

Human civilization: Spatial organization discussed from the invention of fire

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Introducing common activity of human advances that pivot around invention of fire as a background of architecture is something interesting. Because Invention of fire brought a lot of blessings to ignite the development of art. But how may we find any clue of ancient art over architecture that was always posed with natural challenges and finally turned into archaeology? Artistic innovation for the primitive society's necessity should be identified first. When the darkness of cave was fostered by the kindling of torches which once owned by the ferocious animals, then man started to define functional spaces, the oldest paintings certainly predate 28,000 years ago. (Gunn et al. 2017). First space was a dining place, to bake the meat of hunted beasts on fire which reshaped his mandible and left enough option to increase his brain cells in a spacious skull. This increased his artistic intelligibility along with other skills. The living in the caves opened a vast canvas in front of human for practicing painting. Domestication of animals brought their brush for painting. The primitive cave art shows fondness to brown colors too. (Whitley, 2009). Why human is not much interested about the food of blue colors rather than browns? There might have some sort of legacy to the psychic and historic evidences of human evolution. Food is eatable when burnt and this burning brings the color of brown. This color belongs to fire and we fear any sort of burning except the fried meat. This might be an explanation of their color choice, what they ate; they found the same color to paint! However, in this scenario, courtyard is inside at the embargo of a natural cave.

Later, Fire let the human to become stable on the riversides and the pregnant women started an art over the soil, which is agriculture today. During the Iron Age, fire ignited the art of metals for hunting purpose between 1200 B.C. and 1000 B.C. (IMS, 2019) But human first invented copper; and then brass and after that, bronze as an amalgam of tin and brass. These weapons were artifacts also and practiced in a common space in front of any artisans' den. Courtyard is now formed at the opposite side, backyard or in front of their dwellings to operate speculation over captivated animals and seedlings or fruits that they are nurturing and for workshop of weapons.

Fire burns, fire lights; fire bakes, fire turns all into ashes. The positive and negative effects of fire lead to create religion. Sun, air, water and soil; all the natural elements are representative of supreme spirit, all of them have some positive and negative impacts. If there is kindness, there should be cruelty also. The duality of nature- evil and good; the destination of soul- hell and heaven, is universal for all ages of mankind and depicted through symbolism. Fire brought the rituals of this religion- dance and music. Religion also shaped the motifs and subjects of art and especially architecture. For

example, The Egyptians emphasized on afterlife, thus they built pyramids, while Mesopotamia gave importance to astrology thus erected Ziggurat to speculate cosmic gestures. To worship fire was an aristocrat religion of Aryans. Zoroastrian temples were also designed after fire. (Lurker, 2005). Inner court developed for assemblies. Sense of concealed altar as well as the idea of Cella begins, where courtyard became secondary or supportive.

But only painting cannot bear the whole testimony of artistic progress in human history. When does a society head toward progress? The answer is, when it invents the art of the writings. Then, when does the art of any civilization reach its culmination? The answer is, when the sculptors and architects get involved. Again, why had man sculpted? Hypothesis supposes: a hungry man on the seashore drew a bison on wet sand by the dint of bone or stick, and then became more optimistic to erect a figure of a bison from that drawing; this was the first attempt for sculpture. This extraordinary identity gave him the responsibility of a priest in that primitive society. This was an honor to create the artificial, as this word is also derived from the word 'art'.

In fact, Hieroglyphic letters over the Egyptian hypostyle columns can be considered as carving sculptures for the initial stage of human sculpting history. The sunken and relief lines were the first conception of the three dimensional effect for earlier art. (Simson, 2004). Additionally, Positioning important figures in large scale regardless of perspective and depicting any story from memory- these all shown very oriental tendency of art. Geometry comes first to depict a conception, to exemplify its just likewise any child draw its father's face more likely a square while mother is always circular. Circle and square, male-female combination was always crucial in every religious metaphor around the world.

Early human art involved necessity, the combined necessity of protection and hunting: for example- the weapons found during these time period. Arnold Toynbee (1889-1975) described this as the theory of "challenge and response". His very influential book 'A Study of History' published in ten volumes between 1934 and 1954, basically a comparison of the historical patterns of world's twenty-six civilizations, there he used analogy as his main expository principle to synthesize some conclusions as he reached at point why the rise and decline of civilizations are not avoidable. (Massolin, 2001) In this regard, all the arts as well as architecture were the solutions for confrontation of the problems. By tackling such problems, in Indus valley; ancient Indians planned the entire town in grid art. These are the basic foundation of human's art practice from the small piece of any media (e.g. paper) to the whole earth surface. Because every human are the best artist when he draws over the soil just in front of him. Now, it is sure that every human is architect by his / her borne instinct.

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