# Architecture and the Problems of Creative Conceptions

Dr. Wagih Fawzi Youssef

## Abstract

Beauty and the beautiful are not the same things. The concept of the beautiful includes a definite goal discernible in the creative act and object effectiveness, i.e. its ability to fulfill its purpose and also be beautiful in form and practical worth. Beauty is a combination of different materials, sound, colors and words which give the work of a master the capacity to act on our emotions and intellect. Science and architecture are both the results of the creative process and the problem connected with this interaction depends on the social and cultural environment in which it exists. Architecture design requires its own specialized knowledge; it makes new and considerably greater demands on the social sciences, and the humanities. Thus design will function as a catalyst stimulating the restructuring of the existing forms. Future art, science and technology can begin to search for ways of harmonizing these areas of human endeavor.

Keywords: *use value, aesthetic value, goal-oriented, technical device, visual imagery, aesthetic creation*

## Introduction

Value and beauty represent categories of different branches of science. Value is highly complex and difficult to estimate. People are usually not interested in value since they deal with prices. What exactly is external beauty? We all know that beauty in modern aesthetics is something much desired and attractive, which gives us pleasure and joy. The concepts of beauty and the beautiful are different and they characterize features and qualities of different rather than similar phenomena of reality. We do not often use it when referring to statements, actions, thoughts and scientific discoveries. What is common to all externally beautiful and all non-beautiful? It is the process of man's creativity or works of nature. In fact the real carrier of beauty. Use value is the carrier of exchange value. Use value is also the carrier of aesthetic value, the carrier of beauty, since without things or the actual process of creation, there is no beauty.

Beauty and the beautiful are not the same things. The concept of the beautiful includes a definite goal discernible in the creative act and the object effectiveness, its ability to fulfill its purpose and also be beautiful in form and its practical worth. Beauty is a combination of different materials, sound, colors and words which give the work of a master the capacity to act on our emotions and intellect, like a force awakening surprise pride and joy in man's ability to create. Quality is indicative of the level of skill, creative gifts and abilities of their creators. External beauty is only the superficial characteristics of an object that went into

making it.  Beauty is manifested in the form and appearance of the object, whose individual element and their combination are evaluated from the point of view of creative ability, originality of design, imagination.

The formulation of and answers to problems in creativity presuppose a philosophical definition of the concept of creativity and an analysis of it in tangible spheres of human activity by outlining the subject including its most important characteristics as a value-oriented process and phenomenon.  One should determine the general outlines of scientific, artistic, and technological characteristics, and consequently elaborate the ways in which an individual's creative potential is shaped and activated. But one has to reconsider his own conception of how the work should develop, and submit to the inner logic of his own creation from initial idea to final result.

The aesthetics of Aristotle, for example, is clear in his view of the various stages in the creative process: the emergence of the initial idea as the point of departure for a work's development; and the need to elaborate and refine it further taking in consideration that its content is not in its external form but in the architect's intention which he visualized in advance, i.e. the creative conception. When the concept grows out of the idea then a living work will be the result.  At this stage the architect uses his inner resources at will. The content of a conception is inexhaustible and susceptible to many different interpretations within which there is also the problem of evaluations. Culture naturally changes as it develops and new social and cultural needs arise and as a result raises the question of links between new interpretations and traditional ones.

## Cognition of objective reality

An examination of architectural perception and interpretation, as necessary components of the creative process, is also required because it enables us to study architectural ideological and aesthetic impact on man before it reaches society. The architect perceives certain events. This spontaneous perception takes place moment by moment in the architect's memory. Essentially general cognition is a gradual, unconscious preparation for creative work. The point of departure for the initial idea of a work is the depth of the architect's comprehensive cognition of objective reality which provides unlimited opportunities for architecture choices. When the idea of the future work takes form in the architect's mind, then his cognition and observation of life becomes completely conscious and goal-oriented. This is necessary to preserve the image of man in his natural form.

The principle of the approach to cultural historical tradition and its positive and negative aspects have changed and become more complex in the intricate structure of contemporary scientific thought. However, problems of aesthetics applied to 20th century aesthetic culture and architecture are still far from being fully solved. The development of architectural and aesthetic traditions and innovation is made complex by the fact that tradition coincides with evolutional development.

