Printed Artistic Paintings Based on Structural Trends Derived from Some Elements and Foundations of Design

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Abstract

Design is the process of collecting elements, and preparing everything that these elements need in terms of processing, measuring, and modifying, by relying on ideas and personal experiences, to produce something new and distinctive, that performs its tasks and meets the goal of its design. Design has become one of the important matters in Nowadays, it is included in many areas of life, and in this research we will review the most important foundations of design and its elements. One of the conditions for artistic work is that the psychological motives be unified together, to form one integrated work that is interconnected in idea and content. The components must be balanced, meaning that one component does not overpower the other. It must have a dominant idea, around which all components and elements of the design revolve. There should be a ratio and proportion between the size and colors of the shapes in the design. There must be rhythm and organization between the intervals in the units of the artistic work, so that the artist achieves vitality and diversity in his artistic work. Any design depends on structural foundations, including the physical structural dimension of the design, which includes design elements and design foundations. The plastic elements of design are the vocabulary of the language of form used by the artist and designer. They were named so in relation to their flexible capabilities in taking any flexible form and their ability to merge, combine, and unite with each other to form a complete form of the artistic work. Scientists and artists have differed in defining it, and some have agreed on its existence, such as the dot - Line - space - size - light and shadow - tactile values - color - space. Whatever these elements are, the artist's good awareness of them helps in the planning process and makes his work easy, and also helps in evaluating and developing his design. The formal elements perform in addition to their function in the plastic construction. An aesthetic role, associated with the placement of these elements.

Keywords: *Printed Artistic Paintings - Based on Structural Trends - Elements and Foundations of Design.*

The Introduction

Art is considered a human creative production, and a language that carries many vocabulary of self-expression that together constitute accumulated experiences that help us deeply understand the vocabulary and dimensions of the artistic work, with all the ideas, opinions, meanings and concepts it carries to express the perceptions of life. Art, by its nature, is an entity that carries many meanings, concepts, and expressive connotations and is capable of transformation, change, and formation. Plastic works of art are, in their final outcome, a value, concept, or message that the artist is trying to convey to viewers who are practitioners of art or connoisseurs of it. The work of art carries ideas and expressive values that revolve around First in the artist's head and he tries hard to express as much as possible what is in his imagination

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to transform it into a realistic, visible and tangible physical work. This is through practice, formation methods, and the use of materials that help achieve aesthetic dimensions, contents, and expressive connotations. These works of art are often described, based on visual and mental perception, as form, and others are described as form. "The word form is used to refer to things that have two dimensions, that is, two dimensions, which are defined by length and width, and the word form is frequently used to denote the meaning of something that has three spatial dimensions, weight, density, and solidity." (19). Plastic arts works are distinguished by their different shapes, dimensions and levels that carry artistic and aesthetic values achieved through: - Relying on the principles and elements of design.

1. Activating the role of all parts of the artistic work through the availability of interchangeability and plastic dynamism between them.
2. Focus on emphasizing the positivity of plastic dialogue between the various structural components of the artistic form in terms of (form, subject matter, expression). (19)

Artistic elements and values are the vocabulary of form used by the artist, and their variables continue through experimentation and contemplation of nature. The visible primary elements of nature's forms are themselves the primary elements of the artistic work.

Which is represented by the point - line - space - color - texture. In essence, they are physical stimuli for the sense of sight that arise from the interaction of light with the material of form. They reflect different values of shadow, light, and color that pass through the eye to produce vision with its different variations, starting from the point up to the size. Its essential reality is varying light reflections. How and how much. (5) Artistic elements and values have been called plastic since they are capable of being shaped and are an important source of innovation. Abstract shapes emerge from them that do not mean a specific subject known to the viewer and characterized by special artistic features. (5) The foundations of design are considered one of the most important materials that contribute to the completion of the design process of all kinds, and they help in artistic formulations in all artistic branches in colleges of arts, especially the practical ones. Design has been linked to many sciences after the scientific and technological progress in our modern era and is one of the most important factors that help in completing the process. Design, the science of the foundations of design as a true scientific approach to achieving creativity and revealing new relationships to the elements through experimentation in the foundations of design. Therefore, the researcher believes that printed artwork has its own environment which are consistent and compatible with the concepts of the modern era to achieve the intellectual and expressive content and exclude the viewer from it, to become distinct, unconventional works of art in terms of plastic and aesthetic values through the use of design elements and various design foundations and how to achieve them in print design.

The researcher will present and explain the structural dimension of the aesthetic elements in the artistic painting within the theoretical framework of the research. This dimension is divided into four sections defined by Ismail Shawky. The research is directed at identifying the material structural dimension of design, represented by the plastic elements, design construction, the structural system, and structural foundations, identifying the foundations of design, and identifying how to benefit artistically from these structural dimensions by employing them to create contemporary artistic designs that help enrich printed pendants through the use of design foundations and elements. And linking them and clarifying the plastic, textural, color and linear values using the descriptive and experimental approach.

Research problem:

From the above, the research problem can be summarized as follows:

1- How can we benefit from some elements and foundations of design to reach contemporary constructive trends based on new plastic values in design to enrich the printed painting?

Research Aims

Research Objectives

1- Revealing the material structural dimension of design, to achieve contemporary plastic values in printing designs.
2- Taking advantage of the chosen kinetic and structural trends of some design elements to create hangings printed by direct drawing and parchment paper.

