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## Architectural Style and the Ethics of Rationalism



**Abstract:** - Style is an important concept that accompanied architectural theory and practice and appeared clearly in postmodern theories and practices as one of the alternative design strategies that aimed to address the problems of modernity and that focused on many architectural issues and the importance of history in creating new architecture. The research discussed the role of the rational movement and the importance of the moral aspect inherent in the movement in order to form a human architectural style with a moral dimension by revealing the impact of rationality in the formation of architectural styles. The study discussed the origins and concepts associated with the rational moral doctrine and studies on the moral aspect of the movement of rational styles in the form of a problem. Architectural research represented by the scientific need to understand the impact of the ethical doctrine on rational architectural form is a method that assumes the structure of post-modern architecture research influenced by the ethical doctrine and to reveal its role in the ethical doctrine. The study addressed three axes: the first identified the cognitive framework, the second the theoretical framework and extracting the basic vocabulary for the study, and the third the application of the vocabulary to the architectural product.

**Keywords:** rational moral doctrine, rationality, style.

### INTRODUCTION

Rationalism is the third philosophical doctrine that deals with the study of existence and the universe, as well as empiric and critical doctrines. Without the need for empiric or sensory experience. Pure mental perception exceeds physical perception in this doctrine.

The fact that this trend has an impact in all areas of life, including architecture and the establishment of a mentally based system, has emerged as a trend towards cultural integration between the existing architecture and all the traditions contained in the previous inventories and aims to achieve the integration of time and space, communication and continuity of civilization A set of rules and ideas that represent their time phases, investing patterns across their moral doctrine.

#### Knowledge framework for research

**Rationality** :- (in the theory of knowledge )

Epistemology, rationality refers to any thought that is invoked as a conclusion or logic (as a source of knowledge or interpretation. More precisely, the curriculum (or theory) that takes the mind and the criterion of truth rather than sensory criteria.

For Socrates, true rationality is not only a process of thinking, but a change in one's consciousness and qualitative nature. The rational spirit looks at the world with a spiritual vision, sees the Platonic forms, or the essence of things.

#### In Psychology

Rationality is a comprehensive term that refers to those sections of the study, which focuses on cognition and

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thought: for example, mental imagination and awareness and knowledge, as in cognitive psychology. The term rationality was used primarily by behaviorists who believe that scientific psychology should focus on the structure of causal relationships of responses, or on the functions of behavior. (Source / Shatha Abbas-2016)

### **Doctrines Rational**

Rationalism is the third philosophic doctrine that specializes in the study of existence and the universe, as well as experimental and cash isms, and is based on the focus on the mental capacity to understand things and facts, and highlights the role of reason to faith and superstition in the translation of the facts and events that take place in the world, and takes the mind to understanding them.

### **The most important philosophers of rationalism**

Rationalism first emerged in Greek philosophy, and the first was developed by the Greek philosopher Socrates and Aristotle, and by his most prominent followers: René Descartes: is the French philosopher who is famous for his saying (I think I exist then which he introduced and founded on his studies of existence and of the Creator . Leibniz: He is the German philosopher who counted all the assets alive, distinguished them according to the degree of perception, and divided them into four sections, the first of which was called the absolute living, the inanimate, and the plant, and then the animal and the human being.

### **Rationalism in Islam**

The closest thing to the rational doctrine in Islam is the Mu'tazilites, who have glorified the role of reason in knowing the good or the ugly from the texts they have received, in interpreting what is contrary to their thinking and contradicting it and who may give the reason for their rise to the authority of reason to be influenced by ancient Greek philosophy.

### **The principles of rationalism**

- Reason, not revelation, is the only reference in understanding and interpreting all that exists.
- Access to knowledge through reasoning and mental reasoning rather than through experimentation.
- 3-Denial of miracles and miraculous miracles and lack of faith in them.
- Test your religious beliefs in your mind, and set a mental criterion before you do it.

