

RESEARCH ARTICLE

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THE AESTHETICS OF DESIGN CONSTRUCTION IN THE WORKS OF ARTISTS GRAPHICS

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Abstract

The research dealt with the definition and includes the research background, the research problem, the research hypotheses, the research objectives, the research importance, the research limits, the research methodology, the research terms, the related studies, the first chapter dealt with the graphic design structure, design and experimentation, design and nature, the diversity of design sources, design and order, design between chaos and order, the second chapter included the factors affecting graphic design, and factors related to the content and subject of the design, and factors related to techniques, tools and performance skills, and factors related to the design function, and factors associated with the culture of the audience and the environment surrounding the design, and the third chapter dealt with this chapter analyzing the works of the most influential graphic artists, the artist Martin Grohs, the artist Mark Joseph Paje, and the artist Cyril Rolando, the fourth chapter dealt with the results, recommendations and references.

Keywords Aesthetics, design structure.

INTRODUCTION

The computer is one of the machine arts that opened a wide field for experimentation. In contemporary art, "the discovery of the computer as a new technical tool used for experimentation in creative activity resulted in computer art. The results of this art began as a sophisticated tool of artistic forms. Still, the new developments in thhave ese devices and their methods foretells new foretellthat distinguish this modern technical medium" (Tarabia, 1981, p. 34). The computer also "contains broader capabilities that differ from human skills. Still, it cannot draw a painting on its own and cannot express itself. The artist is the one who leads the computer and entrusts it with specific tasks because the computer cannot think except through pre-prepared programs. It lacks will, self-initiative, desire, renewal, and doubt. It

cannot deal with emergencies, sudden coincidences, free application, and open and absolute choice of expressive solutions. At the same time, the artist's thought can move in all directions and guess what will happen" (Fahmy, 2004, p. 150). • Research Problem: How can we benefit from studying structural systems and intellectual aspects through selected works by contemporary graphic artists and benefit from their artistic methods and performance techniques in employing the computer to enrich structural systems and design aesthetics in the artwork and in the field of teaching graphic design?• Research Objectives Study and analyze selected works by graphic artists to reach technical performances and their relationship to intellectual aspects and their impact on structural design. • Research Imposition By studying and analyzing the works of

contemporary graphic artists, new analyses can be extracted that enrich the field of contemporary designs and support the structural aspect of design. • Research Importance - Revealing the diversity of different structural systems in the works of graphic artists.- Benefiting from the capabilities available to the computer in the ability to produce artistic works characterized by accuracy that are difficult and impossible to form manually, as well as providing multiple solutions for a single design. • Research Limits Study and analyze structural systems of design through selected works by contemporary graphic artists. • Research Methodology The researcher follows the descriptive analytical method: • Research Terms □ Graphics:- "The Graphic" came in English from the two words Graphics, Graphium in Latin. They correspond to the word Graphikas in modern Greek, which corresponds in both languages to "Writing Style," and its counterpart in German gives us a similar concept where Graphisch means "specializing in the art of writing or drawing and photography" (Afifi, 2010, p. 32), which is almost the same meaning in Italian where the word Graphico means "presenting works using a drawn line" and from it the art of graphic art graphic meaning "specializing in printing, lithography, engraving and the like. It is possible to come with a suffix with the same meaning, such as Monograph "something drawn or written," Chronograph "writes," then Photograph "draws or depicts," and the same previous source gives us various synonyms for the same meaning, while another adds different concepts, including "the art or science of representing three-dimensional objects on a two-dimensional surface" according to particular laws of projection. The Encyclopedia Britannica did not stop at placing all branches of the faculties of fine and applied arts and others under graphic arts. Still, it also linked it to the letters and technical methods used in both.

Graphic design:

Computer graphic design is considered one of the fields of design in its contemporary concept, as the idea of graphic design has recently changed from before, after it meant a condition for types of printing and translating the artwork through printing surfaces. Still, graphic design in the modern era has come to play a fundamental role in communication and media. It is not limited to printing and newspapers but has extended to all aspects of human life, as well as the design of goods, tools, and various devices (Tarabia, 1981, p. 36).

- Construction

The linguistic meaning of construction is "composing complex molecules from simple molecules" (Gharbal, 1965, p. 406).

Construction means "translating the idea into an artistic form by building with materials such as wood, stone, metal, or clay... It is the way in which materials and parts come together in order to build a specific thing that performs a specific function," as it is the general system of an idea or several ideas linked to each other according to the elements that make it up.

The structure "does not exist on the outer surface of phenomena, but is discovered mentally. It is a logical, organized process to solve the problem with the aim of presenting a new vision for something. By creating a formal form based on an organized structural structure, design is the complete process of planning a form and creating or assembling it in an integrated and harmonious manner with aesthetic lines and relationships" (Zakaria, 1980, p. 11).

The design structure means the foundations of building formative relationships by distributing the primary axes and their direction patterns, the foundations of formulating formative elements and their connection to ideological and intellectual contents, and the foundations of implementing

various techniques and their connection to materials.

