The Aesthetic Apprehension of the Reality,
The Architectural Culture and the Architectural Etiquette

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Abstract: The article deals with the general scientific problem of the relation between the aesthetic apprehension of the reality, the architectural culture and architectural etiquette as a foundation points in the development of the architectural process. There was made an effort to trace three “abstract” elements of the architectural science: subjective – aesthetic, objective – aesthetic and subject – object – aesthetic elements. The author states that the development of the architectural culture demands not just the research of the psychological level of the aesthetic consciousness (aesthetic emotions, aesthetic feelings, perceptions and tastes) but also demands intensive investigation of its theoretical level and first of all the uncovering aesthetic views and theories which could compile in themselves all the range of the theoretical problems of the contemporary architectural development as a form of the social being. It is proved that the necessary compound parts of such researches are the creation of the principles of the scientific study of the social and cultural foundations of the aesthetical conceptions emergence, the mechanism of their entrance into the social and cultural reality, the birth of the creation conceptions and their embodiment into the architectural practice. It was stated that the scientific cognition of the mechanism of the interaction between the theoretical and creative architectural conceptions and social and cultural reality would allow more precisely and effectively solve the professional tasks of the architecture taking into account the perspective goals of the social development in the globalization course; and on the final score to heighten the level of the architectural culture as a necessary factor of the creation of the perfect architectural environment, to strengthen the ties with the architectural etiquette – the form of the interaction between of the architect and the society.

Keywords: Aesthetics • Aesthetic apprehension of the reality • Architectural science • Architectural etiquette • Architectural process • Architectural science

INTRODUCTION

Aesthetic and Artistic in the Architectural and Projective Creative Activity: For the last two hundred years the aesthetical theories pointed to the specific subject of their studies as the aesthetic comprehension of the reality and this subject is defined by the unity of the three dependant elements: (1) aesthetic in the objective reality (2) subjective – aesthetic (aesthetic consciousness) (3) art (as a specific unity of the subjective – aesthetic and objective – aesthetic). It seems that this specific unity of the subjective and objective – aesthetic is not exhausted only by the art as it was noted in the philosophical text books and special papers and with a full right it could be classified within the same range of phenomena as the architecture and design [1]. It is necessary to make this correction for the unveiling the essence and the specifics of the architectural activity from the viewpoint of the aesthetic apprehension of the reality. And this standpoint was connected with the relations between aesthetic and artistic in the architecture.

Till nowadays there is no strict distinction between aesthetic and artistic background in the architecture [2, 4, 5] and this leads to their equaling and viewing the architecture only as a kind of art, as a form of the artistic creative activity. This statement could not be argued in any sense but some artifacts of the scientific creative activity (mainly unique ones) can and must be the artifacts, we should note that most of the architectural artifacts have or will have aesthetic and even more highly valued aesthetic features, but they do not acquire the status of the artifacts.

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The case is that the contemporary understanding of the "architectural projective creative activity" involves different types of the creative activity: constructive activity (creation of the utilitarian constructions), design activity (creation of the utilitarian - aesthetic constructions and objects), decorative and applied (creation of the objects acquiring the art status). Nevertheless the architectural creative activity as none of the other types of the creative activity can make a synthesis of these kinds of the creative activity and actively use them in the solving of the architectural tasks. The goal of the presented research is not the special study of the coordination between the aesthetic and the artistic within the architecture, another papers are devoted to this problem, although it should be noted it needs special and attentive research. This question was touched only in connection of expanding the frames of the third component, which is included in the notion "the aesthetic comprehension of the reality" that should be comprised not only of the aesthetic in the objective activity, subjective - aesthetic (aesthetic apprehension of the reality), art as a unity of the subjective and objective aesthetic vision, but also such social phenomenon as an architecture (within the unity of the subjective aesthetic and objective aesthetic), in its general expression stepping out of the art frames and thus expanding the ways of the human aesthetic apprehension of the surrounding world. The absence of such additional explanation in the architecture research papers should not be the obstacle because the architectural science is instantly developing, generalizing and enhancing other sciences, at the same time the architectural science makes a progress itself in accordance with the closely related sciences. So the aesthetics is one of the architectural disciplines and closely connected to all the special, theoretical, historical and cultural disciplines.

