Design formulation and technical style as an experimental approach to highlight the aesthetic and expressive values of the horse

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Abstract

This study aims to develop the creative ability by studying the element of the horse and subjecting it to successive modification and abstraction processes to reach formulations characterized by simplicity and aesthetic richness.it aims to develop the qualitative design processes related to the modification and abstraction of the formal element.

The experimental method was used through a self-experiment that relied on dividing the works into three groups representing different technical methods that were divided among the three researchers to create different formulations for each group, visions and various plastic treatments for the horse element, which contributes to highlighting the expressive and plastic content of the artwork and helps to highlight the aesthetic values for the horse.

The most important results of the study is that: Experimentation in developing the qualitative design processes for the modification and abstraction of the horse element contributes to the development of the artist's creative ability. In addition to the possibility to present new formulations of the "horse" element with design visions characterized by the harmonization between aesthetic employment and the modernity of the technology implemented in it.

Keywords: horse, Formulations, abstract, technical methods

Horses have been used since ancient times as a means of riding and dragging vehicles of various kinds and moving from one place to another. In the era of ancient empires, they were the conquests, wars and battles mainstay. God has endowed the horse with the admiration of all the people of the earth. It is one of the most beautiful of God's creatures. God Almighty has fashioned it in a form of incomparable beauty and proportion. Combines tenderness and hardness

in a way that calls for wonder and admiration, so you see it in his graceful form, so the beholder thinks that it is fragile and quickly broken, but his bones are the hardest among animals, and therefore he is in his running hits the ground arrogant confident and you think it is flying.

Horses are also distinguished by their transcendence, stamina, extreme strength, intelligence, delicate sensitivity, and many other qualities. However, the beauty is one of the most important qualities that have make many great poets, sculptors, painters and designers throughout history or other talented artists have been attracted to this beautiful creature that occupied in Their souls have a great emotional status that prompted them to take it up in their creativity and artwork. Due to its richness and the multiplicity of its species, shapes and colors, it has taken over the interests of creators, regardless of their different means of expression, so great battles become have artists who immortalize them in literature, poetry or drawing, in which the horse shines in particular as an aesthetic material from the artist's inspiring fingers.

The medieval era and beyond until the early twentieth century left us with artistic verses of drawing, painting and engraving, in which the artist dealt with horses, beginning with ancient Egyptian, Assyrian and Babylonian art, then in the arts of the Middle Ages, the Renaissance and modern art, "For example, we find some neoclassical artists such as Louis David, or romantic artist as Grecult and Gros, who raced to draw Napoleon and his officers on their horses, and recorded the Knights battles and the atmosphere of hit and run (the distinctive movement of the horse) between fighting horses. As the horse is characterized by a graceful movement that isn't available in any animal else." (Al-Munir, 1999).

The changes that the plastic arts witnessed in the twentieth century were accompanied by changes in concepts, and most artists departed from the traditional concepts. The shift to plastic arts that move away from the perceptible and perceptible phenomena in nature, and the tendency to abstract forms and the expression of contents, concepts and the essence of things more than the external appearance appeared. Because of the scientific and technological development and the tremendous industrial progress that took place in the twentieth century, the various experiments of the modern artist with raw materials, new techniques and methods in which he created various aesthetic values emerged. It became available for artists to work with plastic materials and non-traditional methods imposed by the means of technology and advanced industries that prevailed in that period.

Researchers believe that the continuous attempts of artists to explore new sources of artistic vision to deal with the elements of nature and exploit the elements of modern technology and build on the previous pioneers and artists thought, opens the field for innovation and creativity, enriches the artistic movement, and provides the recipient with always renewed visions away from imitation and boredom, which is one of the most important roles Entrusted to artists and those interested in art issues.

In the current research, the researchers dealt with the "horse" element, which is one of the animal nature elements that has attracted the attention of artists and has captured their ideas in the plastic arts since ancient times. Where the horse is characterized by its wonderful harmonious appearance, which combines both agility and strength. The horse as a major element in the research experiment, through which the researchers try to present a lot of aesthetic values, including the airiness, activity, beauty, originality and movement, in a new and diverse template through multiple shots that show the movement of the horse that doesn't reflect beauty, agility or strength, as is customary for The horse, rather, it reports intense feelings and emotional expressions through the shape and its movement, and sometimes its texture through some tactile effects of the material that the researchers used to form, which is the oil colors.