Thought

It is applied to every mental activity that replaces things with their symbols, i.e., their alternatives. In this sense, it includes perception, imagination, memory, understanding, discrimination, abstraction, generalization, inference, and other mental processes that lead to knowledge and judgment.

• Related studies

1. Study of Muhammad Ali Abdul Ibrahim: The computer and its role in developing artistic creativity in designing decorative panels

This research addressed the role of the computer in artistic creativity and its relationship to the design of decorative panels. It also addressed the role of the artist in using the computer through his innovative ideas, as the computer is a tool that facilitates the artist's implementation of his ideas easily and conveniently and saves him time and effort in practical experimentation. This study also clarified the most important technical capabilities of the computer and its role in the design process.

This study contributes to the current research by emphasizing the role of the computer as a tool that helps the designer be creative and innovative in implementing his ideas, as well as save time and effort in practical experimentation. It also discusses what this device provides in terms of graphic capabilities and various artistic programs that contribute to the design process.

2. Study of Mona Salah Makhoul Muhammad: Computer methods and programs in graphic works

The research deals with studying the impact of the computer on graphic works by exposing the basic alphabets for building the artwork, and these alphabets are subject to design foundations with standardized controls served by multiple artistic

programs. Through the basic alphabet for building the artwork. Artistic influences and their influential role in graphic art. The Internet is a means of rapid dissemination of graphic art services. The researcher benefits from this study by identifying modern programs and systems for implementing artwork, new computer programs in graphic art, and construction skills for implementing artistic panels starting from the stages of building the artwork through the artist's needs for artistic software techniques, in addition to artistic influences and their influential role in graphic art.

Chapter One Graphic Design Construction 1. Graphic Design Graphic Design is the specialty that is concerned with using new creative ideas and implementing them through the computer using a set of programs that are concerned with entering texts and images (components of any design) and then processing and coordinating them, and then outputting them in a way that is consistent with the final form of the work (Bahnassi, 2009, p. 10). "Development has prevailed in all different aspects of life, and graphic design has developed remarkably and was one of the most important events of the twentieth century. New concepts have emerged related to graphic design and this field has become a science in its own right, studied in many universities and institutes around the world. The graphic designer has become of great importance because he can convey a certain image to people and convince them of it, using visual communication methods and creating attractive and convincing visual relationships" (Al-Daraisa, 2010, p. 145). The smart designer is fully aware and realizes that satisfying different tastes is not simple. A good designer can design products with different types in a way that keeps pace with development. The nature of the surrounding society promotes it from the aesthetic, practical, intellectual, and educational point of view; the more the product is eye-catching, the more

successful the design is. Thus, the demand for it is greater. Also, the successful graphic designer is fully aware that his mission is to satisfy the largest number of tastes, which is not an easy task, as he knows that he has to deal with many segments of people and ideas that differ from one place to another and from one person to another, on the other hand, the graphic designer is skilled in psychology as he is aware of the effect of shapes and colors on viewers, and he is skilled in developing solutions. 2. Design and experimentation Design is one of the fertile materials that help the artist to experiment freely with its elements and structural foundations by dealing with the available combinations and exchanges. Hence, the artist expresses his ideas using shapes, lines, and colors. In addition to the fact that design is one of the fields of artistic activity and is a series of decisions taken by the creative artist, he decides to use the type of colors and shapes and test the materials and performance means that help him in that expression and develop them, as well as the visual vision of the art in addition to the artist's skills. Arts in general and design in particular do not develop except through experimental processes, as the Bauhaus was based on the principle of experimentation. The educational curricula allowed students to deal with materials and materials in a way that allowed them to discover new things, even for the simplest materials, such as paper, bending or wrinkling... etc., to reach new artistic results and experiences. Many artists have also discovered new art methods for experimentation, and Picasso created many paintings while he was in the experimental stages. The experimentation process is not separate from the creative process; it is adjacent and accompanying. "Hoda Zaki" states that experimentation is a method of artistic performance and creative activity that may be in a group of plans that precede the completion of the artwork in search of different aspects or new

artistic creations as a result of seeing the form. It may be in showing different aesthetic visions of the subject, which prepares the mind and sense for creative artistic 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 passage through previous artistic experiences, so he presents new solutions for new formations" (Younes, 2015, p. 107). "The twentieth century witnessed a revolution in art characterized by diversity and experimentation on a wide scale, which enabled many artists to discover more expressive methods and modern artistic trends, in complete freedom from the old, despite what sparked controversy for some of those methods and their strangeness, such as "Dadaism" and the lack of a specific aesthetic logic for that trend other than experimentation. Likewise, post-modern artistic trends are based on many experimental processes through modern technologies (such as computers) that undoubtedly helped artists in experimental processes. In addition to saving time and effort in traditional experimental processes, they provided a greater opportunity for creativity and discovery (Afifi, 2010, p. 89). Experimentation in the field of visual arts, in general, and graphic design, in particular, has occupied a position of great importance due to its connection to the philosophy of this era. The contemporary artist has adopted the method of research and experimentation as a starting point for understanding new formative concepts that develop an awareness of the logic of artistic formation that relies primarily on technological media, which differs from the logic of formation in nature, which led to the emergence of many artistic trends and schools in pursuit of finding new artistic visions. The computer is considered the device that allows the designer to cancel many steps of his work or redo them again by simply pressing a button or icon, which depends on experimentalism (Graphic Art) and digital arts,

which depend on technological developments that are in themselves in A state of continuous development through which art can create innovations, as in Figure (1).

