

# The Relationship between Artist and Audience in the Architectural Work as a the Creator of Cognition Factor

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**ABSTRACT:** The question from the mission of architecture and its relationship with human as the artist or the audience, without addressing to the reality issue and the manner of cognition is not possible. As a human phenomenon, architecture is a product of human awareness on various aspects such as scientific, engineering, and artistic aspects. Therefore, clarifying the nature and the manner of awareness, cognition and the methods and tools, can contribute to understand the art work. In continue the manner of advent and perception of wisdom in the Islamic architectural work would be analyzed. The research method is logical reasoning. Therefore, initially the Islamic worldview is posed based on the transcendental philosophy as the last and most important and major Islamic philosophy evolution, this approach is a strong system with logical method and has a strong theoretical transparency in order to understand the definition of components such as ontology, anthropology, epistemology and cosmology. After explaining principles of mental structures according to proposed Islamic worldview, the manner of emergence of the architectural work by creator of the work and how it is perceived by the audience and the work relationship with reality, based on the quad and quintet causes, ultimate and in instance, nominative, substantial, formal which have been considered in the formal position of discussion. The manner of Islamic architecture as nominative cause and the advent of thought and imagination, as the ultimate and in instance cause and actuality of the mass and the space, as substantial causes in the form of the face of place as formal cause is the purpose of this research. The manner of creation and perception of the work and the manner of presence and the advent of reality in architecture are examined by determining nature and the manner of emotions, perceptions and cognition. The most important result of this study is to address the main mission of architecture as the creator of the cognition factor.

**Keywords:** *Cognition , Creative Imagination, Reality, Architect, Audience*

## INTRODUCTION

The relationship between wisdom and art has been always discussed by different thinkers. When the architecture be placed following art, not only is faced such question, but also be questioned because of its affirmative property, the manner of recognizing its scientific, engineering, artistic aspects. Islamic architecture as a human phenomenon is the product of human consciousness (consciousness has general sense and includes empirical, belief, instinctive, self-awareness consciousness etc.) is about all aspects of science, engineering, artistic .Therefore, to clarify nature and quality of the wisdom and cognition, and the methods and tools can be significantly helpful to understand and percept the work. In perception

of the Az-Zariyat (the Scattering Winds) Surah in the Holy Quran, Verse 56, "I created the Jinns and men and Ordained for them to worship Me" [to prove the Victory of the Truth over Falsehood i.e., the Victory of Allah over Satan, through the pious and the righteous worshippers;], the Cognition is presented as the cause of the creation of man, because worship is meaningless without cognition. The word "to recognize" is used in the interpretation of the word "to worship". Identity of identifiers and the nature of the identification are the other questions that should be addressed. Thus, this study presents recognition of cognition, human, world and the reality in order to answer the above questions, initially by moving from concept to instance from the thought - philosophical system of Islamic as the last major evolution of Islamic philosophy

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in direction of a rational research. In continue the manner of advent and presence of reality, creation and understanding the artwork would be analyzed by dividing wisdom to emotion, perception and cognition.

## **MATERIALS AND METHODS**

The main method of the study is rational reasoning, and it has been tried to base the claims on an eminent support with rely on a logical worldview and its rational explanation of the concepts and by using conceptual clarity and strong expression of Transcendent Wisdom as the sum of the Islamic philosophers' opinions through a discourse language and organized explanation and analysis (Grote & Wang, 2009). Therefore, it can be used as the way to understand the aspects of the interactions between human and environment.

## **Literature Review**

Researchers and thinkers, in the past and present, discussed about the manner of relation between audience perception, artwork, author and its relationship with the architect, architecture, place and audience as well as the mass and the space, which are mentioned below: Christian Norberg-Schulz in works such as architecture, meaning and place, the concept of residence: towards the allegorical architecture, spirit of the place: towards phenomenology of architecture, and John Lang in creating the architectural theory: the role of behavioral sciences in environmental design, Gaston Bachelard in epistemology and poetics of space, Amos Rapaport in culture, architecture and design, Nader Ardalan and Laleh Bakhtiar in the sense of unity, and Edward Ralph in place and without place. What all have accepted as principle is that at first, nominative cause of architecture is human, the substantial cause is building materials, and formal cause is mass and space. However, what makes this study unique is the basic assumption that firstly, nominative cause is the creator imagination not human, the substantial cause is mass and space not building materials, the formal cause is place not mass and space. Secondly, the architecture is creator of cognition factor and create new world so the audience find himself inside it by conceptualization, and does not express concept.

## **Explaining the Principles of Mental Structures Based on Transcendental Philosophy Ontology**

The principle of reality is the subject of philosophy in terms of every philosopher. What distinguishes the philosophers is their interpretation of reality. Conveying the reality of "being" to "existence", is describing particularly the transcendental theosophy. In the Sadra philosophy contrast to Avicenna and Aristotle view upon which "being" has a fundamental role in analysis of reality, is originality with existence. The distinction between "being" and "existence" are understood properly when we pay attention to the precise distinction between two adjectival forms of entity means "being" (what exists) and the

actual form of entity means "being" or "exist" as an important point in transcendental philosophy (Shirazi, 2012, 7-25). In transcendental philosophy, Mulla Sadra considers every phenomenon has two dimensions of existence and substantive. By recognizing these two dimensions in his perspective can be gained better understanding of phenomenon. In other words, every phenomenon is the following: Its existence, as it is present and the nature of it that makes it different from the definition of other phenomena and called nature. Existence is the clearest evident to Mulla Sadra, its meaning is quite clear and evident, and hence it is indefinable: As a result, its indefinable is along with clarity and obviousness.