Research problem:

the research problem is summarized in the main following question:

- What is the effect of experimentation in the diversity of design formulation and technical method in highlighting the aesthetic and expressive values of the horse as a plastic element?

Research hypotheses:

1. Diversity of design formulation and technical method contribute to highlighting the aesthetic and expressive values of the horse.
2. Experimentation with transformation and abstraction of the horse affects the diversity of creative processes in painting and decorative design.

Research aims:

1- Developing the creative ability by studying the aesthetics of the horse and subjecting it to successive modification and abstraction processes to reach formulations characterized by simplicity and aesthetic richness.
2- developing the qualitative design processes related to the modification and abstraction of the Horse as a formal elements

Research importance:

1- Presenting a set of new formulations of the "horse" element with design visions characterized by the harmonization between aesthetic employment and the modernity of the technology implemented in it.
2- Encouraging the experimentation principle to benefit art students and to search for new ways to innovate.
3- Exploring the possibilities of modern technology and computer software in developing new forms of abstraction and modification methods.

Methodology:

The research uses the experimental method, depending on the subjective experiments carried out by the researchers, where the research experience is based on dividing the work into three groups representing different technical methods that were divided among the three researchers to create different formulations for each group, visions and various plastic treatments for the horse element, which contributes to highlighting the expressive and plastic content of the artwork and helps to highlight the aesthetic values for the horse.

Research terms:

- Formulations:

The word (formulation) means: the method of performance according to established technical standards, "The design formulation isn't just a design treatment of the singular, but the artist has a role in treating that singular or element in a variety of solutions, taking into account its organic compatibility with the prevailing ideologies and the method of implementation or techniques because not all Formulas are suitable for most techniques, so the successful designer may be able to control all these requirements to reach aesthetic formulas that have their own privacy" (Abdul Karim, 2012).

- Technical method:

"Technic" expresses the style of performance or the way in which the artist uses his various tools and materials as an expressive medium through which he can embody and translate his feelings to achieve a certain content on the surface of the painting" (Abdul Karim, 2012).

- Experiment:

Al-Sayyid defines it as "a method that presents alternatives to different solutions or defines as solutions in the form of new plastic attachments that include familiar connotations and meanings, and it is the method that clarifies and presents some of the aesthetic aspects of a single subject" (Al-sayed, 1979).

Experimentation is a creative activity that may be in the set of plans that precede the completion of the artwork in search of different plastic or new creative aspects, or it may be in showing different aesthetic visions of the subject, which prepares the mind and sense for plastic practice in search of multiple and different solutions, either within the framework of the artist's present experience. Or as a result of the artist's passing through previous artistic experiences, he presents new solutions with innovative designs.

Theoretical framework:

The importance of experimental thought as a principle in plastic art:

"The science branches depend on experimentation because they are experimental practices, as well as the plastic arts that are subject to the premises of experimentation; this is because the arts are affected by the modern era and the knowledge sciences. Where the artist tries to present

everything that is new in keeping with the spirit of the age times, we see the entry of computers and lasers into the practice of artistic works, as well as the presence of materials and plastic alternatives that were not before.

John Dewey- stresses that experimentation is one of the essential features of the artist, without these features, the artist becomes just an academic. If the artist is bound to be an experimenter, it is because he has to express an experience of a deep individual nature. The starting point of experimentation is psychologically equivalent to the dynamic processes that result in the organization of perceptual stimuli in vital systems; this in its entirety means a modern strategy for the plastic formulation in the artwork in form and content. This process is called the parallel between the internal space of the form and the vital space. This means that whenever the spatial system in the artistic space traces the rhythmic and functional laws that appear to have their expressive significance, this leads to the entry of the multiple parts, including the various raw materials, in a dynamic path in a way that makes them clear, then the tension in the space subsides, so the perceiver goes to give a specific value or significance to that. The space affirms its unity." (selkattan.blogspot.com, 2013)

Experimentation in the plastic arts provides a wide scope and diverse directions for the artist, in dealing with the elements of form and the foundations of artistic construction, to achieve the purpose or symbolic content of the work. The artistic methods are achieved through experimentation in the successive attempts of the designer in search of conformity and plastic exchanges that achieve his conviction in the integration of the work that he produced". (Hafez & Abdel Halim, 1970).