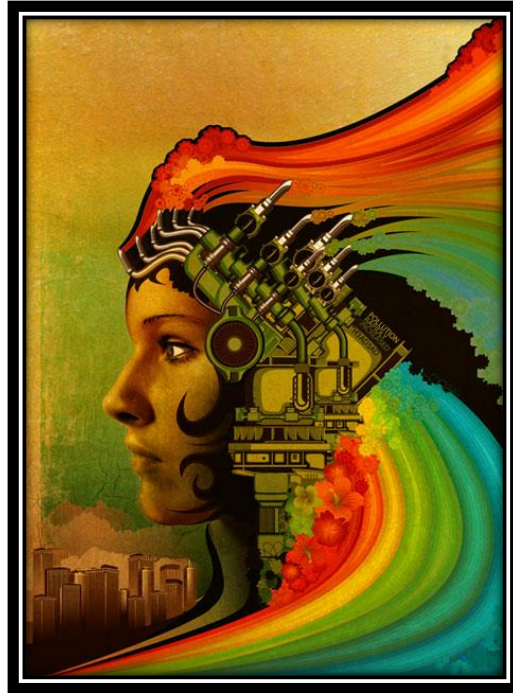


Figure (1)

The painting “POLLUTION” - by the artist “Thomas Brechler” - using Adobe Illustrator and Adobe Photoshop

1. Design and Nature:

Nature is the primary source of inspiration for the designer or artist because it contains various elements of different design elements such as points, lines, spaces, shapes, textures, and colors. These elements are characterized by a constant change in their visual appearance according to the changes that occur in nature. Birds, animals, insects, fish, shells, snails, coral reefs, sea waves, flowers, plants, etc., are governed by nature with a balanced law that reflects an integrated visual system. In addition to what man has reached over the ages by contemplating the various aspects of nature to the basics of various sciences and the

developments that have occurred later, which have brought us to the scientific revolution of the current century.

The role of the designer comes in extracting what he wants from that visual system to achieve what he wants to express with his own vision and with his various performance means; The creative eye can see in nature diverse designs with a great degree of order and precision, and the designer has an important role in addressing the various aspects of nature with a careful vision and a conscious ability to discover the artistic values in them. Here, the designer must choose from among them what achieves his expressive goal, and thus puts forth the most appropriate solutions to design

problems. "The artwork is a product of seeing nature through the artist's self, and in a broader sense, art, as Franz Bacon says: "is the artist added to nature, and the artist here means the artist with his view, vision, thought, experience, feelings, culture, belief, and environment, and even with all his components and human components" (Younes, 2015, p. 267).

2. Diversity of design sources:

By the artist-designer contemplating the various elements and aspects of nature and discovering the artistic values in them and the different relationships between them, and to the extent that the artist is aware of these relationships and the possibility of benefiting from them and reformulating them, and that the designer chooses from among them what achieves his expressive goal, this helps him in finding good innovative design solutions and then succeeding in performing his mission.

3. Design and system:

Man draws inspiration from nature for system as he uses his innovative abilities to understand the different relationships of the cosmic phenomena around him, thus acquiring the habits of arrangement, arrangement, and coordination in various aspects of his life.

The process of organization is a creative process, which he senses Man is a result of the regularity of relationships in nature, which are governed by cosmic systems. Nature abounds with phenomena that indicate order, represented in its rhythms and harmonies..., and the artist benefits from the essence of the laws of nature and the cosmic systems that govern it, so his artistic works and forms bear relationships and systems derived from those laws. And they have an important role in achieving the organic unity of design structures.

Also, "the word design has two different meanings", as it means first the purpose or intent,

and then it means second the organization or method of construction (Dewey, 1967, p. 197).

Design "in this sense is linked to the concept of the system", as the system is the integrated entity that consists of interconnected parts and elements that have reciprocal relationships between them for the sake of functions and activities, the final result of which is the product achieved by the entire system" (Al-Salmi, 1982, p. 73). Johnson indicates that the concept of the system is "the organized or complex whole entity that includes a collection of things or parts that make up an integrated unit". The system "is the artwork as a whole and composed of a group of elements that have their functions and have intertwined reciprocal relationships that are achieved within specific laws, and this whole that makes up the artwork exists in a spatial dimension and another temporal dimension" (Shawqi, 2007, p. 127). It is clear from what was mentioned that design includes the meaning of organization and aims to achieve an aesthetic or functional value, as design is an organizational process for a group of elements through some media, which in turn are subject to a special methodological process that controls the relationships of the elements, their meanings, and how they are perceived in a manner that is consistent with the functional and aesthetic goal of the design, especially since the artist tries to benefit from that system in the design process, often drawing inspiration from its symbols and elements. From nature, and the more his knowledge and culture increases, it helps him organize the design, meaning that the design is orderly and does not contain randomness, and replaces chaos with order and order.