In fact, any object can be regarded from two sides, and about any phenomenon, two questions must be answered: one the question of its entity and the other of what the phenomenon. Existence is the answer of the first question that confirms the object entity and implies its being, and nature is the answer of the second question that expresses the object's characters and describes what it is (Soleimani, & Khakpour, 2014, 59). Sadr-ol-Mote'allehin (Mulla Sadra) claims that what is indeed true in the world outside, is existence, and natures of matters are valid that is received over the extent and the levels of existence. So the natures are described as "Rational valid meanings", namely those mental qualifications that intellect understands in specific existence, and abstracts from them. In fact, what is prior is "existence", and nature in cosmos is considered as its follower. The secret of alliance between the existence and nature becomes apparent so that "existence" is by nature and nature by presenting "being". Therefore, what has objective truth in the Sadra's view, and directly in human apparent, is 'existence' and the nature is part of intellectual validities. (Shirazi, 1935, 395; Sabzevari, 2001, 1563-1590)

## **Anthropology**

Man is the most important ring of existence in the creation system by standing in the last rank of existence in the arc of descent, and in the first rank in the arc of ascent. Of course, this position is not constant and man is constantly traveling from the right to people and from the people to right, this trip requires cognition that God has put it in man. According to this capability, he can pass from the lowest ranks of existence to the highest one (Maddadpoor, 1998, 24). The Verses 30-39 of Baqarah Surah [O, Messenger] And when your Creator and Nurturer stated to the Angels: "I will appoint a Divine Governor on the earth;" " ....Do you appoint the kind of creature who will make Mischief therein....Do not know and He taught, Adam all of the names ....Then, Adam Received from his Creator & Nurturer Words of Inspiration....Shall abide therein Forever.", Refer to human position. Since the divine grace will not be interrupted for a moment, loving creatures to become one with divine names, and any further manifestation of the divine presence constituting the arc of ascent. In the arc of descent, each higher level had been the first reason of its lower rank and in the arc of ascent; every lower rank is tantamount of potential

and talent for the excellent rank. In this rank, according to the natural movement and the like revival, inanimate reaches to its perfection means to its existence ultimate cause that is that name, name to animal and animal to human, which in turn must reach to complete human perfection. (Salehi, 2009,24)

### Epistemology

In the view of Mulla Sadra, science and cognition are from the category of existence. According to the definition: Science is part of something existence for the other thing, which is considered as its perfection (Shirazi, 2012, 391). Sources of cognition are included: The world of nature means physical and substantial world, world of illustration, and the world of intellect. Soul in transcendent philosophy is achieved by passing through the steps of entity and connections to the sources of cognition-to-cognition of the realities of universe. Five apparent senses (tactile and optical, etc.) and five inner senses include imagination and illusion and imagination, intellect, and common sense are known as tools in order to achieve cognition. Soul receives sensory information from the senses and achieves other perceptions by manipulating over them. Mulla Sadra believes steps and degrees of perception are in accordance with the steps and levels of entity. Because science is from the category of existence, so it should has its properties. Means they are equivalent to three worlds of nature, illustration and intellect, which are the worlds, associated with each other in cosmos, perception has also these three same stages of sense, imagination and intellect. Man should also have achieved the cognition necessary to participate in any of the worlds that fits to that world (Shirazi, 1936, 138; Motahhari, 2000, 89). Therefore three steps mentioned for perceptions, but four kinds enumerated as sensational, imaginary, illusory and rational. Sense of perception and form's abstraction of substantial being is along with its physical features (time, location, status, etc.). This stage is not the total and complete abstraction, but also is limited to the sensory abstraction. Imagination is perception of that object to be felt with the same features. The illusion is perception of the reasonable meaning, to be added to a tangible detail. Nevertheless, the wisdom that is higher than all previous types is the object perception in terms of its truth and nature, without considering anything else. All four types of perception are a rank of abstraction that, in fact are three types, since illusion is that wisdom which, has declined of its rank. Union of wise and reasonable, also the science, scholar and rational as pillars of cognition, is the results of Sadra's epistemology, which eliminates the separation between identifier subject and recognition object (Shirazi, 1935, 89-469)

### Cosmology

Cosmological plan, in Mulla Sadra's view, is world with levels that has been manifested by the "Divine Source", and remains continuously, which starts from an origin and returns to that same origin. The Holy Verse 156 of Baqarah Surah "Verily, to Allah we belong and to Him We shall return",

Implies that Islamic education expresses the origin reference and the return of whole objects to one origin, in the general verdict. Thus existence is the gradual creation from supreme to low according to arc of descent, and from low to supreme according to arc of ascension, means return to the beginning (Nasr, 2001, 394). Emanation of creation is the work of creative imagination, in other words, Lordship has imagination, and God created the cosmos by imagination, means puts interfacing the limbo world between the world of pure and tangible spirit that be the world of illustration (Corbin, 1992, 391). The imagination world, whether in the creation degree of the greatest world as Ema' (times before manifestation), or in creation degree of the lowest world as human imagination which goes along with it, requires imagine the real, objective, and independent world that is mediator of the sensible spirit and the world. Cognitive organs of the limbo world is the same as creative imagination and by the human body find a way to exemplum world which events related to insight facts and mystical adventures occur in it.

### The Question from Truth and Nature of Architecture Work Islamic Philosophy, Art, and Identification of Architecture

The main point of Islamic philosophy to the existence of reality and the type of creation, as a source of original knowledge and cognition, is in the center of Islamic philosophy and thought. According to that, man finds heart - consciousness (right certainty and true natural) and the unmediated proximity (severe presence in the levels of entity) with a name that is his symbol. Such levels in Islamic literature have been interpreted to architecture. Now after this brief introduction, the theoretical principles of Islamic art and its epistemological bases would be addressed. The emergence of architecture work is because of intellectual - practical work, and before that original and verbal cognition that requires transition from potentiality to actuality moving in higher levels from existence, and in a sense, from nothingness to entity. Passing through Aristotelian perspective requires four causes, and from the Platonic perspective requires five causes.