Research Significance

The importance of the research is due to:

1- Shedding light on how to draw inspiration from the elements and foundations of design, especially in the field of hand printing, and emphasizing the symbolic and abstract value of direct drawing.
2- The research adds new plastic values in the field of printing through some elements and foundations of design.

Research hypotheses

1- It is possible to create printed artistic paintings based on structural trends selected from some elements and foundations of design in light of the symbolic and abstract value of direct drawing.

Research Delimitations

The search limits are limited to:
1- Using direct drawing and thermal paper as basic techniques in design.
2- Use transparent, opaque, and thermal paper colors in printing.
3- The researcher's own practices and applications of printing colours, dyes and thermal paper to form innovative artistic prints.

Research Methodology

The current research is based on.

1- The descriptive analytical approach: in the theoretical framework, through studying and analyzing the elements and foundations of design
2- Experimental approach: In the practical framework, through the use of some elements and foundations of design and the implementation of a group of them on the fabric material in the style of direct drawing with different printing methods that suit the artwork.

Procedural Steps for Research

First: The Theoretical Framework

1- A study on design elements and design foundations
1- A study on the material structural dimension of design.

Second: Practical Framework

1- This is done by taking advantage of the results reached by the study in the theoretical framework
2- Conducting applied experiments on some design elements and foundations.
3- Adding variables such as transparent and opaque printing colors, the use of finger prints, in addition to color value variables.
4- Implementing and employing these applied experiments in printed paintings to achieve artistic and emotional goals.
5- Presenting the results and recommendations in light of the research findings.

First: The Theoretical Framework

Definition of Design

The design process produces functional innovations and begins with research, planning, and preparation. Because design begins with an idea and ends with a purposeful product, the word aesthetic design becomes more indicative of the set of intellectual and performance processes in both.

Pillars of the Design Process

Design, in this sense, is a preconceived and purposeful concept that takes place within the framework of materials and tools that can be made available and continues from the emergence of the idea until the completion of the product. Its basic pillars are:

1. Forming the general idea about the shape and how to organize it aesthetically.
2. -Identifying the possible materials and tools to realize the idea
3. -The implementation stage and choosing the technical and aesthetic methods. It may undergo modifications.
4. -The stage of product completion, evaluation, and issuance of aesthetic sizes regarding the relationships it contains.

The researcher will present and explain the structural dimension of the design. This dimension is divided into the following.

First: Design Elements

These are the formal elements used to build the design.

Second: The Design Foundations of the Design Composition Structure (Structural System)

It is concerned with the plastic relationships of design.

Third: The Structure of The Design Composition (Structural Relationships)

Fourth, Structural Foundations

First: Aesthetic Design Elements

Elements of aesthetic design, which are the vocabulary of the language of form used by the artist and designer. We derive their variables through experience and aesthetic situations with nature and during our contemplation and examination of it. Design depends on several elements that we will talk about, which are:

Point

It is a place in space that has no length, width, or depth. It is one of the simplest elements that can be included in any composition, and it is also the largest amount of energy that can be perceived individually as a compositional element. If they are placed next to each other, they draw lines, and the point may give rise to a straight, curved, oblique, or curved line, if they are organized in an adjacent group in a direction opposite to its own direction. The point may exist individually in nature, from grains of sand to drops of water to shapes of crops, or in the lights of the sky, or on the surface of shells and shells, or in the tactile surface of the shapes of plants, such as vegetables, fruits, flowers, etc. Accordingly, it can be found as a single point in nature. Using a dot as a shape in design, because if any shape is reduced to the slightest degree, the eye sees it in this case as a dot. (6) The point, in this sense, accepts employment in order to create a design for a form that has distinct optical, formal, and material qualities, and has different perceptual activities. The truth is that this is what actually happens in the fields of printing, The printed

image is nothing but a group of adjacent dots with different densities, perceived as shapes as a result of their different activities in perception. The dot produces many aesthetic solutions when used in design or composition, and this can be achieved through the use of some experimental possibilities, such as:

Difference in types in one design - Difference in area - Difference in surface level (dark or light) - Difference in colour. - Difference in placement on the surface. - Difference in organization between the dots. - The effect of the ground on the dots. - Using positive deception. - Inserting some dots in others - the difference in external form - the difference in organization between the points - the use of transparency. - Difference in the distances between the dots. Omar Al-Najdi defines the dot as "distinguished as a plastic element from the rest of the other elements in that it can be relied upon individually in constructing and organizing the vocabulary of the artistic work. Also, as an element in itself, it has a force loaded with energy when it is present in space, so it appears to rise and fall." Moving, pushing or attracting, they vary in size, giving a feeling of closeness or distance, and increasing their number within the space gives more activity.

