can it be prolonged and manifested in the future profession? Having been recognized that students make decision for disclosing their concepts on account of the perceived environmental elements, the influential role of environment configurations in which they are educated and spending time, has been revealed; considering this fact, direct relationship between architecture faculties (including its ateliers, studios,whole building and environment) and its student`s enthusiasm for accurate designing has been confirmed due to the implemented survey.

The research literature is regarding previous manifold studies which investigated these subjects: The brain correlates of aesthetic judgment of beauty, the process of designing by an architect, impacts of environment on human and human subsequent reactions regarding to previous imposed surroundings.

RanjithDayaratne*et al.* (2013) noted that design studios inculcate more casual approaches to the conception of space and form.

Thomas Jacobsen *et al.* (2005) asserted that technical education facilities consists of various hands-on learning spaces make it a knowledge intensive environment for an education facility planner.

We should be able to cultivate prospective architect`s ideas and evoke their mentality in order to master them having initiatives in the designing process; hence, feeding imaginations, incentives and motivations would be concluded by arousing their creativity consistently. With respect to supporting these perceptions, then, grave advantages, such as social collaborations in designing would arise, as well.

Implemented survey indicates that when students manifest interest on their faculty environment, their inquisitiveness for involving in continues designing process, progressively and intricately, would get intensified spontaneously.

We expected both the symmetry judgment task and the aesthetic judgment task to trigger an assessment of symmetry. In contrast, differences between the brain correlates of aesthetic judgment and symmetry judgment should be solely due to differences of judgment processes per section. Note that stimuli also control the effects of symmetry.

Likewise, stimulus complexity has a significant influence on aesthetic judgment of beauty (Eisenman, 1967; Berlyne, 1970; Jacobsen and Ho¨fel, 2002)

While symmetry was a dichotomous stimulus property in the present approach, stimulus complexity was varied as a scalar property. Our design therefore allowed to additionally analyze the parametric influence of perceptual complexity on the considered brain networks. (Thomas Jacobsen *et al.*, 2006)

The results of this qualitative research would signify that the most effective elements of faculty designs deal with fundamental philosophical and psychological criterion employed in it;results also verify the fact that brain makes direct aesthetic and identity analysis of existing designs, and then employ perceived values in prospective design processes.

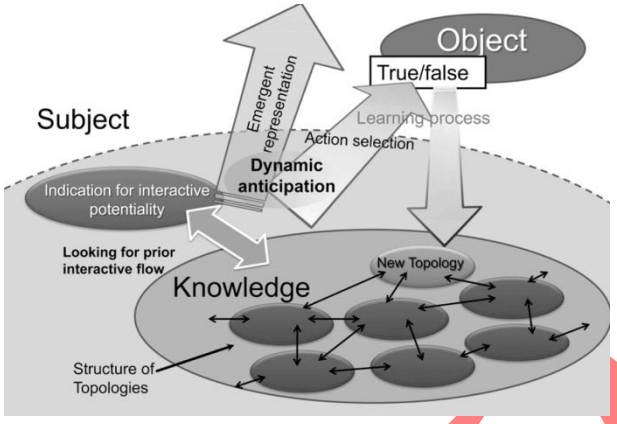
## LITERATURE REVIEW

**Realizing Aesthetic considerations and neurological appraisal of the brain:**

Pinar Cartier (2011) reported that student`s personal approaches to design, the priorities and expectations in design education should be put forward as a matter on which there are the most concentrations.For most of the 4th year ID students these subjects are creativity, conceptual approaches, and most preferred lectures are design history, art history and creativity methods related ones. Participants states that aspects of design like design thinking and design process, design methodologies, visualization skills and knowledge, knowledge of product development processes, manufacturing, materials and processes, design management, environmental awareness, model making, etc.; are basic values which doesn`t change but are not the major ones.

Thomas Jacobsen et al. (2005) claimed that Understanding of knowledge, knowledge management, collaboration and decision making processes are important as they are embedded in the facility planning process.Most valuable aspects of educational expectations of the students in design education come to light as subjects which help them to gain the attributes, skills and knowledge in the field by the help of which they can be creative, innovative, can help them solve problems, help them design artifacts that respond to human needs. Their expectancies in design process and in the content of courses located in curriculum are also parallel to these subjects.They want more knowledge in methods for developing creativity and courses for creativity.