Experimentation - as one of the variables of the painting art - differs in the style, handling, arrangement, and formulation of the elements of the artwork. This is evident in the artist's pursuit of innovative new solutions to reach his goals – starting with nature and ending with design." Through his artistic vision, the artist –Mondrian- was able to provide plastic solutions for flats and lines, and different situations of shape and space, using experimentation and mathematical analysis in this. This means that the experience, in this case, is subject to overlapping intellectual processes, which allow for deletion and addition, and may be indeterminate steps, or allow the introduction of a step over another, and from it arise new plastic relations" (Al-sayed, 1979).

Design Formulation and Artwork Identity:

Modern art schools have presented design formulations that are compatible with their intellectual and plastic curricula to the extent that the connoisseur can identify their paintings through formulation and technique, which is what we notice in the formulations of the influential, cubist, Surrealist, futuristic schools, and others.

In the same context, Abdel Karim- monitors the steps of formulating the design element or singular as follows:

1- Studying the motif to know and understand it, in addition to the possibility of design control over it and the other motifs surrounding it.

2- Studying the organic relationship between the surface to be decorated and the method of formulation that corresponds to this surface.

3- Harmonization between the artist's ideology or the era in which he lives and the method of implementation (the techniques used) to reach formulations that have expressive connotations and achieve aesthetic function. (Abdul Karim, 2012).

In light of the previous discussion, the current research attempts to provide a set of formulations that are compatible with both the decorative design techniques and painting, which is for the "horse" element, so that the formulations show the extent of simplification and summarization of the shape of the horse without canceling its essence to confirm its sobriety in the harmony between the aesthetic employment and the technique implemented.

Abstraction and plastic art:

The abstract method is an inevitable result of the accuracy and magnificence of the formation in diagnosing reality. After a succession of eras and civilizations in which he received research, simulation, and attention for more than twenty-seven thousand years, especially after the discovery of the camera in the first third of the nineteenth century, which took away from the artist his prestigious position, and from his realism the absolute importance of its credibility in conveying the scene with honesty and without trouble, at the lowest cost. The thing that forced the artist, out of self-affirmation and his continuity in life, to revolt against all values and traditions, trying to conquer this supernatural mechanical eye. This came to him when he returned to the true role of the function of form and color, and he refused to use it as a means of expressing ideas, feelings, tastes, and beliefs, it was natural that he moves to abstraction after being stopped by introductory stations such as Dadaism, Surrealism and Impressionism.

Concept of Abstraction as an Experimental Technique:

Al-Shall -defines abstract art as "a term given to impersonal art that doesn't literally transfer nature" (Al-Shal, 1984).

Khamis believes that "abstraction in its comprehensive and general sense is the difference from the original." As for abstraction word in contemporary plastic art, it is a description of the process of extracting the essence from the natural form and presenting it in a new form (khamis, 1975).

Abstraction is an extension of Impressionism and a break with the classicism that deified reality and reason. It is a method derived from Islamic art, in which the features of objects are lost, and only symbolic lines and color spaces remain, with the need to introduce the element of curiosity in order to gain attention, and the observations of the viewer, who must find what makes him wander among the components in order to reach self-interrogation. It is based on reduction,

geometry, the accuracy of observation, and expressive innovation, abstraction has a relationship with psychology, thought, and Spirit, stronger than its relationship with the eye and taste.

Among the objectives of abstraction in plastic art:

- Emptying the charges that affect the soul consists of emotions, feelings, thoughts, repressions, tendencies, and pressures.
- Asking questions and assumptions in various fields and issues, including psychological, cultural, aesthetic, ethical, environmental, scientific, and economic.
- To lure the connoisseur to get lost between lines, colors, and shapes in search of the goal of the work to create a self-dialogue through which some of his repressions, convictions, perceptions, choices, inclinations, and conscious and unconscious beliefs fall on him.
- Enriching and developing the creative field as one of the tributaries of heritage, historical documentation, and civilizational progress.
- Respecting the effective role of historical, instinctive, and civilized creativity in various aspects of life.
- Enriching the creative scene by making it a source of renewed individual and collective dialogues, technical and aesthetic, material and moral related to line, shape, color and material" (Fakkar, 2001).

