DIALECTICS AS A METHOD IN THE CREATIVE PROCESS

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ABSTRACT

This work delves into the phenomenon of re-presentation of reality, in which memories, experience, objects, sensible elements and evocations provide resources for sensitized reason that, according to the dialectical method, unifies complementary terms overcoming them in order to reveal the essence in a different way, it is not new, the given forms intervene and an alternative configuration is attributed to them which in turn generates a different concept. Both art and design are not mimetic nor subject to the dominion of Nature, they are acts based on the sensible revelation of the spirit that express a truth of form in the permanent struggle to make sense of it. Creating in a dialectical way is distinguished from other ways because there is awareness of content and form, both must be reconciled. It is not a progression that moves from thesis to antithesis and the consequent synthesis. It is about the definition of categories.

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INTRODUCTION TO THE CREATIVE PROCESS AND ITS CHARACTERIZATIONS

The human brain has millions of neurons that interact in complex ways. Creativity is not a spontaneous reaction, there are cognition, affectivity, emotional, contextual and educational conditions that are linked to it. It is a concept incorporated into the arts until the nineteenth century, a field of which it was considered exclusive until the twentieth century when it was expanded to the human condition and culture:

> According to the current interpretation, creativity is a concept that has a very broad scope: it encompasses all kinds of human activities and productions, not only those that have been carried out by artists, but also by scientists and technicians. Art fits into this concept, but it does not enrich it [...] the distinguishing feature of creativity in all fields, in painting as well as in literature, in science as well as in technology, is [that] it resembles in some way what has existed before, and in a way differentiates itself. (Tatarkiewicz, 2002, pp. 292-293)

When you create something that repeats schemes, stereotypes or something whose meaning will generate a long life of the message, object or space, overcoming the tendency to assign specific roles to objects, it is not considered a creative expression. The surplus of meaning should not be judged as an unnecessary value, we could talk about ways to be discovered, messages to be answered, objects, spaces or techniques to be optimized, refined forms that replace chaos with an order in which the canons do not start from impositions on the form but from definitions of the content.

Response time is one of the conditioning factors of pragmatism in the arts and design. A problem, particularly in design, is solved by deciding what to rescue from previous forms or immediate intuitions. It is accepted that spatiality and temporality are part of the design process, not of the creative process. It's not smart to work under customer pressures. Amateurs do it, professionals take the time to solve the dilemma that presents a need. This means that the terms of spontaneity, obviousness and sensationalism have been exceeded.

What are the messages, objects or spaces designed with value?, when we go beyond the use value and the exchange value, the sign value remains, as Baudrillard (1974) stated. This is where the restitution of the codes appropriate to each particular case lies. What is it that makes a person assimilate the whole, get involved with it and resignify... that it will never be the same? The nature of a dimension of human behavior which entails the ability to transform ordinary and known mental operations into other peculiar and unusual possibilities that have different levels according to the interpretation resulting from a set of circumstances, is the phenomenon of connotation (Barthes, 1971).

People are so used to living with design that they don't assimilate it. They accumulate objects, messages, things that are related to historical moments, to transcendent events or simply to compulsions. The conditions are innumerable.

What is the value of objects? Things and their lifetime, their functionality, their validity or the meaning they mean for people?, The unique charge of value is what has prevailed for artists and designers, it is not what they communicate, it is the background of it. There is an infinite chain of semiosis strongly linked to design.

Unfortunately, creativity is still dependent on bizarre explanations provided by various researchers throughout the history of art, hence there are myths such as the mad genius, the finding of the self, planetary influence, allusions to conditions such as catharsis, loneliness, mysticism, even dependence on psychotropic substances. Magic is not alienated, as is religious fervor, amorous passions or delirious states in which ecstasy explodes in a kind of enchantment. There are also innate endowments that are accessible only to a few:

The "creative genius" looks at people like you or me and its secret is the absolute dedication and effort maintained over many years in a field of human knowledge: a life of dedication to a work supported by specific 'infrastructure' capacities of each field, and with the contribution [...] of a little luck [...] 'I don't believe in the muses, but just in case they come down I prefer that they find me working' said Picasso. But this sustained effort can only be sustained by a strong motivation. (Romo, 2019, p. 41)

Creativity is like that, the best work of the mind.