The principle of historicism provided a theoretical and methodological basis for the solution of the complex problem of continuity. It also promoted an understanding of the contradictory character of aesthetic progress, the varying significance of the different historical strata, and the continual change and development in the consciousness and memory of generations which became complex in the intricate structure of the contemporary scientific thought. Every form of innovation in architecture and aesthetic theory is correlated with tradition. No architect can start his creative design without having a social character and aesthetic education.

The creators of new architectural forms are trying to change modern man's perceptions with a movement oriented towards basic forms. Artistic culture and, in particular, pop culture impact on mass psychology by controlling it, resulting in the lowering of art's spiritual content. The tendency in contemporary architecture to use the latest technological achievements and to create new architecture language, based on a synthesis of the representational and expressive means of traditional architecture, is an effort to break down the boundaries between architecture and non-architecture. The tendency toward the union of a work of architecture with nature brings the problem of an aesthetically pleasing environment to the foreground, which aims to harmoniously combine functional and utilitarian principles with artistic and aesthetic ones.

When an environment is organized on functional and aesthetic principles, a person's vitality increases, his potential grows, it is easier for him to study, and he works more effectively and productively, needs less time to feel fully rested, and is spiritually and emotionally enriched. One of the problems for modern architects is to succeed with the help of technical, artistic and aesthetic means, by combining manmade and natural components in creating a more effective environment. Rich diversity of form, organization and imagination is required in building recreation areas based on a combination of natural surroundings, technical devices and elements of many kinds of contemporary art.

## Effect of Science on Architecture

Today it is impossible to comprehend the entire range of changes, although it is clear that they are very important. The problem of the interaction between science and architecture is a philosophical one. The main emphasis is not on the interaction of architecture and science, but on explaining how science affects the architect. In fact science and architecture are both the results of the creative process and the problem connected with this interaction depends on the social and cultural environment in which it exists.  So it would be ridiculous to conceive of a direct correlation between science and architecture which excludes the influence of man, society and culture, even though we know that scientific and technological progress had an effect on all spheres of human activity including aesthetics. Scientific and technological progress sometimes leads to a deterioration of the aesthetic standards of man's way of life and his environment and has a destructive effect on nature, upsetting the ecological balance and threatening the very existence of man, resulting from the explosive essence of the

society.  Hence the call for a complete rejection of science and technology and for a back-to-nature movement are nothing more than a way of camouflaging society's unavoidable conflicts.

However we should take into account that the growth of scientific knowledge and its application is an accelerated process in resolving newer material and intellectual forces and advancing new demands. The fear of rational science during the industrial revolution led many architects to think that the rule of scientific consciousness would mean the end of art in architecture and to perceive architecture scientifically rather than revive artistic creativity, which may lead to the formation of two independent cultures, the scientific and the artistic.

History has shown that it is precisely in architecture that free creative individuality took shape and asserted itself and for this reason architecture came forth as that form of activity and cognition which stimulated the creative potentials of the individual who devoted himself to it.  However scientific and technological progress offers architecture new possibilities. The technical means resulting from scientific advances not only facilitate the mass spreading of buildings but also help to overcome standardization and encourage the orientation of production towards local subcultures and the individual.  Most importantly the amount of necessary labor time is lessened, which means more free time.

The development of new forms and means of communications and new types of architectural interpretation prove that architecture, in assimilating the ideas of the scientific and technological revolution, is changing not only its forms, but also its content, becoming more intellectualized and losing its ideological content. As a result architecture is treated as a technical device. For instance, the innumerable forms of modernism proclaim their closeness to discoveries in modern physics, and in particular, to the research into the molecular-atomic structure of matter (hyper-realism).  Aestheticians and art sociologists must present arguments about confirming architecture's social essence and class functions.  They have to explain the new forms of aesthetic perception of reality born of the scientific and technological revolution from their viewpoint and show the possibilities that architects can offer to architecture.

