

## CONSCIOUSNESS & CREATION A STUDY OF THE PROCESS OF COMMUNICATION AND INNOVATION IN THE DESIGN OF CONTEMPORARY URBAN MONUMENTS

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### ABSTRACT

The main message that any architectural work carries is related to the objective facts and literal meanings .Architecture "in the eyes of the theorists" has always been in between. Architecture has the physical characteristics that enable it to be declared as visual engineering facts. On the other hand the vision of creative architectural works around us cannot be emptied from the poetic literal performance as a literal work. Connection happens when the recipient has reaction towards the architectural work. At this point the ultimate aim for this processes happens in two directions .To communicate with the Architectural work, there should be a process of the characteristics of the human mind to respond to the perception so that the recipient understands the architectural work . Depending on the process of perception which depends on the human mind and its awareness taste of Architecture through analysis. The relation between man and architecture is the main point of poetic relation of architecture because it is, space and place, therefore, two main directions can be found between the recipient and the architect .which is the connection.

The objective is to find a mechanism that help to measure the degree of similarity between the creator interpretation and the recipient of the creative architectural work through the signal concept which depends on the literal studies and the poetic concept in architecture which is used to measure the general taste of humans . Hypothesis of the study can be illustrated as" architecture creative process cannot reach its perfectness unless the schemata of the recipient reach its ultimate while his evaluation of the architectural-product". It's the positive understanding of the architectural work through the communicative relation with the viewer

**Key words:** - Creativity, Poetic architecture, Sign, communication theory.

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## **1.INTRODUCTION:**

The range of study to concept of beauty is divided into two main parts. The first part is considered with the recipient and concentrated on issues of sensitivity and evaluation of audience to esthetic value. While the other part is considered with creation and production .These are topics of esthetic argument that deals with architecture as a product. Architecture can be mimed or gain through looking at it, understanding it throw signs. There is no need for a dictionary to translate it. Since it is different from read signs because they have a symbolic function they have information and give this information to the viewer though they are literal phrases they don't have pure rules and can't give specific information for one reason or another they should keep symbolic relation.

## **2. CREATIVITY AND THE CONCEPT OF BEAUTY**

### **2.1 Creativity**

Creativity is a multidimensional concept has been debated by theorists .It's the whole ideas that cannot be denied which is a behavior enhanced by the environment which is represented by the ability to produce artistic works as a struggle between the architect and the architecture (Abdu, Mustafa 1999). Creation happens through stages, which are: preparation, Incubation, illumination, and verification.

As "Wales" has put it, these four stages of creation do not happen one after the other (Abdu ,Mustafa 1999). It happens through cognitive procedures. Creative activity is an image of the human thoughts, his motivations his abilities, his morals, his ideas, his accumulated experience, his heritage, and his personality, its details his ways of thinking which produced the" Architectural work ".

### **2.2 Concept of Beauty**

When relating "Architectural work" to the concept of beauty, we should consist on some points:

- The concept of beauty differs between the two poles of the communication process "the recipients" and the creator "the architect"
- The historic\philosophical struggle between beauty and function

The separation between the good and the beautiful, these points represent the main themes of philosophies which accomplished by Greek philosophers contribution to discuss the subject of beauty (Hegel 1979). The more recent French school in philosophy, thoughts that beauty was a spiritual phenomenon though they agree to

the material criteria as the suitable size and the unity of building and the integration (completeness) and the degree of affection in color and the flexibility and steamily in the shape but they insisted that these elements can't work together to produce what is beautiful unless they are under an ultimate and mighty power from outside. The English School in philosophy concentrated on the psychological aspects that beauty is an complicated phenomena which is more difficult to be noticed by sense or obviously can be understood clearly should be studied thoroughly to be understood by scientific analysis. Others" didn't find any beauty in the substance unless it was formed by a specific system. According to the creation of the universe which is going on according a neat system in which life and motion are characterized pushed by the power of God .The main reason for that is the independent presence of beauty is our inability to control the power that creates. "Higden" contradicted this classification where he said the beauty is ultimate which is the beauty of the main sources that always related to nature and the partial beauty which can be measured by the scale of similarity and compliance of the sources. The sight meditation of things is the main source of the pleasure of visualizing things .That pleasure which classified into two types . The initial pleasure which we can reach from the first period of meditation and the second which we can come up with through thought and feelings and the visions found from meditating things. "Hogarth" emphasized again and consolidating his processors that it is essential to relate the part to the whole through the compliance of the different parts for the composed value in drawing the lines (Stolintese, Gero1988).