4. Design between chaos and order:

"Chaos" is explained by the lack of a clear system, and it also means confusion for the artist. With the emergence of modern movements in the visual arts, the commitment that a certain school believes

in has become non-binding for another school, and a philosophy with different foundations is based on it, which may reach the opposite, and it may be difficult to identify the threads of agreement between schools. There is no agreement on unified principles among modern visual artists, despite their different materials, subjects, techniques, and schools.

The truth is that what is called "chaos" is not an absolute matter, and the artist, with his discovered eye, transforms the pile of apparent chaos into a system, but it is not a recognized system, it is a system of disorder, with its own abstract visual logic. Figure (2) is by the artist "Jackson Pollock" 1952, in which at first glance a group of irregular

brutes is hinted, but upon contemplating it a little, order begins to appear in the shapes heading right and left, down and up. Although there is no clear law that can be relied upon to justify the creative unity of that artwork, the artist's sense, which is unconsciously linked to the sense of connoisseurs, is what led this creativity until it reached those distinctive rhythms, which may seem at first glance to be chaos, but are in reality governed by irregular order" (Bassiouni, 2006, p. 17). "The apparent chaos may carry within it a stable, and revealing this type of order requires training from the artist, who can perceive the signs of order in chaos, and with creative effort he can highlight this order, so that people can enjoy it.



Figure (2)

(Meeting Point) by the American artist "Jackson Pollock", 1952.

Chapter Two

Factors Influencing Graphic Design

Factors Influencing Graphic Design

The formative formulations of graphic designs are linked to social and cultural contents, and other aesthetic and formative contents, as each artistic school has a thought and philosophy that is reflected in the formulation of the designed

artwork, in terms of design and implementation in the aspects of formulations and techniques. The cultural and social dimensions also play an important role in this process because graphic art is a popular art that depends on the extent of communication between the artist, the audience and society. The process of building the artwork designed through the computer requires the artist-designer to be aware and cognizant of the

intellectual and aesthetic contents, and the technical performances of the artistic programs, as well as paying attention to lights, shadows, space, proportions, areas, colors, materials, and the features of the frame that includes all these elements, as it is necessary for them to be compatible with the space they occupy, whether these elements are flat or elements that suggest a third dimension. That is, they are based on the structural planning of the painting as a whole, and not just a process of assembling several parts. Graphic design is affected by important factors outside the artistic structure itself, as the artist designer does not express his artistic feelings in a vacuum, but uses different materials and tools in that expression, and the aim of that design is to fill certain human or social needs, as each design has a function that it performs and affects the artistic production process, and those factors can be identified as follows:

Factors related to the content and subject of the design:

"The content is the main meaning and aesthetic values of the design, and it goes back to the emotional, subjective, psychological characteristics that we sense in the work before our appreciation of its descriptive aspects, and the contents are categories and coordinated forms of information that a person is able to distinguish" (Ahmed, 2007, p. 164), and the artwork includes a specific content "which is the summary of what is expressed or what the artwork includes of imagination, feelings and thought, as the artwork may express emotions or perceptions and ideas or imaginary images, and the content is often mixed with the subject in the artwork, but the subject is something that lies outside the artwork, and yet the artwork refers to it and includes it but does not enter. As an element of the artwork, the subject may remain the same for a number of artists, but the content changes from one artist to another

according to his own vision and his reaction to the subject. How many works have taken war and peace as their subject, while their content differs greatly (Muhammad, 1994, p. 124). The artistic subject should not be mixed with the formal composition created by the artist because the artistic subject is something that lies outside the artwork, and the artistic forms are among the artist's creations because they respond to his own desires. An example of this is that the artist "Matisse" spoke about one of his works and its subject was women, and a woman had commented on him saying, "But I do not see a woman," so the artist "Matisse" replied by saying, "This is not a woman, my lady, it is a work of art." The subject of the artwork affects the design and makes it rich, because it suggests to him shapes, colors and superficial values related to the same subject. It is also noted that the best and most successful subjects in inspiring the artist are those that he has lived and been affected by because of the meanings, colors and forms they carry that allow him to extract artistic features from the subject and analyze it into artistic elements such as line and color, choosing from them what is most important and appropriate for his design and what expresses his feelings. The design subject in graphic design also affects the designer's choice of shapes and artistic elements such as line, color, and surface values that relate to the subject itself and which he can implement via computer using appropriate drawing programs for the subject, whether they are programs for two-dimensional (2D) formation, or programs for three-dimensional (3D) shapes, or programs for animation (animation). It is worth noting that the best and most successful topics in inspiring the artist are those that he has lived, interacted with, and gained experience about, and thus he has extracted the artistic features of the subject, and has the ability to analyze it into artistic elements such as line, color, and surface values, and chooses from them what is most important

and appropriate for his design and what expresses his feelings. In this case, the subject is not restricted to the artist, but rather a source of his inspiration. Regardless of the topics covered by the work, the sensory and intellectual dimensions resulting from it are subject to the cultural and social level of the era in which it is produced. The formative formulations and technical performances of graphic design are linked to intellectual content, as expressing a specific topic requires the designer to choose special artistic programs that achieve the implementation of those formative and technical performances, which he achieves easily and without complexity, while choosing formative elements that express the topic and suit the nature of the goal of the designed artwork.