The difference between abstraction and distortion:

The distortion in plastic art is the change from the original through changing the proportions of shapes and their manifestations in nature, which is the ability of every artist to change and modify that is characterized by modernity and originality to contradict in his expression the others' expressions, this is confirmed by - Al-Bassiouni - in his saying that "distortion means: lack of commitment Originally, not from a failure to record, but with the aim of highlighting and emphasizing some meanings" (Al-Bassiouni, 1994).

The technical method as an experimental effect:

The term "Technic" expresses the style of performance or the way in which the artist uses his various tools and materials as an expressive medium through which he can embody and translate his feelings to achieve a specific content on the surface of the painting. There are many technical methods, including (tempera, gouache, oil paint, mosaic, etc.). However, "not all techniques are suitable for all paintings, as a set of factors interfere in the choice of technology related to the design formulation, the spatial location of the painting and its relationship to architecture, ideological contents and the philosophy of the era." In conclusion, there must be organic relationships between the techniques in which the painting is executed, and each of the design formulations and ideological contents in its aesthetic position in the sense of the space it occupies." (Abdul Karim, 2012).

The intellectual premise of the experiment:

The emergence of modern art schools accompanied the fact that each school presented design formulations that were compatible with its intellectual and plastic curricula. The concepts of these schools varied and inspired many expressions of aesthetic values, each movement or trend adopted an idea or case that many artists participated in achieving to reach the viewer in the form of plastic solutions. The connoisseur can become familiar with the paintings of artists of every direction through formulation and technique, which is what we notice in the formulations of the influential, cubist, Surrealist, futuristic schools, and others.

This diversity of style gives the opportunity to achieve the most important goals of art and art education. Unlimited use, which departs from the traditional framework in terms of subject matter, expression, and material, allows the student to release his thoughts and emotions.

In light of the previous discussion, the researchers are trying, through the current experiment, to present a set of new formulations for the "horse" so that the formulations show the extent of simplification and summarization of the horse's shape without canceling its essence; To confirm his sobriety in the harmonization between the aesthetic employment and the technology implemented in it. This is done by using easy experimental methods and approaches in dealing to encourage the principle of experimentation on the one hand and to benefit art students on the other hand.

This is in addition to trying to advantage of a well-known plastic element (the horse) and expressing different expressive contents with it, but with a new, unconventional approach that depends on the style and ability of researchers to employ methods of abstraction and modification manually sometimes, and with the help of modern technology represented in the capabilities of the computer software and graphic apps at other times.

This intellectual premise also reinforces the researchers' awareness of the great emotional value of the horse in themselves and their keenness to confirm the expressive contents that highlight the horse's strength, beauty, and agility. In addition to the other expressions that God gave to this creature such as sadness, pain, joy, departure, pride, boasting, and other overwhelming feelings.

The researchers believe that the various attempts at experimentation and the multiplicity of formulations, visions and various plastic treatments of the horse element in each painting contribute to presenting and highlighting the expressive and plastic contents of the artwork, which helps to highlight and enrich the aesthetic values of the horse.

From this point of view, the experimental thought in the research is based on dividing the works into three groups representing different technical methods that were divided among the three researchers in the order that will be mentioned below. In the implementation of the paintings, researchers have used oil colors on canvases, because of the splendor and chromatic luster of this

technique, the flexibility of formation, and the possibility of making tactile effects that serve the subject and help the artist to express strongly what he wants to reflect the recipient.

The first experimental group: Abstraction through computer graphics software:

Photoshop provides a wide range of filters through which the designer can completely change the characteristics of the image he deals with and turn it into digital artwork, giving it the qualities, he desires through the possibility offered by these filters related to the possibility of modification in color values. The movement of lines and their paths, and the reformulation of the interior spaces of the composition. By controlling the pixels or color points that make up the image, filters can be selected that achieve effects similar to traditional tools (such as oil colors, pastels, ink drawings, etc.). And other possibilities related to anthropomorphism, engraving, and camouflage lighting. The filters effect can be applied to specific areas of the image without the rest, and the program also allows an initial display of the effect used for the filter for preview before use, of course, it is possible to modify or undo any effect of a filter after its use, which makes it easier for the designer to experiment.

Given the importance of the role of the filter in digital arts programs, companies producing computer graphics software, including –Adobe- which produced Photoshop, are constantly working on developing and updating their software by adding new filters to the list of well-known filters such as (Artistic - Blur - Distort - Noise - Pixlate -Render - Sketch -Stylize - Texture - video)

There are also some accessory apps that can be purchased and downloaded to the computer to play a complementary role in the capabilities of graphic programs, in creating the desired effects that designers need.