The objective foundation of the aesthetic apprehension of the world is defined as a creative, practically oriented human activity according to "the beauty laws", in other words such activity through with the social nature and human creative powers aimed at transformation of the nature and the society are unfolding. The subjective side of the aesthetic apprehension of the world is presented by the aesthetic senses, tastes, perceptions, evaluations, ideas and ideals, which are regarded by the aesthetics as a specific from of the reflection and the embodiment of the objective life processes and relations.

Therefore the aesthetic relations are the core of the aesthetic apprehension of the reality. "Aesthetic relations are such evaluative relations of man and the world in which the creative abilities of the people find their active, evaluative and emotional expression (realization)" [2]. In comprehension with the main interrelated spheres of the social practice and social activity aesthetic relations could be distinguished as such: aesthetic relations to labor, nature, social and political activity, communication, science, cognition, art and game. Also the attention should be concentrated onto the very important aspect of the aesthetic relations: if man freely (of course it depends on the external circumstances) expresses through the activity the aesthetic abilities (taste, evaluation, norms, etc.), if man enjoys the activity as a process of gaining perfection, if aesthetic relations are objectively expressed in the activity, so in this case we deal with the aesthetic character of the activity. [2].

The above mentioned statement enables to assert the aesthetic character off the architectural activity par excellence. Finally generalizing and compiling altogether the aspects of the expressions of the architectural relations in the architecture we can assume that these relations are a process and at the same time a result and the prerequisite of the objective and spiritual expressions of the architect and a consumer as a recipient as a real art subject of the certain society culture.

Defining the position and role of the architecture (both as an environment and as the activity) in the system of the aesthetic relations in the society we should underline the unified character of the aesthetic relations with natural and social environment, natural and social processes, directed by the specific role of the subjective, psychological factors in the creation and the perception of the architectural objects and the architectural environment as a whole.

Taking into account all the diversity of conceptions and approaches the problem of the aesthetic relations in the architecture should be investigated in general philosophical, social, axiological and activity aspects. To research such a problem in socio - psychological aspects is more difficult (and this fact was mirrored in corresponding science publications) is more difficult and we should view the aesthetical relations as a regulative principle of creativity, which influences the intellectual, will powered and the emotional processes of the creativity. The system analysis enables to combine different approaches and give the full characteristic of the aesthetic relations in the architecture.

The important methodological principle of the system approach to the cognition of the aesthetic relations in the architecture is the assertion of the indispensable and direct connection of the architecture (understanding its nature and essence as the social phenomenon) to the culture of the society, which is positioned as an "ordinary" notion in comparison to the architecture [5].
The culture in a general sense is defined as a measure and the mode of the realization of the essential powers of a man in the activity as a social subject and created objects of the material and spiritual production as a result of this activity. The culture characterizes the level, stages of the creativity, abilities and gifts of man as a social subject in all the life processes. At the same time the culture includes the creative activity of the past generations, it embodies created material and spiritual values as the realization of their social essence. The culture is a social and historical entity, comprised of such elements as social values, norms and theoretical knowledge. It should be stressed that the development of the culture is caused by economical, political and ideological factors at all the historical periods of the social development.

Viewing the culture as a “transparent” social system, penetrating all spheres of social life we are able to present the culture as a whole system. Involving of the architectural activity in all spheres of the social reality is caused by the very nature of the architecture which demands its investigation in correspondence with the whole sphere of the cultural and social reality, exposing wide range and specific mechanisms of this interaction. The architectural practice in a broad sense, embodied in the different objects of the architectural activity (from urban planning to the interior design) is an objectified understanding of the social and cultural sense of the architecture on the certain level of the historical development of the society [3]. Appealing nowadays to the analysis of the social and cultural aspects of the scientific knowledge is not radically innovative approach to the analysis of the science disciplines (aesthetics, philosophy, sociology, political economy, sociology), but it is over thinking of the result taking into account the new scientific and practical achievements and data. At the same time the social and cultural approach acquired popularity in the studies of the architectural history and practice only last years and therefore demands further developing and architectural interpretation of the methodological foundations of applying this approach to the analysis of the aesthetical relations in the architecture and in the architectural culture.