IMPORTANCE OF RESEARCH AND CONCEPT

A baseball can cost between eighty and one hundred thousand dollars, how does an object with little use value come to have such an exchange value?

You can't think about half of something without considering the other half, visual text is cold if it's based on formal abstractions with no background, there's no logic. Logic arises by itself when concepts are presented, and the concepts that are active have to be linked to a series of ideas and moving mental images that are represented by words.

If the word "insect" did not exist, we would have to define it as the "articulated six-legged animal that breathes through tracheas and undergoes various transformations" however, the word is contained in another, "animal" or "organic being that feels, lives and moves by its own impulse." We would also have a problem with the definition of insect if we narrated its contents: bee, cricket, ant, centipede, fly, moth, etc. This is how words conceal "knowledge."

A word in another language is indifferent to us. If we listen to *Tutanus*, it is a meaningless sound, unless we are told that he was a Roman god considered a guardian, famous because he made *Hannibal* fly, he was considered similar to Hercules, and here, like Socrates, we could elaborate new questions: who were *Hannibal* and *Hercules*? What did they mean in Roman mythology? And each answer corresponds to a new question.

A concept creates multiple relationships, joins words or, in other words, links ideas and relates them to mental images and previous experiences. Concepts are the basis of cognitive structures.

> The concept founds a unity in which "the particular parts and oppositions do not persevere against each other in real autonomy and firmness, but are only valid as ideal moments reconciled in a free consonance" (Hegel cited by Han, 2023, p. 83).

Categories are the general concepts of a discipline, beyond which there is no other concept that groups or implies them, being also the starting point for the deductive and dialectical construction of a theory.

In the highest categories are the philosophical, or the so-called universal because they integrate cognitive psychology, epistemology and ontology. Universals are abstract entities from which particulars or concrete entities are derived, for example from "being" derives "human being." These are the great philosophical bases: being, being, essence, substance, domains that according to Ferrater Mora (1979), interpreting Aristotle, are described in three spheres: as *superhuman archetypes*, as *the essence of things* and as *concepts through which we speak of things*. For these to acquire meaning, questions, abstractions, answers, relationships and implications must be established.

For the above, experience is a mode of knowledge where reason demands understanding and not only the reception of data and images. We know things according to what we are trained to do. It is necessary to establish links between experience and concepts, then to link concepts to concepts in grouping chains.

The dialectical method as a way of accessing creativity. The dialectic of creation is resolved according to the triad in which the concept, the mental image and the fusion of both, engender the solution to a design problem and solve a need for communication. It is the answer to what is going to be designed and how is it going to be designed?

THE DIALECTIC OF CREATIVITY AS A RESULT OF KNOWLEDGE

The dialectical method is a model based on a triad of concepts called idea, concept and materialization, a status that transcends the commonplace of thesis, antithesis and synthesis. The sequence of these elements supposes an original proposition, a second

moment of epistemological consolidation and material expression as the epitome of their confrontation. This method has schools with variants that imply difference. Fichte, for example, subordinated the process to the antithesis by placing it after the experience, which attracted numerous criticisms of his postulates. Hegel, considered the father of dialectics, proposed that the evolution of the method be projected into materialization as a result of the idea and its conceptualization. Marx, in dialectical materialism, constructs the method as the antithesis of the Hegelian model because it deciphers the material and pours it into abstractions or ideas. (Vilchis, 2016)

In the Hegelian system, which is the basis of this dissertation, the original entity is the idea, it is that from which it starts. Hegel called it being or the idea. However, the idea as such is vague, diffuse, it is lost, it is only understood as an approach to what is, it is a term.

Research is required as a way of approaching the concept that is precise and specific.

> The spirit has for us as its own presupposition the first absolute [...] the idea that has come into being by itself, whose object and subject at the same time is the concept [...] the essence of the spirit. […] To reveal, in the concept, is to create the world as its being, in which the spirit will be the affirmation and the truth [...] (Hegel, 2005).