IoannisXenakis et al. (2012) revealed that exploring emotions, in terms of their evolutionary origin; their basic neurobiological substratum, and their functional significance in autonomous agents, we propose a model of minimal functionality of emotions. Our aim is to provide a naturalized explanation – mostly based on an interactive model of emergent representation and appraisal theory of emotions – concerning basic aesthetic emotions in the formation of aesthetic judgment. We suggest two processes, the Cognitive Variables Subsystem (CVS) which is fundamental for the accomplishment of the function of heuristic learning; and Aesthetic Appraisal Subsystem (AAS) which primarily affects the elicitation of aesthetic emotional meanings. These two subsystems (CVS and AAS) are organizationally connected and affect the action readiness of the autonomous agent. More specifically, we consider the emotional outcome of these two subsystems as a functional indication that strengthens or weakens the anticipationfor the resolution of the dynamic uncertainty that emerges in the particular interaction.



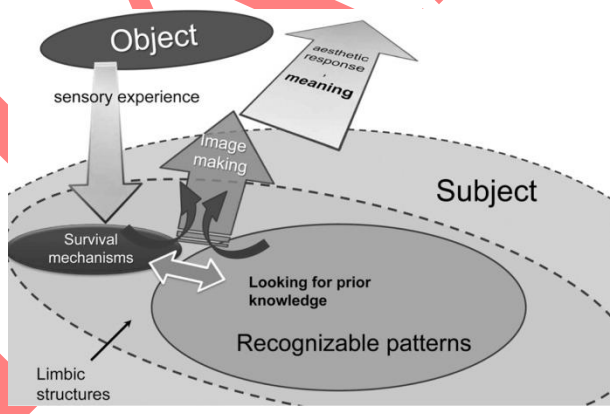

**Scheme 1.**An attempt to depict the dynamic functions of emergent representation and of the general learning process, which are playing a primary role in the synthesis of Bickhard'sInteractivist model[1]. (IoannisXenakis*et al.*, 2012)

W. Hirstein (2009) affirmed that aesthetic experience includes more than mere perception. Some forms of aesthetic perception may grow out of our visual system's natural preferences for certain forms and shapes over others. Use of the human face in artworks takes advantage of our brains' processes for interpreting faces and their emotions. Artists, sometimes deliberately, take advantage of the perceptual systems' characteristic strengths and weaknesses. Certain types of visual artist may be seen as providing us with a „formal essence" of an object, a form that evokes maximal response from the visual system. The existence of neurological patients who became obsessed with art following brain lesions might indicate that aesthetic experience taps into the brain's reward system.

From a related point of view Panksepp (2007), sees basic emotional systems as basic tools of the nervous system, providing cognitive agents "with sets of intrinsic values that can be elaborated extensively via individual and cultural learning" (Panksepp, 2007). Hence, basic emotional systems are genetically ingrained instinctual tools for allowing cognitive agents to generate complex, dynamically flexible action patterns -that could probably be related to emergent representations- in order to learn and cope with specific environmental enticements and threats. What he proposes is that the taxonomic identification of basic emotions does not provide explanations. In contrast, he claims that basic processes are extremelycomplex and rapidly impose coherence on both neuropsychological and bodily functions. Those basic emotional systems are integrative systems that mediate the primal affective states, which may characterize the basic emotions. Such systems can be mixed, blended, and combined in vast possible ways that could address types of mixed emotions and other complexities emerging from the interplay of the basic systems (Panksepp, 2007).

[1]The interactivist model of representation and cognition is an action and interaction based approach (Bickhard, 2009)