Architectural Culture and the Architectural Etiquette: Nowadays the architectural culture in its activity expression includes such types of the architectural activity: scientific, projective, constructive and functional and exploitation, critical, educational and managing activities, which reflect the specifics of the architectural apprehension of the reality in the architecture. That is why, not pretending to all exhausting definition of the notion we can point to the architectural culture as a certain level of the stationed and object organization of the architectural environment for all the life processes of the society and man and also the level of the cognition, creation, perception and acquisition, corresponding to the high achievements of the certain historical period of the social development, aimed at the social progress, to the maximal uncovering of the essential human powers.

The aesthetic relations in the architectural culture are a part of the aesthetical human culture, which is understood as a unity iod sense, tastes and ideals that are materialized in the processes of the world transformation under “the beauty laws”. This culture of the sensational apprehension and transformation of the world in correspondence with chances created by the society for the maximal uncovering of the essential human powers, that is why the architectural culture bears the concrete historical character.

We can assume that within the system of the culture architectural culture acts through the number of its features.

- As a development of the essential features of the ecological attitude towards the nature and the aesthetical aspect too.
- As a process of the instant development, enrichment and perfection of the content and forms of the culture and as well as the aesthetical relations and the aesthetical values.
- As an active creative activity, aimed at the creation, enrichment and further development of the culture as well the aesthetical culture of the personality.
- As a form of the social ties, communication of people and the society as a whole.
- As a way of the class orientation, assertion of the ideal and moral values.
- As a real material and spiritual values, including aesthetical values.

The architecture is included in the culture in the form of the historically formed subjective cultural and creative abilities and the results of the activity and so it is unveiled in the objectified cultural (and aesthetical) values. Thus the architectural culture can be divided into the “technology” and the “product”, its subjective and objectified part, abilities (actualized and realized in the activity) and the world of the objectified culture, its values. Being the part of the culture the architecture takes part in the formation of the important social (valid for the certain historical period) ideals, values, norms because it is a form of the spiritual and practical and aesthetic apprehension of the reality and it provides a trend for
Fig. 1: Functions of the aesthetic relations in the architecture

- The aesthetic relations perform the heuristic function [8]. The process of the creativity is subjected to social, psychological, moral and aesthetic regularities. Aesthetic judgments and motives of the creativity are strong and they not just follow the creative activity but they are directly expressed in it and due to this process the creative activity uncovers the aesthetic culture of the personality. The aesthetic relations in the architectural activity perform the heuristic function in the professional mastering, scientific cognition and relations with the natural environment.

- The aesthetic relations in the architecture perform object and practical functions because they are always objectified and practically oriented. During the professional activity the architect projects the goals and aesthetic goals have an important place among them and the architect actively and having in mind certain values realizes the aesthetic relations with the reality.

- The regulative and normative functions are very important function of the aesthetic relations in the architecture; this function is connected to the creation of the socially oriented system of the aesthetic criteria and norms, regulation the architectural activity. It is possible to state that some errors of the contemporary architectural and construction practice are caused by the non sufficient performance of the aesthetic function of the architecture.

- Aesthetic relations in the architecture also perform the cognitive and prognostic function, relying on the already uncovered regularities of the functioning of the society, social groups, their value orientations and ideals. They define the directions of the aimed activity of the people, including the concepts of the aesthetic ideal and thus they provide the prognosis of the human aesthetic activity and the creation of the aesthetic tastes, perceptions and emotions.

- Aesthetic relations in the architecture perform the humanistic function because the help to create the harmonically developed creative personality. In order to shift the abstract veil from the above statement we should show the structure of the aesthetic culture of the personality which includes five main system core elements: knowledge (the information level), feelings
and emotions (the emotional level), knowledge and skills (the level of the creative activity), norms (the regulative level). The emergence of the aesthetically perfect architectural environment of the man and the society should inevitably influence on the creation of the aesthetic culture of the personality both the architect specialist and the consumer of the architecture.