The conceptualization of ideas requires a critical commitment to design or the arts of visuality, since it is a sequence of dynamic phases that put reason before any subjectivity. Judgments and notions are here constructs of thought, of the clear conception of what has been focused and therefore knowledge.

Research provides answers to numerous questions and allows epistemological assertiveness, formulates chains of cognition, discernment and directed intuition. It is the knowledge of the arts and design. Ausubel (2000) points out that learning is significant when new knowledge can be related to previously acquired knowledge. Intelligence is the resource for structuring cognitive states on non-arbitrary bases. It is here that conceptual warps and networks of understanding confront each other.

Conceptualization is understood as the expansion of an idea into the totality of nature or into a specific object of nature. It is a thing that must have a point of agreement with the idea. The concept is conceived by Hegel as the world of antinomies: "that is, the affirmation of two opposite propositions about the same object, in such a way that each of them can be affirmed with the same necessity." (Hegel, 2005: 31)

There are misunderstandings that the concept treats the antithesis as the opposite in the logical sense, that is, the antagonistic confronted, something incompatible. The notion

as transcendence of thought is not the formal opposite, it is the estrangement, the departure from the idea to reach objective concreteness. It is the concretization or representation of the idea that gives rise to its materialization.

For example, if the idea is a car, the concept will have to define what the car is like in a mental image, what is not, in this case, a boat or an airplane, is also discarded. Once characterized, the car can be drawn, transformed into a three-dimensional model or built in its entirety, i.e. both the idea and its concept are materialized. It is easy to exemplify with a car, however, what happens if it is the nobility, what is it? What is the concept of this or any other value? it totally changes the epistemological panorama, it is the thinking of the empirical world.

Materialization is the fusion of idea and concept, it is something different that must encompass both parts of the triad. It is the figure or composition, the result of the concept and its image. Paul Rand stated that without an idea there is no design, here an epistemological clarification is made: without concept there is no design or art, since these arise from research and knowledge not from visual or external appearance. This is when we speak of the result of the mediated knowledge that has been formed between the concept and its materialization. This is what Hegel calls the "determined being" which is understood as the designed, the created.

It seems like a simple chain in which we only find three links, it is not reduced to such. In each design problem there are considerable returns to the idea, the concept and the materialization, this is determined by a semantic, rhetorical and hermeneutical spiral as well as by the codifications and qualities of the discourse in question.

CONCLUSIONS

An artist or designer makes a re-presentation of reality, in which memories, experience, objects, artifacts and evocations provide elements for the sensitized reason that, according to the dialectical method, unifies the complementary terms overcoming them in order to discover the essence of a different form, it is not new, the given forms intervene and an alternative configuration is attributed to them which in turn generates a different concept.

Art and design should not be imitative or subject to the empire of nature or its antinomy, they are acts of sensitive revelation of the spirit that express a truth of form in a permanent struggle to give meaning to messages, objects or spaces.

Creating in a dialectical way is distinguished from other ways because there is awareness of content and form, both must be reconciled. It is not a matter of a progression

that moves from the thesis to the antithesis and the consequent synthesis, this is a misunderstood dialectic. It is the transition from the idea to the concept and then to materialization from Hegelian principles.

> The Hegelian "concept" is nothing abstract. It is the living and life-giving form that deeply configures reality, intervening through it and *apprehending it*. The concept unifies its parts into a living, organic whole. The totality that the concept configures comprises everything *in itself*. (Han, 2023, p. 81)

The result, what is created, is polysemic and multidimensional, it can be realistic, symbolic, descriptive, emotional, persuasive, etc. Finally, the creation is typical of the original way of each designer according to how he understands the fusion of the possible transversalities that confront the idea and its concept, for which there is no instruction, it is a confrontation with experience and the domain of knowledge.

Here the objective, subjective and intersubjective contribution of the designer is understood, it is the particular interpretation of the previous elements that is only generated based on a solid theoretical preparation and knowledge of the repertory or range of possibilities provided by visual grammar and the dimensions of the sign: syntactic, semantic and pragmatic, added to the rhetorical figures and possible discursive narratives, dialogic and interpretative, all of which are resources available to the designer to provide a creative result.

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