Many aesthetic theorists have proposed that there are basic emotional states such as pleasure or pain, which are probably connected, some of them a priori, with beauty or ugliness (Cupchik,1995; Ginsborg,2003; Guyer,2008; Iseminger,2003; Kant,1914; Matravers,2003; Matravers& Levinson, 2005). William James (1890) was the first to distinguish between a primary and a secondary layer of emotional response to aesthetic stimuli. The primary layer consists of subtle feelings, which is pleasure elicited by harmonious combinations of sensational experiences (lines, colors, and sounds). This level offers an immediate pleasure in certain pure sensations and combinations of them. In the primary layer a secondary layer can be added. The secondary layer of pleasure offers the elegance in aesthetic taste. However, James did not fully define the stimulus properties which elicit the two kinds of emotional responses (Cupchik, 2001) According to the approaches mentioned above, aesthetic judgment appears organizationally connected with emotional states (positive or negative, i.e. pleasure or pain). If the appraisal process is considered as a function which detects opportunities and threats in a given interaction, then the outcome of the appraisal process (emotional states of pleasure or pain) can also been seen as a function that strengthens or weakens the anticipation for the respective dynamic presuppositions. At the same time, this function implicitly informs the cognitive agent about the current internal or external condition supporting the agent`s representational content. This basic emotional system mediates anticipatory incentive processes and exhibits a certain value to the agent`s feedback system (Panksepp, 2007).




**Scheme 2.**Aesthetic appreciation can be seen as a neurological function based on evolutionary cognitive development. (IoannisXenakis*et al.*, 2012)

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presuppositions. At the same time, this function implicitly informs the cognitive agent about the current internal or external condition supporting the agent`s representational content. This basic emotional system mediates anticipatory incentive processes and exhibits a certain value to the agent`s feedback system (Panksepp, 2007). According to these values the agent forms true or false anticipations that detect and probably prevent a representational error. The whole process functions according to the agent's motives in order to aid selection of a stable interactive step. Considering also Pugh's (1979) claim, that generally, cognitive agents make value judgments and decisions in terms of personal value criteria or in terms of their emergent motivations, we suggest that the outcome of the basic emotional systems provides a primitive form of aesthetic judgment that affects mental representations in terms of values like pleasure or pain. This also means that in our proposed model of aesthetic judgment, a cognitive agent has already the ability to recognize in those values the dynamic tendencies of a potential loss of its own viability and to respectively form the representational content. Taking into account the basic emotional states of pleasure and pain as basic aesthetic values, in the next section, we will theoretically explore and model the elicitation of emotions and consequently, those, which most probably involve aesthetic response in the interaction process.

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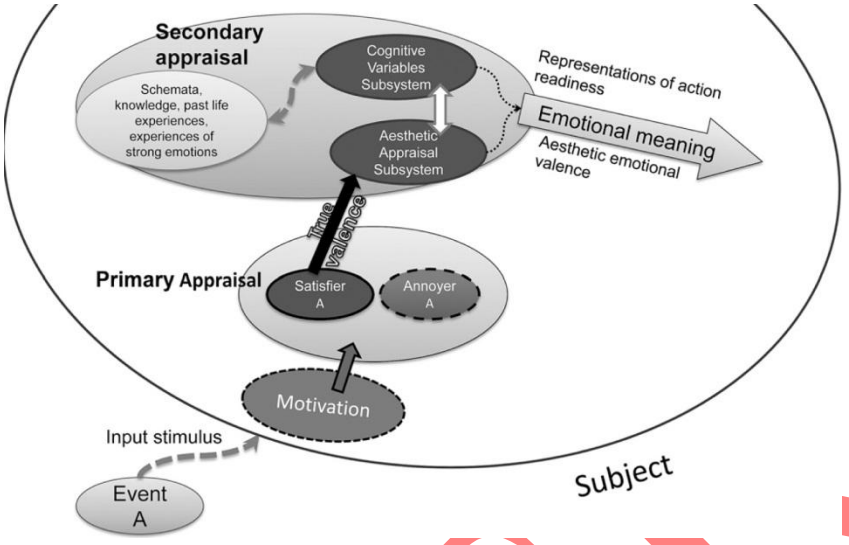


**Scheme 3.**A depiction of the functional parts of the suggested model pertaining to the elicitation of the aesthetic emotional meaning. Particularly, the different stages of processing, the respective functions, and their interrelations, while the dynamic appraisal of the perceived event forms the primitive aesthetic judgment, are discretely depicted. (IoannisXenakis*et al.*, 2012)