### Quintet Causes of Architecture

The question from truth of an architecture work has always been a subject of discussion of several thinkers. Plato was the inventor of the theorization of West Art, but in fact, Aristotle has been presented the detailed discussions of theoretical intellect about art. As Aristotle's metaphysics is considered, in fact, an extension of Platonic philosophy, his views about art is also the detailed views of Plato and rethinks in the metaphysical origins of Greek. Nevertheless, the present discussion is based on the quad and quintet causes of substantial, formal, nominative, in instance, and ultimate, the Platonic - Aristotelian that in their views, principles of question have been set based on the causes and principles of existence of beings. Platonic - Aristotelian thought of art has come just as in the position of the shape of

discussion, while its spiritual principle and basis is based on the theory of architecture work innovation in accordance with "Islamic philosophy and Art" and the theoretical principles of religious art (Maddadpoor, 1998, 343 -344).

### **Creative Imagination and Nominative Cause of Architecture**

In the existence circle, according to the Islamic philosophy, existence of a real and exemplum world, whether, in the descent arc and the world creation or in the arc of ascent, moving towards the origin is necessary. Imagination as the interface between sense and wisdom or the physical and spiritual world is considered as a mean of the exemplum world's perception. Imagination as the mediator has dual dimensions:

The realm of creative imagination that pays to the imagination of a creation rises from it;

The realm of imagination of the created that sits to imagine the Creator or the same of its imaginative face (Corbin, 1992:392). Since God created the universe, the creation reinvented God by re-creating the world through imagination according to its own special beliefs. The Holy Hadith "I was a hidden treasure, wanted to be known, then created people to be known", addresses to the reason and manner of creation. Therefore, the art and architecture are manifestation of these believes actuality in the world before death and its stimulating is the creative imagination. Architecture is the Localization of the space and passing from mortal time to immortal place (Maddadpoor, 1998,104-105).

Human makes his own world in architecture and shapes his own universe. A world, an architecture work is built on earthly context, and the location of advent, and the level of emanation of human cognition is in moving to the origin. Architecture work is a rendezvous in which the supersensible element and tangible element reside in the same companion. Wherein the architecture becomes the worldly display of that world .Building and shaping the world are the two main nature of architecture.

As the creation is the symbol of divine emanation and the mirror in which God sees himself in it the glory and beauty traits, Architecture is also the symbol of a man who creates new world based on his beliefs. The tool of this creation is creative imagination. Creative imagination, as the nominative cause, is the organ through which we realized somehow the geography of revelation that has its own towers - magical mountains and rivers (Ahmadi, 1999, 531-532; Maddadpoor, 1998, 96-97). So the three elements of cognition, innovation and thought are related to each other in architecture and all are of the category of existence.

Creative imagination can receive knowledge and cognition from the world of nature, the world of illustration and intellect as sources of cognition and to advent and invent it in objectivity of architecture. Moreover, be able to make a position in order to raise the possibility of thought and imagination, commensurate with the intensity of human existence as the creator architecture or its audience.

### **Formal and Substantial Cause of Architecture**

Form, substance, and the relationship between them is basic theoretical issues that, its precedent backs to the beginning of the Greek philosophy. Fundamental issue of Aristotelian thinking is in the composition of the object from form and the monster or shape and substance. Form is the substance actuality and the substance is the form place. So according to the form and substance, the formal and material cause can be detected (Whiston, 2011,54-56).What man actually finds, understands and is able to communicate with it, is the form and the reason of its creation is formal cause. What has the capability to make the form location is substantial and its reason of creation is substantial cause. In moving from potentiality to actuality substance always changes to new forms and the movement "is associated with continuity, connection, and unity of the late shape to former shape, as well as the connection and unity of the previous possibility and next actuality, so there is not distance between possibility and actuality and the actualities collectively constitute a actuality (Motahhari, 2000, 46). However, in order to clarify the meaning of form and substance and consequently to clarify formal and substantial causes in architecture, what in architecture as a form reaches to actuality and can be felt and perceived, what is the substance that has this potential possibility? Architecture is created in place. Means location is the place of architecture, and architecture is the symbol of the actuality of the place. Place in word means "affair or thing which puts another thing on it or rely on it» (Sadjadi, 1996, 470). According to this definition can consider being in a place as (status) that put something on something. We use Sadra' definition to complete of the above meaning: "Place is the inward surface of the object including the appearance surface from fading body." So we can say: "the place of a object is It's an object is the value of its form that is grinded on the same amount of other object face and we called the part of grinding, the "location". For example, a Cube is placed on a flat surface, the entire surface of the flat is faceted that is placed in flat surface place. The position of an object will be in the location (place); means that the place of location of an object is a situation that object has a location in it. Therefore, the object can be location, in this place or that place, so a condition wherein the object is determined and specified. We called the object that actually will have location, as the form of location and location's substance is a thing, which is the place of its location; substance of location is a condition that cause sustainability of location place and the place without it is not sustainable and an actually thing. So as mentioned before, location is constituted from combination of location's substance and location's form like nature or material substance (Dibaj, 1990, 41). But this special form is a place for that bring out substance in the place of recognition and distinction. Since the corporeal object's character is being located in the place, so substantial world is the place of objects, and since vacuum is impossible, can know substantial world full of mass and space, which both is of substance. So mass and space do not exist

without being in place in term of objective, and place is the prerequisite of physical world.

Man's relationship with the physical world is occurred not by the form as the actuality of substance but also by the form of place as the actuality of substance of place. Therefore, the mass and the space can be introduced as substantial cause of architecture as the spaces substances and formal cause of architecture as the form of place.

