

## **The role of the conceptual idea in developing designs to equip the architectural space units for commercial malls**

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### **Summary:**

In the era of modernity, the characteristics of architecture have changed, which led to the formation of new public spaces within types of modern buildings. One of the most important of which is shopping centers, which have become part of daily life in cities, meeting the economic, social, cultural and recreational needs of individuals. The design of the mall today is not limited to commercial principle like buying and selling, but it has become an important place that includes several activities, some of which are service and the others are recreational.

Today, the individual can spend an entire day in the same building as long as he fulfills all his functional needs such as buying and selling stores, and material such as food areas with a variety of forms and psychological effect in terms of comfort, beauty and dazzling. The commercial malls and their inner courtyard have become a fertile ground for the practice of aesthetic designs, which are considered one of the most important factors of attraction, as the aesthetic aspect constitutes an attraction factor in the commercial project, taking into account that the fabric surrounding the site represents a good and distinct view, whether by coordinating green spaces or by creating impressive and exciting works for the recipient to make him feeling unique and distinguished by innovative designs.

### **Conceptual art trends:**

The art of postmodernism shaping is an art directed by the idea of openness with its cognitive meaning, and the idea of openness in art is an organized idea of activity and artistic work, an idea that calls for not being bound by a fixed format, but rather not hesitating in creativity and proposing assumptions and activating the imagination to reach new solutions that go beyond traditional frameworks and patterns in technical constructions. The visual discourse of the postmodern artist is like a state of merging between his imagination and the intellectual, cultural, social and political structures, which made it the main component of the idea and its aesthetics. Therefore, conceptual art was distinguished by being true reflections of those structures. The conceptual work here does not exist in the formal consistency of the distributed vocabulary, but rather exists in the idea of the work itself.

### **1- The foundations that govern the idea in creative conceptual thought:**

The conceptual artist works on consolidating and developing his ideas in proportion to the nature of the plastic vision of postmodernism that was based on that artistic revolution, himself and the world, and the trend towards direct action with the material of the world, to present a new awareness of existence and a new concept of art that is modern. By including practical and intellectual and conceptual practices without being linked to a specific goal and purpose, and thus the process of formulating the artistic and stylistic work mixed with the idea and the concept indicates a complete change in the classical relations of the elements of the artistic achievement, and when the artist employs the conceptual form, it means that "all decisions and plans are within the reach of automatic execution and there is no enthusiasm in it, so the idea becomes the real machine that makes art transfers from a thoughtful artist to an astonished audience.

### **Conceptual methods and practices:**

Conceptual art includes many practices and trends that aim to sever the connection with the heritage in the previous artistic methods and get rid of traditional art forms, and even highlight reality as an aesthetic value in itself, in which the artist replaced the artistic painting with materials that he creates himself, sometimes are the product of daily and material life.

The stylistic developments in the same means of illustration that the artist uses have their effect as the motivator and the actor in the transition from one style to another, as this is the forefront of the technical data and scientific achievements produced by the Industrial Revolution that worked in art as they worked on the knowledge horizon that constitutes civilization.

It is noticeable that there is a case of major transformations that occurred in modern and contemporary Western societies; Included all fields, and there have been revolutions of knowledge in the field of industrial sciences and intellectual culture. If the modernity revolution was considered a sign of development in the world, whether at the technical, economic or political levels, where this development was part of a certain phased change associated with a homogeneous civilized pattern, meaning that the concept of modernity was not limited to a particular direction, but extended to present the form of artistic and economic political and industrial life. From this point of view, we note that the new principle of change replaces the old, resulting in a moving scene that has a positive impact on all the various global cultural and social fields.

On this basis, the concept of art development means: the continuous and unlimited transformation that takes the place of old, traditional patterns, and transform them into newer innovative patterns, through small gradual changes or by making larger mutations." Thus, art appears to be in a close and direct relationship with the various changing and active forces in the history of the development of society, therefore, it is inseparable from the group of social relations, and if there are many opinions and varied approaches and methods of presentation, it remains a formative model that clarifies those relations that exist between man and the outside world. That is, the visual discourse formed in a particular style, has to do with many human activities associated with society and industrial civilization by having a new view of dealing with the void in an uncharacteristic manner in the previous arts, and this is what was known as the art of processing in the void.

**1- Conceptual Art and Body Art:**

Art has been accompanied by new changes as a result of developments in contemporary reality, and the art of the late sixties appeared as one of the symbols that have a meaning used by conceptual art, and it was more common and controversial around the world, where it was known as body art as the art that uses the body as a means of plastic art, but it differed from Performing art or Minali - the art of the body - in which the body of the artist itself is the work of art that is stripped of aesthetic or moral standards, but the conceptual artist is concerned with the physical and material principle and its figurative use in the work of art - the body represents the apparent surface of the artwork, and they were mostly juvenile works that ended by the end of the event, only rare photographs remain of them.

As for the conceptual artist, he rejected the classical traditions and rebelled against the traditional ideals of presenting body art in a different way from presenting the classical and romantic arts of the body.

He stressed that the artist's freedom transcends all types of repression exercised against humanity, represented by physical and mental repression. Therefore, it is a free activity that frees the artist from the dependencies of the traditional old arts, so that the artist proceeds towards artistic horizons and ranges that are inspired by the aspects of creativity and innovation he has. As was the case in the postmodern arts, whose philosophy depends on everything that is physical, and tangible.