Line

Line is considered the oldest means of expression, and is considered the first means of expressing human emotions. A simple line does not promise to be a series of contiguous points, specifying a dimension and direction, but rather it is packed with energy and latent kinetic forces running in this direction and coming together at the end. This line, whether straight, curved, or... Wavy, so the line is an extension in a way that can be determined, has a quantity that can be determined, and has a thickness that affects the degree of clarity in perception. Quality means the possibility and quality of being straight, curved, wavy, broken, or winding... Etc., the amount means the length of the line, while the thickness means the relative changes in thickness up to the maximum degree at which it remains present in perception as a line. Therefore, it is considered an important element of composition with effective artistic values, in addition to being one of the basic factors in constructing and formulating the artistic work, just as lines have Its aesthetic effects, as it contributes to achieving balance and harmony between the parts of the artwork, in addition to the fact that the diversity of lines between straight, broken, curved, thick and thin gives an aesthetic effect through their high and low tones. Regarding the importance of line in the artwork, one researcher points out that "artworks begin with planning and definition." "The line gives the artwork clarity and dynamic rhythm." Lines have a plastic value that results from their paths and rhythmic movement. In this regard, it is mentioned that the line is "a plastic element that is considered to have an artistic value in the field of plastic arts" (7). One of the researchers has presented a definition of the line through its capabilities, where he says: "The line is an extension in a manner that can be determined and has a quantity that can be determined." It has a thickness that affects the degree of its clarity in perception" (5). Also, another researcher has identified the line, indicating that the line has a wide range in expressing slow, steady, or fast movement, and it has the ability to highlight mass, texture, light, or shadow, and it also emphasizes shape (7). Line includes suggestions of rhythm, unity, balance, and the basis of design in dividing space, separating shapes, or the beginning and end of the resulting shapes. With the multiplication of lines, relationships become clear. Also, through its method, the simplification or complexity of describing rhythms when constructing a work of art, the method of distributing them, their directions, their thickness, and the spaces or blocks they enclose are formed. It has calligraphy according to the artist's style of forms, and the calligraphy has meanings and connotations.

Formative Characteristics of the Line

1. The color of the line - the dimensions of the line - the direction of the line and the quality of its movement - linear relationships - the line is the source of movement between the figure and the ground - the nature of the line and the means that achieve it

2. **Functions of lines:** (7) Lines have multiple plastic functions in design:

Defining the design surface or painting - Defining and identifying shapes - Building the design structure - Harvesting space - Creating an effect with surfaces and volumes - Separating color spaces - Inspiring the third dimension - Creating surface and tactile values - Closing space - Achieving contrast - Achieving stability - Achieving linear rhythm - Creating gradation in the shadows - achieving unity of composition - creating optical illusions - achieving the feeling of movement - achieving dominance - achieving the overlay and intersection of shapes - creating the effect of transparency - creating contrast in the shadows - expressing radiance and grouping - determining direction.

Area (Shape)

Space is a level plane defined by a superficial appearance that can be perceived through lines, textures, and colors. It is the confined and defined space between lines, or it is the building unit of the artwork. It is more complex than the point and the line. The multiple spaces in the designed artwork differ in number, size, and location within the artwork or in proportion. As for the rest of the adjacent spaces, in their shape, they may be a square, a circle, a triangle, or another single geometric shape, or they may be the result of combining more than one shape with some experimentation, such as deletion, addition, etc., to produce a space with a special character. The external definition is what gives each of them a specific shape. And distinguished.

The word shape means a primary flat element. Shape has size, color, degree, and background, and is linked to other shapes and elements in the composition. Shapes in art take a number of classifications:

Geometric shapes, organic shapes, natural shapes, abstract shapes, representational shapes, non-representational shapes, objective shapes and non-objective shapes.

Size:Size

It is a term that refers to the primary three-dimensional formal elements, that is, those that occupy a space of space. These elements are subject to the previous division in the classification of shapes, some of which are characterized by membership, and some of them are geometric, regular, semi-regular, or irregular. These elements also stimulate awareness of the energies inherent in them in a way that is very similar to our way of looking at natural forms, and the most important basic differences can be summarized. Between them and flat shapes are the following: (11) Differences in composition - differences in effect. Volumes may be solid, hollow, transparent, volumes with varying textures, or polished and reflective of light. All of these are qualities that affect objects and their effectiveness in perception.

Texture

Texture is an expression that indicates the surface properties of materials, and this property is recognized through the sense of touch. The surface texture appears as a result of the interaction between light and surface qualities in terms of smoothness, roughness, and degrees of heaviness.

The abundance of lights reflected from the surface of materials and the ways in which they are reflected reflect the physical characteristics of the material, such as hardness, softness, lightness, heaviness, and other characteristics. Values are considered to be the texture of surfaces as felt by the hand, but surface values are also the texture of surfaces as felt by the mind, because the mind has a tendency to describe visible surfaces as rough or smooth, and to link these visible qualities to movement. Surface textures are classified into: (15) in terms of degree: smooth textures, rough textures, regular textures and irregular textures.

Color

Abdel Fattah Riad defines color in its broad sense as the visual sensation resulting from the difference

in the lengths of light waves in visible rays, which results in the eye's perception of different colors, starting with red (the longest wave of visible light rays) and ending with violet (the shortest wave of these rays), and what is meant by that is: The origin of the color "Hue" is also included in this meaning of the word color, which is expressed as "saturation", that is, the extent to which the origin of the color is mixed with neutral colors (white and black), and it is described in the colloquial language as concentrated or unfocused. It can also be "Valua color value"

To denote it also, which is what is called the word "Tone". Color in design, regardless of its division, has a direct role in drawing the connoisseur's attention to that work, which highlights the material while adding transparency to it through its appearance, if the color and its degree are chosen well in proportion to the design areas. It has been possible to determine the properties of color, which are:

A- The essence of color, as it is the origin of color

B- Color value: It means light or dark color as a result of mixing color with black or white to determine its value.