### Ultimate and Instance Cause of Architecture

Ultimate cause of architecture is the actuality of place for cognition and space of thought and imagination, and the in instance cause is paradise description. The most important property of architecture work is that it creates a new world in moving from the outside to the inside. The new world that is the origin of the appearance of truth in the form of architecture work, while maintaining the relationship of outside and inside (outside as the roots of cognition, and inside as a space for incidence of creative imagination) and the nature of each of them, has unique identity. Ultimate cause of architecture is the allegory of the universe and the earth and the relation between them. That is not like the other event. For the first time, one of the forms of truth emerges and the work converts, to reality. Reality not metaphysical means of expression of and things agreement, but also means to remove the origin of veil. The work reveals the truth and in that existence and reality, the universe and the earth unify. This is the art to form the truth by architecture (Ahmadi, 1999, 534-536) (Fig. 1). So architecture work is the same with the thinking and cognition. Thus, the traditional man is to build a universe through artistic way that displays balance, ingenuity, peace and serenity. It ignores all the tension between earth and sky that the peace of primordial state of existence experienced and established once again. Through human-made creation, architecture is providing the most vital and most comprehensive manufactures and so on among arts, takes a pivotal position. Architecture display plurality of equipment and the most diverse ways to achieve unity. Master architecture is artisan that involved in the creative process. Architecture using traditional observances that make her ready, can create artistic works that reflect forms in the celestial "or the exemplum world. The purpose of these observances is inherently one - creating a state of consciousness that gives way to think on the heaven's some and how. The object is created like this, releases the inner beauty of the substance, to the equal degree of experimental surrounded of artful and his professor, and to give him independence (Ardalan & Bahktiar, 2001, 13). ( Fig. 1)

## RESULT AND DISCUSSION

### How to Create and Understand Artwork, and Presence and Advent of Reality

At the first part was discussed based on the general philosophy of Sadr-ol-Mote'allehin and Islamic Philosophy as the content and Plato - Aristotle numerical reasons as form of discussion to make the principles of mental structures clear. Applying two

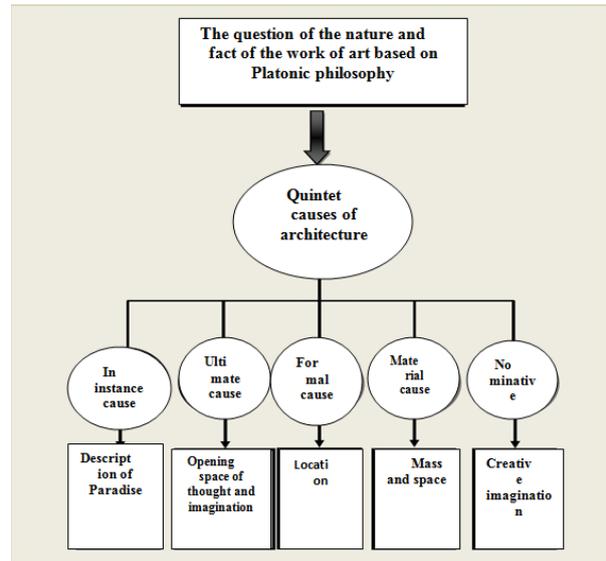


Fig.1: Quintet Causes of Architecture

general philosophies because of questioning on who and what is human and the world with fundamental questions. Because the general philosophy is looking for the nature and fact of phenomena, so in this thought, a particular time and place is not consider and can use their thoughts at any time and place. (Islami, 2013, 74 -75)

The presence and recognizing the reality in architecture and its relationship with the creator and the audience is as the first season's result after describing base of essential analysis of architecture. Epistemological position in a three-way relationship between the artist- architectural work- and the audience will be clear in the way that at first architect without the knowledge of reality is not able to create an artwork. Second, audience without benefitting from the recognition cannot interact with the artwork. What is showing off after the study, is the work with which characteristics can present the reality and act as an epistemological mediator.

How to create and understand the artwork and the manner of the relationship between these two in existential analysis refer to the creation of architecture as a mirror of human existence. Creative imagination as nominative cause of work creation, brings the truth with opening the space of thought and imagination as the ultimate cause in the presence, and introduces architecture as the creator of cognition factor. The tool to create architecture of mass and space as the substances of place and the issue of is occurred by the form of place.

Sources of cognition are three existential worlds of body, soul, and intellect. Creative motive imagination of the audience is in how to understand the effect. The source of cognition is in the perception of architecture work of the place form and comes to

area of cognition by the cognitive tools of sense, imagination and intellect, commensurate with the existential degree of the audience.

Architecture as a symbol of actuality of place creates a meaningful connection between these three mentioned worlds and human. Artist architect creates a new world by preparing the three mentioned worlds in the work commensurate with the extent of his cognition in order to manifest the truth. This new world is the human's place. Human reaches destiny and peace by architecture.

Artist and audience would be companion in a same abode created by creative imagination, and called the space of thought and imagination. Form of place is the tool of creating this space in architecture. Architecture as cognition factor reveals architect ability in the partial presence of entity, and links the audience to the entity. Place has become cognition's origin for the audience, and be located as clearness of the cognition bases. Science is presented by three cognitive means of sense, and imagination, and intellect to the universe means audience. ( Fig. 2)

Human at birth is like a blank slate not aware and achieves cognition during his life. Soul by joining sensible matter as the human toddler enters into existence, in this case is a form

existing to body but after perfection and exit from potentiality to actuality by going through the process of feeling, perception and cognition becomes self- existence and Subject without physical instruments. (Sadjadi, 1996, 263).

According to Ibn Sina, moving from sense to perception is as follows: sensations understand through sensory organs not true perception. For true perception, senses data join in a way to form a common sense and, in fact, a common sense is faculty that undertakes negligible forms 'perception. That is what is felt through the senses, reflected its form in the common sense. A faculty that is the document of negligible meanings, called the imaginative faculty. For each of these two senses, a treasury is located in the vicinity: called treasury of common sense (imagination) and the treasury of imaginative faculty (Memory). A faculty that is evidence and as well possessor is a faculty that analyses or combines the existing negligible forms in fiction or the negligible meanings at memory faculty and makes a form at mind that is not exist, like human image with two bird wings and .... This faculty is called imagination sometimes serve the imaginative faculty and sometimes faculty of speech. If it serves the imaginative, we call it faculty of imagination that products illusory and false images and if it serves the faculty of speech