One of those programs, for example, is (Virtual Painter), whose idea is to provide sets of filters categorized into groups, including (oil and water colors, color separation, pastels, and digital art). Figure (1)

Figure (1): The different effects of filter groups from Virtual painter program

By choosing the desired effect, the designer can also adjust the effect values such as movement, lighting, color saturation, thickness of lines, etc., through several indicators that are moved by a calculated amount to obtain the desired effect accurately.

Through experimenting with these filters, the first researcher noticed that there is a huge ability for Photoshop and some accessory programs, such as the previous example, to create abstract effects for the image or painting being dealt with. This is done with filter effects that allow a combination of areas of close tones, emphasize strong lines in the painting, and cancel or combine details into larger areas that share their border lines. The designer can control that possibility related to the extent of summarization, simplification, dispensing with specific areas in the painting, or dividing large areas into parts, by controlling the adjustment indicators that are located in the program window to obtain the final form that satisfies the designer and reflects the viewer the aesthetic values required to taste the artwork Without deviating from the content of the painting or wasting its identity. This is evident from the following example through which the researcher explains the steps of abstracting the image from its first photographic form until it reached its final abstract image acceptable from the designer's point of view. Figure (2-4)

Figure (2)   Figure (3)   Figure (4)
The abstraction stages of the image through the Virtual painter program

The first researcher followed that computer technique in abstraction, where the basic image of the horse element is entered, which was chosen by the researcher based on its expressive contents and formal features. It confirms those implications associated with the well-known characteristics of the horse, such as strength, beauty, arrogance, valor, speed, agility, and others. In his choices, the researcher relied on those images to be original photographs obtained through the Internet or images of published graphic artworks by international or local artists who dealt with the horse element in expressive methods so that they are reformulated and artistically recycled through the program to give it the desired abstract character.

- <u>The following are some models of the first group works: figure (5-10)</u>

| Figure (5) | Figure (6) | Figure (7) |

| Figure (8) | Figure (9) | Figure (10) |

Figures (5-10): Examples for the first group works
(Oil painting on canvas)

The second experimental group: abstraction using the manual tracing method:

Al-Khouli - indicates that "the abstract artist, during his practice, seeks to get rid of the form and the subject and tends to find a visual equivalent to them or to reveal the elements behind the subject such as geometric form, line, and color. He uses the analytical elements of the subject to symbolize the truth, as he in all cases moves away from the representation of the natural form in his work and turns to the abstraction." (Al-Khouli, 2007).

The designer artist who works through the abstract method depends on three sources in his work:

- To hide, through its elements, the sources of inspiration that led him to abstraction, to see only shapes and colors without visual connotations.
- Retains some motifs that links the visual scenes of abstraction.

- Retains the natural origin after deleting details that are not related to the essence and emphasizing the same essence in lines and spaces characterized by simplicity and eloquence.

In light of this, the second researcher in this group relied on experimentation by following the abstract method in a manual way, in which the researcher uses the printed image and transparencies paper through a mechanism that depends on following the next steps:

1. Print the image he wants to abstract in a suitable size.
2. Hold a piece of transparency paper over the entire area of the image.
3. The researcher used the pencil on the transparent paper to trace some of the main linear paths in the painting, with modification in the path of the line if necessary, and according to the researcher's vision in a calm, exaggerated or geometric manner to confirm the main lines and spaces and dispense with unwanted details, without affecting negatively in the main body of the horse.
4. Put a white sheet under the transparency paper to view and check the design and modify it if necessary.
5. After completing the abstract performance of the image, the researcher reprinted the transparency on the surface of the canvas by a method of quiet pressure on the lines after shading them from the other side of the transparency.
6. Painting with oil colors in the appropriate color scheme for the painting without being restricted to the original colors of the pictorial painting, and the use of the Monochrome method (single color shades) sometimes in order to serve the idea of simplification with the richness caused by the color gradient.
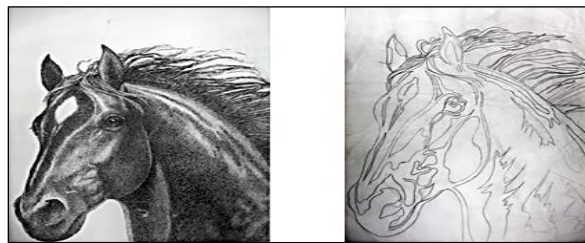

Figure (11)   An example illustrating abstraction using the transparency method

- <u>The following are some models of the second group works: figures (12,13)</u>

Figure (12)   Figure (13)

Examples for the second group works

The third experimental group: Expressionism of the figure and abstraction of the background.