**The meaning of "reason" in Arab thought relates to behavior and morality**, in the sense that the "Arab mind" is governed by the normative view of things, including its view of the mind itself. A normative view is the direction of thinking that seeks to place things in their place and place in the system of moral value that this thinking takes as a reference. This is why in Arab culture, the consensus on the mind as the basis of morality .This consensus is based on the linguistic meaning of the individual mind, and the mind is called mind because it makes sense for the owner to get involved in any jailed deceased, he believed that Kant He denied all access to metaphysics through reason. He tried to achieve it through morality, but Kantian morality is an image without substance. In Islamic philosophy, metaphysics is man's driving force in relation to nature, society and history. When human behavior is within the horizon of separating human life from the unseen, it becomes merely a technical activity that transcends the narrow framework only when it becomes a behavior that reflects the succession of man to God on earth, then human action becomes linked to the meaning of existence. The problem of Western philosophy was centered on the relationship between what is and what is partial and incomplete, so that the most philosophic doctrines oscillate between the emphasis the nature and the emphasis on existence, But the Islamic vision has surpassed this incomplete presentation of the problematic relationship between nature and existence in human life, its existence is not a given existence, nor is it what is an object, what is a human being and its existence in constant verification, and derives its basis and meaning from its relationship with the ideal . Ethics in Islam rejects spontaneity and refuses to submit to collective pressure. Emotion is subject to reason and cannot be an evaluation tool on its own. The truth of moral values lies in man's self-consciousness. In this aspect, which made compulsion a criterion for moral action, it disagrees with the source of compulsion which derives its origin from reason, while its source in Islam derives from transcendence. (Maamuri-2008).

### **Style and idiomatically language:**

Pattern and patterns... Style: One group of people. It's also the type, type or type of thing. Definitions also differed from other sources that illustrated the pattern in the form (printing/printing) About the symbolic form taken from the Latin form types (Glossary of Terms and Evidence, p. 212).

### **The concept of pattern in psychology :**

The pattern is a set of regular features at cognitive and cognitive levels within the mind, as it works to achieve consistency when a difference occurs, so that the personality inherits behavioral patterns linked to patterns known through a set of emotional behaviors (aljarudi, p. 43).

### **The Concept of Pattern in Sociology**

Between the sociology that the pattern represents a template for the self, there is a group of apparent attributes and common characteristics inherited between individuals and beings, consistent in the nature of their work, which results in the ability to act and in the form of activities that express social patterns. (Kubais, p. 28).

And varied social patterns between "perfect, extreme, realistic, fictional, taxonomic" ... (Galrode, p. 87).

**Consequently, the pattern as a procedural definition: an intellectual method for understanding internal and apparent meanings, in a direct or indirect way, to distinguish between assets, both past and present;.**

### **The concept of style in architecture:**

It is the simplified initial form or formal nucleus from which developments and transformations produced by local architecture in different colors are initiated, and it is general and suggestive.

### **The Importance of Style in Architectural Design**

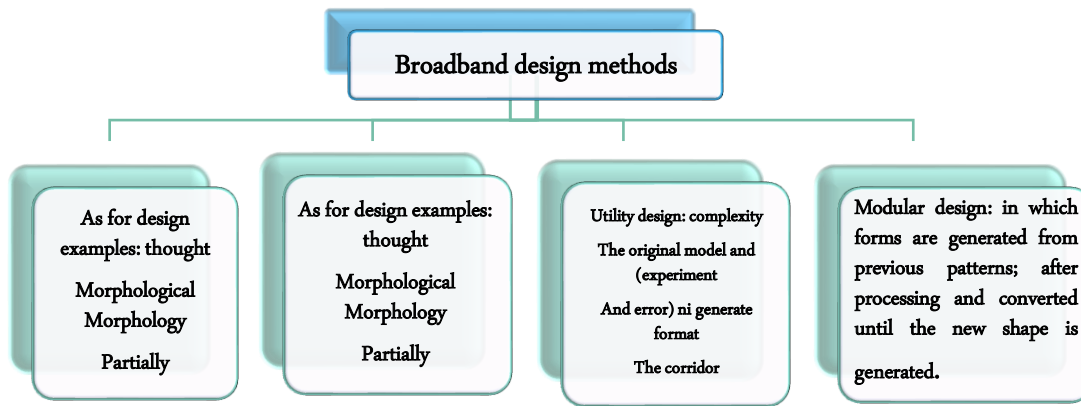
The pattern is essential for architectural design through its role in generating shapes and meanings). Lois Durand) when adopting a new view, positivism,