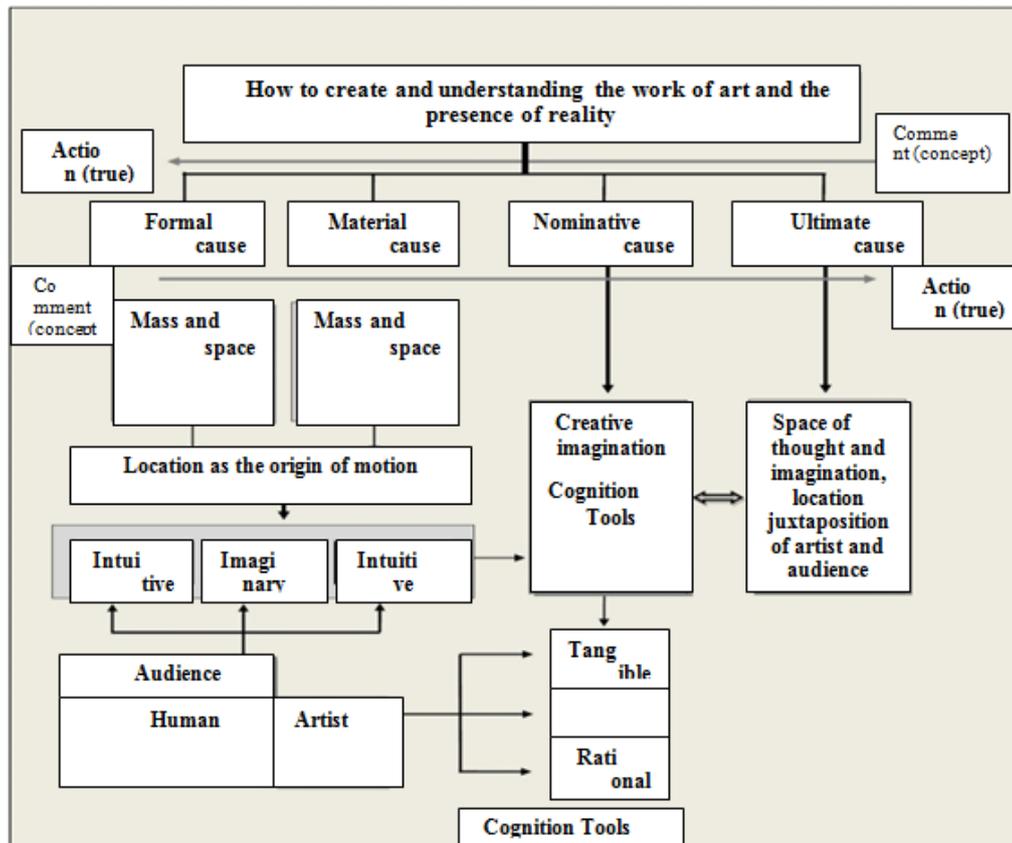


Fig.2 : How to Create and Understand Artwork, and Presence and Advent of Reality

we say rational faculty that is watching thought. (Avicenna, 1984,60-67)

The cognition occurs behind the sensation and perception. A difference between perception and recognition is experimental perception but is rational recognition; means at the level of perception, human is concerned with forms that can imagine their sensory forms. At the stage there is form, which may be minor and have exterior instead, like to imagine someone "Majid", or does not have external instead, such as imagination of the general shape of human. However, the recognition is related to general concepts and abstract understanding. In recognition stage, there is not a form to imagine.

We state the difference between empirical understanding and rational recognition from Immanuel Kant's view: "here the discussion is on a sign that we can distinct pure cognition (intellectual) from the empirical cognition (perception) through that. It is true that the experience teaches us that a thing is made to this or that way, but not in a way cannot be other form."

So at first, if a predicate is found that intellects at the same time with its necessity, that predicate is as an earlier order. Nevertheless, if in addition, that predicate is not derived from any other predicates unless we will have a predicate that is absolutely earlier; from a predicate that itself is valid as an essential predicate.

Second, the experience never gives its sentences true or emphatic generality, but only gives partially or obligatory generality. (Via induction) as the truth must be told, as far as we have seen, There is not exceptional in this or that rule. Therefore, if verdict thoughts in accurate generality, so no exceptions as may be permitted in that, the rule was not derived from experience, but is valid absolutely on a priori way.

Therefore, the experience generality just is optional upgrade of a kind validity that in most cases is valid. Therefore, in all cases is valid. On the contrary, if emphatic generality is essential for a substantial verdict, this returns to a particular source of recognition of that verdict, means to former recognition faculty. Similarly, if all the properties that you learned by experience from its experimental concept that anything whether physical or non-physical are earmarked, still there is a property that cannot separate it. That is, you intellect the experience belonging as essence or relevant to the substance (Although the concept is the essence is of the concept of a general, more determined). So resulting belief in the necessity that impose you through which the essence concept, must admit that the status of this concept is in your priori faculty of recognition. (Kant, 2011, 67-62)

(Therefore, things are a priori rational ideas means that there is no external instead but their formation source is empirical perception. Rational ideas are part of general concepts. human mind whether in imagery or in testimony part, at first abstract general concepts, then apply them to explain phenomena in the universe and defining other concepts and by comparing and contrasting acquires new verdicts and several testimony perceptions. Rational ideas or general concepts can be divided into three categories. Features of each of them are summarized

as below:

Substantial general concepts: that are direct form of tangible objects are assigned to a certain class of objects, such as: black and white, humanity, and being wood.

Philosophical concepts: concluding first set concepts and not assigned to a certain class or a certain type. Not have sensory and imaginary form but also have intellectual and overall concept, such as necessity and possibility, cause and effect system, unity and plurality, and origination and step....

Logical concepts: do not related to out of mind and are pure subjective. Such as: generally and partially, type, substance and season and ... (Moallemi, 2009, 164-171).