According to this model, the aesthetic judgment has to resolve also qualitative aspects of the emergent aesthetic emotions, which in turn construct more complex appraisal structures.
Aesthetic emotions are more than what we have named herein as pleasurable or painful; they have qualitative differentiations (e.g. intensity), which are causally dependent on the dynamic character of appraisal. This gives us the ability to suggest that, although an emotion of pleasure, associated with a specific object, will have the same values for different moments of its elicitation, the respective emotional states could be experienced in totally different ways from the cognitive agent itself. Time is also an untouched topic in emotion studies, as Frijda (2009) notes. Additionally, attention is another aspect that connects time and appraisal, and which affects the elicitation of aesthetic emotions. These two last elements are not studied in the present framework, but we suggest that this model could be a starting point for their naturalized examination and analysis in further studies. (Xenakis*et al*,2012)

**Environment psychology and its impact on students:**

If a place provides psychologically contradictory experiences, the feelings of that space will be determined by the relative balance of the conflicting senses, more weight being given to an
Places have behavior rules and rituals associated with them. People follow them intuitively and

Architects can render them in space. People obtain behavioral cues from the other people in space and follow them. A systematic design approach can articulate these through design, and help conceptualize potential places. Following design approach which lists the specific steps followed, enables the identification of the quality of atmosphere and the way the places may be conceptualized. (RanjithDayaratne*et al.*, 2013)

Different sensory experiences of a place are intertwined and combine to create a common mood (Augustin, 2009).

**Aesthetics and symmetry judgments of the brain:**

We have done a survey onFifteen right-handed, healthy young volunteers (6 male; age range, 21–33 years; mean age 25.4 years).220 black and white patterns from Jacobsen and Ho¨fel (2002, 2003) were used for aesthetic (AJ) and symmetry (SJ) judgment conditions in this experiment (20 for the practice trials, 200 in the main experiment). Each consisted of a solid black circle (8.8 cm in diameter) showing a centered, quadratic, rhombic cutout and 86– 88 basic graphic elements (small black triangle) arranged within the rhomb according to a grid and resulting in a graphic pattern. The basic elements were arranged such that geometric figures like triangles, squares, rhombuses, horizontal, vertical, or oblique bars were created. Using this approach of basic elements, the overall luminance was identical for all stimuli. Half (110) were symmetrical, i.e., one mirroring operation given four possible symmetry axes was sufficient to detect symmetry. The other half of the stimuli was clearly not symmetric. Fig. 1 shows examples of the material.

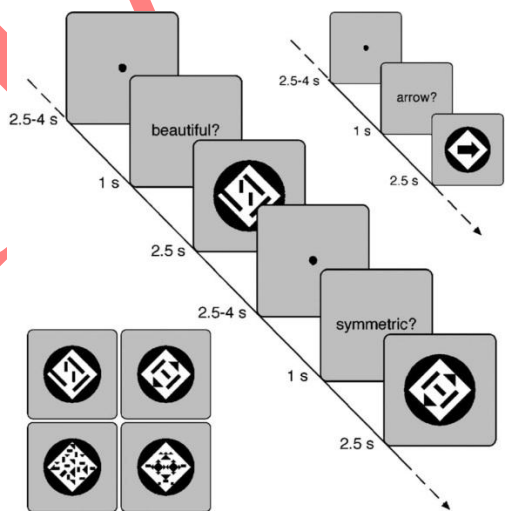


**Fig. 1.** Exemplary trials for both judgment tasks (middle) and for the control condition (top right). A variable jitter time of 2.5– 4 s was followed by a task cue (1 s) and a picture presented at screen center for 2.5 s. Participants were asked to press the selected response button while the

picture was presented. They were asked to decide whether or not the presented stimulus was beautiful (aesthetic judgment) or symmetric (symmetry judgment); in the control condition, they were asked to press the left button for arrow pointing left and the right button for arrow pointing right. Stimulus examples (bottom left) depict simple (upper row) and complex (lower row) stimuli which are either symmetric (right column) or not (left column). (Thomas Jacobsen *et al.*, 2006)

The following features of the patterns were extracted for use in the judgment analysis: mirrored at one axis (one operation sufficient), mirrored at two axes (each one of two possible operations sufficient), regular composition, number of elements, horizontal or vertical bars, large horizontal or vertical bars, smallhorizontal or vertical bars, oblique bars, large oblique bars, small oblique bars, squares, large squares, small squares, rhombuses, large rhombuses, small rhombuses, triangles, large triangles, and small triangles. These were considered to be perceptual cues that could be used by the participants in deriving their judgments. Accordingly, the features were employed in the judgment analysis, i.e., they were introduced as predictors in the multiple regression analysis (Jacobsen and Ho¨fel, 2002). For the control condition (CC), two stimuli (hereafter: arrow patterns) were employed which exactly matched the properties of the judgment stimuli. In these stimuli basic graphic elements were clustered to show an arrow pointing either left or right.