Positivism (which emphasizes independent architecture) Autonomous Architecture (which has begun to rely on modular modularisation. Depending on the inventory of the elements and the rules of their assembly, each style is presented with an internal understanding of the rules of the patterns and the dynamic transformations of those laws under the influence of external or internal changes, which have led to some kind of modifications in the architectural style.

### **The importance of pattern in the generation of architectural forms:**

The Broadbent study The theme is a discussion of the creation process through its analysis of the lava lite garden project, which describes the method used in the design by dealing with patterns in a manner (fragmentation of patterns and collection of patterns and overlapping patterns).

And select (Broadbent Contemporary architectural movement adopts design methods in the creation of output, but emphasizes structural aspects in the generation of shapes and defines them in design methods: utilitarian design, modular design, similar design and synthetic design.



**Figure (1.1)** Pattern in Architectural Design by Broadbent / Researcher Concept

Thus the study described the basic elements of the process of form generation in the design process through the adoption of previous patterns of origin and treatment and the modification of specific mechanisms.

Depends on Rossi The style of generation of new forms of its architectural productions deplores the position of modernity, which emphasizes the role of functionalism in generating form, rejects the intellectual orientation of functionality, which is shaped by functions, and which constitutes the cultural production of architecture, while stripping the shape of its origins because of that function.

It also uses the phenotypic characteristics of the pattern to generate shapes in its products, where it adopts patterns in urban forms (city) and in a single building, where it uses patterns derived from the city to generate forms of a single building and vice versa. He turns the palace into a town and turns the city into a villa.

#### Associated with style concepts

##### A model

It is the element or thing that repeats itself in the center of the Balatgatir form reproduced from it, it is a tangible form factor, and that the models are formally identical to each other, and, on the contrary, the pattern may produce different forms but do not formally match each other, but fall within the same pattern (Ali, 2011, p. 15).

##### Style:

It is the language that accompanies the transformation of ideas into formal architectural elements that distinguish one architecture from another, such as the Umayyad style, the Abbasid style, the Ottoman style, the Mongolian style, the Indian... etc. etc. In other words, is the general character or formality of that architecture and phenomenon in its structures (architectural models). (Ali, 2011, p. 14).

##### Rationalism in the postmodern architecture

Western proposals pointed to post-modern architecture and its efficiency in architectural creation, and by investing in and integrating the energy of patterns and previous forms with the developments of the present and its means, it is architecture that combines the principles of modern architecture and its techniques with the historical structure of previous forms and patterns to achieve a communicative architecture that reflects human thought, past, present and future.

It also adopted the concept of stereotypes as being realistic and concrete and refers to the things that make up our environment and expresses its meaning through its formal quality. The distinction of output does not arise from a disconnection from the past of history, heritage, values and norms. This does not mean a copy or a literal tradition, Because the chosen concepts are values linked to the essence of the absolute and not appearing as a set of fixed ideas and rules that do not change despite the diversity of output that emanates from them and lead to the investment of the idea of the type of style As a concept linked to fixed spiritual values, Specifically, the concept

of the Archetype Supreme Style, which includes the rules governing the creative process generated for the distinctive outputs, taking into account the appropriate timeframe for the historical reference of these patterns when the distinctive products are formed, and this gives the concept of the highest type of stability It transcends traditional local values and thus achieves uniqueness/output by investing historical and cultural patterns in the form of intellectual relations, principles and core conceptual values in order to achieve the originality and cultural continuity of these products (Maamouri-2010)

**The second axis / theoretical framework- :**

This concerns the axis of previous studies described and analysed, where previous studies on the subject of architectural style and the importance analysis T have been highlighted. From the communicative and creative

**Pattern-centered studies will be studied and analyzed**

**Study similar architecture (An Analogical Architecture ), - Aldo Rossi .1996**

A similar idea is perceptible but unreal, imaginable yet static, not stable and medium among past ideas as a musical instrument An inner monolog.