C- Color intensity: It means the degree of purity of the color, strength and clarity, and the intensity decreases as a result of mixing proportions of another color.

Color levels

Colors are divided according to the processes of mixing them into levels, the most important of which are:

1. **The first level:** These are the basic colors, which are red, blue, and yellow.
2. **The second level:** It results from mixing two basic colors together, such as orange, a mixture (yellow + red).
3. **The third level:** It is called the three colors and arises from mixing binary colors. Mixing green and orange leads to the formation of a color in the third level, which is called (green-orange) if the percentage of green increases. It is called (green-orange) if the value of the percentage of orange increases.
4. **Tertiary (derived) colors:** are those that fall between the primary and secondary colors, as they arise from mixing a primary color with the next secondary color, producing six intermediate colors. The names of these colors refer to their components, such as (yellow - orange) - (red). – Orange) – (Red – Purple) – (Blue – Violet) – (Blue – Green) – (Yellow – Green).

Complementary colors: are the colors that are opposite each other on the color circle. The yellow primary color is opposite and complementary to the violet color, that is, the color formed by mixing the two remaining primary colors of the three primary colors. The complementary color to red is green, consisting of (blue + yellow), and its complementary color to blue is orange, consisting of (yellow + red).

Compatible (harmonious) colors: It is any group of colors that affects the eye in a pleasant and enjoyable effect, and is characterized by connection and unity despite the obvious difference between them sometimes. There are some color combinations that are characterized by compatibility and that help the designer in creating groups of compatible colors that suit his inclinations. And his desires.

Colors associated with the accent of one color. It is the group of colors that are associated with the accent of one color, but differ from each other by the addition of white or black, such as the group of colors that agree together that their origin is blue but differ in the proportion of adding white and black to each of them. Or a group. Colors that are related to one color accent and are close on the color circle: a group of colors that agree together in one color accent. They converge on the color circle, such as the colors blue and blue-violet, which agree in containing the color blue.

Void

Vacuum means the cosmic space in which a person lives on the surface of the Earth and which can be

reached whether outside or within the scope of Earth's gravity. Vacuum, in theory, is a space without matter. Mahmoud Al-Basyouni states, "Vacuum is the space occupied by a work of art, whether flat or three-dimensional, to allow the artist to translate its expression. The importance of space lies in that it constitutes the medium in which the movement of bodies occurs. Any body that is perceived must occupy empty space, and the movement of the body must mean moving from one place in the vacuum to another place. This transfer may be complete in the sense that the body in A place does not move to leave its place and occupy another place. It may be partial in the sense that the entire body occupies the same place, but the parts of the body move from one place to another, such as the rotational movement of a disk around an axis. Space can be distinguished according to our dealings with it in design into two types: (13)

The Delusional (Deceptive) Void

Two-dimensional space is an apparent void that has no physical existence because it occupies a surface area that has only two dimensions (length, width) and has no depth. The sense of spatial depth in two-dimensional plastic arts such as photography, design, and printing cannot be realistic because the artwork is only characterized by two dimensions, and what We see in the work of an artist of distant or close-up shapes, but it is due to the artist's use of some suggestions or perceptual connotations and tricks that control our private feelings, so we imagine the existence of spatial depth and a third dimension in the two-dimensional plane.

The artist has given several names to the "illusory void" resulting on the surface of the level artistic work as a result of following certain perceptual connotations or performative tricks. The most important of these names are (positive and negative void, level, decorative, innovative - fussiness, ambiguous and illogical).

Positive and negative space: It depends on the relationship between form and space, such that one prevails over the other as a result of its superiority in visual properties .

Level space: The artist uses some spatial indications that maintain the relative flatness of the surface of the artistic work. In it, the shapes appear level (flat) and there is a dual relationship between them and the surrounding space. When the flat shapes meet or touch above the level of the work, the space between them appears and flattening occurs. to set

Shapes also appear flat when there is no shadow for these shapes. The dimensional value of the color also has a role in the perception of flat space. When the color values are close in terms of the degree of illumination, this gives the impression of flatness of the space (7), and colors that are close in the color circle also give a sense of the flatness of the surface of the image.

Decorative space: It is the standard distances on the surface of the image that show the length and width, but without any illusion of the depth or flatness that the artist is working on, whatever it may be. It is called the level of the image, where the word "surface of the image" means that the thing is flat.

Infinite emptiness: Infinite or extended emptiness entails denying the surface of the image, except for considering it a starting point for emptiness. The feeling of spatial depth is similar to looking through an open window overlooking a scene that seems to extend to infinity. The final emptiness is a concept that refers to "the spatial deception that is given The infinite values exist in the natural environment."

Perspective space: It is what results from the use of the rules of perspective, meaning that the third dimension embodies a withdrawal into the two-dimensional plane of the image. It is also a method of shaping the surface of the image according to the optical rules of the visible reality, and its goal is to arrange, clarify and organize this reality. Thus, the perspective space has the ability to take over the space surrounding the work of art from the outside and reduce it to its inner depth, thus giving the illusion of spatial depth and the third dimension by relying on the rules of perspective.

Mutual emptiness: This is the emptiness that refers to the relationship that can arise between the figure and the ground, in which both the figure and the ground are modified, meaning that the artist gives the form and the space balanced attention, which creates an oscillation in the process of perception and makes it difficult for the viewer to determine the emptiness of the figure, meaning that the space is equal. Space with form.