### **The Nature of Sensation, Perception, and Cognition**

Man commensurate with three physical, imaginary and intellectual worlds as an origin of cognition, has three cognitive limbs of sense, imagination and intellect, and intellect is as the means of cognition. Substantial world sensation is as the introduction of the imaginary world perception, and then, perception becomes an introduction to understand the universe of intellect. Therefore, perception is intermediates between sensation and cognition. (Fig. 3)

### **Nature and Quality of Sensation and Perception and Cognition**

This section's issue is related to the manner of transferring the science from the intelligible to the world that can be interpreted as "receipt". "Receipt" is a concept that refers to acquired information from sensory stimuli and can refer to information obtained from thinking beam and reason and according to the experiences, science and awareness. In other words, addresses the received information from the environment. (Naghizadeh, 2010, 149). So through reception, human transfers the science from outside to inside. The process is active and purposeful, a point that brings together the recognition and reality. For explaining how to "receive", many efforts have been made. There are two general theories about the receipt; one is based on receiving a sensory experience, and the other on senses as active and relevant systems. The first category explains arrangement of sensory data and the supposed perception's units in the brain. Empiricism knows this combination and arrangement as the result of evoke. Interaction thoughts that affected writings and thoughts of people like Walter Gropius (1947), Lewis Mumford (1952) and Gifford Müller (1968), emphasizes the role of experience. Nature-oriented and rational theories stress on the role of internal ideas and logical inferences of emotions. Discussions of Christian Norberg-Schulz about design strongly influenced by this perception theoretical approach (Lang, 2011, 97). While the theory of analysis - information believes that there is in the brain processes like a computer, Gestalt theory affected the theoretical foundations of design more than any other theory of perception. However, the theories of analysis - information are basics of the aesthetic writings of people like Abraham

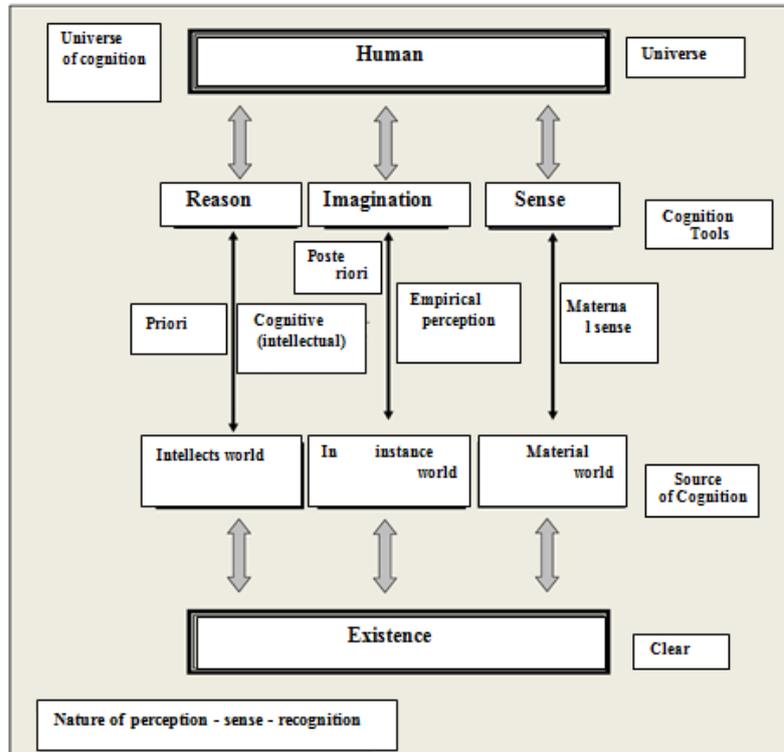


Fig. 3: The Nature of Sensation, Perception, and Cognition

Moles (1966). In contrast to these theories, ecological approach of James Gibson (1979, 1966) and Eleanor Gibson (1969), considers perception based on information. This approach should not be mistaken with received cybernetic models that are based on information analysis. Gibson introduced reality of sensory experience, but has been presented it instead of “units of the perception’s manufacturer” of the product. Ulrich Neisser (1977) has added the concept of mental schematic as “link of perception and mental higher processes” to this theory (Lang, 2011, 97). According to the ecological model, perception and cognition are two distinct concepts. The perception of external mechanism is a process related to the manner of sensory bodies stimulations, collecting information and the recognition is an internal mechanism of process and manner of effecting previous experiences, people’s psychological factors (such as motivations, values, etc.), characteristic factors (being inward or outward), on interpretation of sensory information. Environment psychology emphasized on relevancy and intertwined of perception, cognition and environmental conditions, and this continuity is cleared especially when, we separate objects perceptions from environment perceptions. (Mortazavi, 2001, 60-66)

Our received information and awareness from the environment, obtained in variety and the degree of contradiction of sensory information and the manner of separating them from each other, means that depends on the manner of tracking patterns.

Briefly, can say, the ecological theory of perception, considers information obtained from the environment via five senses and characteristics of directive systems and the main movement in environment, as main basis of human perception system (Shah-Cheraghi, 2012, 161). Regarding to the survey of opinions on the quality of receipt and comparative comparison with the nature of sensorial, empirical and intellectual receipts, be able to explain quality of the connection with the three sensorial, imaginary, and intellectual worlds as a origin of cognition and existence of reality:

Connection with the sensorial world is created through the creation of the sensorial richness in the environment by preparing natural and human phenomenon in order to improve external senses’ concentration. Improvement of external senses’ concentration can be created by the presence of social, interstitial and private places, as components of human phenomenon, and landscapes, sun, earth, sky, light, soil, plants, water, wind as components of natural phenomenon (Fig. 4)

Connection with imaginary world is created through the experience and inventory from sensory contacts, which mentioned as perception. So the perception is experienced through moving in space- time (Ching, 1994, 12-13). Move does not only mean displacement here, but also involves change, become, and transformation. Perception includes the human experience phenomenon through attending in social, interstitial, and private