### **2.3 Evaluating Beauty**

Also" Burk" mentioned that his criteria in the composed beauty as the small size and smoothness the brightness and the harmony of color which slide down , the elegance of lines , purity and relaxing beside the calmness, and ordinarily of the grades of color. So the beauty which lied inside the image of creator and judged by the viewer through:

- Evaluating beauty and building an attitude. The cognition of creativity depends on the attitude built by the thing that was cognized and this is an essential side.

On the other hand the thing that is cognized as a pure fact" or sensed by any degree of human sensitivity "through subjective characteristics.

- Specialized groups acquire, created change through time by their special criteria for evaluation which cannot be understood by the people in general media. In a situation where the high cultural and educational level, and opened to the degree of cultural gap between the ordinary people and the highly educated groups. In most cases the technical elements are sources of special tools.

- General audience does not deal with it in his enjoyment in Art. The field of composition used in, the elements of the line the solid and the void and the space balance the distribution of color and light and its grades it signs the visual fantasy.

### **3. POETIC OF ARCHITECTURE**

It's the Art of collecting and composing to find the easy way to get from other

arts outside architecture to change an empty space using the poetics of architecture. It's the composition of beauty and the beauty accumulated or composed, Ex. the relation between architecture and dancing and through its existence in a relation with space and time. "The truth of the poem "as Armand illustrated ", is neither representation nor expression ... it's more resourceful than reality ...everything is relative " (Armand2007) .In the use of the style, as the architects after renaissance. The poetics also added that it is very important to study poetry and get the benefit of it's to develop the poetic characteristics of architects. "Antoniadis" in 1990, also added that there is a vague meaning of poetics .It was used as a heading for composition" The aesthetics of the configuration" (Antoniadis1999) .The word poetics emerged from the Greek verb (to make) which simply means the work of musical space, architecture and also a poem. It emphasizes the esthetic meaning of all the books that deals with mentioned term. "The idea of return to things themselves "modernism" or things as they are but poetic is about value "the metaphor of metaphor" that argues a crucial linkage between ontology and morality: what constitutes an object, may not be a pure product of will...it's the un written law behind."(Armand2007). The researcher hints that there is a possibility of figurative metaphor between drama and architecture. These studies deal with the classification of metaphor the following types: - Intangible metaphor, tangible metaphor, and combined metaphor.

**First: intangible metaphor:** - It is the start to borrow thoughts and images concepts or ideas or humanitarian case or specific characteristic as an ex. the engineering steps to follow the movement of post modernism and connecting with other arts.

**Second: Tangible Metaphor:** - this emerges from a visual or solid characteristic.

**Third: Combined metaphor:** - The concept and visual contents emerge become the source to scan the characteristics of visual shapes within the levels of the esthetic experiment. Where we can find the levels of the esthetic experiment in relation with the subjective bases of beauty in architecture which is three levels:-  
Aspiration where existence of the relations where the elements of architecture organized to form a formal organization characterized by purity , simplicity which include the lows of balance , repetition , harmony and( rhythm )using the scale of similarities and differences .

#### 4. CONSCIOUSNESS

It is a side that pin point the criteria of the receiver of the artistic piece .And the live power of him to through his taste, explanation , and receiving the artiste piece. The artistic acceptance revolt emotional and experience composted elements (Abdu, Mustafa 1999). The receiver respond to these effects and differentiate between these pieces of art by his artistic experiences through the preparation and arising and his cultural medium to able to translate / change these blocks into a testable process giving testable judgments and these judgments must follow three aspects :-

First: Concerned with the receiver of the artistic piece of art and his experience.