Overlapping space: In this case, space can overlap, giving the impression of interfering spaces that are difficult to separate, as the shapes of the spaces are not defined as they depart from the basic shape, to overlap and intertwine, and as the intertwining increases, the empty spaces interfere and the space narrows.

The upper space: The upper space is the space above things to confirm their reality, such as their rise or fall. The space here is a means of recording facts and also performs a vital function to stimulate the feeling of moving forward from the depth of the painting. Likewise, the space above the pyramidal or triangular formations has the function of confirming solidity. Shapes and their stability. Here, the space and color of space play an important role in the sense of stability and balance of shapes.

Foreground space: The artist uses it to give the illusion of movement, as he repeats the shapes to help perceive it. The space in front of the subject strengthens the sense of movement and the sense of its direction. The front space also has a temporal meaning, as its increase in front of the painting symbolizes the future, and vice versa, the decrease in the front space with the increase in the back indicates opposite meanings, such as going and the past.

The surrounding space: It is the space that surrounds the external form of the artwork from all sides. The space surrounding the artwork is not just part of the cosmic void that surrounds it only, but rather it is a substance in itself, meaning that it is a compositional part of the form that has the ability to connect the parts of the artwork to each other.

Innovative vacuum: It is understood that the artist ignores the vacuum of the spatial environment in which his elements live and creates another vacuum of innovation for them. Here, a kind of conflict occurs with the nature of the vacuum of the natural spatial environment of the elements, and the methods of employing the creative vacuum differ from one artist to another, depending on the place or environment in which The artist lives there.

Ambiguous emptiness: It is called ambiguous emptiness, which is "one meaning that carries two or more meanings of emptiness and depth"

Irrational emptiness: This emptiness conflicts in concept with the traditional, natural vision of true emptiness, as a kind of confusion of vision occurs and it is difficult to establish a basis for perceiving and understanding it. It is believed that the reversed perspective is more compatible with the doctrines and trends of contemporary art.

Second: The real void: It is the actual void, it is a realistic void that the viewer can enter and feel, and it is most evident in the three-dimensional "three-dimensional" plastic arts, that is, they have length, width, and depth, as is clear in sculptural works and three-dimensional artefacts.

First: Design foundations

Most scholars in the field of design agreed that the foundations of design are (rhythm, balance, unity, proportion, symmetry, and movement). This will be followed by the necessity of having procedural foundations that achieve practical practices that seek to achieve these values. Below is an attempt to clarify pictures of the foundations of design.

Rhythm

Rhythm is considered one of the foundations of design and one of the most important factors that

emphasize the plastic values that distinguish any successful artistic work. Rhythm in plastic art is defined as the organization of the separations that exist between the units of the artistic work. This organization may be for the separations between sizes, or colors, or the arrangement of their degrees, or to organize directions between elements

Artwork. Mahmoud Al-Basyouni (8) defines rhythm as "the repetitive organization of movement, that is, it depends on repetition and a single form, and even in the case of stability of the form, when the form varies slightly with the variation of the intervals, the rhythm increases in strength." Rhythm is an important source of design vitality and aesthetics, as it provokes changing patterns of movement within the design. The concept of rhythm essentially means a state of change, and in that it is closely linked to the meaning of movement, and the presence of change and movement means events and actions that can be perceived and necessarily means the presence of active forces that cause movement. . Rhythm, insofar as it is events, movements, transformations, and tensions, returns in its essence to energy, and its various qualities appear as images that reveal the existence of energy.

There are types of rhythm that are completely similar in all units in all aspects, such as shape, size, and location, and thus the rhythm is monotonous. As for the non-monotonous rhythm, it is the one in which all units are similar, with differences in the distances between them, such as shape, size, and color. As for free rhythm, it differs in the shape of the units and distances. As for the decreasing rhythm and the increasing rhythm: the size of the units gradually decreases while the size of the periods remains constant, or vice versa, or the size of both the units and the periods decreases gradually together. As for the increasing rhythm: the size of the units increases gradually while the size of the periods remains constant, or vice versa, or the size increases. Both of them gradually increased together.There are some values that highlight the forms of rhythm, which are: rhythm through repetition, rhythm through gradation, rhythm through diversity, and rhythm through continuity.

Balance

Balance is considered one of the plastic values that have a fundamental role in building any work of art, as it achieves a feeling of psychological comfort when looking at it. Balance in works of art is achieved "as a result of the artist organizing the elements of form and placing them in their completely appropriate subject in a manner that shows that each of these elements is in its correct place." It does not accept change. If it changes, the balance of the form is disturbed. It is not achieved by a set of rules, but rather the artist reaches it through his deep feeling. "(The meaning of balance is the balance of the driving forces of masses, sizes, areas, colors, and lines in the design, so that no Some of them overwhelm each other or the heaviness increases on one side and on the other side, leading to spoiling the visual vision, or not enjoying the artistic work. Balance in design is achieved according to what Ihab Bismarck (13) said when:

The different forms are balanced in effectiveness, so that none of them becomes more attractive without seeing the whole.

1. -Balance of color energies with their different effectiveness in stimulating a sense of discretionary movement on the surface or in the depth of the design.
2. -Balance of kinetic energies that express change and its causes in design.
3. -Balance of the basic axes in the design system.