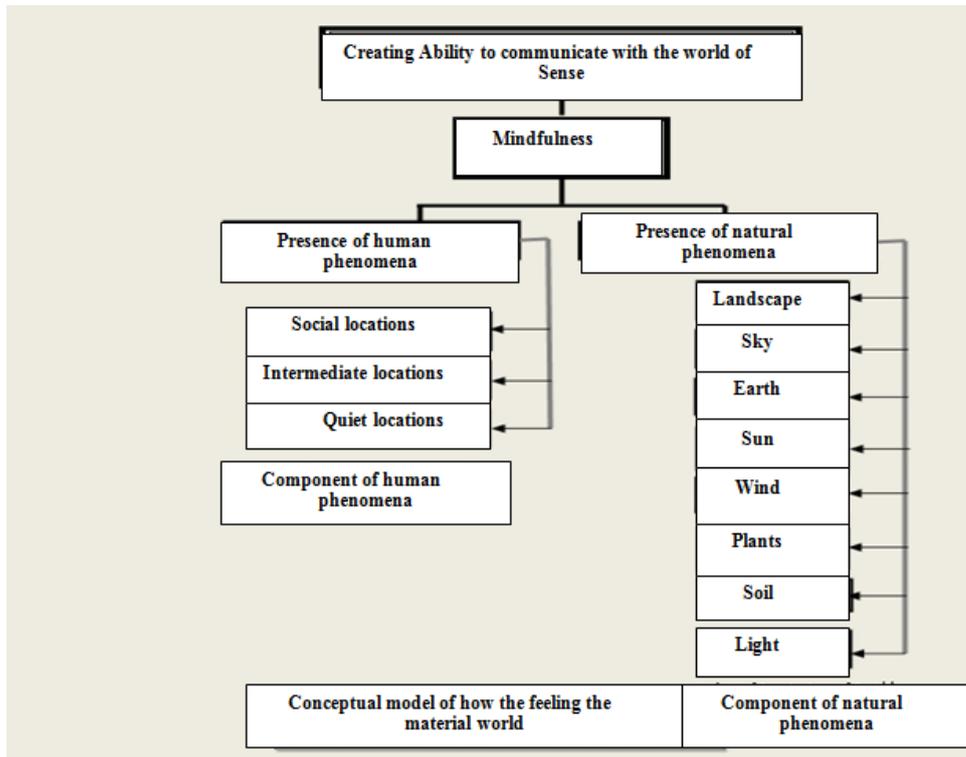


Fig. 4: Nature and Quality of Sensation and Perception and Cognition

places as human components and experience of the natural phenomenon through navigation, display time, experience of shadow, displacement, inside and outside, boundary and enclose, center, the seasons and the landscape as natural components. All the above components can be experienced with attending in the space-time and move in the paths and accesses. (Fig. 5)

Connection with the world of intellect is explained through the conceptual systems. These systems, which have been brought in the form of substantial, philosophical and logical concepts, contain patterns. Patterns are a kind of logical relationship between the components of a phenomenon that creates an integrated totality. This total has certain characteristics with different components. These concepts are abstract, and are not present out of mind meaning of pattern by Christopher Alexander is "each building or town consists of several specific elements which I call them pattern. Recognizing the process of the creator of these patterns means recognizing the source, which the main components building arise from it. These patterns always originate from the certain combiner processes, which are different in terms of specific patterns. However, the general structure and mode of their performance is always the same. These processes are the same as language. Also from the perspective of these languages of pattern, all the building ways are similar in the overall structure despite their difference in detail" (Alexander, 2012, 10-11). Therefore, pattern is the

factor of form creator which contains all the components, and which is not components. Patterns contain all the details of mass and space and the relationships between them, and the manner of connecting with surroundings, and all (Alexander, 2012, 80). Therefore, pattern is in the form of logical concepts, which can act as "unified totality". The idea of building as integrated totality means that we see it as a part of continuous and interconnected chains. A building is not separate remains and residue by itself. However, it is part of the world, which contains gardens, streets, trees and other buildings beyond its borders. It also can accommodate various totalities in itself. We can define integrated totality of the philosophical concepts exactly as a "structure" (Alexander 2011, 63- 64). Integrated totality is shaped of various components; the components within the totality are formed by the totality itself. This means that this fact is hidden in each of the existence that each appears as local centrality within the greater totality, and is vitalized. This phenomenon is centrality in the space. A separate set of points in the space that exhibits a kind of "centralization", due to the manner of its structured which is due to internal coherence and its relation to the context in which present, and compared to other parts of the space, forms extent of "relative centrality". The term of center refers to a physical set and independent system, which occupies a certain volume of space and has significant accretion (Alexander

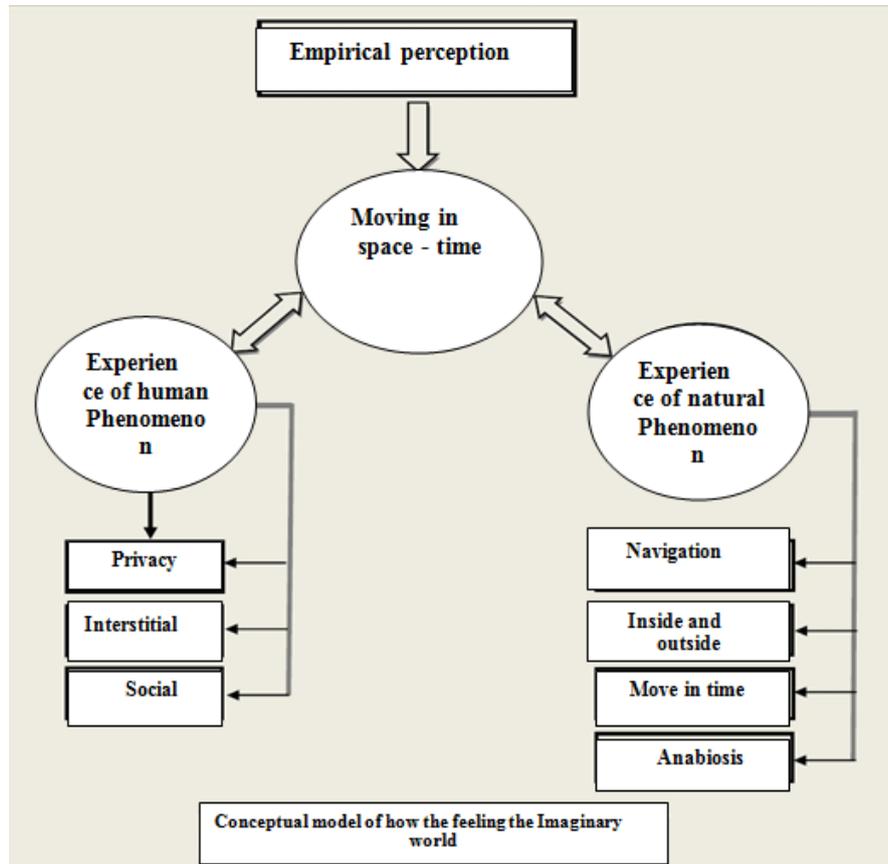


Fig. 5 :Empirical Perception

2011, 68- 69). Alexander names fifteen features respectively in order to create a unified totality: various scales, strong centers, borders, alternating repetition, certain space, good shape, local symmetry, integrity and profound confusion, conflict, grading, heterogeneity, echo, empty space, simplicity and inner peace, inseparability. (Alexander, 2012) ( Fig.6)

