Educational strategy for concept in the Process of Architecture based on Mise en Scene's theory
(Case Study: Architectural Design Basics (2) 2016-2017. Shams University)

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Abstract
This article examines how concept as a lesson is taught in an architectural workshops. The idea and concept is the basis of design and its importance in providing innovative solutions by the architect is significant. A problem has to be found before starting the design. After finding the problem, search for the creative solution has begun. The challenge for the researcher has been to develop an innovative solution to architectural designers. This paper, in its proposed methods, has sought to improve the quality of architectural design education. Consequently, the concept is classified into two levels of macro and micro, and after identifying the training and skill needs for each of the levels of the concept, educational solutions are proposed based on the theory of Mise en Scene. The development of a concept in architecture can be created through the elements of the theory of Mise en Scene. The elements of the theory of Mise en scene are attention to the scene, light, angle of the camera, the arrangement of objects, the states of the actors, the costumes of the actors and the activities on the scene, all of which refer to the general idea that the atmosphere of film has made. This overall atmosphere of the film can be the same concept as the macro level in architecture, and the attention to each element of Mise en Scene can be the same concept of micro-level in architectural design. The way of using the Mise en Scene's theory of components to maintain the overall atmosphere of the film, helps the researcher to provide a design training strategy. To evaluate the desirability of proposed educational strategies, a case study was used in two consecutive semesters. This research was carried out qualitatively and the data were analyzed by analytical and descriptive method. A set of studies has suggested that the skills required by students for a macro-level concept are: visual memory, initial recognition of visual literacy, a strong archive of images with classified topics of architecture, memories and experiences of quality from the presence of architecture, face to face or documentary film from an architectural work, capable of free-style design, familiarity with drawing techniques and rendering, a three-way communication between the mind, eyes and hands of the designer. And the abilities required for a micro level concept include a three-way communication between the mind, eyes and the designer's hand, familiarity with sensible experiences for humans by architectural elements, familiarity with the definition of the event in spaces, and the circulation; therefore, the common factor in the abilities, the need for two levels of the schema is the existence of a triple bond between the mind, student's eyes and

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