Second: Concerned with the environment offered and all that it is composed of.

Third: The characteristics of artistic piece of art concerning its shape, quality, concept, and meaning.

- **Architecture:** Is a creative work understood according to the theories and ideas that analyses the architectural-work. Through ages within different levels of receiving, the architectural-work may not be appreciated in its time but it's appreciated after a time of it building.

- **The society:** The economical and ethical cultural background and the people understanding of what is created anywhere and especially Architecture" the most important side in Architecture" is its ability to build bridges with the users of urban environment and to show the relation between the created work and its recipient ,in local architecture its whole value and content.

-**The dialogue:** The dialogue between the artist and the recipient through the work of art, the word dialogue hear means, the esthetic connection which occur between the artist and the piece of art .The dialogue consists of:

The message: Acquisition jumps to our minds how can a dialogue done by an architect and a well-educated recipient. "Artist" and between things that are (solid) irrational which is the work of art "The architectural work". This dialogue happens through the mind of the artist and the recipient and reflected through the creative path of the creator and the rational path of the recipient. It is a mental case where the creator and the recipient attract each other (Stolintese, Gero 1988).

According to linguistic studies which" De- Saussure" and" Roman Jackson" put in 1929. They presented a study about functions of language. They think that language has only one function which is communication and each communicative process has its elements:

- The transmitter (sender) the architect.

- The recipient (receiver).

- The message (the medium) the work of Art (creative work). The message needs three elements which are:

-The Context (the authority): The context is the cultural social and economic heritage which both the (signifier and the significant own it. The message is the authority which enables the reader to understand the text. In the novel " the hostage" by" Mute Diageo", the reader won't be able to understand the events unless he acquired a historic idea an authorized power about the era of" Al-Imam Ahmed" in Yemen and how the Imam used to take others' from the people of "Al Mashaiekh" so as not to revolute against him.

- The Communicative aid: In this it is considered a technical only and is divided into two elements solid and lateral. It is divided into a number of elements. The first element is the "story" what was written. This is the first solid picture (image) to that the writer had written the text. The second element is the print house which takes the duty of revising it and publishing it. The third element is the distribution of the story or the written text, till it reaches its destination which is the reader

- The Code: It is a system of relations all phenomena are considered systems of signs weather it is Architectural or else. "The idea as digital poetry in 1975 which illustrate everyone was worried about that language is code, in 2003 everyone is worried that code is language"(L. Armand 2007) . Each modern communication

consists of three elements a Sender, Receiver and message. It is a code to mark it this code carries constructions and meanings and special symbols. There are three types categories of Cods according to the idea of "Peirce", contained three aspects, they are: Code types, Code articulation, and codification (We will consider in the analysis the code type).

-Code type: The types of signs are:

- Symbolic signs: it is the sign of a shape in a hypothetical image to a system in a language used between the signifier and the significant within the code it is a symbol . It is not the same item but an image of it.

- The Icon: It is the sign that the features of the thing due to the same features in the icon and the object this is isolated in Architecture – which stands alone where there isn't an identical geometrical shape (Eco Umberto, Broadbent, and Geoffrey1980).

-Indexical sign: - It is the sign that represents the object in its relation with the item as a fact. The indexical sign is related to the item physically and compose an organic duality which the sign that loses the feature that makes it a sign if the object is removed. But it doesn't lose its feature if there isn't any index. It has three features from other sings. It mustn't be a noun or any part of the verbal language or written it may be mere a taste or a sight. There is a connection where the case of continuity the traditional concepts and the inherited values appeared in a serial form without occurring clear (jumps) (function and sign). That formed an architectural dictionary for the old classic world and the kinds of connection which is the traditional type of the five pillars "Dorky, Tuscany, Ionic, Corinthian, and Romano". Eco Umberto, Broadbent, Geoffrey1980). These elements were associated with meanings due to some tribal rules in those civilizations. The direct representation for those characters representing subjective ideas which was originated in these elements as the: perfectness, the highness of spirit, subjectivity to god which was reflected in the religious buildings.