Unit

Unity arises as a result of a sense of perfection, and perfection emerges from the connection between parts. Unity can also be achieved easily by repeating a shape, color value, line, or surface value. Unity in the field of plastic art is a broad expression that includes several elements, including unity of form, unity of artistic style, and unity of goal or purpose of the artistic work. In the field of design, we seek to achieve

"the utmost unity with the utmost diversity," and that goal that we seek means, among other things,

1. The unity of the structural system in which the diverse powers of the elements are consistent, and the functional integration of its parts.
2. The goal we seek means, among other things:
3. The unity of the structural system in which the diverse powers of the elements are consistent, and the functional integration of its parts.
4. Unity of the general color atmosphere of the design, no matter how different its parts are in tone, value, and intensity.

Unity of expression, psychological impact, and purpose. This means achieving the maximum state of interconnection between the forms used, with their different activities, and between them and the unified content they carry.

The principle of unity in a work of art means that its parts are connected to each other to form a single whole. No matter how precise the parts are in themselves, unity means the success of the artist or designer in achieving:

The relationship of the parts to each other, the relationship of each part to the whole, and the design becomes an organic unity.

Proportionality

It means using mathematical numbers and geometric systems to discover or describe the nature of the relationships between the properties of several things of the same type. It is a concept that indicates the importance of basing relationships between parts of a single entity on mathematical ratios, "and it refers to the relationship between the amount of energy and the effectiveness of the function of the parts within the framework of the whole."

Contrast

Contrast is the combination of two extremes. Nature and life combine something with its opposite, and it is indispensable in a work of art. It helps attract attention as well as the desire for diversity that prevents visual boredom.

Symmetry

Symmetry in a work of art is the state in which the upper and lower halves are the same, or the right and left sides are the same, or the artwork is composed of identical units.

Movement

The element of movement is achieved through the process of formation itself, and is meant by the skill in creating movement that shows relationships and directions, or lines or spaces, forming and designing the work of art. Movement in the plastic arts means the movement of the eye in tracking the design units. Lines also have aesthetic effects, as they contribute to achieving balance and harmony between parts of the artwork. In addition, the diversity of lines between straight, broken, curved, thick and thin gives an aesthetic effect through their high and low tones. Regarding the importance of line in the artwork, one researcher points out that "works of art Start planning and defining,The line gives the work of art clarity and dynamic rhythm." Lines have a formative value that results from their paths and movement, and the movement appears through the direction and extension of space. The nature of the line is to directly transmit and follow movement, and the line describes axial movement, but the real effect of movement results from the presence of (Spaces, shapes, and colors (light and dark) resulting from axial or oblique movement. Spiral lines have a strong connotation of movement when shapes move

up or down, and curved lines are always movement lines.

From the above, the study reached, in the theoretical framework, general concepts of the foundations of design and its elements. The researcher will conduct technical applications on some of the foundations and elements of design to implement new designs through some printing methods for direct drawing and the use of thermal transfer paper, marbling, and stencils.

Experimentation controls: Experimentation controls depend on the following:

1- **Materials:** Using cloth material for direct drawing - transparent and opaque printing colors - dyes - brushes of different thicknesses - plastic tubes - stencil paper - thermal paper - iron - water basin - wallpaper glue - pestles - transparent plastic - leather fingerprints.
2- **Basic technique**: direct drawing with plastic tubes and brushes of different sizes.
3- **Added techniques**: Some techniques are added to direct drawing, such as drawing some lines with a brush, marbling, monotype, stencils, printing with thermal paper, and fingerprint printing.
4- **Experimentation axes**: Experimentation with direct drawing to achieve some design principles in new print designs.

Experimenting with direct drawing to achieve some design elements in new print designs.
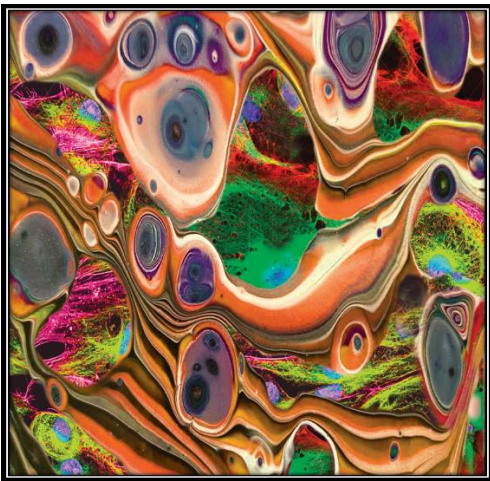
First printing work
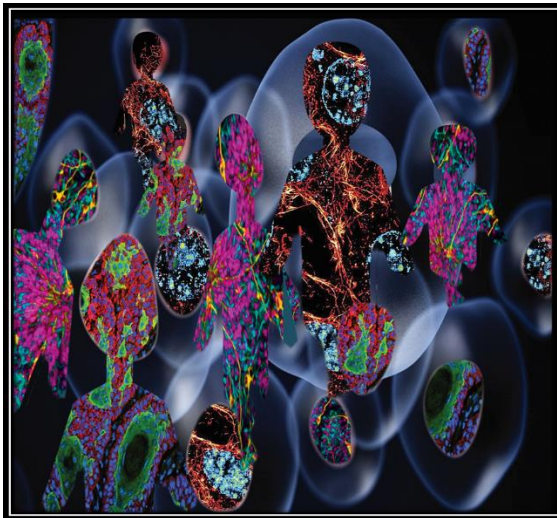
First printing work

1- **Work size:** 50 x 60 cm
2- **Raw materials:** fabric, jelly colors, dyes, brushes, thermal paper, iron.
3- **Printing method:** direct drawing method, printing with thermal paper.