## Self-awareness

The architect's consciousness is not limited to external orientation, for any form of creative reflective activity presupposes that consciousness is also turned inwards, which is a requirement for architecture productivity and its realistic reflection of life.  The disclosure of the dialectical relations and transitions between the subjective and objective enable the architect to enhance his knowledge of the content of artistic consciousness.  Self-awareness plays an enormous role in creative activity when the architect is not only the subject but also the object of his art.

The subjective and objective is comprehended by the subject as a result of absorbing and mastering one given aspect of reality. The point of departure for this inward-oriented activity

by the consciousness are the images in the memory recording social and aesthetic experience, their objective and subjective content. Visual imagery then emerges which makes the act of self-awareness and its results, tangible and precise. When the images in the consciousness are objectivized, the architect perceives certain aspects as he gains knowledge, and the work of architecture becomes a means to achieve self-knowledge and produces a need to improve himself in all aspects.

The significance of aesthetic satisfaction is highly important as an evaluative factor in the creative process and perception of architecture. Images of buildings from the past in the memory are strongly reduced and in time they become effaced. This is also true of imagination, deprived of contact with reality; it cannot make the images as vigorous and vivid as they must be for architecture.

Architecture largely implemented its ideology and aesthetic impact on the people, including political and social dimensions. When this division in the relationship between technology, architecture and science was first observed, many architects studied the purpose of human life and man's aspiration and ideals. They all agreed that the purpose of life is the creation of human happiness, the harmonious development of the individual and the general well-being of the society, but happiness and well-being are not understood because people have different views as to how mankind should achieve happiness. There is an agreement that this aim can be attained with the aid of science, technology and art.

Science provides knowledge about the natural environment but can this guarantee the happiness of man-kind? Art teaches one to realize the full potential of one's moral aesthetic and social being. Functionalism came into being and formulated its demands, and from it originated the ideology and theoretical conception of the Bauhaus to change our attitude to the physical environment. Criticism of the existing forms of the man-made environment and the creation of new designs for buildings prompted the need for change in existing methods of designing and manufacturing in order to satisfy man's material and cultural demands and be both utilitarian and beautiful. This boosted the development of design to transform the man-made environment in response to the need of man and his material and spiritual ideals.

However, the man-made environment as such has no life of its own, for it is the product of human activity. Thus to achieve a new desired structure for the man-made environment, one must put production on a planned basis and use the method of design. The development of the man-made environment must be planned using the systems approach. This involves setting up a system of ideals, defining the possible trends and prospects for the development of man's activity, and creating the optimal variety of objects which will surround man in his home and place of work. This involves constant supervision of the development of the man-made environment. It embraces the means and objectives of science and art. Architecture becomes an organic part of this process for it will provide the physical environment for life, work and leisure.

Architecture design requires its own specialized knowledge; it makes new and considerably greater demands on the social sciences, and the humanities. Thus design will function as a catalyst stimulating the restructuring of the existing forms. Future art, science and technology can begin to search for ways of harmonizing these areas of human endeavor.

## The purpose of aesthetics

The purpose of aesthetics in architecture is a purposive system of shaping the mind to perceive and appreciate the beautiful and the harmonious in real life, to determine man's attitude to the purpose of his life and activity. The acceleration of scientific and technological progress has prompted science to take an interest in its own aesthetic aspects, and also explain the emergence of a whole trend in aesthetics investigating the specific nature of the interaction and mutual influence of scientific and artistic cognition and creativity as well as the emergence of such applied science trends in aesthetic as design.

## Plato, Kant, and Hegel

The philosopher Plato developed his aesthetic and artistic conception according to which art must proceed from the eternal laws that govern the world and either be abolished or promote the formation of the ideal state. The platonic principle of idealism is replaced by Leonardo da Vinci with the principle of naturalism. The rather limited principle of Platonic rationalism develops into the rationalist principle of cognition and creation that is limited by nothing and no one. The passive principle of the contemplation of the transcendental is replaced by the active principle of cognition, investigation and action.