The process of communication in the classic architecture is a case direct representation of ideas by using characteristics elements. According to" Soccer" , In his structural study, there is a root relation between significant and signifier bound by a social agreement which cannot be altered while the two concepts Denotation and connotation refer to levels of meanings according to the connection occurs.\_The first is Denotation: the level of meanings that the shape has and is known by its users the second represents the Connotation: the level of meanings is built according to sympathetic platform and during the effect of the building on the user each one of them. Let's take the cave as an example .It represent home, patios, family, and origin in the idea. The urban phenomenon is considered a system of signs one of these is Architecture where the function of the Architectural element gets the meaning in two ways. The first is rotates (alternative) and the second is the result of the type of function that the element do the roof (or ceiling). The element act the function of protection and covering the glass prevents water from entering inside and the victory arch. The gate is a functional type of explanation has a clear signal of power and victory and other carcasses according to a total idea in addition the elements that show the consciousness of the recipient and his cognition.

## 5. THE CONTACT AND THE COMMUNICATION

The philosopher "Kant" divided the human brain into three parts: Outside brain which the virtue of knowledge feeds it, the hidden brain which the virtue of desire feeds it, and the creative brain which the is felt by the feature of feeling in it emerge the concept of (images) this concept which lead the world to the freedom of thought which elevated, with Kant, the level of total harmony from it emerge the images of the ultimate and the peak of goodness (Kant, Immanua1973). This harmony will make the world of Kant's beauty which reflects the rhythm of beauty for this creative brain in picture of a creative beautiful work .As beauty is the end of reactivity (Basher Zhuhai1988). Process has a number of items that interact with each other inside the Artist and his mind. If this process is a total process that include Knowledge ability, sensibility and cognition, feelings emotions sensibility and motive. This creative process occurs in a series of steps that are interacted and we can submit it in twenty steps: -

- 1- Forming the frame and acquiring it in the actor's mind.
- 2-Compromising between special and general motivation..
- 3- Catching the ideas and constant formation.
- 4- Grasping the cognitive ideas and the creative for the aesthetic flashes.
- 5- The reflected ideas until they are called to begin the process of creation.
- 6- Preparing and accumulating the cognitive thoughts and arranging them.
- 7- Creative fancy and the images that are added to the creative work.
- 8- Concentration and deep thinking emerging and solubility in the artist art.
- 9- Form the images for the mention concepts with balanced usage.
- 10- Highlight the creative piece of art using the artistic devices.
- 11- The formation and liability of the artistic medium to build the creative work.
- 12- Solving the obstacles and passing them.
- 13- Relaxation to change the vision and highlighting it.
- 14- The importance of highlighting the indirect ability to predict things .
- 15- Executing and forming the creative art and fulfilling it.
- 16- Assessing the creative work and testing it in a critical way.
- 17- Re-forming by repletion of relative works and constant formation.
- 18- Controlling the (process of creation) by analyzing and forming and finishing it.
- 19- Communicate to the aesthetic value to others, which is the message of creator.
- 20- Accomplish the achievements of the creation process and accomplish the goal of creativity which is natural beauty. We can came up with these steps the idea that the artistic creativity is achieved through cognitive , interactive and accumulated facts where the creative act emerge from it which is changed into a great aesthetic piece of art through the creative process .fig(1) ( Mustafa Abdu1999).