Description of the Artwork

The painting dealt with the geometric elements represented by (the shape of the point, the circle, and free, soft lines of different colors, lines, and lengths) with symbolic artistic trends. These elements have specific functions, as they helped in building the structure the design and all of these shapes are dominated by diverse movement. All of these elements are executed using the direct drawing method using brushes of different sizes, along with the thermal paper printing method in some parts. In forming their elements and shapes, the researcher relied on some principles and elements of design, such as

space, line, and its movement. He also used the movement of the dot and small circles in constructing the shapes. Alternating next to each other, with a difference in color and surface degree (dark or light) to fill the areas of the shapes from the inside and to form the shapes. And also the movement of curved lines and their repetition in the form of shapes of space objects and in the form of areas of transparent moons of different colour, shape and direction. The structural system of these shapes in design is based on the axis of curves.These curved lines suggest gentleness and tenderness. They added vitality and movement to the painting and emphasized the continuation of movement. Also, the circle in the design is a symbol of infinite beginning, which achieved unity through the repetition of these shapes, as it is a non-boring repetition. We notice in this work the appearance of overlapping relationships in the design by overlaying the shapes. Transparent ovals on each other, which gave a kind of strong overlap between the shapes, and from the many relationships of overlapping, miniaturization, and enlargement in the oval shape, the shape became overlapping and harmonious with each other in color and shape, and these relationships resulted. Achieving transparency and free rhythm. The design has some various illusionary tactile effects Through the rough texture in alien objects, and the soft texture found in alien oval shapes, and because of the overlap of the soft texture with the rough texture, he achieved a kind of harmony and balance in the artwork that prevents monotony and stability in the design. As for lighting, it is decentralized lighting distributed throughout the design to achieve balance. We notice in the shapes achieving harmony and color compatibility. Each color has a specific meaning in the artwork.

The Second Artistic Work

The second artistic work

1-Work size: 50 x 60 cm
2- Raw materials: fabric, pigment colors, dyes, brushes, thermal paper, marbling materials.
3-Printing method: direct drawing method - marbling method - thermal paper.

4- Description of the artwork: The painting dealt with flat geometric elements such as (oval sectors, soft curved lines) with abstract artistic trends. The design consists of two layers. The first layer is the front layer. The shape is a group of oval sectors of different sizes and colors. These sectors are surrounded by different soft lines. The fish, which are mostly moving, are repeated in different directions in the first layer. The oval shape inspires attention and draws attention to the viewer.

The floor is based on the movement of repetitive, semi-parallel lines that open in some places to form color spaces within them, and the illuminated spaces give a sense of distance. The first layer contains a

group of strange colors represented by violet in its shades and orange and brown in its shades, suggesting the difficult, interwoven and successive lives that happen to humans. The first layer was executed in the style of marbling and direct drawing. The second layer is the one behind the other layer, which is the background of the design, and appears from the circles of different sizes. The open layer of the first layer, and this layer represents a joyful life full of happiness, and this is shown by the green color, which represents greenness and hope for life, and the shapes of the cells of the human body appear in the second layer. It is a group of dots next to each other that achieve different shapes and movements from the various texture effects in the background of the painting. We notice that the two layers are overlapping with each other and in a struggle with each other in order to reach the front. The researcher combined the two layers with each other in an abstract overlapping style. We notice in the diversity Regarding the texture in the artwork, the first front layer used a soft texture. In the second layer, a rough texture was used. In the painting, there are overlay relationships, where elements are overlaid on top of each other so that the upper element obscures part of the element below it, and the overlay is partial or complete, with the first layer overlapping the second layer. All of these relationships achieve rhythm and diversity in the artwork. The structural system of these shapes in design is based on the axis of curves

These curved lines suggest gentleness and tenderness. They were added to the lively painting and emphasized the continuity of movement, through the movement of lines of different shapes, colours, sizes and directions that formed the different and irregular oval sectors. We also notice that the colors used in the background (second layer) are complementary (contrasting) colours. With each other, such as the red color complementing the green color, which consists of the color (blue + yellow). All of these colors maintain their intensity and elegance through their juxtaposition with each other. The bright spaces it gives a sense of dimension and depth to the painting. A closed space was achieved in this work, where many abstract elements are crowded inside each other so that there is no void in the work, which made it a single, indivisible mass. We notice the harmony of colors, shapes, lines, and color touches that sum up and briefly suggest the subject of the work.

The Third Artistic Work

The third artistic work

2- Raw materials: fabric, pigment colors, dyes, brushes, thermal paper and marbling materials.
3-Printing method: direct drawing, marbling method, printing with thermal paper.