In that group, the third researcher followed an experimental method based on keeping the classical expressive formulation of the horse as a form to reflect the strength of the expressive contents related to movement, strength, speed, and control, and in contrast, the floors acquired an abstract character through the creation of abstract linear forms and treatments to play a complementary secondary role.

This was experimented with through a collected artwork consisting of three paintings of the horse in which it played a major element, it was formulated in an expressive style using oil colors and shades of one color to express the shadow, light, embodiment, and muscle anatomy of the horse, with the creation of an abstract form based on linear relationships from a group of Curved and circular lines that play an important role in linking the three basic singularities of the composite work (the Three Horses) to emphasize unity and give a sense of continuity of movement in   the three panels. figure (14)
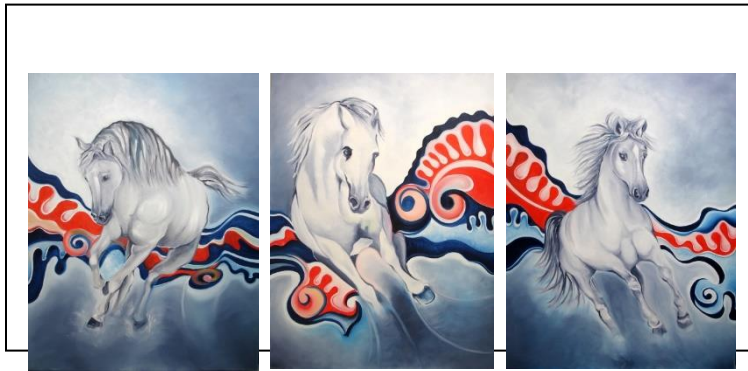

Figure (14) Example for the third group works (composite work)

Research results:

Through the art works resulting from the experimental groups for research, we can see that the researchers were able, through the diversity of design formulations and technical methods based on the diversity between abstraction and expression, to highlight the aesthetics of the horse by employing it in a symbolic abstract style to play a major role in most of the paintings, where the researchers were keen not to imitate reality Rather, the lines of this reality are frankly distorted, with its colors deliberately changed, to result in an image that gives the idea, not an image that describes it.

The movement as an artistic value was manifested in the works, in addition to the availability of the characteristic of movement mainly in that graceful creature, the researchers were interested in employing design formulations that highlight this feature more in horses, as the rapid movement in the visual field calls for attention even before we know it What is this moving object, and the

diagonal lines are abstract shapes that symbolize the movement. When analyzing the linear body of the horse, we find it is a set of curved oblique lines that stimulate the visual appeal. Movement in the visual field is the strongest stimulus for attention, no matter the degree of mental absorption in which the individual lives, it is certain that any movement he perceives will stimulate him. A horse is in the fast movement, its shape differs from whether it is standing or walking slowly, as we see the change of its body shape from the state of standing, and its tail flying backward and vibration and oscillation in the details of its lower half through the movement of the leg. Since speed is related to time, when we see a horse running or jumping in the artwork, this adds to the artwork a fourth dimension, which is "time".

From all of the above, we are assured that the beauty and grace of the horse's movement is a fertile field from which artists can harvest and create works that highlight the aesthetics of this being and confirm the greatness of the Creator.

The research results can be summarized in the following points:

1. The diversity and innovation in the design formulation and technical style of the paintings contribute to highlighting the aesthetic and expressive values of the horse element.
2. Experimentation in developing the qualitative design processes for the modification and abstraction of the horse element contributes to the development of the artist's creative ability.
3. It is possible to present new formulations of the "horse" element with design visions characterized by the harmonization between aesthetic employment and the modernity of the technology implemented in it.

Recommendations:

1. Expanding in research that is concerned with experimentation in technologies and the development of technical methods and models to open up horizons for innovation and creativity.
2. Exploring the innovations of modern technology and the possibility of benefiting from them in various fields of arts

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