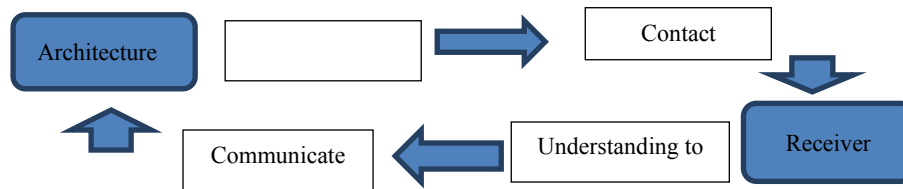


Fig.1. Communication Process

## 5. THE PROCESS OF MEASUREMENT AND APPLIED STUDY

The part of the recipient is branched to study the subjects of testing and the mechanism of receiving the sensitive effects and reacting to it. Also the personal reactions that are related to it, which is study from two other sides the psychological side that is related to nature and the origin of the changing feelings, and the cognitive process. Also the metaphysical side is related to the analyses of the shape and content find a relation between beauty, quality, their representation, and compliance with reality. As for the part that reflected to the production side it is branched to study the phenomenon of creation experience, abilities, skills, training and practicing piloting, which will definitely lead to the study of the nature and function of Art and literature. Characteristics of real and perfect things or false of the production of art and literature are the main subject. These studies may exceed these fields to reach the process of analyzing ethics and commitments. According to what we had mentioned, the study of the concept of beauty is divided into two main parts: First: The first part depends on the recipient. It concentrated on the aesthetic features of the audience and its evaluation to the esthetic value. The part of the recipient is branched into the study of taste and the mechanism of the sensitivity and reflects to it. The psychological reactions that related, must studied from both sides. The psychological side is related to the origin and nature and the change of feelings (emotions), and the cognitive (which is outside the range of our study). The metaphysical side is related to the analysis of the shape and content.

Second: The productive side, which is the role of the Artist, this part is branched to the study of creation phenomena and creativity, profession, skills training and piloting consequently this will lead to the study of the nature of Art and literature and function. And the qualities of the things that are true, perfect or false of every artistic and literal products. This study can exceed to the analysis of ethics and commitment. As far the evaluation of the Artistic work acts in the field of architecture.

### 5.1 Assessment Determiners

The Mechanism of logical analysis for the research samples is intended to accomplish through a model contains: -The technical features which are the basic elements for such special tools of the Artist and the general audience does not



deal with in the process of enjoying Art and Artistic works" The composition".

- The elements of lines, solid, emptiness, balance distribution of light and color in its shape and grades its signifiers, and the visional fantasy.

- The duality and signally of dialogue, sign and metaphor.

We cannot separate the quality of a building from its partial details. This depends on the exchangeable relation between the part and the whole Architecture should give a meaning to the building. One of the reasons of the existence of the accumulated semiology in Art is the desire to find one idea that can insure all types of Art.

This study concentrate on the study of position of evaluating of the recipient and the measure of the degree of compliance between the signal sent by the architectural work and the signal understood in the mind of the recipient. According to this, the structural theory explains the mechanism of communication through the message and its alteration (the context, the code and the authority). The model suggests will be measured the sample (architectural works under test) according to the subjective opinion and thoughts of both the Architect and the Recipient. According to this we can build a sample to the relation between the Artistic creative work and its recipient. The main ingredients of this model as follow: The iconic thinking of the recipient mind contains the subjective characteristics of the creative production and its contexts. Which is the iconic of the recipient and the foundations to build a criticism attitude (which affected by the esthetic attitude) .The result of the cognition of the characteristics of the subject (fig.2).

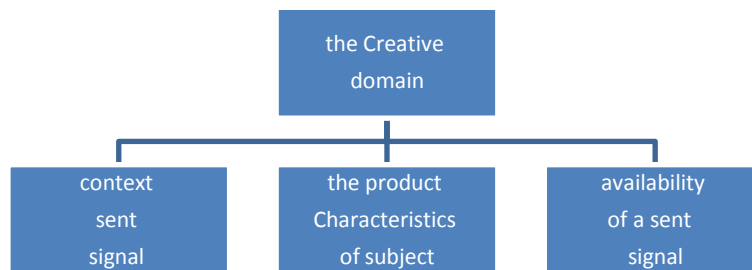


Fig.2 The model

## 5.2 Research Samples

The concepts presented in previous dissection, has been implemented in this research on six architectural projects illustrated in figure (3):