Factors related to techniques, tools and performance skills:

They are related to the performance methods and implementation methods used by the designer, tools and materials as an expressive medium through which intellectual contents are embodied, as the designer's choice of the type of material and appropriate programs for drawing, including the techniques and tools they contain, is one of the most important steps leading to a successful graphic design. The successful choice of tools and programs helps solve many problems related to building the design, and experience with the nature of the artistic programs and their formative capabilities affects the achievement of the artistic values of the design.

There are many materials and tools used by the artist, and the nature of these materials affects the artist's ability to innovate. The more the artist's knowledge of the capabilities of the material and methods of processing it expands, the more his ideas and ability to create increase. The material also imposes its control over the type of shapes produced from it, as each material has its own

limits and capabilities.

The materials and artistic programs for drawing, with what they arouse of imagination for expression because they contain endless details, tools and structures, are an endless source of inspiration for the sensitive artist. The artistic programs may provide the graphic designer with a new vision for some materials found in nature in a sensual form, as they save the designer from obtaining them in tangible reality, and even save the time and effort required to form them in reality. The colors of the materials, their surface value and other qualities may suggest many innovations in design, and in this process the materials do not have restrictions imposed on the artist in graphic design. The difference and diversity of artistic programs and materials also affect the multiplicity of performance skills and the determination of the necessary tools for them. As for the graphic designer, determining the materials, tools and performance skills is determined by determining the drawing program for implementing them in the graphic design process. Each program has its own tools that allow the designer to demonstrate his performance and technical skills, which oblige the designer to be familiar with these capabilities and tools and to recognize them so that the design through them is not difficult to implement. The technical methods used in implementing graphic design have a great impact on the design output and its general appearance. The visual results differ according to the technical methods. Each method has a clear impact on the shape. Each method also has visual results that vary in the surface appearances, which have an influential role in the design. Determining the technical methods helps to visualize the final features of the shape. Of course, the technical methods require their own tools to give the best results, and this is only affected by observation, practice, and experimentation. All of these factors require the designer to develop a plan or

systematic system that helps him implement the design. This system carries a vision for thinking and a sufficient amount of solutions to reach good implementation. Factors related to the design function: Most of the different artistic formations are designed to serve a specific function, so that they are considered the nucleus from which the process of creativity and design begins. The material and shape differ depending on the function, so the artist must study the requirements of the function of the required thing to ensure the success of the design or the artwork to be produced and choose the appropriate materials with full awareness so that they achieve their goal.

Therefore, the function is an element that affects the expressive aspect of the design. We can say that each work has its own function that plays a utilitarian or vital role in the visual artwork. To achieve the design function, the designer must take into account a number of matters, including the size of the design, its area, its color, its final shape, and how to use it in order to be consistent with the purpose for which it was designed. The function must not restrict the artist to the point of submission to it and forgetting the aesthetic aspect. This functional solution must be an aesthetic solution that satisfies the artist's aesthetic need, as in Figure (3).



Figure (3) The mechanical mirror designed by Daniel Rosen.

Factors related to the public culture and the environment surrounding the design: The designer must be familiar with the nature of the public taste of the society, and its economic and psychological characteristics to confront the requirements of public taste and meet its needs. It may be difficult to accomplish the design without knowledge of the society from which it originates, and understanding the social ideas and concepts that the public embraces. "This requires the designer to be familiar with the sciences, culture and literature that coincide with the designer's

work. From this comprehensive view, the aesthetic view begins, far from the emotional experiences related to the work, whether for the artist or the recipient. The structure of the aesthetic subject is not far from the experiences of the recipient who re-establishes the work as an aesthetic subject through understanding and feeling. This issue depends on the extent of maturity of his previous emotional experiences and his conscience that allows him to understand and feel the art" (Ahmed, 2007, p. 164). Among the technical problems facing the designer is the necessity of achieving

organic unity between the design, the environment and the surrounding environment, as the artwork often draws inspiration from the vocabulary of the environment and its visual components, as well as

the necessity of taking into account the cultural and social dimension and compatibility with environmental data as in Figure (4).