- Independently of the investigation of the aesthetic relations in the culture field we should distinct the social and cultural function, which objectively and spiritually defines the environment of the social and cultural being of the humanity. Value relations in culture in general and aesthetic relations in particular are the significant point in functioning of the social culture, architectural culture as a factor of the cultural progress. The wide content of values in the aesthetic relations define the range of the social senses and roles acquired in the process of the development of the architectural culture.

The categories “aesthetic relations” and “aesthetic values” are interwoven. As it was previously noted the architectural activity creating social values, values of the material and spiritual culture includes in itself the certain level of the creativity. The higher this level the more important the result for the society is, and at the same time the larger amount of the creativity the subject inputs into the process, the more valuable and socially significant the result is. The aesthetic relations are focused in the “value” field and therefore they cannot exist without each other.

Alongside with the notion “architectural culture” [6] the notion of architectural etiquette has been recently introduced into the wide usage. This notion is comprised of such levels: 1. the mode of the events procedure in the development of the architectural forms (worldview and social aspect), 2. the mode of the behavior of the architects and consumers in correspondence with their position in the society (professional aspect), 3. The ways and forms of the presenting of the results of the architectural creative activity, which do not contradict with the noncreative activity of the consumer. Thus the notion of architectural etiquette points to the etiquette of the world order, the etiquette of the professional conduct, the etiquette of the professional form [7].

The architecture as any complex open system is a developing system and its elements and structures are acquiring new features and functions alongside with the development of the society. Main social and aesthetic functions of the architecture are conducted within the system of the culture helping the general functions of the culture itself.

The above mentioned social and cultural functions of the architecture are ranged on the basis of the aesthetical criterion and are closely interwoven and are distinct only with the purpose of the analysis and research. Although some of these functions were exaggerated in the history of the architecture and used separately. The harmonic development of all above mentioned functions is necessary for the successful development of the architecture and its correspondence with the architectural etiquette. We can assert that the architectural culture is measured by the level of the aesthetical apprehension of the reality and its reflection in the aesthetic consciousness – in the architectural creative activity and its results and of course following the rules of the architectural etiquette.

Architectural Culture and the Specifics of the Architectural Thinking: The features of the aesthetic consciousness of the architect are defined by the specific attitude towards the reality, where the emotions dominate. There are also typological features of the aesthetic consciousness which are unveiled in the unity of its form structures. This unity is presented as strict distinctions: everyday consciousness, emerging as a result of the practice of the life experience and theoretical level of the aesthetic consciousness. The first level embraces the aesthetic emotions, perceptions, feelings. The second level refers to aesthetic views, theories, methods and ideals. Despite the fact that the distinction of the architectural consciousness is rather conditional and there are rational and emotional elements in each level, the theoretical analyses should be based on the typological features. Non sufficient research of the aesthetic problems in the history of the architecture can be explained by the fact that recently the viewpoint of the absence of the theoretical level in the aesthetic consciousness was very popular (especially in the Soviet aesthetics of the 1960s). The cause of such viewpoint is the exaggeration of the typological features of the aesthetic consciousness.

The development of the architectural culture demand not only the research of the psychological level of the aesthetic consciousness (aesthetic emotions, feelings, perceptions and tastes) but also needs the intensive study of its theoretical level – and first of all – the aesthetic theories and conceptions. [9]. The necessary elements of such researches is the creation of the principles of the scientific study of the social and cultural
causes of the aesthetic theories, the mechanisms of their “introducing” into the social and cultural reality, the emergence of the creativity conceptions and their embodiment into the architectural practice. The scientific cognition of the interaction between the theoretic and creative architectural aesthetic conceptions will allow more directly and in a complex approach to solve the professional tasks of the architecture in the situation of the globalization with the regard of the perspective goals of the social development and finally to heighten the level of the architectural culture as a necessary prerequisite for the creation of the perfect architectural environment.

REFERENCES