4- Description of the artwork: The painting contains elements of nature such as (vertical houses) and flat geometric elements such as (rectangle, square, triangle) with imaginative abstract artistic trends. The researcher relied on the straight line of different thickness and length and its movement to form a group

of vertical houses that suggest magnificence and a symbol of developing forces. The design also relied on the soft, free lines that form the sea waves that separate each scene from the next, and they symbolize calm. It narrows in some parts and gradually expands. There is variation in the direction and type of movement of the soft curved lines and variation in their irregular rhythmic rhythms. That is, there is variation in the dimensions of the lines (length, thickness, and distances between them), meaning a decreasing gradient or an increasing gradient in some places, with Distances gradually decrease or increase, all of which results in fluctuations in vision. The work consists of two scenes that represent the connection between heritage and modernity through drawing heritage houses in the old system and coloring them in black and white, and drawing and coloring modern houses in the modern form and coloring them in bright colors. The two scenes were linked by soft, free lines that surround color areas graduated in colors from light to dark. It was as if they were waves moving between the two scenes. The lines between them formed different shapes. The spaces were colored in bright colors. The researcher relied on color and planning to highlight the design elements. The color black was used to define old and modern houses, and it created a kind of interconnection between the components of the work through repetition relationships. By repeating some important shapes in the artistic work, such as repeating the black and white houses in the ancient scene, and repeating the brightly colored houses in the modern scene, he also repeated the shape of the decorations present in the shapes of the houses, and also repeated the shape of the free lines between the houses and the two scenes. Which connects the two scenes. Rhythm was achieved in the painting, through the quality of continuity

The successive and organized continuity of a number of the most exciting houses to the recipient, through repeating the drawing of the houses one after another, and repeating and continuing the movement of the lines, which gave the feeling of succession and organized continuity. This continuity and repetition achieved rhythm in the painting, which achieved coherence and unity in the design. The structural system of the design was adopted. On the vertical and horizontal axes and curves. We notice in the painting different effects of linear textures through the movement of the waves moving between each scene in the artistic painting. We notice the contrast or opposition in the work, through the two scenes, one of which depicts old houses in black and white, and the other scene. Depicts modern homes

The Fourth Artistic Work

The fourth artistic work

1-Work size: 50 x 60 cm
2- Materials used: fabric, pigment colors, dyes, brushes, thermal paper and iron.
3-Printing method: printing with thermal paper - direct drawing.

Description of the Artwork

The painting dealt with flat geometric elements, which are irregular shapes represented by the movement of soft curved lines in abstract artistic directions. The researcher intended to use various lines in movement, direction, and curvature. Using direct drawing in black, and between the dark black lines, different and diverse shapes and areas were formed in blue, red, white, purple and green that fill most of the work. We notice the flow of the lines that make up the shapes and their precise proportion to the point of extravagance and the impression of depth. The researcher relied on the shapes of the soft, irregular lines surrounding the sectors. And areas of different shapes and depended on the movement of these lines, the contrast between thin lines and thick lines in the painting, and on the wideness and narrowness of the spaces between the lines. In the center of the painting, in a radial pattern extending to the edges of the painting, there are sectors and irregular areas in violet, and surrounding these areas are soft black lines of different thicknesses and directions. These black lines that define the shapes were used to emphasize these elements and shapes, and suggest shadowy areas. The spaces between the sectors expand as we move. To the edges of the painting from the outside, the color changes with it and becomes green, white, red, and blue. These color sectors are also surrounded by soft black lines of different thicknesses to also emphasize these sectors. They suggested a kind of breadth and lighting in the artistic painting, and this diversity may lead to Interspace distances to visual fluctuation All of these sectors and linear, repetitive and hesitant relationships with irregular movement in the painting achieved diversity and unity in design and movement rhythm. In achieving the shapes, the researcher relied on the use of black line to define her abstract shapes. Here, the researcher relied on color and planning to highlight her shapes on the surface of the work and also used the relationships of contact and juxtaposition where the shapes of the sectors touch each other in some parts of the painting. We notice in the painting some colors repeated in different parts of the artwork, resulting in unified color organization. We notice this by repeating the purple color in different areas, and also repeating the blue color in different areas. He achieved unity in the painting, as lines that are similar in color tend to To prominence in the field of perception, similarity helps to perceive universals it is one of the factors for assembling things in perception. It is also considered one of the geometric tools for composition. It may contribute to adding symbolic connotations to the form. In this work, mutual emptiness was achieved. The researcher gave balanced attention to form and space, which creates an oscillation in the process of perception and makes it difficult for the viewer to determine Emptiness of form, meaning that the void area is equal to the form. As for texture in this work, we notice the diversity of use. It shows various tactile effects through the narrow spaces between lines and spaces and the wide spaces between lines. Through these surface textures of different values, the researcher is able to find varying combinations that give the artwork abundance and richness and give a sense of continuous movement and dynamism.. Several printing methods were used in this artwork. The researcher used the thermal paper printing method and the brush and sponge drawing method to create a kind of connection with each other. The colors used in this artwork are bright and bright. He used purple, light blue, green, red, white, black, and brown. I used color diversity and harmony. The researcher used the colors blue and violet in their shades in first place in terms of frequent use and spread, while the black color ranked second in prevalence in the artwork, followed by the blue color. In last place comes the white color, which was only used in narrow spaces in some parts of the artwork. This was helped by the transparent pigment colors in printing and the direct drawing method, which created a kind of harmony, overlapping and overlapping within the printed artwork.

Results

The current research yielded several results, which are:

1- Finding various plastic solutions characterized by expressive fluency and flexibility to be applied in innovative printing designs using the physical structural dimension of the design.

2- (10) printed designs were printed based on a specific vision of the design principles and design elements.

3- Adapting the aesthetic and plastic capabilities of both direct drawing and thermal paper printing methods and employing them in innovative plastic formulations, whether in terms of the prepared design or methods of performance.

Acknowledgement

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