Figure (4)

Typographic work "PolkaCore" using Illustrator and Photoshop

Descriptive Analytical

1. Artist Martin Grohs:

The thinker and creator, the German artist and painter "Martin Grohs", 28 years old, a graphic artist and designer from Germany, was attracted to digital art since he was young and from an early age his talents began to appear, and his journey began with photographs which in turn led him to the design programs Photoshop and Illustrator. Since then, he has specialized in the art of photo manipulation, Photoshop and Illustrator, and he also entered the world of Cinema4D to deepen the artistic sense and the science of angles and compositions. He works for commercial agencies in the United States of America, Brazil, Greece, Singapore and India. He is also a member of a number of major art galleries such as: Intrinsic

Nature, Heartsurge, Espadon 21 and the Revuh Network.

"Martin" works as a freelance graphic designer, and a photographer on the national and international levels, and is the CEO of the German art group "Euterpia". He has excelled in a work that combines photo manipulation and 3D. Over the past four years, Martin has created distinctive and prominent digital art, which has appeared several times in Photoshop magazines and is part of the Natural Art Essentials group. Martin's greatest inspiration is the work of Salvador Dali, one of the most effective and inspiring influences for him since childhood. Dali's surrealism has inspired Martin to create and innovate his artistic direction. Martin has been interested in developing his style, experimenting with new and different techniques

in both traditional and digital directions while improving his skills, finding the best way to express himself, and visualizing his idea and the concept behind it. In his opinion, this concept is the most important thing to create a new artwork. He always wants to show the subject in a completely different way and not just create a cold image, but rather create an image and individual innovative works that will force the viewer to think about the subject. Martin's attempts to convey the subject matter are always important to make the viewer start thinking and forming their own opinions. The artist's comparison of images and issues reminds

us of the future of our planet with personal contemplation. His works are loaded with emotions that have the great and powerful ability to make the viewer's focus mainly on the main subject of his artwork.

Martin considers his greatest success, when he collaborated with Adobe agency for the 25th anniversary of Adobe Photoshop. Two of his works were used in part of a promotional video for Adobe's anniversary, in addition to that one of his works is on Adobe's website.

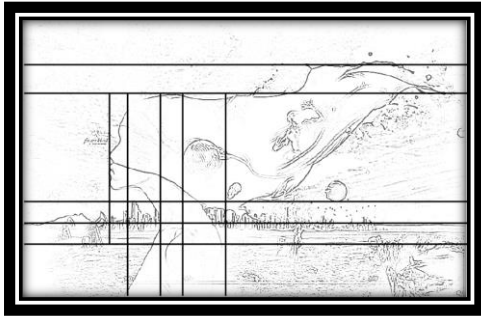
Model No. (1)



Model No. (1) The work "Future Blind" - Artist "Martin Grohs" - using Adobe Photoshop

The idea of the work in the words of "Martin": What will the world look like in 2050, a future without oil! Just no oil, no place, everyone fighting

for survival. War. Each against everyone. Shouldn't we devote much more time, effort and money to searching for an alternative? So don't stand there without any solution in 2050.



Model No. (1), (b) illustrates the design structure of the work.

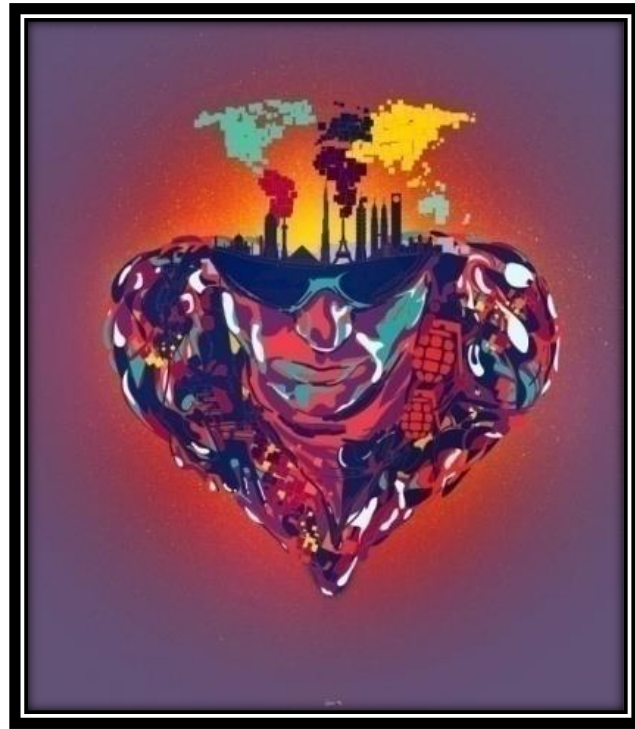


Model No. (1), (A) shows a detailed line drawing of the board.