**And fixed shapes in works Rossi Which means fixed architectural elements is a material to change meanings, is used again for different purposes as in Gallarates housingAs well as Modena Cemetery His designs have taken on similar shapes with a radically different program. (Nesbitt, 1996: p. 346)**

And I adopted Rossi On patterns he considered the rejection of the selectivity of modernity and the rejection of individual expressionism, associating it with idealized forms centered in the mind of collective memory Collective memory.

Basic orientation in Rossi's works It is the search for what objects are structures, buildings or attributes, and it is considered that known, familiar, and pre-installed shapes may have variable meanings, such as grain stores, grain spraying, and primary patterns (archetype) and these patterns exist between memory and underlying inventory and passion.

**Indicates Rossi On the issue of new construction in historic city centers and on the relationship between old and new architecture, he believes that the relationship is correct due to the radical use of patterns and how they differ and do not repeat (P.352)**

**Study (the Fundamentalist and Stripped Classicism) Charles Jencks.1988**

This study emphasized the theory of independent architecture (Autonomy of Architecture) and original styles of archetypes where he restored neo-rationalist configuration and the truth of synthetic responsibilities to work again, this was a return to the initial assets of the basic architecture of liberating it from social and linguistic issues and focusing on the formal aspects of the project.

The study identified the proposals that discussed (independent architecture) and supported its ideas such as the study of city architecture (Rossi, 1966 and time architecture)Ungers, 1982 (and classic is not a technique (Porphyrios), 1982, the new rationality movement (which embraced the idea of independent architecture) and its centers in Spain and Switzerland (P.307).

**The study discussed the methods or mechanisms used for different styles in the new rationalists, peel the surfaces from their decoration and preserve the composition, a way of eternal times) Eternal (and despite the use of the original classical styles, as well as the use of methods such as the absence of contradictions and heritage core) form/not form (formal/formal) ,modern/ traditional ) contradictions Rhetorical architectural style( Botta ) Which are methods to differ from the original patterns they adopt( . P. 308)**

Illustrated by parallax studies Jencks He identifies the subject of investing the original patterns in architecture and emphasizes the difference in them by referring to some formulas of difference (**amplification, reversal of metrics**

**between urban fabric and single building, chaff and rhetorical contradictions, and conformity of invested patterns**), but did not specify the method of difference. Illustrated by parallax studies, Jencks identifies the subject of investing the original patterns in architecture and emphasizes the difference in them by referring to certain formulas of difference (amplification, reversal of metrics between urban fabric and single building, chaff and rhetorical contradictions, and conformity of the patterns invested). Figure (2-4) illustrates the most important theoretical frameworks derived from studies regarding the method of difference.

### **Proposals (On the Typology Of Architecture) ( Julio Carlo Argan.1963 ,**

It is a critical study of the concept of style in postmodern architecture, which calls for the adoption of the concept in the same direction as the French view (classical-neo) Quatremere de Quincy Trends (modern architecture of philosophic idealism) in mind associated with the concept and evaluation of Q and functional, in that a stripped concept of such a perfect style-ideal type. When I considered it to be a measure of individual artwork, because the pattern does not depend on functions, but on their associated symbolic formations.

The study is discussed the theme of pattern formation in more detail and clarity as it adds that.