The products of conceptual art of body art differed from one artist to another, from one country to another, and from one cultural nature to another, and led to the expression of everything that is strange and unfamiliar through an expression that carries with it the nature of technical and stylistic transformation. A life that turns into a work that attracts attention and raises eyebrows through simultaneous drawing with expression and concepts that activate the effectiveness of the conceptual influence of the artist and the recipient, where the body becomes the material of influence. This is to incite the public and violently mobilize them against the governments at the time by portraying that the human body is becoming just a good consumer that can be invested by coloring it and drawing on it, and even presenting it by itself in an attempt to shock the recipient.

**2- Conceptual Art and Language Art:**

Conceptual art has resorted to language as a tool for communicating ideas that has become expressed by using writing instead of pictures to convey ideas, feelings or human faces, and the production of artwork depends on the artist's boldness and ability to explore the forms that the idea expresses, and this is what he did (Joseph Kozoth ) and (Joseph Boys) in their paintings to make the recipient the primary role in discovering the idea that the artists tried to express, "One chair and three chairs.. It consists of a retractable wooden chair, a picture of a chair, and an enlarged photograph of what the word chair means in the dictionary." The artist asks his viewers the following question: In which of these three choices can the identity of a thing be identified: in the thing itself, or in what it represents? Or what does it represent? Or in his verbal description? Or if he can be identified in either of them at all?

**The idea of the concept and language** was linked to information, topics and interests that could easily be included in one topic, as most of them were conveyed through photographs, charts, documents and maps.

The artists of (Art-Language) used language and writing as a second alternative to the real thing to convey to the recipient what is going on in his mind, as it is “the means that makes the word visible. Representatives of conceptual art, who are hostile to formal photography, have made it clear that art becomes as a result of this encounter a field of critical, rational contemplation, and it considered that the aesthetic evaluation is not only alienated to the function of the thing, but also distances it from the justification for its representation. They believe that the axis of art has moved, since the Belgian artist René. At that time, the language became objectively and familiarly associated with art. An example of this is the artist’s exhibition “Andrei Tarkovsky- born in Prussia (April 4, 1932-December 29, 1986), he is a Russian director, actor, writer, cinematographer and opera director.” Among his most famous sayings: “I do not believe in producing copies of paintings, and I do not believe in translating poems. Art is very jealous.” One of the pioneers of linguistic conceptualism is also: Lawrence Weiner - who is famous for using language and writing as a new artistic concept- he is an American painter and artist, born on February 10<sup>th</sup>, 1942 in the Bronx in the United States.

Among the pioneers of this trend is Mel Buchner (born in 1940, Pittsburgh, USA) when he made measurements on the walls of a cultural hall, saying in this work: “The artist cannot create a vacuum, but he managed to do so when he made us to think about it”.

### **The aesthetics of using conceptual art and language in contemporary interior decoration:**

The concept of writing has evolved and become familiar with it in the field of design in general, which draws the attention of the decorator in particular so that writing breaks into the field of interior decoration with the latest modern designs in which the role of the hero is the linguistic concept or writing.

### **3- Conceptual Art and Land Art:**

The beginnings of practicing land art or environmental works go back to the beginning of the seventies, so it was also called environmental art, as we find that land artists have moved away from galleries and studios and headed directly to nature. Land art belongs in its idea to conceptual art, as it includes activities within the concept of conceptual art in which documentation played an important role. The artist recorded his activity through photographs or recordings, as we mentioned earlier, as a phenomenon of what is called (art-work), as the artist uses all means of documentation to transform the materially embodied thing, which is the artwork, into a public information method, and this is what is known as land art.

The artist here "was no longer satisfied with just using the land as a spatial site, but wanted to mold the land itself into a work of art."

It is clear that the art of the land is characterized by stability, its vocabulary and geometric elements are always balanced and stable. The artist here possessed an imagination that expressed a creative awareness. The artist’s ability resulted from a continuous transformation and development of a renewed artistic image in its formal structure and external subject matter. Land art paved the way for the concept of landscape. The word “landscape” comes from the German language, which consists of two syllables, the first syllable is “land”, as in English, meaning land in Arabic, and the second syllable “scape” in German, which means coordination in Arabic, the Arabic verbal translation of landscape is land coordination.

Hence, works classified within the world of art, which have become without any cosmetic effect, will inevitably contain intellectual aspects, and may be related to the artist’s immediate

experiences with nature. "The conceptual artist does not search for what he says or does as much as he searches for himself", and he finds himself in saying or doing through the artwork that transcended the exhibition hall to include the world, the artist expresses his desire to enter physically in the world, moving from the thing (the painting) to the extent surrounding it, replacing the frame of the painting with the frame of existence, where the artist finds a plastic space. He has no limits, enabling him to do a real and direct experience with the world."

Among the pioneers of this trend are (Richard Long) and (Robert Smithson) to make the earth a base for their objective sculptural works on the level of nature and the world. They are large circles or long walls (with Long), and spiral shapes (with Smithson), as Smithson's work was a spiral barrier in the form of circles made of natural stones in a natural medium to express order and chaos at the same time, chance are Necessity as phenomena derived from nature, so the artist expresses his desire to physically enter the world by moving from the painting thing to the extent surrounding it to create works of art of great magnificence and beauty." Here a dialectical voice is formed between the components of nature. Broken Circle and Spiral Hill (1971) by Robert Smithson in Emmen / Netherlands.