Analysis of model No. (1) rectangular in horizontal position. This painting consists of a group of the artist's elements with a metaphorical meaning represented by the veiled woman leading the work as a basic element of the painting and the direct meaning represented by the shape of the drilling rigs for oil exploration. The artist used a group of neutral colors (black, gray and white) in addition to yellow and brown. The artist used a group of soft and curved lines represented in the shape of the woman and in the shape of the cloth covering her head, in addition to a group of sharp and geometric intersecting lines formed in the shape of the architectural buildings in the background. The artist also used dark and neutral colors. The artist used black and gray tones abundantly in the work. The black color was in the clouds in the background of the work and in the shapes and elements and as shadows for some elements with the use of white and yellow to highlight the lighting in the painting. In the middle part of the painting were colors saturated with light, next to brown, and brown saturated with yellow. The use of the computer in the gradation of colors appears in a smooth and realistic manner, and some color effects specific to the Photoshop program. 2- Artist "Mark Joseph Paje": The Filipino artist "Mark Joseph Paje" or known as "huMAC" in the art

circles. He was born in the Hundred Islands, Philippines. He started with some modest works, and logos in the gaming forum (DotA) in an earlier style in 2003. Then he started expanding his artistic field in 2005, and learning about how to do it, and his artwork consists mostly of different shapes that flow with some vibrant colors. He always uses colors that attract the eye. His works are colorful vector art and are actually distinctive because of their smoothness, and despite the contrast of shapes, the abundance of elements and colors give a real dynamism to his work, "Mark" participated in several exhibitions, including the 19th "Cosmosys" exhibition, in which he participated with the work "Peace", as the idea of the work revolves around what is happening around the world at the present time. And "Mark's" desire to embody something about it. Speaking about this work, Mark said, "I hope people just embrace what they have now, or what they could have without passing others over. Let's have peace within ourselves first so we can have peace with the other. About 'me and who I am', but about people in general with different beliefs and religions. Just respect them for who they are, don't judge them by appearance only. Get to know them first. And respect each other. Make yourself feel at peace. And everything around you makes you feel

at home."



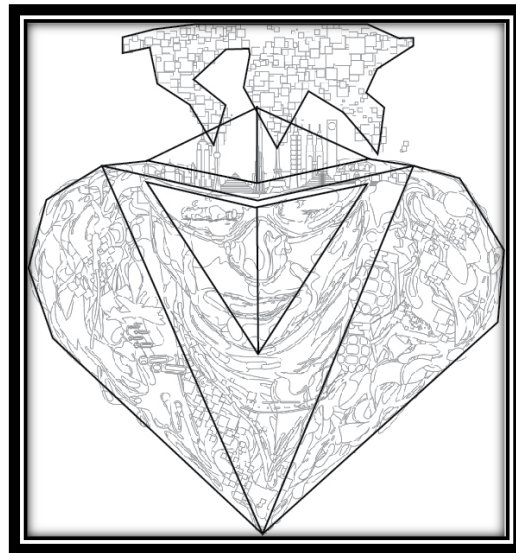
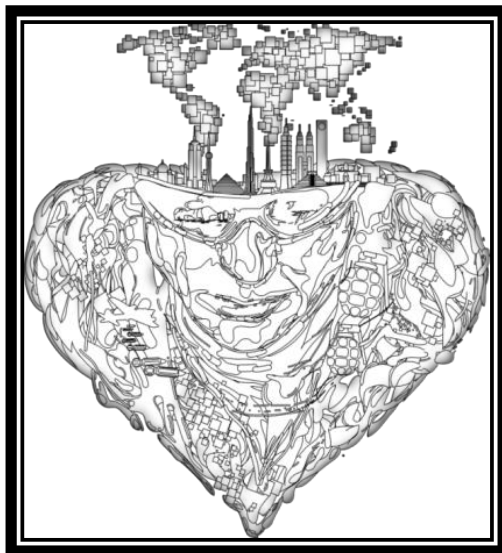
Model No. (2)

The work "Peace" - Artist "Mark Joseph Paje" - Using Adobe Photoshop and Illustrator - Designed for the 19th "Cosmosys" Exhibition

The idea of the work: World peace must develop

from inner peace. Peace is not the absence of violence; peace is a manifestation of human compassion.

Model No. (2), (A) shows a detailed line of the work



Analysis of model No. (2) A rectangular work in a vertical position. This painting consists of a group of the artist's elements with a metaphorical meaning represented by the heart and the portrait at the forefront of the work as a basic element and in the middle of the painting, and the direct meaning represented by the shapes of bombs, missiles and warplanes. In the special landmarks that distinguish each country, and the world map represented in the upper part of the painting, the artist used a group of hot colors (red, orange and yellow in their shades) with a group of cold colors (turquoise, burgundy and blue in their shades). The artist also used a group of soft lines represented in the organic shapes that overlap in the shape of the portrait and a group of elements and shapes that enter into the construction of the shape (heart). He also used geometric lines in some of the elements that make up the distinctive landmarks of each country, in addition to the geometric lines that took the form of squares represented in the world map and some of the elements inside the heart. The artist used a group of hot colors represented in the part of the continent of Asia and the continent of South America on the world map, and in the shapes and elements inside the heart, and in parts of the background, so the colors were saturated with light surrounding the shape of the heart. He also used cold colors (blue and purple in their shades) in the continents on the world map, the shapes and elements inside the heart, and in the background. The use of the computer appears in the color gradation in a smooth and realistic way, and in the

degree of color purity and strength of its clarity using the Illustrator program, and some color effects specific to the Photoshop program.