In order to identify valence effects within the networks specifically engaged for either aesthetic or symmetry judgments, BOLD signal changes were extracted from voxels with maximal activation in areas identified by direct task contrasts AJ–SJ and SJ–AJ. Considering firstly areas with higher activation for aesthetic as compared to symmetry judgment (AJ–SJ), some of them showed a higher signal for beautiful as compared to not beautiful judgments (dorsal frontomedian cortex, BA 45/47 and temporal pole), whereas all others were indifferent. Selected tests revealed, however, that the signal difference beautiful versus not-beautiful reached significance only in BA, which is in accordance to this areas' connectivity with BA 45/47 and temporal pole (Ramnani and Owen, 2004). All of these areas were indifferent with respect to the two symmetry judgments. Considering areas with higher activation for symmetry as compared to aesthetic judgment (SJ–AJ), no differences were found for signal changes of either symmetric or not-symmetric judgments. Interestingly, however, judged-as beautiful pictures showed a higher signal than judged-as-notbeautiful pictures in the left intraparietal sulcus though with a test reaching only marginal significance ($P = 0.09$). Overall, hence, symmetry had no significant influence on signal changes, whereas beautiful judgments led to higher signal changes than not-beautiful judgments in frontomedian BA 10, i.e., an area which was specifically engaged in aesthetic judgments, as well as in the left intraparietal sulcus, i.e., an area which was specifically engaged in symmetry judgment (Fig. 2).

Since each stimulus was presented only once to a participant over the course of the experiment, the assessment of mere valence effects was restricted by this fact. Contrasting beautifulversus

not-beautiful judgments (under this restriction), we found the left junction of the inferior frontal sulcus and inferior precentral sulcusand extrastriate visual areas) to be more engaged when subjects judged a stimulus to be beautiful (no activation was found for the reverse contrast). Activation in these areas may owe to the particularly extended visual analysis preceding the beautiful and thereby the shortly postponed assignment of the key to the currently evaluated stimulus. Note, however, that viewing time was the same for all conditions, as stimulus presentation was not response-dependently aborted (Vartanian and Goel, 2004).