For Plato, beauty is absolute, and therefore it is perceived not by the senses but by the mind. This is a metaphysical and idealist concept of the beautiful. Plato's aesthetical theory was criticized by Aristotle, who considered that to be beautiful, a living creature, and every whole made of parts, must not only present a certain order in the arrangement of this movement that idealist views of this same category were formulated. David Hume denied any objective sources of beauty altogether. Berkeley took a similar stand. Diderot called beautiful that which awakens the ideas of rapport in his mind. He then goes on to explain his concept of rapport as that finds expression by order, proportionality, symmetry, and wholeness. Aristotle sought to make aesthetics a science, basing himself, as Leonardo also did, on the concrete artistic experience of his age and in particular on that of preceding generations while Plato concentrated on the study of art as a conscious process based on rational knowledge and generalization of concrete experience.

For Kant, concepts and contemplation are only united in the process of cognition. Immanuel Kant, was not interested in objective properties of beauty as in subjective conditions of its perception and the nature of aesthetical judgments. Aesthetical judgment according to Kant, was characterized by the lack of interest in the real existence of the object, admiration of its pure form, universality and necessity without a logical substantiation and expedience without an idea of purpose. Kant divorced the beautiful from truth, goodness and usefulness, thereby

reducing it to a purely formal category. However, Friedrich Schiller criticized Kant subjectivist interpretation of the beautiful. Proportionality, regularity and other forms of orderliness, pointed out Schiller, do not create beauty of themselves but are merely its imperative conditions. He himself defined beauty as freedom of manifestation.

For Hegel, there is no gap from the very outset between concept and contemplation; concepts are not empty, on the contrary, they are fulfilled and overflow; phenomena are not blind, they throw light on and even radiate the truth. According to Hegel, the truth of each thing is its end, and the truth of history is in that it constitutes progress in the awareness of freedom. But freedom as such is only the final aim of history; history as such presents a terrible spectacle of passions, the objectives of individual interest, and the satisfaction of self-seeking that prevail.

Hegel gave the most detailed analysis of the category of the beautiful. He defined the beautiful as the sensuous expression of an idea. In nature the idea of beauty is revealed in regularity, symmetry, harmony, purity of material, color, sound etc. The beautiful in nature is deprived of the spiritual ideal principle, natural beauty is the secondary, lower type of beauty. Only in architecture does beauty appear as adequate to the idea of beauty. Hegel described architecture as the embodiment of the idea. He viewed architecture in its relationship to reality.

## Leonardo da Vinci

Leonardo was impressed by Aristotle's equally reverential attitude of all forms of art, his classification and definition of the arts based on the category of imitation, which in Aristotle combined both the Platonic reproduction of reality and the Pythagorean free representation of reality. For Aristotle art was very serious, important and necessary, as was the beautiful which he understood in a broad and varied sense. Leonardo had little to add to the Aristotle definition of the beautiful as magnitude, order and proportion, since the category of correspondence introduced by Aristotle made it possible to determine the content of the beautiful precisely enough and at the same time dynamically.

Renaissance architecture is the opposite of Plato's interpretation of art and his sharply negative attitude to imitative forms of art. The attempt to overcome Plato's conception of art is most profound, precise and definite in Leonardo da Vinci whose work reflected the requirements of the age of the Renaissance in the sphere of science, technology and art. The advance of technology was having a beneficial influence on architecture. Technical spirit permeated the whole of life in all its forms and became the most universal problem of the new civilization. Leonardo played an outstanding role by placing technical problems on a level with major social ones, the solution of which depended the well-being of society.

Leonardo da Vinci regards the human eye as the source of the sciences and arts and speaks of it as embracing the beauty of the whole world, the lord of astronomy and the maker of cosmography. It is the prince of mathematics. It has given the birth of architecture and to

perspective. Without it the body is in prison. Yet, Plato turned vision and the eyes away from the visible, sensuous and natural, real world in the direction of the unreal, supernatural, super sensuous and invisible world, in order to contemplate the world of essences. Leonardo was refuting the Platonist conception that eliminated nature from the sphere of philosophical and artistic cognition, depriving art of its main source and object of artistic feeling, perception, thinking; depriving them of their primal foundation, nature and condemning them to sheer imitation. Leonardo da Vinci sought to join nature and man together. Leonardo sees the beauty of the creations of nature and the adornment of the world as the highest synthesis of all human knowledge, at which level a humane content is elaborated.