3- Artist "Cyril Rolando":

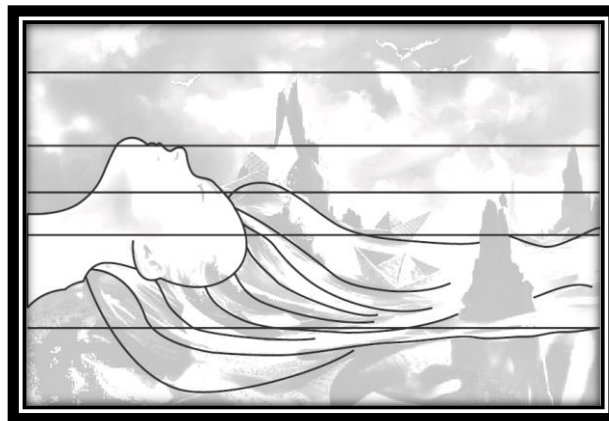
The French digital designer "Cyril Rolando", known as "AquaSixio". Born in the south of France, he studied psychiatry and worked on practicing digital art as a hobby. He started drawing on a computer in late 2003. He has achieved fame for being an artist as if he uses a brush but in a digital way to create different embodiments of thought. Cyril began to embody realism and then tried to play with contrasts, changing colors, turning to surrealism with the addition of an element of imagination and changing the rules of materiality. Cyril worked to rely on his intuition to compensate for the lack of knowledge and adventure in colors. He sees colors as the main way to translate his feelings. His studies in psychiatry helped him focus on highlighting the emotional side in his artwork and art therapy. His works appeared as a parody of reality, such as a series of photographs. It highlights pain, joy and expectations. The sources of inspiration for Cyril's works are creativity, magical universes, surreal works, old Disney films, and the works of some artists such as "Hayao Miyazaki" and "Tim Burton". Cyril used Adobe Photoshop in its various versions, and Wacom Tablet to draw his digital illustrations. He did not try the usual traditional drawing methods such as (paper, pen, and brush) as he started drawing directly on computer programs using digital drawing tools Brushes on Photoshop, and Wacom Tablet. Model No. (3)



Model No. (3)

The work "Katharsis Catharsis" - Artist "Cyril Rolando" - using Adobe Photoshop, and Wacom Tablet. The idea of the work in the words of "Rolando": "It starts when you open your diary, to

write the feeling of the day, with the ink of your black thoughts. The pages are changed to boats, transferring pains, fears and secrets, in an attempt to cross the deep waters."



Design construction of model No. (3)

Analysis of model No. (3) A rectangular work in a horizontal position. This painting consists of a group of the artist's elements with a metaphorical

meaning represented by the woman in the forefront of the work as a basic element of the painting and the direct meaning represented by

the shape of the paper boats. The artist used a group of brown, red, pink, turquoise and green colors in addition to white and black. The artist focused on a group of soft and curved lines represented in the shape of the woman and in the waves, mountains, birds and clouds, in addition to a group of sharp and geometric lines formed in the shape of the paper boats. The artist used the colors represented by brown in its shades in the mountains and boats and green in its shades in the sky. He also used light colors represented by pink represented in the colors of the sky and saturated with yellow and white, as well as in the color of the woman's skin and the red found in the lips and turquoise represented by water and saturated with white. The colors were dark in the lower part of the painting, as the artist used black to highlight the shadows in the shapes. The use of the computer in the gradation of colors appears in a smooth and realistic manner, and some of the color effects specific to the Photoshop program.

Chapter Four

RESULTS

- 1) What modern technology provides in terms of new and continuous data in the field of graphic design has opened a wide field for the visual artist to develop his ideas and express his goals using new means and innovative performance methods that have multiple artistic visual capabilities, which have allowed the designer to express himself artistically in different and varied ways.
- 2) The basic performance methods such as the pen or brush are no longer used to achieve artistic values in modern design, but rather there are modern performance methods characterized by accuracy and speed in implementing the artwork and with the least possible cost and effort for the artist.
- 3) The use of artistic software technology has added a change in the direction of visual creativity,

and in the artist's evocation of tools, means, materials, textures, multiple and different formation methods and various effects, all in one program, and the difference in what each program offers from the other capabilities. The artist is given the opportunity to expand the scope of his awareness and imagination in creativity and artistic formation.

Recommendations

- 1) Qualifying a new generation of experienced artists to implement their ideas, and benefit from graphic programs, to cover the needs of work fields that require artists specialized in the field of graphic from academic and practical experience research.
- 2) The researcher recommends that artists and students in the field of art strengthen their connection with the computer and benefit from it with what it offers in terms of scientific and innovative methods in the field of art so that they can contribute to supporting artistic creativity.
- 3) The necessity of conducting various research and studies to identify this distinctive type of computer and technological arts in general and graphic arts in particular, and delve into their depths through experimentation and scientific exchange.

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