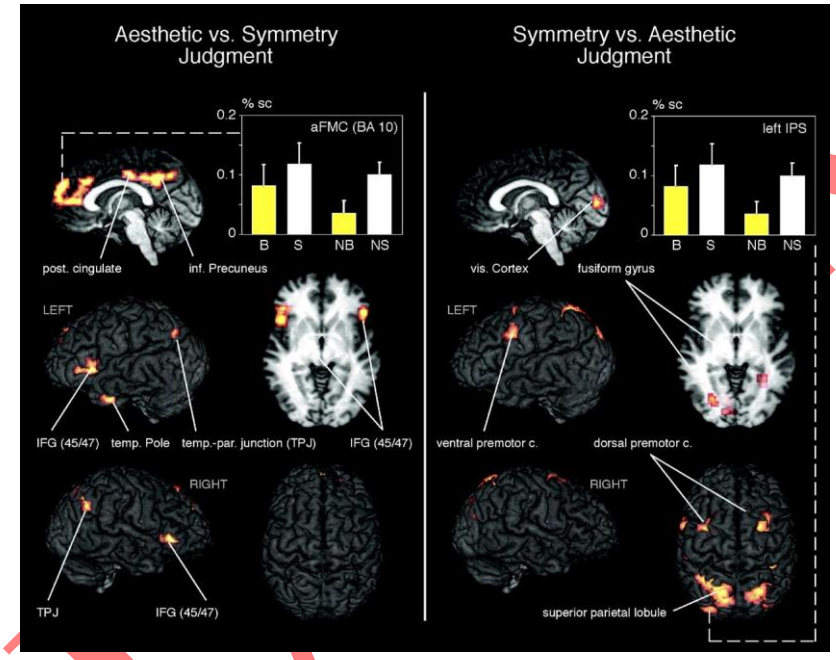


**Fig. 2.** Brain correlates of experimental tasks. (Jacobsen *et al.*, 2006)

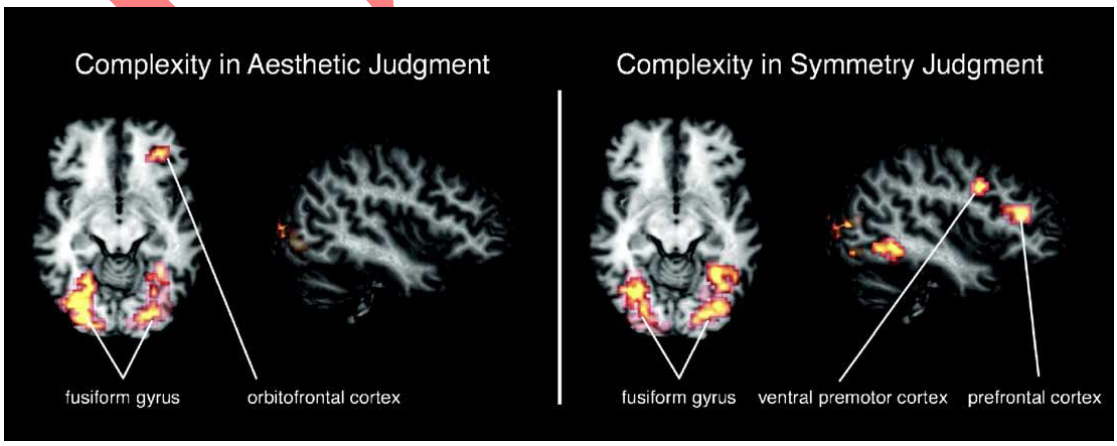

**Fig. 3.** Brain correlates of parametric effects of stimulus complexity in aesthetic judgments (left panel) and symmetry judgments (right panel). For both conditions, activation was enhanced by high complexity in fusiform gyri. Differential effects were observed in the right orbitofrontal cortex for aesthetic judgments, and in the right prefrontal and premotor area for symmetry judgments. (Jacobsen *et al.,* 2006)

Stimulus complexity separately for aesthetic and symmetry judgments. For both judgment conditions, increasing complexity caused significant activation within the fusiform gyri (aesthetic judgment and symmetry judgment). This effect was descriptively dominant for symmetry judgments. Condition-specific effects of complexity were observed in the right lateral fronto-orbital cortex for aesthetic judgments and within the right anterior inferior frontal gyrus and the right ventral premotor cortex for symmetry judgments(Fig. 3).

**The significance and influence of Identity in Architecture:**

Cultural identity forms a sphere of certainty, establishes a basis for communicationandcreates incentives for cooperation. Howeverwithin the field of architecture it mostly represents ahindranceto creation.

An environmental image may be analyzed into three components: identity, structure, and meaning. It is useful to abstract these for analysis, if it is remembered that in reality they always appear together. A workable image requires first the identification of an object, which implies its distinction from other things, its recognition as a separable entity. This is called identity, not in the sense of equality with something else, but with the meaning of individuality or oneness. Second, the image must include the spatial or pattern relation of the object to the observer and to other objects. Finally, this object must have some meaning for the observer, whether practical or emotional. (Lynch, 1960)

The design process was thus based on the idea that "Architecture is a place enabling act". It posits that architects create spaces with the expectation that they become places once they are lived in and occupied. Becoming places requires people to inhabit, experience and absorb spaces (potential places) into the system of places they already have in their minds. Spaces and places generate emotions and feelings which prompt behaviors, which can therefore be pre-imagined. Following theoretical assertions derived from research would help understand this framework. Our behavior is emotion-driven and places influence those emotions (Russel and Snodgrass, 1987).