First building	Second building	Third building
 <p>Iraqi prime ministerial building (<a href="http://ar.wikipedia.org">http://ar.wikipedia.org</a>) explain the word "free" through a slight bending</p>	 <p>AL- Hamra Tower in Kuwait(" <a href="http://ar.wikipedia.org">http //ar. Wikipedia.org</a>) It is a side of a person standing and turning his back to protect himself in the desert from the wind</p>	 <p>The Islamic Art museum in Qatar (<a href="http://ar.wikipedia.org">http://ar.wikipedia.org</a>) the color the details of Islamic ( heritage )</p>
Fourth building	Fifth building	Sixth building
 <p><b>The tower of Nama city India</b>(<a href="http://ar.wikipedia.org">http://ar.wikipedia.org</a>) a tow hands with" Hinna" ornaments , which is an Indian bride's ceremony</p>	 <p><b>The " X " Tower in Copenhagen in Denmark</b>( Architectural world 2009) aspirations and forms from the Danish Archie in the fifties illusion and vagueness with letter " X" .</p>	 <p><b>The Ground Lisboan in Macaw China</b> (Architectural world 2009) expresses a mixture of cultural and functional effects which represent a mixture of urban organizations</p>

Fig.3 Research samples

They represent the attitude of the architect ( creator ) on the three levels which are : 1- The formation side. 2- The symbolic side. 3- The signal (sign) The analysis contained the three aspect above and tested according to designer's own view point and the viewer point of view through a questioner designed by the authors according to the theoretical part of this research ,appendix(1):

**Symbolic:** It is signal that denotes figures which represents hypothetically to a law. The mutual language between the significant and the signifier within the code is the symbol of a law and the object in itself.

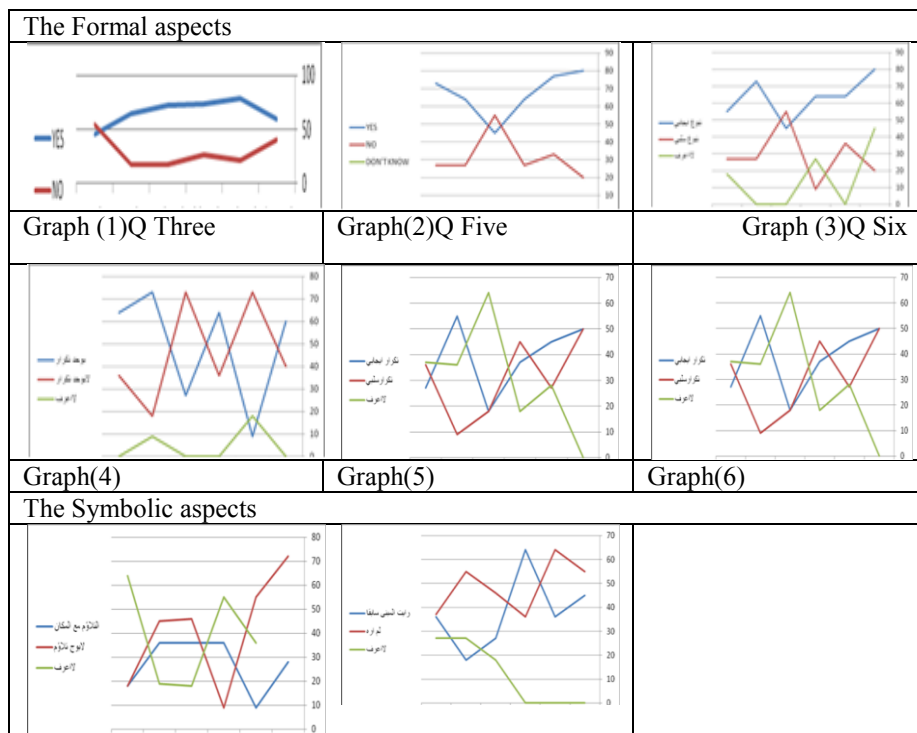
**Iconic:** It is the sign that represents the object due to its relation between the icon and the object. This stands for itself.