1. The typical chain does not arise as a result of its relationship with the functions of physical buildings, but is related to the Authority and installation, which may be done when an attempt has been made to establish stereotyping on the basis of functions (hospitals, hotels, schools, banks, etc.) but has not produced specific pro forma results.
2. On this basis and in this direction, the assertion of past experiences is the basis for achieving stable forms that are legitimate for the future, and no matter how much the pattern allows for diversity, the intellectual content of forms has a fixed and specific basis.
3. Formal architectural patterns are divided into three categories (knowing there is an unlimited number of secondary layers of patterns). The first category of patterns concerns the order or complete structure of the buildings. The second category of styles concerns the main structural elements, while the third category concerns decorative elements and architectural details such as columns and other distinctive features.

The simulation formula as a creative process for generating new patterns and forms and simulation is excluded from the process of imitation and repetition of the pattern, which is not acceptable in his opinion.

It compares the pattern of industrial architecture with that of religious architecture. Industrial architecture, because it deals with new demands, has created new patterns in which the possibility of future development is addressed, while religious architecture, and because it meets the requirements of roots rooted in the past, has dealt with repetitive stereotypes. Style.

**The final conclusion of the study is that the process of designing the pattern is a continuous and intertwined process, addressing the needs of the real historical situation by overcoming past solutions in the pattern.**

### **Study (Poetics in Architecture) , Antony Antoniades- :1990 ,**

The study concerned with the subject of creativity in architecture offering channels of creativity and classifying them into tangible and intangible channels has defined creativity and the process of creation as a translation operation on the ground.

The study also identified the creative output as being away from a metaphorical starting point but still possessing the visual or formal characteristics that bind it to it, i.e. the architect is working to create new meanings of new forms and his projects become a starting point for later projects (some of which focus on story, fiction, legend and memory, such as Architectural Ross. Some of them focus on strength and gravity, such as architectural Zaha Hadid and others focus on surface engineering, such as architect Jerry, and so on) understand the difference used to create creative work. (55.P)

The study indicates the difference within the compositional side that the person responsible for carrying the code or agreed to maintain the style structure elements. Maintaining the relationship between the people and those elements, whatever the differences. Returning to the basis of the total j (pattern (is indispensable in the design, the

aim of these differences is to change the use of the code, Not the erasure of the code itself, and this distinguishes the communicative output from the completely different output from the reference pattern. The study diagnosed the continuous creative product of the civilization:

-It moves away from the metaphorical starting point, but it has the formal optical properties that link it.

-depends on the alteration of the morphological characteristics and the intrinsic reference (style) with the installation of the original style, which has the intellectual and formality of Ot Sourat.

-The formal and conceptual characteristics of the creative product overlap. New luminosity is created, and patterns become the starting point for later projects and new research in the realm of the unrealized different.

And cares about shifts as a mechanism to change shape and output by responding to external and internal pluralism and dynamic distortions and re-assembling or re-assembling, or altering, while maintaining the source) style (during attempts to create a new meaning, it should return to the systemic basis .

**Table (5-2)** shows the theoretical frameworks inherent in previous studies.

Antonides 1990	Argan 1977	Jencks 1988	Rossi 1967	Vocabulary inherent in previous propositions	
•	•	•	•	Modulating the structural aspects of the pattern	1
•			•	Modulation of the constituent elements of the pattern	2
			•	Modulating the relationships that bind elements	3
•	•			Modulation in intrinsic and phenotypic style properties	4
	•	•	•	Similar with previous style with shift ( similar with city style)	5
		•		Tjao t patterns or parts of styles ( collage )	6
•		•		Overlay properties of intrinsic and phenotypic patterns	7

**Vocabulary derived from the theoretical framework**

**Table (6-2)** shows the vocabulary derived from the theoretical framework

Possible values		Secondary vocabulary	Basic Vocabulary
Modulation in the relationships between the constituent elements of the pattern.	Modulation in elements Constituent of the pattern	<b>Modulation in the synthetic components of the pattern Formal investor</b>	<b>Editing the potential in the pattern via modulation in its synthetic aspects</b>
Modulation of intrinsic properties and preservation of phenotypic characteristics.	Modulation in the morphological characteristics and maintain the fundamental characteristics.	<b>Modulation in the characteristics of the invested pattern.</b>	
The time shift patterned Pattern shifted spatially Temporal and spatial transformation together		<b>Style shifted from history</b>	<b>The adoption of metamorphism with the investor style transforms the pattern from</b>
Deliberate functional shift Functional transformation over time		<b>Style shifted from function</b>	