The coherence of the image may arise in several ways. There may be little in the real object that is ordered or remarkable, and yet its mental picture has gained identity and organization through long familiarity.A new object may seem to have strong structure or identity because of striking

physical features which suggest or impose their own pattern. Thus thesea or a great mountain can rivet the attention of one coming from the flat plains of the interior, even if he is so young or so parochial as tohave no name for these great phenomena. (Lynch, 1960)

The realization of ones' own identity is needed for space integration. Architecture as a cultural phenomenon carries many strong references. These references help to create cultural identity. Architecture is a determinant of man‘s orientation and identification in any one place. Together with urban planning and the landscape context, these form the factors influencing the creation of an environment and therefore are important for its quality. Today, however, the concept of a place is changing. It is evolving a new form based on the image of the city and genius loci – material and non-material culture.The degree of relevance to cultural identity varies between low, medium and high (Fig. 4.). The evaluation is based on the environment in which the object is situated. (Novakova, *et al*., 2013)

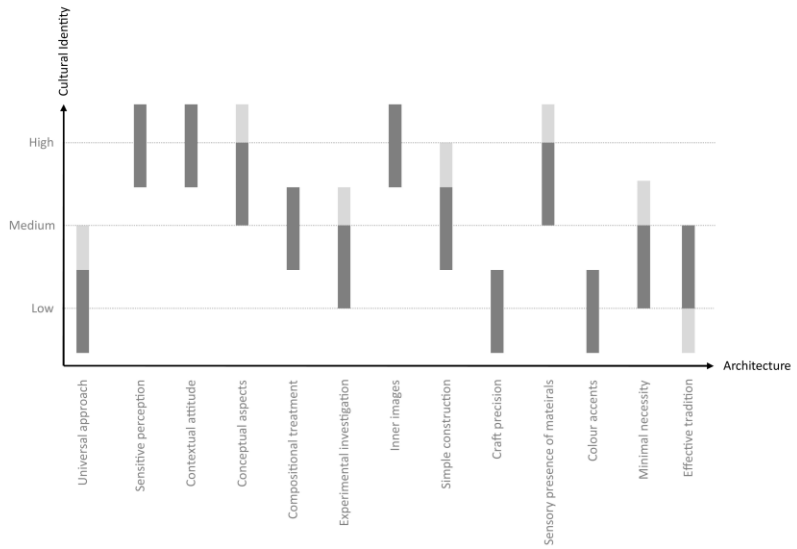


**Fig. 4.** Relevance of the architectural categories to cultural identity(Novakova*et al*., 2013)

The most important characteristic components of cultural identity examined in our example are contextual attitude, sensitive perception and inner images. Color accents and craft precision only mildly influence the cultural identity. Their value exists in their relationship with the context and simple construction. The contextual attitude category also significantly affects some other categories such as those of conceptual aspects, effective tradition and compositional treatment. (Novakova*et al.*, 2013)

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Our behavior is emotion-driven and places influence those emotions (Russel& Snodgrass, 1987).

- Different sensory experiences of a place are intertwined and combine to create a common mood
- If a place provides psychologically contradictory experiences, the feelings of that space will be determined by the relative balance of the conflicting senses, more weight being given to an" individual`s dominants sense.
- Places have behavior rules and rituals associated with them. People follow them intuitively and architects can render them in space.
- People obtain behavioral cues from the other people in space and follow them.

A systematic design approach can articulate these through design, and help conceptualize potential places. Following design approach which lists the specific steps followed, enables the identification of the quality of atmosphere and the way the places may be conceptualized.(Augustin, 2009).

## METHODOLOGY

The approaches which are carried out for this study are of qualitative kinds. From one hand, descriptive-theoretical approaches were studied in the review of literature of investigation, and from the other hand, in conclusion, comparative and analytical analogies and evaluations were addressed. Four sets of students from three universities in Isfahan province participated in the related survey. Sampling universities were chosen through different universities with respect to their educational degrees. Two of them are public universities and two others are private ones. Two of them (one public and one private) are universities which has specified faculty, facility and environment for architecture students in which buildings were designed purposefully for architectural studying. Two other universities (one public and one private) are ones which does not have specified faculty and environment specifically for architecture students. For data collections, a questionnaire survey was conducted. From each university, undergraduate students of architecture who are freshman, sophomore, junior and senior were asked randomly to answer questions. Besides, graduated students were asked to answer questions, in order to express their experience during B.Sc. and M.Sc. courses and its impact on their current designing process and occupational deed.

The survey included an open ended question and twelve Likert scaled questions (rating questions from 1-7, 1 strongly disagree–7 strongly agree.) overall 72 (18 from each university) students completed the Likert, closed ended questions and 40 students (10 from each university) completed the open– ended question.