The boldness of truth, said Hegel, shows

> "faith in the power of the spirit is the first condition of philosophical study; man should respect himself and consider himself worthy of the highest. He cannot think highly enough of the greatness and power of the spirit. The hidden essence of the universe has no strength in itself that could resist the boldness of cognition; it must open up and unfold its riches and its depths for the latter to enjoy them". (Hegel's Werke Berlin, 1843).

In this sense the turning of the titans of the Renaissance to the study of antiquity was only a logical, but an essential, condition of further movement forward in all spheres of activity and in all respects. The overcoming of the obsolete world of the Middle Ages was possible only from the standpoint of higher, more progressive ideas and ideals.

Renaissance thinkers not only based themselves on the achievements of antique architects and philosophers, but overcame those spiritual elements in the development of antique society that were subsequently assimilated by the ideology of the Middle Ages. In order to work out new ideas and ideals it was necessary to base the self on cultural ground, which would make it possible to studying the past and present, to sketch the main outlines of the formation and development of the new culture; a culture containing the cognition and study of both nature and man. Nature as natural existence was excluded from the sphere of cognition, and interest in man was limited to his soul; everything related to the body being cast aside.

The accumulated experience of man's sensory attitude to the world evolved into a theory of man's aesthetical interaction with reality through his creative and purposive activity. Such a theory explains how the aesthetic culture of the individual becomes shaped, elucidates the specific features of its development, and provides the substantiation of the purposive attitude to the world. Aesthetics purpose is to shape the mind to perceive and appreciate the beautiful, the perfect, and the harmonious in real life and in art, capable of living and creating by the laws of beauty in full possession of a creative aesthetic culture, including his emotional attitude to the purpose of human life and activity. This aesthetical world outlook is also contributed to by philosophical scientific, political, and moral knowledge and views in order

to shape a modern type of thinking. That will carry man to the heights of creativity by the laws of the beautiful.

The complex interaction of the aesthetic represent sensuous with the intellectual spiritual world of man connected with anticipatory reflection. It is precisely in this that the specific result of the future action is anticipated consciously or unconsciously. Aesthetic feeling is always the freest and most direct manifestation of a person's essential characteristics. Nevertheless this feeling is always definite for the subject itself. An architect who reproduces a design that is alien to him affects the content and direction of the design. Even if he has talent he creates either a mediocre design or a design incapable of evoking a response. Very often when the architect's concepts become uncontrollable, they turn from the real world to the world of fantasy. Only designs that take into account the lessons of the past and offers positive ideals is able to solve the design problem and offers positive ideals, that tells the architect there is nothing more important than preserving the human in humanity and in the same time approaching a solution of two prime tasks. Firstly, it becomes possible to trace how artistic and spiritual cultures manifest themselves positively through moral human content. Secondly, a most important point becomes strikingly clear: how aesthetic culture is becoming a truly integrating part of man's whole spiritual world, the basis of his creative activity.

## Conclusion

Without a definition of creation it is impossible to get more understanding of the problems of creative conception. Creation is always the view that each architect introduces into reality and into his own life the basis of a sensuous and rational discursive cognition of the world. At the same time creation can be seen as the non-stereotype solution of concepts presented by life, and by the architect, i.e. by his reason, imagination, sense of morality and physical nature. With regard to the new, without which there is no creation, this concept taken outside time and place is extremely vague. In this sense creation too in relation to people can show itself in destruction of culture and demoralization of people. Accordingly aesthetic creation can be seen as the distinctive reproduction and creation of material and spiritual value. If it is excluded, we shall lose not only the ground of history, but also the accompanying evaluator approach in the reality around us.

Each architectural design is an act for which the architect bears responsibility. Architecture is connected with our morality because it stimulates people to solve for themselves either a behavioral, or a merely intellectual collision in a design which touches their feelings and imagination. At all events the very act of perception is activity. The more powerful the design in the artistic respect and the more obvious its effect on the individual, the better it will draw people into moral reflection. Architecture concepts reflect not only the objective essentials but also the subjective aspect which finds expression in the nature of perceptions of these objective essentials and in the attitude to and the assessment of them. A beautiful thing is one that has a use.