The pattern shifted from the human scale Scale shift between part and whole	<b>Pattern shifted from scale</b>	<b>its prevailing historical identifiers</b>
Linked to the overall body	<b>Overlay phenotypic properties</b>	<b>Overlay the properties of the invested patterns.</b>
Associated with the constituent forms of the body	<b>Overlay intrinsic properties</b>	

**Applied framework**

**Diyala University , 2002 ,architect ) d . Mu'ammil Aladdin(**

**General Description- :**

Diyala University is located 50 km north of Bagdad, the master plan of the university required a plan for the overall infrastructure of the site, which would include 15 faculties, a central library, a multipurpose hall for 1000 people, sports centers and all the necessary services for students and professors.

The Diyala region was the oldest civilization in the history of Iraq that dates back to 5000 years ago (the Kingdom of Shenona) and then became the center of Islamic civilization in the sixteenth century AD.

**-The location of these civilizations near the university site undoubtedly underscored the need to emulate the ancient urban fabric(old urban fabrics) Invest a kind of congruence (layering) Thus a vocabulary of continuous architectural language can be established with the community. Displacement is pluralistic in meaning and has brought about the necessary rhetorical shifts (rhetoric transformation).**

**-To overcome the large-scale problem found in the pattern of planning, such as the university, was to construct design on the basis of the idea of engineering organization and space, as well as the relationship represented by the axis of kinetics and optics, and the relationship between them a kind of space gradient emerged, which is also old and inherited within the characteristics of civilisation.**

**-Special Description- : The project attempted to highlight the intersection between the functional system and the formal system.**

**The first system consists of a linear axis of the university departments.**

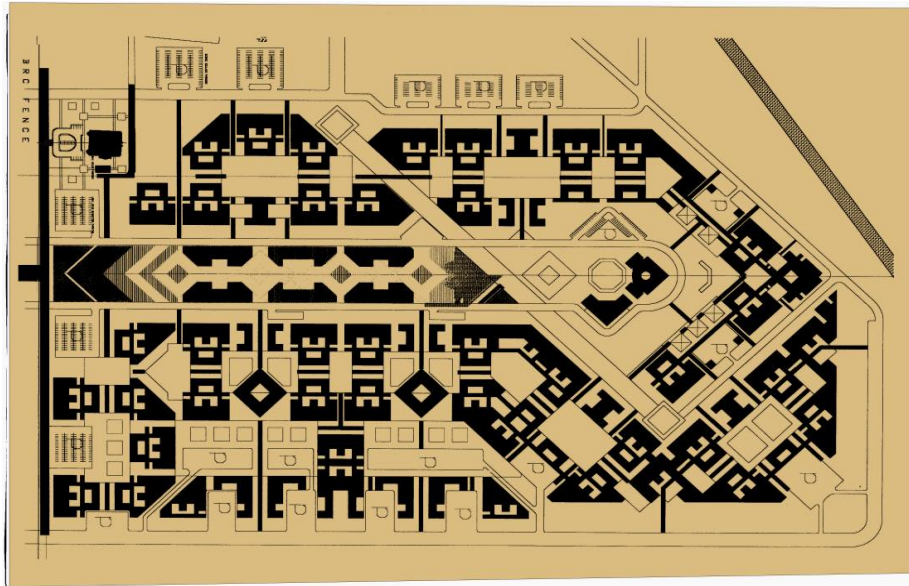
**The second system concerned the composition of the graduated space) or the gradient of space.**

Buildings on both sides of the longitudinal axis, divided over 12 faculties, an open courtyard system that emphasizes the existing gradient in the traditional urban fabric, the gradient of space, with a system of hierarchies from the public space of the faculties to the most private space of the faculties, and then the departments,) a space system that misleads the hot summer sun.