## DATA ANALYSIS

The results of the survey indicated that students enjoy studying in a designated faculty, campus and its special architecturally made environment. By their answers, we recognized that students who are recognized as prospective architects are spontaneously influenced by the atmosphere which they are disposed to. Students claim that faculty has a major roll to stimulate them for the usage of principals and applying creativity in their design process. The results demonstrate that hidden aesthetic and identity of faculty makes it attractive for students and creates enthusiasm for them to spend time and have fun there. For following questions: having special architecture faculty is important, I enjoy working in a beautiful faculty, I recommend studying in identified faculty for future students, I have fondness to go to a faculty which building is constructed architecturally for studying,the mode of answers was a 7, strongly agree so it shows that it significantly differs for them to be in their own faculty or in a general place. The question that was rated the lowest, our teachers match architectural principals with our faculty which enhance the learning process, 10% of the students rated this as 1, they did not think their teachers benefit the specified faculty for their education. This is surprising because one of the major factors for elucidating hidden factors is teacher`s description. Two facts are true, first, some students are not aware of pedagogical facts transmitted by teachers and second, some teachers did not do so, but the main result gotten from the survey revealed that an identified and beautiful faculty impact the prospective architect`s insight and conceptualization.

## DESCRIPTIVE STATISTICS

**Table 1.**The open ended question revealed some other positive aspects of the authenticated faculty

| *Descriptive Statistics for architecture students* | **Mean of All Responses** |
|---|---|
| **Survey Questions** | **N=70** |

Having special architecture faculty is ***important***5.05
Being identified as an architecture student is ***enjoyable*** 4.06
Using concepts derived from faculty design is ***interesting***4.13
I am ***glad*** to have an identified faculty 4.32

I ***enjoy*** working in a beautiful faculty 4.31
It is ***nice*** to have a special direction and point of view in designing 4.48
Having a tailor environment to be set and draw sketch is ***delightful*** 4.15
I would ***like*** to be specified by a specified faculty atmosphere 4.14
I ***recommend*** studying in identified faculty for future students 4.76
Spending time in a beautiful environment ***stimulate us positively***4.44
to design due to principals
I have ***fondness*** to go to a faculty which building is constructed 4.87
Architecturally for studying
Our teachers match architectural principals with our faculty design 3.16
which can***enhance*** the learning process

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Of the open ended questions, thirty five were completely positive, fifteen were left completely unanswered and nine were mixed, containing both positive and negative thoughts.
The negative responses focused on lack of time and lack of skill and inability to coordinate schedule with available times in faculty. On the positive side, the following comments were provided: These comments were constructed before the students reviewed each other`s work.

- *It is a good experience to be in our own faculty.*
- *Having an appealing faculty leads to making groups.*
- *Working in groups is beneficial.*
- *I enjoy living in a beautiful and big faculty.*
- *I like to have a faculty with facilities and green environment.*
- *I enjoy observing my faculty as our cultural heritage.*
- *I delight to get concepts from our faculty design.*
- *Employing identification in my personal projects is due to sketching in our workshops.*
- *I thought it is fun and give the opportunity to students to gather together and share experiences.*
- *Learning sketches and principals in terms of available provisioned buildings are tangible and enjoyable.*

The positive comments support these notions that students appreciate: Having an opportunity to spend most of their time in an area that adapt with learning theories and principals in architectural field, observing and recognizing their faculty as an identified and beautiful place, accommodating their design with what is seen in imposed environment, having enthusiasm to continue the procedure of designing in their future callings.

## CONCLUSIONS

In this study, we demonstrated that students enjoy studying, designing and working in a specified architecture faculty and they consider it as both educational and entertaining place.

The positive aspects of an identified faculty on the brains of architecture students are: Deeper learning; more engaging learning, more active learning, experiential learning, more personal involvement. Students either must take ownership of their ability to acquire knowledge in the faculty, while they find working in it an engaging experience and entertaining, or tend to gather together and have group works with their classmates as well.

Having arisen students senses and emotions by exposing them in specified faculties in which aesthetics and identification can be perceived, they would continue their accurate designing process after graduation. We could discover that due to the hidden values in the campus design, cultural and moral factors can be inculcatedand influence prospective architect`s insight toward designing. During this research, it has been revealed that within the procedure of designing with regard to considered stable values, primitive unconscious factors derived from the faculty, which influenced architects in very early stages of design, are very important. These factors work out on the brain judgment in order to be settled down in mind.

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