**Indexical:** The sign that represents the object through its association with it as a fact. The indexical is related to the object physically which makes with it a dual which is the signal that loses the feature makes it a signal where the object is removed but it doesn't lose its feature unless there is an index which has three features apart from other signs . The final results of the analyses illustrated in fig.

(4). The color indicate the matching between the results (appendix 2).

No. of building	Designer concept			survey results		
	Symbolic	Iconic	Indexical	Symbolic	Iconic	Indexical
First			Indexical	Symbolic		
Second		Iconic			Iconic	
Third			Indexical			Indexical
Fourth	Symbolic			symbolic		
Fifth	Symbolic					Indexical
Sixth		Iconic			Iconic	

Fig.4.The Result



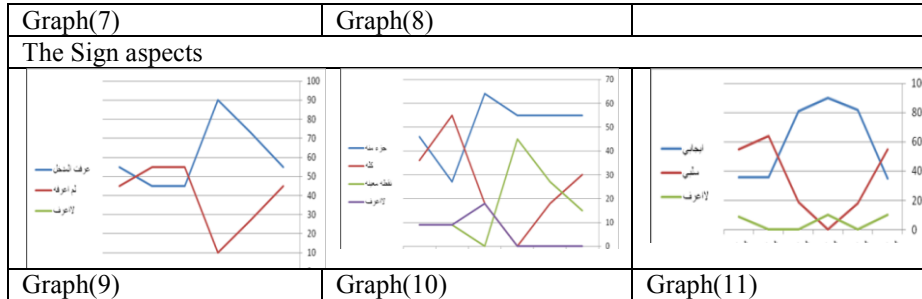


Fig.5, Compare samples according to the results of questioner.

## 6. CONCLUSION

The recipient lacks the knowledge to read the signals that the creator tries to deliver through the architectural work. This lack increases when the depth of the meaning increased which is carried through the signal and also the rareness of the direct expression. The connection of the poor knowledge of the recipient with miss- reading of the signal that the designer (creator) wants to send through the architectural work due to the vagueness of signals sent by architecture that disconnected with the cultural criteria. The cultural criteria's are characterized by the number of varieties and not following specific style as it was in the style of the classic architecture. (Local or international) and this due to:

1- The Architectural environment in most of Arabic or Islamic cities lacks a great defect in fulfilling the creative and esthetic side of Architecture. It is obvious that the esthetic values in Architecture have decreased in a large scale leaving the path to the domination of the ugliness chaos (due to the retreat of the creative works)

2- The huge quantity of distorted buildings affected the visual environment, sense of viewers, and in a great degree on the decision of the recipient and his taste which affected on his reading of the iconic sides of the buildings. The power of international style producing new icons buildings and their characteristics may effects the creator faster different than it's affective on the receiver. So the communication process lost its smoothness. In a distorted way and in order to make new generations with a right Architectural culture therefore we should take an important and practical decision to solve this problem. Like the idea of poem that don't tell you what to think but that show a differentiation order of thinking.

## 7. RECOMENDATIONS

A consolidates the knowledgeable side of the recipient by:-

1- Holding meetings and debates which take part in developing new concepts about the development of esthetic thinking and the knowledge of beauty for the society in general.

2- Architectural departments should take a vital role to strengthen the interest of the society in the innovation process widening the schemata (The background knowledge) of the recipient concerning beauty in Architecture.

3- Taking into account the new achievements " complex, multi-layered and convoluted systems" which can be elements are fused together to achieve a printable file to be processed by a large-scale 3D Rapid-Prototyping machine, which produced this unique piece (due to its size and aesthetics) and its effects on the product as well the recipient.

4- Form commissions and institutions that carried the responsibilities of consultants where they can monitor supervise the level of designing and esthetics for the projects which can affect the civilized style of the city . and affect the level of sensitivity of the recipient.

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