Organizing the general facade of the university (The whole layout) On a network of (21.6m × 21.6m) Extends on both sides of the longitudinal student axis (Student Mall) Forming the traditional urban fabric (simulation), the heights of the buildings range from two to four floors, and this has provided students with good disinformation during the summer.







**For reference attributes, an abstract representation has been made to confirm the functional requirements and to carry out the necessary activities, a longitudinal axis has been established for students in the central region to include all student activities such as restaurants, cafes, banks and other shops.**





The center (the mall) is a longitudinal student group that leads directly to a private square where the axis is directed to a cultural centre, a central library, a multipurpose hall, an internet centre.

	<p>Analysis of architectural output                  - :Central Library in Diyala University                  )Side Interface) Output analysis and measurement of variables                  )At the local level.(                  One level support pattern                  Investor style: - The pattern of the walls of old Baghdad                  Which was built around 902 m</p>	<p>Output</p>
	<p>Modulation of potential in investor mode.                  The elements invested in the previous pattern are modified as follows:                  1.The first element: the pointed contract is invested and modified in the output.                  2.The second element: the dome that is invested and modified by increasing the number Modulation permission is done (by increasing the number of items)</p>	<p>Modifying the constituent elements of the pattern</p>
	<p>Modulation is done in investor-style relationships When the relationships of rhythm mutate in contemporary output Thus modulation on rhythm relationships in pattern</p>	<p>Modulating relationships that bind parts of the pattern</p>
	<p>The intrinsic characteristics of the investor pattern are modified It includes (immunization and protection )And preservation of the phenotypic characteristics                  By the external body of the investor                  And hierarchy of mass.</p>	<p>Modulation of intrinsic properties and preservation of phenotypic properties</p>

 	<p>The type of invested is the walls of Baghdad, which belongs to the old time in Iraq, where the walls of Baghdad was built about (902) m. The product belongs to the modern modern era and the same place in Iraq So the shift in style from history (temporal)</p>	<p>Style shifted from history</p>
	<p>The pattern shifts from the previous job where the walls of old Baghdad operate With protection and immunization function. While the current function of the product (study, education and culture( The pattern shifts from the previous post To another different job (total functional shift).</p>	<p>Style shifted from function</p>
  	<p><b>With more than one pattern (front end)</b>  <b>The first type invested: Iraqi ziggurat with four graded layers such as (Ziggurat Ornmu) in Ur</b>  <b>The second type invested: the ancient Iraqi temples in Iraq, such as the temple (Ashnona.)</b></p>	<p>Planar adopt more style</p>

**Conclusions**

1. The pattern of architecture has been linked to the ideas of persistence and change due to its association with the human being, its creation and instincts, and its association with changes in cultural, social and material aspects and with scientific and related developments.
2. The pattern expresses both the intellectual and the formal characteristics of the architecture system, which is more comprehensive and important when it expresses the intellectual and intrinsic characteristics and maintains freedom in dealing with civilizational, social and temporal variables, with the stability of the basic concepts, while at the same time expressing the formal and phenotypic characteristics it is specific and linked to time His age
3. Pattern is an important concept that has accompanied the theory and architectural practice and has clearly emerged in postmodern theories and practices as one of the alternative design strategies aimed at addressing the problems of modernity, which focused on many issues, including the neglect of the human side in architecture and the importance of history in creating a new architecture that meets human needs.
4. Style is the basis and essence of architecture, with intellectual dimensions (socio-psychological, historical,

civilization) and formal (artistic creative) for its inherent capacity for stability and change at the same time, it is therefore a design approach to the generation of diverse forms by adopting a moral rational doctrine in the process of generating previous architectural styles and invest their forms and their meanings to achieve Creativity and cultural communication.

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