### CONCLUSION

However, the present discussion is designed based on the quadruple and quintet Platonic-Aristotelian factors of material, external factors, subject, exemplum, and ultimate factors. Platonic-Aristotelian theory of art has absolutely been used in the surface, while its basics are centered on the theory of innovation in architecture according to Islamic philosophy and art and theoretical principles of religious art. The subject factor of architecture, as a mirror reflecting human existence, is the work of creative imagination in which reality emerges as the ultimate cause by opening the space of thoughts and imagination, and introduces architecture as the creator. The means for creating mass and space as the materials of place, and the issue of cognition emerges through the medium of form of place. In explaining principles of mental structures,

the belief in the existence of three worlds, namely sensational, exemplum and rational, is discussed as the origin of cognition, and architecture is defined as the symbol of the actuality of the place which can make a significant meaningful linkage between the three mentioned worlds and human. Nature is considered as a symbol of the physical world in architecture, and its presence establishes cognition in architecture. Human as identifiers with the creation of physical growth and development stages in the hierarchy informed by the architecture related to environmental factors. The degree of human existence begins by movement from esoteric to exoteric in natural and physical word. This started happening place. Place recognition ability for humans to recognize their existence example. Because a human being who knows existence and he is different from other creatures. The evolution of human movement in architecture related to the word of similitude and imagination events. This link will explain the awareness of movement and time. Thus, the presence of light quality firstly, as a symbol of existence and origin of movement, that is appearance and revealing, secondly, combined with moving shadows to show the time and movement, harmony and rhythm perception. Reinforced by the imagination of the masses geometric layout occurs. Thus, the

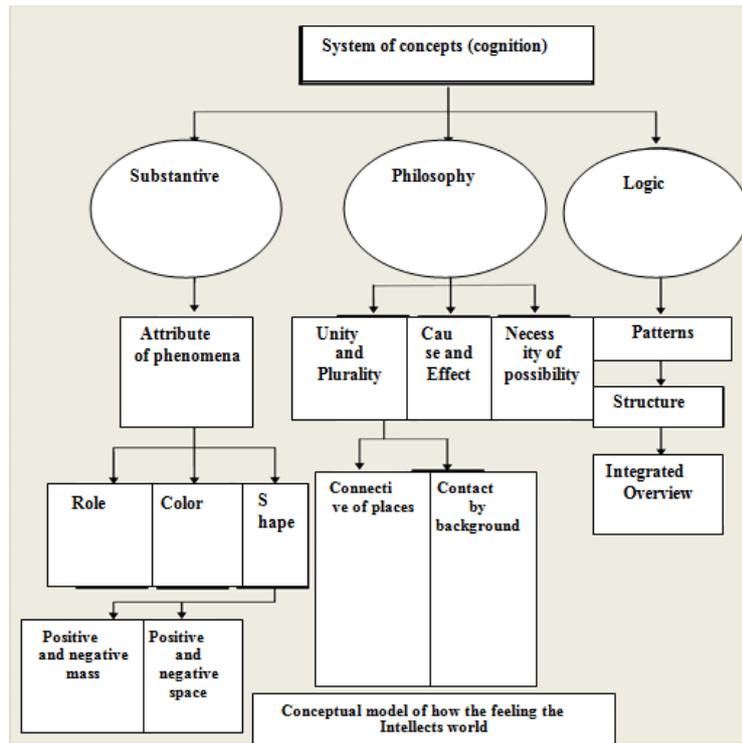


Fig. 6: System of Concepts

space with the help of geometry can be directed and appeared. In such a space, the human who knows where with the help of geometry, space, directed imagination to reassigning joins. Thus the rational imagination, illusion eliminates and place are visible. Link starts with the world of intellect as the world created in the interaction between mass and space creates place. Linkage of place connects the human imagination to genesis. This type of architecture is tightly linked to the three worlds of body, soul and intellect. Which are indeed behavior and the freedom to choose? Because it is the place of existence as a result according to the principle of reality as existing independently of the mind, not to create a place, not the behavior. The place is within behavior. In the rest of the paper, the emergence of the three above-mentioned worlds, which are the origin of cognition, will be investigated in architecture as the tool and factor of cognition and techniques for objectifying the characteristics of these worlds as the objectivity of place. As well as the methods for realizing them for the cognition of human as the identifier, will be presented according to the worldview. The most important achievement of this research is to explain the mission of architecture as the creator of cognition. This means that architecture makes relationship between the audience and architect by opening space of thought and imagination, and creates a new world to think. Architect makes the world of architecture sensible, ability to experience and cognizable for the audience by preparing

indices of perception of the three sensorial, imaginative, and intellectual. The audiences do imagination and create their own world regarding to the ability to self-discovery and due to contact with wisdom components. In this research, architecture has been introduced not as a shelter and peace location but as a splicer of the human and the universe. Architecture is a factor, which improves human ability in order to connect with reality and entity, and creates one abode for discussion of the artist and the audience. According to studies which done in this research, contrary to today researchers' opinions who consider human as nominative cause, the building materials as substantial cause, the building form as a formal cause, and building as a shelter and a peace location as ultimate cause, nominative cause has been introduced creative imagination, formal cause has been introduced place, substantial cause has been introduced mass, ultimate cause has been introduced creation of thought and imagination space.

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